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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.

Ruth 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.

Linda 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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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
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