



Bulletin de la Société américaine de viole

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*Louis de Caix d'Hervelois (ca.1677-1759). Dans le sillage de Marin Marais*

*La Rêveuse*

Florence Bolton, basse de viole and pardessus de viole, and Benjamin Perrot, baroque guitar and theorbo, with Serge Saitta, traverso and soprano recorder, Emily Audouin, basse de viole, Carsten Lohff, harpsichord.

Harmonia Mundi (HMM902352)

The French ensemble *La Rêveuse*, consisting of Florence Bolton and Benjamin Perrot at its core, has set itself apart by exploring repertory which has received little attention in recorded performance. The extensive oeuvre of Louis de Caix d'Hervelois (c.1677-1757) consisting of suites (or sometimes labeled "sonates") bass viol (1708, 1719, 1731, 1748, 1753) and five more collections of pieces for flute or pardessus de viole provides a repertory with much to discover.

This recording provides an all-too-brief sampling of his works. Florence Bolton performs three groups of selections for bass viol chosen from different collections and a suite for pardessus de viole from the collection of 1736. The flutist Serge Saitta contributes a suite for flute from the 1726 book based largely on the composer's transcriptions of his own viol works. In addition Benjamin contributes his own transcriptions, one for theorbo and one for guitar, of two of the composer's pieces.

Ms. Bolton's informative notes illuminates the composer's "real" career as a buyer and seller of real estate, a business which made him quite wealthy, eliminating the need to make a living as a musician or compete for a position at court, probably one of the reasons he is rarely mentioned in the musical reportage of the time. The musical requires a technical virtuosity derived in part from Italian influences coupled with spirit of the rococo and the wit and elegance which characterizes the era of Louis XV. The latter requires a nonchalance which conceals the difficulty of execution.

The performances are beyond praise. Ms. Bolton's exquisite playing of both bass viol and pardessus de viole superbly capture the spirit of this music, while the accompaniment featuring harpsichord, theorbo and a second viol add welcome variety to the texture.

Robert Green.