

Huitième Concert dans le goût théâtral
from Les Goûts Réunis - Paris, 1724

François Couperin
(1668-1733)

Ouverture
Grande Ritournéle
Air noblement
Air tendre - Rondeau
Air léger
Loure pesamment
Air animé et léger
Sarabande grave et tendre
Air léger
Air tendre
Air de Baccantes - tres animé

La Morte di Lucretia
from Troisième Livre de Cantates
Paris, 1728

Michel Pignolet de Montéclair
(1666-1737)

Recitativo: *Ferma Tarquinio*
Aria: *Dove vai*
Recitativo: *Ma Follé*
Aria: *Coraggio miei spiriti*
Recitativo e aria: *Assistete mi*
Recitativo: *Così morì*

Le Soleil, vainqueur des nuages
Cantate allégorique sur le rétablissement
de la santé du Roi - Paris, 1721

Louis-Nicolas Clérambault
(1676-1749)

Symphonie
Récitatif: *Les Persans, assemblés dans leurs vastes campagnes*
Air: *Poursuis ta brillante carrière*
Récitatif: *Mais le jour s'obscurcit*
Symphonie et Air: *Arrête, destin redoutable*
Récitatif: *Nos vœux sont exaucés*
Air: *Préparons d'éclatantes fêtes*

The music presented here today is a celebration of French baroque music in its different forms. French culture has always been very much concerned with beauty, and what dictates above everything else is 'le bon goût', or 'the good taste'. The reign of Louis XIV and the legacy of the composer Jean Baptiste Lully redefined the national identity of French music in the Baroque period, a development which was unique in its own time. In conjunction with this year's festival theme, we invite you to celebrate with us the glory of French musical culture.

François Couperin's 8e Concert dans le goût théâtral (from his collection Les Goûts-Réunis) is written in the style of an orchestral suite but for domestic enjoyment. It begins with an overture, a stately opening which then turns into a lively 3/4 section. It is then followed by various dance movements and trio passages which allow variations in texture and color, as well as dramatic changes in affect. Couperin wrote Les Goûts-Réunis as a supplement to his Concerts Royaux, which are solo harpsichord pieces but can also be performed with different instrumentations. In this case, we have chosen to orchestrate the 8e Concert in the style of an opera orchestra.

Montéclair published his cantata La Morte di Lucretia in 1728. A stark contrast to the other pieces on our program, this cantata is in the Italian style, although Montéclair composed it to be 'more Italian' than what was actually popular in Italy at the time. The subject of Lucretia (who was raped and then killed herself to save her honor) is, in fact, too violent for high French art. The text itself is also full of violence and extreme gestures, which Montéclair exploits fully in his musical treatment.

Clérambault's cantata Le Soleil, vainqueur des nuages was written for the recovery of King Louis XV's health. The text is allegorical; the sun drives away storms and misfortune, thus restoring peace and glory to the kingdom (i.e., the king's health). Compared to Montéclair's cantata, the whole composition is much more subdued and noble, which are essential characteristics of French art music. Even in the storm scene, one feels more a sense of bravery and fearlessness as opposed to sheer violence. The triumphant fanfare at the end brings our program to its appropriate closure.

Based in Montreal where they have just completed their second season, **La Fiorenza** performances have been received with great enthusiasm. Awarded the First Prize, Audience Choice, and CBC award at the 2006 Montreal Baroque Festival Galaxie-CBC Rising Stars Competition, they subsequently performed a sold-out CBC-McGill concert later broadcast nationally on CBC Two. La Fiorenza's six member core ensemble--soprano vocalist, two violins, cello, baroque triple-harp, theorbo and baroque guitar--sometimes joined by guest artists, focuses on different aspects of the musical traditions alive in the 17th- and 18th -centuries, emphasizing the vocal compositions of the *seconda prattica*, the virtuosity of the violin, and the elaboration of the basso continuo.

Les Bostonades is a concert series dedicated to the performance of 17th and 18th century music on period instruments. Founded by harpsichordist Akiko Enoki Sato, the size of the ensemble varies according to the program, and we collaborate with the finest international musicians who specialize in historical performance. One of our goals is to introduce chamber music by lesser-known French Baroque composers in addition to the standard repertoire. Les Bostonades has also interest in educational outreach for young audiences. We are eager to work with schools and libraries in contributing cultural education to the community.

Ruth Phillips - *soprano*

Cecile Garcia-Moeller, Ellie Nimeroski & Sari Tsuji - *violins*

Graham St-Laurent - *oboe*

Teddie Hwang - *traverso*

Jivko Georgiev & Kate Bennett Haynes - *cellos*

Justin Haynes - *viola da gamba*

Esteban La Rotta - *theorbo, baroque guitar*

Sara Lackie - *baroque triple harp*

Jonathan Addleman & Akiko Enoki Sato - *harpsichord & organ*

Les Bostonades

&

La Fiorenza



Le Soleil

A Celebration of
French Vocal
and Instrumental Music

Wednesday, June 13th at 2:30 p.m.
Parish Hall at Emmanuel Church
15 Newbury Street
Boston, Massachusetts

www.lafiorenza.ca www.bostonades.org