

# L'OPERA AU SALON



a suite with airs from the great french baroque operas  
of the siècle d'or français

*Des éclats la sombre origine,  
Les progrès, l'éclat, la ruine  
Repassent encore sous nos yeux ;  
Et, présents à tout, nous y sommes  
Contemporains de tous les hommes,  
Et citoyens de tous les lieux.*

*A. H. de La Motte*



## Scène I

*Heureux qui peut être assuré de disposer de son coeur à son gré !  
C'est un secret digne d'envie ; Mais de tous les secrets, c'est le plus ignoré.*

*Ph. Quinault*

OUVERTURE (from "Roland" LWV 65, J.-B. Lully)

MENUETS I & II (from "L'Europe galante", A. Campra)

RITOURNELLE (from "Alcyone", M. Marais)

PETIT AIR (from "Phaëton", J.-B. Lully)

AIR DES FURIES (from "Sémélé", M. Marais)

## Scène II

*Chacun porte en son cœur son plus grand ennemi.*

*Ph. Quinault*

PRÉLUDE POUR LE PREMIER CAVALIER ESPAGNOL (from "L'Europe galante")

AIR POUR LE DEUXIÈME CAVALIER ESPAGNOL (from "L'Opera galante")

AIR POUR LES DÉMONS ET LES MONSTRES (from "Amadis", J.-B. Lully)

## Scène III

*Le dépit est plus fort, moins il est apparent, et l'orage est à craindre où le calme est trop grand.*

*Ph. Quinault*

PRÉLUDE (from "Alcyone")

TREMBLEMENT DE TERRE (from "Sémélé")

TEMPÊTE (from "Alcyone")

## Scène IV

*Mort, le dernier pas qu'on fait, et souvent un faux pas.*

*Ph. Quinault*

SOMMEIL (from "Atys", J.-B. Lully)

CHACONNE (from "Sémélé", M. Marais)



Featured composers in this programme: Jean-Baptiste Lully (1632 – 1687);

Marin Marais (1656 – 1728); André Campra (1660 – 1744)



In the French Golden Age, during the reign of Louis XIV, «the Sun King», France becomes the most powerful nation in Europe. The newly created court of Versailles, as envied as admired, was itself a centre of propaganda for the glory of the kingdom to the rest of the world. Created by J. B. Lully and the librettist J. Ph. Quinault, the Tragédie Lyrique represents the ideals of grandness and absolutism of the «Grand Siècle», joining the plastic arts, the music, the theater and the dance in a genuinely French show.

But these works weren't just one more part of the court showcase created for the high nobility. From Versailles and Paris, they were exported to other cities of France and the rest of Europe. All the performed operas were published and often reedited in expensive and luxurious editions, under Lully's exigencies, and after his death, in the so called «partitions réduites», much more practical for its performance out of the theatre, in a domestic context.

We wanted to focus on this intimate and informal side of the French opera which is still very unknown, although this way of perceiving this music -at home and in the social gatherings, and not at the theatre - was probably the more popular one that was a part of the daily life at the time.

We have drawn up a program with the most important expressive elements from this language, taken from some of the most representative works of the early Tragédie Lyrique and Comédie-ballet. We have conserved the typical dramatic and rhetoric patterns of these great works by re-arranging it accordingly to the tonal relations, proportions and affects.

The "partitions réduits" have been the historical support that had allowed us to explore this forgotten dimension of the opera, and to dive into the world of the French musical circles of the time. The goal is to tell a story without words – but supported by some key quotations by the librettists themselves - and to highlight the musical affects by the individuality of each instrument and musician, which is much easier in a chamber music setting, and also allows a much more direct connection with the audience as well.

These reduced scores transform the five-parts orchestral writing in a 2 voices texture with basso continuo, becoming three or even four parts when trios or special contre-parties were originally written. Its sound result is often very similar to the chamber music of that period, like pieces en trio, by Marais, Sonates en trio, by Hotteterre or the Concerts Royaux by François Couperin.

This music was so deeply rooted in the french spirit of the 17<sup>th</sup> and 18<sup>th</sup> century that only the revolution could stop it from being performed, since it was considered as a powerful symbol of the past splendour.



EL GRAN TEATRO DEL MUNDO

Coline Ormond, violine  
Mirian Jorde Hompanera, oboe  
Johanna Bartz, traverso  
Bruno Hurtado Gosalvez, viola da gamba  
Jadran Duncumb, theorbo  
Julio Caballero Pérez, harpsichord