



FRANÇOIS JOUBERT-CAILLET

viola da gamba

François Joubert-Caillet is now a leading figure on the viola da gamba, following in the footsteps of the pioneers of early music by bringing to light forgotten beauties, but also by breaking down the boundaries between different types of music with cross-disciplinary projects (traditional, contemporary, computer-assisted music, improvisation, contemporary dance, etc.).

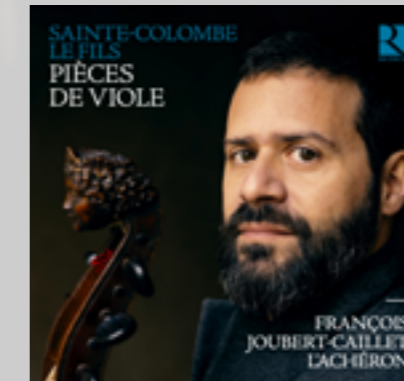
After studying the recorder, piano and double bass, he went on to study the viola da gamba with Paolo Pandolfo at the Schola Cantorum Basiliensis, and improvisation with Rudolf Lütz. He won 1st Prize and the Audience Prize at the Bruges International Chamber Music Competition, and has performed with various ensembles and recorded for the Ricercar, Harmonia Mundi, Ambronay, K617, ZigZag Territoires, Arcana, Winter&Winter, Aparté, Glossa, Sony and Naïve labels.

Since 2009, he has taken L'Achéron to some of Europe's greatest concert halls, and has made a number of recordings, including the complete recording of his Pièces de Viole by Marin Marais (5 books, around 600 pieces, some twenty CDs) and *Le Nymphé di Rheno* in duet with Wieland Kuijken, which have been awarded Diapasons d'Or, Chocs de Classica and Echo Klassik.

He was appointed Professor of viola da gamba at the Schola Cantorum Basiliensis, succeeding August Wenzinger, Jordi Savall and Paolo Pandolfo.

François Joubert-Caillet also founded Albus Fair Editions, an independent, fair-trade and eco-friendly publishing house in 2021. He has published a first opus of his own works for viola da gamba and electronic music, *Isola*.

His most recent publication is *Pièces de Viole de Sainte-Colombe le fils*, published by Ricercar-Outhere.



MARIN MARAIS

Pièces favorites

Anthology of Marin Marais' Pièces de Viole

Marin Marais is one of the most emblematic musicians of the french Golden Century. He entered the service of Louis XIV at the age of 23, becoming his favourite viol player. Gradually, the young Marais was invited to entertain the King's inner circle, playing the viol both at Court and in the privacy of his Chambre. For some forty years, Marin Marais was to serve the most powerful king in Europe, playing before the greatest princes as well as witnessing the sovereign's most secret moments.

Louis XIV loved to dance from an early age, but also to perform in Ballets: the Pièces de Viole that Marin Marais composed for the Roi Soleil were Suites of dances in the French style (Allemande, Courante, Sarabande, Gigue, Menuet, Gavotte, etc) into which he sometimes inserted Pièces de Caractères (musical portraits or descriptive pieces in the theatrical style). The music of Marin Marais is at once imbued with the **grandeur of French Classicism**, with **extreme elegance**, but also with an interiority and profound gentleness.

bass viol & archilute or harpsichord

*L'Arabesque, La Rêveuse, Grand Ballet, La Guitare, Fête Champêtre, Tourbillon
Tombeau pour Mr de Ste Colombe, Voix humaines, Couplets de Folies, Le Badinage, etc.*



Le Badinage



Le Grand Ballet

Pièces de viole

The complete works in concert

After seven years devoted to recording for Ricercar-Outhere the twenty or so discs comprising the **600** or so pieces in the five Livres de Pièces de Viole by Marin Marais, François Joubert-Caillet is now offering the public an **anthology** of his oeuvre.

This titanic undertaking, unanimously acclaimed by the press (**Diapasons d'Or, Chocs de Classica**), will go down in recording history (**Classica, July 2021**), and has enabled François Joubert-Caillet and L'Achéron to grasp in depth the genius of Marais : his incredible imagination, which made him both propose and invent new ideas in forms and settings that were always the same, and his **visionary** side, which pushed back the limits of the instrument and its writing to take his music and the viola into **uncharted territory**; The personality of Marais also shone through, often portrayed as an Angel in opposition to the devil Forqueray, he showed a **variety of affects**, colours and contrasts that were always astonishing, giving us a glimpse of the complexity of a multiform being, putting himself at the service of words and expression to always **surprise and inspire**.

bass viol & harpsichord

Le Labyrinthe, Cloche ou Carillon, Saillie du Café, Caprice ou Sonate, etc.



Polonoise



Saillie du Café

SAINTE-COLOMBE THE SON

Pièces de viole

The Sainte-Colombe family remains highly mysterious to this day: the father, known as Marin Marais's teacher and the author of numerous pieces for one or two viols, is shrouded in mystery not only as to his origins, but also as to his first name (Jean?), his career and so on. There are a few traces of Sainte-Colombe (or this anglicised name) in London and Edinburgh around 1700, probably at least two different musicians (a Peter?), but above all the Pièces de viole presented here, in a manuscript by Philip Falle including five suites composed of dances in the French style and notably a **Tombeau pour Mr de Sainte-Colombe le père**.

This version, for solo viol, is most often played in this way, keeping with the practices of the Sainte-Colombe generation, in which the viol combines **melody and harmony**, is self-sufficient, sings and accompanies itself. **The version presented here breaks with the usual interpretations** as it proposes a reconstruction of a basso continuo part, echoing the Pièces de Viole by composers of the same generation as the son Sainte-Colombe (Marin Marais, Caix d'Hervelois, Antoine Forqueray). Constructed in the manner of the past by François Joubert-Caillet, the music of Sainte-Colombe's son here seems to come **back to life**, with certain passages that sounded 'empty' regaining all their meaning with the harmonic support and accompaniment they might have had in the first place, giving voice to **sublime, unheard music**.

bass viol & harpsichord



Fantaisie en rondeau & Gigue

JOHANN SEBASTIAN BACH

Sonatas for viola da gamba & harpsichord

These three Sonatas BWV1027, 1028 and 1029 for viola da gamba and obbligato harpsichord by Johann Sebastian Bach are probably the **best-known works for viola da gamba in his repertoire**, both performed in this original formation and often with cello, viola or piano. Bach himself adapted the Sonata BWV1039 for two flutes and basso continuo to make the BWV1027 performed here, and it was not unusual for the Leipzig Kantor to adapt his pieces to suit various instruments.

Listening to these Sonatas, certain themes are reminiscent of other works by Bach, both instrumental and vocal. It should not be forgotten that Bach was an organist, accustomed to organising the **registrations of his organ**, in other words to changing the colours of the voices played according to his desires (on an organ, for example, there are stops for 'trumpet', 'montre', 'flute', 'viola da gamba', 'oboe', etc.). The music he composed is marked by this **intrinsic flexibility**: each melody can have several colours and be played on several instruments. Perhaps this explains why Bach's music works so well on any instrument.

It is with this idea in mind that François Joubert-Caillet proposes to perform these Sonatas: by imagining concretely what other instruments could have played this music, in settings other than chamber music. For example, one movement might be reminiscent of an aria for flute, or an aria from a Cantata with trumpet, another of a *recitato accompagnato* from a Passion, or a fugue for choir and orchestra from a Motet or Mass, or even a movement from a Sonata for violin. The ensemble of viola da gamba and harpsichord alone will make it possible to hear the entire **vocal and instrumental universe** of the Kantor, facilitated by the natural flexibility of these instruments to take on other colours, to blend into identities other than their own.

bass viol & harpsichord



Vivace, Andante & Allegro

FRANÇOIS COUPERIN

Pièces de viole

François Couperin (1668-1733) enjoyed great renown in his time: admired in particular by Johann Sebastian Bach, he is today considered to be one of the greatest exponents of French classicism in the key period at the **end of the reign of Louis XIV and the beginning of that of Louis XV**. He was a fervent advocate of opening up **French taste to Italian innovations**, wishing to show through numerous works (*Les Nations*, *Les Goûts Réunis*, the *Apotheoses of Lulli and Corelli*) that **musical perfection could only be achieved by blending the styles of different European nations**. This kind of humanist thinking gives an idea of the *honnête homme* Couperin probably was, an **open-minded, elegant and refined man**.

His last composed work was probably the *Pièces de viole* (1728), in which Couperin put these progressive concepts into practice with two Suites, the first grouping together the dances typical of the French Suite de danses and the second imitating the Corellian Sonata. These Suites were probably played by Antoine Forqueray, a friend of Couperin's and also a great advocate of the Italian style. As if to reinforce the **testamentary significance** of these *Pièces de Viole*, Couperin concludes them with a *Pompe funèbre* and a *Chemise blanche*: these two pieces, far from being grand orations in the image of Marin Marais's *Tombeaux*, are luminous and full of hope, of that joyful sadness so typical of French music of the period; the *Chemise blanche* is one of the most virtuoso pieces in the viol repertoire, describing the garment worn by the deceased in an elusive swirl of notes, like a flight of Couperin's spirit, a twirling elevation.

In his own words, François Couperin preferred 'what moves him to what impresses him': some of his *Pièces de Clavecin* here describe this sensitivity and state of mind. Between the **twilight of this immense musician and the dawn of the Age of Enlightenment**, this programme is at the heart of the night.

bass viol & harpsichord

CD RELEASE IN 2027

METAMORPHOSIS

From its birth to the present day, the viola da gamba has never ceased to evolve, whether in terms of lutherie, playing or repertoire, but some of its works have also illustrated **transformation** or mutation: the variations on obstinate basses, for example, or *Le Labyrinthe* by Marin Marais, the *Tombeaux*, the *arpeggio* preludes, and so on. The idea that music alters the state of the soul, *catharsis*, or represents a sometimes **initiatory path** to take to rise towards a form of religious or philosophical ideal.

The viol has had many faces: it has embodied improvisation (Ortiz), melancholy (Hume), grandiose sensitivity (Marais), the coming together of tastes (Schenck), the sublime (Bach), gallantry (Abel), it has been disguised (Arpeggione), forgotten and then rediscovered, and today takes on a variety of identities, from contemporary music to popular music.

These changes are also particularly evident in the second quarter of the 21st century: generations of viol masters are succeeding one another, and the great names of the instrument are gradually retiring to make way for new personalities within the high schools of early music, such as the recent appointment of François Joubert-Caillet to the **Schola Cantorum Basiliensis**, following in the footsteps of August Wenzinger, **Jordi Savall and Paolo Pandolfo**.

Whether in its music, its uses or its performers, the viola da gamba is constantly changing, undergoing a **perpetual, inevitable and fascinating metamorphosis**.

bass viol & harpsichord

FOLIAS !

While melancholy and inwardness are often the hallmarks of the viola da gamba repertoire, the musicians who played it in the past were just as renowned for the **depth of their singing** as for their prowess as **virtuoso improvisers**: from the Renaissance to the Enlightenment, whether in Italy, Spain, France, Germany or England, **improvisation was everywhere!**

As in **jazz**, where songs are used as a basis for improvisation, vocal music (madrigals, motets) from the 16th century was an enormous source of improvisation for viola da gamba players (*Ancor que col partire* or *Une jeune fillette*, for example), as was **religious music**, where improvisation was based on *cantus firmus* (*La Spagna* or *In Nomine*, in particular), **grounds** (*Folies d'Espagne*, *Chaconne*, *Passamezzo*, *Romanesca*, etc.), but also arias based on dances or basses (sarabande, courante, etc.).

A fan of improvisation, which he has already showcased in his programme 'Grounds, a baroque big band', François Joubert-Caillet aims here to do justice to the solo improvisation repertoire in a concert that is both **festive and virtuoso**, varied and timeless, using this fundamental practice of music to unite - at least in music - centuries and nations.

bass viol & harp

LE CHANT DE L'AUBE

The viola da gamba sound is so close to the voice that it once came to symbolise human expression. While certain composers such as Sainte-Colombe, Marais and Forqueray have left their mark on our collective memory, it is also fascinating to hear the other musicians who contributed to the building of what might today be considered a **French school of viola da gamba**, each generation of violists bearing witness to an instrumental and aesthetic evolution that echoed that of the minds of the time.

Hotman and Dubuisson, Sainte-Colombe and Demachy, Marais and Forqueray the father, Marais the son and Caix d'Hervelois, Dollé and Forqueray the son: these five intertwined generations will have accompanied History from **Louis XIII to the French Revolution**, painting a music in which **interiority and self-awareness** are brought to light, revealing a profound view of intimacy. The viol is a magnificent tool for opening up the mind and soul in this way: with its unique sonorities, full of resonance, **subtle tones and poignant lyricism**, it urges to see oneself, to feel, to question and to seek **authentic freedom and happiness**.

If the intimacy of this repertoire calls for introspection, its **virtuosity and brilliance** invite **intelligent rationalism** and a critical spirit: like the painted *Vanitas* and moralist writings, music for the viol accompanied the nascent **Enlightenment** as early as the 17th century, the pieces by these composers forming the musical counterpart to the works of La Bruyère, Pascal, Rousseau, Diderot and many others...

bass viol alone, or with theorbo



Le Chant de l'aube

TRANSCRIPTIONS

The art of transcription was widely performed during the so-called Baroque period, and **Johann Sebastian Bach** himself never failed to arrange his own works as well as those of other composers according to his needs and desires.

Among Bach's compositions for viola da gamba (the three Sonatas with obbligato harpsichord and the arias from the Passions and Cantatas), it is interesting to note that, with the exception of the aria *Komm, süßes Kreuz* from the St Matthew Passion, the viola da gamba is used purely melodically, without making use of its harmonic capacities, the chordal playing so typical of the instrument: we might indeed have expected works of this type from the Leipzig Kantor, but he reserved them for instruments with a less extensive repertoire of their own at the time, such as the violin, transverse flute or cello, which were usually accompanied by a basso continuo.

Perhaps he did not have the opportunity to do so, or perhaps he wanted to do justice to these other instruments and compose something new, but this type of writing, combining both **melody and harmony**, is nevertheless idiomatic of the viola da gamba repertoire, and we can identify without hesitation the model it was in the composition of the Partitas for violin and the Suites for cello. This programme features two Partitas, one for transverse flute and the other for violin, transcribed for viola da gamba, thus revealing the inspiration behind these works.

bass viol alone



Allemanda BWV1004

THE SPIRIT OF GAMBO

The viola da gamba may have been forgotten in the 19th century, but for several decades now it has been attracting **growing interest**: since the 1930s and the creation of the Schola Cantorum Basiliensis by August Wenzinger, then the enthusiasm of the 1970s for Baroque music and formidable musicians such as **Jordi Savall** and Wieland Kuijken, or the public response to the film *Tous les matins du monde* (Alain Corneau, 1991), this **mysterious and poetic instrument has continued to grow in popularity**.

The viola da gamba is now taught in most conservatoires and used in other forms of music, such as contemporary, experimental, electronic, pop and traditional, and seems to have an **infinite repertoire**. Where does it come from?

Not the ancestor of the cello but simply a cousin (in the same way as a flute and an oboe), the **viola da gamba evolved enormously between the Renaissance and the Classical period**, before being neglected during the Romantic period. From Italy to France, via Germany and England, each nation defined the instrument differently, expressing different aspects of its identity: from the Transalpine improvisation to the Germanic modern sonata, from the French dance suite to the pre-Classicism galant, this concert brings out **all the colours that the viola da gamba once had**.

bass viol alone



Chaconne, Sainte-Colombe le père

A portrait of Pernelle Marzorati, a young woman with dark hair, looking slightly to the right. The background is a blurred image of a building with a red sign.

Pernelle Marzorati, harp

After studying violin and harp at the Le Mans Conservatoire, Pernelle Marzorati entered the CNSMD in Lyon at the age of 17 to study ancient harps with Angélique Mauillon. During these five years of study, she had the opportunity to go to Milan to study historical harps with Mara Galassi at the Civica Scuola, while at the same time perfecting her modern harp skills at the CRR de Lyon in Christophe Truant's class.

Interested in the history of her instrument and its repertoire, she has formed a number of groups aimed at varying the use of the harp in chamber music (Les Accords Nouveaux, Tumbleweeds, etc.) and performs regularly as a soloist and with a number of ensembles dedicated to early music, including Correspondances (Sébastien Daucé), Pygmalion (Raphaël Pichon), Le Concert d'Astrée (Emmanuelle Haïm), L'Achéron (François Joubert-Caillet) and La Cappella Mediterranea (Leonardo Garcia Alarcon).

A prizewinner of the Fondation Safran, she recorded an album of classical music on period instruments as a duo with the lutenist Thomas Vincent.

During her years of study, Pernelle Marzorati was able to take a full course in composition, and in addition to her work as a harpist, she has also been involved in orchestration for educational projects (Centre de Musique Baroque de Versailles, Maîtrise du théâtre de la ville de Caen).

A portrait of Yoann Moulin, a man with short dark hair and a slight beard, looking directly at the camera. The background is a blurred image of a building.

Yoann Moulin, harpsichord

Yoann Moulin began his musical training with Robert Weddle at the Maîtrise de Caen. There he discovered the harpsichord, which he studied with Bibiane Lapointe and Thierry Maeder. After being invited to the Villecroze Academy, he continued his studies at the Paris Conservatoire in the classes of Olivier Baumont, Kenneth Weiss and Blandine Rannou. At the same time, he discovered the clavichord with Étienne Baillot and improvisation with Freddy Eichelberger, and benefited from the teaching of Pierre Hantaï, Andreas Staier, Skip Sempé and Blandine Verlet.

Since then he has performed in recital, notably at the La Roque d'Anthéron international piano festival, Folles Journée de Nantes, Oude Muziek d'Utrecht, Muziekgebouw-Amsterdam, La Scala de Paris, MA Festival de Brugges, Festival de Saintes, and also accompanies several ensembles such as Les Arts Florissants, le Concert Spirituel, Les Musiciens du Louvre, Vox Luminis, the Ricercar consort, l'ensemble Clément Janequin, L'Achéron, la Guilde des Mercenaires, Capriccio Stravagante, Das Klub - Cabaret Contemporain and the jazz collective La Forge.

His first recording as a soloist, devoted to Girolamo Frescobaldi, was warmly received by the critics and published by L'Encelade. He is now recording for the Ricercar label a collection devoted to German keyboard music of the 17th century, the first opus of which, dedicated to Samuel Scheidt and Heinrich Scheidemann, was released in 2018. 'Stylus Luxurians', the second opus devoted to Matthias Weckmann, was awarded a Diapason d'Or. He has also taken part in numerous recordings for the Alpha, Harmonia Mundi, Pentatone, Ambronay, Château de Versailles Spectacle, Aparté, Passacaille and Paraty labels.

A portrait of Philippe Grisvard, a man with dark hair and a beard, looking directly at the camera. The background is a blurred image of a building.

Philippe Grisvard, harpsichord

After studying at the Schola Cantorum Basiliensis, Philippe Grisvard was invited to join a number of European ensembles, including L'Achéron, Le Poème Harmonique, Irish Baroque Orchestra, La Fenice, Scherzi Musicali, Ensemble Diderot, and Le Concert d'Astrée, with whom he regularly collaborates as vocal director on harpsichord and fortepiano, in productions of Fairy Queen, La Resurrezione, Orlando, Agrippina, La Création, Giulio Cesare, La Finta Giardiniera, Il trionfo del Tempo e del Disinganno, and Alcina.

Since 2019 he has also been vocal coach to René Jacobs, with the Freiburger Barockorchester (Don Giovanni). In autumn 2021 he will work under Simon Rattle at the Staatsoper Unter der Linden, in Hippolyte et Aricie, again with the Freiburger Barockorchester. In autumn 2022, still at the Berlin Opera, Philippe will again work with René Jacobs in Il Giustino, this time with the Akademie für Alte Musik Berlin.

His first solo CD, devoted to Handel, was released in 2017 by Audax Records and won 5 Diapasons. In 2018 his anthology of French sonatas for harpsichord with violin accompaniment with Johannes Pramsohler, for the same label, received a Diapason d'Or. His latest recital, published in 2020, also by Audax Records, featured the keyboard music of Carl Friedrich Christian Fasch, recorded as a world premiere.

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