

Ensemble Hotteterre

L'amant le plus fidelle

Music for 1, 2, and 3 by Jacques M. Hotteterre (1674-1763)

...I went to see Mr. Hauteterre, Flute of the King, who received me at his abode on rue Dauphine very kindly, although with a somewhat affected and pompous air. [...] He showed me some beautiful flutes that he had made and from which he hoped to make good profit. Then he brought me his musical works, five of which had already been published to considerable acclaim. Then he showed me another instrument [...] that he had improved, a bagpipe, very nice and very much in vogue here today, [...] turned with ivory and with numerous silver keys. He played a sonata with it, accompanied on the harpsichord by another musician. He played incomparably well, in an absolutely delightful way, with ornaments so well interpreted that I couldn't fail to listen to them nor admire them enough.

Johann Friedrich Armand von Uffenbach
October 25, 1715

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Jacques-Martin Hotteterre, *le romain*, belongs to a family of musicians and luthiers who have been linked to the French court since the first half of the 17th century, the essential link being the bagpipe. His grandfather, Jehan Hauteterre, worked at court during the last years of Louis XIII's reign and Anne of Austria's regency, holding the position of *Musette du Roy*. His father, Martin Hotteterre, and his older brother, Jean, both *Hautbois et musette du Roy* at the *Grande Écurie*, had a similar position. This Hotteterre family, and Jacques *le Romain* in particular, can certainly be credited with playing an invaluable role in the development of the bagpipe at the end of the 17th century and the first half of the 18th century

In October 1715, Johann Friedrich Armand von Uffenbach wrote in his diary about his impressions of his visit to Jacques-Martin Hotteterre on the 25th of that month. The one caused by the composer's performance of a sonata with the bagpipes accompanied by the harpsichord was so intense that the German musician, who had recently graduated in law, repeated the visit a few months later in order, "because I expressly requested it", to hear the composer "play masterfully" with this instrument once again. And so it is that in private epistolary literature we see a Jacques Hotteterre whose intimate and also professional relationship with the bagpipe has not been treated in its fair measure by history, or History. We look through the peephole and see in the background a Hotteterre who plays the bagpipes in private to impress visitors in his role as a performer; one who doesn't hesitate to show off the bagpipes to brag about his skill as an instrument maker; one who performs, as a renowned professional, with the bagpipes in public in prominent situations, as he does, for example, in 1728 in front of the King, the Queen and the entire court at an entertainment that he himself directs.

Hotteterre belongs to an era of firm codes. There are codes that regulate, even formally, the way in which socio-economic elites interact in society. In artistic fields, music, dance, painting, certain requirements govern and determine technique, models and themes, and the Académies work for that. Implacable surveillance and obsessive control intend, then as now, to bind what escapes. And at the same time, it can't be otherwise, there are lines of flight, movements of deterritorialization. Hotteterre's work is music of intensities that are difficult to match. It moves molarly in the territory imposed on it, and there's no problem with that, but molecularly it carries intensities, provokes violent impacts and leads to new sensitivities. *L'amant le plus fidelle* is a program that explores these movements in the work of the distinguished French composer, a small-format chamber work, solo, in two and three parts, and gives prominence, at the same time as restoring it to its rightful place, to the instrument that is perhaps most dear to the composer's heart: the bagpipe.

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3-5 musicians, it depends on the budget of the project

3 musicians

historic bagpipes/recorder/baroque flute, theorbo, viola da gamba

4 pessoas

historic bagpipes/recorder/baroque flute, harpsichord, theorbo, viola da gamba

5 pessoas

2 baroque flutes/2 historic bagpipes, harpsichord, theorbo, viola da gamba

Program (subject to change)

- ☛ Prelúdio in C, Sol, Ut, minor 3rd
Ou estes vous allez
L'autre jour ma Cloris
- ☛ *Les delices ou le Fargis*
Le champêtre, rondo
- ☛ *Doux sommeil endormez les amans miserables*
- ☛ *Le beau berger Tircis*
- ☛ Trio sonata II, op. 3
Prelude, *gravement*
Courante, *legerement*
Grave
Gigue, *vivement*
- ☛ *Rochers, je ne veux point*
Rochers, vous êtes sourds
- ☛ *L'amant le plus fidelle*
Les Dieux comptent nos jours
Buvons a tasse pleine

More information

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<https://www.ensemblehotteterre.com/>