



LES AGRÉMENTS DE MUSIQUE

Minju Lee, Harpsichord, earned her bachelor's degree in Music Composition at Hanyang University in Korea, her master's degree and Doctor of Musical Arts in Harpsichord Performance under Arthur Haas at the State University of New York at Stony Brook and Artists Diploma with a concentration in harpsichord at Oberlin Conservatory of Music under Lisa Crawford. She has many years of experience teaching harpsichord music, theory and basso continuo in the Korea National University of Art, Hanyang University and elsewhere. Ms. Lee has performed widely in Korea and in the United States. Recent appearances have been with the early music groups Zorzal, The Practitioners of Musick, La Fiocco, Le Triomphe de l'amour and the ensemble, co-founded with John Burkhalter, "Les Agréments de musique."

John Burkhalter, Recorders, studied the performance of early music at the New England Conservatory of Music in Boston under Daniel Pinkham and the performance of Baroque music at Harvard University under the noted Dutch recorder virtuoso, scholar and conductor Frans Bruggen. In addition, he received instruction from the distinguished Swiss Baroque oboist and recorder virtuoso Michel Piguet. Mr. Burkhalter, co-artistic director [along with Donovan Klotzbecher] of The Practitioners of Musick specializing in music of the late Colonial and early Federal periods in America, also performs with Le Triomphe de l'amour, Brandywine Baroque, the Princeton University early music group Musica Alta and "Les Agréments de musique" [co-founded with the harpsichordist Minju Lee]. He regularly performs in various English Country Dance Bands in association most notably, with the Germantown Colonial Assembly of Philadelphia and New York City's 92nd Street Y.

The players wish to acknowledge with gratitude the kindness and consideration given by Julie Mellby, Curator of Graphic Arts; Volker Schröder, Associate Professor of French and Italian; and the Friends of the Princeton University Library, who have underwritten the exhibition *Versailles on Paper*, on view until July 19.

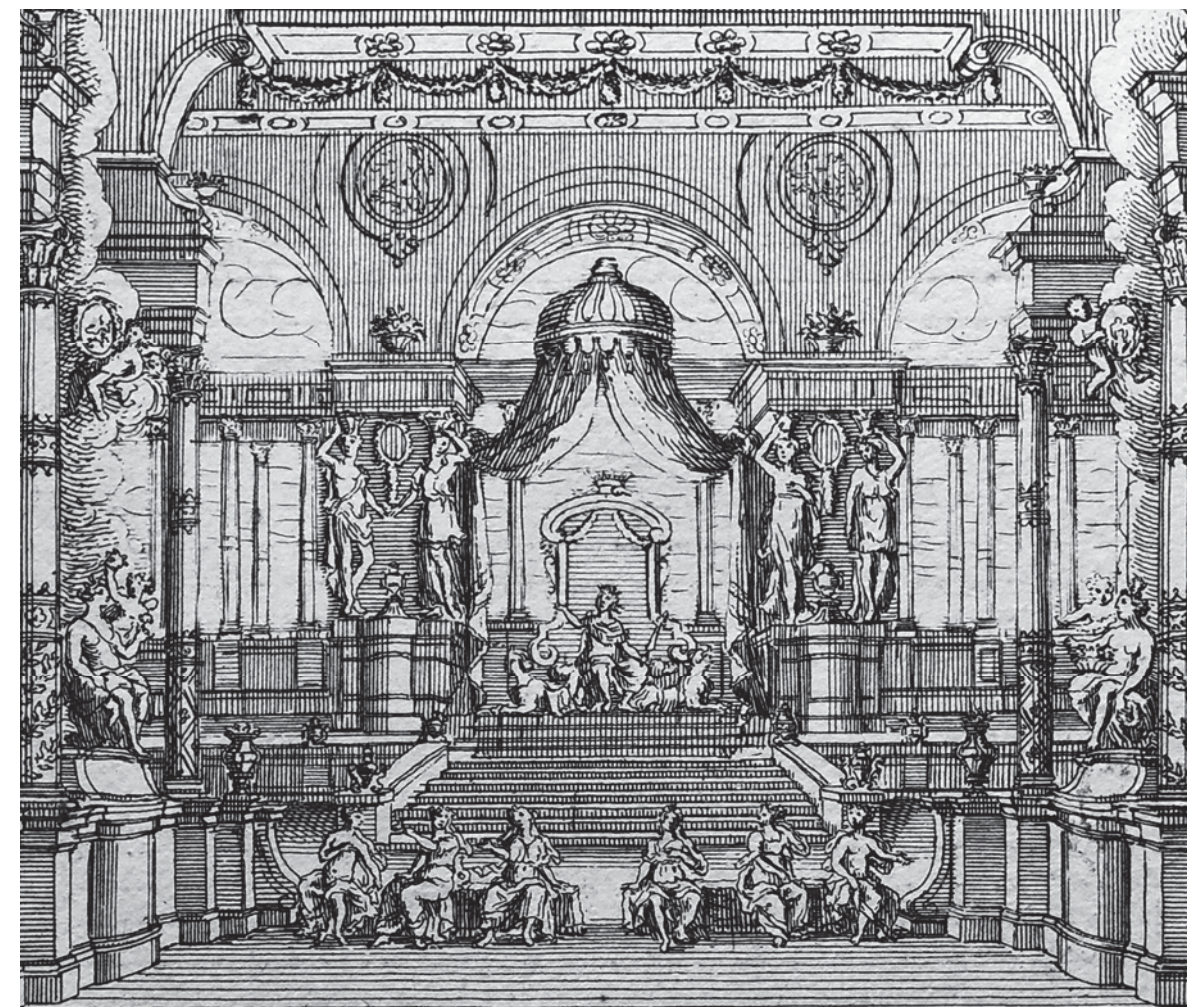
Cover image: Detail from Jean Baptiste Lully, 1632-1687. *Phaëton. Tragedie mise en musique, par feu Mr. de Lully ...* [Les paroles de P. Quinault] Gravée par H. de Baussen. Seconde édition. Paris, à l'entrée de la porte de l'Academie Royale de Musique, 1709. Rare Book Division

Back cover image: Detail from André Félibien, 1619-1695. *La Description du château de Versailles [Description of the palace of Versailles]*. Paris: Antoine Vilette, 1694. Marquand Library of Art and Archaeology

LOUIS XIV

[1638-1715]

- LES PLAISIRS DE VERSAILLES -



A choice Entertainment in celebration of the exhibition

Versailles on Paper

performed by

LES AGRÉMENTS DE MUSIQUE

Minju Lee – *Harpsichord* and John Burkhalter – *Recorders*

Rare Books and Special Collections, Princeton University

29th March 2015 at 3 p.m.

LOUIS XIV - LES PLAISIRS DE VERSAILLES -

- The Music -

Entrée d'Apollon from *Le Triomphe de l'amour* - LWV 59 [1680]

Jean-Baptiste Lully
[1632–1687]

Pièces de clavecin – Passacaille
[Bauyn MS. ca. 1658]

Louis Couperin
[ca.1626–1661]

Suite de pièces from *Atys* - LWV 53 [1676]

NB - The 1709 Harpsichord /Vocal score is the source for this performance

Jean-Baptiste Lully

Ouverture
Air pour les Nymphes de Flore
Air pour la suite de Flore
Air des Phrygiens
Entrée des Nations
Les Songes agréables
Les Songes funestes
Les Fleuves
Air des Nymphes
Les Corybantes

Pièces de clavecin – Sarabande la Majestueuse – Book I [1713]

François Couperin
[1668–1733]

Ouverture to *Les Plaisirs de Versailles* - H. 480 [1682]

Marc-Antoine Charpentier
[1643–1704]

Deuxième livre - Première Suite in F Major - Opus V [1715]

Jacques-Martin Hotteterre
[1674–1763]

Prélude [Gravement]
Allemande
Sarabande
Menuet I and Menuet II
Sicilienne [Un peu lentement]
Gavotte [Gracieusement]
Gigue

Ouverture to *Alcione* [1706]

Marin Marais
[1656–1728]

Suite de pièces from *Les Fêtes Vénitiennes* [1710]

Passépiéd
[Danse]
Air pour les Arlequins
Air des Espagnols
Air des Musettes

André Campra
[1660–1744]

Chaconne de *Phaëton* - LWV 61 [1683]

Jean-Baptiste Lully/
Jean-Henry D'Anglebert
[1629–1691]



LES AGRÉMENTS DE MUSIQUE

'*Les Agréments de musique*' was founded by Minju Lee and John Burkhalter to survey the grandeur and intimacy of the musical riches associated with the courts of Louis XIII, his son and heir Louis XIV and in turn his great-grandson Louis XV. The ensemble specializing exclusively in the field of French Baroque music, performs at the Paris Opera/Versailles pitch of A392 a whole step lower than today's more common A440. [NB: - From time to time based on circumstances the ensemble plays at A415] The music heard during the course of "Les Agréments de musique" programs is a celebration of French Baroque music in its different forms including formal suites and sonatas and "character pieces". French culture has always been very concerned with beauty in all of its manifestations, and what dictates above everything else is "**le bon goût**" or the "good taste." The reign of Louis XIV and the legacy of the, ironically Italian born, composer Jean-Baptiste Lully redefined the national identity of French music in the Baroque period, a development which was unique in its own time.

Pitch A392

Harpsichord

Willard Martin - Bethlehem, Pennsylvania

after Marin Mersenne [L'Harmonie universelle – Paris 1637]

Alto Recorder & Soprano Recorder

Jean-Luc Boudreau - Montréal, PQ, Canada

after Charles Bizéy - Paris [ca. 1716-20]

Les Agréments de musique is a member of the Guild for Early Music
www.guildforearlymusic.org