

Venice to Versailles

move



Elysium Ensemble

Venice to Versailles

This title evokes the idea of a journey or the movement from one place (or state) to another. The works recorded here certainly present an intriguing musical journey through the diversity of instrumental chamber music of the sixteenth, seventeenth and eighteenth centuries: sets of variations on vocal works and ground basses, dances, sonatas and suites from Italy and France. On another level, the 'affections' or 'passions'—universal states of the soul, such as rage, melancholy, joy or mystic exaltation—of the attentive listener will also be moved. The conscious desire to transport the listener from one state of the soul to another is, in fact, the one common characteristic of the many different styles and types of music written during the Baroque period.

Venice and Versailles were two of the most important centres for the arts in Europe during the Baroque period. They represent the two dominant and contrasting styles of music: Venice, the robust, joyous exuberance and *barocco* ('wild' or 'grotesque') character of the Italian style, and Versailles, the refinement, delicacy, elegance and *douceur* ('sweetness') of the French.

The cover photograph depicts these ideas wonderfully. In it we see the parquet floor of Louis XIV's sitting room at Versailles, with its precise yet classically cool and well

proportioned design, bathed in the warm glow of autumn sunlight (I like to think of it as a Mediterranean sun). The photograph is also a beautiful study of darkness and light. The dramatic contrast of light and shade (*chiaroscuro*) was a technique used by Baroque painters to express emotion. Baroque composers also sought to express, or rather, represent, a wide range of ideas and feelings with the utmost vividness. From Monteverdi to Bach, they sought new musical means for the expression of the 'affections' or 'passions', and to intensify these musical effects by means of (sometimes violent) contrasts.

Music, Oratory and The Affections

An assumption that was prevalent in the seventeenth and eighteenth centuries was that the ancient Greeks were correct in their belief that music plays a fundamental role in society because of its power to have a direct effect upon the soul and actions of mankind. This presupposes that music possesses a content beyond its purely musical syntax and structure, and that that content is describable in emotive

terms. This is itself based on the view, first discussed by Plato and Aristotle, that music 'imitates' or 'represents' the characters and passionate tones of men with the aim of arousing such passions in the listener.

"Music ...

is made particularly and principally to charm the spirit and the ear, and to enable us to pass our lives with a little sweetness amidst all the bitterness that we encounter there."

Marin Mersenne, *Harmonie universelle* (1636).

"The basis of music is sound; its aim is to please and to arouse various emotions in us."

René Descartes, *Compendium Musicae* (1618 / published 1656).

"In the human heart new passions are for ever being born; the overthrow of one almost always means the rise of another."

Due de La Rochefoucauld, *Reflexions ou sentances et maximes morales* (Paris, 1665).

"[The aim of the composer should be] to express the conceptions of the mind and...to impress them with the greatest possible effectiveness on the minds of the listeners."

Vincenzo Galileo, *Dialogo della musica antica e della moderna* (1581).

Seventeenth- and eighteenth-century musicians also saw many parallels between the Greek and Roman art of rhetoric (oratory) and music. According to ancient writers, such as Aristotle, Cicero and Quintilian, orators employed rhetorical means to control and direct the emotions of their audiences and so persuade and move them. It is not surprising to find Marin Mersenne in *Harmonie universelle* (1636) describing musicians as 'harmonic orators'.

When writing about music and its performance, musicians of the early-seventeenth century in Italy, for example, often used the word *affetto*. It was used to refer to the states of the soul and also to the particular expressive devices employed in composition and performance to arouse those states. The vocal embellishments (*trillo*, *gruppo*, *esclamazione* etc.) that Giulio Caccini discusses in his *Le Nuove Musiche* ('the new music'), published in 1601, are termed *affetti*; and Biagio Marini titled his first book of instrumental music, published in Venice in 1617, *Affetti musicali* ('musical affections').

Apart from embellishments, the *affetti musicali* included ornamental passage-work or divisions (*passaggi*), expressive intervals and dissonances, and startling or unexpected harmonies and chord progressions. Performers of this early Baroque repertoire were also expected to match their tempos (including radical fluctuations), phrasing and articulation to the 'affect' of the piece or section of a piece.

Instrumental Music in Italy

During the late-sixteenth century in Italy, the practice of playing diminutions or *passaggi* on existing vocal works was considered an integral part of tasteful instrumental performance. Performers developed their own individual styles, extending the musical ideas and techniques of their predecessors. By the end of the century the art had developed into a new kind of musical exhibitionism, exploiting the idiomatic possibilities of each instrument. A number of practical treatises were published by leading musicians, whose main concern was the technique of playing and the documentation of their own particular style. These treatises consist mainly of musical examples: lists of *passaggi* on the intervals of the scale and cadential formulas (*cadentie*), as well as examples of complete pieces to show how these ideas could be applied in practice (tracks **1**, **2**, **3**).

The instrumental music of the early Baroque continued the development of these techniques and practices. Dance music and the freer, more instrumentally idiomatic forms like the *toccata* (**4**), *ricercata* (**1**) and prelude continued to be written. The most important instrumental forms, however, were those originally derived from vocal models: the

"Musical execution

may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that." Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752).

"Men of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the affirmative...Experience has shewn that the Imagination of the Hearer is in general so much at the Disposal of the Master that by the Help of Variations, Movements, Intervals and Modulation he may almost stamp what Impression on the Mind he pleases." Francesco Geminiani, *A treatise of good taste in the art of music* (London, 1749).

canzona, *sonata* (tracks **5** and **6**) and *sinfonia*. In these forms the imitative techniques of the polyphonic chanson, madrigal and motet were combined with the improvisation practices of the late sixteenth-century instrumental virtuosos, such as Giovanni Bassano (tracks **2** and **3**).

The terms *canzona* and *sonata* are derived from *canzona per sonar* (literally 'song to be sounded' or 'played') and initially did not indicate two distinct forms. They were used to describe instrumental works that were either direct intabulations (notated in lute tablature) of French *chansons* ('songs') or more loosely based on them. The *canzona* or *sonata* is usually divided into a number of clearly defined and contrasting sections. An imitative section is contrasted with a chordal section, or duple time is contrasted with triple time, and each section has its own mood or affect (tracks **5** and **6**). Several of the works on the CD are based on grounds (tracks **7**, **8** and **16**). A ground is a melody, usually in the bass (hence ground bass), recurring many times in succession accompanied by continuous variation in the upper parts. Variation sets based on grounds form an important part of the instrumental repertoire of the Renaissance and Baroque periods. Several later Baroque dance forms, such as the *chaconne* (track **16**) and *passacaille*, are also built on grounds. The possibilities of melodic and harmonic variations on these bass patterns are almost endless, limited only by the skill and imagination of the composer (and performer).

The French Suite

In fine arts the word *suite* (from *suivre* 'to follow') was used in the early-eighteenth century in France to denote a collection of objects of the same type, as in *suite d'estampes* (a set engravings or prints) and hence our lounge suite or suite of rooms. By analogy the term was also used for collections of instrumental *pièces* that were usually grouped together by key. These groupings were largely a matter of convenience and French composers in no way had a concept of the suite as a finished or immutable work. Performers could select as many or as few *pièces* as seemed appropriate to the circumstances; even the order in which they could be played was not fixed.

Many of the *pièces* in these collections are dances in binary

form: two sections each repeated in the form AABB (tracks **10**, **12**, **14**, **15**, **17**, **18**, **19**, **21** and **22**). Another common inclusion is the *rondeau* (tracks **11** and **20**), a *pièce* in which, after an initial repetition, the first section or refrain returns a number of times (often with extra ornamentation) after intervening sections called *couplets* in the form AABACA. Pairs of dances were also sometimes linked to create larger musical structures by repeating the first after the second (tracks **23** and **24**); similarly, a *pièce* was sometimes followed by a *double* ('as much again' or 'duplicate'), a repetition of the *pièce* with added passage-work and ornamentation (track **19**).

Suites often began with an *ouverture* or *prélude* (tracks **9** and **16**) and in addition to the *allemande*, *courante*, *sarabande*, *menuet* and *gigue*, the most popular Baroque dances which became the core of the later suites by composers such as Bach

and Handel, the French had a large number of other distinct dance types which were combined in a multitude of ways.

The *ouverture* ('opening') is a form that was developed by Jean Baptiste Lully (1632–1687). It is cast in two contrasting sections: the first, in duple time, usually has a majestic affection with dotted rhythms and the second, usually in triple time, is fugal and cheerful (track **9**).

The *allemande*, a dance in duple time, originated some time in the early or mid-sixteenth century and by 1732 was likened to a rhetorical proposition from which the other movements of a suite flow. *Allemandes* were given a wide range of tempo and affect markings (tracks **10**, **12** and **17**).

The *courante* (literally 'running') is a triple time dance of two types: the Italian variety (track **15**) has a fast tempo with running melodic passages in small note values; the French variety is similar, but often mixed simple triple time (three groups of two shorter notes) with compound duple time (two groups of three shorter notes).

The *sarabande* originated in the sixteenth century in Latin America and Spain as a sung dance in triple time. During the seventeenth century various instrumental types developed in Italy and France, with a fast and slow type (track **19**) finally emerging.

The origin of the *menuet* is unknown, but it seems to have

appeared in the court of Louis XIV during the 1660s. As the most elegant of the aristocratic social dances, it was dignified, graceful, relaxed and unaffected (track **21**).

The *gigue* apparently originated in the British Isles, where popular dances and tunes called 'jig' are known from as early as the fifteenth century. By the end of the that century distinct French and Italian styles had emerged, the French being written in a moderate or fast tempo (in 6/4, 3/8 or 6/8) with irregular, blurred phrases, imitative texture and a cheerful affection (tracks **12** and **22**).

French Performance Practice

Performance practice can be divided into two broad areas. The technical aspects, which Hotteterre called *le jeu* ('playing') include how to hold an instrument, sound production, fingerings, tuning systems and the theory of figured bass. The musical aspects, which Hotteterre called *la propreté* ('proper execution') include articulation, the conventions of rhythmic alteration, the execution of *agrèments* and how to use these to help project the passions.

Articulation has to do with the way individual notes are attacked and released, and so, most importantly, the silences between them.

Rhythmic alteration includes all the expressive fluctuations of tempo and rhythm that a sensitive musician employs, but in French music there is a specific convention known as *notes inégales* ('unequal notes'): in certain situations equally notated note values are played unequally. For example, quavers can be played as dotted quaver/semiquaver pairs—a ratio of 1:1 becomes 3:1, though other more subtle ratios are also possible, such as 3:2 or even 2:1 (as in triplets). Sometimes composers notated the rhythm they wanted or included a written instruction at the beginning of a *pièce*, but it was largely left to the knowledge and taste of the performer. The *agrèments* (from *agrèer* 'to please, be agreeable') are the trills and other graces added to a melody to make it more charming or graceful—the French did not conceive of melody without them. Couperin and Hotteterre notated their *agrèments* with great care through the use of many symbols.

Composers further indicated their musical ideas with the words they wrote at the beginning of a *pièce* that describe the character or affect to be borne in mind by performers in their interpretations; sometimes the title of a *pièce* gives a similar indication. Following are translations of the terms at the start of the *pièces* recorded here:

gravement *solemnly, seriously*
 gay *cheerful, merry, lively*
 gracieusement *gracefully*
 un peu lent *a little slower*
 piqué *sharply dotted*
 légèrement *lightly*
 tendrement *tenderly*
 doucement *sweetly*



The Elsbam Ensemble at Move

Giovanni Bassano

Bassano (c1558–1617) was a cornetto player who joined the instrumental ensemble at St. Mark's, Venice in 1576. He published two important treatises: *Ricercate, passaggi et cadentie* (1584/6), which included examples of quasi-improvised pieces for solo instrument (*ricercate*), and *Motteti, Madrigali et Canzoni francese* (1591), which comprises examples of diminutions of complete parts from vocal models. He shows how a vocal work consisting of several voice parts can be performed by one melody instrument playing diminutions on one of the parts, accompanied by either other melody instruments or an harmonic instrument (like the lute) playing the remaining parts. In Bassano's diminutions we can hear the beginnings of the Baroque style of instrumental writing as exemplified in the sonatas by Castello (track 5) and Cima (track 6).

Ricercata Quarta (track 1) is divided into a number of sections by clearly defined cadences, and there is some free development of the melodic ideas and frequent use of florid *passaggi*.

The other two works are based on early-sixteenth century French *chansons* by Roland de Lassus and Clemens non Papa. The text of a *chanson* is often about *l'amour* (a national preoccupation). Bassano's divisions are in keeping with the dominant affect of each text.

Susanne ung jour (track 2): "Susannah, being solicited one day by two old men desiring her beauty,

was inwardly sad and downcast on seeing this attempt on her chastity. She said to them: 'If by disloyalty you enjoy my body, I am lost; if I put up a struggle, you will have me put to a disgraceful death; but I prefer to perish in my innocence rather than offend the Lord by sin.'"

Frais et gaillard (track 3): "Fresh and confident, one day among a thousand, I strove to make an ample breach in the defences of a fair maid, to fulfil the works of nature. She replied: 'Such is my desire, but I fear it is too small'. When she felt it, she cried: 'By our lady! Make haste, for I swoon.'"

Giovanni Girolamo Kapsberger

Kapsberger (?–1651) was born in Venice and moved to Rome in 1604 after the publication of his *Libro primo d'intavolatura di chitarrone* ('First book of intabulations for the theorbo'—lute



Simon Martyn-Ellis on the theorbo

music used a special notation system called tablature). He was regarded as the foremost virtuoso of his time on the *chitarrone* (theorbo), lute and guitar. The theorbo (the name changed c1610–1620) had only been invented c1589 and the extra extended neck for the bass strings was apparently not added until 1595. It was unlike any previous member of the lute family in that it has a re-entrant tuning: the first and second strings are tuned down an octave so the third string is actually the highest in pitch. Kapsberger had no tradition to fall back on with this new instrument (the Renaissance polyphonic style was not really possible on an instrument with re-entrant tuning) but still managed, in a short period of time, to develop a new virtuosic solo style: he was an innovative musician working with an innovative instrument.

A *toccata* (from *toccare* 'to touch') is a free, improvisatory solo piece intended to exhibit a player's technique (track 4).

Dario Castello

Castello (?–1658) was an instrumentalist who worked at St. Marks in Venice. He was *Capo di Compagna di Instrumenti* ('head of the company of instruments') when he published his two books of *Sonate Concertate* in 1621 and 1629. While some elements of the older *canzona* style, especially the sectional structure, are retained, the title pages describe the works as being in the *stil moderno* ('modern style'), a style that assimilated the

older style of instrumentally embellished vocal music, transforming it into the new, idiomatic Baroque sonata.

Sonata prima (track 5) is an excellent example of the Italian love of extreme contrasts, moving through a range of affects from the tranquil to the fiery. Castello uses just two terms to indicate the affect of the contrasting sections: *ad asio* [*agio*] ('at ease' or 'relaxed') and *allegro* ('merry' or 'lively').

Giovanni Paolo Cima

Cima (c1570–?) was director of music and organist at St Celso, Milan in 1610 and was the leading composer of the Milanese instrumental school in the early-seventeenth century. In 1606 he published a collection of *ricercare* and *canzoni alla francese*. His 1610 publication, *Concerti ecclesiastici*, contains conservative church music, including a four-part mass, and six *Sonate per Instrumenti*, four by Giovanni and two by his brother Andrea.

Cima's importance lies mainly in his early use of the trio sonata medium (two melody lines plus bass). Like the Castello sonata, **Sonata à tre** (track 6) is constructed of contrasting sections with some virtuosity of style, though more restrained as befitting its ecclesiastical context.

Diego Ortiz

Ortiz (c1510–c1570) was a Spanish theorist, composer and viol player. He was in Naples by 1553, when he

dedicated his *Trattado de glosas* to the Spanish nobleman Pedro de Urries, Baron of Riesi (Sicily). By 1558 he was *maestro de capilla* of the chapel maintained in Naples by the Spanish viceroy.

The *Trattado de glosas* ('treatise on the ornamentation of cadences and other types of passages in the music of viols') is the first printed ornamentation manual for the player of bowed string instruments. It provides numerous written-out divisions on specific passages and cadences. The player is told to inspect the dozen or more variants provided for each one, to choose the most apt and to write it into his part at the appropriate place. This is demonstrated in several ornamented versions (also called *recercadas*) of four-part songs by Jacob Arcadelt and Pierre Sandrin. The *Trattado* also contains four solo *recercadas* for bass viol, six built on the *La Spagna* bass (e.g. **Recercada Ottava**—track 7) and eight built on *passamezzo* basses (e.g. **Recercada Segunda**—track 7). In these *recercadas* Ortiz gives a number of example variations that can be played over each bass progression. It is left to the performer to decide how best to use these ideas and examples. For **Recercada Segunda I** have prepared some counter-melodies and variants as a basis for improvising against (or with) Ortiz's notated examples.

Marco Uccellini

Uccellini (c1603–1680), violinist and priest, is primarily important as a composer of instrumental music.

None of the music of his operas and ballets, composed towards the end of his life, has survived. He spent some time in Assisi probably as a pupil of Buonamente. In 1641 he became head of instrumental music at the Este court in Modena and from 1647 to 1665 was *maestro di cappella* at the cathedral there. From 1665 until his death he was *maestro di cappella* at the Farnese court at Parma. His extant output comprises seven collections, mainly of sonatas, printed between 1639 and 1669.

Aria sopra la Bergamasca (track 8) is a variation sonata, from Uccellini's third book of instrumental music, which uses a simple four-note ground bass that is repeated thirty-one times.

Jacques Hotteterre 'le Romain'

Hotteterre (1674–1763) was the most illustrious member of the famous Hotteterre family of musicians. He was active as a composer and arranger, theorist (his flute treatise was the first to appear



Gregg Dikmans on baroque flute

in Europe), teacher, performer and instrument maker. Hotteterre used the appellation 'le Romain' from at least 1707, because he may have spent time in Italy in his youth.

Hotteterre had strong connections with the French court. As early as 1689 he is recorded as being a bassoonist in the *Grands Hautbois du Roi* and the title page of his first book of *pièces* for the flute (1708) indicates that by then he was also a *Flûte de la Chambre du Roi*.

Hotteterre dedicated this book to Louis XIV saying that

the favourable regard that Your Majesty deigned to accord me when I had the honour to play these pieces in your presence, inspires in me the boldness to present them to you today.

We have selected four *pièces* (tracks 9 to 12) from Hotteterre's *Première suite de pièces à deux dessus, sans basse continue* ('First collection of pieces for two melody instruments without bass'). In a brief *avertissement* he states that the second part can be played on a string instrument. Throughout these *pièces*, the two melodic lines interact in continuous musical dialogue, a *conversation galante* ('courteous conversation'). The title of the *Rondeau—Les Tourterelles* (track 11) means 'turtledoves'; it expresses beautifully the *douceur* ('sweetness') so prized by the French.

The *Troisième Suite* (tracks 17 to 22) comes from Hotteterre's first book of *pièces* for the transverse

flute. The *Allemande* (track 17) bears the title 'The waterfall of St. Cloud'. St. Cloud (now a district of Paris) was a villa owned at that time by Philippe Duc d'Orleans, the king's nephew and later regent of France after Louis' death. For a time Philippe studied the flute with Hotteterre, who dedicated a book of trio sonatas to him. The meaning of the title of the *Sarabande—La Guimon* (track 18) is unclear. The title of the *Courante* (track 19) means 'indifferent' or 'unconcerned' and it certainly has a light-hearted, carefree character. It is in two parts, the second being a double with added passage work and ornamentation. The *Rondeau* (track 20) is titled 'the plaintive' or 'doleful' and is a wonderful expression in music of melancholy. The title of the *Menuet* (track 21), 'pretty' or 'darling', is also entirely appropriate to the character of the music. The suite ends with a *Gigue* (track 22), titled 'the Italian', which is typical of the Hotteterre's quirky approach to this type of dance.

Robert de Visée

De Visée (mid-17th–early-18th century) was the most famous guitar and theorbo player in France during the reign of Louis XIV. Around 1680 he became a chamber musician at the royal court. He performed frequently with the flautists Descouteaux and Philbert (Hotteterre's predecessors), the harpsichordist Jean-Baptist Buterne and the violist Antoine Fourqueray; he was also the king's guitar teacher. In the dedication to his first guitar book (1682) he

mentioned that he was often called upon by the king to amuse the Dauphin and according to another account he regularly played at the king's bedside in the evenings.

De Visée published two books of *pièces* for the guitar, and three manuscripts (by three different copyists, possibly including de Visée himself) of works for theorbo also survive. These last contain the same types of dance pieces as are found in his guitar music and often duplicate the guitar works.

The *Suite in A minor* (tracks 18–16) is from one of the surviving manuscripts. It begins with a free-form *Prélude* (track 18) that is not unlike a toccata. The title of the *Allemande* (track 14) and the following *Courante* (track 15), 'the royal' or 'regal', suggests that they may have been intended as a homage to the king. The *Chaconne* (track 16) is typical of this dance type. It is based on a simple four bar ground bass, with seven sections (or variations) of contrasting melodic material, each built on two repetitions of the bass.

François Couperin

Couperin (1668–1733) was the most famous member of a musical family that was active in and around Paris from the sixteenth century to the mid-nineteenth. He wrote some of the finest music of the French neo-classical school, including numerous works for solo organ and harpsichord, motets, cantatas, chamber music for small ensembles and a treatise on

harpsichord playing. As befitting someone of his high standing, Couperin held a number of important positions at Louis XIV's court that continued after the king's death. The title page of *Les Goûts-réunis* (1724), a collection of instrumental chamber music, states that he was an organist of the king's chapel and a member of the *musique de la chambre*, as well as previously being employed to teach composition and accompaniment to the late Monseigneur le Dauphin Duc de Bourgogne (the duke, who was the grandson of Louis XIV and father of Louis XV, had died in 1712) and that he was currently teaching the infant queen Marie Leszczyńska.

Couperin's *Pièces de clavecin* ('harpsichord pieces') were published in four volumes (1713, 1717, 1722 and 1730). They contain dance and character pieces, many of which have titles (though the connection between title and piece is not always clear). The two *musettes* (tracks 23 and 24), *Muséte de Choisi* ('choice' or 'carefully chosen') and *Muséte de Taverni* ('tavern'), come from the third book. A brief note in the score states that 'these musettes are appropriate for all sorts of instruments in unison [playing at the same pitch]'. On the CD the flute plays the *sujet* ('subject'), the violin the *contre-partie* (literally 'opposing view') and the theorbo the *bourdon* ('drone'—literally 'bumblebee'). Couperin's melodic inventiveness in these two *pièces* is quite extraordinary.

The musette was a small bagpipe derived from folk instruments but redesigned, often with highly ornate trappings, for aristocratic use. The term *musette* was also applied to a dance-like *pièce* of pastoral character whose style is suggestive of the sound of the musette, and a dance of the same name was danced in French ballets as early as 1718.

GREG DIKMANS

For more information about the ensemble and its music visit www.elysiumensemble.com

Cover Photograph

The Australian artist Felicity Spear and I share a love of the French—their language, art, music and cultural heritage—which nourishes our creative activities. We have had many interesting conversations about the relationship of art and music, and I have had the pleasure of playing at one of her exhibition openings. After one of her visits to France, she showed me a portfolio of photos she had taken as part of her research and I am most grateful that she agreed to let me use one of them for the cover of this CD and to provide the following short note about her work.

GREG DIKMANS

Just as there is an association with architecture in the music of the seventeenth and eighteenth

centuries, so too there is an overlay of architecture in my paintings and photography. My works reference historical models of seeing and perceiving, and investigate the symbiosis that occurs between certain sites and our experience of space and time. One of these models is the period of the European Baroque, with its innovative explorations in the use of light, optics, illusionism and the theatrical manipulation of space in architecture. Early music reflects diverse variations on a theme with an expressive intensity, as well as an architectural structure and order. Engaging with these musical references, and in the wake of modernism, I revisit this period within the contemporary milieu.

FELICITY SPEAR

Instruments

'Ganassi' soprano recorder in C: Frederick Morgan, Daylesford.

'Ganassi' alto recorder in G: Frederick Morgan, Daylesford, after late 16th-century model.

Baroque flute: Rudolf Tutz, Innsbruck, after G. A. Rottenburgh (mid 18th-century).

Baroque violin: presumed Italian (c.1700)—set to period specifications.

Theorbo: Tim Guster, Adelaide, 2001

Baroque Guitar: Tim Guster, Adelaide, 2000

Renaissance Lute: Peter Biffin, Armidale, 1994

Elysium Ensemble

The Elysium Ensemble has been acclaimed by critics for its exciting performances, fine musicianship and authoritative interpretations of music from the Baroque and Classical repertoire. This special ensemble embodies the concept of *elysium* (defined in the seventeenth century as a state of ideal happiness) by bringing together musicians whose awareness of the stylistic demands of the repertoire is combined with a mastery of period instruments. The ensemble's performances are indicative of the freshness and spontaneity which the musicians bring to this collaboration through discussion, rehearsal, experimentation and research.

Founded in 1985 by its artistic director Greg Dikmans, the Elysium Ensemble has a flexible format, with a small core membership drawn from Australia's leading period instrument specialists that is expanded for larger orchestral works. The ensemble presents an annual concert series in Melbourne that has established its reputation as one of Australia's finest chamber ensembles. It has performed extensively in Australia including appearances at major festivals such as the Melbourne Festival, Barossa Music Festival (SA), the Four Winds Festival (Bermagui, NSW), the Nuits d'Été Festival (Sydney),

the Melbourne Autumn Music Festival and the Melbourne Early Music Festival. It has also made numerous live broadcasts and concert recordings for the ABC and public FM stations. The Elysium Ensemble is affiliated with the Early Music Studio at the University of Melbourne. Its first CD, *The Bedroom of the King—Intimate music from the 18th-century French court and the salons of Paris* (Move MD 3184) appeared in 1998.

Greg Dikmans has been at the forefront of the early music movement in Australia as a performer, conductor, educator and scholar since graduating with a Bachelor of Music (Uni. of Sydney) in 1978. From 1983-84 he studied in Belgium and The Netherlands with the assistance of a Churchill Fellowship and an Australia Council grant, receiving the Diploma in Baroque Flute (First Prize) from the Royal Conservatorium in Brussels where his teacher was Bartholt Kuijken. Greg is recognised internationally for his research into the performance practice of eighteenth-century French flute music, the subject of his MA thesis (LaTrobe Uni.), and his PhD studies (Uni. of Melbourne) are centred on the relationship of rhetoric to all aspects of the performance practice. As a tutor and associate lecturer at several tertiary institutions, Greg has taught baroque flute and recorder, history and theory subjects and performance practice, as well as directing Renaissance and Baroque ensembles. Greg has performed extensively throughout

Australia for Musica Viva and State Arts Councils, played in South East Asia and Europe and made



Greg Dikmans on alto recorder

numerous radio and television broadcasts, and several recordings, including *Breath of Creation—Flutes of Two Worlds* with Anne Norman, shakuhachi (Move MD 3163).

Lucinda Moon graduated from the Victorian College of the Arts in 1991 and was subsequently awarded the Willem van Otterloo and Nickson Travelling scholarships to pursue postgraduate studies in baroque violin. She undertook two periods of study at the Royal Conservatorium in The Hague with Sigiswald Kuijken, graduating in 1995. In 1996 Lucinda was a prize winner in the Bruges Early Music Competition with *Les Quatre*.

Currently based in Adelaide, Lucinda has performed extensively in Australia with a number of

leading early music ensembles. In addition to her position as principal violinist with the Elysium Ensemble, she is a member of



Lucinda Moon on baroque violin

Chacona and concertmaster of the Australian Brandenburg Orchestra with whom she has recorded for ABC Classics and performed in Australia, Europe and Japan. She has also performed extensively in Europe, Australia and Mexico with the Swedish-based group, *The Musicke Room*.

Simon Martyn-Ellis began playing the lute after finding the classical guitar repertoire too restrictive for ensemble performance: continuo accompaniment remains a the mainstay of his activities. Simon completed an Honours degree (University of New England) in performance on the lute and related instruments in 1994, studying with Tommie Andersson. Since then, he has studied with performers such as Jakob Lindberg, William Carter and, thanks to a Churchill

Fellowship (1999) and funding from Arts Victoria, the Ian Potter Cultural Trust (2001) and the



Simon Martyn-Ellis on baroque guitar

Australia Council (2002), with Rolf Lislevand and Hopkinson Smith in Germany and Switzerland. He has appeared in the Melbourne and Adelaide International Festivals with Collegium Vocale Gent (conducted by Philippe Herreweghe) and Chiara Banchini's Ensemble 415. Simon has also appeared with leading Australian ensembles: the *Sirius Ensemble*, *Salut! Baroque*, *Chacona*, *The Song Company*, *The Renaissance Players*, *Ensemble Eclectus*, *The Adelaide Chamber Singers*, and is a founding member of *Millefiori*.

Simon is currently undertaking a Masters Degree in Creative Arts through Newcastle University, focusing on the lute and guitar as a central figure in ensemble performance.

Credits

Cover photo: The floor of Louis XIV's sitting room in the palace of Versailles (October, 1997), taken by Felicity Spear

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Bonus CD-ROM content

To play the bonus video of extracts from Hotteterre's *Troisième Suite*, place this special hybrid CD/CD-ROM in your computer, click on the CD image and double-click on the file "hotteterre.mpg". *Minimum requirements:* PC or Macintosh, 2x CD-ROM drive, Quicktime 4 or Windows Media Player.

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Venice to Versailles

Elysium Ensemble

Greg Dikmans
recorders and baroque flute

Lucinda Moon
baroque violin

Simon Martyn-Ellis
lute, theorbo and baroque guitar

GIOVANNI BASSANO

1 Ricercata Quarta 2'51"
Ricercate, passaggi et cadentie...
(Venice, 1585)

recorder solo

2 Susanne ung jour 4'05"
(after Roland de Lassus)
*Motteti, madrigali et canzoni
francesi...diminuti* (Venice, 1591)

violin and lute

3 Frais et gaillard 3'34"
(after Clemens non Papa)
*Motteti, madrigali et canzoni
francesi...diminuti* (Venice, 1591)

recorder and lute

GIOVANNI GIROLAMO
KAPFSBERGER

4 Toccata No. 3 2'14"
*Libro primo d'intavolatura di
chitarone* (Venice, 1604)

theorbo solo

DARIO CASTELLO

5 Sonata Prima à sopran solo 5'04"
Sonate Concertate... (Venice, 1629)

violin and theorbo

GIOVANNI PAOLO CIMA

6 Sonata à 3 3'32"
Concerti ecclesiastici... (Milan, 1610)

recorder, violin and theorbo

DIEGO ORTIZ

7 Recercada Ottava — Recercada
Segunda 3'59"
Trattado de glosas... (Rome, 1553)

recorders, violin and baroque guitar

MARCO UCCELLINI

8 Aria sopra la Bergamasca 4'18"
Sonate, arie et correntia... (Venice, 1642)

recorder, violin and baroque guitar

JACQUES HOTTETERE

Première Suite de pièces a deux
dessus... (Paris, 1712)
flute and violin

9 [Ouverture] (*gravement-gay*) 3'13"
10 Allemande (*gay*) 1'52"

11 Rondeau — Les Tourterelles
(*gracieusement, et un peu lent*) 2'10"

12 Gigue 1'35"

ROBERT DE VISÉE

Suite in A minor

theorbo solo

13 Prelude 2'05"
14 Allemande — La Royale 3'00"
15 Courante du même 1'45"
16 Chaconne 1'57"

JACQUES HOTTETERE

Troisième Suite

Pièces pour la flûte-traversière...
(Paris, 1708)

flute and theorbo

17 Allemande—La cascade de St.
Cloud (*piqué*) 2'36"
18 Sarabande—La Guimon 2'45"
19 Courante—L'indifferente
(*légèrement*) 2'28"
20 Rondeau—Le plaintif
(*tendrement*) 2'36" *
21 Menuet—Le mignon
(*un peu doucement*) 0'58"
22 Gigue—L'Italienne 1'19" *

* on special bonus Quicktime video

FRANÇOIS COUPERIN

23 Muséte de Choisi:
Première partie (*tendrement*)—
Seconde partie (*mineur*) 3'29"

24 Muséte de Taverni:
Première partie (*légèrement*)—
Seconde partie (*mineur*) 2'39"

Troisième livre de pièces de clavecin
(Paris, 1722)

flute, violin and theorbo

Total running time 67'16"