

Passacalle de la Follie

Here is a spotlight on chamber music composed for the French court and aristocratic *salons* at the turn of the 17th century - in particular the *air de cour*, a subtle, refined song form on themes of passionate, often obsessive love in French, but also Spanish and Italian, reflecting a musical and intellectual fascination with France's southern European neighbours. A cosmopolitan safe haven in turbulent times, the *salons précieux* were attended by members of the aristocracy, public servants, judges, literati and artists, who came together to forget political and military tensions and instead practise the art of refined and courteous international discourse.

HENRY DE BAILLY c.1585/90-1637 "Yo soy la locura": Passacalle (La Follie)

GABRIEL BATAILLE c.1574/5-1630 "El baxel está en la playa"

ANTOINE BOËSSET 1586/7-1643 "À la fin de cette bergère" · "Nos esprits libres et contents"

PIERRE GUÉDRON c.1570-c.1620 "Aux plaisirs, aux délices, bergères"

MICHEL LAMBERT 1610-1696 "Vos mépris chaque jour" · "Ma bergère est tendre et fidèle"

ÉTIENNE MOULINIÉ 1599-1676 "Non spero pietà" · "Paisible et ténébreuse nuit"

"Orilla del claro Tajo" · "Concert de différents oyseaux" · "Enfin la beauté que j'adore"

LOUIS DE CAIX D'HERVELOIS c.1670-1759 *Plainte*

ROBERT DE VISÉE c.1655-1732 *Improvisation on Les Folies d'Espagne*

Passacaille pour guitare in D minor · Chaconne in G minor

Philippe Jaroussky *countertenor*

L'Arpeggiata

Christina Pluhar *theorbo, direction, conception & arrangements*

Total timing: 62.55

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L'Arpeggiata

Christina Pluhar