



*"La lezione di musica" (1749) – François Boucher
Musée Cognacq-Jay, Paris*

*Poster & Program Cover:
"Concert avec une diseuse de bonne aventure" (1631) – Valentin de Boulogne
Liechtenstein Museum*

*Please join us for Arizona Baroque's Spring Concert:
"España y Nueva España"
Saturday, April 13, 2019
Holsclaw Hall
4:00 p.m.
\$5*

*music.arizona.edu
520-621-1655*



ARIZONA BAROQUE

LES GOÛTS-RÉUNIS:
ITALIAN INFLUENCE IN FRANCE



Sunday, November 11, 2018

Saint Philip's in the Hills Episcopal Church
2:00 p.m.

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PROGRAM

Ouverture and Grand Ritournéle François Couperin
from *Les Goûts Réunis Huitième Concert:* (1668 –1733)
Dans le goût théâtral.

Air sérieux. Qu'on ne me dise plus Couperin

Je veux toujours être volage Christophe Ballard
(1641-1715)

Où estes-vous allées, mes belles amourettes? Ballard

On se déguise en vain ces tristes véritéz Sébastien de Brossard
from the cantata *Les misères humaines* (1655-1730)

Air à boire:..... René Drouart de Bousset
Baccus par son nectar prétendoit à la gloire (1703-1760)

Cello Sonata IV in F Jean-Baptiste Barrière
Adagio (1707-1747)
Allegro
Adagio
Allegro

N'usurpez pas Nicolas Bernier
from the cantata *Apollon, la Nuit et Comus* (1664-1734)

Je portais dans une cage deux moineaux Jean-Baptiste Lully
from the comédie-ballet *Les Plaisirs de l'île enchantée* (1632-1687)

Qu'elle est amiable, from the opera Platée Jean-Philippe Rameau
(1683-1764)



Members of Arizona Baroque in Álamos, Sonora,
Festival Alfonso Ortiz Tirado
January 2016



Members of Arizona Baroque in Daroca, Spain
Festival de Música Antigua
August 2015

Nicolas Bernier (1664-1734)

Bernier was a composer, harpsichordist, theorist, and teacher. He probably learned music in the maîtrise of the collegiate church of Notre Dame, Mantes, and in that of Evreux Cathedral. According to the *Etat actuel de la Musique du Roi* (1773) he then studied with Caldara in Rome. Bernier offered a personal solution to the union of French and Italian tastes. He achieved equilibrium between the two styles in his first book of French cantatas, a genre of which he was one of the first creators together with Jean-Baptiste Morin. Vigorous recitatives and da capo airs, with or without an initial motto, follow each other freely, while the expressive melody, with few wide intervals or long melismas, is rooted more in the French tradition.

Jean-Baptiste Lully (1632-1687)

Lully taught himself violin and at the age of 14 went from Italy to France and worked as a page to a cousin of Louis XIV until his prowess as dancer and mime was noted. He entered the service of Louis XIV in 1653, composing instrumental music for the court ballets. He became the leader of “les petits violons du Roi.” The comedy-ballet *Les Plaisirs de l’île enchantée* was a work in collaboration with Molière and part of the first great fête at Versailles given by Louis XIV in 1664, officially honoring Queen Marie-Thérèse and Queen Mother Anne d’Autriche, but the entertainments were in fact dedicated to Louise de La Vallière, the king’s first maîtresse en titre. The king himself took part in the spectacle as the chevalier Roger, who arrives with his retinue to entertain the queens over the course of several days.

Jean-Philippe Rameau (1683-1764)

Despite his status as one of the greatest theorists and composers in French musical history, his work was controversial during his lifetime. Supporters of Lully’s style attacked Rameau for subverting traditions that were part of French identity. However, he later became a leading figure of the French style during the Querelles de Bouffons, especially after the revised version of *Castor and Pollux*. In his younger years, Rameau went to Italy. The date of his departure from Dijon is not known; but he was between 18 and 19 years old. The visit was short – perhaps only a few weeks or months – and he never went beyond Milan. In later life, he confided to Chabanon his regrets at not having stayed longer in Italy, where he believed he might have ‘refined his taste’.

References:

Cyr, M. (2012). *Style and Performance for Bowed String Instruments in French Baroque Music*. London: Routledge.

barbican.org.uk/sites/default/files/documents/2018-01/Couperin%20for%20web.pdf
oxfordmusiconline.org



Arizona Baroque – Fall 2018

Violin: Chiara Ferrero and Jessica Muiseke-Wilkison

Cello: Jacob Ginn

Double Bass: Matthew Carlyon

Harpsichord: Mariana Mevans

Soprano: Erika Burkhart

Tenor and Coordinator: Olman Alfaro

Tenor: John McMeen

Baritone: Jeff Vanderlee

Bass: John Willis and Peter Fischer

Coach: Dr. John Brobeck

Arizona Baroque is dedicated to the interpretation of early music from an academic perspective, supporting the current research and discussion about topics related to history and historical performance of well-known and recently discovered repertoire. This ensemble was created to foster the performance of little-known but exceptional vocal and instrumental music from the 17th and 18th centuries. The group was founded by graduate student Olman Alfaro and is coached by Dr. John Brobeck. Members include outstanding graduate and undergraduate singers and instrumentalists from the Fred Fox School of Music.

*For more information about Arizona Baroque
please email olman@email.arizona.edu, or brobeck@email.arizona.edu*



About the Music

François Couperin (1668-1733)

Brossard, writing in the mid-1690s, observed that “every composer in Paris, and above all the organists, was madly writing sonatas in the Italian manner.” Couperin was no exception; in the preface to *Les nations*, he claimed priority in the field. In the same preface, he cited Corelli as his principal source of inspiration. The principle evidently still applied in the mid-1710s when he composed a number of suites mostly for a single unspecified melody instrument and continuo, for performance at court by a pool of talented instrumentalists with Couperin himself at the keyboard. Apparently, they so pleased the aging Louis XIV that he commanded one or more of them to be played at court nearly every Sunday in the last two years of his life. When four were eventually published in 1722 they, therefore, bore the title *Concerts Royaux*, but a second set, the *Nouveaux Concerts* which followed in 1724, carried the additional title *Les Goûts-réunis* (The styles reunited), drawing attention to the fact that while the forms and dance titles are strongly French in origin, the music’s stylistic make-up is more a mixture of French and Italian characteristics.

Most of Couperin’s vocal chamber music consists of a dozen songs in the delicate tradition of the *air de cour*. This slight but subtle form for one or more solo voices had originated in the late 16th century to express a wide range of intimate sensibilities in a simple and affecting manner. Its basis in popular song leaves a mark in its strophic form, but it was a sensitive and pliant approach to word-setting that carried it forward and made it not just an essential presence in French music – finding its way into print in substantial ongoing published collections throughout the 17th century – but also a crucial element in the formation of French vocal melody.

Christophe Ballard (1641-1715)

On 11 May 1673, he was named sole music printer to the king. In anticipation of his own death, his father had obtained letters-patent from the king dated 25 October 1672 to assure Christophe’s succeeding him in the title. Like his father, he had started independently in business as a bookseller, besides working as a helper in the family firm. The *Airs* appeared in a new form as *Airs sérieux et à boire* with basso continuo, issued monthly up to 1715, and Christophe revised some of the firm’s earlier chansons pour dancier et pour boire as a series of brunetes, adapted for contemporary tastes.

Sébastien de Brossard (1655-1730)

After studying at the Jesuit college in Caen and then philosophy and theology in that city’s famous university, he turned to music. He was self-taught; he studied the lute, copying and composing pieces for the instrument. In May 1687 he was appointed a vicar at Strasbourg Cathedral, and soon afterward became maître de chapelle. In December 1698 Brossard left Strasbourg for Meaux, where he succeeded Pierre Tabart as maître de chapelle of the cathedral; he was made a canon in 1709. In 1724 Brossard, then entering his 70th year, feared that his large and valuable library of music would be dispersed on his death; he, therefore, offered it to the Bibliothèque Royale, asking for a ‘gratification’ in return. His offer was accepted, and the king’s librarian asked Brossard for the catalog as well as the collection itself.

René Drouart de Bousset (1703-1760)

Bousset received his professional training from Nicolas Bernier and the organist Calvière. On his father’s death, he was nominated, as was customary, for his father’s position as maître de musique at the Académies des Sciences et des Inscriptions. In 1740 he was appointed organist at St André-des-Arts. Of a highly impressionable nature, he was gradually drawn towards an extreme religious sect, the Convulsionists. Bousset died of paralysis, which took over after he had played the organ at Notre Dame for the consecration of Cardinal de Rohan. It is significant that he was one of the very few French composers who wrote cantatas on religious texts

Jean-Baptiste Barrière (1707-1747)

He was an outstanding cellist and one of the first composers in France to publish solo music for that instrument. Despite these significant achievements, his music today remains little known, even among cellists, and is rarely performed. Several circumstances may account for his relative obscurity. Barrière lived only to the age of 40, and few facts are known about his career and musical experience. Unlike many of his contemporaries, Barrière apparently did not compose music in any of the vocal genres available to him. Rather, he composed and published exclusively instrumental music: four books of sonatas for cello and basse continue, another book for the pardessus de viole and basse continue, and one collection for solo harpsichord. The latter collection has been recognized for its historical and musical interest, but his cello music has received considerably less attention from scholars.

