

Cedille Records
CDR 90000 043

The World of Lully

Music of Jean-Baptiste Lully and his Followers

**CHICAGO BAROQUE ENSEMBLE WITH
PATRICE MICHAELS BEDI, SOPRANO**

THE WORLD OF JEAN-BAPTISTE LULLY (1632-1687)**Lully: Première Divertissement (15:09)**

- | | |
|---|--|
| [1] Ouverture from <i>Armide</i> (2:29) | [2] Air from <i>Persée</i> (1:18) |
| [3] Serenade from <i>Ballet des plaisirs</i> (4:31) | [4] Air from <i>Phaeton</i> (0:50) |
| [5] Chanson contre les jaloux from <i>Ballet de l'amour Malade</i> (2:23) | |
| [6] Minuet from <i>Armide</i> (0:44) | [7] Air: Pauvres amants from <i>Le Sicilien</i> (2:48) |

Jean-Féry Rebel: Le Tombeau de Monsieur Lully (14:01)

- | | | |
|----------------------|-------------------------|-----------------------|
| [8] Lentement (2:39) | [9] Vif (2:03) | [10] Lentement (2:43) |
| [11] Vivement (3:50) | [12] Les Regrets (2:46) | |

Lully: Seconde Divertissement (9:34)

- | | |
|---|--|
| [13] Menuet from <i>Alceste</i> (0:58) | [14] C'est la saison d'aimer from <i>Alceste</i> (1:32) |
| [15] Recit: Suivons de si douces loix from <i>Ballet d'Alcidiane</i> (1:48) | |
| [16] Gavotte from <i>Amadis</i> (1:16) | [17] Gigue – Les Plaisirs nous suivent from <i>Amadis</i> (3:56) |

Lully, arr. Jean d'Anglebert: Pièces de clavecin (7:35)

- | | | |
|---------------------------------------|----------------------------------|-------------------|
| [18] Ouverture de la Mascarade (3:53) | [19] Les songes agréables (1:54) | [20] Gigue (1:44) |
|---------------------------------------|----------------------------------|-------------------|

[21] Lully: Plainte de Cloris from Le Grand Divertissement Royal de Versailles (5:26)**[22] Lully: Galliarde from Trios pour le coucher du roi (3:07)****[23] Marin Marais: Tombeau de Lully from Second livre de pièces de violes (6:21)****Lully: Armide, Tragedie lyrique (selections) (15:50)**

- | | |
|---|---|
| [24] Recit: Enfin il est en ma puissance (3:18) | [25] Air: Venez, venez seconder mes desirs (1:10) |
| [26] Air (0:53) | [27] Passacaille (arr. d'Anglebert) (5:31) |
| [28] Recit: Le perfide Renaud me fuit (2:43) | [29] Air: Traître, attens (2:11) |

Chicago Baroque Ensemble Patrice Michaels Bedi, soprano TT: (77:47)

The World of Lully

notes by John Mark Rozendaal

The life of Jean-Baptiste Lully was marked by such deep contradictions, both real and widely attributed, that it becomes difficult to gauge the true essence of this extraordinary figure. A great composer, wealthy entrepreneur, buffoon, tragedian, native Italian, icon of French nationalism, notorious sodomite, and excellent husband and father, Lully's combined traits and achievements suggest a powerfully mercurial personality. His colleagues' love and loathing survived long after his death in 1687.

Born in Florence in 1632, Lully traveled to France in the retinue of Roger de Lorraine, who had recruited Lully as a valet de chambre for Mlle de Montpensier, "la Grande Mademoiselle." From this politically disadvantaged "mail-room" position, Lully began his astonishing, uninterrupted rise to fame and fortune, somehow turning every disaster to his own advantage. Two examples will suffice to illustrate the Florentine's cat-like ability to land on his feet. In 1652, while Lully was still in the employ of Mademoiselle, Louis XIV was seriously threatened by a revolt of a set of nobles known as the "Fronde." When the Fronde was finally defeated, Mademoiselle was forced to leave the capital in disgrace, exiled to her country home with her entire staff. At precisely this point where our hero might have been condemned by association and consigned to historical oblivion, Lully managed to get himself released from Mademoiselle's service and appointed at the court of the young king. Another crucial maneuver occurred in 1671. Having dismissed opera as a foreign genre unsuited to the French language and culture, Lully was surprised when Pierre

Perrin's *Pomone* became an immense popular success. What should have been a triumph for his competitor became a coup for Lully when Perrin's fiscal ineptitude landed him in debtor's prison and enabled Lully to purchase an exclusive patent for the production of theatrical music at extremely favorable terms. Overnight the anti-opera Italian became the despot of the new-born French opera.

These paradoxes are embodied in Lully's music and its reception. Lully's masterpieces, the great *ballets* and *tragedies lyriques*, were created simultaneously as both court rituals, events of unlimited splendor laden with coded meanings about the status of the monarch, and as commercial ventures for a wider urban public. The music itself marries the "colossal baroque" with the characteristically French "precieux" style. Here, moments of grand spectacle deploying large musical forces take their meaning from minute refinements of style, attitude, and execution. This artistic integration of the public and personal gestures is in tune with the cultural spirit of the time. A common theme of the classic drama of the grand siècle (including the Quinault texts set by Lully) was the careful balancing of opposites within the personal realm, passion tempered by reason, love directed by duty or "glory."

Perhaps it is this uncommon interplay between intimate and corporate expression that makes Lully's opera music so satisfying in chamber music renditions. This potential in Lully's music, seldom realized today, was certainly not lost on the composer's contemporaries and eighteenth-century successors. Much as the music of today's Broadway musicals spreads

through our popular culture through dozens of outlets several steps removed from the original production (recordings, sheet music, movies, performance of excerpted songs), Lully's compositions became an essential part of the musical vocabulary of Europe through its dissemination in all manner of arrangements including printed souvenir "skeleton scores," string quartet arrangements, and hundreds of manuscripts of harpsichord transcriptions. Lully thus remained a staple of salon music and of the French theater for a full century after the composer's death. In the spirit of this practice, our program presents excerpts from Lully's theater music in solo and chamber music arrangements.

The two "divertissements" on our program are song and dance sequences we devised, drawing from different works by Lully. The Galliarde is found in a manuscript from c.1665 containing trio arrangements of Lully's theater music, works by Marin Marais, and original chamber works of Lully without concordances in surviving operas or ballets. The existence of these works gives Lully a place in the history of chamber music in France as one of the first to work with the Italianate trio sonata scoring.

Armide was Lully's last completed opera. Quinault's libretto treats a famous episode from Tasso's *Gerusalemme liberata*. The story, in which the sorceress Armide fails in her attempts to seduce the Christian knight Rinaldo, is perfectly suited to the seventeenth-century tradition of court dramas in which women who attempt to use their power to influence men come to bad ends (Dido, Medea, Cleopatra, Platée, Ariadne). Lully's setting contains some of his most renowned music, items that were recalled as models by later generations of French musicians. The overture (which opens our first Divertissement

and, therefore, this disc) was so admired by Corelli that he framed a copy of it to hang in his dining room. The third act recitative (*Enfin il est en mon puissance*) is a recognized masterpiece of dramatic declamation in which dramatic shifts of register, speech rhythm, and harmonic pacing are all deployed to portray the divided mind of the anti-heroine. The great Passacaille of Act IV is heard here in d'Anglebert's keyboard arrangement. In the final monologue (*Le perfide Renaud me fuit*) a second episode of emotional confusion is portrayed, this time with the support of rich instrumental accompaniment.

After his death, Lully was the subject of innumerable literary and musical tributes, including both satirical works lampooning the Lullian cult of personality and the controversies around it, and sincere, heartfelt eulogies by admiring students and colleagues. One of the most famous is Couperin's *Apothéose de Lully* depicting Lully's reception in Parnassus by Corelli and the muses (less sympathetic writers depicted Lully's posthumous fate more ominously). The two "Tombeau" compositions on our program are psychological explorations of grief, each evoking a transforming progression of emotional states.

As a young man, Jean-Féry Rebel (1666-1747) was a violinist in the famous *Vingt-quatre violons*, the royal court orchestra led by Lully. Rebel's tribute to his mentor is a spooky drama of loss and remembrance in the modern form of an Italian sonata haunted by the sounds of the past. The figures of the opening Lente are delicately poised between the theatrical and the précieux, simultaneously invoking the grandeur of an opera overture and the intimacy of tender sighing. A contrapuntal "canzona" movement marked Vif (Italian style) is followed by a second Lente consisting of a brief *récit* — a sort of

eology spoken by the viola da gamba — and a very gracious Air in triple meter (both in a more retrospective French style). The extensive Vivement that follows attempts to return to the modern sonata style, but is thrice interrupted (haunted!) by mysterious throbbing motifs. With each return to the quicker tempo the emotional pitch is raised until the music ignites into a frenzy of bowed tremolo. The opening Lentement returns renamed, *Les Regrets*.

Jean-Henri d'Anglebert (1635-1691), the finest claviniste of his generation, entered the royal service in 1662. His single publication (1689) includes both original compositions and arrangements of works by Lully. Such arrangements survive in many sources by many musicians. Those of d'Anglebert have particular authority because d'Anglebert was present at the original productions. Their extraordinarily rich sound is the result of his mastery of counterpoint, ornamentation, and the harpsichord idiom.

Marin Marais (1656-1728) was a student of Lully and the greatest virtuoso of the French school of viola da gamba playing. His first volume of pièces de viole appeared in 1686 with a dedication to Lully:

Monsieur, it would be inexcusable if, having had the honor of being one of your students, and being attached to you by other special obligations, I were not to offer to you these essays of what I have learned in performing your knowing and admirable compositions. I therefore offer this collection to you as my supervisor and benefactor. I present it to you also as to the first man who has ever been in all the diverse characters of music. None would contest

this title. The greatest experts confess that there is no way more sure or more easy to succeed in this profession than by study of your work. All of the princes of Europe who wish this art to flourish in their states recognize no other way. But whatever their advantages may be, they will always leave something to be desired. Only one thing has fulfilled your desires and covered you with glory: that is to have pleased Louis the Great, and to have given to posterity airs to celebrate the name and famous exploits of this monarch. Your songs alone are worthy to accompany his immortal history. They will go with it to all nations. We have already seen people attracted by the renown of his greatness come from distant climates and return charmed by your songs as much as astonished by the majesty of the hero for whom you compose them. What fruits of your labors! But at the same time what honor for me to have such an illustrious protector as you and to be able to bear witness to you daily by my attachment and my respect. I am your very humble, very obedient, and very indebted servant, Marais.

By the time Marais' *Seconde livre de pièces de viole* appeared in 1701, his mentor had died. Here Marais paid tribute to his teacher with one of the most moving musical elegies of the century. Marais' noble melody explores a wide range of heightened emotional states in a technically superb composition; a fitting tribute to the father of French music.

John Mark Rozendaal is artistic director of the Chicago baroque Ensemble.

3 Serenade

Peut estre dormez-vous,
adorable inhumaine,
Cependant que je meurs,
en vous chantant la peine
Que j'endure pour vos appas;
Et dans le mesme temps
que pour vous je soupire
Avec un autre amant
qui vous dit son martyre,
Peut estre ne dormez-vous pas.
Peut estre dormez-vous,
pour n'ouïr pas la plainte
Que mon cœur amoureux,
avec beaucoup de crainte,
Fait contre vos divins appas;
Ou si vous ne pouvez
vous tenir de l'entendre,
Afin de vous mocquer
d'un sentiment si tendre,
Peut estre ne dormez-vous pas.

5 Chanson contre les jaloux

Que les jaloux sont importuns!
Et quel malheur d'estre réduite
A la mercy de ces tyrans communs!
Qu'il couste cher de les avoir soumis!
Puisque'on a toujours à sa suite
Des amans faits comme des ennemis.

7 Air: Pauvres amants

Pauvres amants, quelle erreur
D'adorer des inhumaines!
Jamais les âmes bien saines
Ne se payent de rigueur;
Et les faveurs sont les chaînes
Qui doivent lier un cœur.

Perhaps you are sleeping,
dear cruel one,
While I die,
singing to you of the pain
Which I endure for your charms.
And in the same moment
that I sigh for you,
With another lover
who tells you of his pain
Perhaps you are not asleep.

Perhaps you are sleeping
so as not to hear the lament
Which my loving heart
makes most fearfully
For your divine charms;
Or, if you cannot
keep yourself from listening,
So as to make fun of
such a tender feeling,
Perhaps you are not asleep.

Isaac de Benserade

Song Against the Jealous

How presumptuous the jealous!
And what misery to be reduced
To the mercy of these vulgar tyrants!
How dearly it costs to submit to them!
For one is always followed
by lovers as well as enemies.

Francesco Buti

Poor lovers, what a mistake
it is to love cruel ones!
Sane souls would never
indulge in such harshness;
their favors are chains
which would bind a heart.

On voit cent belles ici
Auprès de qui je m'enpresse:
A leur vouer ma tendresse
Je mets mon plus doux souci;
Mais, lors que l'on est tigresse,
Ma foi! je suis tigre aussi.

A hundred beauties are seen here
near to whom I hasten:
To pledge to them my affection
I take the sweetest care;
But when one is a tigress,
In faith! I am a tiger too.

Jean-Baptiste Poquelin, "Molière"

14 C'est la saison d'aimer

C'est la saison d'aimer
Quand on sait plaire:
C'est la saison d'aimer
Quand on sait charmer.

Les plus beaux de nos jours ne durent guère,
Le sort de la beauté nous doit alarmer.
Nos champs n'ont point de fleurs si pas-
sagères;
C'est la saison d'aimer . . .

Un peu d'amour est nécessaire,
Il n'est jamais trop tôt de s'enflamer!
Nous donne-t'on un cœur pour n'en rien faire?
C'est la saison d'aimer . . .

It is the season of love
When one knows how to please;
It is the season of love
When one knows how to charm.

Our most beautiful days last not long,
The fate of beauty should alarm us.
Our fields have no flowers more fleeting.
It is the season of love . . .

A little love is necessary,
It is never too early to become enflamed!
Are we given hearts to do nothing with them?
It is the season of love . . .

Philippe Quinault

15 Récit: Suivons de si douces loix

Suivons de si douces loix
puisque les Dieux et les Roys
sont obligez à les suivre.
Ce Dieu rend nos jeunes ans
aimables, doux et plaisans
et de tous soins nous delivre.

Il est malaisé de vivre
Sans devenir amoureux,
Mais il faut estre ayiné
Pour estre bien heureux.

Let us obey such sweet laws
because Gods and King
are obliged to obey them.
This God makes our years of youth
lovable, sweet, and pleasant,
and delivers us from all cares.

It is hard to live
Without loving,
But one must be loved
To be truly happy.

Isaac de Benserade

17 Gigue: Les Plaisirs nous suivent

Les Plaisirs nous suivent désormais
Nous allons nos désirs satisfaits.
Vivons sans alarmes,
Vivons tous en paix,
Revenez, reprenez tous vos charmes
Jeux innocents, revenez pour jamais.

Il est temps que l'Aurore vermeille
Cède au Soleil qui marche sur ses pas
Tout brille ici bas.
Il est temps que chacun se reveille;
L'Amour ne dort pas,
Tout sent ses appas.
L'aimable Zéphire pour Flore soupire,
Dans un si beau jour
Tout parle d'amour.

May pleasures follow us henceforth
We go with our desires satisfied.
Let us live without fears,
Let us all live in peace
Return, take back all your charms
Young innocents, return forever.

It is time for gilded Dawn
To yield to the Sun who walks in her footsteps
Shining on all below.
It is time for all to awaken;
Love does not sleep,
All feel his attraction.
Lovable Zephyrus sighs for Flora,
On such a beautiful day
Everything speaks of love.

Philippe Quinault

21 La Plainte de Cloris sur la Mort de son Amant

Ah! mortelles douleurs!
Qu'ai-je plus à prétendre?
Coulez, coulez mes pleurs:
Je n'en puis trop répandre.
Pourquoi faut-il qu'un tyrannique honneur
Tienne notre âme en esclave asservie?
Hélas, hélas pour contenter sa barbare rigueur,
J'ai réduit mon amant à sortir de la vie.
Ah! mortelles douleurs . . .

Me puis-je pardonner, dans ce funeste sort,
Les sévères froudeurs dont je m'étois armée?
Quoi donc? mon cher amant, je t'ai donné la mort:
Est-ce le prix, hélas, de m'avoir tant aimée.
Ah! mortelles douleurs . . .

Lament of Cloris on the Death of Her Lover

Ah! mortal sorrows!
What have I left to dissemble?
Flow, flow my tears,
I cannot shed too many
Why must a tyrannical honor
Hold our soul a subjugated slave?
Alas, alas, to content its barbarous demands
I induced my lover to quit this life.
Ah! mortal sorrows . . .

Can I forgive myself, in this sad outcome,
The extreme coldness with which I armed myself?
What then, my dear lover; I have brought you death.
Is that the price, alas of having loved me so?
Ah! mortal sorrows . . .

Jean-Baptiste Poquelin, "Molière"

Armide

Acte Deuxième

24 Recit: Enfin il est en ma puissance

Enfin il est en ma puissance,
Ce fatal Enemy, ce superbe Vainqueur.
Le charme du sommeil le livre à ma vengeance;

Je vais percer son invincible cœur.
Par luy tous mes captifs sont sortis d'escalvage;
Qu'il éprouve toute ma rage.
Quel trouble me saisit? qui me fait hesiter?

Qu'est-ce qu'en sa faveur la pitié me veut dire?
Frapons . . . Ciel! qui peut m'arrester?
Achevons . . . je fremis! Vangeons-nous . . . je
sôûpire!

Est-ce ainsi que je doy me vanger aujourd'huy!
Ma colere s'éteint quand j'approche de luy.

Plus je le voy; plus ma vengeance est vaine;

Mon bras tremblant se refuse à ma haine.
Ah! quelle cruauté de luy ravir le jour!
A ce jeune Heros tout cede sur la Terre.
Qui croiroit qu'il fust né seulement pour la guerre?
Il semble estre fait pour l'amour.
Ne puis-je me vanger à moins qu'il ne perisse?
Hé! ne suffit-il pas que l'amour le punisse?

Puisque'il n'a pû trouver mes yeux assez charmants,
Qu'il m'aime au moins par mes enchantemens,
Que, s'il se peut, je le haisse.

25 Air

Venez, venez seconder mes desirs,
Demons, transformez-vous en d'aimables
zephirs:
Je cede à ce vainqueur, la pitié me surmonte,
Cachez ma foiblesse et ma honte
Dans les plus reculez deserts,
Volez, conduisez-nous au bout de l'Univers.

At last he is in my power
This fatal enemy, this mighty conqueror.
The charm of sleep delivers him to my revenge;
I will pierce his invincible heart.
He released all my captives from slavery
Let him feel all my wrath.
What trouble siezes me? what makes me
hesitate?

What would pity tell me in his favor?
Let us strike . . . Heavens! what can stop me?
Let us do it . . . I shudder! Avenge us . . . I sigh!
Is it thus that I avenge myself today!
My rage is extinguished when I approach him.
The more I see him; the more my revenge is
vain:

My trembling arm refuses my hate.
Ah! what cruelty to ravish him of day!
To this young hero the whole earth yields.
Who would believe that he was born only for
war?

He seems to be made for love.
Can I not avenge myself without his death?
Ah, would it not suffice that love punish him?
Since he could not find my eyes charming
enough,

He may love me at least by my enchantments;
If it is possible, I may hate him.

Come, come, second my desires
Demons, transform yourselves into lovely
breezes:
I yield to the victor, pity overcomes me,
Hide my weakness and my shame
in the remotest deserts,
Fly, carry us to the end of the Universe.

Acte Cinquième

Scene V

28 Recit: Le perfide Renaud me fuit

Le perfide Renaud me fuit,
Tout perfide qu'il est, mon lâche cœur le suit.

Il me lasse mourante, il veut que je perisse.
A regret je revoy la clarté qui me luit;

L'horreur de l'éternelle Nuit
Cede à l'horreur de mon supplice.
Le perfide Renaud . . .

Quand le Barbare estoit en ma puissance,
Que n'ay-je crû la Haine et la Vengeance!
Que n'ay-je suivy leurs transports!
Il m'eschape, il s'éloigne, il va quitter ces bords,

Il brave l'Enfer et ma Rage;
Il est déjà près du Rivage,
Je fais pour m'y traîner d'inutiles efforts.

29 Air

Traître, atten . . . je le tien . . . je tien son cœur
perfide.
Ah! je l'immole à ma fureur.
Que dis-je? où suis-je? hélas! Infortunée
Armide!

Où t'emporte une aveugle erreur?
L'espoir de la vengeance est le seul qui me reste.
Fuyez plaisirs, fuyez, perdez vos attraits.
Demons, Demons, détruisez ce Palais.
L'espoir de la vengeance est le seul qui me reste.
Partons, et s'il se peut que mon amour funeste
Demeure ensevely dans ces lieux pour jamais.

The faithless Rinaldo flees me;
Faithless as he is, my feeble heart follows him.
He leaves me dying, he wishes me to perish.
Sadly I recall the splendour which shone on me;
The horror of eternal night yields to the horror
of my punishment.
The faithless Rinaldo . . .

When the infidel was in my power
Why did I not listen to Hate and Vengeance!
Why did I not follow their lead?
He escapes me, he flees, he will leave these
shores,

He braves Hell and my wrath;
He is already near the coast,
I drag myself through futile efforts.

Traitor, hear . . . I have him . . . I hold his faith-
less heart.
I sacrifice it to my fury.
What am I saying? where am I? Alas! Unfor-
tunate Armida!
What brings you to such blind error?

The hope of vengeance is all that is left to me.
Flee pleasures, flee, lose your charms,
Demons, destroy this palace.
The hope of vengeance is all that is left to me.
Let us leave, and if it may be, let my fatal love
Remain entombed in this place forever.

*The Demons destroy the enchanted palace, and
Armide departs in a flying chariot.*

Text: Philippe Quinault
Translations: J. M. R.



CHICAGO BAROQUE ENSEMBLE

∞ About the Performers ∞

The **Chicago Baroque Ensemble** was formed in 1993 to perform music of the seventeenth and early eighteenth centuries on period instruments. To date the Ensemble has produced six seasons of critically acclaimed, sold-out concerts as well as eight live broadcast concerts on WFMT radio, three commercially released compact discs, educational programs for both musicians and general audiences, and been presented on numerous concert series, including the Boston Early Music Festival and the Howard Mayer Brown Early Music Series at the University of Chicago. Special projects have included collaborations with His Majesty's Clerkes, The Newberry Consort, recorder virtuoso Aldo Abreu, violinist Rachel Barton, and viola da gambist Mary Springfels. CBE's programs transport listeners to the cultural centers of early modern Europe and help the audience to share the spirit of the music making. The Chicago Tribune has called the Chicago Baroque Ensemble's concerts "stylish and caring performances by what has already turned out to be a most accomplished group of period-instrument virtuosos."

Participating on this recording are Chicago Baroque Ensemble members Anita Miller-Rieder, transverse flute; Christopher Verrette and Jeri-Lou Zike, violins; John Mark Rozendaal, viola da gamba; Jerry Fuller, violone; and David Schrader, harpsichord.

"Like the Romantic ideal of art, **Patrice Michaels Bedi**'s voice is both natural and passionate," declares *Classical disCDigest*. *The New Yorker* calls her "a formidable interpretive talent." Patrice Michaels Bedi has concertized extensively throughout North America, appearing in concert with renowned ensembles including the St. Louis, Atlanta, and Milwaukee Symphonies, the Minnesota Orchestra, Chicago's Grant Park Symphony, and Boston Baroque. Miss Michaels Bedi has also sung with Lyric Opera of Chicago, the Cleveland Opera, Colorado's Central City Opera, Chicago Opera Theater, and the Maryland Handel Festival. This is Miss Michaels Bedi's sixth recording for Cedille. She has also recorded with Chicago's Music of the Baroque; on London Records with the Chicago Symphony Orchestra, Georg Solti conducting; and on the Amadis label.

∞ Also with the Chicago Baroque Ensemble and Patrice Michaels Bedi ∞
A Vivaldi Concert – CDR 90000 025

"The Chicago Baroque Ensemble . . . performs on period instruments at a stellar level of artistry and scholarship . . . Nothing short of spectacular . . . soprano Patrice Michaels Bedi . . . lifts the performance to a higher realm."

— *Cleveland Plain Dealer*

Cedille ("say-DEE") **Records**

5255 N. Lakewood Avenue
Chicago, Illinois 60640 • 773-989-2515