



ENSEMBLE LA MONICA

La Barre, Galliard, Visée, Matteis, Merci, Hotteterre, La Bergerie, Bödcker

BAROQUE MUSIC WAS dominated by Italian ideas but in the 1630s France began to develop a national style which resisted Italian influences for over a hundred years. Jean-Baptiste Lully, an Italian by birth, came to establish the national French style, creating the *tragédie lyrique* and contributing to the *grand motet*. Dancing with the young Louis XIV, but never associated with the Chapelle Royal, he became a cultural force at the French court.

It was at the court of the 'Sun King' that **Michel de la Barre** 1705 was elevated to the status of *Flûte de la chambre*. Much influenced by the viol music of Marin Marais, La Barre is said to 'have a marvellous talent to touch the heart' and to be the first 'glorious' genius of the flute. He published his first book, the first pieces to be published for the flute, in 1702. In the preface he gives technical information regarding fingerings, phrasing and ornamentation and advises that if accompanied, these pieces are most effective with bass viol, theorbo and harpsichord – a theorbo is preferred as its gut strings blend so well with the sound of the flute.

At the court of Louis XIV **Robert de Visée**, a contemporary with la Barre, was entrusted to enter the king's chamber, playing at his bedside. Much influenced by composers such as Lully, Visée arranged many pieces for theorbo and guitar. The allemande *Entrée d'Apollon* derives from Lully's opera *Triumpe de l'Amour*, 1681.

Jacques-Martin Hotteterre, le Romain, next generation of flutists at the French court, brought to the Baroque flute full respectability through his numerous works. His *Principes de la Flûte*, 1707,

became the first tutor of flute and one of the most important of its kind. About rhythmic inequality (notes inégales), though notated equal, he writes: 'Quavers are not always to be played equally', 'in some measures there should be a long one and a short one'. The suite in E minor consists of twelve dance movements, many of which also have a title; the name of one of Hotteterre's pupils or admirers, the character of the piece or a picture.

In England, toward the end of the 17th century, there was a nearly complete capitulation to the Italian style. With the period of the Civil War and the Commonwealth the glories of Elizabethan and Jacobean ages had faded but by the time of Restoration, London had become one of the largest and richest cities in the world which had the effect of drawing many musicians from all Europe.



John Ernest Galliard, German oboist and organist, came to England and London in 1706 to take up an appointment at the court of Queen Anne. Besides composing operas, pantomimes, masques, anthems, cantatas and translating Tosi's singing manual, he is best known for his collection of sonatas for the bassoon or cello and continuo.

Luidgi Mercì (Louis or Lewis Mercy), a celebrated French (or Italian) recorder player and an excellent composer, though leaving only three sets of compositions, came to London called by its promising opportunities. Together with many Italian, French and German composers and instrumentalists he had influence on the musical taste of many English composers at the beginning of the 18th century.

Born in Italy, **Nicola Matteis** worked in Germany before settling in England. In 1685 he published four books of airs and dances and thereafter two collections of songs and a thoroughbass treatise for the guitar.

The musical culture of the German 17th century was overwhelmed by the disaster of the Thirty Years War. Despite political disunity there was a mighty resurgence in the following generations, climaxing with the Bach family.

In Germany, where wind instruments were much favoured, **Friedrich Philipp Bøddecker**, organist, bassoonist and composer, grew up in a large family of musicians. He served at the courts of Durlach and Darmstadt and later he became cathedral organist in Strassbourg. Besides composing concertos, violin sonatas and a setting of *Te Deum* he composed one of the earliest sonatas for bassoon, a passacaglia 'sopra la monica'. *La Monica* was a popular song, also known as the popular melody *Une jeune fillette*, appearing, for instance, as a lute ballet by Giovanni Antonio Terzi, a set of keyboard variations by Girolamo Frescobaldi and as an Air de Cour set by Gilles Durant de la Bergerie with the beginning text line 'Ma belle si ton ame'.

Produced by Mats Möller. **Recorded** by Sforzando Productions in Gåsinge Church, Gnesta, June 20-23, 2005 and May 13 2006 – using 88.2 kHz/24-bit technology. **Edited and mastered** by Sforzando Productions. **Booklet design** by Sforzando Productions. **Photos** by Per-Erik Adamsson. **Texts** by Suzanne Persson. **Christina Sönstevold plays** a flute by Alain Weemaels in Brussels (after an original by Stanesby jr) and a flute made by Tutz in Salzburg (after an original by Rothenburg). **Knut Sönstevold plays** a bassoon by Guntram Wolf (a copy of H.K.I.C.V., Germany, c1710). **Suzanne Persson plays** a French theorbo, Lars Jönsson, Dalarö, 2004, and a baroque guitar, Lars Jönsson, Dalarö, 1991. **Pitch** A=415Hz. **With thanks to** Svartsjö Slott and to Elisabeth Holmgren. **CD SFZ 1012 [p]&[c]** SFZ records/Sforzando Productions 2006. DDD. Total time 62'55. **Internet:** www.szfrecords.com. **E-mail:** office@sfzrecords.com.

En svensk version av texthäftet kan laddas ned från www.sfz.se/1012.



ENSEMBLE LA MONICA with its instrumental combination is rare, presumably unique. Formed in 2003 and named after the popular 16th century song La Monica, the trio aims to present flute and bassoon music from the Baroque era, accompanied by theorbo, in an expressive and lively way to today's audience. Homepage: www.lamonica.se.



CHRISTINA SÖNSTEVOLD studied modern flute and piano at the College of Music in Gothenburg. She combined her studies of the flute and conducting in Marseille and thereafter in Paris, France. Back in Sweden she performs regularly with several orchestras and ensembles, accompanies her husband on the piano and teaches.



KNUT SÖNSTEVOLD studied the bassoon, music composition and theory at the Hochschule für Musik und darstellende Kunst in Vienna and Instituut voor

Sonologie in Utrecht, Holland. Former the principal bassoonist in the Swedish Radio Symphonic Orchestra, and simultaneously concerning himself with contemporary music, both as an instrumentalist and composer, he's now of great demand as a soloist and also dedicates much of his time to the historic bassoon. Since 1997 Knut is professor at the Royal College of Music, Stockholm.



SUZANNE PERSSON began playing the lute in the early 80s after finishing a degree in classical guitar. In 1986 she completed a Master of Arts at the Aaron Copland School of Music, Queens College, New York, and in the late 90s she continued her studies in Baroque music at the College of Music, Malmö. Suzanne, lutenist and repetiteur, is a member of many ensembles and plays most historical plucked instruments. She has performed in more than 20 countries.

ENSEMBLE LA MONICA

Christina Sönstevold *traverso flute*

Knut Sönstevold *baroque bassoon*

Suzanne Persson *theorbo, baroque guitar*

Michel de La Barre (c1675-1743/44)

IXe SUITE SONATE L'INCONNUË (1710),

for flute and basso continuo 8'12

[1] Prelude 1'47 [2] Vivement 1'37

[3] Chaconne 4'50

John Ernest Galliard (c1687-1749)

SONATA I IN A MINOR (1733),

for bassoon and basso continuo 8'13

[4] Cantabile 2'13 [5] Spiritoso è
Staccato (A Tempo Moderato) 1'45 [6] Largo

è Staccato 1'36 [7] Hornpipe a l'Inglese
(Allegro è Staccato) 1'03 [8] Vivace 1'37

Robert de Visée (c1656-1732)

[9] **PRÉLUDE** (1699), for theorbo 1'14

[10] **ENTRÉE D'APOLLON** (1699),
for theorbo 3'33

Nicola Matteis (d?1707)

[11] **ARIA AMOROSA** (Adagio) (1685),
version for flute (orig. violin) and theorbo 3'17

Luidgi Mercè (c1695-1751)

SONATA IV IN G MINOR (1735),

for bassoon and basso continuo 9'30

[12] Allemanda 2'41 [13] Cantabile (Andantino)
3'52 [14] Minuëto - Presto - Minuëto 2'59

Jacques-Martin Hotteterre-le-Romain

(1674-1763)

SUITE IN E MINOR (1708),

for flute and basso continuo 22'15

[15] Prelude (Lentement) 2'51 [16] Allemande
'La Fontainebleau' 3'03 [17] Sarabande 'Le
Depart' 2'40 [18] Air Gay 'Le Fleuri' 1'32
[19] Gavotte 'La Mitilde' 1'21 [20] Branle de
village 'L'Autetüil' 0'40 [21] Menuet 'Le Beaulieu'
- 2e Menuet - Menuet 2'23 [22] Allemande 'La
Chauvet' 2'02 [23] 'La Messinoise' 2'23
[24] Gigue 'La Perousine' 1'17 [25] Rondeau 'Le
Lutin' 2'02

Gilles Durant de la Bergerie (1550-1605)

[26] **'MA BELLE SI TON AME'** (1603),
version for flute and theorbo (orig. voice
and lute) 1'08

Philipp Friedrich Bøddecker (1607-1683)

[27] **SONATA SOPRA LA MONICA** (1651),
for bassoon and basso continuo 5'24

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