



—❖—

# Michel Corrette

Sonatas for Harpsichord & Violin, Op. 25

—❖—  
Michael Jarvis, *harpsichord*  
Paul Luchkow, *violin*  
—❖—



# Michel Corrette Sonatas for Harpsichord & Violin, Op. 25

Michael Jarvis, harpsichord | Paul Luchkow, violin

## SONATA I IN C MAJOR "Les Fêtes de Flore"

- |   |                     |      |
|---|---------------------|------|
| 1 | Allegro             | 3:55 |
| 2 | Musette: Affettuoso | 3:45 |
| 3 | Presto              | 3:15 |

## SONATA II IN F MAJOR "Les Champs Elisées"

- |   |                  |      |
|---|------------------|------|
| 4 | Vivace           | 3:13 |
| 5 | Aria: Affettuoso | 5:28 |
| 6 | Allegro          | 3:00 |

## SONATA III IN A MAJOR "Le Jardin des Hesperides"

- |   |                     |      |
|---|---------------------|------|
| 7 | Allegro             | 4:12 |
| 8 | Musette: Affettuoso | 3:11 |
| 9 | Giga                | 2:59 |

## SONATA IV IN E MINOR "Les Amusemens d'Apollon Chez Le Roi Admete"

- |    |                 |      |
|----|-----------------|------|
| 10 | Allegro         | 5:17 |
| 11 | ria: Affettuoso | 3:44 |
| 12 | Presto          | 4:20 |

## SONATA V IN D MAJOR "Les jeux Olympiques"

- |    |                  |      |
|----|------------------|------|
| 13 | Allegro          | 4:00 |
| 14 | Aria: Affettuoso | 5:25 |
| 15 | Giga: Allegro    | 2:47 |

## SONATA VI IN G MAJOR "Les Voyages d'Ulysse"

- |    |   |      |
|----|---|------|
| 16 | Allegro "Tempeste", "Ulysse se sauve a la nage et aborde a l'Isle de Calypso" | 4:34 |
| 17 | Aria: "Ulysse dans l'Isle de Calypso"   | 5:28 |
| 18 | Giga: "Le Depart d'Ulysse"  | 3:20 |

---

Total time	1:13:55
------------	---------



SONATES POUR LE CLAVECIN  
AVEC UN ACCOMPAGNEMENT DE VIOLON.

DEDIEES  
A MONSIEUR LE CHEVALIER D'ORLEANS  
*Grand Vicar de France, General des Galeres,  
Grand d'Espagne, Lieutenant General de Mer du Levant.*

COMPOSEES  
PAR M. CORRETTE.  
OPERAXXV.

Prix 8. en blanc.  
Ces Pieces se peuvent jouer  
sur le Clavecin seul.

Avec Privilege  
du Roy.  
*Revue par le Roy.*

à Paris chez M. Desnoy, rue d'Honore  
à la Règle d'Or  
chez l'Auteur, rue d'Orleans quartier  
St. Honore.  
chez M. de La Harpe, rue de la Harpe  
à la Croix d'Or  
à Lyon chez M. de Breuille  
rue Merciere

Composer, publisher, teacher, organist, pedagogue, and writer, Michel Corrette's long life and career encompassed most of the 18<sup>th</sup> century. Born in Rouen in 1707, he probably received his earliest musical training from his father, the organist and composer Gaspard Corrette. He later studied with harpsichordist François d'Agincourt and, in 1725, moved to Paris, establishing himself in as one of the city's leading organists and teachers. In 1738 he was organist at the Jesuit College in Paris, and afterwards to the Duc d'Angoulême.

Known for his many and varied works, he composed in almost every contemporary musical genre: stage works, liturgical works, concertos (he was the first in France to compose organ concertos, modeled after those of Handel), pieces for orchestra, harpsichord, organ, and many works for diverse chamber ensembles—including his celebrated *Concertos Comiques*.

Corrette is invaluable to us today also for the detailed information contained in his many published methods on how to play various instruments (including violin, harpsichord, violoncello, vielle, guitar, flute, bassoon, voice, harp, pardessus de viol, etc.). He wrote articles on such topics as the state of contemporary English music, the difference between the Italian and French styles of composition, and how to accompany song at the keyboard. He even dabbled in the business world, apparently investing in a business in Canada!

The "Sonates pour le Clavecin avec un Accompagnement de Violon" date from approximately 1742. Their dedicatee, Jean Philippe, bâtard d'Orléans, "Monsieur le Chevalier d'Orléans" (1702-1748) was an illegitimate son of Philippe d'Orléans (a nephew and son-in-law of Louis XIV), and his mistress Marie-Louise Madeline Victorine Le Bel de La Bussiere "La Comtesse d'Argenton" (1684-1748).

Corrette's use of "concerto-style" movements in the newly fashionable pairing of obbligato keyboard/accompanying solo instrument, show the influence of contemporary composers such as Leclair, Mondonville, and even Vivaldi. These pieces, however, are much more than just simple trio sonatas as the keyboard part is conceived more on a symphonic scale rather than just as a right hand melody with left hand accompaniment. Corrette explores the full range of the harpsichord—technically challenging hand crossings abound as well. The violin, although described as an accompanimental instrument, is also more than just that: Corrette skillfully uses the violin to enhance the orchestral texture and dynamic nuance of the harpsichord. Imitative writing and the interplay between the two instruments is very tight, yet playful, with the violin sharing more of a motivic and melodic role in the ensemble.

As we rehearsed, we were impressed with Corrette's ability to write in the Italian style, then to switch into the French, sometimes within the same movement, creating a unique synthesis that would appeal to all.

We found also, when preparing and subsequently recording this very attractive music, that Corrette's compositions brilliantly allowed us to evoke vignettes, based on his suggestive titles, that then helped us shape the narrative of our interpretation, and we marveled in the overall sense of fun with which he imbues these works.



### Sonata I in C major "*Les Fêtes de Flore*"

–Allegro

–Musette. Affettuoso

–Presto

In mythology, Flora was the goddess of flowers, youth, and the season of Spring (an appropriate opening to this collection.) Her festival was traditionally held between April 28 and May 3 where men and women wore flowers and fanciful costumes. Plays and farces were enacted (sometimes including nudity...if appropriate...), along with considerable drinking (to which Corrette seems to allude in the Bacchanale-like third movement.)

### Sonata II in F major "*Les Champs Elisées*"

–Vivace

–Aria. Affettuoso

–Allegro

The Elysian Fields was a Greek conception of the afterlife, traditionally reserved for mortals related to or chosen by the gods. According to Homer, they were located at the Western edge of the Earth, later being called the "Fortunate Isles," located somewhere in the Atlantic Ocean. These islands were described as having shady parks, where the residents engaged in athletic and musical pastimes. In Paris, the Champs-Élysées was originally an extension of the Tuileries Palace Gardens, first laid out in 1667, and first called "Champs-Élysées" in 1709. By Corrette's time it had become a fashionable avenue of trees, gardens, and grand private residences.

### Sonata III in A major "*Le Jardin des Hesperides*"

–Allegro

–Musette. Affettuoso

–Giga. Allegro

The Hesperides, in Greek mythology, were the nymphs of the Evening and Sunset. They tended a tranquil

garden in the far Western corner of the world, located near the Atlas Mountains in North Africa, although some writers place the Garden somewhere in the southern Iberian Peninsula. The Garden was the goddess Hera's personal orchard, in the centre of which grew a tree that produced golden apples that granted immortality when eaten.

### Sonata IV in e minor "*Les Amusemens d'Apollon Chez Le Roi Admete*"

–Allegro

–Aria. Affettuoso

–Presto

According to Greek mythology, Admetus was a king of Phrae in Thessaly and was renowned for his hospitality and sense of justice. When Apollo was sentenced to a year of servitude as punishment for killing Delphyne, he chose to serve Admetus as the king's herdsman (illustrated in Corrette's beautifully pastoral second movement). Apollo also helped Admetus win the hand of Alcestis, the daughter of the King of Iolcus (perhaps depicted in the first movement). When Admetus neglected to pay tribute to the goddess Artemis, Apollo's sister, Artemis filled the king's bedchamber with snakes, until Apollo convinced her to relent, which Corrette possibly had in mind when he composed the third movement.

### Sonata V in D major "*Les jeux Olympiques*"

–Allegro

–Aria. Affettuoso

–Giga. Allegro

In this sonata, Corrette seems to be hinting, in the first and last movements, at the various sports that were held in the ancient Olympic games. Long distance running, boxing, pentathlon (foot race, javelin throw, discus throw, long jump and wrestling), and equestrian

events were among the competitions held. The jaunty last movement, with its postillion allusions, seems to lean towards the more "horsey" sports. On the middle day of the competitions, religious ceremonies and sacrifices to Zeus were held, which is possibly represented in the sonata's serene second movement.

### Sonata VI in G major "*Les Voyages d'Ulysse*"

–Allegro "Tempeste", "Ulysse se sauve a la nage et aborde a l'Isle de Calypso"

–Aria. Affettuoso "Ulysse dans l'Isle de Calypso"

–Giga. Allegro "Le Depart d'Ulysse"

The final sonata in the set is the only one in which Corrette titles the individual movements. The Rondo in the first movement depicts Ulysses and his crew departing on their voyage. Corrette writes "Tempeste" at the beginning of the first episode: wind and rain are depicted in both the violin and harpsichord figurations. The second episode begins with the right hand of the harpsichord playing Calypso's siren-song (is there an unwritten text here?) Presumably after the ship has broken up and Ulysses jumps overboard, (which is suggested in the harpsichord part) "Ulysses saves himself by swimming and lands on the Island of Calypso". It's fun to note that the harpsichord at this point depicts Ulysses swimming and the violin has taken over Calypso's song. One can certainly imagine a "From Here to Eternity moment" as Ulysses lands on the beach... One way Calypso enchants Ulysses is singing to him while she weaves on her golden loom, probably the subject of the second movement. The last movement, an expansive Giga, is obviously Ulysses' joy at his departure, after the gods have told Calypso she must let Ulysses return home.





**THE LUCHKOW–JARVIS DUO** was formed by Paul Luchkow and Michael Jarvis in 2007 to explore sonata repertoire for violin and keyboard, from the Baroque, Classical, and Romantic periods, on instruments of the time. In the following years, Paul and Michael have played numerous self-presented and invited concerts of music ranging from the Baroque era to the end of the 19th century, all on instruments appropriate to each historical period.

Since the duo's formation, Paul and Michael have presented an annual series of concerts, performed in 'Pop-up' concerts in non-traditional venues, collaborated in music for theatre and have been guests of Vancouver New Music, Early Music Vancouver, the Early Music Society of the Islands (Victoria) and the Pacific Baroque Festival (Victoria).

In addition to these performances, Paul and Michael are sought after as clinicians performing and giving masterclasses in period-instrument performance at universities across western Canada, as well as frequently working with younger students and enthusiastic amateurs.

Their recording of sonatas for violin/viola and fortepiano of Johann Nepomuk Hummel was released on Marquis Classics in January 2012 and was nominated in the Classical Album of the Year category at the 2012 Western Canada Music Awards. A subsequent recording of Mozart sonatas was self-produced and released in the summer of 2013.

**PAUL LUCHKOW** is a versatile violinist and violist whose activities cover the range of music from the 17<sup>th</sup> Century to the present day on modern and period instruments. A regular feature of the west coast's Early Music scene, Paul is a long-time member of the Pacific Baroque Orchestra and appears frequently in concerts for Early Music Vancouver, The Early Music Society of the Islands, The Pacific Baroque Festival and is a member of the Victoria Baroque Players. Paul also regularly collaborates with colleagues from all across Canada and the US.

**MICHAEL JARVIS** has been acclaimed as one of Canada's finest harpsichordists, fortepianists and continuo players, and is in high demand as a coach and collaborative artist. He has performed throughout Canada, the US, the UK, Europe, and Bermuda, as well as with many of Canada's leading orchestras and chamber ensembles. He may also be heard on numerous CDs and radio broadcasts, and was featured on Canadian television specials *"A Baroque Christmas"*, *"A Baroque Easter"* and the 13-part television series *"Come into the Parlour"* for Vision and Bravo-tv.



Recorded in July and August, 2016 at the Chapel of the New Jerusalem  
–Christ Church Cathedral, Victoria, BC



**SESSION PRODUCERS:** Elyssa Lefurgey-Smith and Benjamin James-Groom (Assistant)

**RECORDING ENGINEER:** Paul Luchkow

**EDITING AND MIXING:** Paul Luchkow

**MASTERING:** Don Harder

**DESIGN:** 12thirteen Design Inc.

**INSTRUMENTS:**

**Harpsichord:** Yves Beaupré (Montreal, 1992–after Johann Gräbner, 1774)

**Violin:** Christopher Dungey (Eugene, 1986?–Copy of Jacob Stainer, 1667).

**Bow:** Michelle Speller

a=415; 1/6th comma meantone

Thanks are extended to:

The Dean and Wardens of Christ Church Cathedral, Victoria BC.  
Ian Alexander, Marilyn Dalzell, Carolyn Sinclair, Glenys Webster.

*The other Luchkow-Jarvis Duo recording on Marquis*



HUMMEL: Sonatas for  
Fortepiano & Violin  
Marquis 81419

FOR MORE INFORMATION ON  
MARQUIS RECORDINGS, CONTACT US AT

**MARQUIS**

INFO@MARQUISCLASSICS.COM

TOLL-FREE (NORTH AMERICA) 1-888-627-6165

30 KENILWORTH AVENUE,

TORONTO CANADA M4L 3S3

WWW.MARQUISCLASSICS.COM

© © 2017 Marquis Classics  
MARQUIS 81475 | 774718147523 | Made in Canada