

BRILLIANT
CLASSICS

CHRISTOPHE MOYREAU

COMPLETE HARPSICHORD MUSIC

Fernando De Luca *harpsichord*



Christophe Moyreau 1700-1774
Complete Harpsichord Music

Pièces de Clavecin Op.1 (c.1753)

Suite in D minor

1. Ouverture	4'00
2. Allemande	4'41
3. Gigue	3'25
4. Menuet I-II	5'50
5. La Fausse Musette	3'21
6. La Petite française	2'47
7. L'Iroquoise (Marche)	1'55
8. La Petite Follette (Mesure de Menuet)	2'26
9. La Mignone	3'57
10. La Guepine, Rondeau	6'59
11. L'Orléanois, Rondeau	6'15
12. La Japonnoise (Marche, Rondeau)	3'32
13. La Chinoise (Seconde Marche, Rondeau)	3'37
14. Les Cyclopes forgeants le foudre meurtrier d'Esculape – Apollon vient les exterminer	8'37
15. Concert des Sicilliens delivrez du bruit des Cyclopes	3'05

Pièces de Clavecin Op.1 (c.1753)

Suite in D

16. Ouverture	5'09
Concerto	
17. Allegro	3'26
18. Grave	1'46
19. Allegro assai	3'37

Suite in F minor and F

20. Ouverture	2'17
21. Allemande	3'46
22. Gigue	3'28
23. Menuet I-II-III	3'37
24. La Sensible, Rondeau	6'28
25. La Galanterie, Rondeau	3'19
26. L'Espion	5'02
27. La Dupe, 2de Partie	3'26
28. Le Filou, 3e Partie	4'36
29. La Doucereuse	3'03
30. La Jalouse	3'16
31. L'Animée	6'25

Suite in F

32. Ouverture	6'52
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Sonata

33. Adagio	1'02
34. Allegro	3'00
35. Largo	1'43
36. Allegro assai	2'59

Pièces de Clavecin Op.2 (c.1753)

Suite in A/A minor

37. Ouverture	2'50
38. Allemande	3'06
39. Courante	2'18
40. Gigue	2'55
41. Menuet 1er - 2e Partie	2'29
42. La Marianne	2'42
43. Les Epineuses, Rondeau	4'30
44. La Canadienne, Marche	1'59
45. La Jeunette	2'14
46. L'Enbarassante, Rondeau	5'00
47. La Plaisante	4'40
48. L'Agissante	3'14
49. La Bourruë	4'41
50. La Preludante	1'46
51. L'Italienne	4'12
52. Le tour Italien	1'45
53. L'Interrompuë	3'32

Suite in A minor

54. Ouverture	7'11
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Sonate

55. Adagio	2'04
56. Allegro	3'30
57. Grave	1'03
58. Presto	5'31

Pièces de Clavecin Op.3 (c.1753)

Suite in C/C minor

59. Ouverture	2'59
60. Allemande	2'25
61. Courante	4'15
62. Gigue	3'03
63. Menuet I-II	3'17
64. Les Nones	2'06
65. Preparation Du Voyage de Donery	2'10
66. Marche	1'23
67. La Tristesse	3'10
68. Le Retour	1'13
69. La Joie Marquée par La Danse (Menuets I-II-III)	4'30
70. Le Gaigne-pain des Voyageurs, Tambourins (Menuets/Mineur/Majeur, Rigaudons/Mineur/Majeur)	4'17
71. La Flotante, Rondeau	4'09
72. Le Baccante	6'23
73. Le Jaloux, Rondeau	5'04
74. La Coquette	4'21
75. Le Preludant	1'31
76. L'Euridice	4'47
77. La Comique	2'48
78. L'Orphée	3'19
79. Le Caprice	3'04
80. Ouverture in C minor	7'05

Pièces de Clavecin Op.4 (c.1753)**Suite in G minor/G**

81. Ouverture	4'01
82. Allemande	2'57
83. Courante	2'16
84. Seconde Courante	4'31
85. Sarabande	2'38
86. Gigue	1'51
87. Le Nouveau, Rigaudon	1'00
88. La Mode, Menuet	2'04
89. L'Insensé	2'10
90. La Discorde	3'05
91. L'Étourdi, I-II Partie	3'50
92. Le Pegase, Rondeau I-II	8'58
93. L'Holandoise	3'05
94. Les Papillons	5'24
95. La Momus, Rondeau	5'26
96. La Loire	5'17

97. Ouverture in G**Sonate in G**

98. Adagio	1'14
99. Allegro	2'46
100. Adagio	2'42
101. Allegro assai	2'50

Pièces de Clavecin Op.5 (c.1753)**Suite in E minor/E**

102. Ouverture en Mi Mineur	3'31
103. Allemande	4'42
104. Courante	3'45
105. Sarabande	2'50
106. Gigua	3'30
107. Rigaudon	1'46
108. Le Fagotto	0'46
109. Seconde Rigaudon	2'09
110. Menuet	1'39
111. Seconde Menuet	0'48
112. Troisieme Menuet	1'41
113. La petite Riante	4'28
114. La Parissienne, Partie I-II	8'38
115. Le Croustilleux	1'26
116. Le Pandoure, Rondeau	3'27
117. Le Prussien, Rondeau	4'36
118. L'azem-Beba Carmagniole	2'46
119. Euphrosine	6'01
120. Talië	2'46
121. Aglaé	1'11
122. Ballet des Graces: Menuet I-II-III	3'55
123. L'Organisée	3'32
124. Les Cloches d'Orléans, Pièce pour l'Orgue et le Clavecin	5'25

Sinfonias - Concertos (c.1760)**Sinfonia No.1 in B minor**

125. Vivace	2'12
126. Andante	1'11
127. Tempo di Minuetto	1'38

Sinfonia No.2 in B-flat

128. Vivace	1'40
129. Largo	1'58
130. Minuetto	1'19

Sinfonia No.3 in E

131. Vivace	2'05
132. Adagio	2'34
133. Minuetto	1'46

Sinfonia No.4 in E-flat

134. Allegro	2'02
135. Adagio	3'09
136. Tempo di Minuetto, Gratoso	2'36

Sinfonia No.5 in F-sharp minor

137. Allegro molto	3'38
138. Largo	2'05
139. Tempo di Minuetto, Vivace	2'12

Sinfonia No.6 in F minor

140. Vivace	1'51
141. Largo	1'04
142. Tempo di Minuetto	1'33

APPENDIX**From Op.5**

143. Ouverture en E	4'17
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Concerto in E minor

144. Allegro	5'00
145. Adagio	2'23
146. Allegro	2'50

Sonate in E minor

147. Allegro	4'55
148. Adagio-Vivace	3'06

From Op.3**Concerto in C**

149. Allegro	3'16
150. Adagio	2'08
151. Allegro	4'04

From Op.2

152. Le Purgatoire (A minor)	7'43
Plaintes de Morts - Cris	
Lamantables - Redoublemens de	
Cris - Sommeil - Reveil - Douleurs	
Amere - Souffrances Aigue -	
Accablement - Sommeil Eternel	

Christophe Moyreau was born in Orléans on 6 April 1700 in the parish of Saint-Paul. He died in the same city on 11 May 1774.

Moyreau's musical education began early. During the services celebrated in the church of Saint-Paul, three adult singers and at least one boy were possibly heard. Liturgical chant occupied an important place. It is likely that the owner of the organ began to train the future interpreter. Above all, it is likely that Moyreau learned music more as an altar boy in the choir of the collegiate Saint-Aignan or in the collegiate the cathedral.

To us it may seem reasonable to state that from 24 February 1719 to 13 December 1737 that Christophe Moyreau played the organ of Saint-Aignan. At the age of 19, Moyreau became the main player of the great organ in the church. Around Christmas 1737 he landed at the cathedral of Orléans. It was certainly a promotion. The Church was still having a dominant place in the city's musical life. For solemn functions, works were composed that represented for a long time what was most elaborately produced. But there were, in the city, other aspects of this art. For example, since we are in the Baroque era, we cannot ignore the existence of dance teachers. There are widespread links between these two musical worlds. As a symbol, we mention Jacques Regnault Darnault, brother-in-law of Moyreau, who belonged to both worlds.

In French music of this era (secular and also religious), a possibly important place was reserved for the rhythms and structures of dance. This situation progressively underwent an evolution at the court starting from the second half of the seventeenth century.

We know that Louis Homet – at the time “Maître de la musique” of the cathedral of Orléans and of the exiled King of Poland in Chambord -- marked the musical life of Orléans. He was present there from 1714 to 1731. Homet wrote music for the Church and also for private concerts, like Julien-René Froger, chorister from Sainte-Croix. In 1721, Homet raised the Academy of Music from its ashes. A few years earlier, “some private amateurs ... who often gathered to perform concerts had wanted to give shape to their meetings”. This rejuvenated Academy also provided

musical education. In addition to the church choirs, we can consider it an ancestor of the conservatories. But for lack of money, it died in 1730. Teaching in this “public establishment ... was replaced by private courses, which kept the taste for concerts alive in Orleans”, but publications made by Moyreau in 1753 (a compilation of 124 “pièces de clavecin”, grouped into six books, and a book for teaching) indicate that by this date a creative life continued to happily take its course and that the author, recognized in his city, he hoped to find an audience also outside the city. Why choose to publish his works only in 1753?

An important occurrence happened in the province of Orléans. After the death of his wife in 1726, Duke Louis d'Orléans, son of the Regent, took no interest in the world as well as in music. In February 1730, a bourgeois person from Paris, E. J. F. Barbier, wrote in his Journal that “the Duke of Orleans wanted to transform the present opera room into a chapel”. In 1753, shortly after the death of the prince, Moyreau had his six books of “Pièces pour clavecin” printed. He dedicated them to Duke Louis-Philippe, son of Louis, hoping no doubt to gain favor.

The dances -- usually parts of a Suite (e.g.: Allemande, Courante, Sarabande, Gigue, Rigaudon, Menuet ...) -- are present in this music, which we find in the descriptive tradition of authors such as François Couperin or Jean-Philippe Rameau and influenced by Italy (L'Italianne, L'Agissante, L'Inesé, La Guépine, La Loire, Le Voyage de Donery,). Especially this book includes concertos and sonatas (here, for harpsichord alone). France was beginning to welcome these more modern forms that came from Italy. Their presence in these collections is unusual. The composer also writes a dedication: “This first book by Pièces de Clavecin is the fruit of my research and my experience in music”. These six books published all together probably assemble pieces written at various periods of his life.

Some elements of polyphonic writing and the title of L'Organisée (undoubtedly written for a hybrid instrument, the “claviorgano”, in Opera V) undoubtedly evoke what the organist Moyreau intended to be heard in church. In addition, this precedes Les Cloches d'Orléans, another piece inspired by his activities in the cathedral. The

latter and *Le Purgatoire* (Opera II) which “could be played on the Organ”. According to the author himself, there is nothing liturgical about them. For example, these picturesque pieces herald the era of Claude Balbastre (Dijon 1724-Paris 1799), organist in Paris, who offered -- in public concerts or functions – musical variations of Christmas carols or well-known arias. The eighteenth century was not a very mystical era

The historian of Orléans, Dom Gérou (1701-1767), stated that in the 18th century Moyreau’s collections “were not appreciated by the public”. However, they contain valuable works although not all in the same way. Moreover, in 1830, Charles-François Vergnaud-Romagnési wrote that these keyboard pieces were “appreciated in his time”. In the same year, 1753, the composer published the “Petit abrégé des principes de musique”, a sign that he had to carry out some teaching in the city, like most of the musicians of Sainte-Croix or Saint-Aignan. In church he was asked to teach the harpsichord and the organ to some altar boys. That was a common practice and the choir had a harpsichord there. In 1752-1753 the organ suffered quite severely from the overuse by young performers. This unexpected relief of his commitments certainly helped him to complete his publication project.

Daniel Jousse (1704-1781), famous juriconsult and historian from Orléans, great lover of music, had in his library a “Traité d’Accompagnement du Clavecin, suivant les principes de M. Moreau” (most likely Moyreau himself, manuscript not localized). Knowing how to master this technique (creating chords, expressed in the form of figures above an instrumental bass) was then indispensable, in profane as well as in religious music.

This art was mainly present in the “Cappelle Musicali”. The great organ of Sainte-Croix could dialogue with singing or play alone (leaving great space for improvisation on liturgical musical motifs), but we also know that since 1690 (at least) a small organ accompanied the plain chant “for festive services of the Chapter”. Who was at the keyboard: the teacher, a chorister or a boy, rather than Moyreau?

The person in charge also had the opportunity to join the “profane” instruments, which had finally been admitted to the ceremonies, despite the secular prohibition

imposed, in principle, by the Church. In Orleans, they welcomed them in the great ceremonies.

The “Projet de dépenses du Concert d’Orléans” for the year 1762 indicates that Moyreau was the harpsichordist of this Academy of Music, whose members performed in concert, from 20 April 1757 until after Giroust left for Paris in 1769.

Very varied works were performed, religious or secular, most of the time recent, produced or not in the city (part of the repertoire certainly came from Paris and the Court). This sumptuous era for Orléans was that of the Intendant of the Généralité, Jean-François Perrin de Cypierre. The Church continued to have a central role, but the Freemasonry of the Ancien Régime played an important role (Giroust was a member of it, as was the Intendant). We do not know if Moyreau was part of it.

Some notes on the Pièces published by Moyreau in 1753:

In the first 5 Livres, we find the suite form (more or less) (Allemande, Courante, Sarabande, Gigue) enriched by additional pièces, called “of character”. Although the sarabande is less present here. The rigaudons intervene after these very characteristic sequences of the suite form.

We could bring *Le Jaloux* closer to *La Coquette* (which follows it) and other pièces between them (for example Austrian *Le Pandore* is followed by *Le Prussien*...). And the Three Graces of Greek mythology appear in the V Liveries: 16. *Euphrosine*, 17. *Talië*, 18. *Aglaë* and the sequence ends with 19. *Le Ballet des Grâces*.

In the third Livre, No.11 (*La Joie marquée par la Danse*), recalls that Moyreau was linked to the “maîtres à danser” like the violinist Jean Robert (1705-1770). At the same time, another dance master, was playing the cello at the cathedral, Jacques Regnault Darnault. Dance was an important social phenomenon in provincial cities until the nineteenth century (and even after). We know that the instrumental music of this era is born mainly from the rhythms and structures of the dance. If we want to limit our vision to the musical life of Orléans, we must point out that Moyreau and Darnault were seeing each other: they were members of the Academy of Music, in 1762.

We find that the descriptive, anecdotal side of some pièces is sometimes too marked. Let's take for example Les Cloches d'Orléans, intended to entertain an audience that had some difficulty with pure music or other few pieces which are sometimes too easily developed. But otherwise, his music has a lot of imagination.
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Fernando De Luca, born in Rome in 1961, began his musical studies at a very young age, initially dedicating himself to the organ and later to the piano, graduating in 1987 under the guidance of Velia De Vita. He also studied counterpoint and basso continuo with Mons. Domenico Bartolucci, Chapel Master in the Sistine Chapel. He graduated in harpsichord in 1992 at the Conservatory of Santa Cecilia in Rome under the guidance of Paola Bernardi, obtaining the highest marks with honors.

He has always been interested in the problems of the philological interpretation of the harpsichord repertoire of the seventeenth and eighteenth centuries paying particular attention to the study and practice of historical tunings. From 1994 to 2003 he was guest of numerous concert institutions and performed in Italy and abroad both as a soloist and in chamber ensembles. Since 1999 he has been harpsichordist of CIMA (Italian Center of Ancient Music), with which he performs, among other things, Purcell's *The Fairy Queen*, Handel's *Messiah*, Bach's *Magnificat*, various cantatas by Telemann and Handel's *Funeral Anthem*. In 2001 he is part of the National Committee, chaired by prof. Mario Valente, for the celebrations of the third centenary of the birth of Metastasio. As a harpsichord teacher, he collaborates in the representation of two oratorios based on a text by Metastasio, Salieri's *Passion of Jesus Christ*, and Anfossi's *Giuseppe Riconorato*. He was also harpsichordist of the group of the Baroque Academy of Santa Cecilia. He has performed in solo and ensemble concerts in Canada (2009), Germany and the United Kingdom (2021), Montenegro (2013), Latvia (2014).

From 2004 to 2021 he held the chair of Harpsichord at the Pierluigi da Palestrina Conservatory in Cagliari. Since 2021 he has held the same chair at the Antonio Vivaldi Conservatory in Alessandria.

He is the author of numerous sonatas for harpsichord and flute, oboe, violin, viola da gamba, lute, as well as pieces of vocal music and chamber music.

He was the first to play in Italy in 1991 the harpsichord opera omnia by J.N.P. Royer and in 2006 he founded the "Sala del Cembalo del Caro Sassone", initially conceived to carry out the online publication of the complete harpsichord work by

G.F. Handel, but today it has become the largest source of recordings made by a professional harpsichordist in the world. Next to the site, a Web Radio "la Sala del Cembalo" is taking shape with the aim of disseminating these recordings and the dissemination of themes inherent to this musical period (podcast). He has published the 12 Suites by J. Mattheson for harpsichord only for the Bologna Harpsichord Association. To his credit he has recorded various albums: the Suite of Nicolas Siret, the Manuscript of Bergamo / Handel / Babel and for the Brilliant Classics I 'entire corpus of C. Graupner's complete work for keyboard.

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Instrument: Copy of a French harpsichord after Blanchet (ca.1754) built by C. Caponi (Rome 1985)

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