Suite from the Ballet "Les Genies" (1736)

by

Mademoiselle Duval (? -1769)

Edited by Nan H. Washburn

Women's Philharmonic Advocacy
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The singer, harpsichordist and composer Mademoiselle Duval is conspicuously lacking any use of a first name and even a speculation as to her date of birth. We do know that she was a member of the Paris Opera from 1720-1760 and that from the dedication page of her ballet, the Prince of Carignan was her "Protecteur." Her Ballet Opera, *Les Genies* was performed nine times and seemed to have been favorably received. Duval evidently played the harpsichord in the orchestra throughout these performances which both surprised and delighted the audience. It is believed that she died in Paris in 1769. This group of dances was taken from *Les Genies*, a full-length work which contains both vocal and instrumental segments. For this edition, movements have been selected, more fully orchestrated and arranged into this instrumental "suite." The Suite begins with the standard "French" Overture with its majestic dotted rhythms answered by a quick allegro in triple meter. The Rondeau-Sarabande is the standard, sensuous Sarabande, which returns three times before coming to a close. The following "Air" has a predictable quick triple meter which, for variety, has been given solely to the strings. The "Ritournel" is not actually a dance and bears no resemblance to the "ritournells" of Lully's ballets which are in triple time. Instead, it is a short spirited instrumental work in 4/4 beginning with a tutti statement of a fugue-like theme which is played at some point by each of the three distinct and equal voices. (In the original ballet the ritournel is the instrumental introduction to first act after the prologue.) The suite ends with two contrasting Gavottes in which the composer explores a variety of instrumental textures by taking out the continuo at times to feature the treble voices of the flutes and violins. — Notes by Nan H. Washburn

Suite from the Ballet "Les Genies" was performed several times in the 1980s by the Bay Area Women's Philharmonic (later The Women's Philharmonic, based in San Francisco, CA, USA) who included it on their first commercial recording "Baroquen Treasures" directed by Maestro JoAnn Falletta in 1990. This performing edition is based on the one prepared by Nan H. Washburn (now the Music Director of the Michigan Philharmonic) for those performances. It has been engraved by Ronald Krentzman.

Instrumentation

2 Flutes

Violin 1
Violin 2
Viola

Bassoon/Cello/Bass

Cembalo (or Harp)

Duration ca. 10 minutes

Suite from “Les Genies”

Edited and arranged by Nan Washburn

MLL. DUVAL (1736)

I. Ovuerture

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II. Passacaille

III. Rondeau – Sarabande

IV. Air pour les Plasirs

V. Ritournel

(𝅗𝅥 = 108)
1
Flute
2
(𝅗𝅥 = 108)
Violin I
Violin II
Viola
Bassoon
Violoncello
Bass
Cembalo
(or Harp)
f

A
9
1
Fl.
2
A
Vln. I
Vln. II
Vla.
Bsn.
Vlc.
Bass
Cemb.

VI. Gavotte I and II

GAVOTTE I

(𝅗𝅥 = 72–76)

1
Flute
2

GAVOTTE I

(𝅗𝅥 = 72–76)

Violin I
Violin II
Viola
Bassoon
Violoncello
Bass
Cembalo
(or Harp)

Solo

5

1
Fl.
2

Vln. I
Vln. II
Vla.
Bsn.
Vlc.
Bass
Cemb.