





BRILLIANT
CLASSICS

BARRIÈRE DE BURY



SONATES ET
SUITES POUR
LE CLAVECIN



Luca Quintavalle
harpsichord

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Sonates et Suites pour le clavecin

JEAN-BAPTISTE BARRIÈRE

1707-1747

SONATES ET PIÈCES POUR LE
CLAVECIN (Libro VI)**Sonata No.1 in B minor**

1. Adagio	3'42
2. Allegro	1'55
3. Largo	3'14
4. Allegro	2'21

Sonata No.2 in D

5. Grave. Prestissimo. Adagio. Prestissimo. Adagio. Prestissimo.	1'45
6. Allegro	2'55
7. Sarabanda	2'59
8. Aria	2'11

Sonata No.3 in E minor

9. Adagio	1'23
10. Allegro	4'09
11. Adagio	0'31
12. Aria	1'12

Sonata No.4 in G

13. Adagio	3'22
14. Allegro	3'02
15. Adagio	1'54
16. Aria	2'57

Sonata No.5 in B-flat

17. Adagio	0'46
18. Allegro	3'56
19. Largo	1'57
20. Allegro	2'41

Sonata No.6 in A minor

21. Andante	4'33
22. Larg(h)etto	7'49
23. Aria amoroso	6'26
24. La Casamajor	3'09
25. La Duchesne	3'27
26. La Tribolet	5'13

27. La Boucon	3'12
28. La Plancy	2'36
29. La Dupont	2'57

BERNARD DE BURY 1720-1785
PREMIER LIVRE DE PIÈCES DE
CLAVECIN**Première Suite in A**

30. La Minerve. <i>Sans lenteur</i>	3'37
31. Sarabande, Les Regrets	2'18
32. Les Graces Badines: 1er partie. <i>Legerement</i> ; 2e Partie	2'01
33. La tendre Agitation. <i>Modérément</i>	4'58
34. Le Plaidoyer de Cithère. <i>Gracieusement sans lenteur</i> : 1er Rondeau. 2e Rondeau	4'17

Seconde Suite in C

35. La belle Brune. <i>Moderement</i>	3'33
36. Sarabande, La Prude. Doucement	3'59
37. L'Enfantine. <i>Gratieusement</i>	1'27
38. La Cithérée. <i>Gracieusement sans</i> <i>lenteur</i> : 1er Rondeau. 2e Rondeau	3'51

Troisième Suite in G

39. Les Amusemens : 1er Rondeau. 2e Rondeau	4'28
40. Sarabande, La *** ou les Sentimens. <i>Gracieusement</i>	3'13
41. Zéphir – 1er Menuet	0'43
42. Flore – 2e Menuet	1'16
43. La Pithonisse	5'05
44. Loure	3'40
45. La Séduisante. <i>Gracieusement</i> : 1er Rondeau. 2e Rondeau. Double du 1er Rondeau-Double du 2e Rondeau	7'46

Quatrième Suite in E

46. La Brillante	1'42
47. La Dampiere	3'04
48. La Michelon. <i>Vivement</i>	1'06
49. La Jeunesse, Menuet	1'25
50. Chaconne	7'31

Luca Quintavalle *harpsichord*
Harpsichord: Andrea Restelli (2015)
after P. Donzelague 1711

The French Age of Enlightenment, marked by the progressive weakening of the absolute monarchy, the widely circulating ideas of philosophers, the increasing misfortunes of France, and the intellectual ambition of the bourgeoisie, did not belong anymore to the formal, ordered society associated with the reign of Louis XIV. Entertainment and social activities had moved back from Versailles to Paris and the need for this type of music was slowly fading away. The explosion of print culture and the concerts of the Concert Spirituel favoured the exceptional vitality of the instrumental music in France, the spread of the Italian sonatas and a great vogue for virtuosos. Barrière and De Bury represent two opposite ways (the most innovative, the former, and the most conservative, the latter) of reacting to this new reality.

Jean-Baptiste Barrière was born in Bourdeaux on the 2nd of May 1707. Nothing else is known about him until 1731 when a record of *personnel* at the Paris Opera names him as a “basse d’orchestre”. Fétis wrote wrongly that Barrière travelled in 1736 (the documents of the Opera instead state that he left his position from April 1737 until 1741) to Italy to study with Francisco Alborea (that actually was from 1726 until 1739 in Vienna). Barrière probably came back from Italy in 1738. He was the first French composer to write thoroughly idiomatic music for the cello and his sonatas (published in 4 books from 1733 to c. 1740) show strongly his absorption of the Italian style.

His fifth book is dedicated to the pardessus de viole, the smallest and highest instrument of the old family of viols that from 1730 to 1760 enjoyed true good fortune as an alternative way to play music written for the violin. The first five of the six sonatas of his Book 5 were transcribed for harpsichord and, together with a newly composed 6th sonata and 6 other single pieces, were published in Barrière’s sixth book, the first published set of sonatas for that instrument by a French composer. These works include, for the first time in the French harpsichord repertoire, F#1 and G#1, the use of Italian dynamic terms, and the use of full chords (even with the major thirds) in the lowest octave of the instrument that, with the meantone temperaments still used in France in this period, could sound really shocking. Using equal

temperament instead (as suggested in 1737 by Rameau) would deprive these Sonatas of their “Energie des Modes” that authors like Marc-Antoine Charpentier or Charles Masson listed at the end of the 17th century: G major as “sweetly joyous” (Track 13), G minor as “full of sweetness and tenderness” (Track 14), D Major as “joyous and very martial” (Track 5), A Major as “joyous and rustic” (Track 24), D minor as “a touch of gravity mixed with gaiety” (Track 29). On the top of that, many arpeggios are full of the typical Italian acciaccatura that make even more “dirty” and dissonant the different chords. Typically Italian is even the use of unprepared dissonances, as well as seventh, ninth and diminished chords; the circle of fifths progressions (for ex. Track 5, sounding like a Vivaldi piece); the concerto-style (with its soli and tutti); the abrupt change to the minor mode (even with the Neapolitan chord in Track 6); the several cadenzas; the huge use of tirades and florid written out ornamentations that create a new virtuosity, mixing the castrato’s and Corelli/Geminiani’s ornamentation-style, with the latest achievements of Rameau and Domenico Scarlatti.

Barrière wrote in the harpsichord version new first movements for the 2nd and the 3rd sonatas and changed to Adagio the first movement of the first sonata (written as Andante in the viol’s version). Only the third movement of the 2nd Sonata has a dance title (Sarabanda) and the Aria is the most common final movement (as in the first 2 books for cello). Anyway, it is quite easy to recognize the second movement of the 3rd and 5th sonatas as an “Allemanda”. It is interesting to realize how the typical upbeat of the Allemanda in 16th notes is written only in the 5th sonata and not in the 3rd (in the viol version at least we can find it in the reprise), confirming the 5th sonata as the most French of the whole collection (see even the style luthé used in its 3rd movement). Other French aspects that we can find in this collection are the French meter signatures, the French trills and ornamentations, and the composition of pieces dedicated to several persons, the *portraits*. *La Boucon* was Anne-Jeanne Boucon, wife of the composer Mondonville to whom even Duphy and Rameau dedicated 2 of their compositions. *La Casamajor* was Marie-Claude de Grosmesnil, wife of Antoine de Casamayor, temporary Doctor of the University of Paris. *La Tribolet* is

a distortion of the name Triboulet, the jester of Louis XII. We can find both titles even in Duphly's Pieces de clavecin. *La Dupont* could be Pierre Dupont (French violin teacher and dancing-master, who published in 1713 the *Principes de musique par demandes et réponse*) or his son Guillaume-Pierre Dupont (who studied with Jean-Marie Leclair l'aîné, and was listed in 1738 in a report in *Mercure de France* among young violin pupils 'who promise much and who cause astonishment to many people') or Guillaume Dupont, one of the 24 Violons du Roi in the 1720s and 30s. For *Duchesne*, it could be the editor Nicolas-Bonaventure Duchesne or an organ player working in Paris in the 18th century (see Servières, Georges: *Documents inédits sur les organistes français des XVII et XVIIIe siècles*, page 27). Even less certain is the dedicatee of *La Plancy*: Jérôme Bignon de Blanzly, marquis de Plancy, grand commis de l'État et bibliothécaire du roi?

Several pieces were recorded with the unusual form AAB. In fact even if some sources of the time (for ex. Saint Lambert and Brossard) were stating that it was not necessary to write the repeat sign at the end of B, the engraver used it regularly for publishing other composers' music, and even Barrière used it a few times in his Cello Sonatas. In this collection it is quite clear that the author wants a repetition of the B part in the anacrusic beginning pieces only when the last note (like in the case of the 2 Allemandes and in Track 22) does not cover the full bar but is shortened in consideration of the upbeat of the repetition. In the thetic pieces, in contrast, it is hard to believe that in Track 3, or in the Arias of the 3rd and 6th Sonatas, the B part should be repeated.

Bernard de Bury, born in Versailles, on the 20th of August in 1720, was the son of Jean-Louis Bury, *ordinaire de la musique du roi*. His entire life and carrier was based in Versailles. In 1741 he bought from Fr. Couperin's daughter Marguérite-Antoinette the reversion of her post of keyboard player to the *chambre du roi*, in 1744 he took over the post of *maître de chapelle* of his teacher (Colin de Blamont), marrying his niece, and in 1751 he took over Rebel's post as *surintendant de la musique du roi*. From 1779 he received a royal pension and in June 1785, five months before his

death, he was ennobled by Louis XVI. The publication date of his 'Premier livre de pièces de clavecin' is not entirely certain. In his dedication, de Bury states that he was fifteen years old when he wrote the suites. The publication was announced in the *Mercure de France* in January 1737, so they were probably published late in 1736. In these 4 Suites (that are actually Ordres) De Bury skilfully integrated in a tasteful and "French" manner (le bon goût) the Italian with the French style and the inspiration from F. Couperin is evident even from the titles like *La Régente ou La Minerve* and *Le Carillon de Cithère* in Couperin's Fourteenth Ordre or *L'Enfantine* (Seventh Ordre).

Premiere Suite opens with *La Minerve*, the Roman Goddess of wisdom and arts. It is followed by the Sarabande, *Les Regrets* with the same wistful affect that we can find even in Couperin's *Les Regrets* (3rd Ordre). *Les graces Badines* ("Graceful Triflers") is an unnamed gavotte in 2 parts and, as in Couperin's *La Badine* (Fifth Ordre), its title could mean "playful love". In *La Tendre Agitation* the several harmonic suspensions (like sorrowful "sopirs") and the frequent shifts through various tonalities could be referring to the tender agitation of the title. Two rondeaux from de Bury refer to Cythera, the island of love, including *Le Plaidoyer de Cithere*, as well as *La Cithérée* from the second suite. *La belle Brune* ("The Pretty Brunette") has a similar texture to *La Tendre Agitation* (Arpeggiations that create constant harmonic suspensions) with a completely other rhetorical meaning. *La Prude* (as in Couperin's 2nd Ordre) should be a portrait of Françoise d'Aubigné, Marquise de Maintenon (1635-1719), who became, even if never officially, the second wife of King Louis XIV. Her religious austerity and prudery prohibited several forms of entertainment. *L'Enfantine* refers to a "child-like" manner, demonstrated by frequent shifts of range and by the parallel tritones in the beginning of the second half.

In the third Suite "the Amusements" of the first Rondeau are clearly heard in the cheerful syncopations emphasized by several trills but, as in Couperin's *Les Amusemens* (Seventh Ordre), with its 2nd Rondeau, according to Jane Clark and Derek Connon, "both sides of life are constantly in evidence and this magnificent piece in 2 parts may well be a reference to *Les Amusemens sérieux at comiques*

by Dufresny” (The Mirror of Human Life, Keyword Press, page 139). Cryptic is the title *** in *La *** ou les Sentimens*, and this Sarabande has the same deeply expressive character of Couperin’s *Les Sentimens* (First Ordre). The two movements entitled Zephir (the West Wind of spring) and *Flore* (the Goddess of Flowers) are 2 menuets that, as in the 2 gavottes *Les graces Badines*, the author does not write to play *alternativement* (as Couperin did with the menuets of the 22nd Ordre). *La Pythonisse* (The Pythia) was the Oracle of Delphi and this virtuosic and visionary piece recalls Rameau’s *Les Cyclopes*. The *Loure* is characterized by many lowranging thick and dissonants chords, and is probably harmonically the most interesting piece of the collection. *La Séduisante* is almost a parody of Couperin’s *Les Amusemens* (Seventh Order) and, as in Couperin’s *La Séduisante* (IX Ordre), the seductress of the title could be the Duchesse du Maine or some member of the Bourbon-Condé family. *La Brillante* is in fact a “Brilliant” opening of the 4th Suite with its first two couplets written in the bright upper range of the harpsichord and the third couplet that, as in *Le Plaidoyer de Cithere*, surprises the listener with Italianate passagework of sixteenth notes. *La Dampiere* is a dramatic and unnamed French allemande reminiscent of Couperin’s *La Ténébreuse* and *La Raphaële*. The title could be referring to Marc-Antoine Marquis de Dampierre who was a virtuoso hunting horn player, and among his famous Lullian fanfares there is one with the title *La Dampière*. He was a good friend of the composers Campra, Mondonville, Delalande and Colin de Blamont (the dedicatee of De Bury’s Suites), who conducted the music at his funeral in Versailles. *La Michelon* (Mademoiselle Michelon, the important Parisian music engraver?) is an Italian giga in opposition to the French menuet *La Jeunesse* (“Youth”). The Suite and indeed the entire collection finishes in the most traditional way, with a wonderful Chaconne that, with an opening descending chromatic bass tetrachord, recalls the beginning of *Le Plaidoyer de Cithere*.

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Luca Quintavalle has collaborated with orchestras such as Concerto Köln, Les Talens Lyriques, Harmonie Universelle, Balthasar Neumann Ensemble, Academia Montis Regalis, Divino Sospiro, Gürzenich Orchestra and Hamburger Symphoniker.

He has performed throughout Europe and in Israel, the USA and Japan and has recorded for the labels Sony-Deutsche Harmonia Mundi, Deutsche Grammophon, Capriccio, Onyx, Hyperion, Hänssler Classics, Pan Classics and TYXart.

He was lecturer at the Folkwang University of the Arts in Essen and gave masterclasses at the Moscow State University for Art and Culture, in St Petersburg and at the Robert Schumann Hochschule in Düsseldorf. He is now currently lecturer at the Hochschule für Musik und Tanz Köln.

Quintavalle studied piano with Ernesto Esposito and harpsichord with Giovanni Togni in Como. As a DAAD stipend-holder, he completed his studies with Christian Rieger at the Folkwang University of the Arts in Essen with concerto examinations. He also attended courses given by Kristian Bezuidenhout, Jesper Christensen, Andrea Marcon, Stefano Demicheli, Christophe Rousset, Andreas Staier and Alexei Lubimov. In 2007 he won the G. Gambi basso continuo competition in Pesaro



Evangelische Kirche, Mülheim an der Ruhr, Germany

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I would like to dedicate this album to my parents.

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