

Charles Dieupart, whose dates we do not know, lived and worked after 1700 as violinist, harpsichordist and composer in London, where he also promoted operas at the Drury Lane Theatre. His Suite output, mentioned in 1732 in Johann Gottfried Walther's "Musicalisches Lexicon", reveals an experienced composer capable of mixing French form with Italian melody and surprising harmonic touches. The lively bass, almost a duo partner of the top part, lifts the Suites above the usual late baroque Gebrauchsmusik. Dieupart the violinist was much admired in London, particularly for his interpretation of Corelli's violin sonatas.

The six Suites, published at the beginning of the 18th century by Estienne Roger in Amsterdam, appeared both as works for harpsichord and, in 2 part books, in a version for violin or recorder with figured bass.

There, the first four Suites are assigned to a "Flûte de voix" (Voice-Flute, recorder in d), and the last two to the "Flûte du quatre" (Fourth-Flute, recorder in b flat). Starting from the treble recorder, it was necessary to think and finger while transposing, but the pitch was as written, which meant a violinist could read the pieces straight off. The original tonalities of the Suites were: A major, D major, b minor, e minor, F major and f minor.

Our new edition transposes Suites 1–4 a minor third up, so that they can be played on the treble recorder in f – incidentally, with the same fingerings as the Voice-Flute in the original register. Suite 5 and 6 have been transposed a tone up for the descant recorder in c, and can therefore also be played on a tenor recorder.

#### PERFORMANCE PRACTICE


It is obvious that the recorder player must become totally familiar with the various ways of enlivening the sound through "Flattement", as well as knowing when to use the many felicities of tremblement, pincé, port de voix, coulement, accent, tour de chant, etc.; obvious, too, that flutist and accompanist must make use of the possibilities of

Inégalité for notes which appear equal, and that the harpsichordist must contribute to dynamics by the sensitive, lively or hesitant spreading of chords. Dieupart's Suites provide a wonderful opportunity to learn, practise and enjoy all these things.

#### REALIZATION OF THE BASS AND HARPSICHORD ACCOMPANIMENT

Elegance of movement, rich sonority, spiced up harmonies, the charm of the unexpected, support or challenge of the flute part, improvisatory transitions, no need to practise fingerings, a constant dynamic presence – these are some of the aims of my realization. While Francesco Geminiani and Johann Joachim Quantz clearly formulated what they expected from the harpsichord accompaniment, a look at the Clavessin version of Dieupart's Suites, at their copy by the eager student Johann Sebastian Bach and at his own keyboard suites provided ample opportunity for thought and experimentation.

Each written version is only as good as it suits the performer's temperament and imagination; co-player, instrument, venue and how one feels on the day, all have an influence. Whoever discovers a consecutive fifth or a hidden consecutive octave may remove them or else consider why they have been left in: once in a while, higher rules apply. I have sacrificed many figures to sonority; a four-three suspension might switch to a "nine-eight": lovely! The two printings (Hamburg 1730, Paris 1736) of Telemann's "Quadri" (Paris Quartets 1–6) are an impressive illustration of how they went about making figuration richer.

The score of our edition contains the original figuration, with nothing added or altered. A slur over two bass notes in the first edition did not imply Legato, but a "stationary" harmony; it has been replaced by the customary dash: . The bass's single part is identical with the source. (Almost) needless to say, violoncello or viol do not play along in the high passages (often written in treble clef).

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#### COVER

Jacques de La Joue (1687–1761): REST AFTER THE HUNT. Oil on canvas.