

95027

BRILLIANT
CLASSICS

Robert de Visée

La musique de la chambre du Roi

VOLUME 3

Manuel Staropoli · Lorenzo Cavasanti · Massimo Marchese
Cristiano Contadin · Manuel Tomadin

ROBERT DE VISÉE (1655-1733)

La musique de la chambre du Roi Vol.3

CD1 59'55

1. Allemande in E minor (1716) for recorder, harpsichord, theorbo, viola da gamba 2'55

Suite in G from "Livres de Guittarre dedie Au Roy" (1682) for recorder, harpsichord, theorbo and viola da gamba

2. I. Allemande 2'45
3. II. Courante 1'18
4. III. Sarabande 1'34

Suite in G minor from "Pieces de Theorbe et de Luth" (1716) for Baroque flute, theorbo and viola da gamba

5. I. Allemande grave 2'55
6. II. Courante 1'11
7. III. Sarabande 2'01
8. IV. Gigue gaye 1'25
9. V. Menuet 0'53

Suite in C minor from "Pieces de Theorbe et de Luth" (1716) for 2 recorders

10. I. Allemande grave 2'54
11. II. Courante 1'02
12. III. Sarabande 1'53
13. IV. Gigue 1'14
14. V. Gavotte 0'46
15. VI. Gavotte Rondeau 1'04

Suite in G minor from "Livres de Guittarre dedie Au Roy" (1682) for harpsichord

16. I. Tombeau de Mr. Francisque Corbet 4'08

17. II. Courante 1'30
18. III. Sarabande en Rondeau 2'00
19. IV. Gavotte 0'55

Suite in D minor (1682 - 1716) for recorder, bass recorder, harpsichord, theorbo and viola da gamba

20. I. Allemande (1682) 2'42
21. II. Courante (1716) 1'07
22. III. Gavotte (1682) 0'49

Suite in D from "Pieces de Theorbe et de Luth" (1716) for recorder, harpsichord and viola da gamba

23. I. Courante 1'05
24. II. Gigue 1'25

25. I. Gigue in F (1682) for recorder, bass recorder, harpsichord, theorbo and viola da gamba 0'45

Suite in A minor from "Pieces de Theorbe et de Luth" (1716) for recorder, harpsichord, theorbo and viola da gamba

26. I. Allemande grave 3'27
27. II. Allemande grave 3'14
28. III. Sarabande 1'31
29. IV. Gigue 0'55
30. V. Gavotte 0'50

Suite in G minor from "Livres de Guittarre dedie Au Roy" (1682) for recorder and harpsichord

31. I. Allemande 2'32
32. II. Courante 1'20

33. III. Sarabande 1'28
34. IV. Gigue 1'27

CD2 58'32

Suite in G minor from "Livres de pieces pour la Guittarre dedie Au Roy" (1686) for recorder, harpsichord, theorbo and viola da gamba

1. I. Allemande 2'13
2. II. Sarabande 1'04
3. III. Gigue 0'52
4. IV. Sarabande 1'01
5. V. Menuet 0'54

Suite in D from "Livres de pieces pour la Guittarre dedie Au Roy" (1686) for Baroque flute, harpsichord, theorbo and viola da gamba

6. I. Allemande 2'21
7. II. Courante 1'11
8. III. Gigue 1'15
9. IV. Sarabande 1 2'32
10. V. Sarabande 2 1'52
11. VI. Gavotte 0'40

Suite in D minor da "Livres de pieces pour la Guittarre dedie Au Roy" (1686) for solo recorder

12. I. Prelude 0'34
13. II. Allemande 2'28
14. III. Courante 0'56
15. IV. Sarabande 1'40
16. V. Gigue 1'04
17. VI. Gavotte 0'46
18. VII. Bourrée 0'33
19. VIII. Menuet 0'57

Suite in C minor/major (1716 – 1682) for recorder, bass recorder, harpsichord and viola da gamba

20. I. Allemande grave 4'06
21. II. Allemande grave 3'32
22. III. Courante 1'00
23. I. V. Sarabande 1682 2'45
24. V. Gigue 1'13

Suite in A minor from "Livres de Guittarre dedie Au Roy" (1682) for recorder and theorbo

25. I. Allemande 3.28
26. II. Courante 1'20
27. III. Menuet en rondeau 0'50

Suite in G minor from "Pieces de Theorbe et de Luth" (1716) for recorder, bass recorder, harpsichord and theorbo

28. I. Allemande gaye 3'18
29. II. Courante 1'26
30. III. Sarabande 2'28
31. IV. Gavotte 0'42
32. V. Pastoralle 0'57

Suite in A minor from "Livres de pieces pour la Guittarre dedie Au Roy" (1686) for recorder, harpsichord, viola da gamba

33. I. Prelude 0'38
34. II. Allemande 2'37
35. III. Sarabande 1'37
36. IV. Gigue 0'54

Manuel Staropoli recorders and Baroque flute • Lorenzo Cavasanti recorders
Massimo Marchese theorbo
Cristiano Contadin viola da gamba
Manuel Tomadin harpsichord

ROBERT DE VISÉE

Musique à la cour du Versailles

We know little about de Visée's life, and even the dates of his birth and death (c. 1655 – 1732/3) are far from certain. He may have studied under Francesco Corbetta, and apart from playing the guitar, the lute, the theorbo and the viola da gamba, he was also a singer and composer. A document dating back to 1680 describes him as a “*Célèbre jouer de Théorbe*”, likened to musicians of the calibre of Mouton, Chambonnière, Couperin and Sainte Colombe. He was appointed Louis XIV's chamber musician, and at the royal court continued to occupy positions of prestige through to 1719, when he was formally nominated King Louis XV's guitar master, which largely involved playing the guitar for the King as he retired to bed in the evening.

Various manuscripts and printed editions of de Visée's works have come down to us. This CD comprises his complete works for “*Dessus e Basse*”, in other words the “*Pieces de Théorbe et de Luth mises en partition, dessus et basse*” that were published in Paris in 1716. While a number of these pieces feature in the two earlier recordings, we have enriched this CD with the Suites that appeared in the appendix of the earlier printed editions: *Livre de Guitarre* (1682) and *Livre de Pièces pour la Guitare* (1686). In view of the fact that these suites constitute an initial group of pieces that de Visée himself transcribed for chamber ensemble, they comprise some interesting versions of certain suites that also featured in the later definitive edition of 1716.

Our choice of instruments for the current recording allows for all possible ensembles, alternating recorders of all sizes and pitches, from the Soprano to the Bass (also used as a Basso Continuo), with a varied continuo consisting of harpsichord, theorbo and viola da gamba. In keeping with 17th century practice, these instruments could all be used for solo performance when necessary in one or more of the movements of the suite. Another interesting aspect of this recording is the version for Solo Flute of a whole suite, which was something many composers of the period suggested for their works: J. B. Boismortier, for instance, as well as M. de La Barre.

Moreover, there is also a suite for two recorders, which was also typical of coeval transcriptions in which the basso continuo was replaced by a recorder in the same pitch as the solo instrument. Here again, the pitch of the recorder respects that of the original work. The extension of the *dessus* is distinctly central for the use of wind instruments, which makes it well suited for the flute in all the suites, but also feasible without transposition for the entire family of recorders, which was one of the most popular wind instruments of the baroque period.

De Visée did not specify any particular instrument for the *dessus* in his “*Pièces de Théorbe et de Luth mises en partition, dessus et basse*”, though he did suggest the harpsichord, the viola da gamba and the violin in the *Avvertissement*. Clearly this gives performers a certain degree of freedom in the choice of the solo instrument. An important period source was Jacques Martin Hotteterre's “*Premier Livre de Pièces pour la Flûte Traversière*” published in Paris in 1708. Known as le Romain, the composer provides us with insight into what was evidently common practice at the time: [...] “*Although these Pièces were composed for the flute, they are also well suited to all the instruments that play the ‘Dessus’, such as the recorder, the oboe, the violin, the viola da gamba, etc*” [...]

Many of these pieces also appeared in earlier versions for the theorbo or for the guitar, though the printed editions we examined comprised no tablature, and provided two separate staves for the bass and the *dessus*. This may be due to the fact that the use of tablature was already on the wane, as de Visée himself mentions in his *Avvertissement*.

The theorbo used for this recording resembles that of Robert de Visée: 14 strings, of which six on the fretwork and eight extended bass strings known as *bourdons* on the long neck.

The main feature of the instrument is what is known as its ‘re-entrant’ tuning, which consisted in keeping the first two strings an octave lower. This allowed the musician to play resonant narrow harmonies and to achieve the “*campanella*” effects that were well-suited to the virtuoso style.

© Manuel Staropoli & Massimo Marchese

Translation: Kate Singleton

Manuel Staropoli

Manuel Staropoli graduated in Recorder at the “G. Tartini” Conservatoire in Trieste where he studied under S. Casaccia, and in Baroque Flute at the “G. Verdi” Conservatoire in Turin under the aegis of F. Odling. Next came seminars and master classes with musicians such as Kees Boeke, Walter Van Hauwe and Barthold Kuijken. He has also worked with flautists and other musicians of international acclaim such as Dorothee Oberlinger, Maurice Steger, Gudrun Heyens, Dan Laurin, Pamela Thorby and Christophe Rousset. Moreover, he also studied the Baroque Oboe with G. Caviglia and P. Faldi.



Staropoli has performed as a soloist with various chamber and orchestral ensembles in over 600 concerts in Italy and abroad, taking part in important international concert cycles and festivals (Festival van Vlaanderen; Teatro alla Scala in Milan, etc.), and as a guest of the Italian Institute of Culture in various foreign countries (London, Hamburg, Wolfsburg, Madrid, Bratislava). He plays as a soloist with the Accademia del Ricercare, and also performs with ensembles such as I Sonatori della Gioiosa Marca, the Orchestra Montis Regalis, Collegium Pro Musica, Orchestra Barocca and the Orchestra Sinfonica LaVerdi. As a flautist and composer he has taken part in the recordings of all the CDs of the Heavy Metal Band Rhapsody of Fire, distributed throughout the world. He has also recorded for the Sony, Stradivarius, Tactus, Amadeus, Brilliant Classics and Dynamic labels. His recordings of the “Vivaldi Trio Sonatas” and “R. de Visée, La Musique de la Chambre du Roy – vol. 1” were awarded 5 star ratings by the magazine Diapason, and his recording of “Il Flauto Veneziano” for Sony, in collaboration with Dorothee Oberlinger, won the Diapason D’or. Forthcoming releases include the third and fourth volumes of the complete suites of R. de Visée for Brilliant.

He has contributed to the magazines specialized in early music *Orfeo* and *CD Classics*, and since 2007 has written the feature “Flauto Dolce & Dintorni” for

the quarterly review *Flauto FaLaUt*. He has held recorder and flute master classes and seminars with a special focus on the interpretation of early music at the “Musikhochschule” in Mannheim and Duisberg-Essen (Germany), at the Royal Academy of Music in London, at the Muzička akademija in Zagreb (Croatia), the “Béla-Bartók” University in Miskoc (Hungary) and the at the “Musikschule” in St Georgen im Attergau at Salzburg, in Austria. Since 2005 he has directed the “Corso Internazionale di Musica Antica” at Romano Canavese, near Turin, a centre for excellence in early music. He has taught at the “A. Steffani” Conservatoire in Castelfranco Veneto and the “A. Pedrollo” Conservatoire in Vicenza, and today works regularly with the “Niccolò Paganini” Conservatoire in Genoa as well as the “N. Piccinni” Conservatoire in Bari.

Massimo Marchese

Born in Savona, at an early age Massimo Marchese began studying the lute with Jakob Lindberg. As well as graduating the Royal College of Music in London, he took a BA in Music at the Istituto Superiore di Studi Musicali “F. Vittadini” in Pavia. He then specialized with Paul O’Dette and attended seminars held by Nigel North and Hopkinson Smith. Since 1980 he has pursued a career as a soloist and continuo player in various ensembles. He has performed in recitals with singers such as Nigel Rogers, Lisa Serafini, Patrizia Vaccari, Patrizia Pace, Pietro Spagnoli, Laura Catrani, Furio Zanasi and with numerous musicians, including Jacob Lindberg, Danilo Costantini, Gaetano Nasillo, Enrico Gatti, Lorenzo Girodo and Flavio Emilio Scogna. He has played in Italian cities such as Milan, Turin, Bologna, Parma, Genoa, Siracusa, Cagliari, etc. and in many European countries including France, Switzerland, Spain,



Bulgaria, Finland, Scotland, England, Holland; moreover, his concert engagements have also taken him to China and South America. He has also taken part in important musical events such as *Oude Muziek* – Lute Festival in Utrecht, *Settembre Musica*, *Piemonte in Musica*, *Settimane musicali* in Sofia, *Festival Internazionale delle Arti Barocche* in Siracusa, *Tenerife Festival of Sacred Music* and at the Centre National de la Recherche Scientifique, Paris - Université de Paris IV, Sorbonne.

He has taken part in various radio broadcasts for RAI (Radio 2, Radio 3 – Piazza Verdi and Radio 3 Suite – La Stanza della Musica) and for Bulgarian National Radio. He has recorded with RCA, Bongiovanni, Stradivarius, Tactus, Solstice, Concerto, Brilliant, Calliope and Centaur Records.

He was a member of the “Dodekachordon – lute orchestra” group directed by Jakob Lindberg.

Involved in the study of various teaching methods such as Orff and Goitre, for years he has been involved in training courses for school music teachers. He was president of S.I.E.M. (Società Italiana per l’Educazione Musicale) in Alessandria from 1993 to 2000, taking part in the “Landeskongress Schulmusik” of 1997 in Stuttgart. He is also involved in research, presenting papers at numerous congresses. He has been artistic director and consultant for a number of music festivals.

In 2004 he founded C.I.M.A.AI (Centro Italiano di Musica Antica di Alessandria), organizing and directing the Festival Europeo di Musica Antica – Piemonte Orientale.

He has taught the lute at the international summer courses in early music in Prato and Ravello, as well as acting as Ottavio Dantone’s assistant in the course for ensemble music at the Corsi Internazionali di Pamparato.

From 1993 to 1996 he taught at and directed the Accademia di Musica Antica in San Giovannino in Alessandria. Moreover, he taught the lute at the Department of Early Music of the “Vivaldi” Conservatoire in Alessandria, and has worked with the “Lorenzo Perosi” Conservatoire in Campobasso.

Manuel Tomadin

Manuel Tomadin is probably the most widely acclaimed Italian organist of his generation. He graduated in Piano, and in Organ and Organ composition, Harpsichord (Cum Laude), and took a first class degree in Harpsichord.

He has taught organ, organ composition and harpsichord at the Conservatoires of Lucca, Piacenza, Monopoli, Ceglie Messapica and Venice, and currently teaches organ at the Istituto Pareggiato C. Monteverdi in Cremona. He is particularly interested in the practical aspects of the performance of Renaissance and Baroque music, studying both the treatises and the instruments of the period.

Ferruccio Bartoletti and Andrea Marcon were of great importance for his own musical education, which he furthered between 2001 and 2003 with studies under Jean Claude Zehnder at the Schola Cantorum Basiliensis in Switzerland.

As a soloist, accompanist and member of various ensembles, he is involved in an intense concert schedule in Italy and elsewhere in Europe. He has recorded with labels such as Brilliant, Bongiovanni, Tactus, Fugatto, Bottega Discantica, Toondrama, Centaur Records, Stradivarius and Dynamic, often playing the historic organs of Friuli Venezia Giulia (northeast Italy). His Bruhns-Hasse, Kneller-Leyding-Geist recordings received 5 Diapason ratings by the French magazine Diapason. Artistic director of the Festival Organistico Internazionale Friulano “G.B. Candotti” and of the Festival “A. Vivaldi di Trieste”, he is organist at the Evangelic Lutheran Church in Trieste, and teaches at the Staatliche Hochschule für Musik and darstellende Kunst in Mannheim.

He has won 4 Italian and 6 international organ competitions, including first prize at Füssen – Breitenwang – Mittenwald (Germany), second prize (the first was not awarded) at the Paul Hofhaimer competition in Innsbruck in 2004 and 2010, and first prize at the Schnitger Organ Competition in Alkmaar, Holland, in 2011, which earned him the title of ECHO European Organist of the Year in 2012.



Cristiano Contadin

Italian viola da gamba player Cristiano Contadin graduated in Piano with M. Somenzi and in Viola da gamba with P. Biordi.

As a soloist and ensemble player he has worked in Italy and abroad with ensembles such as I Barocchisti, La Venexiana, Accademia Bizantina, Il Giardino Armonico, Ensemble Elyma, Accademia Strumentale Italiana, Capella della Pietà dei Turchini, Arpeggiata, L'Arte dell'Arco, Orchestra Filarmonica della Scala in Milan, Orchestra sinfonica "G. Verdi" in Milan, Orchestra Teatro Comunale in Bologna.

Contadin's playing has met with widespread acclaim in Italy and in other countries (Diapason Goldberg, Schallplatte der Musik, CD Classica, Fanfare). He has recorded for Winter & Winter, Universal (Deutsche Grammophon), Sony, EMI Classic, Artè, Brilliant Classics, Glossa, K617, Stradivarius, Bongiovanni, Naxos, RAI, Radio France, Channel 2 Poland, RTBF, WDR. His 2006 recording *Full of Colour* (Winter & Winter) with the early music group Il Suonar Parlante won prestigious awards such as the Diapason d'Or, Choc du Monde de la Musique and Preis des Deutches Schallplatten. Together with Marco Scavazza, his exploration of Renaissance music and the *cantar alla viola* technique was released by Elucevanlestelle Records in 2012 under the title *Cantar Bastardo*.

With the Quartetto Italiano di Viole da Gamba and more recently with Il Suonar Parlante ensemble, Contadin focuses on a repertoire that comprises early as well as modern viol consort/solo music, including works specially written for the ensemble by famous jazz artists and composers such as K. Wheeler, Uri Caine, Don Byron, V. Moretto, M. Stockhausen, F. Hoch, Bartholomé and L. Garau.

In addition to his activity as performer, he also edited the Italian translation of Ian Woodfield's *The Early History of the Viol* for EDT – Turin; moreover, he is currently co-ordinator of the Viola da gamba catalogue "La voce dell'Ambasciatore" for the Italian publishing house Musedita.



He teaches viola da gamba at the "B.Marcello" Conservatoire in Venice, as well as working with the "V. Bellini" Conservatoire in Palermo and the "S.Giacomantonio" Conservatoire in Cosenza. For the last four years he has taught viol at the Academy of Music and Music Communication in Esbjerg, Denmark.

He plays an anonymous Italian bass viol of the 18th century.

OPERA PRIMA, the new musical ensemble led by Contadin, ranges from small groups to the viol consort and the orchestra. Founded as a way of making music among friends, it involves musicians largely but not exclusively devoted to the baroque repertoire whose aim is to enjoy playing together.

Lorenzo Cavasanti

Lorenzo Cavasanti studied with Frans Brüggen, Kees Boeke, Walter van Hauwe and Marijke Miessen, graduating in Recorder and Flute in Milan under Pedro Memelsdorff and Ezequiel Maria Recondo.

A founding member of Tripla Concordia, Cavasanti has made an international name for himself for his mastery of style, playing as a soloist in various ensembles and orchestras, including Zefiro, I Sonatori della Gioiosa Marca, Holland Baroque, Mozarteumorchester Salzburg, Accademia del Ricerare, Le Concert des Nations, Camerata Artemisia, Europa Galante, Accademia Bizantina, Janas Ensemble, Orchestra Teatro alla Scala in Milan, Symphonieorchester des Bayerischen Rundfunks, Muenchener Bach Orchester, Hofkapelle München and Ensemble 1700 Köln.

He has performed in leading venues and festivals, including the Konzerthaus in Vienna and at the BBC Proms in the Royal Albert Hall in London in 2000. Since then he has been a regular guest at the foremost European music festivals, playing as a soloist at the Cité de la Musique in Paris, at the Mozarteum in Salzburg



(Mozartwoche), at the Concertgebouw in Amsterdam, at the Gran Teatre de Liceu in Barcelona, at the Teatro alla Scala in Milan, at the Prinzregententheater in Munich and at the Tonhalle in Zurich.

He has recorded widely for labels such as Arcana, Sony Classical, Virgin EMI, Stradivarius, Brilliant Classics, Marc Aurel and Dynamic. His recording with Tripla Concordia of the Bach and Telemann Sonatas (recorder and flute) for the Spanish label Cantus (acclaimed as “R” by Repertoire, and “Magistral” by The Record Geijutsu, Japan) was universally praised for the exceptional quality of the sound and for the “perfect technique” (Alte Musik Aktuell). Together with the violinist and conductor Fabio Biondi and the oboist Alfredo Bernardini, his recording of the Telemann Trio Sonatas was hailed as CD of the year by Audio Review, with a 10 rating by both Repertoire and Classica. The two CDs released by Virgin Classics in which he is the soloist with the Europa Galante ensemble won the Diapason d’Or and Gramophone Editor’s Choice. His most recent recording for Arcana (Outhere) of the Vivaldi Sonatas was nominated CD of the Month by Amadeus, Italy’s foremost music magazine, and won 5 Stars and 5 Diapason ratings by the magazines Musica and Diapason.

Lorenzo Cavasanti holds numerous master classes in important musical institutions and universities. He has taught at the Conservatorio della Svizzera Italiana, and since 2007 has been professor at the Istituto di Alto Perfezionamento “Conservatorio di Musica Claudio Monteverdi” in Bolzano. He is guest professor at the Universität Mozarteum Salzburg, at the Universität für Musik und darstellende Kunst in Vienna, at the Royal College of Music in London and Stockholm, and at the Escola Superior de Música de Catalunya (ESMUC) in Barcelona.

INSTRUMENTS

Manuel Staropoli

Descant recorder after Thomas Boekhout (1666–1715), copy after Thomas Prescott Hz La=415

Descant recorder after Peter Bressan (1663–1731), copy after Luca De Paolis Hz La=415

Alto recorder after Peter Bressan (1663–1731), copy after Hans Schimmel Hz La=415

Alto recorder after Johannes Maria Anciuti (1663–1731), copy after Pietro Sopranzi Hz La=415

Alto recorder after Peter Bressan (1663–1731), copy after Thomas Prescott Hz La=392

Voice Flute after Peter Bressan (1663–1731), copy after Luca De Paolis Hz La=415

Tenor recorder after Peter Bressan (1663–1731), copy after Pietro Sopranzi Hz La=415

Bass Recorder after Rottenburgh (1672–1756) , copy made by Yamaha

Baroque flute after Jacob Denner (1681–1735) copy after Philippe Allain-Dupré Hz La=415

Flautino after Benjamin Hallett (before 1760), copy after Luca De Paolis Hz La=415

Lorenzo Cavasanti

French alto Recorder at 392hz by Frederick Morgan, Daylesford, after Ch. Bizet, Paris XVIII century.

Bass Recorder by Luca de Paolis, L’ Aquila, after P.I. Bressan, London (1663-1731)

Massimo Marchese

Theorbo after Mattheus Buechenberg (d.1628), copy made by Stephen Gottlieb

Cristiano Contadin

Viola da Gamba italiana di autore anonimo prima metà del ‘700

Manuel Tomadin

Harpsichord by Flavio Dellepiane, Campomorone (Ge), after I. Couchet, Antwerp, 1664

Also available on Brilliant Classics



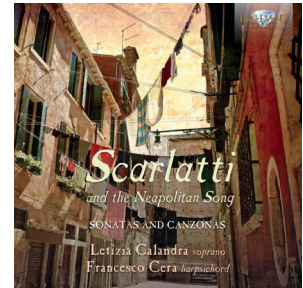
Manfredini: Complete String Quartets
94786 1CD



Mancini: 12 Recorder Concertos
94324 2CD



Boccherini: String Quintets Op.29, volume X
94961 2CD



Scarlatti and the Neapolitan Song: Canzonas and Sonatas
94488 1CD

Recording: October 2014, Casa Cavasanti, Genova, Italy
Pitch: A = 415 Hz and A = 392 Hz (Suite for 2 recorders)
Producer and engineer: Giovanni Caruso
Editing: Manuel Staropoli, Massimo Marchese
Cover image: Réunion de musiciens (1688), by François Puget
© & © 2015 Brilliant Classics