



(LEMS 8053)

## **JACQUES DUPHLY**

### **COMPLETE WORKS FOR HARPSICHORD**

**Premier Livre (1744) Deuxième Livre (1748) Troisième Livre (1758)**  
**Quatrième Livre (1768)**

Please Note: The original notes by Francois LESURE refer to the composer by the traditional French spelling of Du Phly.

Jacques Du Phly was born in Rouen on January 12, 1715. After having been a student there of the cathedral organist, François D'Agincourt, he was named organist of the cathedral in Evreux around 1732, then in 1734 of Saint-Eloi in Rouen. In addition to this post he took on that of Notre-Dame-de-la-Ronde in the same city in 1740, his sister Marie-Anne Du Phly substituting for him when circumstances required it. But Du Phly soon tried his hand in Paris as a harpsichordist. His success caused him to give up the organ and leave the city of his birth. In 1742 he quit his job as organist at Notre-Dame-de-la-Ronde and set up house in the Rue de la Verrerie in Paris, where he remained practically up until his death without official functions, probably living solely from giving lessons. His reputation became established thanks to the publication between 1744 and 1768 of the four books of pieces for harpsichord here presented.

P.-L. Daquin, the son of the harpsichordist Claude Daquin, portrays Du Phly as a gentle and amiable man and writes in 1753 that “one discerns a great deal of lightness in his touch and a certain languor ( mollesse) which, sustained by ornamentation (grâces), marvelously renders the character of his pieces.” This is what Jean-Jacques Rousseau

also confirms, who consulted Du Phly before 1767 because he possessed "above all a perfection in fingering." And Taskin, the famous harpsichord builder, cites him as one of the best masters in Paris, right along side of Balbâtre and Jean-Philippe le Grand (Rameau).

Between 1777 and 1783, his name figures among the masters of the harpsichord and [forte]piano cited in the Almanac Musical, but without an address, unlike the majority of the other masters. Not only his place of residence, but even knowledge of his very existence became problematic, to the point that the Journal général de la France published, on November 27, 1788, the following notice: "We would like to know what has come of Monsieur Du Phly, former master instructor on the harpsichord in Paris, where he was last known to be in 1767. If he is no longer alive, we would like to know his heirs, to whom we have something to communicate." In fact the old musician resided on the Quai Malaquais, in the hôtel de Juigné, where he died shortly thereafter, on July 15, 1789.

In his will dated July 2, Du Phly carries the title of Squire. What little he owned he willed to his servant Nicholas Depommier, who had served him for thirty years. Acting as executor in the will is the Marquis de Juigné's steward, Claude-Etienne Fortin(2). There is not the least mention of a family [in the document]. The post mortem inventory, established on August 21, even specified that the whereabouts of his sister, Marie-Anne Agathe, were unknown, but that she had last been known to be an organist in Rouen and the only beneficiary(3).

In the Hotel de Juigné Du Phly had enjoyed a modest apartment consisting of a dining room, salon and a bedroom "having a view onto the garden," the whole for a rental sum of 300 pounds (livres) per year. In addition to furniture, linens and silverware, there were also found several engravings, "104 volumes among them the works of Voltaire" and "19 volumes of early music." There was no harpsichord!

Following is the description of Du Phly's four published volumes brought out in the Heugel Edition edited by Françoise Petit (and presented in this recording):

1. Pieces for harpsichord dedicated to Monseigneur le Duc D' Ayen, composed by Mr. Du Phly. Engraved by Mlle. Vandome [sic], Paris, the composer, Madame Boivin and Le Clerc (no date but announced in the Mercure of February 1744).
2. Second book of pieces for harpsichord composed by Mr. Du Phly. Engraved by Mlle. Vandôme, Paris, the composer, Bayard, Le Clerc and Mlle. Castagnérie (dedication: "A Madame Victoire de France," no date given, but announced in the Mercure of October 1748. Two pressruns at the least seem to have been published, with or without a price on the title page. Also known to exist in an English edition appearing in 1764 under the title, A Collection of Lessons for the harpsichord, London, J. Walsh.)
3. Third book of pieces for harpsichord composed by Mr. Du Phly. Engraved by Mlle. Vendôme, Paris, the composer, Bayard, Le Clerc and Mlle. Castagnéri (undated but announced in the Mercure of January 1758, with this commentary: "his talent and his

merit are too well known to need to be extolled. The author's very name speaks highly of the work." As with the Second Book there exist two printings of this volume with slightly different title pages. See, in the collection of the Bibliothèque Nationale, copies Rés. F. 100 and Vm7 1915 ter).

4. Fourth Book of Pieces for Harpsichord dedicated to Madame La marquise de Juigné, composed by Mr. Du Phly... Engraved by Mme. Vendôme. Printed by Récoquillé, Paris, Musical Subscription Office (undated but announced on July 14, 1768 in Annonces, affiches et avis divers). Before the issuance of this Fourth Book, The Musical Subscription Office had advertised in the Annonces of April 7 and 25 preceding the republication of the first three books; but I have uncovered no copies of such.

Many of the pieces contained in these four volumes are preceded by names of persons: there are no less than thirty-four such names. The feminine article ["La"] in front of each name does not imply that the pieces are necessarily descriptive pieces referring to women. It must also be understood as applying to " la pièce entitled or dedicated to...." But, for lack of information about the milieu Du Phly frequented during his life, this list amounts to a type of yearbook or daily planner of his personal relations. Although I have not been able to identify all these persons, I am able to furnish a few details concerning them, setting aside of course those elements which are simply too speculative.

La Van Loo: the singer Christine Somis, daughter of the violinist [of the same name], married the painter Carle Van Loo in 1733; her name appears on the list of subscribers to Telemann's Quartets (1738).

La Boucon: Anne-Jeanne Boucon, J. B. Forqueray's first wife's niece, was also a subscriber to Telemann's Quartets. In 1747, she married Mondonville. J.-Ph. Rameau placed her name at the head of the second piece in the Second Concert of his Pieces de Clavecin en Concert(1741).

La de la Tour: As is well known, the famous painter was the portraitist of the La Pouplinière's, of several of their friends and, in particular, of Mme Mondonville.

La de Vaucanson: civil engineer friend of Mondonville and La Pouplinière, praised in writing by Condorcet.

These various people were all regular guests of the La Pouplinière's (4). One is tempted to add to the list Reine Demay (la de May), a midwife who played a role in a dark adventure involving Casanova and La Pouplinière. Beyond this circle of acquaintances that Du Phly undoubtedly frequented, one recognizes a variety of musicians, composers and interpreting artists:

La Félix: a musician by this name contributed several pieces in the musical periodicals of the day. Perhaps this is the Félix who ran a small theater on the rue Saint-Honoré, who hosted the bouffons and at whose place the Mozarts gave two concerts in 1764, thanks to

special permission granted by Mr de Sartine (see la de Sartine).

La d'Héricourt: Balbâtre inserted a harpsichord piece by the same name in his 1759 edition. Two flutists by this name, one thirteen, the other twelve years old, gave a concert in 1755, “each of them playing upon two instruments at the same time” (Mercure).

La Forqueray: Jean-Baptiste Forqueray, viol player whose family was related by marriage to the Boucon and Mondonville families.

La de Villeneuve: Might this be Josse de Villeneuve, author of a singing method (1756) and of a libelous tract published during the Querelle des Bouffons?

La de Vatre: The harpsichord maker Antoine Vatre, born in 1689, who retired from business in 1759. It is he who, in 1738, hosted Telemann in his home during the latter's Parisian sojourn.

Lastly, several names bring to mind some high-level protectors and the interest shown by some noble amateurs in the works of the harpsichordist.

La Victoire: The second daughter of Louis XV was the dedicatee of Du Phly's Second Book. We know that, several years later, she would become such for the young Mozart's Opus 1.

La de Villeroy: The duchess of Villeroy played an important role in organizing spectacles for the Court. It is at her residence that Rameau's *Linus* is presumed to have taken place; a large portion of the performing materials for this work has been lost.

La de Juigné : Du Phly's Fourth Book, dedicated to the the marquise de Juigné, opens with this piece bearing her name, just as Mme Victoire opened the Second Book.

La de Sartine: we saw above (see la Félix ) the role this lieutenant general of police was able to play in musical life.

La de Drummond: The post-mortem inventory referred to above tells us that in 1766 Du Phly had received an annuity agreement from “Pierre-Jacques-Macgregor Drummond, lord and baron Dundom, erstwhile captain of the royal Scottish regiment and [from] Louise de Berbezier de l'Albarede, his wife.”

One may add to this list of people the Duc d'Ayen, to whom Du Phly dedicated his First Book. Amateur singer, he was sometimes heard at the Théâtre des Petits Cabinets with la Pompadour and was the dedicatee of works by Guillemain, Philidor, Guignon, etc. It was he who introduced the Mozarts to Mme Victoire in 1764.

Outside of these mentioned above, Du Phly's works experienced a modest dissemination. Besides the English edition of the Second Book mentioned above, F. W. Marpurg inserted two of Du Phly's rondeaux in his *Raccolta* published at Leipzig in 1756. Since the rebirth of interest in early music, only isolated transcriptions have appeared in

collections by Farrenc, Grovlez and, more recently, in a selection of three pieces (5). Thus this present edition seeks to fill the extensive gap in harpsichord literature coming between Rameau and the time when the pianoforte finally overtakes the old plucked-string instrument. The French harpsichordists of this final generation, who include Balbâtre and others less well-known like P. Royer and Pierre-Claude Foucquet, sometimes tried, as André Pirro wrote, “to give new life to their music by adding violin parts to it.” Du Phly does not overindulge himself in this practice introduced by Mondonville around 1735 in his *Pièces de clavecin en sonates avec accompagnement de violon*: just six pieces in the Third Book had optional accompanying violin parts. While the first several books are still in the suite tradition with their groupings of three or four contrasting pieces, the style of the Fourth Book is clearly marked by the influence of the piano, and Alberti bass lines first appear therein (*La Middleton*) (6). With nearly twenty-five years separating the First Book from the Fourth [Book], all of Du Phly's works amply deserve inclusion in our [French] heritage of living music, as much for its consistently brilliant writing as for “its continuous liveliness and its melodic boldness” (A. Pirro).

-- Francois LESURE (Translated from the French by Max Garriott)

#### NOTES

The Best biographical notice is that by A. Sorel-Nitzberg in *Die Musik in Geschichte und Gegenwart*, t. III, 1954. See also Ludovic Panel in *Etudes normandes*, 1955, p. 278-82.

Archives nationales, Minutier central, L 741

.Ibid., L. 742 (the inventory has 12 pages).

George Cucuel, *La Pouplinière et la musique de chambre au XVIIIe siècle*, Paris, 1913.

*Trois pièces*. Extrait du 3e livre de clavecin... pour clavecin ou piano et violon, revised by Janine Volant-Panel, 1961.

Alberti bass is also present in the accompaniment of the only known vocal piece by Du Phly, the “*Rondeau gracieux*” for solo voice and harpsichord. “*Ah! Que vos charmes causent d'allarmes,*” published by Moret de Lescer in his *Collection lyrique*, Paris at the usual addresses (1774).

The above note is used by kind permission of Heugel, Paris. It first appeared as the introduction to the Heugel edition (series: *Le Pupitre*) of the complete works for harpsichord solo of Du Phly, edited by Françoise Petit.

JACQUES DU PHLY  
COMPLETE WORKS FOR HARPSICHORD

DISC 1

Premier Livre (1744)

1. Allemande - 6:29
  2. Courante - 3:21
  3. La Vanlo - 5:00
  4. Rondeau - 4:05
  5. La Tribolet - 4:02
  6. Rondeau - 2:41
  7. La Damanzzy - 6:03
  8. La Cazamajor - 4:31
  9. Allemande - 6:17
  10. La Boucon - 4:17
  11. La Larare - 4:03
  12. Menuets - 2:53
  13. Rondeau - 5:22
  14. La Millettina - 2:43
  15. L'Agrement - 3:16
- Deuxieme Livre (1748)
16. La Victoire - 4:05
- R.T. DISC ONE 69:10

DISC 2

1. La de Villeroy - 5:08
2. La Felix - 2:56
3. La de Vatre - 4:55
4. La Lanza - 5:55
5. Les Colombes - 5:42
6. La Damanzzy - 4:49
7. La de Beuzeville - 3:22
8. La D'Hericourt - 4:11
9. Gavottes - 4:05
10. Menuets - 4:36
11. La de Redemond - 5:04
12. La de Caze - 3:08
13. La de Brissac - 3:52

Troisieme Livre (1758)

14. La Forqueray - 6:32
  15. Chaconne - 9:38
- R.T. DISC TWO 74:02

### DISC 3

1. Meacute'e - 4:22
2. Les Graces - 5:55
3. La de Belhombre - 3:51
4. Menuets - 4:00
5. La de Tour - 3:22
6. La de Guyon - 2:57
7. Menuets - 3:44
8. La de Chamlay - 3:39
9. La de Villeneuve - 4:14

### Quatrieme Livre (1768)

10. La de Juigne - 7:17
  11. La de Sartine - 6:28
  12. La de Drummond - 3:40
  13. La de Vaucansn - 4:29
  14. La Pothouin - 5:17
  15. La du Buq - 5:43
- R.T. DISC THREE 69:04

### A PERSONAL NOTE

It is a privilege and a great experience to undertake the study of a complete body of work from one composer. Usually constraints of time and resources cause performing musicians to choose those pieces that meet a professional need or create a more favorable impression upon first acquaintance. A further natural selection often takes place on the basis of established opinion as to what is the most worthy and what is the least. The resolve to give equal attention to all members of a body of work ensures that no individual pieces will be turned away through arbitrary judgment. May I be excused for quoting from Paul's Epistle to the Hebrews, "Do not neglect to show hospitality to strangers, for by doing that some have entertained angels without knowing it." There is relevance here to my study of the complete harpsichord works of Jacques Du Phly. The pleasures gained from examining the "strangers" were sometimes slow in coming, but the rewards often outstripped those gained from the early bloomers.

The Heugel Edition of the complete pieces of Du Phly brought these works to the attention of harpsichordists. Prior to that publication nearly 30 years ago, Du Phly's work had almost disappeared. Despite his former renown as a harpsichordist/teacher/composer, his apparent social involvement among the cultural elite of Paris and the publication and re-printings of his music in Paris and London, his work barely survived him. Perhaps his death on the day after the storming of the Bastille and the ensuing chaos in France were reason enough for this. Furthermore, his work received no revival at the end of the 19 th Century as did that of Rameau (Saint-Saens) and François Couperin (Brahms-Chrysander). No doubt those editings placed the work of these composers more clearly in view as renewed interest in the harpsichord gathered momentum.

Lovers of early music are well acquainted with Du Phly's First Book and with the first three pieces from Book Three (Forqueray, Médée and the Chaconne). Few

harpsichordists play Book Two and Book Four is held in disdain by many. I have even heard harpsichordists of distinction offer the view that, "Apart from one or two pieces, Du Phly's music is hardly worth playing." I beg to differ and offer this recording of all Four Books as an expression of the great personal joy I have experienced through living with them for the past several years.

I would like to express my gratitude to the Mississippi Arts Commission and to the Arts Alliance of Jackson/Hinds County for the generous grants which made this recording/performance project possible.

J.P.

#### ABOUT THE INSTRUMENT

The harpsichord used for this recording is an Anden Houben double (8, 8, 4) completed in 2000. It is an adaptation of the often-copied Antoine Vaudry instrument of 1691 (original housed in the Victoria and Albert Museum, London) with the spine extended by four inches. The instrument is non-transposing, and is thus permanently pitched at A=392. The temperament used throughout the recording is Kirnberger III.

#### ABOUT THE ARTIST

John Paul has been organist/choirmaster at St. Andrew's Episcopal Cathedral, Jackson, MS. since immigrating to the U.S. in 1965. During undergraduate study at the R.A.M. in London, his principal teachers were Alan Richardson, Harold Craxton, Eric H. Thiman, C. H. Trevor and Thurston Dart. He completed Doctoral studies at the University of Colorado in 1971. Touring as a solo harpsichordist since 1980, he has completed over 500 concerts and residencies in the Southeastern U.S. and since 1997 has collaborated with duo partner Shawn Leopard.

#### CREDITS:

Recorded at Temple Beth Israel, Jackson, MS in June 2004 and January 2005

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Edited by Shawn Leopard, Anden Houben and John Paul

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