LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LES VENDANGEUSES

Basson et basse continue

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A TG 008

Louis de Caix d'Hervelois

(*circa* 1680 – 1759)

Although Louis de Caix d'Hervelois was one of the greatest French viol *virtuosi* of his day, very little is known of his origins or his personal life. It is widely accepted that he studied with the great Marin Marais. He is known chiefly for eight published collections of pieces: five for (one and two) viols and three for flute (*à un dessus*: 'for upper wind instrument') with figured bass. Of these, the five collections '*Pièces de viole*' (published over a period of some thirty years) are his most important legacy. Caix did not hold a court appointment unlike other members of the Lyon branch of the Caix family to which he may have been related. He remained an independent musician and composer who earned his living through the patronage of nobles and his own composition, performance and teaching. Le Blanc (1740) situated him next to Marin Marais (1656 – 1728) and the elder Forqueray (Antoine Forqueray 1671 –1745) in order of ranking in '*l'empire de la viole*'.

Recent research establishes his birth *circa* 1680 in Amiens (northern France) and his death, 1759, in Paris at his apartment in the Rue du Jour (opposite the portals of *l'église de Saint-Eustache*), where he had been living for more than thirty years. Here, his home was in the same building as that of his great friend, the prolific composer and flautist (also a musette❖ player of note) Joseph Bodin de Boismortier (1689 – 1755). He too was an independent musician and the first French composer to employ the Italian *concerto* form. Caix appears to have remained an adept of the artists' quarter of Paris between the *Rue Saint-Honoré* and *l'église des Halles* for all his years in the capital. This district was a hive of artistic creativity in which dancers, musicians, artists and dealers (in both art and music manuscripts) lived and worked. The two friends obviously influenced each other's work. The *virtuoso* string player would edit the manuscripts written by the *virtuoso* wind player and *vice versa*.

Caix' graceful melodic music lies well within the French tradition of character pieces of this period. In his first two books, he still reflects Marais' influence and

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❖ At this time musette implied the *musette de cour* (or Baroque musette), a member of the bagpipe family of instruments. Subsequently the chanter was used alone with a double reed inserted directly (*hautbois de Poitou*). Around 1830 it started to be known as the 'oboe musette', subsequently 'piccolo oboe', even 'piccoloboe'. Today it is known, for the most part, as the 'musette'. It is a confusing word; a dance, well-liked at the Courts of both Louis XIV and XV, bore the same name. This musette was a gentle *Gavotte*, pastoral in nature, which imitated a bagpipe above a drone. From ballet, it also proliferated in keyboard music.

predilection for *grandeur*, a fashion inherited from the previous century. He really found his true style when reflecting the new taste for what is known as *'la petite manière'*. With the accession of the young Louis XV, a new elegance founded upon fleeting pleasures and sophistication saw its day in all things artistic: from music to fashion and art; from interior decoration and furniture to demeanour, everything became more intimate. Music followed suit with shorter movements mirroring the human spirit in descriptive sketches. Fashion was ornate, theatrical, detailed and *trompe l'oeil* was at its zenith. Caix was in his element. His genius for painting the miniature (even the ironical caricature) in music blossomed. Nature in all its beauty and matters pastoral were celebrated and extolled.

Jennifer Paull
1997

❖❖❖

Les Vendangeuses

Basson et basse continue

ATG 008

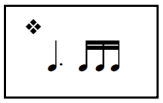
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pieces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755), the celebrated flautist and fruitful composer. Each wrote for the other's instruments and noted on their scores that yet more could be employed for their interpretation, as was the custom. Undoubtedly, apart from the letters and verses they penned to each other (which still exist), the close friends played much chamber music. It is known that Boismortier's work for viol (dedicated to Marin Marais) was edited by Caix d'Hervelois. Thus the friends' complicity is an established fact.

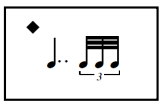
According to the practice of the time, the performer was free to adapt the '*Pièces de viole*' to suit other suitable instruments and their inherent possibilities. From the wealth of material available, I have selected a variety of movements ideally suited to the members of the *Bande de hautbois* (an instrumental ensemble, including bassoons, that originated at the Court of Louis VIX). My choice to

repeat one of these movements, with differing ornamentation, is entirely within the stylistic tradition. The titles of the movements are original. I have simply chosen one to depict the suite in portraiture, rather in the manner of Jean-Antoine Watteau (1684 –1721) who specifically created the *fête galante* style in Art. The French word *vendanges* means 'grape harvest'. *Les Vendangeuses* were the grape-picking peasant girls.

The double dot was not yet in existence. The (single) dotted note was customarily held longer than today: somewhat similarly to the manner of the present double dot - although less precisely mathematical and more open to personal interpretation. The following semiquavers (*sixteenth notes*) or demisemiquavers (*thirty-second notes*) were played as an up beat to the next note of importance. I find our present notations (with the figure 3 to indicate a triplet), therefore, to be incorrect and too precise.

I have chosen to adopt the style of the time to give the feeling of a held note from which one moves forward❖ rather than notate it in the precise manner of today◆ (naturally, this also applies to other proportions of these note values). For today's interpretation of a single dot, the word *inégal* (uneven) was often inserted as a directive. The opposite, *égal,* implied playing the notes evenly (as written).





To quote Michel de l'Affilard (*circa* 1656-1708) in his book *'Principes très faciles pour bien apprendre la musique'* (a most successful work published in fourteen editions between 1697 to 1747),

One learns better by example than by any written dissertation.

I trust, therefore, that the *nuances* of *inégalité* and ornamentation will be more easily followed on my recording than by lengthy technical explanation on this page.

Naturally, performers are totally at liberty to create their own improvisations. Our interpretation is written out for those who are not specialists in this domain. Those who are will be able to improvise their own versions from the bass line and figures. The realisation by Christine Sartoretti was based upon the composer's original figured bass. In 2010 I re-edited my original versions for oboe d'amore and cor anglais, enlarging the possibilities to four instruments of this court ensemble. I took this opportunity to develop elements of

ornamentation accordingly. Ian K. Harris revised the figured bass to include the modifications necessary for the various transpositions in this new edition. *Les Vendengeuses* is published in three transpositions for four instruments of the *Bande de hautbois*.

The series of French Baroque music published by **Amoris International** is entitled *'Les Tableaux galants'*.

Jennifer Paull
2010

❖❖❖

Revised Edition 2010

Les Vendengeuses - Caix d'Hervelois *A* TG 005 Oboe & b.c.
Caix d'Hervelois *A* TG 006 Oboe d'amore & b.c.
Caix d'Hervelois *A* TG 007 Cor anglais & b.c.
Caix d'Hervelois *A* TG 007 Basson & b.c.

Les Vendangeuses is recorded by

Jennifer Paull, Oboe d'amore
Christine Sartoretti, Harpsichord
Stefano Canuti, Bassoon

The Oboe d'amore Collection Volume I

(*A* SC VI)

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www.amoris.com

for Jérémy Ross

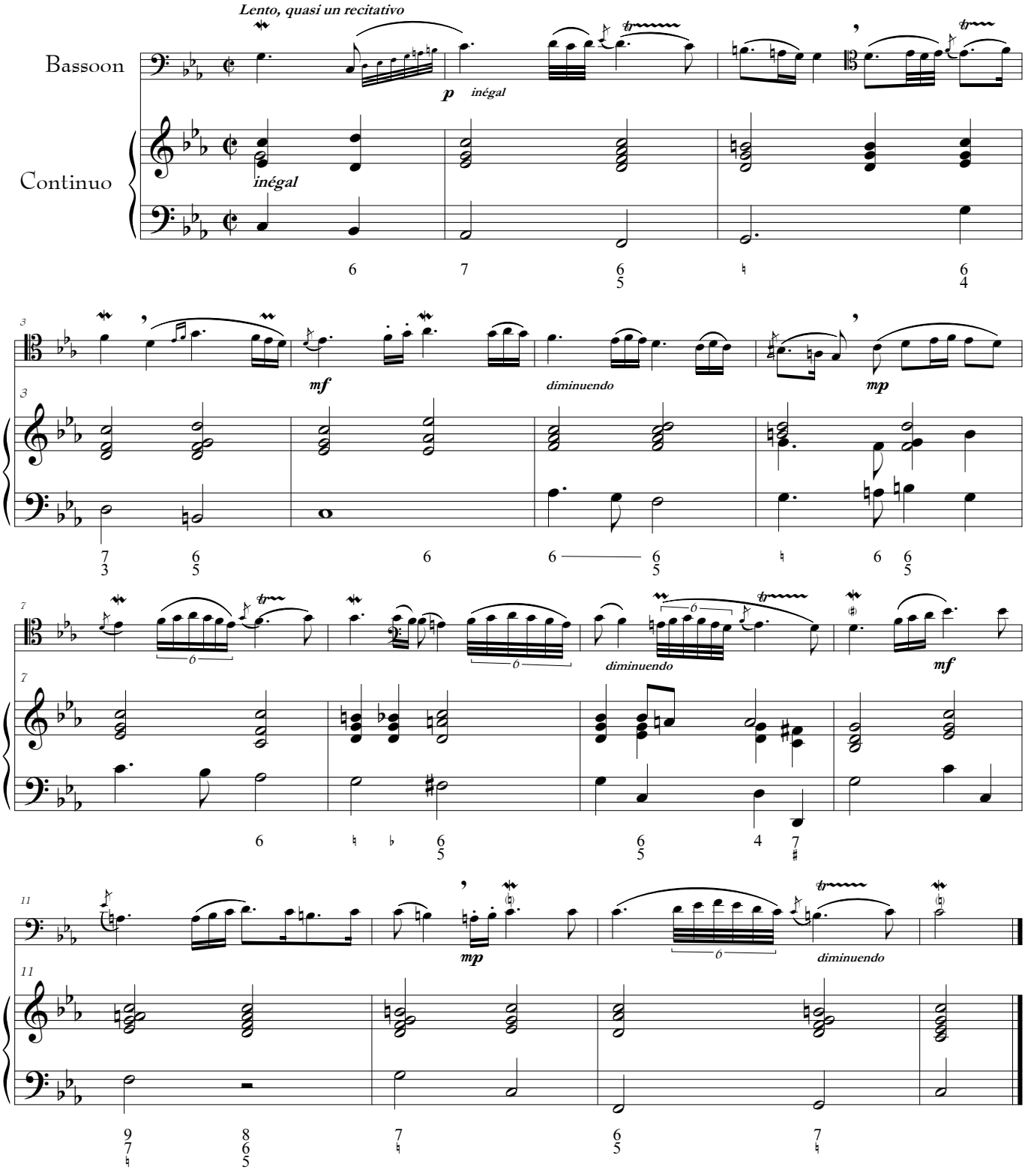
LES VENDANGEUSES

Louis de Caix d'Hervelois
(*circa* 1680 - 1759)
Edited: **Jennifer I. Paull**
Revised 2010

Realisation: **Christine Sartoretti**
Revised Ian K. Harris 2010

I

Prélude



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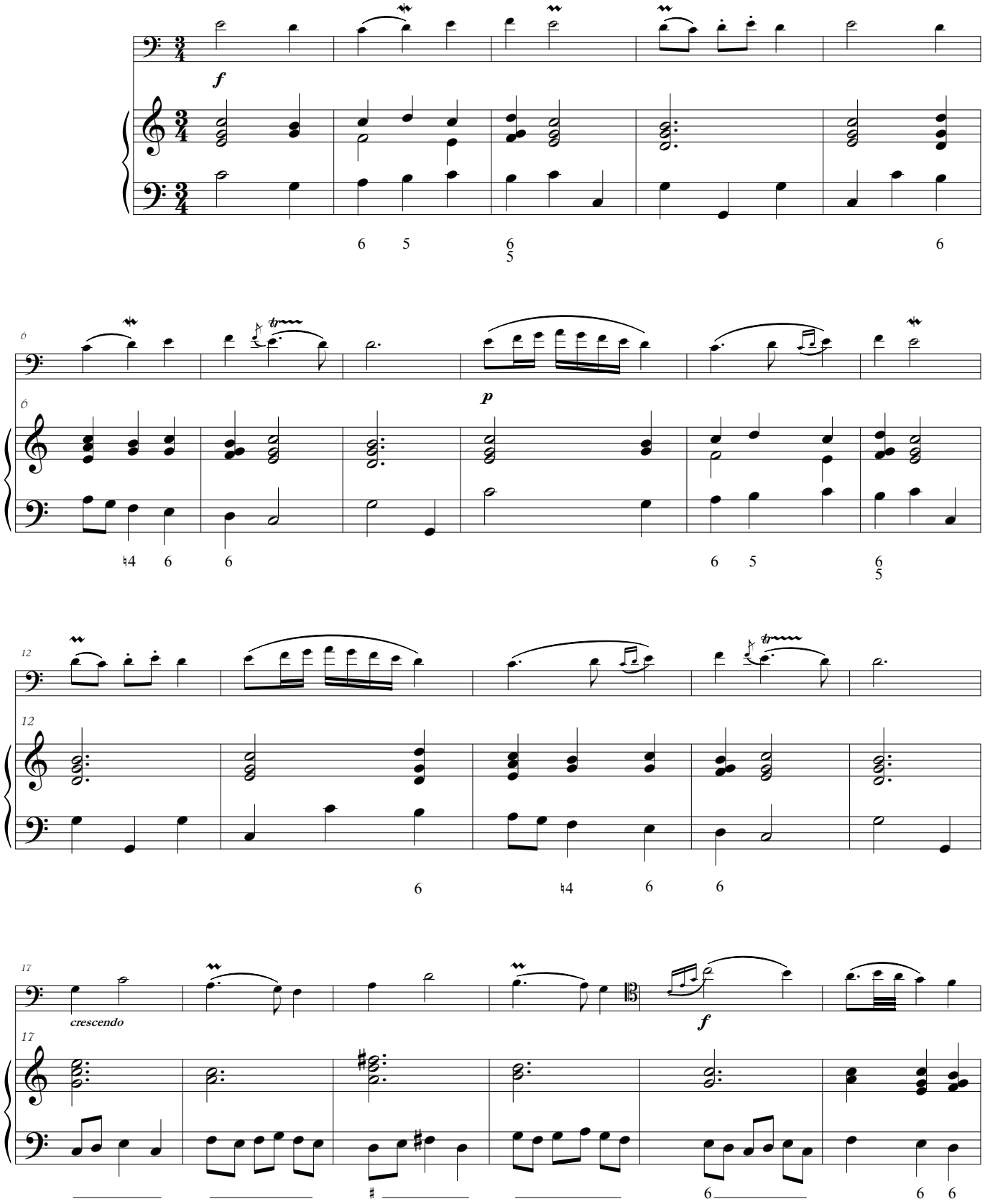
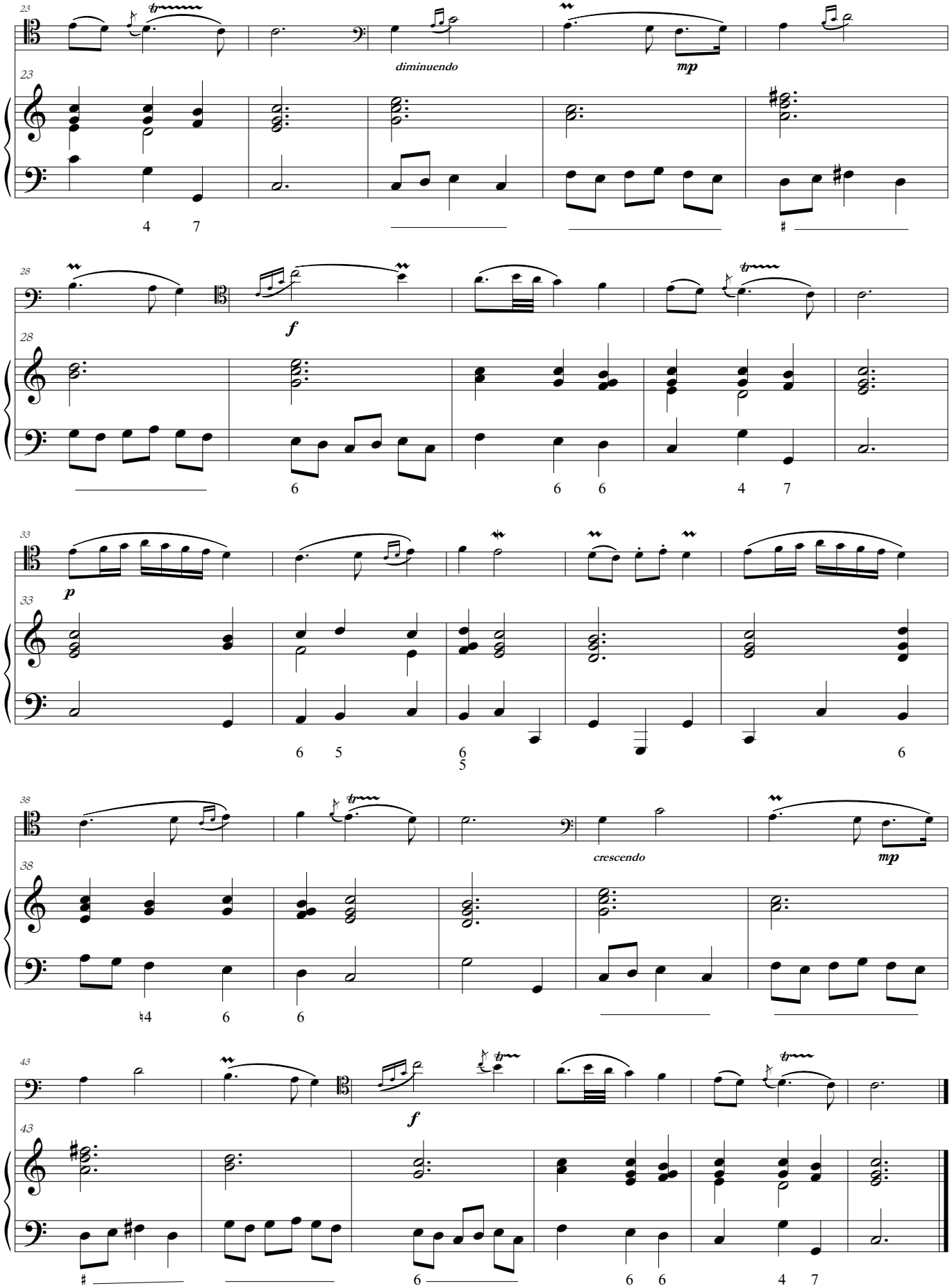
II

Menuet en majeur

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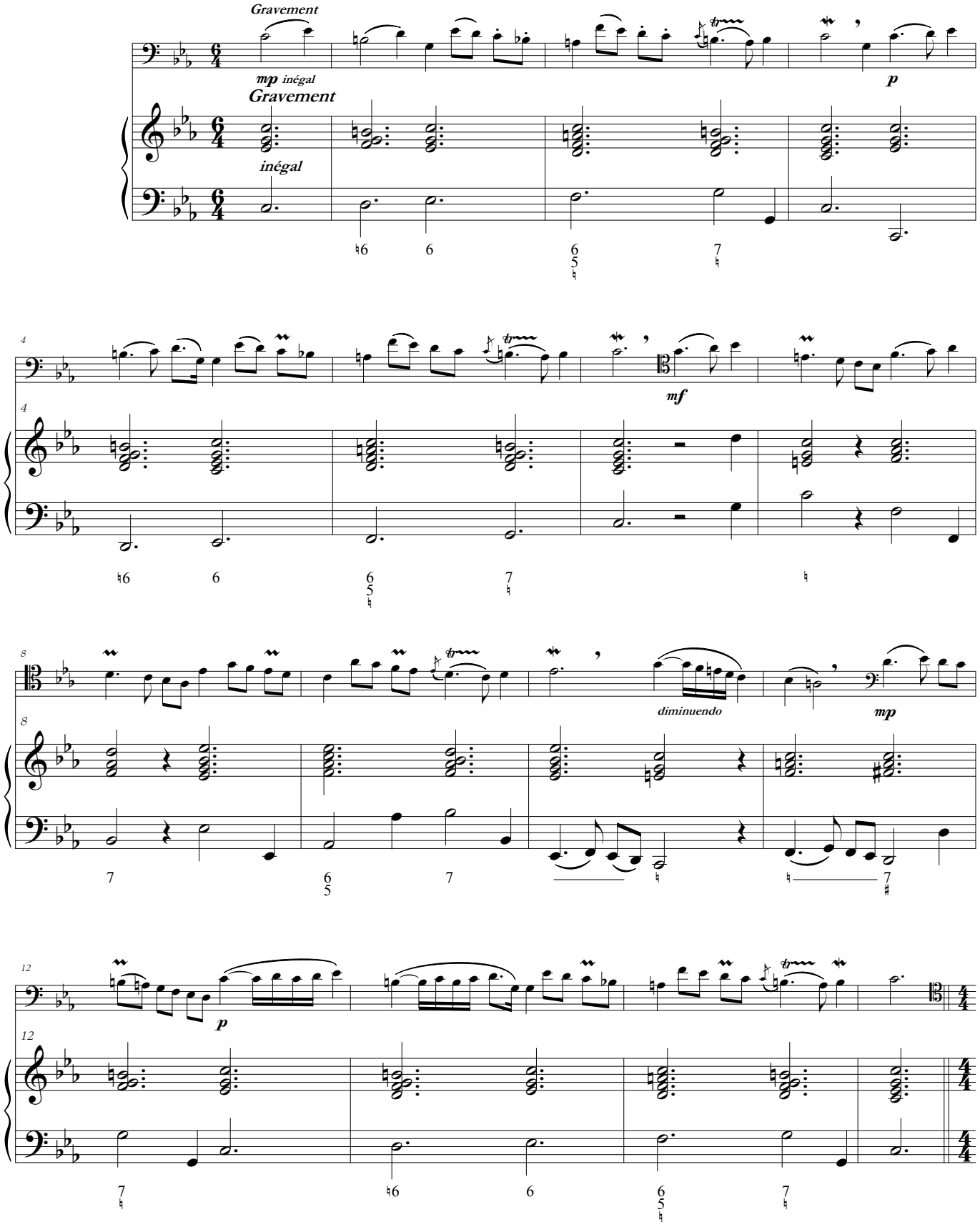
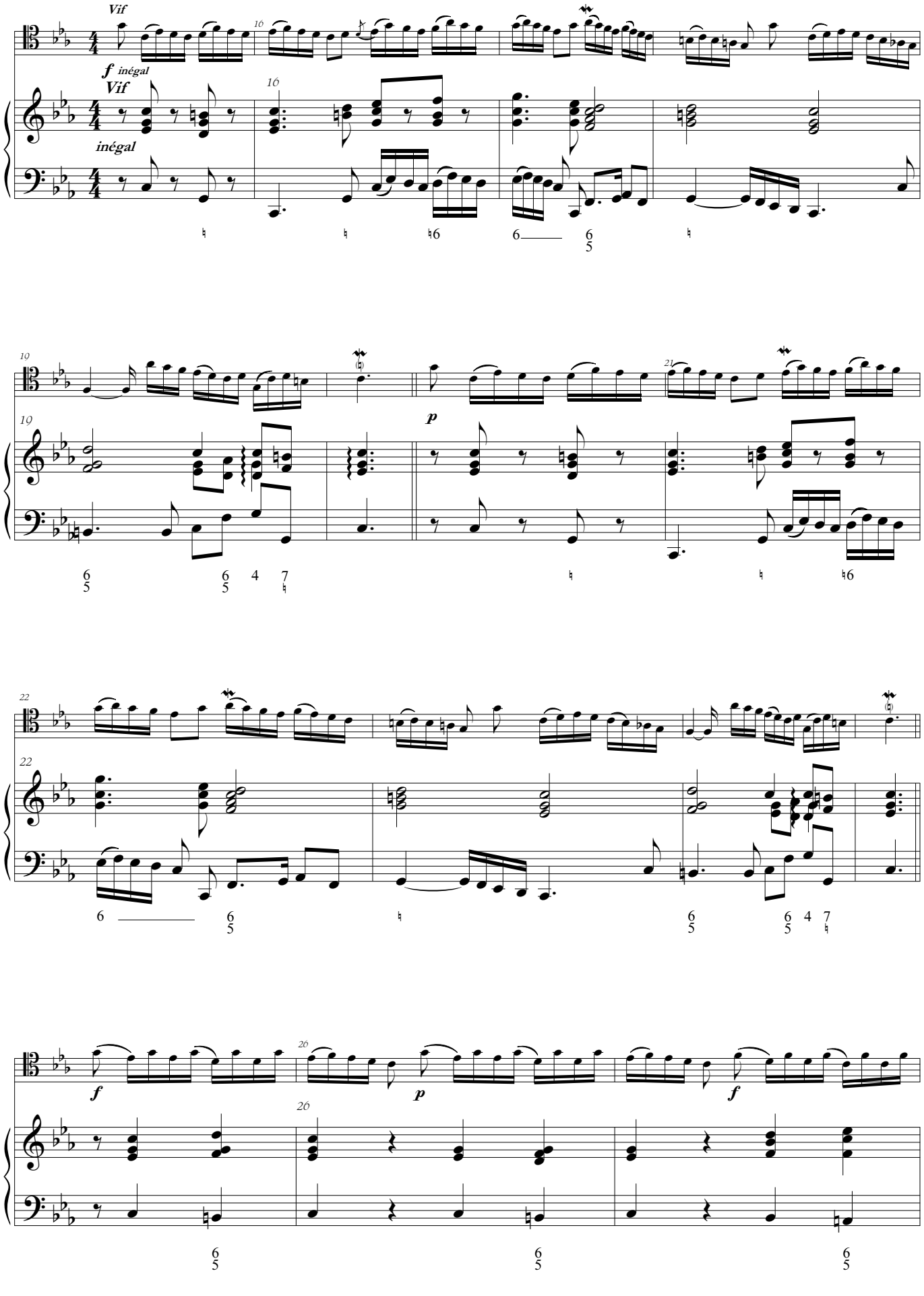
43
f

III

La Sache

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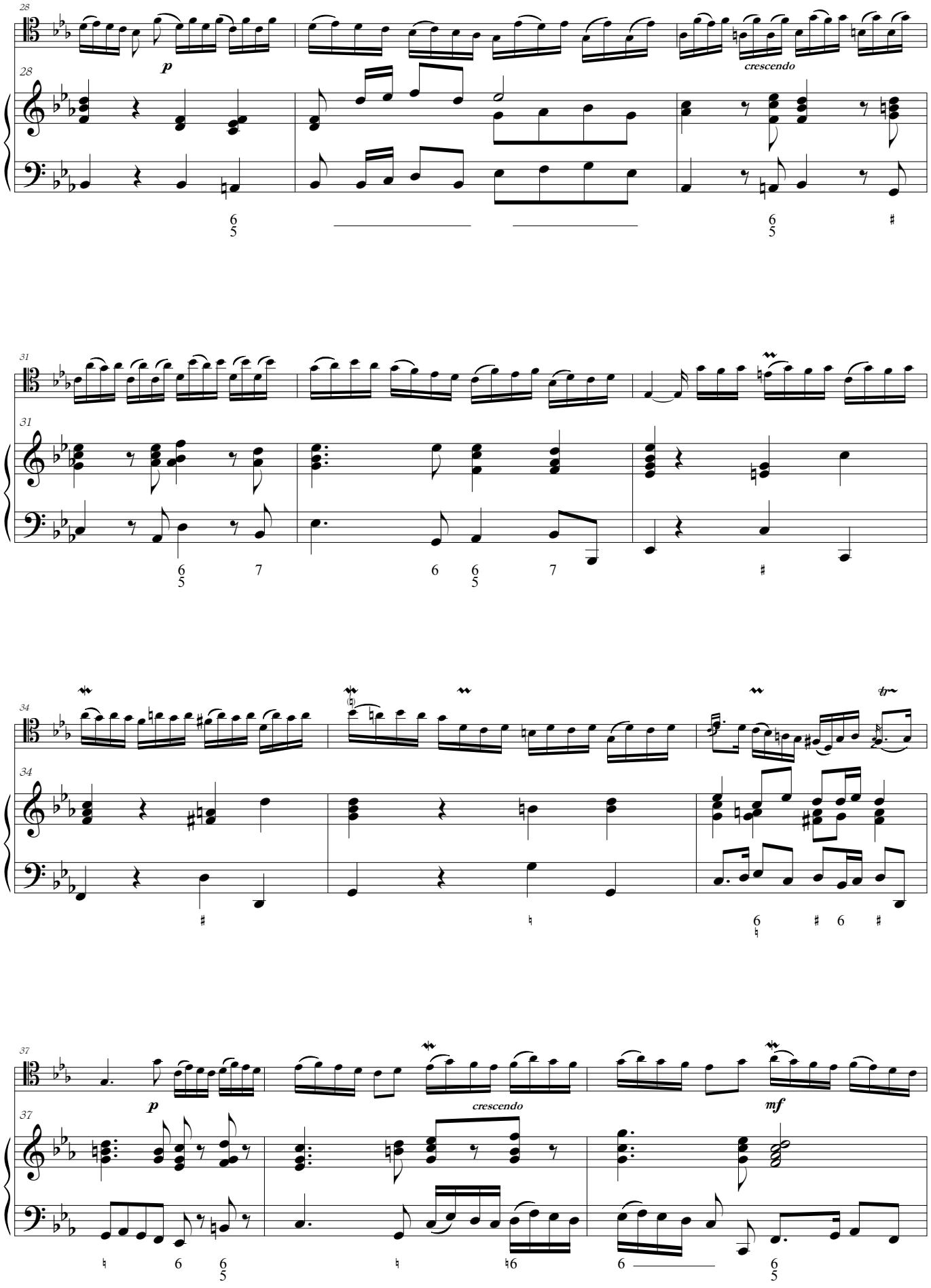
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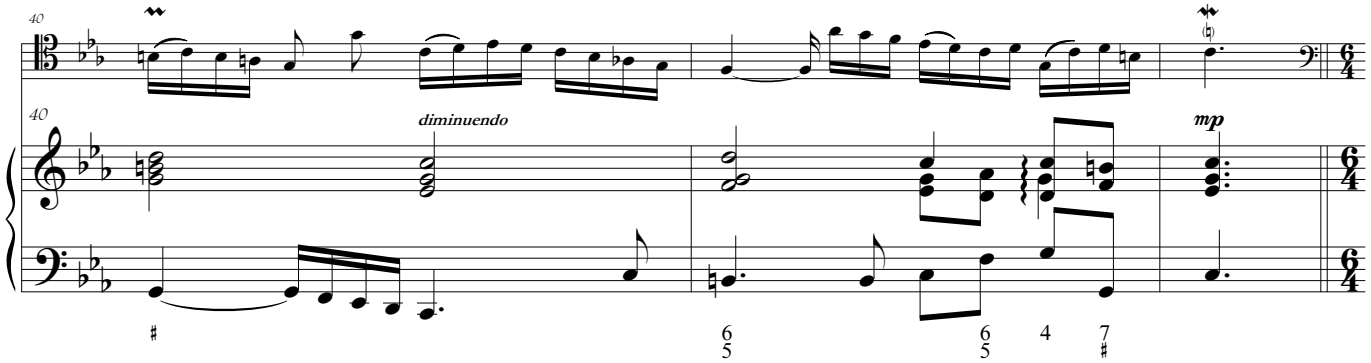
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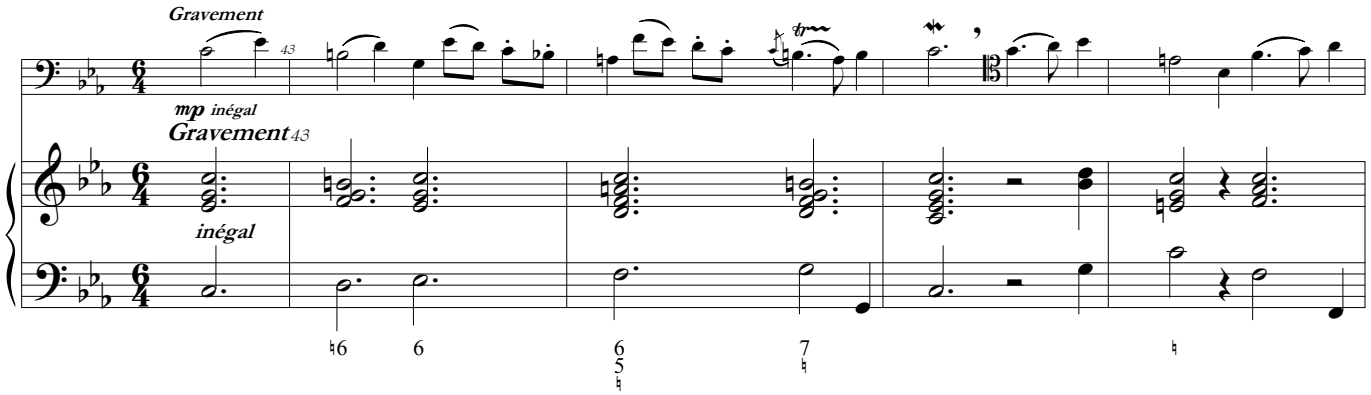
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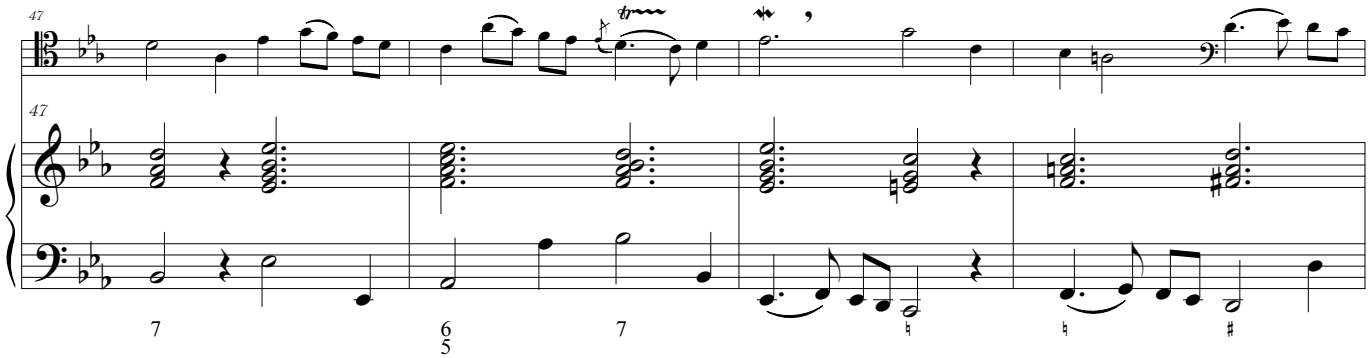
mp inégal
Gravement 43
inégal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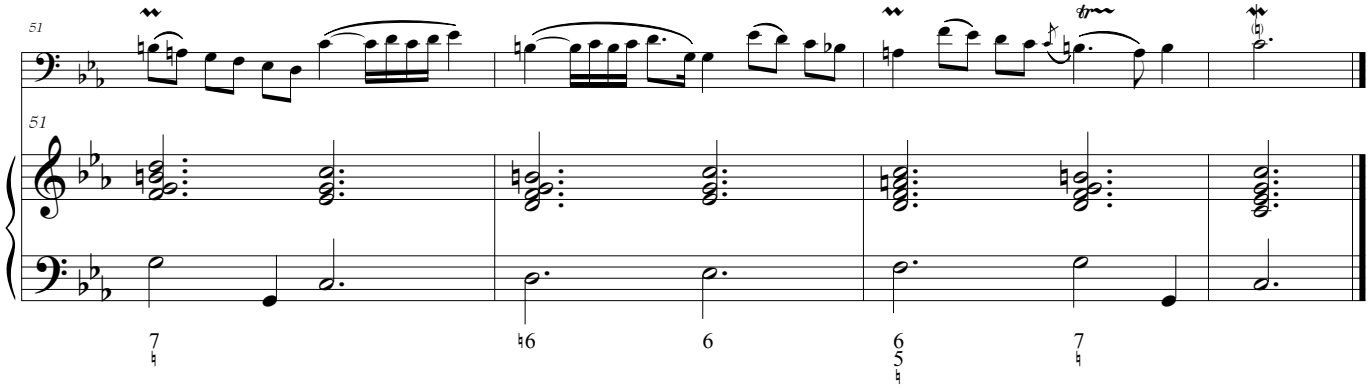
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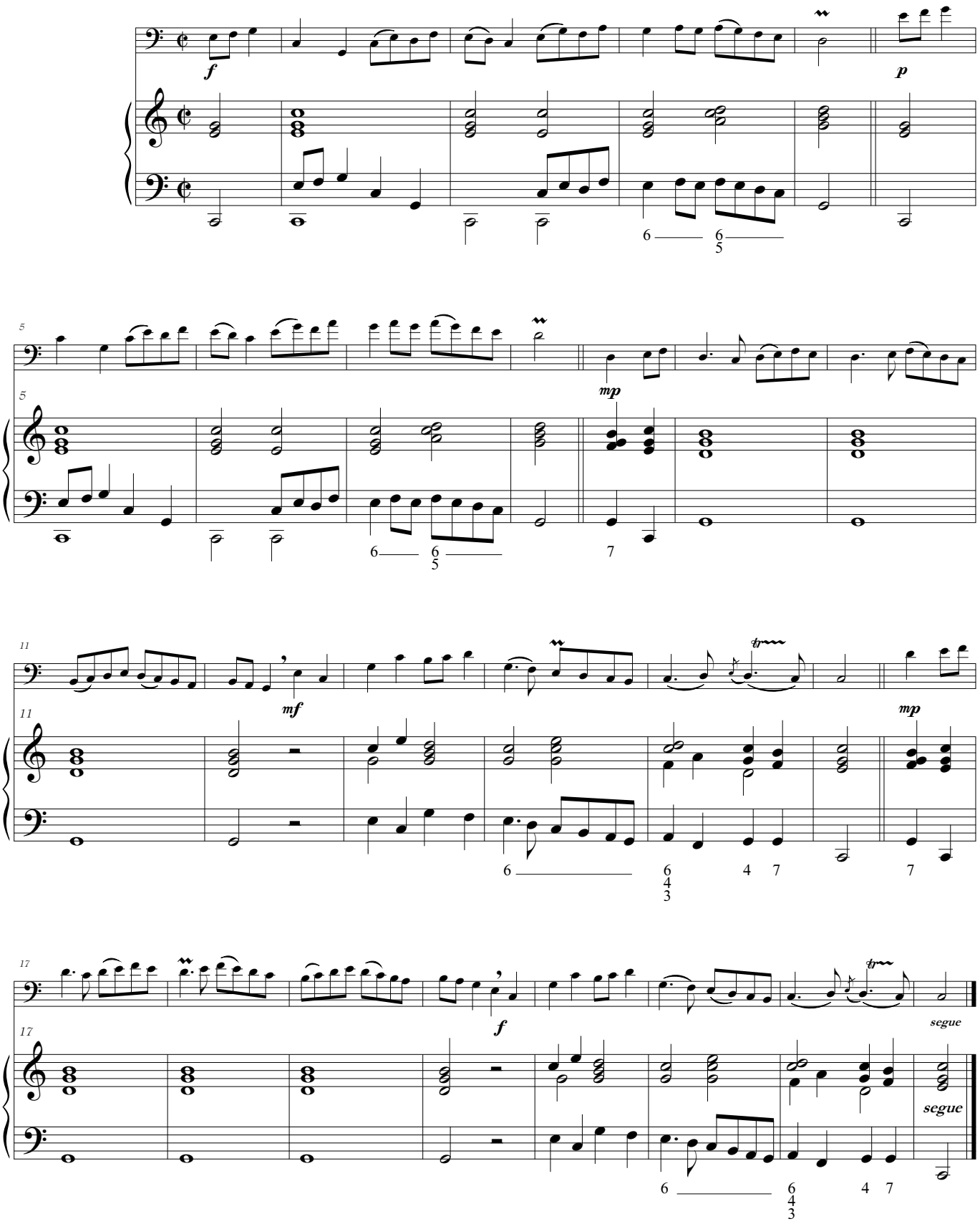
Musette



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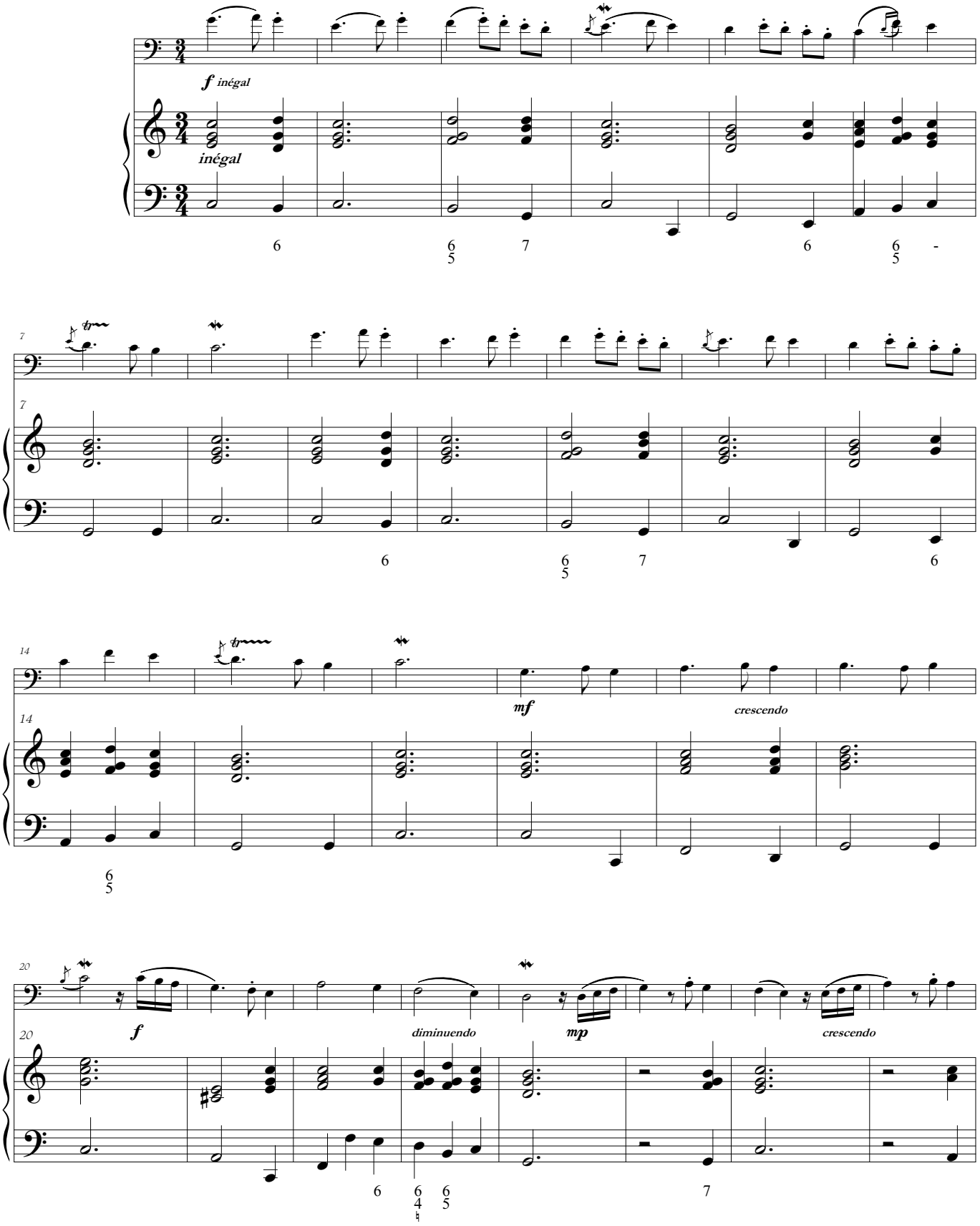
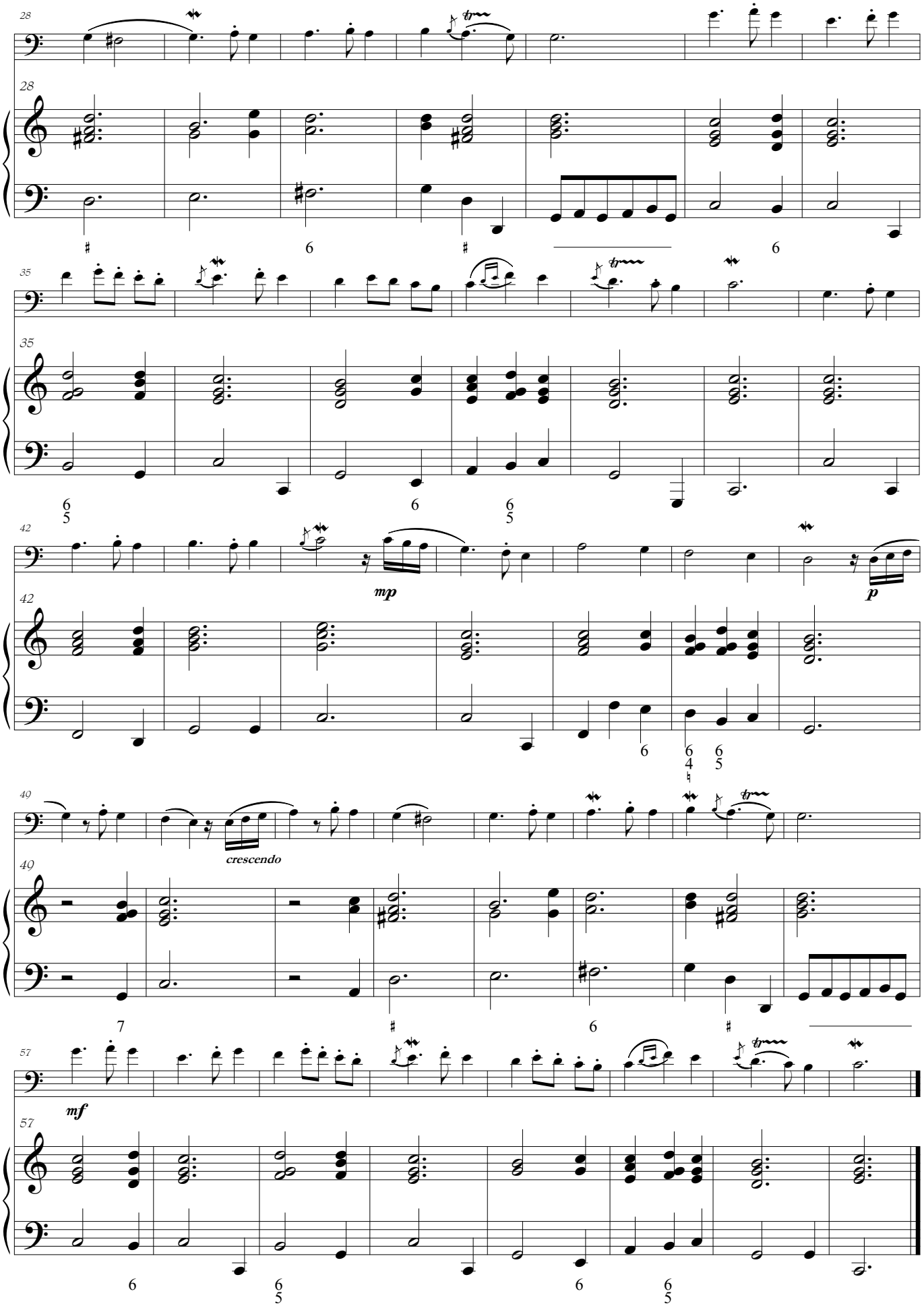
L'Inconstant

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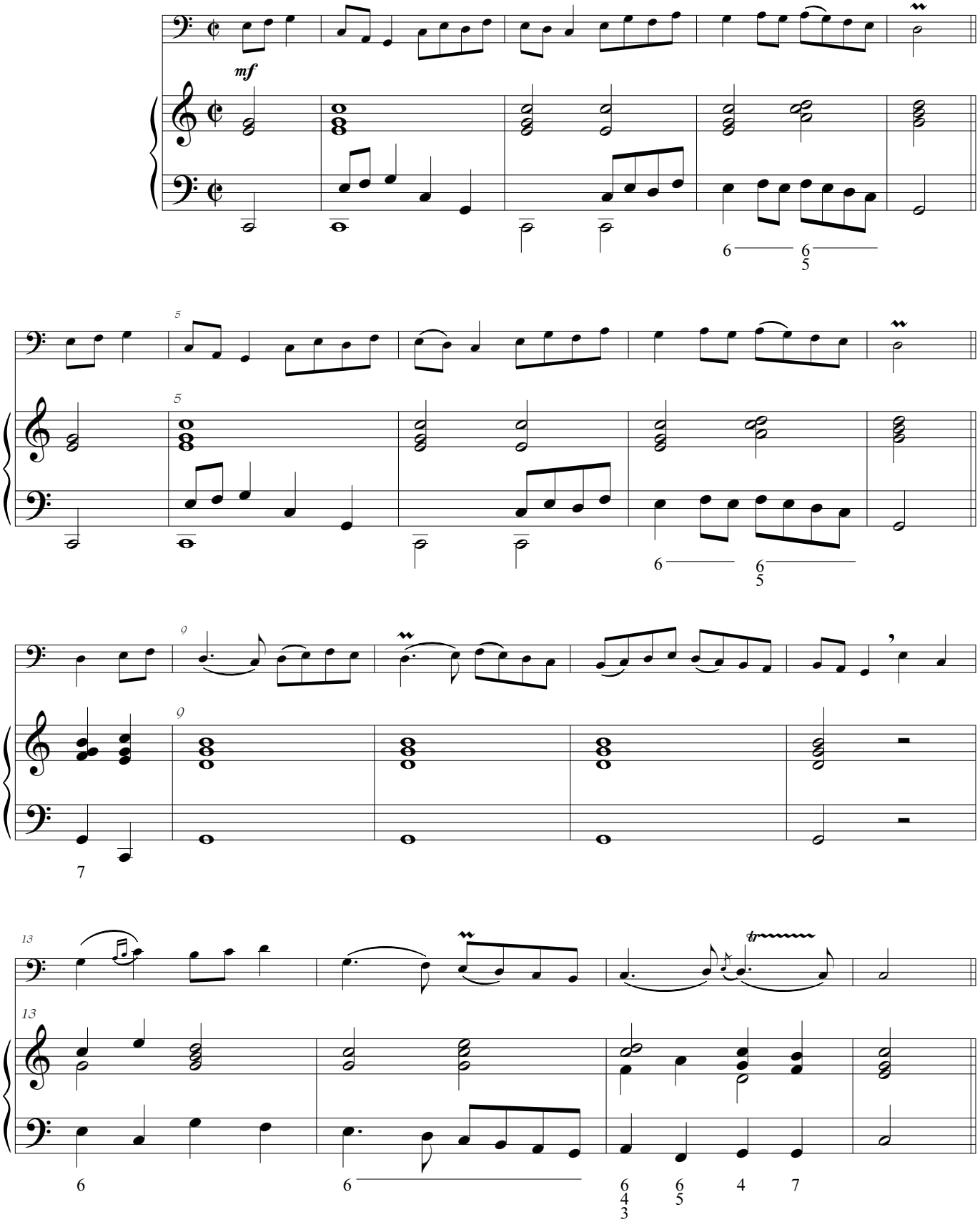

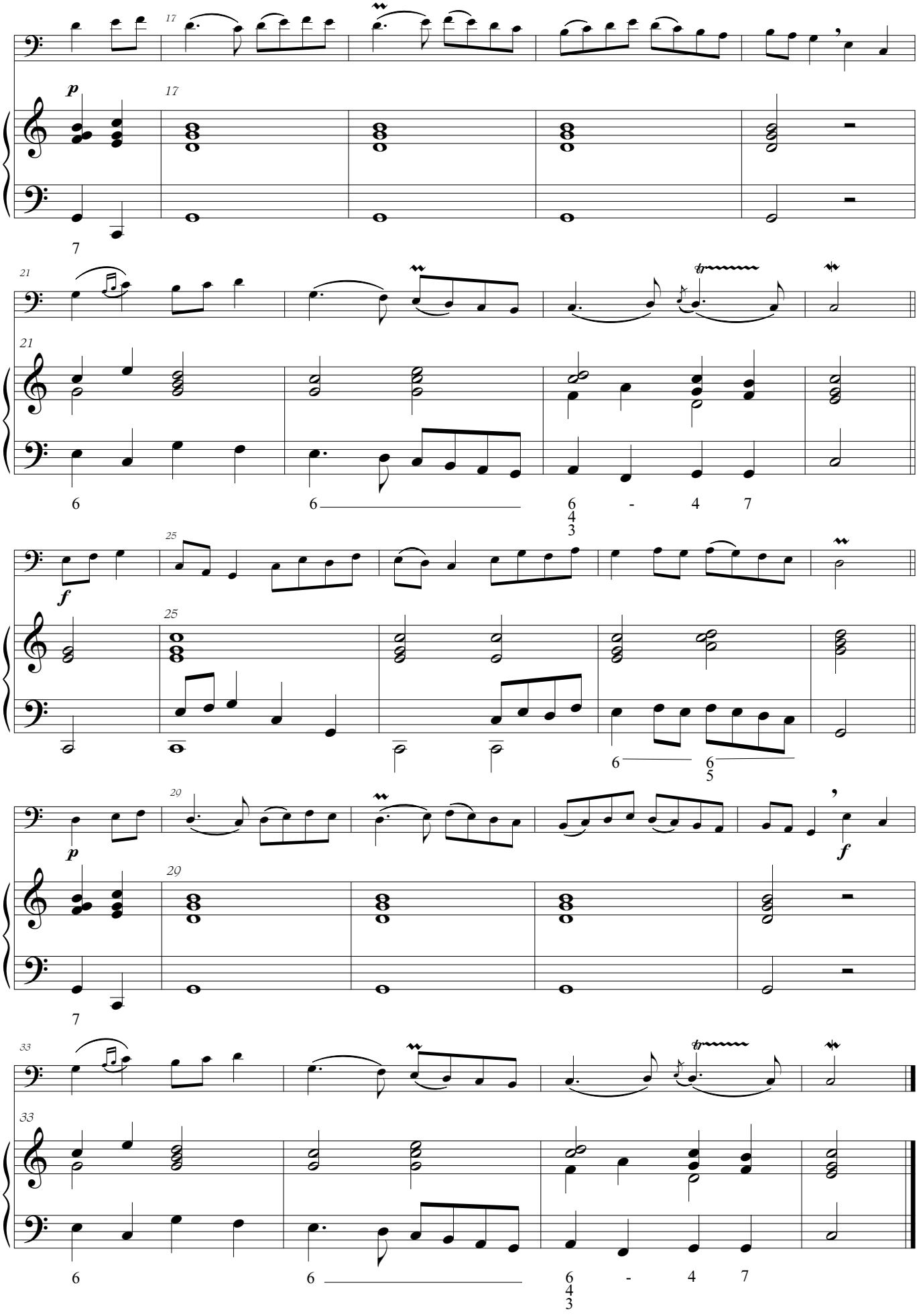

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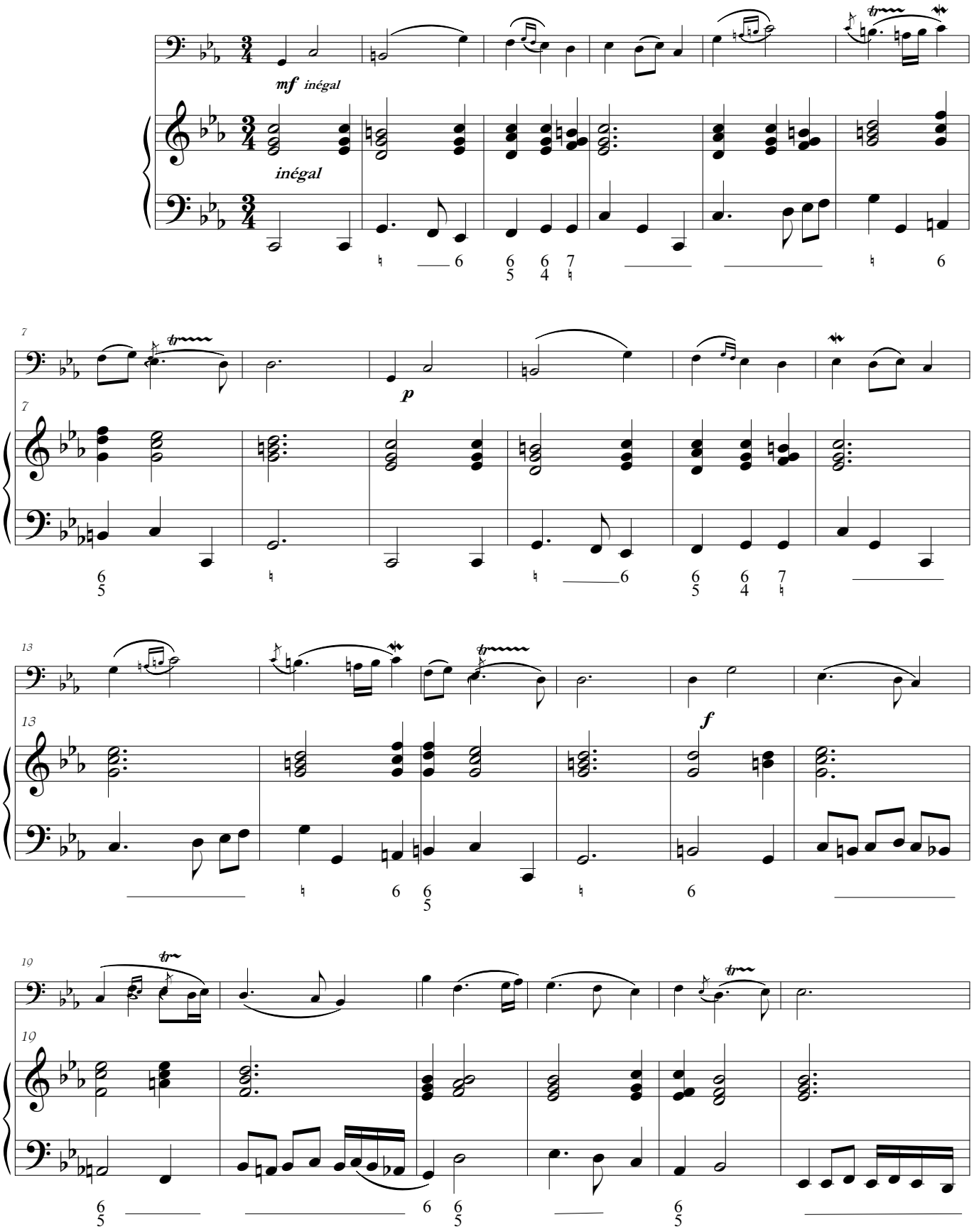
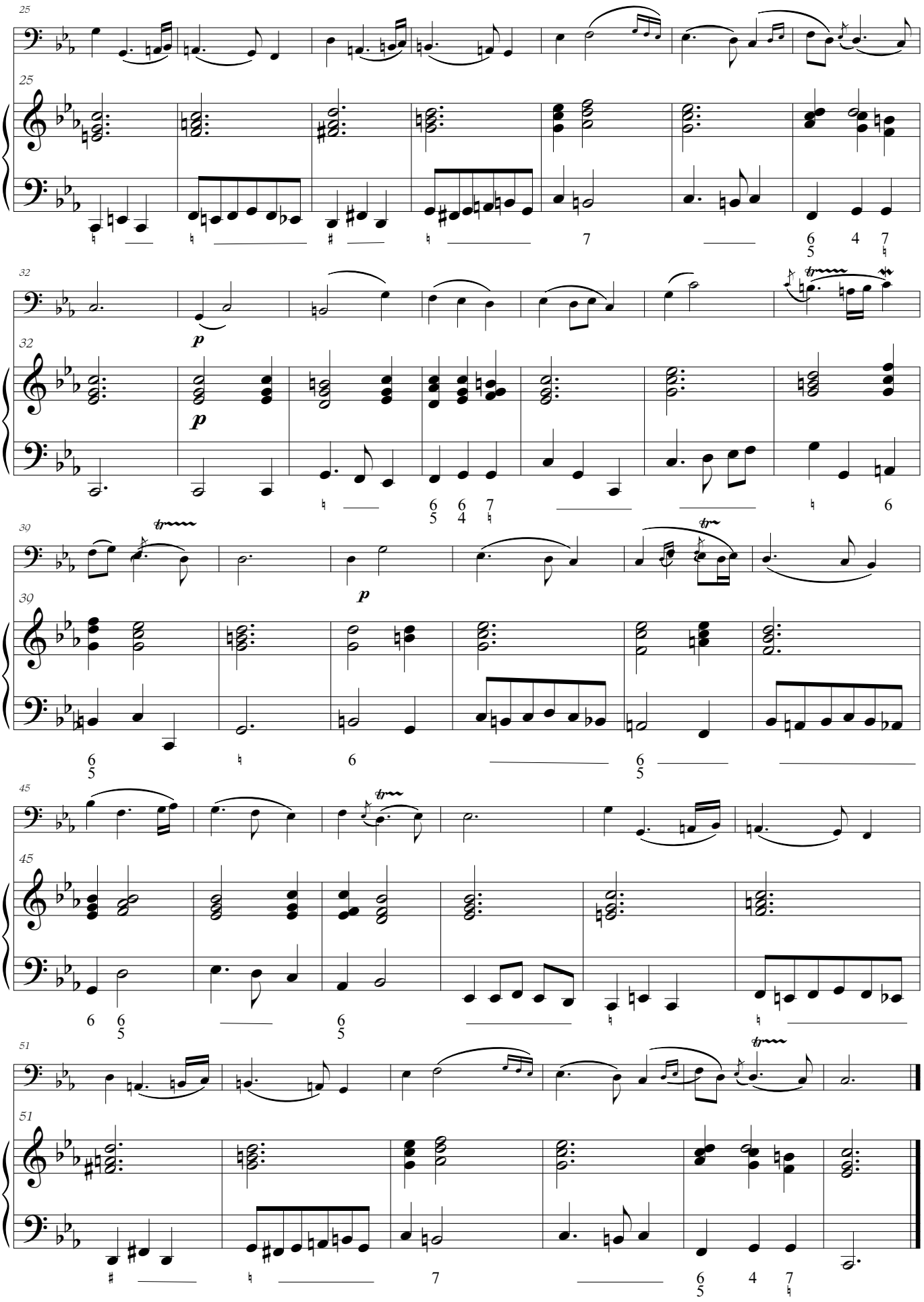
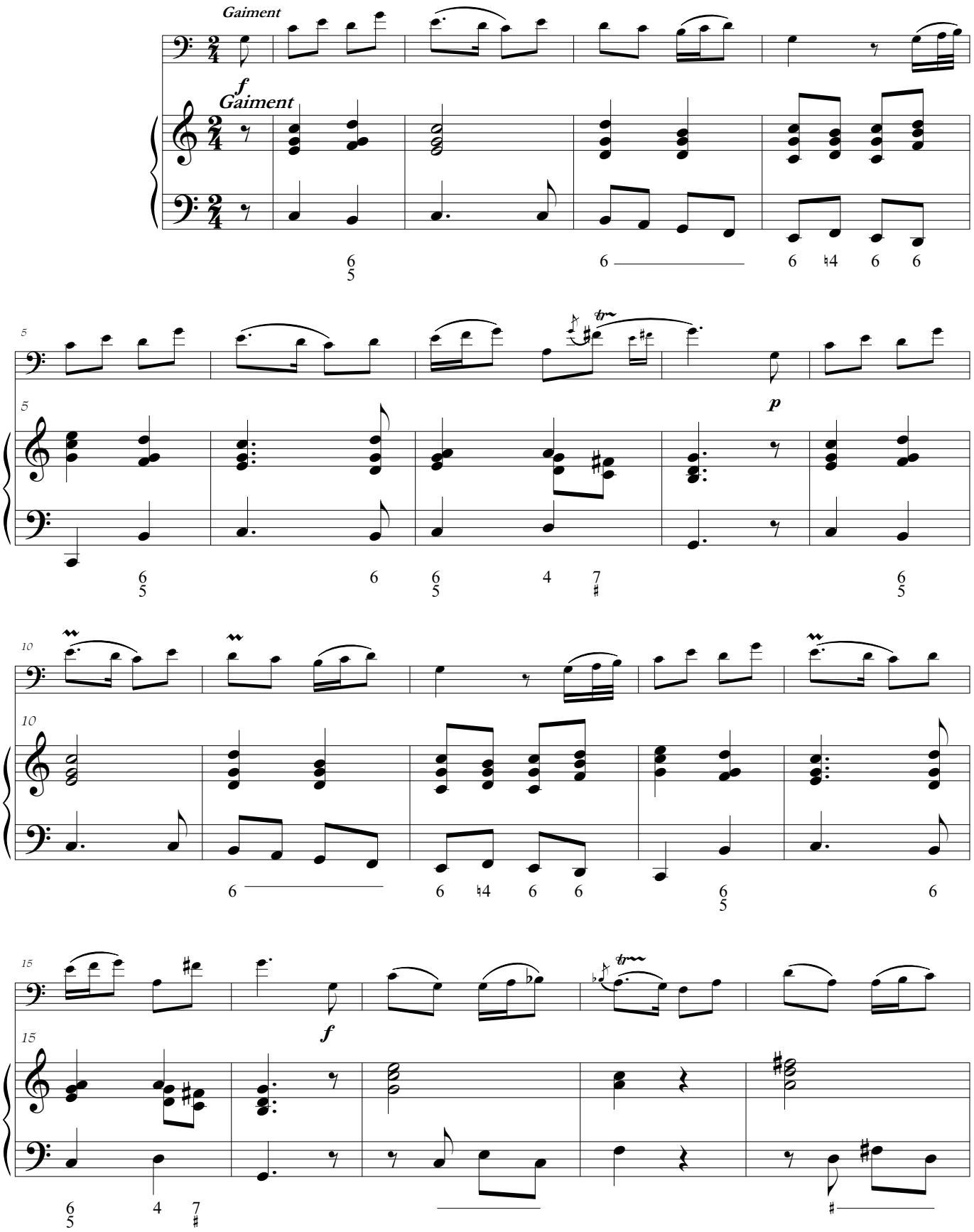
Menuet en mineur

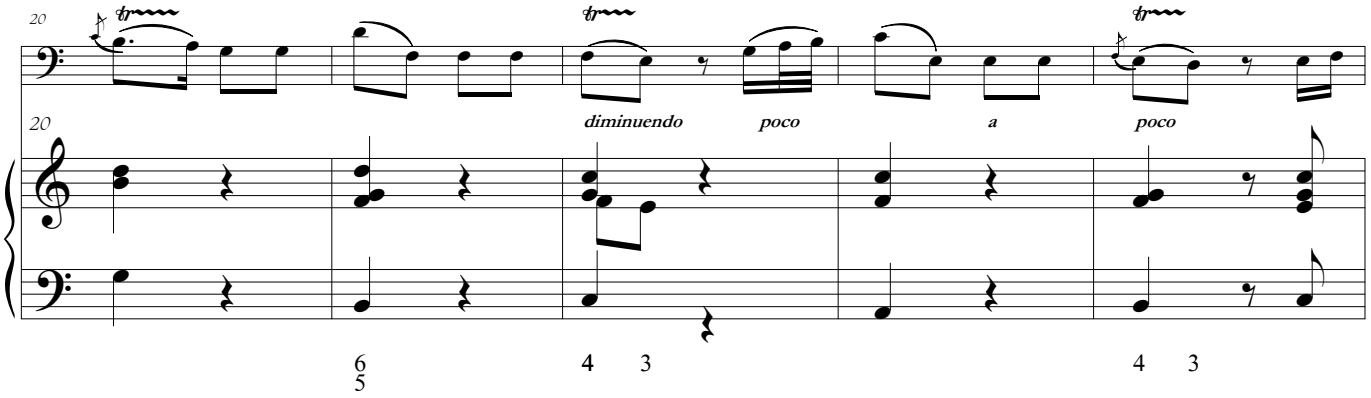




VIII

Les Vendangeuses de Monguichet

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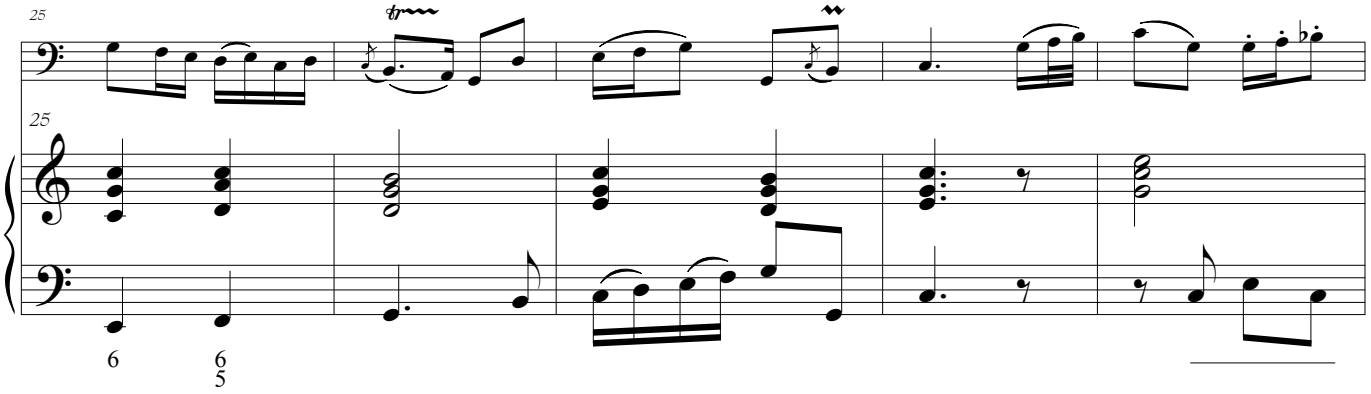
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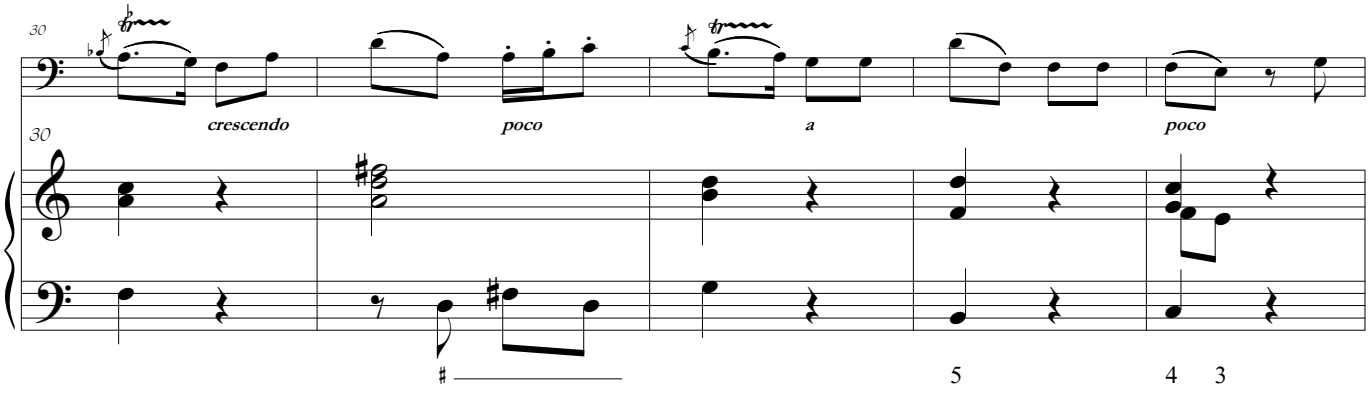
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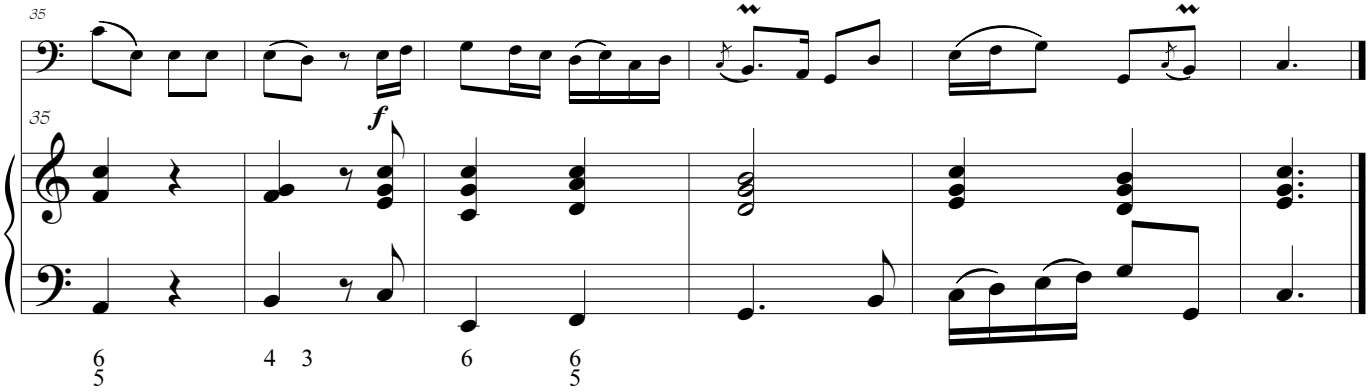

35
35
f

for Jérémy Ross

LES VENDANGEUSES

Bassoon

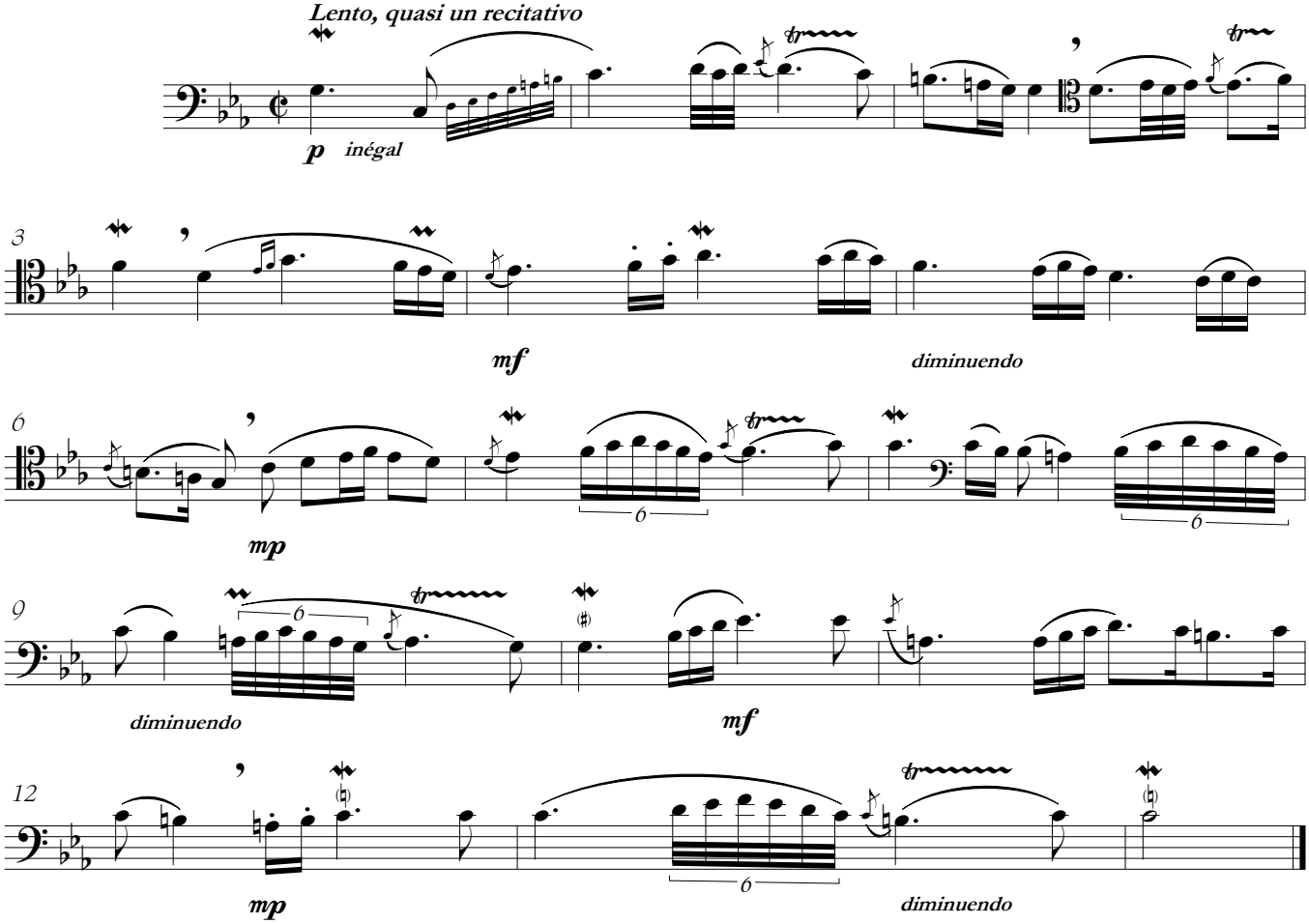
Louis de Caix d'Hervelois
(*circa* 1680 - 1759)

Realisation: **Christine Sartoretti**
Revised Ian K. Harris 2010

Edited: **Jennifer I. Paull**
Revised 2010

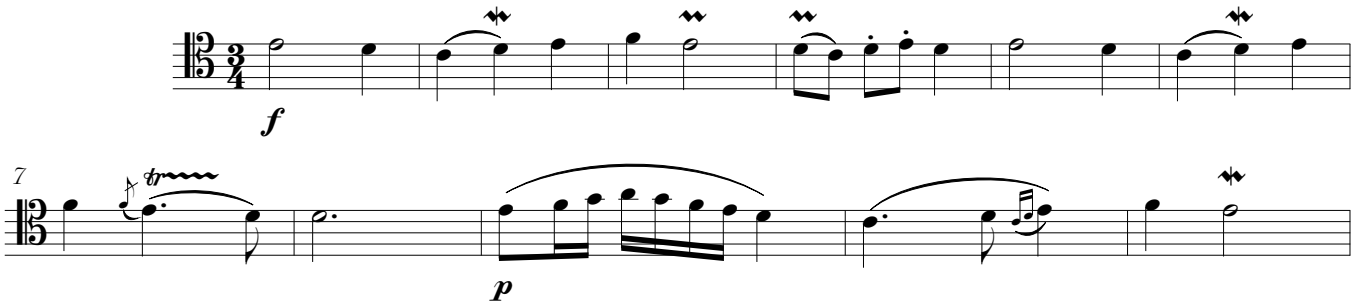
I

Prélude



II

Menuet en majeur



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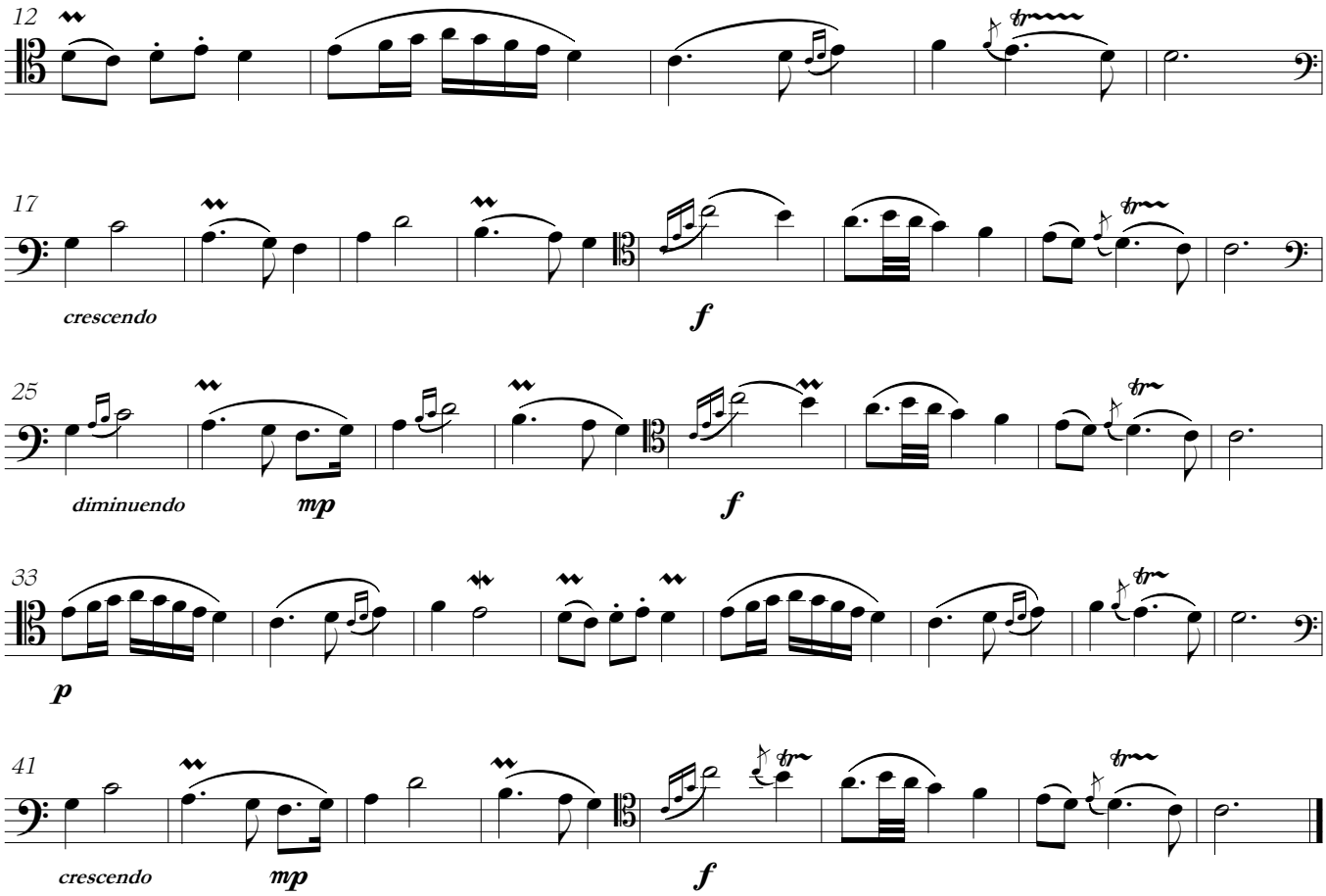
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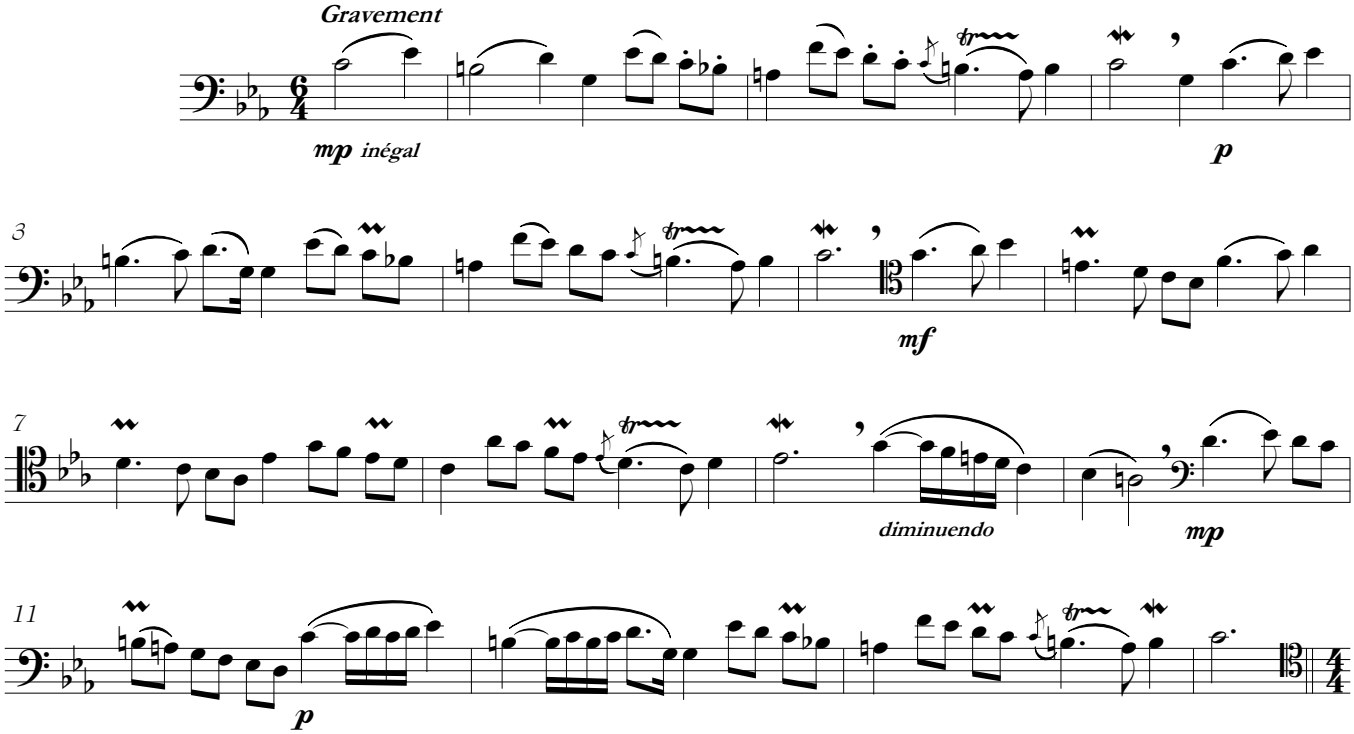
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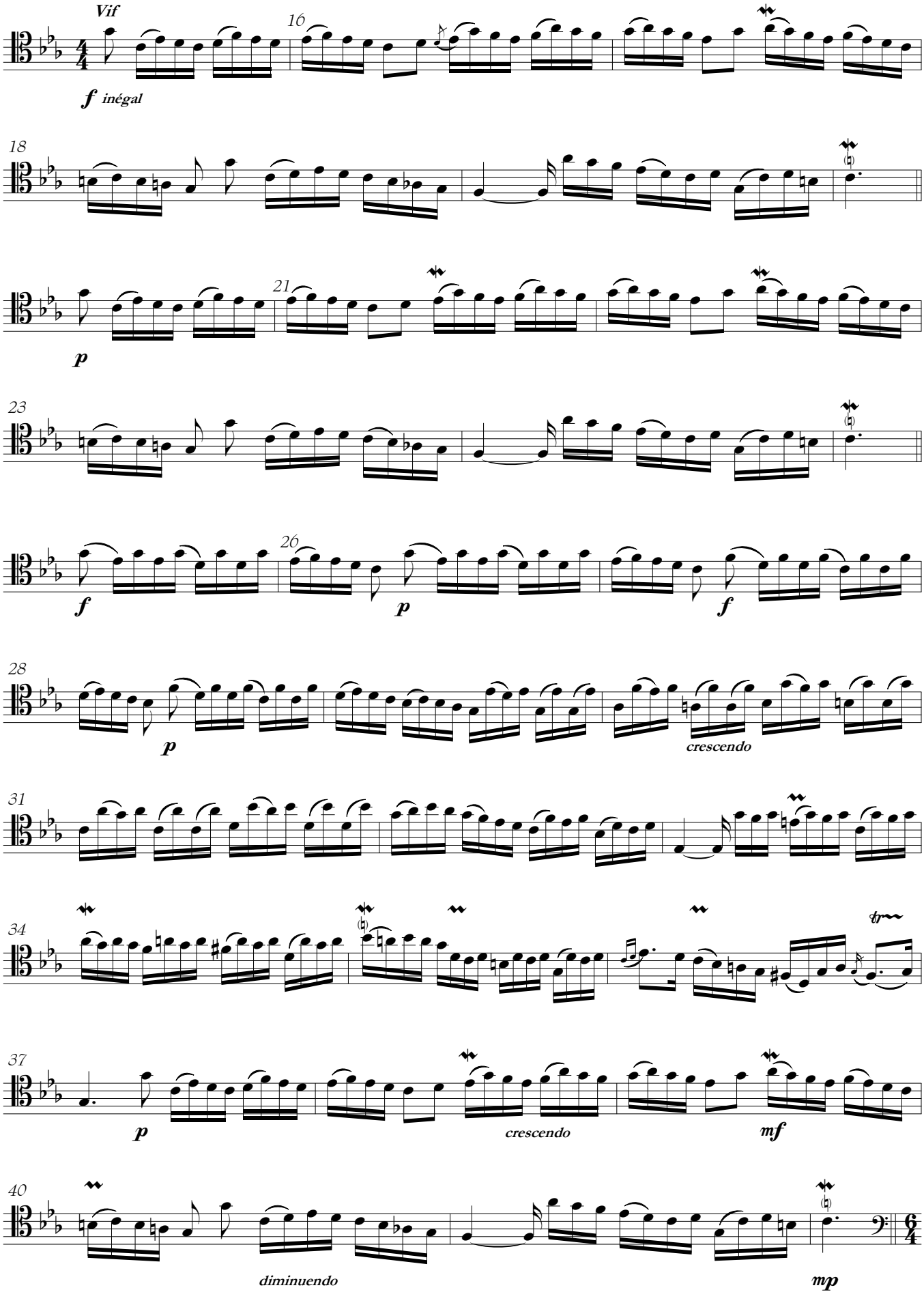
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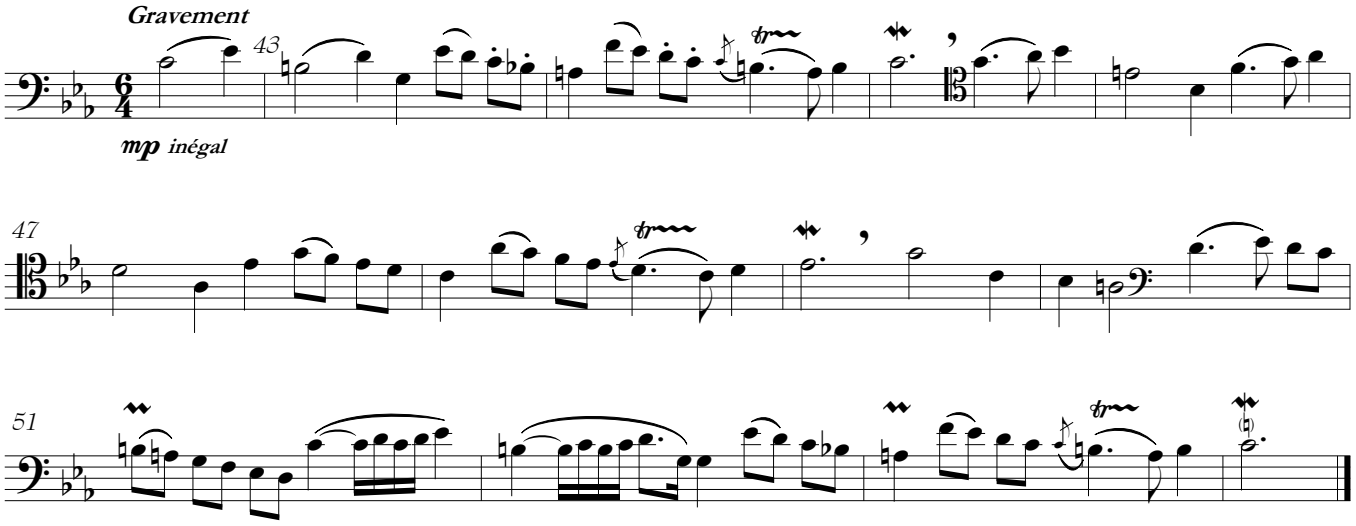

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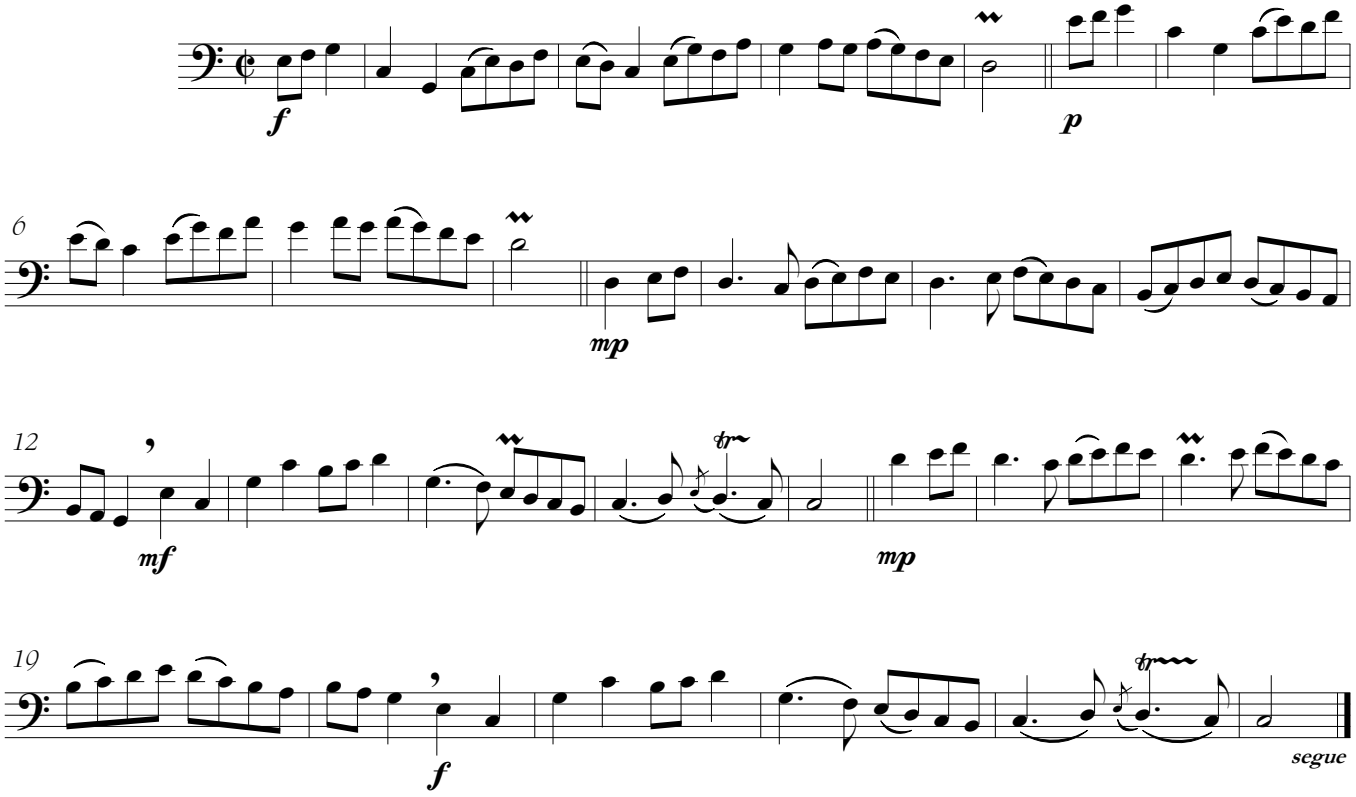
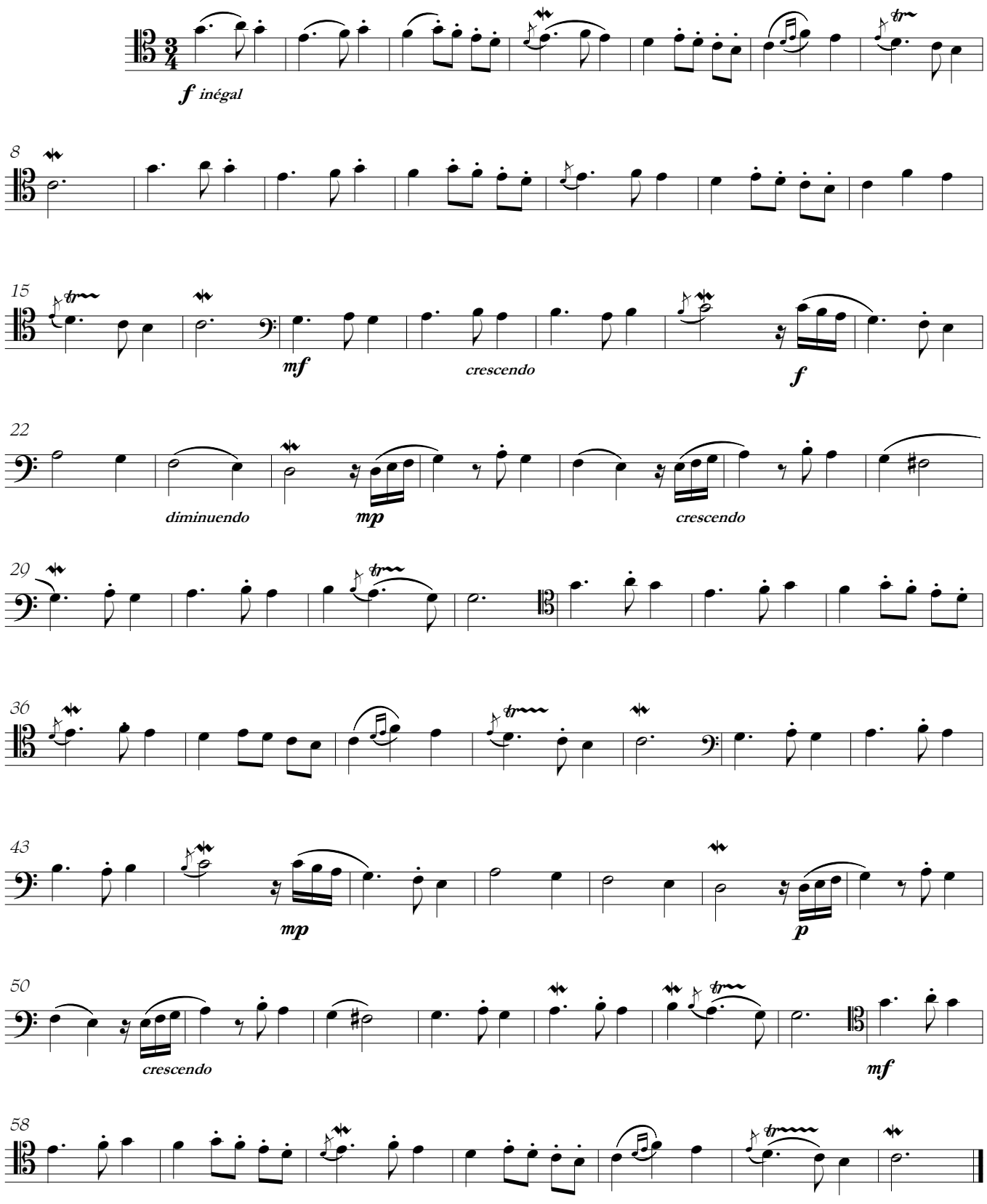
Musette



V

L'Inconstant



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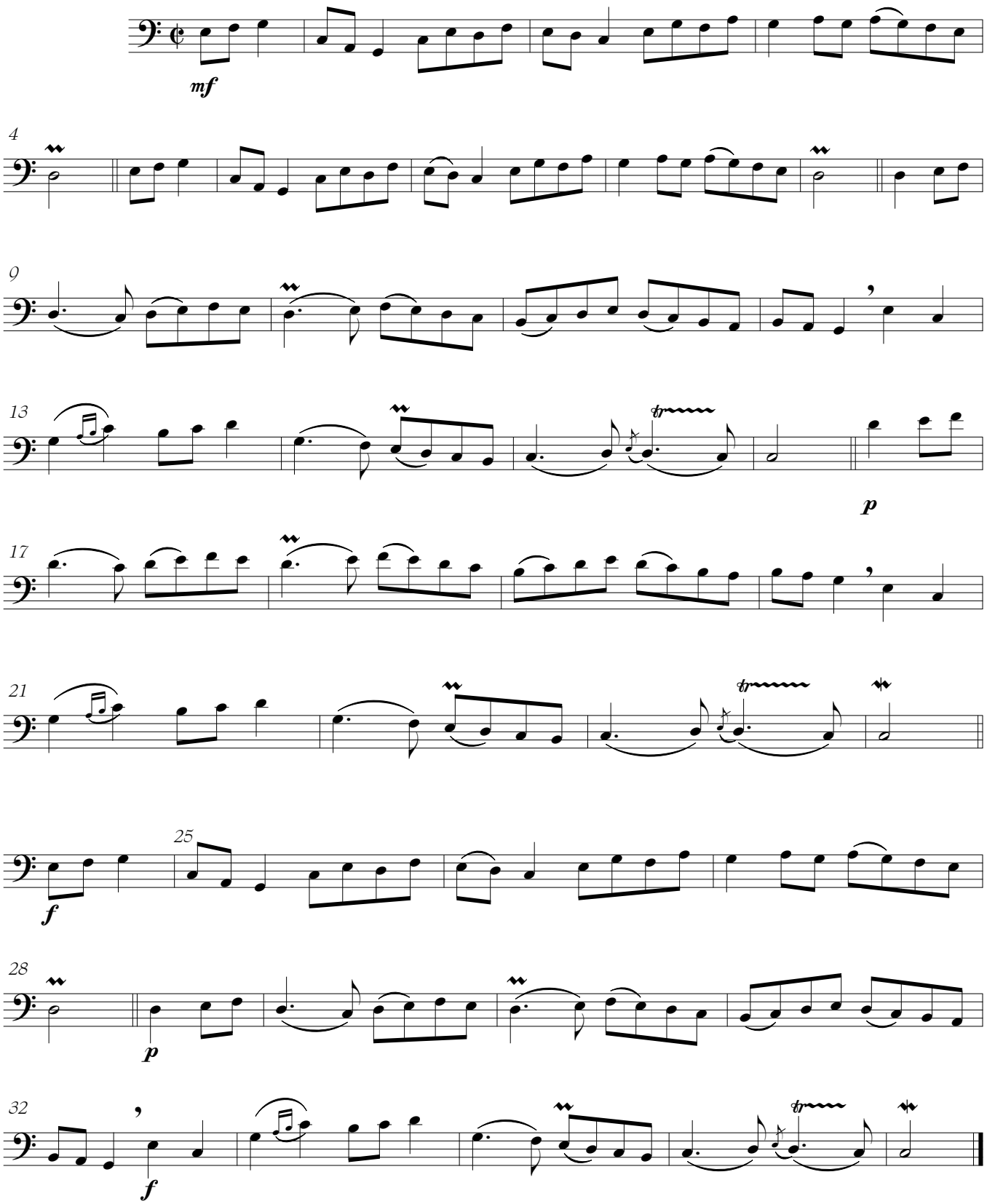
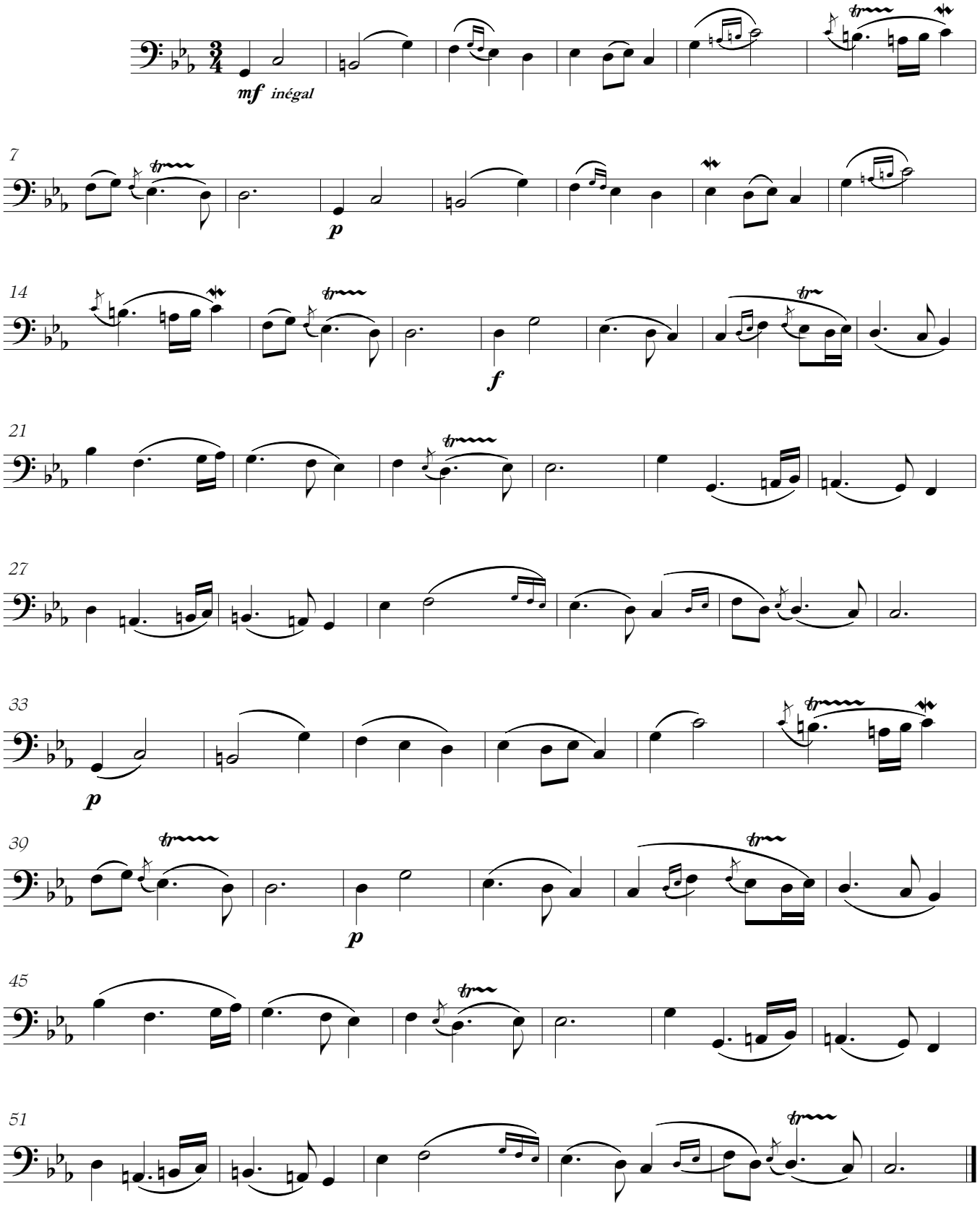
Musette II

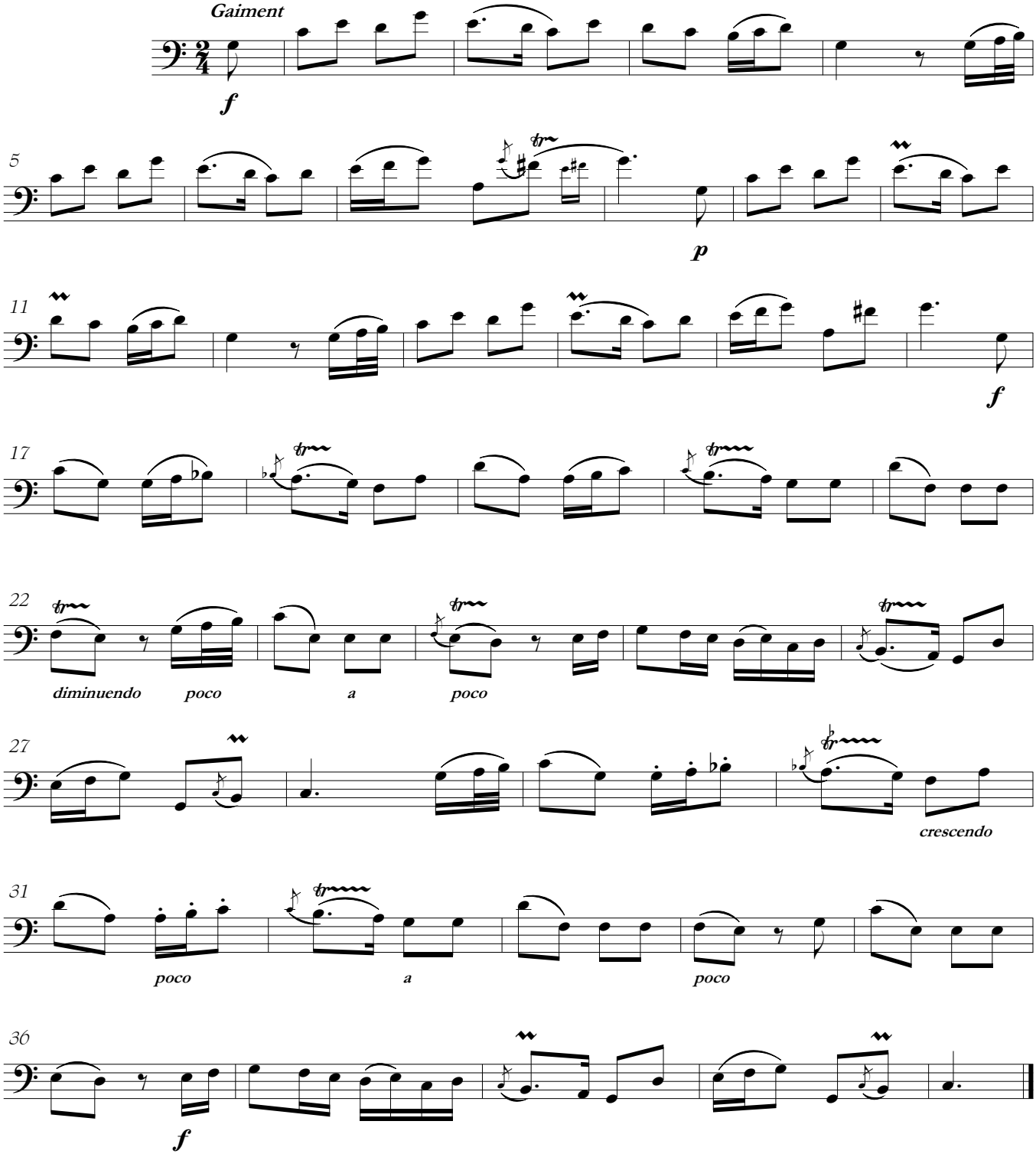


VII

Menuet en mineur



VIII
Les Vendangeuses de Monguichet



for Jérémy Ross

LES VENDANGEUSES

Basso Continuo

Louis de Caix d'Hervelois
(*circa* 1680 - 1759)

Realisation: **Christine Sartoretti**
Revised Ian K. Harris 2010

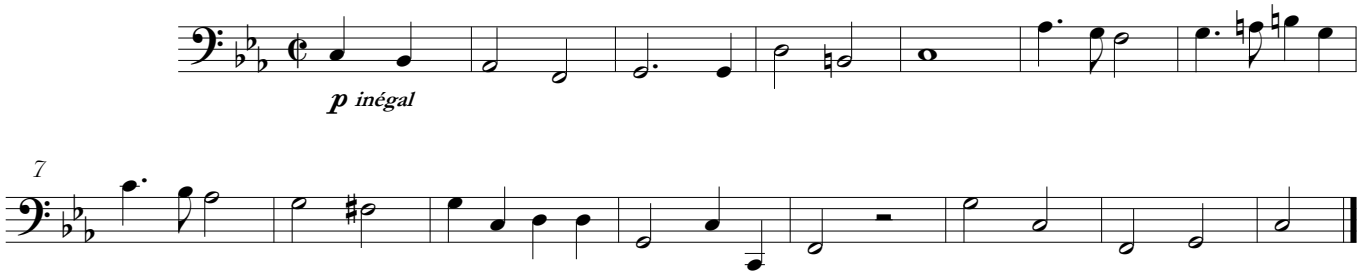
Edited: **Jennifer I. Paull**
Revised 2010

I

Prélude

Lento, quasi un recitativo

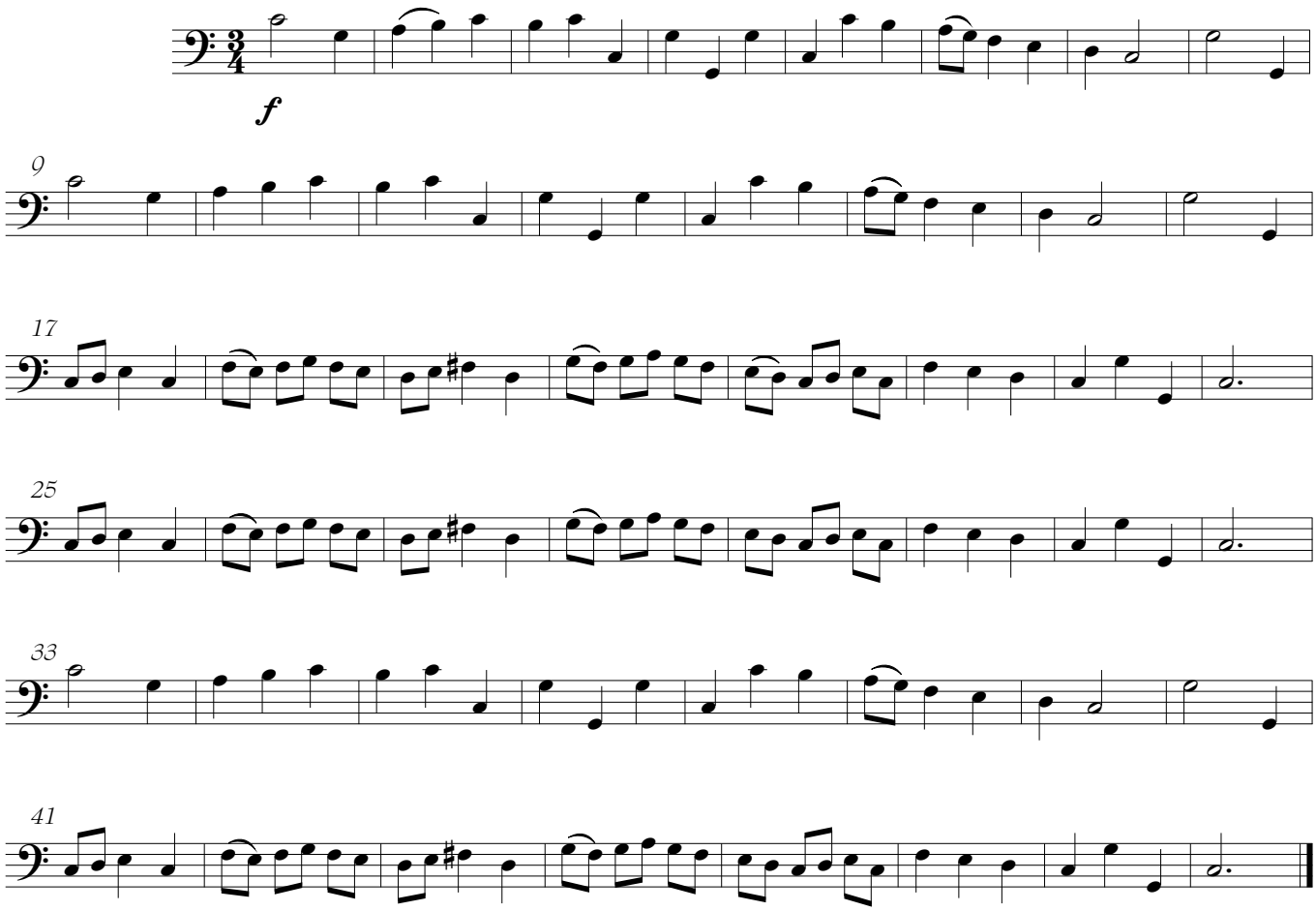
p *inégal*



II

Menuet en majeur

f



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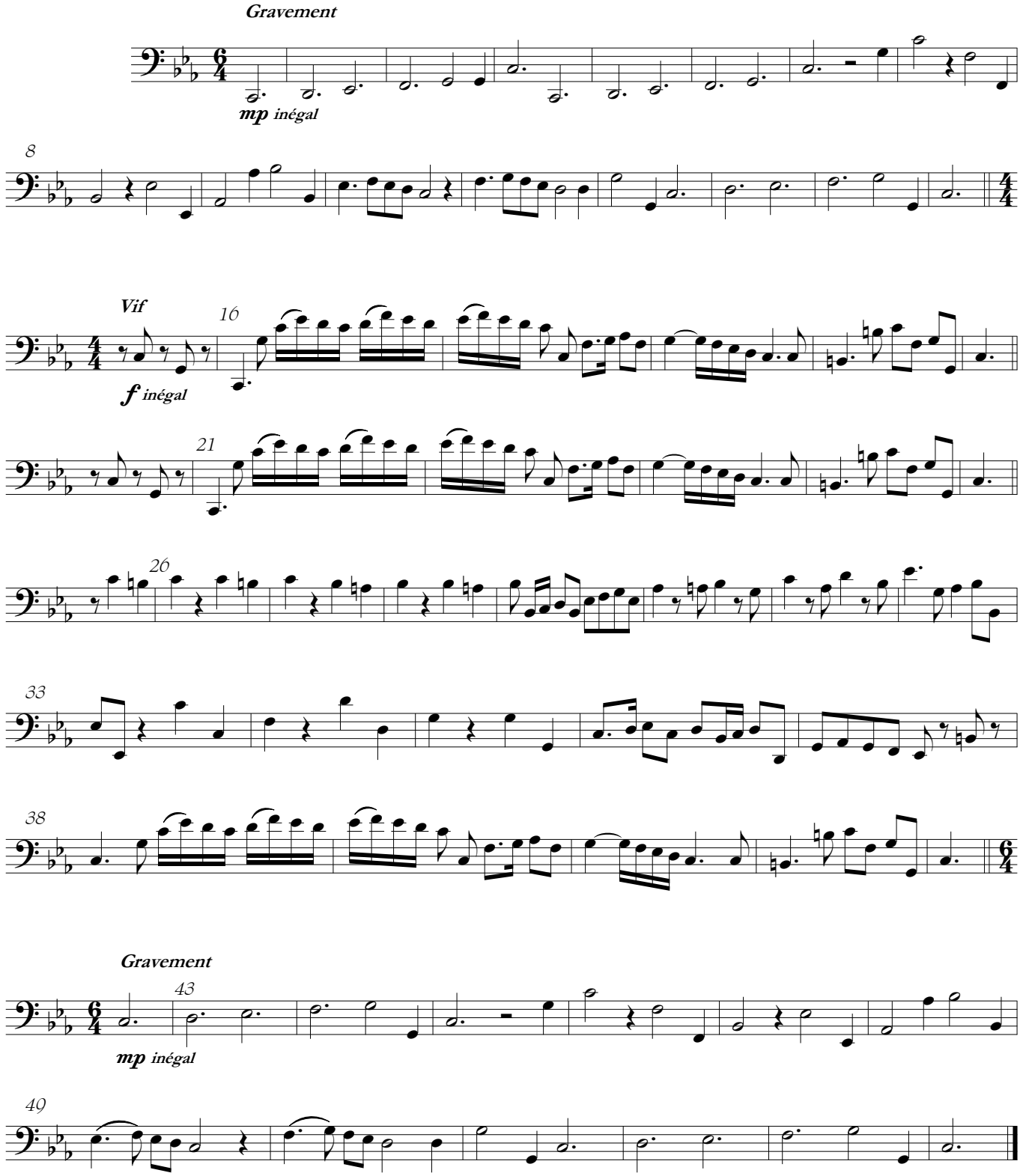
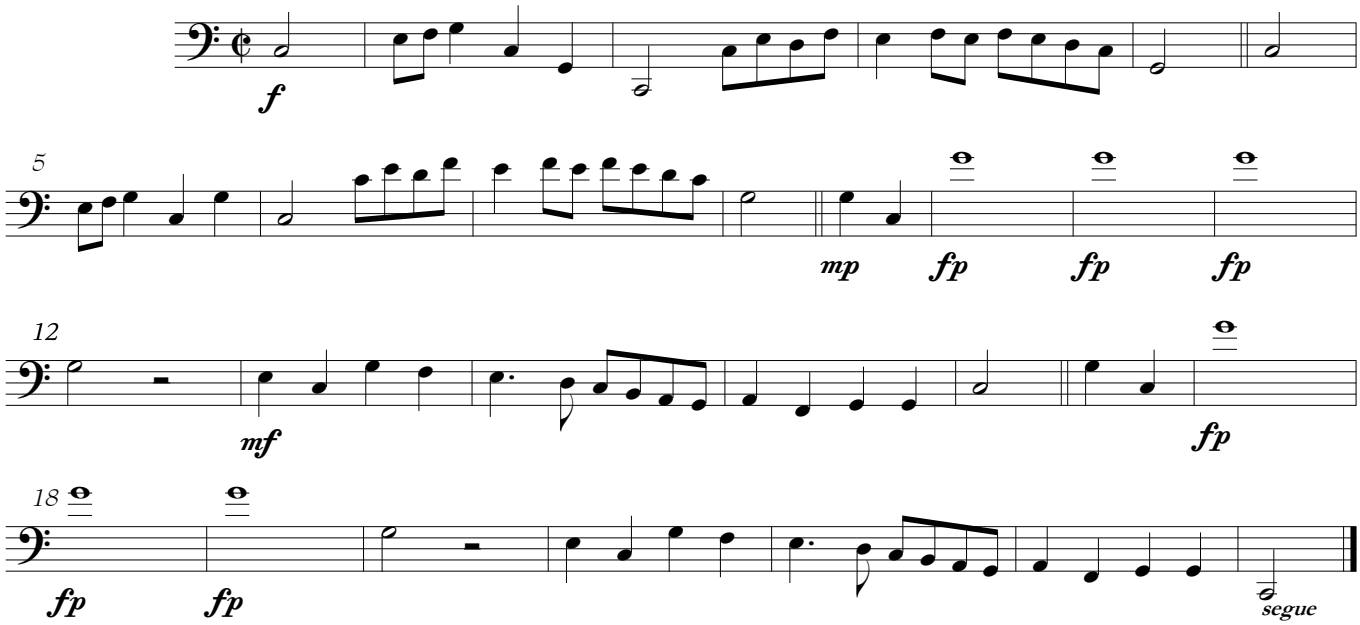
III

La Sache


Gravement
mp inégal
8
Vif
16
f inégal
21
26
33
38
Gravement
43
mp inégal
49

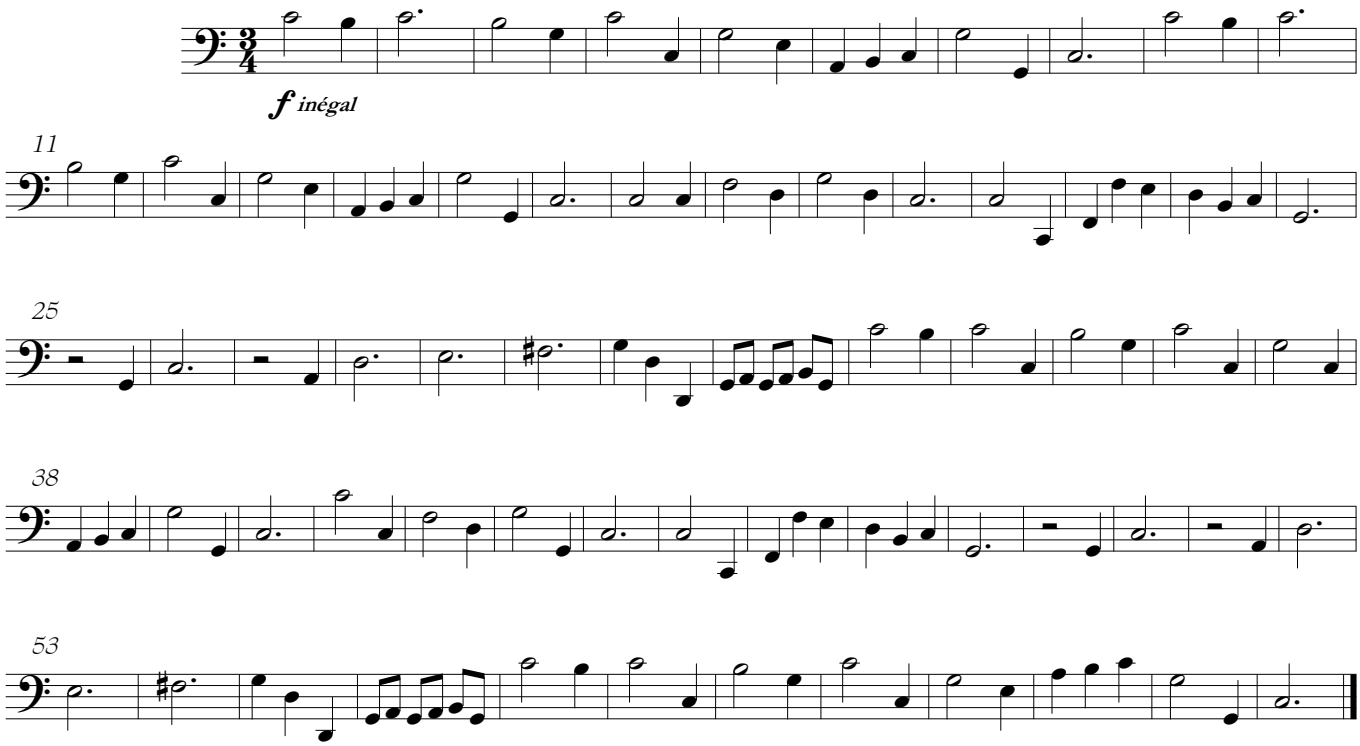
IV

Musette



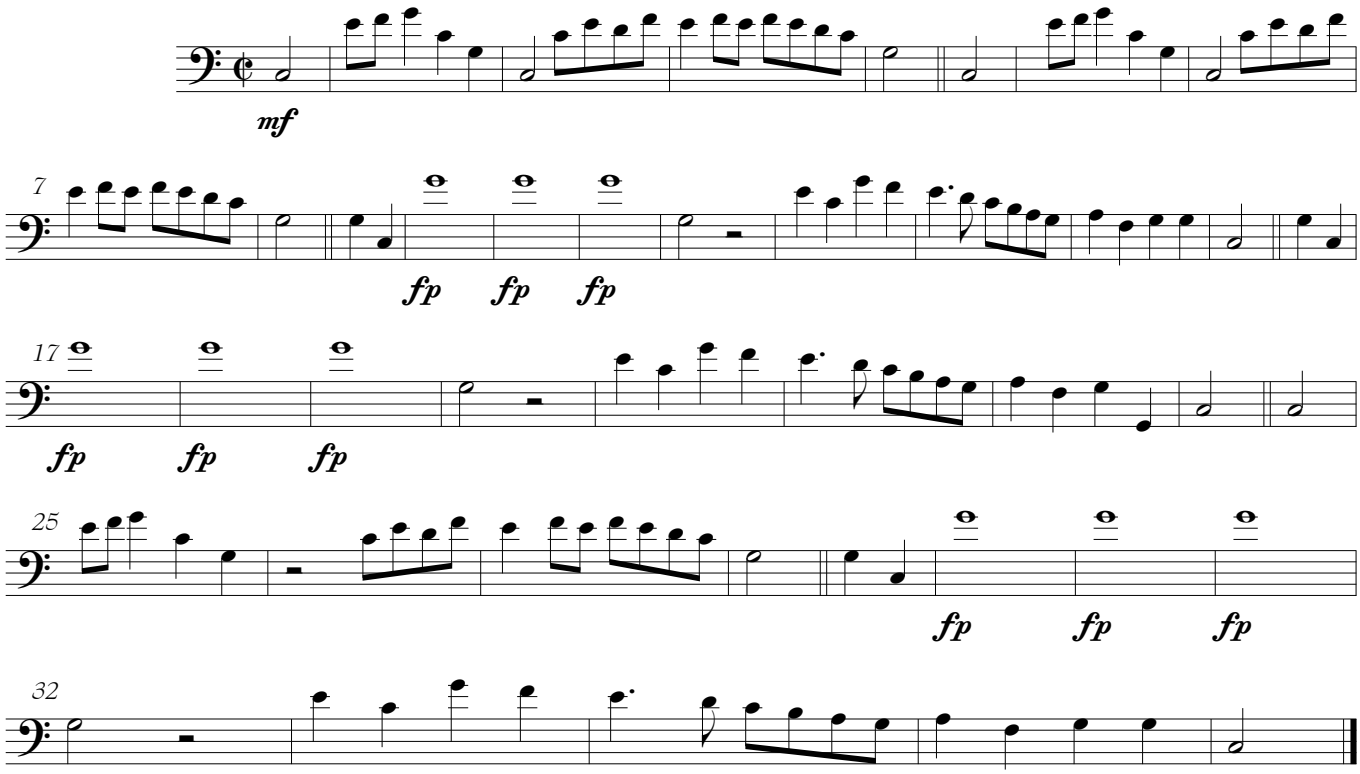
V

L'Inconstant



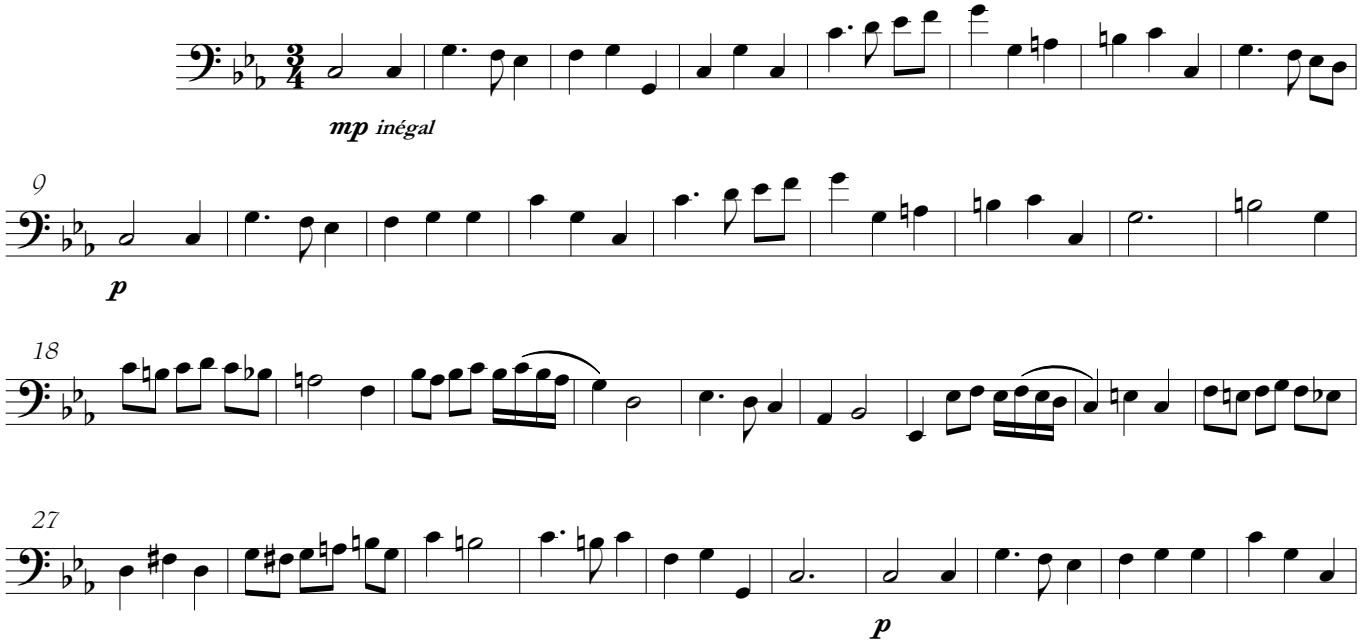
VI

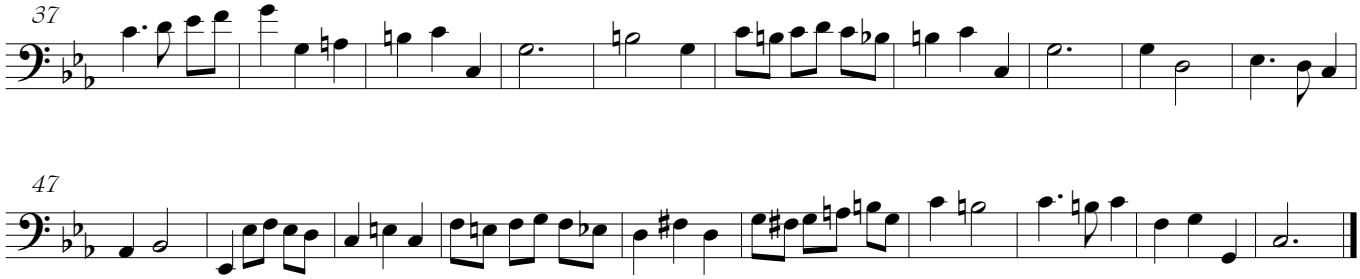
Musette II

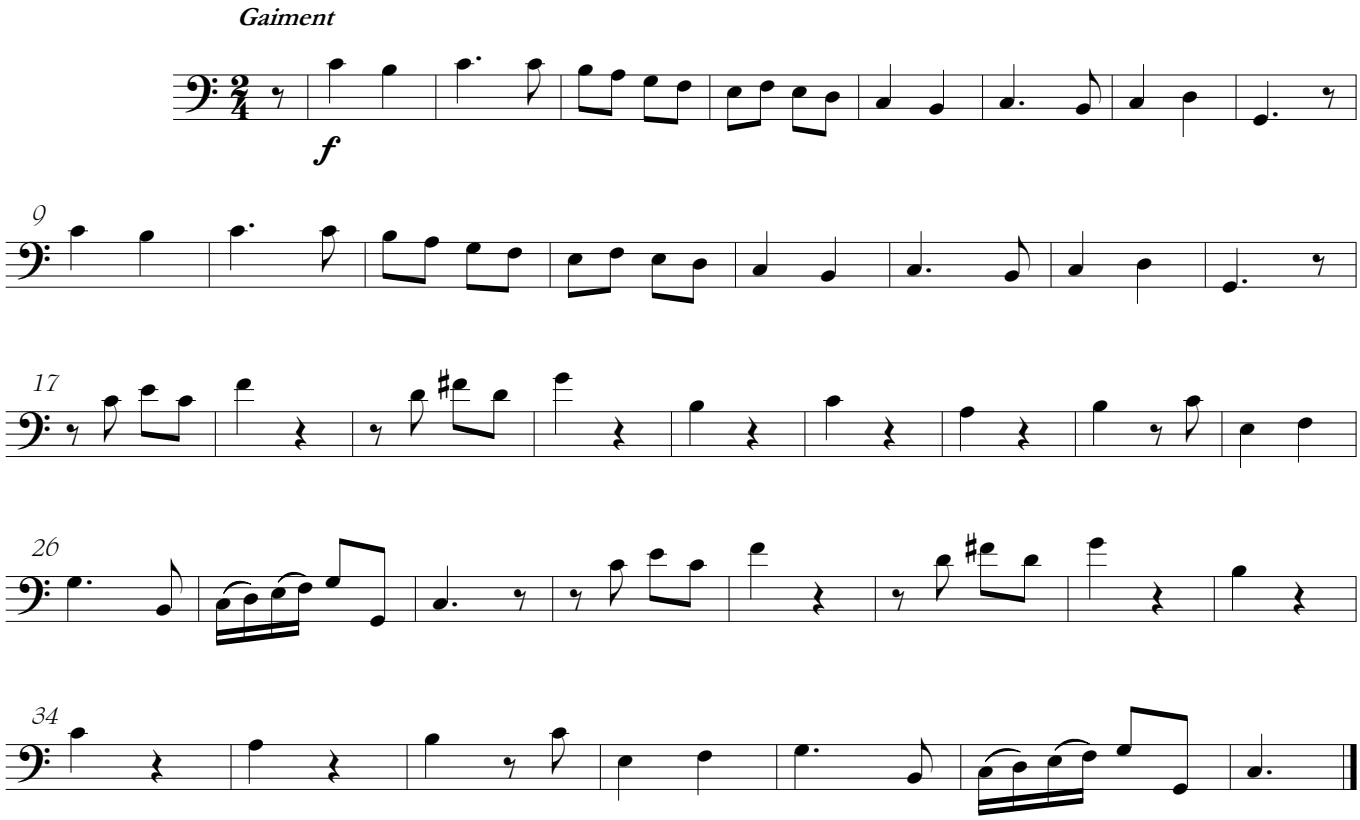


VII

Menuet en mineur





VIII

Les Vendangeuses de Monguichet