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*Music for the  
Countess of  
Sandwich*

**Six Suites for Flûte du  
Voix and Harpsichord**

**Charles Dieupart**

**Ruth  
Wilkinson**

**Linda  
Kent**

# PREMIER RECORDING

A rare opportunity to experience the unusual, haunting colours of the "voice flute".

Includes two suites copied by J.S. Bach.

First release of the complete suites of Charles Dieupart.



Linda Kent

Ruth Wilkinson

Six Suites for Flûte du Voix and Harpsichord (1701) by Charles Dieupart

## *Music for the Countess of Sandwich*

**Suite 1** *A major* (13'35")  
**Suite 2** *D major* (10'10")  
**Suite 6** *f minor* (13'46")

**Suite 4** *e minor* (12'23")  
**Suite 3** *b minor* (12'44")  
**Suite 5** *F major* (14'19")

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Charles Dieupart was a French violinist, harpsichordist and composer who spent the last 40 years of his life in England. He was known as Charles to his contemporaries in England but there is some evidence from letters signed by Dieupart that he was known as Francois in his native France. He was active in the operatic world: we learn from Sir John Hawkins that he played the harpsichord in musical productions of M.A. Bononcini's *Trionfo di Camilla* at Drury Lane in 1706 and two years later in A. Scarlatti's *Pyrrhus and Demetrius* at the Haymarket. He is first mentioned in England as the composer of interlude music for Motteaux's *Britain's Happiness* and in the preface to this work Motteaux says that any success will owe not a little to Mr Dieupart, for his share in the contrivance of the entertainments and his supplying what recitative and other music was necessary.

It seems that these Drury Lane enterprises did not survive the popularity of Handel's Operas after 1711 and Dieupart's career went into general decline. There is uncertainty



about his final years. One story claimed that Dieupart was on the brink of going to the Indies to follow a surgeon who proposed using music as an anaesthetic for lithotomies. Hawkins gives us the following account:

*Dieupart 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. In the latter part of his life he grew negligent, and frequented concerts performed at 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 in advanced years, and in very necessitated circumstances.*

In 1701 Dieupart dedicated the six suites in this collection to Elizabeth, Countess of Sandwich, daughter of the Earl of Rochester. She went to France towards the end

of the 17th century for her health: it was possible that she became Dieupart's harpsichord pupil before returning to England.

Two versions of the Suites were published simultaneously in Amsterdam by Estienne

Roger: one for solo harpsichord and the other with separate parts for violin or flute with a continuo part for bass viol or theorbo and figured bass. It was not unusual at this time for works originally written for harpsichord to be performed on other suitable instruments: Francois Couperin's *Concerts Royaux* (1722), for example, were intended for ensemble performance, but were not published with separate instrumental parts. Roger's publication of the Dieupart Suites seems to have been the first publication with which the instrumental parts were issued separately.

In fine print at the beginning of the first four suites is an indication that, when played on the flute (i.e. recorder), the instrument chosen should be the flute de voix (voice flute) in transposition a minor third higher. Suite 1 in A states for example: *se doit jouer en C sol ut*



sur une flûte de voix;  
(when playing the suite  
on a voice flute it is to  
be played in C major).  
This instruction is easily  
executed if played in  
alto recorder fingering,  
thus not necessitating  
any transposition in the  
accompanying figured  
bass part. Another  
example of this practice  
is demonstrated in a  
Quintet in b minor  
by a member of the  
Loeillet family for  
two transverse flutes,  
two voice flutes and  
continuo: the voice flute  
parts are notated in d  
minor which sound in  
b minor if played with  
alto recorder fingering.

The remaining fifth  
and sixth suites may  
be played sur une flûte  
du quatre (a recorder  
in Bb, a fourth above  
the alto), or, as in this  
recording, in their solo  
harpsichord version.

While the

movements of earlier French  
harpsichord suites varied in the dances  
and the order in which they appeared,  
Dieupart's suites consistently open  
with an overture followed by the  
same dance movements in always  
the same order: each begins with an  
overture followed by an allemande,  
courante, sarabande the optional  
dances (minuet, passepied, gavotte)  
and gigue. Dieupart created within  
these strict forms music which is both  
original and surprising to the listener.  
Perhaps it is his imaginative, urbane  
and witty melodic and harmonic turns  
which attracted Johann Sebastian  
Bach to copy two of the suites for  
his personal library (A major and f  
minor). In fact, the opening of Bach's  
English Suite in A major is so closely  
aligned to material in Dieupart's  
first suite that it might be considered  
another of Bach's 'borrowings' from  
his contemporaries.

**R**uth Wilkinson has been  
involved in Early music  
performance as a recorder  
and viol player for many years in  
Australia. Her musical expertise is  
based on the performance of music  
from the 12th century to the 18th

century with two of Australia's most established early music ensembles, La Romanesca and Capella Corelli. With these ensembles she has toured throughout Australia, Europe and South East Asia and has made several recordings for Move Records. She has explored music of the 18th century with the Melbourne-based group, Elysium Ensemble and in the present recording of the suites of Charles Dieupart.

Her playing commitments are complemented by teaching recorder and viola da gamba at the University of Melbourne and as Director of Junior School music at St Michael's Grammar School.

She completed her music degree at the University of Queensland after which she began her professional career as a double bass player in the Queensland Symphony Orchestra. She later studied at the Schola Cantorum Basiliensis (Switzerland) on recorder with Hans-Martin Linde and viola da gamba with Jordi Savall. During her years in Switzerland she played violone with the Schola Cantorum baroque orchestra under the direction of Jaap Schroeder and continues to play this instrument

with many Australian baroque orchestras.

**L**inda Kent arrived in Melbourne in 1984 after completing a Bachelor of Music degree from the University of North Carolina as an organist. She received the degree of Master of Music from the University of Melbourne and has specialised in early music performance. Linda is a core member of the Elysium Ensemble and performs regularly with artists from Australia and Europe. She has participated in many Australian music festivals as soloist and associate artist and regularly records for broadcasts with the ABC. Her playing has been critically acclaimed for its sensitivity,



insight, and sense of style. Her teaching appointments in Australia have included the University of Melbourne, the Victorian College of the Arts, and La Trobe University.

*With thanks to Roger Wilkinson for translations from the French, John Stinson and especially Julie.*

***The voice flute is a recorder in D, a third below the treble or alto recorder. Its plaintive and haunting sound has much in common with the transverse flute so popular in the 18th century.***

Recorded at Move Records studio,  
Melbourne

Digital recording and post-production:  
Martin Wright

Digital editing: Vaughan McAlley

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on painting of Elizabeth, 3rd Countess of  
Sandwich by Michael Dahl

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## Six Suites for Flûte du Voix and Harpsichord **Charles Dieupart (c1667-c1740)**

### *Music for the Countess of Sandwich*

#### **Suite 1 in A Major (13'35")**

- 1 Overture:  
Gravement:Gay:Lentement 2'26"
- 2 Allemande 3'59"
- 3 Courante 1'57"
- 4 Sarabande 1'56"
- 5 Gavotte 0'46"
- 6 Menuet 0'48"
- 7 Gigue 1'32"

#### **Suite 2 in D Major (10'10")**

- 8 Overture 2'07"
- 9 Allemande 2'02"
- 10 Courante 1'14"
- 11 Sarabande 1'38"
- 12 Gavotte 0'47"
- 13 Passepied 0'58"
- 14 Gigue 1'14"

#### **Suite 6 in f minor (13'46")**

- 15 Overture:  
Gravement:Gay:Lentement 3'25"

- 16 Allemande 3'16"
- 17 Courante 1'39"
- 18 Sarabande 1'52"
- 19 Gavotte 0'45"
- 20 Menuet 1'28"
- 21 Gigue 1'17"

#### **Suite 4 in e minor (12'23")**

- 22 Overture 3'29"
- 23 Allemande 2'17"
- 24 Courante 1'09"
- 25 Sarabande 1'51"
- 26 Gavotte and Menuet 2'02"
- 27 Gigue 1'25"

#### **Suite 3 in b minor (12'44")**

- 28 Overture 2'31"
- 29 Allemande 2'23"
- 30 Courante 1'26"
- 31 Sarabande 1'39"
- 32 Gavotte 0'55"
- 33 Menuet Serieux 1'49"
- 34 Gigue 1'51"

#### **Suite 5 in F Major (14'19")**

- 35 Overture 3'37"
- 36 Allemande 2'55"
- 37 Courante 1'36"
- 38 Sarabande 1'57"
- 39 Gavotte 1'11"
- 40 Menuet en Rondeau 1'46"
- 41 Gigue 1'14"



# SIX SUITES DE CLAVESSIN

*Divisées en*  
*Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes,*  
*Menuets, Rondeaux & Giges*

*Composées & Mises en Concert*  
*Par*

**MONSIEUR DIEUPART**

*Pour un Violon & flûte avec une Basse*  
*de Viole & un Archilut*  
*Dédiées à*

**MADAME LA COMTESSE DE SANDWICH**

**A AMSTERDAM**  
*Chez ESTIENNE ROGER Marchand libraire*