

French Court Music: A Modern Performance Approach
Compendium to P.D. Philidor's Trio Suite No. 2 in E Minor

by

Michael L. Johnson

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2023 by the
Graduate Supervisory Committee:

Martin Schuring, Chair
Elizabeth Buck
Peter J. Schmelz

ARIZONA STATE UNIVERSITY

May 2023

ABSTRACT

This document serves as a comprehensive project centering on a new performing edition of Pierre Danican Philidor's (1681-1731) Trio Suite No. 2 in E Minor of 1722, one of a collection of six trio suites presented to the French court, following a series of earlier, more well-known suites (1716-1718). The project itself contains a performance edition with a fully realized harpsichord part, a recording featuring entirely modern instruments in modern pitch with a special attention to period affect and style, and finally a written document contextualizing the Philidor family, the French court establishment, and helpful performance practice guidelines for musicians.

The purpose of this project is: to both bring to light and make accessible the music of this member of the Philidor clan, to encourage a greater understanding of this family and their musical place in the French establishment, and to build a bridge between the specialization of Historically Informed Performance (HIP) and the modern instrumentalist, particularly conservatory students and professionals unfamiliar or uncomfortable with this material. Ideally, the result will be more frequent programming of French court chamber repertoire such as this work in non-specialist settings and venues. Such programming goals should not detract from HIP and the period instrument field, but rather help this music to expand in interest across a wider classical music audience, and thus by extension also expand interest in the historical performance movement.

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to my committee chair and teacher Martin Schuring for his mentorship and guidance both during this project and throughout my degree. I would also like to thank Dr. Elizabeth Buck, Dr. Peter Schmelz, and Dr. Catherine Saucier for helping me to shape these ideas and interests into a workable contribution to the field. I would like to credit Dr. Lena Weman for inspiring and nurturing my interest in historical performance, and Justin Luchinski for his expert keyboard realization for this edition. Additionally I would like to express what a privilege it has been to work with my talented friends and colleagues Eva Dove, Emilio Vazquez, Curtis Sellers, Douglas Brown, Angelese Pepper, Dr. Chuck Sedgwick, and Ben Taylor on this recording project. Thanks further belong to my past mentors Theodore Baskin, Robert Botti, and Dr. Ian Davidson for shaping me into the artist and oboist I have become today. Finally, I would like to thank my mother Jacqueline for her tireless and continuous support of my education and artistic development from an early age, and my fiancé Jeremie for both his French tutelage as well as unwavering patience and encouragement in completing this milestone in my career.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	iv
CHAPTER	
1 INTRODUCTION	1
2 THE FRENCH COURT	4
3 THE PHILIDOR FAMILY	10
4 PERFORMANCE PRACTICE.....	17
4.1 Understanding Indications, Ornaments, and Editions	17
4.2 The Dance Suite: Rhythm and Meter	23
4.3 Elements of Stylistic Interpretation.....	26
4.4 Considerations for Modern Instruments.....	28
5 TRIO SUITE NO. 2 PERFORMANCE NOTES.....	33
BIBLIOGRAPHY	37
APPENDIX	
A SCORE AND PARTS.....	39
B RECORDING	40

LIST OF FIGURES

Figure		Page
1.	Figure 1- Philidor Family Tree	11
2.	Figure 2- Common Trill Markings	19
3.	Figure 3- Mordent Indications	20
4.	Figure 4- Appoggiatura Examples	21
5.	Figure 5- Further Appoggiatura Examples	22
6.	Figure 6- Philidor Ornaments	22
7.	Figure 7- French Dances	25

CHAPTER 1

INTRODUCTION

The scholarly study of 17th and 18th century western classical music, begun in the 1960s and 1970s and since dubbed the Historically Informed Performance movement (HIP), has done much to increase understanding of how we might try to more accurately approach the sonic qualities this music might have held in its day. While this movement has led to the formation and development of dedicated ensembles and specialists, today the current performance environment is split between general instrumentalists and historical performance specialists. This divide between “general” and “specialist,” tends to shut off historical performers from the wider circle of players, ensembles, and concert venues that make up the mainstream classical environment today, and conversely direct versatile players of modern instruments away from much 17th and 18th century repertoire. While the music of a select few Baroque composers receive frequent performance (J.S. Bach has remained on all manner of concert programs), immune to the typecasting that has developed, the music of even widely identifiable baroque figures such as Telemann, Couperin, Corelli, and Lully, has seen a recognizable decline in programming by modern (non-period) instrumentalists and ensembles. Orchestras that 75 years ago programmed numerous concerts featuring various works by Corelli and Handel, now treat baroque repertoire as an oddity meriting a special event, while conservatory students and professors alike seem reluctant to stray too far into music that is now increasingly viewed as a foreign territory outside of their jurisdiction.¹

¹ Kyle MacMillan, “CSO Musicians Champion the Experience of Playing Baroque-Era Music: Chicago Symphony Orchestra,” *Experience the Chicago Symphony Orchestra*, January 18, 2022, <https://cso.org/experience/article/8412/cso-musicians-champion-the-experience-of-play>.

While specialization is undoubtedly crucial, in the ever-expanding world of instrumental classical music, it seems counterintuitive to limit the scope of musical styles one is comfortable playing, especially if those styles easily fit into the instrumentation and settings available to the performer. Contemporary music education encourages (and indeed expects) performers to tackle the challenges posed by new music, living composers, and unfamiliar (new) idioms is widely encouraged in music education, but expanding the repertoire's reach into the past, to idioms old in age but new to the player, is a more foreign concept to many students and teachers alike. Therefore, we must examine ways to make music of the baroque and renaissance periods accessible to a wider range of players and audiences, while also taking advantage of the scholarship made available by the historical performance movement.

As a step in that direction, this document examines an early 18th century chamber work by French composer Pierre Danican Philidor (1681-1731),² never commercially published and available only as an 18th century presentation copy: the Trio Suite No. 2 in E minor, one of a collection of six trios with an estimated date of 1722 presented to the Bishop of Rennes, head of the *Chapelle du Roy*, in charge of the household music for the King and his family. Of this collection of suites, this author is aware of only one published edition of the Suite No. 6, edited by Ulrich Thieme and published by Bärenreiter (now sadly out of print).³ Existing recordings are scarce, with Trio Suite No. 2 having only one professional recording by William

² Rebecca Harris-Warrick, Rebecca, "Philidor, Pierre Danican," *Grove Music Online*, 2001 www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380337.

³ Pierre Danican Philidor, *Suite No. 6 in G major*. ed. Ulrich Thieme (Kassel, Germany: Bärenreiter, 1989).

Hazelzet and Jacques Ogg (GLO 5107)⁴ and none yet produced on modern instruments.

A score of this type is largely unreadable to instrumentalists outside of early music specialists, but that does not mean that this music is unapproachable, nor that an informed, thoughtful, and spirited performance of it cannot be accomplished by an ensemble of modern players (amateurs, students, or professionals) new to its idioms. This introduction to a new, modern performing edition and recording of this work concentrates on three goals:

1. A historical contextualization of the music of Pierre Danican Philidor and contemporary music of the French court.
2. An examination of this work from a performance standpoint.
3. A jumping off point for modern instrumentalists to adopt and employ this music in their repertoire.

In creating this performing edition and accompanying text, I hope to encourage the further publishing and presentation of scores and parts from the early and mid-Baroque, particularly the French Baroque, to be as accessible and educational as possible to a new generation of players willing to incorporate knowledge of historical performance into their versatile practice as general, -that is to say non-specialist-, performers and artists. For there are few editions such as this in the French Baroque repertoire, which largely consists of only particularly well-known and often-

⁴ Pierre Danican Philidor, "Flute Suites," Wibert Hazelzet, flute; Jacques Ogg, harpsichord; and Tita de Zwart, viola da gamba, recorded June, 1993, Globe GLO 5107, 1994, CD.

recorded works. Historical performance specialists are well-trained to read manuscripts and other period scores with unfamiliar shorthand and unusual clefs, but non-specialist, yet highly accomplished flute, oboe, violin, cello, bassoon, and even keyboard players are discouraged from approaching this repertoire because of these minor hurdles. By presenting music here by P.D. Philidor, it is hoped that interest in other French court composers expands to occupy space on programs alongside stalwarts such as Couperin, Rameau, and Marais, enhancing the variety and color of programming choices for performers and audiences alike.

CHAPTER 2

THE FRENCH COURT

Much has been written on the form and function of the French musical institution begun under the reign of Louis XIV from 1643 until his death in 1715, and continued on a smaller scale under Louis XV until 1775.⁵ For the purposes of this introduction I will attempt to convey the basic institutional structure that nurtured the creation of the wealth of repertoire surviving today from the end of the 17th century and dawn of the 18th century.

When Louis XIV's reign began in 1643, the young monarch was just four years of age and thus his rule was delegated to both his mother, Anne of Austria, and her appointed chief minister Cardinal Jules Mazarin.⁶ Louis did not take practical leadership of his government until 1661 at the age of 23 upon the death of Cardinal Mazarin. Louis broke from tradition in the formation of his new government and instead of appointing the nobility and clergy to his cabinet, he instead appointed talented and ambitious members of the upper middle classes. Contemporary critics labeled this reform as “the reign of the vile bourgeoisie.”⁷ In effect this move consolidated royal power away from the rest of the nobility, leaving the King as absolute monarch to rely on the talents of a technocratic bureaucracy. One such technocrat was Jean Baptiste Colbert who is responsible for the creation and ordering of various royal academies that came into existence in the 1660s and

⁵ Centre de musique baroque de Versailles, “Introducing Baroque: Court Music,” November 12, 2019, <https://cmbv.fr/en/introducing-baroque/court-music>.

⁶ Georges Dethan. “Jules, Cardinal Mazarin.” *Encyclopedia Britannica*, 1959.

⁷ James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, Revised & Expanded (Portland, OR: Amadeus Press, 2003), 17.

70s. The goal of these offices was to “systematize artistic and intellectual life of the regime.”⁸

Like his father Louis XIII, Louis XIV took a hands-on interest in the development of musical arts in his administration. However unlike his father, Louis XIV's court had significant arts infrastructure and grew to employ the largest stable of musicians of any court in the history of Europe.⁹ Louis XIV inherited from his predecessors, three music regiments to serve his court. In his history of French Baroque music, James R. Anthony writes that “Music in the court of Louis XIV was organized, from an administrative point of view, into three large divisions: Music of the Chamber (*Musique de la Chambre*), Music of the Great Stable (*Musique de la Grand Ecurie*), and Music of the Royal Chapel (*Musique de la Chapelle Royale*).”¹⁰ These divisions signified both instrument type, and function, yet often musicians from each division would combine for performances.

Music of the Chamber was made up of instrumentalists appropriate for indoor performances and functions such as operas, ballets and balls. By the 17th century it included harpsichord, viol and violin, flute, recorder, lute, and singers. The Great Stable was the designation for an assortment of outdoor performing ensembles and included violins as well as wind instruments such as sackbut, trumpet, various oboe family members (shawm, crumhorn, and later the early oboe/*hautbois*), fife, and drums.¹¹

⁸ Anthony, *French Baroque Music*, 17

⁹ David Whitwell, and Craig Dabelstein. *Essays on Music of the French Baroque: Philosophy and Performance Practice*, (Austin, TX: Whitwell Publishing, 2015), 144-145.

¹⁰ Anthony, *French Baroque Music*, 19

¹¹ Margaret Brown Owens. "Seven Mascarades for the Court of Louis XIV by Anne, Pierre, and André Danican Philidor." (DMA diss, City University of New York, 2010), 6, <http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/dissertations->

The Royal Chapel was the division that took on the most change under Louis XIV, particularly when he began preparing for the move of his court to Versailles. Prior, the *Chapelle* had been a stronghold of conservative catholic music in France. Under Louis XIV it was greatly expanded to play host to grand and modern musical performances including the aptly named *grand motets* of Jean-Baptiste Lully.¹²

These three divisions employed anywhere from 150-200 musicians during their heyday. These musicians went by the title *Musiciens du Roi* or sometimes *Officiers de la Maison du Roi*. A post in the *Musiciens du Roi* was often purchased as a form of patronage, or sometimes awarded by the king or officers of the court. Succession of posts could be inherited, or directed to friends for purchase. This resulted in dynastic families of court musicians such as the Philidor and Hotteterre families.¹³ Many musicians who were not an official member of this office were employed by the court on a substitute basis, these musicians were often apprentices of officer musicians, or visiting foreigners.

An additional, but very important department of Louis XIV's court music apparatus was that of the manuscript library. With the employ of such numerous composers and performers at court, there was a need for an organized repository of scores. The head of this office, dubbed the *Garde de la Bibliotheque de la Musique du Roi*, was Pierre Danican Philidor's uncle, André Danican Philidor (1652-1730), also known as Philidor *l'ainé* (the elder). This department employed at least nine copyists during its heyday, and is responsible for a wealth of the surviving French

theses/seven-mascarades-court-louis-xiv-anne-pierre/docview/896131598/se-2.

¹² Anthony, *French Baroque*, 25.

¹³ Anthony, *French Baroque*, 19.

music from the 17th century. Owens writes that “André was charged with collecting and copying music from the earlier years of Louis XIV’s reign, as well as those of Louis XIII and Henri IV. He even copied music composed during the reign of Henri III, more than a century earlier.”¹⁴ Today the surviving music from this archive is known as the Philidor collection.¹⁵

The importance of the Philidor Collection cannot be overstated, because it contains most of the surviving music of the French Baroque period. The works copied represent many composers and include full and abbreviated scores (that is, scores missing inner parts), as well as some part books, of sacred music, ballets, operas, chamber suites, music for the ballroom, music for divertissements, and music for the ensembles of the Écurie. Not only did he and his atelier copy scores and parts, but Philidor was also in the habit of composing inner parts for tunes written by other composers, including Lully. For example, several airs en suite from Lully’s *Marche des Mousquetaires* feature inner parts by Philidor l’aîne, labeled as follows in Philidor’s hand: “Philidor l’aîne en a fait les parties Mr. de Lully ne les ayant pas voulu faire” (Philidor l’aîne has written the parts Mr. de Lully did not want to write).¹⁶

One of the most enduring French musical establishments today is the French National Opera which came into existence as the *Académie Royale de Musique* by decree of the king in 1669. Not long after, in 1673, Italian born composer and ballet master Jean-Baptiste Lully (1632-1687) was appointed to head the *Académie* personally by the king, and given the task of developing a uniquely French style of

¹⁴ Owens, “Seven Mascarades,” 34.

¹⁵ Anthony, 27.

¹⁶ Owens, 36.

opera; *tragedie lyrique*, and presenting it through ticketed concerts to the general public.¹⁷ Lully had been employed at the court since 1653 and during his long tenure and friendship with Louis XIV, he would establish musical and artistic innovations and tastes such as the French Overture style in Paris and abroad that would linger into the 18th century, long after his untimely death in 1687.¹⁸

During the later years of Louis XIV's reign, the king's taste moved from an emphasis on large scale court ballets and operas, to an interest in private concerts of instrumental music. This was in part spurred by the arrival and popularity of the Italian Sonata musical form to Paris in the 1690s. Instrumental chamber music in late 17th century France consisted primarily of the overture and dance suite, drawing from the strong influence of ballet that Lully helped to nurture.¹⁹ In the 1690s the influence of the Italian music gained a foothold in France in the way of the Sonata and Concerto, which merged with French dance suites to yield a wealth of chamber music repertoire. After the death of Louis XIV French music began a gradual assimilation into the newer musical styles of Italy and Germany. Jennifer Kirby writes, "By the late period, from 1740-1775, also known as the rococo, French music had assimilated with Italian music and distinctly French elements began to disappear."²⁰

¹⁷ Whitwell, *Essays on Music of the French Baroque*, 153-154.

¹⁸ Jérôme de La Gorce. "Lully, Jean-Baptiste (i)." Grove Music Online, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.6002278219>.

¹⁹ Peter Bennett and Georgia Cowart. "Music under Louis XIII and XIV, 1610-1715." In *The Cambridge Companion to French Music*, edited by Simon Trezise, (Cambridge: Cambridge University Press, 2015) 81.

²⁰ Jennifer Kirby. "Le Doux Chant: Performance Practice in French Oboe Music from 1650-1770 and Its Application to Modern Performance." (DMA diss, Indiana University, 2013) 14-15.

One key composer to incorporate Italian musical forms into French dance suites was François Couperin (1668-1733), whose *Concerts royaux* and *Les Nations*; chamber suites for one or two parts and basso continuo, were favorites of Louis XIV in the final years of his life (1714-1715).²¹ It is in this context that Pierre Danican Philidor wrote his *Six Trio Suites* which includes the suite in E minor No. 2 that is the subject of our focus. While the suites contain a publishing date of 1722, placing them in the regency of Louis XV's early reign (1715-1723), it is very likely that the music was written and performed during the later years of Louis XIV's reign prior to his death in 1715. This is supported by contemporary examples of such music and practices from François Couperin, Marin Marais, and Jean-Philippe Rameau.²²

²¹ Bennett, "Music under Louis XIII and XIV," 81.

²² Anthony, 359.

CHAPTER 3

THE PHILIDOR FAMILY

As mentioned previously, the Philidor family was one of a handful of dynastic families of musicians serving under the Bourbon monarchy. The origins of this family are Scottish, and were originally named Duncan, or in French: Danican. Gorman writes “Michel Danican (1580-1651) was an oboist [here referring to the pre-hautbois shawm family of instruments] during the reign of Louis XIII whose playing the king compared favorably to an Italian master named Filidori, hence he became Danican *dit* Philidor, Danican known as Philidor. The epithet stuck and was passed along.”²³ In his 1863 biography of François-André Danican Philidor (1726-1795), Professor George Allen provides further background:

In the early part of the 17th century, an Italian hautboy player, from Sienna, by the name of Filidori, visited France, and produced a strong impression on the mind of Louis XIII by his brilliant performance. Meanwhile a young subject of the King's, Michel Danican by name, had been studying the same instrument, in his native Dauphiné, with such success, that his skill went far beyond anything until then known in France. He too came to Paris, a few years after the visit of the admired Italian; and when he had been admitted to play before the Court, his powerful instrument so stirred up in the soul of the King the recollection of his “sweetest of musicians,” that he exclaimed: “I have recovered my Filidori... I have found a second Philidor!” The sobriquet of Philidor, bestowed under circumstances so impressive, remained ever after inseparably attached to Michel Danican and his numerous successors. He himself was immediately made musician of

²³ Gorman, "PHILIDOR: Flute Suites, Opp 1-3," *American Record Guide*, Nov, 2021, 72-73, <http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/magazines/philidor-flute-suites-opp-1-3/docview/2578872684/se-2>.

the Royal Chapel; his son of the same name, (born in 1635) was likewise hautboy-player, both in the Chapel and in the King's private band; and the race of Philidors, always multiplying and always clinging to the procession of their Dauphinais progenitor, (for one even beat the kettle-drum, for lack of talent to compass any higher attainment), had, by and by, come to form a large element in the composition of the King's musical establishment.²⁴

The Philidor family, even the members of said family employed as musicians to the Bourbons, is large, and some birth and death dates are unknown or conflicting, however for the purposes of this study I have assembled a family tree for reference, that covers the most notable members of the Philidor clan that will be referenced in this section [see Figure 1]. It should be noted that the exact date of birth for Philidor *l'ainé* is not documented, however documentation exists that his grandson reported his age as seventy-three upon his second marriage in 1719.²⁵

²⁴ George Allen, *Life of Philidor* (New York: Da Capo, 1971) 1-2.

²⁵ Owens, 32.

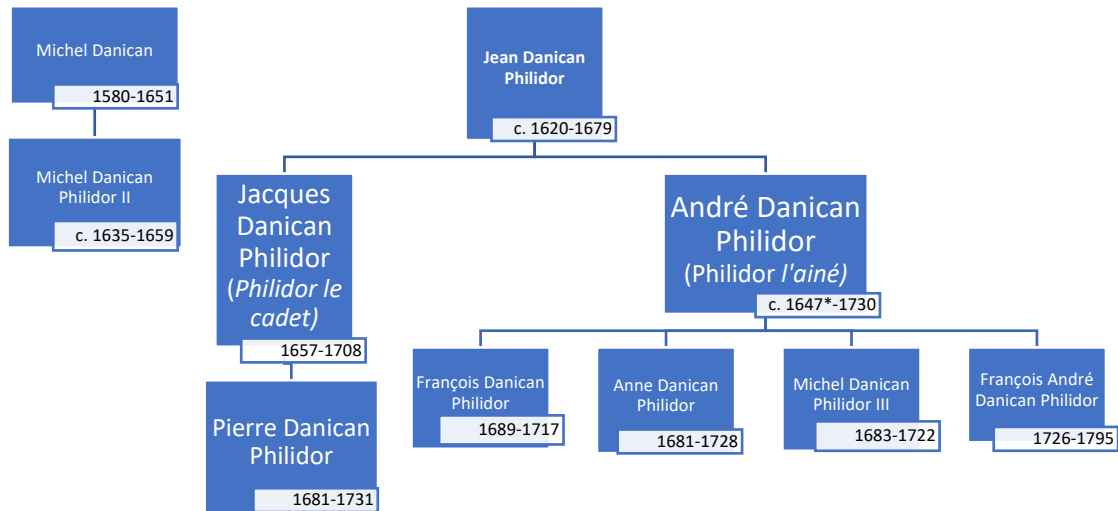


Figure 1- Family Tree of Philidor Musicians

After Michel Danican, who began the Philidor namesake, the most relevant Philidors were his son Michel Danican Philidor II (1635-1659)²⁶ and his younger brother Jean Danican Philidor (c. 1620-1679), who was the father of a large lineage of Philidor clan musicians. Both Michel II and Jean Danican were members of the *Ecurie* and are credited by contemporary sources as developers of the redesigned Baroque *hautbois*, alongside Jean Hotteterre I (d. 1691), also in the *Ecurie*, and also an innovator of the baroque flute, and his two sons Jean II and Martin, as well as

²⁶ Allen, *Life of Philidor*, 2.

his brother Nicolas.²⁷ These wind players from two of the largest musical families under Louis XIV took the *hautbois* from the shawm and crumhorn family of instruments, played outdoors with large bores, large reeds, and very little lip, to a more refined, narrow bored instrument that we know today as the Baroque oboe.²⁸

Concrete steps in the development of the oboe and flute are not well-documented, but we do know that the revised baroque *hautbois* began to be seen in concerts starting in the 1660s beginning with the *Ecurie* group *Les Grands Hautbois*, a twelve-person wind ensemble made up of primarily oboes, trombones, and violins. David Whitwell writes “It was this ensemble which introduced the modern oboe during the second half of the seventeenth century. A fascinating report by one listener, who heard the ensemble in about 1665, appears to have heard the players at the time they were still struggling with learning to control the new instrument.”²⁹ Jean Danican Philidor’s second son Jacques Danican (1657-1708), known as *le cadet* was notably also a member of *Les Grands Hautbois* beginning at age 12, later the *Hautbois du Roi*, and in 1683 securing a position as *hautbois* in the *Chapelle*, playing oboe, flute, bassoon, and violin throughout his career.³⁰

Jean Danican Philidor’s eldest son, André Danican Philidor *l’ainé* (c. 1647-1730) had a central place in the musical court of the king as a musician, composer, and archivist. As mentioned previously his most well-known contribution was as head of the *Garde de la Bibliotheque de la Musique du Roi*, the official library of

²⁷ Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy 1640-1760* (Oxford: Oxford University Press, 2007) 36-37.

²⁸ Susan Marie Goertzel Sandman, “Wind Band Music Under Louis XIV: The Philidor Collection, Music For The Military And The Court.” (PhD diss, Stanford University, 1974) 220.

²⁹ Whitwell, 145-146.

³⁰ Sandman, 34.

scores and parts to the royal court, a post he inhabited as early as 1684.³¹ Prior to that position he played various sizes of crumhorns in the *Cromornes et Trompettes Marines* from 1659 to 1680.³² Owens writes that “He resigned his post in the *cromornes et trompettes marines* in 1680, and in 1681, he was named to the *grands hautbois du roi* upon the resignation of Joseph le Roy. From 1682 he served as *ordinaire de la musique de la chapelle*, later becoming an *officier*. In 1690, he and three other wind players were named in the petits violons (playing dessus de cromorne), according to the État de la France of 1692. Thus, André Philidor played in all three branches of the musical establishment: the Chambre, the Chapelle, and the Écurie.”³³ As a composer, Philidor *l'ainé* primarily wrote works for the opera and ballet, his most well-known surviving work being the one-act *mascarade* titled *Le Mariage de la Grosse Cathos* (Fat Kate’s Wedding) first performed in 1688. This is also the only stage music score from this era surviving with all its choreography intact.³⁴

Philidor *l'ainé* had a total of sixteen children with his first wife, three of which had positions in the musical court: Anne Danican Philidor (1681-1728), Michel Danican Philidor III (1681-1722), and François Danican Philidor (1689-1717).³⁵ Michel and François seemed to occupy minor roles in court musical life, they both composed, having compositions listed in Volume 25 of the Philidor Collection although they are now lost. Michel is listed in performance rosters as playing

³¹ Anthony, 27.

³² Haynes, *The Eloquent Oboe*, 39, 126-127.

³³ Owens, 33-34.

³⁴ Anthony, 138.

³⁵ Sandman, 33.

kettledrum on numerous occasions, and François performed on various wind instruments including crumhorn, trumpet, hautbois, and flute.³⁶

Anne is the most significant of the three brothers, and makes up one third of what Bruce Haynes calls the “three great Philidors,” alongside his father André, and his cousin Pierre.³⁷ He took over his father’s position playing oboe and violin in the *grands hautbois* in 1698, was named as oboist to the *Chapelle* in 1704.³⁸ His most significant contribution to musical life in the court was the creation of the *Concert Spirituel* in 1725. This concert series filled a hole in public life as traditionally spoken theater and opera were banned during Lent, Easter, and other holiday seasons. The *Concert Spirituel* presented sacred music in 20-30 public concerts per year, when musical performances were otherwise prohibited. Debra Nagy writes that: “after the Opéra, it would become Paris’s most important presenting organization until its suspension in 1790.”³⁹

Philidor *l'ainé* became a widower in his 70s and remarried to father a further five children by the end of his life. Of those offspring, his son François-André Danican Philidor (1726-1795) would be the most renowned of his namesake, not only as a composer of classical *opéra comique*, but also as one of the greatest chess champions in history, authoring treatises on the sport still referenced to this day.⁴⁰ It is not however, the music of François-André (of whom entire books have been

³⁶ Sandman, 35.

³⁷ Haynes, 412.

³⁸ Owens, 37.

³⁹ Debra Nagy. “Music from the Regency to the Revolution, 1715-1789.” In *The Cambridge Companion to French Music*, edited by Simon Trezise, 88-110. (Cambridge: Cambridge University Press, 2015) 91-92.

⁴⁰ Sandman, 33.

written) that concerns the focus of this document, it is his lesser known cousin: Pierre Danican.

Pierre Danican Philidor (1681-1731) was the son of Jacques *le Cadet*, and took over his father's post in the *grands hautbois* in 1697 until 1725.⁴¹ According to Owens: "Like his cousin, Pierre was appointed to the *Chapelle* (playing dessus de hautbois) in 1704, and to the *Chambre* (playing dessus de hautbois in the petits violons and viola da gamba) in 1712. He was singled out to receive a larger salary in 1714 because of the particular satisfaction the King gained from his services."⁴² In the dedication of the six *Trio Suites* dated 1722 from which our Suite No. 2 is taken, Pierre Danican is listed as an oboist and flautist of both the *Chappelle* and the *Chambre du Roy*.⁴³ It is also very possible that he was one of the musicians who performed Couperin's lauded *Concerts Royeaux* in the final two years of Louis XIV's life (1714-1715), as a Philidor (likely either Pierre or Anne) is listed in the performance notes and Pierre was one of the highest paid and most lauded performers in the King's service at this time. Haynes writes of Pierre Danican that "his name is listed in court documents next to those of Couperin, Marais, and Forqueray, and at the same salary."⁴⁴

The *Six Trio Suites* that contain Suite No. 2 in E minor hails, follow an earlier collection of suites by the composer published in 1717-1718, which are singled out by musicologists for their particular technical difficulty and their unique

⁴¹ Sandman, 34-34.

⁴² Owens, 38.

⁴³ Pierre Danican Philidor, *Trio Premier Oeuvre Contenant Six Suites* (Paris: Bibliotheque Royale, 1722).

⁴⁴ Haynes, *The Eloquent Oboe*, 292.

indications of ornaments, something also found in the music of Pierre Danican's notable contemporary, François Couperin.⁴⁵

⁴⁵ Haynes, *The Eloquent Oboe*, 293.

CHAPTER 4

PERFORMANCE PRACTICE

For performers seeking to approach the music of this time and place for the first time, a number of factors must be understood and incorporated that lie outside the common knowledge of even those deeply familiar with performance practices for other 18th century musical traditions (say, Bach, Handel, or Vivaldi). French musical traditions of the 17th and early 18th centuries contain elements of rhythm, ornamentation, style, and expression, foreign to later styles of the German and Italian Baroque, and further still from the performance techniques common among modern conservatory trained wind and string players. Another skill in and of itself is the ability to translate understanding of this period's music and instruments to modern instrumentation. This is a unique undertaking as the majority of scholarship on performance practice about this repertoire has in mind performance on replica period instruments, but that does not mean that this repertoire performed on modern descendants of these instruments cannot be historically informed or represent stylistic coherence. In this section I outline some basic considerations of performance practice applicable primarily to modern wind and string musicians, that may be applied to the music of Pierre Danican Philidor and other composers of the French court from this period.

4.1 UNDERSTANDING INDICATIONS, ORNAMENTS, AND EDITIONS

In French music from the 17th and 18th centuries, ornament served a specific function of enhancing the melodic and thematic material printed on the page. Composers in the later period of the French baroque, such as Pierre Danican

Philidor, Couperin, and Rameau would typically mark their scores with exact instructions for ornamentation. Earlier composers, specifically Jean-Baptiste Lully, would not, resting the decision solely on the player. Ornament function in the French Baroque is significantly different than later styles found in the German and Italian baroque, which allow for more florid embellishment. In the style of Philidor and his contemporaries, ornaments were based around rhythmic accents and do not involve significant alteration of the core melodic lines.

Players reading a score of music from 17th or 18th century France, whether a manuscript or a modern edition, may encounter numerous unfamiliar ornament markings, or markings with a different meaning than similar markings applied to 19th and 20th century music. The markings for trills, mordents, and turns for instance will vary depending on the composer, or editorial choices of modern editions.

In the table below [Figure 2], assembled by Jennifer Kirby in her DMA dissertation on French Baroque oboe technique, you will see examples of various trill markings found in French baroque scores, with citations of the particular composer who employs them.



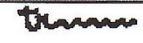










Sign	Explanation	Use
	Continuous trill	Muffat
	Trill with turn	Muffat
	Continuous trill	Couperin
	Trill	Common
	Trill	Lully, La Barre, Freillon-Poncein
	Coulement (upper port-de-voix)	Hotteterre
	Trill	Common
	Prepared trill	Fairly common
	Trill ending with turn	Couperin
	Trill beginning with turn from below	Fairly common
	Trill beginning with turn from above	Fairly common
	Trill ending with turn	Hotteterre
	Tremblement appuyé	Hotteterre

Figure 2- A table of common trill markings found in French Baroque scores⁴⁶

Perhaps the most common trill marking of this period, found in both the scores of Pierre Danican Philidor, as well as his more famous contemporary François Couperin, is a basic trill (called a *tremblement*) indicated by the + marking.

⁴⁶ Kirby, 52

Trills in this music should generally be played from a step above the principal note, finishing on the lower. Further, the speed and number of alterations in the trill should rely on the pace and affect of the music.⁴⁷

The mordent is a three-note ornament beginning and ending on the written note, descending to the lower neighbor. In the music of Pierre Danican Philidor, the mordent, also called a *battement*, is indicated with a “^” symbol. Ulrich Thieme, who edited his own edition of Suite No. 6 from this set, writes that *battements* in this style may be hit repeatedly, and often follow a suspension from below.⁴⁸ Other composers may indicate mordents with different markings. Kirby displays the two most common indications for mordents in Figure 3 below:⁴⁹



Sign	Explanation	Use
	Mordent	Most common
	Mordent	Couperin

Figure 3- two common indications for a mordent

Appoggiaturas are the last major ornament to be encountered in much of this repertoire, they appear as grace notes ascending or descending to the primary note. There are four normal ways to execute an appoggiatura: before the beat, before the beat bleeding over into the beat, on the beat as a long note, or on the beat as a short

⁴⁷ Jacques-Martin Hotteterre, *Principles of the Flute, Recorder & Oboe*, trans Paul M. Douglas. (New York: Dover Publications, Inc., 1983) 20.

⁴⁸ Pierre Danican Philidor, *Suite No. 6 in G Major*, ed. Ulrich Thieme. (Kassel, Germany: Bärenreiter, 1989) Preface.

⁴⁹ Kirby, 58.

note.⁵⁰ Writing in the later baroque, German flute pedagogue Johann Joachim Quantz summarized a number of stylistic guidelines for the performance of appoggiaturas based on their placement and the values of the surrounding notes. His treatise *On Playing the Flute* is worth a read not only for wind players, but for anyone interested in understanding baroque performance practices at an in-depth level. In Figures 4 and 5 below, he provides examples on interpreting these markings in “the French style of playing”.⁵¹

But this³ would be opposed to the French style of playing, to which these appoggiaturas owe their origin, hence to the intention of their inventors, who have met with almost universal approbation in this regard. Often two appoggiaturas are also found before a note, the first marked with a small note, but the second by a note reckoned as part of the beat; they occur at caesuras (see Fig. 9).

FIG. 9



Here the little note is again tipped briefly, and reckoned in the time of the previous note in the upbeat. Thus the notes in Fig. 9 are played as illustrated in Fig. 10.⁴

FIG. 10



Figure 4- Interpretive instructions on the appoggiatura by Quantz

⁵⁰ Kirby, 56.

⁵¹ Johann Joachim Quantz, *On Playing the Flute*, trans Edward Reilly, 2nd Edition, (London: Faber and Faber, 2001) 94-95.

Accented appoggiaturas, or appoggiaturas which fall on the downbeat, are found before a long note on the downbeat following a short one on the upbeat (see Tab. VI, Fig. 11).

FIG. 11



Here the appoggiatura is held for half the value of the following principal note, and is played as illustrated in Fig. 12.

FIG. 12



Figure 5- Quantz on appoggiatura length

Kirby also points out that the notated value of the appoggiatura is often irrelevant, as first and foremost “harmony dictates placement and value.”⁵² Whatever artistic choices you make regarding appoggiatura length and placement, think carefully about how those things affect the melodic line you are tasked with playing, and whether they accent the structure and form, or obfuscate it.

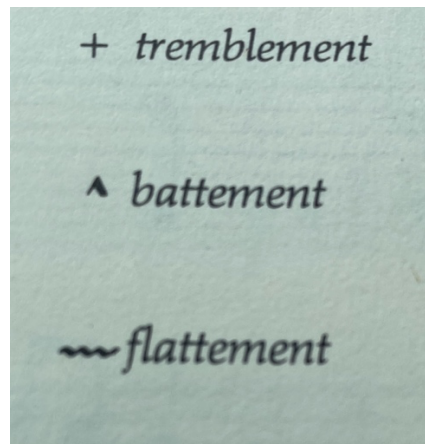


Figure 6- examples of common ornaments found in P.D. Philidor manuscripts

The final marking you may encounter is what is referred to in texts of the time as a *flattement* [Figure 6]. The *flattement* is also called a “shake” and is a

⁵² Kirby, 57.

sound specific to keyless baroque wind instruments. Produced by a trill-like motion at the rim of the open tone hole, this ornament produces an effect not dissimilar from a wide vibrato on a modern instrument. Marked often by figure which resembles a trill marking, this effect cannot be reproduced to a comparable degree on a modern keyed instrument.⁵³ It would be my recommendation that players of modern wind instruments not attempt the *flattement* of baroque instruments when marked, but rather if anything to simply increase the intensity of vibrato production during that moment.

4.2 THE DANCE SUITE: RHYTHM AND METER

In contrast to other national styles of the 16th and 17th centuries, the French national style of this period is centered around dance, and any musical considerations of performance should identify and stress this element. In *Dance Rhythms of the French Baroque*, Mather writes:

Both Louis XIII (1601-1643) and his son, Louis XIV (1638-1715), loved to dance. Dancing was an important ingredient in many aspects of court life, and courtiers practiced daily to promote their health and polish their technique. Dance was featured at all court entertainments. It dominated the court ballets of the late sixteenth and early seventeenth centuries and the comic and tragic operas of the late seventeenth and early eighteenth centuries. Much of the concert music played at court bore dance titles.⁵⁴

⁵³ Philidor.

⁵⁴ Betty Bang Mather, *Dance Rhythms of the French Baroque: A Handbook for Performance*, (Indiana University Press, 1988) xii.

Much of the dance music of France is written in two primary meters. According to Kirby “Two meters which are unique to French music are notated as 2 and 3. The designation of 2 is analogous to the marking 2/2 or *alla breve* and implied gaiety with clear articulation. The French commonly notated meters of a triple time with the signature 3, which, while it may be fast or slow, need also be tender.”⁵⁵

Within these common meters, the dance rhythms themselves had a widely known style that would have been generally understood by performers of the day. “Dance pieces by Lully and his contemporaries have few descriptive words at the start, but the tempo and affect of each dance were more or less standard, and everyone who had danced a minuet or gavotte knew well their gay and lively nature.”⁵⁶

When approaching movements of music portioned into dance suites, it would be of great help to the performer to research videos of choreography of the specific historical dances in question. It will be of assistance in knowing what beats in the measure to emphasize and de-emphasize, and how to express the written meter. Some of the most prevalent dances are briefly described in the table below.⁵⁷

⁵⁵ Kirby, 25.

⁵⁶ Mather, 126.

⁵⁷ Kirby, 28.

Allemande	Slower dance of German origin. Argued whether notes should be played equal or <i>inégalité</i> .
Bourée	Popular dance. Begins on the last half beat of the measure. Faster tempo in 2 or <i>alla breve</i> . Counted in two beats.
Canarie	Triple metered dance. Faster than a gigue.
Courante	Triple metered dance. Begins on last 8 th note of the measure. Commonly in 3/2. Moderately slow in three beats. Majestic.
Gavotte	Begins with a half note pick-up. Slow, half note beat. Serious and tender air.
Gigue	Triple metered dance. Begins with 8 th and quarter note pick-up. Commonly in 6/8 and counted in two beats. Brisk.
Loure	Begins on the upbeat. Commonly in 6/4. Slower than a minuet.
Minuet	Triple metered dance. Moderate and lively. Counted in one beat.
Sarabande	Triple metered dance in three slow beats. Characteristic rhythm of quarter, dotted quarter, eighth - in which the weight falls on the second beat of the bar. Solemn and serious.

Figure 7- Description of common dances

In addition to these common dances, it would be helpful to describe the two dances making up the second half of our Trio Suite No. 2 in E minor, (since the first two movements bear the title of *Air* which represents a dance song without a specific pattern in mind). The first, the Rigodon or *Rigaudon*, is a French provincial dance often referred to as “rustic” and associated with sailors and peasants in the Provence region.⁵⁸ Commonly marked in 2, the beat grouping in the measures are usually in the form of 2+2. It is expected to be played at a very brisk tempo, and is most similar in form and style to the Bourée. Because of the similarity, dance suites will typically not contain both a Bourée and a Ridogon.⁵⁹

The Passacaille is noted by contemporary writers of the time, as being quite similar to the Chaconne with the primary differences being a slightly slower tempo with a more expressive and tender nature.⁶⁰ The Passacaille typically begins on the

⁵⁸ Anthony, 136.

⁵⁹ Mather, 287-288.

⁶⁰ Anthony, 137.

first beat of the measure without a pickup, (although you will note that our own E minor suite negates this guideline) and often features a descending tetrachord pattern in the harmony. Passacailles are often long and involve multiple thematic sections. Some period treatises suggest that the different sections of the Passacaille should not change in tempo, however in practice there are often variations in tempo undertaken by performers when new thematic sections appear in these movements. This decision should be taken by the performers on case by case basis.⁶¹

4.3 NOTE INÉGALES, ARTICULATION AND OTHER ELEMENTS OF STYLISTIC INTERPRETATION

Performers viewing their first French baroque score while listening to a recording may possibly scratch their head at the discrepancy between the notated rhythms and the rhythms as heard in the performances. Kirby points out that: “strict rhythmic notation was an innovation of the 20th Century, and thus rhythmic rigidity in performance was unlikely, if not impossible prior.”⁶² While that may be a controversial statement depending on the musicologist you ask, what is not controversial is the idea that the music of France in this time period is meant to deviate from the written rhythmic value and incorporate a deliberate unevenness. James R. Anthony brings the writing of Couperin in one example: “Couperin’s oft-quoted observation in his *Art de toucher le clavecin* is one of the many comments of the period that attest to the importance of rhythmic alteration in performance traditions of French Baroque music ‘We [French composers] write music differently

⁶¹ Mather, 281.

⁶² Kirby, 37.

from the way we play it... The Italians, on the other hand, observe the exact value of the notes in composing their music.”⁶³

The most core concept of rhythmic alteration in French music is undoubtedly *notes inégales* which the Oxford Dictionary of Music describes as the “French custom of performing diminution-like passages as uneven pairs of notes, despite their notation in equal values.”⁶⁴ This is due to the concept in French music that there are both “good” and “bad” notes, and such notes alternated in pairs.⁶⁵ These alterations have been referred to by musicologist Stephen Hefling as a “graceful swing”, and can be thought of in a similar fashion to the swing found in mid 20th century American jazz. In this style, the first note receives more value than the second, yet not to the extent where the resulting sound equals a dotted eighth- sixteenth division. This inequality is usually only applied to the moving diminution of the meter, so in 2/2 this would apply to the 8th note, but in 3/8, it would apply to the 16th note division.⁶⁶ It is important to note that not every dance movement necessarily involves *notes inégales*, and often quick dances (6/8 time is a good example of this) do well with little to no *inégales*.⁶⁷

The other common rhythmic consideration of this style is that of the double-dotted figure. The French Overture style that Lully developed for his operas and ballets introduced the sharp musical style which essentially doubles the dot in a dotted figured (for example, a dotted quarter- 8th, would become a double dotted

⁶³ Anthony, 440.

⁶⁴ Kirby, 37.

⁶⁵ Kirby, 17.

⁶⁶ Stephen Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting* (Amsterdam, Netherlands: Adfo Books, 1993) 6-7.

⁶⁷ Kirby, 42.

quarter-16th). “French stage music from Lully to Jean-Philippe Rameau (1683-1764) began with an overture *a la francaise*, an overture identified by its sharply pointed rhythms, known as saccades, and dramatic upbears, tirades, which heralded the entrance of the King.”⁶⁸

Double dotting can be described as taking a 3:1 rhythmic ratio and turning it into a 7:1 ratio. This phenomenon has been described by keyboard theorists of the time, notably by composer Louis Couperin.⁶⁹ The double-dotted style should be applied to highlight rhythmic figures and cadences, and should be applied to taste by the performers. There is no hard rule on when and when not to double the value of a dotted figure, except that all musicians should follow the same rhythmic style when playing the same figure. For effect, you can also alternate the ratios within longer movements to highlight different sections with different styles. For another example, performers can choose to apply a double-dotted style throughout a movement, while eliminating the effect for the final cadence to signal a sense of resolution.

4.4 CONSIDERATIONS FOR PLAYERS OF MODERN INSTRUMENTS

One particularly compelling argument for taking historically informed performance on modern instruments seriously, comes from Bruce Haynes in *The End of Early Music*. He writes as follows:

After a generation of playing them, it is clear that while Period instruments can serve to encourage experiment, they have little direct effect on a player’s stylistic approach to the music. The fact is, as

⁶⁸ Kirby, 45.

⁶⁹ Hefling, 71.

Taruskin writes (paraphrasing the National Rifle Association- or did they get it from him?), “instruments do not play music, people do.” What we have discovered is that authenticity is not a product of the instrumentation being played, but of the musician’s sense of style. Style originates, of course, in the player’s head (and/or heart). This is where musical “restoration” takes place.”⁷⁰

There are of course those who will argue that this music demands performance on period instruments, but that philosophy runs contrary to my view, and in my humble opinion, contrary to the spirit of the historical performance movement, a movement designed to widen the appreciation and understanding of “early music.” So do not be afraid that one cannot do justice to this music using modern tools, because the tools are only a means to a performance.

It is true that style is a product of the performer’s sensibilities, however the methods of which to achieve style may differ when approaching this music on modern tools. Tone color for instance, is quite different on a modern violin with steel strings, or a modern oboe with keys and a narrow bore, than on instruments of the time. The question the performer must ask is, do we then compensate for those differences? Certain aspects of style are universal, a sense of lightness and sweetness is a quality any capable musician should be able to achieve on their instrument, historical or modern. In this performer’s experience, certain “rules” of technique that might apply to historical instruments should not be applied on modern instruments. We already mentioned *flattement* being applicable on period instruments but inadvisable on modern variants.⁷¹ It is also inadvisable to

⁷⁰ Bruce Haynes, *The End of Early Music* (Oxford: Oxford University Press, 2007) 153.

⁷¹ Philidor.

completely mimic the lack of vibrato of gut stringed violins or wide bore oboes. These instruments sound quite round and natural when played with little to no vibrato, but a steel-stringed violin or contemporary oboe will sound quite harsh when played this way, as this style is outside the normal core sound of the instrument. I have found the best results of performance in minimizing wide or romantic vibrato, but retaining the normal vibrato of your usual core sound, and one can hear the result of this style in the included recording, where musicians were instructed specifically not to eliminate vibrato entirely from their sound. As Kirby writes: “One must not forgo modern technique or tastes completely, but find a way to meld the two styles to create a historically informed performance.”⁷²

Dynamic considerations are also important, as dynamics operate differently in music of the baroque, than music of the 19th and 20th centuries, and the instruments built for these periods reflect that difference. The phrasing structures of this repertoire are short, and long romantic lines sound anachronistic when applied to Philidor, Couperin, or Lully. Haynes points out that “Baroque style demands quick changes of dynamics, for example. Dynamic change happens more slowly on Romantic instruments, making it problematic to engage the short gestures in the Rhetorical repertoire- these are instruments designed to do long-line phrasing. That is why Romantic instruments, when they play Rhetorical repertoire, often run phrases together, or fail to give them sufficient shape to be completely understandable.”⁷³ Once again I should reiterate, this does not mean that modern instruments cannot play this short Rhetorical style, but rather that the style is less

⁷² Kirby, 139.

⁷³ Haynes 153.

inherent to the natural qualities of the instrument, and playing in such a style on modern instruments requires awareness and planning by the performer.

The final challenge modern performers may face with this music is a lack of specific instrumentation instructions. According to Stephanie Morgan Henke in her dissertation *A Study of the Early 18th-Century French Baroque Musical Style*:

Our modern views regarding specific instrumentation were not shared by the composers and musicians of the French Baroque. The purposefully ambiguous instrumentation of a *pièce en symphonie* allowed the performers greater flexibility. Decisions regarding instrumentation could be made depending on particular occasions, acoustics, or performance spaces. *Music en symphonie* was purposefully written to suit the range of a wide variety of instruments, allowing for increased performances and sales of such works. Modification by performers was commonplace.⁷⁴

The instrumental parts in Trio Suite No. 2 are not labeled, and editorially I have placed the labels “Treble” 1 and 2 on the lead parts. Bruce Haynes offers us further justification to let your choice of instrumentation be an interpretive one:

Modern instrumentation is based on the assumption (enunciated by Berlioz) that an instrumental part should fit the nature of the instrument and thus be best served by that instrument. In the hautboy’s time, musicians had a somewhat different attitude: the instrument was of secondary importance to the musical idea expressed, and if a given instrument could be made to perform it

⁷⁴ Stephanie Morgan Henke, “A Study of the Early 18th-Century French Baroque Musical Style: An Oboist’s Performance Practice Guide to Jacques-Martin Hotteterre Le Romain’s Troisième Suite de Pièces à Deux Dessus, Pour Les Flûtes Traversières, Flûtes à Bec, Hautbois, et Muzette, Op. 8” (DMA diss, University of Georgia, 2012) 2.

without sacrificing the piece's integrity, there was in principle no problem with adapting it.⁷⁵

This gives the performer a wide option of choice, and one could select from flute, recorder, oboe, violin, or even lute/guitar, instruments that could have been assembled during the time the work was written, for performance in a variety of setting and combinations. Further, one should not limit their choices of instrumentation to one player per part, as a large part of the color and variety of this music will come from the free mixing of different instrumental voices combining and interweaving on the same melody. The two treble lines may be taken by pairs of instruments (such as two flutes and two oboes) or any variety of ensemble, and a large part of the performance preparation of this music is the planning of these choices.

If one does wish to play one instrument to a part (perhaps with violins as it would likely be too tiring to use solo winds continuously), it may be possible to perform with viol da gamba, which helps to add a historical color to your modern performance. As you will hear with the included recording, the addition of numerous modern instruments made a viol da gamba in the continuo simply impractical, and a cello was required to reach a competitive volume with the modern oboes, violins, and bassoon.

⁷⁵ Haynes, 168.

CHAPTER 5

TRIO SUITE NO. 2 PERFORMANCE NOTES

The preceding sections have aimed to provide sufficient context in both historical and performance frames to make performing this specific piece, and by extension the wider music of P.D. Philidor and his contemporaries, accessible to players of many different backgrounds. I will leave the reader with a little context about this specific set of trios, as well as performance considerations one might be aided by for the Suite No. 2.

We begin with a brief examination of the autograph manuscript of this set, titled in French; *Trio, premier oeuvre contenant six suites*. I refer to this document as an autograph manuscript as it features markings presumably in the hand of Pierre Danican Philidor, whereas major aspects of the score such as note heads, staves, and clef signs appear to be printed. We can assume that the hand markings in this score are Philidor's however, as the score includes a written dedication by the composer himself, translated as follows:

To the Bishop of Rennes

Grand Master of the *Chapelle du Roy*

Sir,

The first few works which I had the honor of presenting to you have been so favorably received by the public, under the auspices of your greatness that I take the liberty of seeking in the continuation of these bounties, the protection which these need, if you honor them, sir, with your approval, success can only be happy; no one ignores the correctness and fairness of your decisions in all that concerns the

Great Art which you protect, the honor of a single favor for so many members so fortunately gathered by you, will sustain the emulation and each one will hasten like me to renew to your greatness, tokens of a perfect recognition, it is in these sentiments that I have the honor and deepest respect;

Sir

Your Greatness.

The most humble and obedient servant.

P. D. Philidor⁷⁶

An autograph manuscript such as this is sometimes referred to as a “presentation copy,” as it is possible this edition postdates an original handwritten manuscript that would be fully in the composer’s own writing. It is possible that this “presentation copy” was copied out by a member of the Philidor family for the *Garde de la Bibliotheque de la Musique du Roi*. The French national library, which houses this manuscript in its digital collection, provides a date of 1722, which most likely coincides with the date of either presentation to the Bishop of Rennes, or of its copy by the royal library. Regardless of the exact date this music was written, it likely is the sequel to the very successful suites P.D. Philidor premiered in 1717-1718, referenced previously in this document.

The music contained in this specific E minor suite consists of two *Airs*, a *Rigodon*, and a *Passacaille*. As you will hear in the supplied recording, the two *Airs* should maintain a swung and moderate feeling, allowing the fugal lines of the first

⁷⁶ Philidor, 5-6.

air to unfold, and highlighting the bittersweet sequences of the second. The Rigodon can be performed either swung, or straight, depending on the desired speed of performance. A quicker tempo, as demonstrated in our performance, can allow for a more “straight ahead” division of notes. We chose to use double reeds exclusively for the Rigodon to highlight its “rustic” sensibilities. I would recommend some feature of either double reeds, recorders, or flutes in this movement, as relying exclusively on violins may give it a dignified presence that fails to contrast other dances in the piece, particularly following the graceful *Air en Suite*.

The Passacaille is by far the most interesting and challenging movement of the piece, determined by numerous factors such as length, shifting motifs and styles, and a complex series of appoggiaturas in the opening of the 1st Treble part. Choices regarding appoggiatura speed and weight should be based on the phrase shape and which beats you intent to stress. In the recording you will notice that the appoggiaturas on the downbeats of measures 1 and 5 are placed directly on the beat and given equal weight to the preceding notes, while others in these phrases are played more quickly. This provides a musical shape that would not be present if all appoggiaturas were played at the same speed as marked according to our modern training. Note also the different motific sections that enter and return at various points of the movement, these deserve some creative contrast, whether that be instrumentation, playing style, articulation; the choice is yours.

Overall this work of roughly 12 minutes in length provides an excellent opportunity to for players to hone their skills in the French baroque “Suite” style, and would program excellently as a piece of chamber music on an undergraduate or graduate performance recital. It would demonstrate not only consideration of

playing style beyond the confines of the expected “norm”, but also highlight the programming and collaborative skills of the presenter. This new edition, with a fully-realized harpsichord part by historical keyboard specialist Justin Luchinski, should make such a production feasible and accessible for a wide variety of performers, keeping this music alive for new generations of musicians.

BIBLIOGRAPHY

- Allen, George. *Life of Philidor*. New York: Da Capo, 1971.
- Anthony, James R. *French Baroque Music from Beaujoyeulx to Rameau*. Revised & Expanded. Portland, OR: Amadeus Press, 2003.
- Bennett, Peter and Georgia Cowart. "Music under Louis XIII and XIV, 1610-1715." In *The Cambridge Companion to French Music*, edited by Simon Trezise, 69-87. Cambridge: Cambridge University Press, 2015.
- Butt, John. *Playing with History: The Historical Approach to Musical Performance*. Cambridge: Cambridge University Press, 2002.
- Centre de musique baroque de Versailles. "Introducing Baroque: Court Music," November 12, 2019. <https://cmbv.fr/en/introducing-baroque/court-music>.
- Dethan, Georges. "Jules, Cardinal Mazarin." *Encyclopedia Britannica*, 1959. <https://www.britannica.com/biography/Cardinal-Jules-Mazarin>.
- Gorce, Jérôme de La. "Lully, Jean-Baptiste (i)." *Grove Music Online*. 2001; Accessed 3 Feb. 2023. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278219>.
- Gorman. "PHILIDOR: Flute Suites, Op 1-3: The Record Connoisseur's Magazine." *American Record Guide*, Nov, 2021, 72-73, <http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/magazines/philidor-flute-suites-opp-1-3/docview/2578872684/se-2>.
- Harris-Warrick, Rebecca. "Philidor, Pierre Danican." *Grove Music Online*. 2001; Accessed 18 Jan. 2023. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380337>.
- Haynes, Bruce. *The Eloquent Oboe: A History of the Hautboy 1640-1760*. Oxford: Oxford University Press, 2007.
- Haynes, Bruce. *The End of Early Music*. Oxford: Oxford University Press, 2007.
- Hefling, Stephen. *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting*. Amsterdam, Netherlands: Adfo Books, 1993.
- Henke, Stephanie Morgan. "A Study of the Early 18th-Century French Baroque Musical Style: An Oboist's Performance Practice Guide to Jacques-Martin Hotteterre Le Romain's Troisième Suite de Pièces à Deux Dessus, Pour Les Flûtes Traversières, Flûtes à Bec, Hautbois, et Muzette, Op. 8". DMA diss.

- University of Georgia, 2012.
http://getd.libs.uga.edu/pdfs/henke_stephanie_m_201212_dma.pdf.
- Hotteterre, Jacques-Martin. *Principles of the Flute, Recorder & Oboe*. Translated by Paul M. Douglas. New York: Dover Publications, Inc., 1983.
- Kirby, Jennifer. "Le Doux Chant : Performance Practice in French Oboe Music from 1650-1770 and Its Application to Modern Performance." DMA Dissertation, Indiana University, 2013.
- Kite-Powell, Jeffery. *A Performer's Guide to Seventeenth-Century Music, Second Edition*. Bloomington: Indiana University Press, 2012. Accessed January 28, 2023. ProQuest Ebook Central.
- Lynn, Michael. "Baroque Ornamentation Introduction to Flattement." *American Recorder* 62, no. 1 (Spring, 2021): 35-38.
<http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/trade-journals/baroque-ornamentation-introduction-flattement/docview/2492327661/se-2>.
- MacMillan, Kyle. "CSO Musicians Champion the Experience of Playing Baroque-Era Music: Chicago Symphony Orchestra." Experience the Chicago Symphony Orchestra, January 18, 2022. <https://cso.org/experience/article/8412/cso-musicians-champion-the-experience-of-play>.
- Mather, Betty Bang. *Dance Rhythms of the French Baroque: A Handbook for Performance*. Indiana University Press, 1988.
- Nagy, Debra. "Music from the Regency to the Revolution, 1715-1789." In *The Cambridge Companion to French Music*, edited by Simon Trezise, 88-110. Cambridge: Cambridge University Press, 2015.
- Owens, Margaret Brown. "Seven Mascarades for the Court of Louis XIV by Anne, Pierre, and André Danican Philidor." DMA diss. City University of New York, 2010.
<http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/dissertations-theses/seven-mascarades-court-louis-xiv-anne-pierre/docview/896131598/se-2>.
- Philidor, Pierre Danican. *Flute Suites*. Wibert Hazelzet, flute; Jacques Ogg, harpsichord; and Tita de Zwart, viola da gamba. Recorded June, 1993. Globe GLO 5107, 1994, CD.
- Philidor, Pierre Danican. *Trio Premier Oeuvre Contenant Six Suites*. Paris: Bibliotheque Royale, 1722.
- Philidor, Pierre Danican. *Suite No. 6 in G major*. Edited by Ulrich Thieme. Kassel, Germany: Bärenreiter, 1989.

Quantz, Johann Joachim. *On Playing the Flute*. Translated by Edward Reilly. 2nd Edition. London: Faber and Faber, 2001.

Sandman, Susan Marie Goertzel. "Wind Band Music Under Louis XIV: The Philidor Collection, Music For The Military And The Court." PhD diss. Stanford University, 1974.
<http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/dissertations-theses/wind-band-music-under-louis-xiv-philidor/docview/288365062/se-2>.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press Inc., 1995.

Whitwell, David, and Craig Dabelstein. *Essays on Music of the French Baroque: Philosophy and Performance Practice*. Austin, TX: Whitwell Publishing, 2015.

APPENDIX A

TRIO SUITE NO. 2 IN E MINOR SCORE AND PARTS

[CONSULT ATTACHED FILES]

APPENDIX B
SUPPLEMENTAL RECORDING
[CONSULT ATTACHED FILES]