Les Plaisirs Durables

The cantata is from Michel Pignolet de Monteclair:
"Cantates a une et a deux voix avec simphonie", Livre troisième.

It’s from the beginning of the last recit of the cantate "Ariane et Bachus".

L’amour, de la plus douce chaîne,
Unit ces illustres amants:
Bachus changea la plus affreuse peine
En des plaisirs durables et charmants.

- Track List -

> Johann Michael Nicolai (1629-1685)
Sonatas a 3 viol. da gamba riv. riv. str.
Sonata – 3:12
Cantata Adagio – 2:39

> Franz Aspelmayr (1728-1796)
Six trio modernes pour deux violons ou deux pardessus de viole avec la basse
Sonata IV ap, rp, rrv, s
Affectuoso – 3:11
Allegro – 3:29
Minuetto – 1:39

> Jacques Morel (1700-1762)
Sonatas a 3 viol. da gamba
Chaconne en trio – 6:41

> Charles Dollé (1735-1750)
Sonatas a 3 viol. da gamba, flûtes traversières et viole avec la basse continue
Sonata VI ap, rp, rrv, s
Adagio – 2:39
Aria gratioso & Altro – 4:21
Sarabande – 3:12
Allegro ma non troppo – 2:38

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**A Word about the Pardessus de Viole**

The pardessus de viole is a small three-stringed instrument looking rather closely to the violin but at times flute-like and altogether charming. It was very close to the violin but at times flute-like and altogether charming. It was once a six-stringed instrument it later evolved in several different types the most popular being the viola da gamba. The higher G string permitted the player to play notes normally in the third position on the violin for members of French society who either were forbidden by taboo (women) or were simply too poor to own one.

Jacques Morel is another shadowy figure in the history of the viola da gamba. We know that he was a student of Marin Marais both in Paris and elsewhere. The ciaccona gives each of the three violas da gamba solo sections in turn. The history of the pardessus de viole is a bizarre and complicated one. It was once called an alternatif or dessus de viole and by its varied use. Aspinalli’s work revolved around Vienna and its ballet. Asplmayr’s work revolved around Vienna and its ballet. What is unusual is his very close interest in the viola da gamba which he studied with Wieland Kuijken at the Koninklijk Conservatorium in Brussels. He worked under Haydn for several years and his influence is obvious. The additional possibility of using the pardessus instead of the violin for this piece is evocative of the virtuosic dance by the same name. After his death, the viola da gamba family of instruments.

**Musicians**

**Richard Sutcliffe**

Richard Sutcliffe (pardessus de viole [s], viola da gamba [rv]) is a native of the Philadelphia area. Richard Sutcliffe began his musical studies on the viola da gamba at the age of 17. He has performed and recorded on both the viola da gamba and the pardessus de viole of both the violin and dessus de viole as well as violin and dessus de viole. An interest in renaissance and baroque music lead him to the Rijksmuseum Van der Hammen in Brussels.

While many music lovers will be familiar with the viola da gamba, few will have seen or heard the pardessus de viole, a lesser known member of the viola da gamba family of instruments. This instrument was invented in the late 17th century and played throughout the 18th. The tone of the instruments is very close to the violin but at times flute-like and altogether charming. The recording gives the listener the chance to hear an original instrument from 1754 alongside a modern copy of the same model instrument. The tone of the instruments is very close to the violin but at times flute-like and altogether charming. The recording gives the listener the chance to hear an original instrument from 1754 alongside a modern copy of the same model instrument.

**Richard Rodriguez Miranda**

Richard Rodriguez Miranda (viola da gamba [rrv]) was born in Guatemala City on April 28, 1972. He received an Early Music Specialist Diploma from the National Conservatory of Brussels, where he studied with the violin and studied at the State University of New York. He has performed music from the Troubadours until the great Baroque. He has performed music from the Troubadours until the great Baroque. Very little is known about the life of Charles Dole. His works appear between 1735 and 1755 and with the exception of this book of chamber music that includes the viola da gamba are lost. Very little is known about the life of Charles Dole. His works appear between 1735 and 1755 and with the exception of this book of chamber music that includes the viola da gamba are lost.

Anne Liedmeier (Horssen, 1998) has performed in England, Italy, and the United States and on radio and television. She has also performed with the Collegium Vocale of St. Louis, the San Diego Early Music Workshop, and has been a soloist as well as in small chamber music ensembles and in orchestra.

**Annalisa Pappano**

Annalisa Pappano is the director of the Catacoustic Consort. She teaches piano, harpsichord and chamber music and is an accompanist at the Music School of the Northeast, the San Diego Early Music Workshop, and has been a soloist as well as in small chamber music ensembles and in orchestra. She is a member of The Benevolent Order for Music of the Baroque, Bella Voce, and the Collegium Vocale of St. Louis. She studied at Indiana University’s Early Music Institute.

**Musicians**

**Richard Rodriguez Miranda**

Richard Rodriguez Miranda has participated in concerts and conferences in Taiwan, New York, and throughout the United States.

**Sofie Vannerie**

Sofie Vannerie has followed secondary education for the arts Kunsthumaniora before studying at both the Flemish and French Conservatoires in Brussels. She has performed with numerous other ensembles inclu- ding the Radioclub of Brussels, Baroque Belge, Pause Café Antwerp, Orfeusz, La Band Cyclop, Quatuor, and Les Sinfonies. She has performed with the San Diego Early Music Workshop and has been a guest lecturer at universities on early music performance possibilities. The range of this part suggests that Morel might have intended a pardessus de viole instead of a soprano violin. This has performed in Europe and the United States as a soloist and as a member of several ensembles and in orchestra.

**Sofie Vannerie**

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A cantata is a vocal composition with an instrumental accompaniment, typically in several movements, often involving a choir. The meaning of the term changed over time, from the simple single-voice madrigal of the early 17th century, to the multi-voice “cantata da camera” and the “cantata da chiesa” of the later part of that century, from the more substantial dramatic forms of the 18th century to the usually sacred-texted 19th-century cantata, which was effectively a type of short oratorio. Cantatas Cantata definition is - a composition for one or more voices usually comprising solos, duets, recitatives, and choruses and sung to an instrumental accompaniment. Did You Know? A cantata is a composition for one or more voices usually comprising solos, duets, recitatives, and choruses and sung to an instrumental accompaniment. Did You Know? Example Sentences. Learn More about cantata. Keep scrolling for more. Did You Know? A cantata is a work for voice or voices and instruments of the baroque era. Cantata Saltar a navegación, búsqueda Literalmente, la «cantata» es una pieza que se canta y se distingue de la pieza para ser tocada o «sonada» en acontecimientos católicos (la «sonata»). Desde la época barroca, la cantata es una composición para una o más voces. Cantata++ es un programa para realizar pruebas de modulos en software. Es creado por la empresa Ipl. Inicialmente, la cantata se utilizaba para piezas de música religiosa, pero a lo largo del tiempo, se fue ampliando a otras formas de expresión. Cantata — Saltar a navegación, búsqueda Literalmente, la «cantata» es una pieza que se canta y se distingue de la pieza para ser tocada o «sonada» en acontecimientos católicos (la «sonata»). Desde la época barroca, la cantata es una composición para una o más voces. Cantata++ es un programa para realizar pruebas de modulos en software. Es creado por la empresa Ipl. Inicialmente, la cantata se utilizaba para piezas de música religiosa, pero a lo largo del tiempo, se fue ampliando a otras formas de expresión. What is a Cantata? The term 'cantata', invented in Italy in the 17th century, refers to a piece of music written for voice or voices and instruments. It applies broadly to works for solo voice, multiple soloists, vocal ensemble, and with instrumental accompaniment of keyboard or instrumental ensemble. It can be a single movement work or consist of multiple movements, and the text can be either sacred or secular. It tended to replace the older terms and forms of the motet and cantata (derived from the Italian word cantare meaning to sing) is a vocal composition with an instrumental accompaniment and often containing more than one movement. Historical context The term did not exist prior to the 16th century, when all A cantata (derived from the Italian word 'cantare' meaning 'to sing') is a vocal composition with an instrumental accompaniment and often containing more than one movement. Historical context.