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DIÉUPART

Six Sonatas for a Flute
with a Thorough Bass
(London 1717)

Isabel Favilla *recorder*
Roberto Alonso Álvarez *violoncello*
Giulio Quirici *theorbo*
João Rival *harpsichord*



Charles (François) Dieupart (fl. 1701 – ca. 1740)

Six Sonatas for a Flute and a Thorough Bass (London 1717)

Sonata I in G major

1	Preludio, largo	1'31
2	Allemanda, vivace	2'09
3	Sarabanda, largo	2'15
4	Menuetto, primo – Menuetto secondo	2'06
5	Giga, allegro	1'06

Sonata IV in B-flat major

6	Largo	0'46
7	Allegro	1'23
8	Poco largo	1'43
9	Vivace	0'32
10	Adagio	0'41
11	Allegro	0'40
12	Grave	0'21
13	Giga, allegro	1'01

Sonata VI in F major

14	Preludio, largo	2'04
15	Presto	2'07
16	Grave	1'25
17	Allegro	1'53

Sonata V in G minor

18	Preludio, largo	1'22
19	Vivace	0'30
20	Grave	0'42
21	Presto	1'52
22	Largo	1'50
23	Giga, allegro	1'19

Sonata III in E minor

24	Preludio, largo	3'25
25	Vivace	1'06
26	Largo	2'11
27	Allegro	1'11
28	Grave	0'38
29	Giga, allegro	1'03

Sonata II in A minor

30	Preludio, largo	2'42
31	Vivace e affetuoso	0'43
32	Grave	0'27
33	Allegro	1'03
34	Sarabanda, largo	2'12
35	Vivace	0'58
36	Adagio	0'50
37	Giga, allegro	2'28

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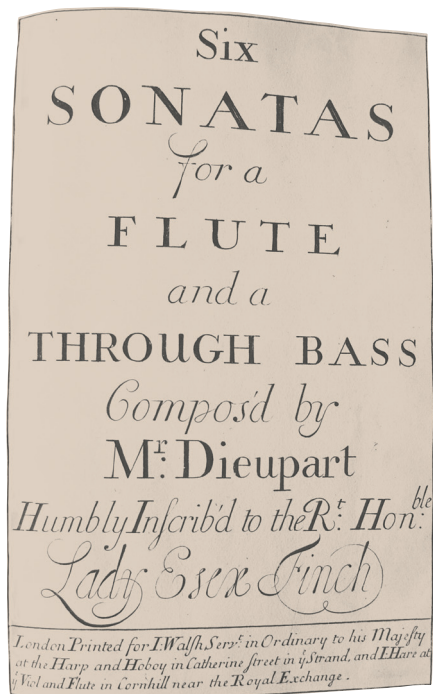
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Charles (François) Dieupart (fl. 1701 - ca. 1740)
Six Sonatas for Alto Recorder and Basso Continuo

Dieupart's origins are obscure. He was probably related to the woodwind player Nicolas Dieupart, who served in the ensemble called *Cromornes et trompettes marines* in the Grande Ecurie at the French Court between 1668 and his death in 1700, and who was described in accounts and contracts as *flûte et cromorne du roi*. *Cromorne* seems to have been an early term for the Baroque oboe; in France at that time *flûte* still meant the recorder.

Even the first name of our Dieupart remains uncertain. Sir John Hawkins, whose *A General History of the Science and Practice of Music* (1776) forms the main source of information about his life, calls him Charles. But he signed a letter in French "F. Dieupart," and a notarized document dated 1714 refers to him as François Dieupart, living in the parish of St. James Westminster, London.

The advertisement for a concert of his own music in 1724 describes him



as "Capt Dupar, Scholar to the late celebrated Signor Corelli, and late Musick Master to his present Highness the Prince of Orange." The present prince was William IV, general Stadtholder of the United Provinces, a mere 13 years old at the time, so it is hard to understand when Dieupart could have served him. A more likely candidate would have been the previous prince, Johan Willem Friso (1687–1711), who acceded to the title in 1702. Friso was the employer and patron of the famous woodwind player Johann Christian Schickhardt, who seems to have accompanied him on his military campaigns. Dieupart's self-styled title of "Captain" also suggests military experience.

Dieupart played both harpsichord and violin. If he had indeed been a student of Corelli's in Rome, that would have been before 1703, when he settled in England for life. We can trace him at first as a performer in London concerts, the "band" (small orchestra) of the Drury Lane Theatre, and the opera band at The Haymarket. After about 1712, according to Hawkins, he "betook himself wholly to teaching the harpsichord, and in the capacity of a master of that instrument, had admission into some of the best families in the kingdom." Hawkins added that Dieupart "grew negligent" towards the end of his life "and frequented concerts performed in ale-houses, in obscure parts of the town, and distinguished himself not more there, than he would have done in an assembly of the best judges, by his neat and elegant manner of playing the solos of Corelli." He died "far advanced in years, and in very necessitated circumstances, about the year 1740."

Dieupart famously published a set of harpsichord suites with Roger in Amsterdam in 1701. Roger simultaneously published the suites in a version for violin or recorder (voice flute in D or fourth flute in B \flat) and basso continuo. Johann Sebastian Bach copied the set, which has been claimed as an influence on his French Suites. Dieupart's suites have become well known among recorder players in modern times, having been performed and recorded numerous times. Less widely known is the set of *Six Sonatas for a Flute and a Through Bass* (that is, for alto recorder and basso continuo) by Dieupart issued by the celebrated London publishing firm of John Walsh and John

Hare in 1717. So little known are these sonatas, in fact, that the present CD seems to be the first commercial recording of any of them.

Dieupart's sonatas are dedicated to Lady Essex Finch (d. 1721), daughter of the prominent Tory politician Daniel Finch, 2nd Earl of Nottingham, and wife of Sir Roger Mostyn, Member of Parliament for Cheshire and Flint. Lady Essex undoubtedly belonged to "the best families in the kingdom" that Dieupart taught; she had her portrait painted by the celebrated court painter Sir Godfrey Kneller. She was almost certainly Dieupart's student and would have put up the money for the sonatas to be printed.

As we have seen, Dieupart was probably related to a recorder player at the French Court. In London in the first decade of the eighteenth century he accompanied such prominent recorder players of the day as John Banister II, John Loeillet, and James Paisible. For example, in a concert in 1703, Dieupart was the harpsichordist for a performance of a trio sonata by Corelli's student Gasparo Visconti with the composer and Paisible. In those days, composers did not write works just because they were inspired: they had some practical purpose in mind. Undoubtedly, Dieupart's sonatas were written for concert performance by one of the recorder players of his acquaintance, and he had a thorough knowledge of idiomatic writing for the instrument. The sonatas have the distinction of being, if not the first to have been written for the recorder by a French composer—that distinction goes to Anne Danican Philidor's delicate *sonate* published in 1712—at least the first set of such sonatas.

Even if Dieupart had not advertised himself as a "scholar" of Corelli's, his recorder sonatas betray the influence of the great Roman violinist and composer in the types of movements, the varied support of the bass, and an elegant simplicity. Some of his French heritage may be found in his preference for stepwise movement in the melody. Unique to him are the sometimes irregular phrasing and structure—wayward in comparison with, say, the Loeillets, writing around the same time—and the eruption of unexpected harmonies.

The sonatas have an unusually large number of movements, more like suites: five, eight, six, eight, six, and four movements, respectively. In the last sonata, the

composer was not getting tired, as we might suspect, because it contains by far the longest movement (VI/ii, Presto). The sonatas all have two movements in common: an opening prelude in C or 3/4 (Preludio Largo or just Largo) and a rollicking closing Giga (Allegro) in 6/8, once 12/8. Five of the sonatas include a Grave in 3/2, ranging from extremely short (IV/vii, 4 bars) through merely short (II/iii, III/v, 7 bars)—acting as interludes—to long (VI/iii, 23 bars, beginning like an aria with a descending bass and an ornamented held note in the recorder part, switching to close imitation).

Some of the fast movements are labelled dances: allemanda (I/ii), minuetto I and II (I/iv), and sarabanda (I/iii, II/v, including frequent ornaments). Others are dances in disguise: bourrée (II/vi, IV/vi), minuetto (IV/iv), passepied (II/iv, III/iv), and a cross between minuetto and sarabanda (V/v, with some three-bar phrases). These movement often have an English flavor, reminiscent of Purcell. Remarkably, the total of thirty-seven movements includes only two more that are truly slow: an Adagio featuring notable major-to-minor shifts and diminished seventh chords (II/vii) and another Adagio (IV/v) rather like the 3/2 Graves but with moving crotchets in the bass.

The other fast movements display considerable variety. A couple of the Vivaces (II/ii, III/ii) include some imitation; another Vivace (V/ii) begins with imitation of the head motive, then ranges freely. One Presto (V/iv) is based on trumpet fanfares in both recorder and bass, despite the minor key, mostly set out as a canon at the fifth below; then free passage work in which the bass participates. A long Allegro (IV/ii, 34 bars) has imitation throughout, not always exact. The most fully developed fast movement (VI/ii, 66 bars) contains several sections: eighteen bars based on the development of the opening two phrases; an Alberti-like figure in the bass against simple broken-chord figures in the recorder as well as passage work based on an earlier phrase; the return of the opening material in the home key with further working out; the return of the Alberti-like and broken-chord figures; and finally a great stream of passage work to create a climax.

In short, Dieupart's six sonatas are attractive and rewarding pieces for players and listeners alike. Let us hope that this CD will launch them into popularity.

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Isabel Favilla - recorder and artistic direction

Isabel Favilla obtained a master's degree in recorder at the Royal Conservatory of Brussels as a student of Bart Coen. In 2012 she earned a second degree on historical bassoons at the Royal Conservatory of The Hague.

She has been performing in various European and South American countries with ensembles such as Concerto

d'Amsterdam, La Sfera Armoniosa, Collegium Musicum Den Haag and Les Muffatti. She has performed under the direction of Fabio Bonizzoni, Alan Curtis, Peter van Heyghen, Marcel Ponsele and Ryo Terakado, among others. She can be heard in recordings by Il Complesso Barocco, Collegium Musicum Den Haag and Les Muffatti for the labels Deutsche Grammophon, ORF and Ramée.

Her recorder duo Schifanoia has been active in The Netherlands, Belgium and Brazil since 2009. The duo released its first CD in 2014, receiving enthusiastic reviews from the specialized press.

Isabel is co-founder of ensemble Radio Antiqua, which won prizes at the Göttingen Händel Competition (2014) and the International Van Wassenaer Concours (Utrecht Festival) 2016. Since 2013 Radio Antiqua has been a regular guest in many prestigious European festivals. In 2015 the ensemble released its first CD for Ambronay Editions (Harmonia Mundi). This recording has been very well received and both the ensemble and Isabel's performances have been highly appreciated.

Roberto Alonso Álvarez - violoncello

Born in Vigo (Galicia, Spain), he studied in this city and later in Salamanca with Prof. Aldo Mata. After obtaining his bachelor's diploma in violoncello, he established himself in The Hague, where he has specialized in historical performance practice. He received bachelor's and master's degrees under the direction of Prof. Lucia Swarts at the Royal Conservatory of The Hague. He also had lessons with Anner Bylsma, Jaap ter Linden and Gaetano Nasillo, among others. He has much experience as a soloist and continuo

player with ensembles such as Anima Eterna (Jos van Immerseel), Nederlandse Bachvereniging (Jos van Veldhoven), the Bach Orchestra of the Netherlands, Lutherse Bach Ensemble, Academia Montis Regalis (Federico Maria Sardelli) and Drottningholms Slottsteater Orkest (Stockholm).



He is a founding member of Les Esprits Animaux, with which he has recorded two CDs for Ambronay Editions, won the Van Wassenaer competition in 2016, and performed all across Europe and Japan. He also collaborates with the Scroll Ensemble, which specializes in early music improvisation, and is a founder of Silenzio Sonoro, an ensemble devoted to Southern European music for voice and continuo.

Giulio Quirici - theorbo

Giulio Quirici studied jazz guitar and Baroque lute at the Royal Conservatoire of The Hague. He has performed with period instrument orchestras such as Il Pomo d'Oro, Les Musiciens du Louvre, Ghislieri Choir & Consort, Vox Luminis, Holland Baroque, and La Sfera Armoniosa, and modern orchestras such as Nederlands Kamerorkest, Royal Concertgebouw Orchestra & Orquestra Filarmonica de Gran Canaria, Camerata RCO and Nationaal Jeugd Orkest. Giulio is artistic director of the chamber music group Lautenwerk, and is a member of Radio Antiqua, the ensemble winner of the Jury Prize and the Public Prize at the International Händel Festspiele Göttingen Competition, and Second Prize and Audience Prize at the International Van Wassenaer Competition Utrecht. He plays on theorbos by Jaume Bosser, purchased with the support of Foundation SEM.

João Rival - harpsichord

João Rival received his bachelor's degree in harpsichord from the State University of Rio de Janeiro (Brazil) where he studied with Marcelo Fagerlande. João extended his knowledge with well-known harpsichordists such as Elisabeth Joyé, Olivier Baumont, Nicolau de Figueiredo, Patrick Ayrton and Huguette Dreyfus.

He obtained bachelor's and master's degrees (2014) at The Hague's Royal Conservatory where he studied with Jacques Ogg. He focused his master's research on



French harpsichord transcriptions of orchestral works by Marais and Rameau.

In 2010 he joined L'académie baroque européenne d'Ambronay under the direction of Hervé Niquet. In May 2014, João had the great opportunity to perform Rameau's *Les Indes Galantes* in a co-production of The Royal Conservatory and the Orchestra of the 18th Century under the direction of Frans Brüggen. Also in the same year, he founded the ensemble Le concert d'Apollon, which specializes in French Baroque orchestral music. João is currently pursuing his PhD at the Orpheus Instituut Gent via Leiden University under the coaching of Jed Wentz and Graham Sadler.