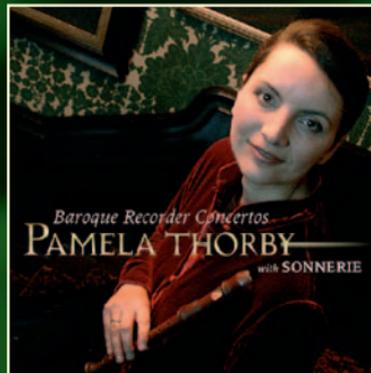


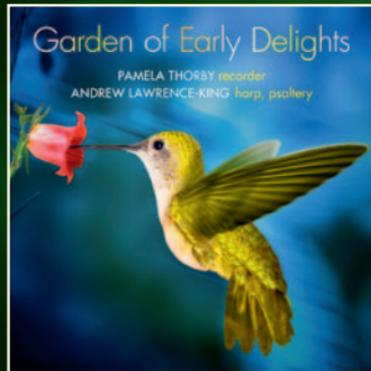
ALSO AVAILABLE BY PAMELA THORBY ON LINN RECORDS



Baroque Recorder Concertos  
CKD 217



Handel Recorder Sonatas  
CKD 223

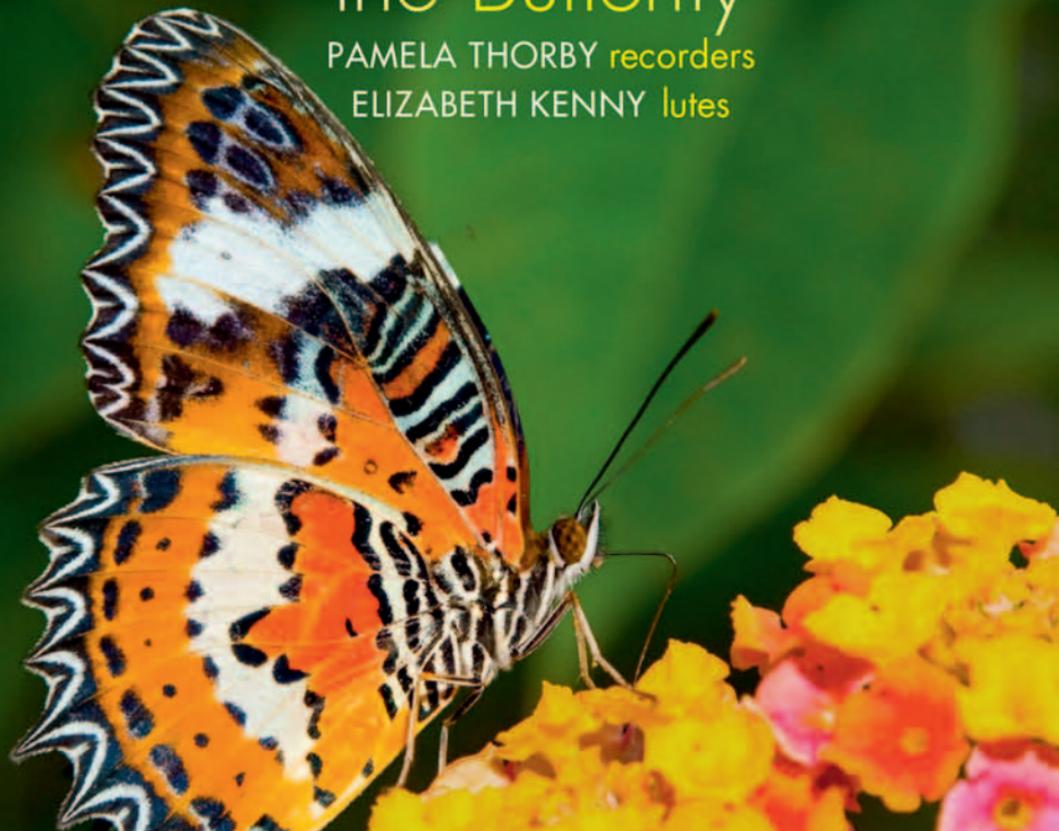


Garden of Early Delights  
CKD 291

CKD 341

# The Nightingale and the Butterfly

PAMELA THORBY recorders  
ELIZABETH KENNY lutes



# THE NIGHTINGALE AND THE BUTTERFLY

## **LOUIS CAIX D'HERVELOIS** (1680–1759)

### Deuxième Suite in G Major

1. Prélude *Tendrement*..... 1.35
  2. Allemande..... 2.22
  3. Musette..... 1.33
  4. Papillon *Vite*..... 1.40
  5. La Lionnoise *Gravement*..... 2.37
  6. La Fanatique *Vivement*..... 0.50
  7. Air *Tendre*..... 3.15
- 

## **ROBERT DE VISÉE** (c.1650–1725)

8. Passacaille (*ms Vaudry de Saizenay: late 17<sup>th</sup> century*)..... 2.41
- 

## **ANNE-DANICAN PHILIDOR** (1681–1728)

### 'Sonate pour la flûte à bec' in D minor

9. Lentement..... 2.44
  10. Fugue..... 1.22
  11. Courante..... 1.37
  12. Les notes égales et détachez..... 1.21
  13. Fugue..... 1.50
- 

## **CHARLES DIEUPART** (c.1667–c.1740)

### Suite No.1 in A Major 'pour une flûte de voix'

14. Ouverture..... 5.38
  15. Allemande..... 3.27
  16. Courante..... 1.30
  17. Sarabande..... 2.20
  18. Gavotte..... 0.43
  19. Menuet..... 0.57
  20. Gigue..... 1.51
- 

## **ROBERT DE VISÉE** (c.1650–1725)

### Suite in D minor (*ms Vaudry de Saizenay: late 17<sup>th</sup> century*)

21. Prélude..... 1.33
  22. Ouverture de la Grotte de Versailles..... 2.05
  23. Courante..... 1.51
  24. Sarabande..... 3.15
  25. Gigue..... 1.01
  26. Contredanse..... 1.27
- 

## **FRANÇOIS COUPERIN** (1668–1733)

27. Le Rossignol-en-amour *Lentement, et très tendrement, quoy que mesuré*..... 3.22  
(*Troisième Livre de pièces de clavecin Quatorzième Ordre*)
- 

## **CHARLES DIEUPART** (c.1667–c.1740)

### Suite No.6 in F minor 'pour une flûte du quatre'

28. Ouverture..... 4.24
  29. Allemande..... 2.36
  30. Courante..... 1.20
  31. Sarabande..... 2.37
  32. Gavotte..... 0.45
  33. Menuet..... 1.03
  34. Gigue..... 1.23
- 

## **FRANÇOIS COUPERIN** (1668–1733)

35. Le Rossignol Vainqueur *Très Légèrement*..... 2.00
36. Double du Rossignol..... 3.33  
(*Troisième Livre de pièces de clavecin Quatorzième Ordre*)

Recorded at **The National Centre for Early Music**, York, UK  
from March 22<sup>nd</sup>-24<sup>th</sup> 2009

Produced and engineered by **Philip Hobbs**

Post-production by **Julia Thomas, Finesplice, UK**

## THE NIGHTINGALE AND THE BUTTERFLY

PAMELA THORBY *recorders*

ELIZABETH KENNY *archlute, theorbo, baroque guitar*

The recorder's presence in French opera and theatre productions from Lully onwards - where it was often employed to fine effect in evoking a pastoral mood or symbolizing love, death and lamentation - is in stark contrast to the relatively small number of solo works for the instrument. However the surviving solo repertoire by French Baroque composers living in France and England is of high quality and possesses a special beauty.

The French maker Peter Bressan (or Pierre Jaillard, as he was baptized), a contemporary of the celebrated maker Jean Jacques Rippert, came to England in 1688 and swiftly became a famous and esteemed maker of flutes, recorders and oboes. Many of his instruments survive including nearly fifty exquisitely crafted recorders, amongst them a soprano fourth flute in B-flat and ten voice flutes in D. The flûte de voix, or voice flute (a tenor recorder in D), was so called because its range was that of the soprano voice and although it is not specifically mentioned in more than a handful of pieces, the number of surviving instruments from makers such as Bressan and Stanesby suggests that there was a considerable market for a wide range of recorders. Thus third, fourth, fifth and sixth flutes - A-flat, B-flat, C and D recorders - were in demand alongside the most commonly used alto in F.

Bressan was a friend of James (or Jacques) Paisible, a highly successful recorder player, oboist and composer who brought the new three-piece recorder design to England in 1673. The impact of Paisible and his French colleagues on wind playing in England was considerable. Uffenbach, the German collector,

amateur musician and traveller, praised Paisible as being a flautist “*without equal*”. Paisible went on to live in London for more than forty years during which time he maintained a long association with the royal household. In John Blow's *Venus and Adonis*, Venus (sung by Mary 'Moll' Davies, whose daughter by Charles II, Lady Mary Tudor, played the role of Cupid) sang her love duets to Adonis, whilst simultaneously intertwining her musical phrases with the recorder soloist, one James Paisible. Paisible married Mary Davies shortly after!

I can well imagine the impact those dashing French musicians would have made as they confidently displayed their abilities in their mother tongue. Their fluent and nuanced sound, the finesse of their *agréments* (ornaments) inflecting the mood, metre and structure of the music would have been a piquant addition to the melting pot of cosmopolitan London musical life.

© Pamela Thorby, 2010

I've always loved playing French music for its straight-to-the-heart singing melodies that seem to arise naturally from the physical makeup of the instrument or voices for which they are written. It's music to play by feel rather than by precept, which is why it's an entertaining paradox that it comes gift-wrapped in tightly-ordered treatises on everything from fingering to ornamentation. Dieupart's suites capture this peculiarly French blend of precision with abundant freedom. Published in Amsterdam, the title pages cover a range of options from harpsichord solo to violin to flute and for the accompaniment from viol or archlute. Well, actually the Amsterdam title page has *Violo* and *Archilut*, but the upper part too is designated “*Violon et flute*”, although it finds its most personal expression on one or the other. When you

apply the same logic to the bass you restore to the plucked instrument its complete role as both a melodic and harmonic support, sometimes more of one than the other, in the same way that the harpsichord in the solo version sometimes sings and sometimes riffs its own rhythmic accompaniment. And you can sneak some of the counterpoint from the harpsichord versions back in, especially when the recorder player has all the missing voices in her head, and asks for them like an imaginary friend to dialogue with...

I've also always enjoyed the story of Apollo and the nightingale, which goes something like this: Apollo challenged the lyrical bird to a contest. After many hours of the most heartfelt singing the bird's chest burst open and he died. Art 1, Nature 0. Art plus the nightingale Nature would equal Hotteterre's version of *Le Rossignol en amour*. Apollo's lyre here gives just the odd note on the guitar, calling a truce in the beauty wars. This sort of lightness around "Big Questions of Art and Beauty" is another reason to love this music, and is very handy for Caix d'Hervelois' *Papillon/Butterfly*. Soaring up with improbable but graceful and gracious velocity is something of a Thorby signature, to which one can only respond by closing one's eyes and reaching for something just a little bit higher. Then a bit higher still.

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**CHARLES DIEUPART's** influential and widely distributed *Six suites de clavecin*, dedicated to the Countess of Sandwich, were published a couple of years before his emigration to England. The first edition in 1701 for keyboard solo and the 1702 edition in which he specified before each suite the type of recorder that was to be used: voice flute in the first four and a fourth flute in the final two. Dieupart's ordering of dance movements (*ouverture, allemande, courante, sarabande, gavotte, menuet* and *gigue*) with the use of an overture to begin each suite, had yet to be seen in French harpsichord music of this period. Johann Sebastian Bach copied the first and sixth suites in order to study them in more detail and elements of the A Major suite are recognizable in Bach's first English Suite.

Dieupart enjoyed considerable success in England as a composer and player alongside fellow émigrés such as Paisible, Loeillet de Gant, Pepusch, Visconti and Haym. He fell foul of the overwhelming fashion for all things Handelian and as his fortunes waned he taught, organised concerts and played harpsichord in Handel's orchestra. Hawkins reported that before his death "*he grew negligent, and frequented concerts performed in ale-houses, in obscure parts of the town, and distinguished himself not [less] 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*".

**ANNE-DANICAN PHILIDOR** came from a distinguished family of musicians. Son of the more famous André Danican Philidor l'aîné, Anne was a composer, instrumentalist and entrepreneur who founded the Concert Spirituel (1725) and Concerts Français (1727), both successful business endeavours he took on towards the end of his life. Earlier, he was primarily employed at Court, where he inherited his father's position in Les Grands Hautbois and was a member of Les Petits Violons.

The ‘*Sonate pour la flûte à bec*’ in D minor comes from his first book of pieces, the title page of which mentions the transverse flute, recorder, violin and oboe with basso continuo (published in Paris, 1712). This sonata actually specifies performance on the recorder. If any French recorder work can be considered comparable in quality to those of Handel or Barsanti, Philidor’s sonata achieves that whilst maintaining an essential French character.

**LOUIS CAIX D’HERVELOIS** was a viola da gambist who is thought to have been a pupil of Marin Marais. His relationship to the French de Caix family of viol players is tentative, but his abilities were not. If his eight books of pieces for the viol and pardessus de viole are any indication, he was an excellent player of both instruments.

Alongside his works for the viol, Caix d’Hervelois published two books of suites for the transverse flute, the latter (*Deuxième recueil*, Paris, 1731) containing the *Suite in G Major*. Its movements reflect traditional dance types, while some are given descriptive titles. *Papillon* (‘butterfly’) is written as a spirited gavotte with the melody part imitating the fluttering of the butterfly’s wings. *La Lionnoise* is a sultry *Gravement*, perhaps referring to Lyons, the city where some of Caix d’Hervelois’ late works were published. *La Fanatique*, an energetic gigue, only hints at who or what ‘the fanatic’ might have been.

**FRANÇOIS COUPERIN** was the most famous French Baroque composer to write for the harpsichord. His works also included sacred and secular vocal music, as well as a substantial amount of instrumental chamber music. His pieces for solo harpsichord (the four livres, or books, made up of 27 ordres, and *L’art de toucher le clavecin*) are monumental in their scope of musical invention, their originality and their ingenuity. They run the gamut of expression and challenge the performer as few others do.

*Le Rossignol-en-amour* and *Le Rossignol Vainqueur* come from Couperin’s fourteenth ordre, a set of movements with titles relating to birds. The *rossignol*, or nightingale, is a bird historically associated with love and romance. Couperin first depicts the nightingale in love through a slow, beautiful melody which he indicates should be played very tenderly. He repeats the movement in the form of a *double*, or ornamented version, which heightens its character. In a footnote, Couperin suggests that the upper part may be entrusted to a flute, giving the movement a more bird-like character and sonority. In the other movement, *Le Rossignol Vainqueur*, as the title suggests, the nightingale is victorious in love. Its upbeat mood is realized in the form of a gigue.

Like many musicians working at the French Court, **ROBERT DE VISÉE** was a multifaceted instrumentalist, composer and teacher. He is most recognized as a guitarist and theorbist who published two books of music for the guitar and one for the theorbo and lute. His business at court included being part of the continuo group for productions of operas and opera-ballets by Jean-Baptiste Lully. Some of the more dramatic dances and ouvertures, such as this one, made their way into his repertoire as solo pieces, useful for the occasions on which he was commanded to perform late at night in Louis XIV’s bedchamber.

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*All performing and recorded editions of these works have been made by Pamela Thorby and Elizabeth Kenny from facsimiles of the original manuscripts.*



Photo of Pamela Thorby by Jim Poyner

## PAMELA THORBY

Pamela Thorby is unique amongst recorder players in the breadth and variety of her work and is widely regarded as the UK's most stylish and creative recorder virtuoso. She can be heard on numerous recordings of music ranging from the medieval period to the present day and has toured internationally as a concerto soloist, chamber musician and orchestral player. She has appeared many times as a soloist at major UK festivals and venues including the Royal Albert Hall, Wigmore Hall, Birmingham Symphony Hall, Snape Maltings, Usher Hall, The Sage and Cadogan Hall. She performs regularly in recital and as a soloist with leading ensembles such as the English Concert, La Serenissima and Concerto Caledonia.

Pamela's ability to assimilate many styles of music and love of improvisation have led to performances with the Perfect Houseplants and jazz pianist Huw Warren, on Karl Jenkins' hugely successful *Adiemus* albums, on film and TV soundtracks and she has recently released 'Ammonite', an album of her own folk/jazz-inspired compositions. The Grand Tourists is a new, flexible group for Pamela to share her genre-hopping musicality with fellow musicians acclaimed in their field of old and new music of all kinds.

Pamela was the driving force behind the Palladian Ensemble, touring worldwide and recording ten acclaimed albums for Linn Records, which have garnered six prestigious Diapason d'Or awards.

Her solo recordings on Linn are 'Baroque Recorder Concertos' (Linn CKD 217) with Sonnerie (Gramophone Critic's Choice); 'Handel Recorder Sonatas' (Linn CKD 223) with Richard Egarr (BBC Music Magazine Chamber Music Disc of the Month and a Gramophone Critic's Choice); and 'Garden of Early Delights' (Linn CKD 291) with harpist Andrew Lawrence-King ("*This is Paradise indeed*" Gramophone).

Pamela began teaching the recorder at the Guildhall School of Music and Drama in London shortly after graduating and is now a GSMD Visiting Professor, giving masterclasses abroad (most recently in Portugal, Italy and France) and in the UK (including the Royal Welsh College of Music and Drama, York University, Birmingham University Centre for Early Music Performance and Research, Birmingham Conservatoire and Chetham's School of Music in Manchester).

[www.pamelathorby.com](http://www.pamelathorby.com)

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## ELIZABETH KENNY

Elizabeth Kenny is one of Europe's leading lute players. Her playing has been described as "*incandescent*" (Music and Vision), "*radical*" (The Independent on Sunday) and "*indecently beautiful*" (Toronto Post). In over a decade of touring she has played with many of the world's best period instrument groups and experienced many different approaches to music making. She is a principal player and initiator of seventeenth-century projects with the Orchestra of the Age of Enlightenment and has played with viol consort Concordia since its founding. Elizabeth has built chamber music and recital partnerships with a number of distinguished artists and retains a strong international connection with William Christie's Les Arts Florissants.

Her research interests have led to critically acclaimed recordings of Lawes, Purcell and Dowland, and to develop ideas such as the 'Masque of Moments' which she took to festivals in England and Germany in 2007-8. She is creating a concert version of John Blow's *Venus and Adonis* in which Pamela Thorby takes a prominent part. A solo CD 'Flying Horse: Music from the ML Lutebook' was released by Hyperion Records. BBC Music Magazine said:



Photo of Elizabeth Kenny by Richard Haughton

*“Exotic colours and delicious dissonances show that restraint is out: excess is in...a fine balance of scholarship, technology and first-rate performance...”*

Elizabeth taught for two years at the Hochschule der Künste, Berlin, is professor of Lute at the Royal Academy of Music, London and is a Lecturer in Performance at Southampton University, UK.

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Pitch: A415

#### INSTRUMENTS

Caix d’Hervelois (tracks 1~7):

‘Terton’ soprano recorder in C by Yuzuru Fukushima (1996)

archlute after Venere by Martin Haycock (1998)

de Visée (tracks 8 and 21~26):

theorbo after Italian originals by Klaus Jacobsen (1994)

Philidor (tracks 9~13):

‘Bressan’ alto recorder in F by Fred Morgan (1992)

theorbo after Italian originals by Klaus Jacobsen (1994)

Dieupart (tracks 14~20):

voice flute (tenor recorder in D) by Fred Morgan (1992)

theorbo after Italian originals by Klaus Jacobsen (1994)

Couperin (tracks 27, 35 and 36):

voice flute (tenor recorded in D) by Fred Morgan (1992) /

sopranino recorder by Yuzuru Fukushima (2000)

5 course baroque guitar based on Venetian model by Klaus Jacobsen (1995)

Dieupart (tracks 28~34):

‘Bressan’ fourth flute (soprano recorder in B-flat) by Tim Cranmore (2008)

archlute after Venere by Martin Haycock



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