



Ensemble ornamente 99
KARSTEN ERIK OSE

Nederlands Historisch Dans- en Theaterensemble
MARIA ANGAD GAUR

“THE KING IS DANCING”

Music and dance at the court of the Sun King Louis XIV



A world-class luxury programme

with french baroque music,
original choreographies and historical costumes

Dr. Andreas Janotta ARTS MANAGEMENT





ornamente 99

Karsten Erik Ose

- | | | |
|---|---|------|
| 1 | D. Scarlatti: Introduzione alla Cantata "Pur nel sonno ..." | 2:37 |
| 2 | G. Keller: Sonata in G - Adagio | 1:00 |
| 3 | G. Keller: Sonata in B - Allegro | 1:56 |
| 4 | R. de Visée: Suite in A minor - Allemande grave | 3:13 |
| 5 | A. Caldara: Chiaccona | 5:47 |

Audio CD with excerpts (not f. sale)

www.ornamente99.com

Data & Video CD (mpeg format)

- | | | | |
|---|---------------------------------|------------------------|------|
| 1 | J.-B. Lully: Passacaille | (01_Passacaille.mpg) | 2:47 |
| 2 | J.-B. Lully: Entrée d'Apollon | (02_Apollon.mpg) | 3:09 |
| 3 | M. Marais: Les Folies d'Espagne | (03_Folies_part_1.mpg) | 3:12 |
| 4 | M. Marais: Les Folies d'Espagne | (04_Folies_part_2.mpg) | 1:28 |

Nederlands Historisch Dans- en Theaterensemble

Maria Angad Gaur

**Combined CD with audio
& video extracts**

1st half: Audio-CD

2nd half: CD-ROM with videos

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“THE KING IS DANCING“

Music and dance at the court of Sun King Louis XIV

With their luxury programme **ensemble ornamente 99** (directed by Karsten Erik Ose) and the **Nederlands Historisch Dans- en Theaterensemble** (lead by Maria Angad Gaur) provide captivating insight into the cultural life at the court of Louis XIV, where music and dance played major roles in the social and political course of events. In many stage productions at the royal court the king himself danced the central roles, for example the sun god Apollo which is why he is called the “Sun King” until today.

“This is dance on the highest level.“

Westdeutsche Allgemeine Zeitung 2007

“What a delightful coincidence of stylistic competence and playfulness.“

Die Rheinpfalz 2008

“The King is Dancing“ is a remarkable interdisciplinary programme and demonstrates how closely the french baroque music by Lully, Hotteterre, Marais etc. was linked to the period choreographies by Feuillet, Pécour and L’Abbée. Complemented by magnificent costumes after historic models from Atelier Mouseion (Netty van’t Hoff) the audience has the unique opportunity to experience the overwhelming opulence and cultural grandeur at the court in Versailles.



„THE KING IS DANCING“

Programme

Jean-Baptiste Lully (1632-1687)

Marche pour le cérémonie des Turcs
from *Le Bourgeois Gentilhomme* 1670

Jacques Cordier (ca. 1580-1655)

La Bocanne, courante (danse à quatre)
Choreography: anonymous 17th century

Jean-Baptiste Lully

Entrée à Deux, rondeau/menue – bourrée
from *Persée* 1682
Choreography: Louis Pécour (1651-1729)

Jean-Baptiste Lully

Gigue à Deux
from *Roland* 1685
Chor.: Raoul Auger Feuillet (ca. 1650-1709)

Pierre Danican Philidor (1681-1731)

Suite no. 5 in D minor, op. 1
Ouverture – Les Echos – Bourrée 1 & 2
(Tambourins)

Michel de la Barre (1675-1743)

Chaconne Galathée (danse à deux)
from *Acis et Galathée* 1686
Choreography: Anthoine L'Abbée (1660-1737)

Michel de la Barre

Canarie pour Deux Femmes
from *La Venetienne* 1705
Choreography: Louis Pécour

Jean-Baptiste Lully

Passacaille (danse à quatre)
from *Persée* 1682
Choreography: Louis Pécour

Jacques-Martin Hotteterre (1674-1763)

Sonate en Trio, op. 3, no. 2
Prélude – Courante – Grave – Gigue

Jean-Baptiste Lully /

Jean-Henri d'Anglebert (1629-1691)
Chaconne de Phaéton (solo)
from *Phaéton* 1683
Choreography: Louis Pécour

Jean-Baptiste Lully

Entrée d'Apollon
from *Le Triomphe de l'Amour* 1681
Choreography: Raoul Auger Feuillet

Pierre Danican Philidor

Suite no. 6 in G major, op. 1
Marche du Régiment de la Calote – Marche
en Rondeau – Gigue – Air – Passepied 1 & 2

Jean-Baptiste Lully

Passacaille d'Armide (danse à trois)
from *Armide* 1686
Choreography: Anthoine L'Abbée



Marin Marais (1656-1728)

Sonate en Trio in G minor
Prélude – Fantaisie – Sarabande – Rondeau

André Destouches (1672-1749)

Sarabande d'Issé (danse à quatre)
from *Issé* 1697
Choreography: Louis Pécour

André Campra (1660-1744)

Loire Espagnole
(solo pour femme, solo pour homme)
from *L'Europe Galante* 1697
Choreography: Louis Pécour

André Campra

**Entrée Espagnole pour un homme
et une femme**
from *L'Europe Galante* 1697
Choreography: Louis Pécour

Jean-Baptiste Lully

Sarabande Espagnole pour homme
from *Le Bourgeois Gentilhomme* 1670,
Ballet des Nations
Choreography: Raoul Auger Feuillet

Marin Marais

Sonate en Trio in G minor
Plainte – Gigue – Gavotte – Menuet 1 & 2

Marin Marais

Les Folies d'Espagne
Choreography: R. Auger Feuillet / Louis Pécour



Music and dance at the court of the Sun King

The masters of music and ballet in Molière's "Le Bourgeois Gentilhomme" describe the political importance of the two art forms at the court of Louis XIV: "There is nothing so useful for the state as music and nothing more necessary than dance."

The cultural life was focussed on representation and also supported social networking in Versailles. The king was dancing himself and – as in politics – assumed a key role in the events on stage which were mostly centred around mythological and heroic themes.

Costumes and decorations were opulent and full of imagination. Talent and musicality were more decisive qualities for the casting of roles than being of noble descent. The Académie Royale de Danse, founded in the 17th century, transformed dance into a professional art form and had a tremendous influence on our modern ballet culture. The choreographies used were documented in detail since then and can be reconstructed today.

"The 'triad' of music, dance and historic costumes made this event wholly appreciable and comprehensible. (...) the baroque attitude towards life was expressed by the perfect harmony of dance movements in accordance with the typical baroque vocabulary of gestures. (...) Ensemble ornamente 99 accompanied the dancers with music from the treasures of court composer Lully (...) played vividly, meticulously and with drive in finely chiseled musical lines."

Die Rheinpfalz 2008

"These stylised stage productions (...) seem even more interesting today. And it works so well because the Dutch dance company is in perfect command of the typical aesthetics of the absolutist era."

Westdeutsche Allgemeine Zeitung 2007

Nederlands Historisch Dans- en Theaterensemble

Maria Angad Gaur – choreography and artistic direction

Netty van't Hoff, Atelier Mouseion – costumes

ornamente 99 (recorder, violin, flute, oboe, harpsichord, viola da gamba)

Karsten Erik Ose – musical direction



Since 1979 the **Nederlands Historisch Dans- en Theaterensemble** is the leading European ensemble in the field of historical dance. Under the artistic direction of specialist and choreographer Maria Angad Gaur and with classically trained dancers the ensemble performs regularly in the Netherlands and abroad. With previous projects the company was invited to Germany, France, Japan, Austria, Czech Republic and the Bach Festival Istanbul.

All dance programmes are prepared in close musical cooperation with professional baroque ensembles. Together with ornamente 99 and their joint project „The King is Dancing“ they were guests at the Philharmonie Essen, the Fruchthalle Kaiserslautern und at several theatres and concert halls in the Netherlands.



Maria Angad Gaur is the founder of the Nederlands Historisch Dans- en Theaterensemble. She studied classical ballet in Den Haag and worked as a ballet pedagogue in Den Haag, Delft and Nijmegen. After studies in France, Italy and the US she is considered a leading specialist in the area of historical dance. For the past 30 years, dancing herself, she and her company revived original choreographies from baroque times. She is a guest lecturer at the conservatories of Amsterdam and Den Haag and holds workshops and master classes throughout Europe.

Netty van't Hoff is the creator of the ornate baroque costumes and permanent designer for the Nederlands Historisch Dans- en Theaterensemble. She studied fashion design in Rotterdam and Paris and worked for numerous theatres in France and Belgium such as the costume studio of the Vlaamse Opera in Antwerp. For many years now she owns her own studio and museum Mouseion in Autoire (France) where she designs and manufactures historical theatre costumes, hosts exhibitions of her collections and holds regular workshops.





ornamente 99 is a young Early Music ensemble founded in 1999 by Karsten Erik Ose. The main focus are historically informed performances and recordings of European baroque music with woodwind and string instruments. The ensemble specialises in the rediscovery and virtuosic execution of baroque ornamentation, thus consciously contrasting the classical notion of a contained and simple elegance.

Several broadcasting corporations in Germany and Austria – the Westdeutscher Rundfunk, DeutschlandRadio, the Suedwest-funk and the Oesterreichischer Rundfunk – recorded their concerts. The Ensemble was invited to various renowned festivals such as the Rheingau Musikfestival, the Stockstaedter Musiktage, the Schlosskonzerte Herrenhausen, the Schweriner Musiksommer, the Haendelfestspiele in Halle and the Schlosskonzerte in Potsdam Sanssouci.

Karsten Erik Ose is an especially versatile representative of the younger generation of Early Music.

Apart from recorder playing he studied musicology, art history and German language and literature (in Cologne and Vienna) which he concluded with distinction. He regularly writes for various journals and magazines in the field of Early Music, for broadcasting corporations and record labels. In addition he teaches and works as a musicologist at the Early Music faculties of several universities.

In order to focus on recorder playing and historically informed performances of baroque chamber music he founded the ensemble ornamente 99 in 1999. Furthermore he is active as a soloist and presented his first CD at the label aeolus with Francesco Maria Veracini's "Sei Sonate per Flauto et Basso" – played on original instruments from the 17th and 18th centuries. His latest recording with works by Robert de Visée was released in spring 2009 by Christophorus Records.



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