



THE GRAND MOGUL

Virtuosic Baroque
Flute Concertos

Blavet
Leclair
Pergolesi
Telemann
Vivaldi

Barthold Kuijken,
Baroque Flute

Indianapolis
Baroque Orchestra



The Grand Mogul

Virtuosic Baroque Flute Concertos

Antonio Vivaldi (1678–1741)

Flute Concerto in D minor 'Il Gran Mogol', RV 431a

① **Allegro non molto**

② **Larghetto**

③ **Allegro**

Giovanni Battista Pergolesi (1710–1736)

Concerto in G major for flute, 2 violins, and basso continuo

④ **Spiritoso**

⑤ **Adagio**

⑥ **Allegro spiritoso**

Jean-Marie Leclair (1697–1764)

Flute Concerto in C major, Op. 7, No. 3

⑦ **Allegro**

⑧ **Adagio**

⑨ **Allegro assai**

Michel Blavet (1700–1768)

Concerto in A minor for flute, 2 violins, and basso continuo

⑩ **Allegro**

⑪ **Gavottes I–II**

⑫ **Allegro**

Georg Philipp Telemann (1681–1767)

Flute Concerto in D major, TWV 51:D1

⑬ **Andante**

⑭ **Vivace**

⑮ **Largo**

⑯ **Allegro**

XX:XX

X:XX

X:XX

X:XX

XX:XX

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The Grand Mogul

Virtuosic Baroque Flute Concertos

The solo concerto as an instrumental genre emerged in Northern Italy in the first quarter of the 18th century, not long after the concerto grosso, in which several instruments, typically two violins and violoncello, take the solo roles. Antonio Vivaldi (1678–1741) was one of the most influential composers of concertos. Most of his concertos feature the violin as a solo instrument, no doubt because he was a great violin virtuoso himself. However, he also wrote a fair number of concertos for other instruments: violoncello, oboe, recorder, bassoon, flute, viola d'amore, mandolin, and harpsichord. Incidentally, the first printed collection of flute concertos is Vivaldi's *Op. 10*, published in Amsterdam in 1729.

Vivaldi's *Flute Concerto in D minor, RV 431a* was mentioned in a 1759 Amsterdam sales catalogue, bearing the title '*Il Gran Mogul*', but a copy was discovered only in 2010. Vivaldi used a similar title for his *Violin Concerto 'Il Grosso Mogul'*, *RV 208*, but the musical substance is completely different. Would 'mogul' (a person of great power and wealth), refer to the virtuosity of both solo parts? In any case, at a later time, Vivaldi transposed *RV 431a* into E minor, an easier tonality for the one-keyed flute. He also somewhat shortened it and considerably simplified the solo passages. His flautist/customer must have given him the instruction not to write notes higher than d³. Respecting this, Vivaldi could not avoid some unhappily arranged passages. This E minor version (*RV 431*) is transmitted in Vivaldi's hand, but it unfortunately lacks the second movement – instead, Vivaldi wrote: '*Grave Sopra il Libro come stà*', instructing his copyist to transpose the original slow movement one tone higher without making any further changes. This copy was subsequently lost or was never executed. Vivaldi created some more confusion by altering the very beginning of the new E minor version – was this a way of pretending that it was an altogether new concerto? The recently discovered copy of the original D minor version includes the second movement (which could thus be transposed in order to complete *RV 431*), but unfortunately lacks the second violin part. In the first and third movements,

this can be partially borrowed from *RV 431*, but at some places (and in the complete second movement) it needs to be newly composed. This is not such a difficult task, when all other parts are extant. We want to thank the publisher, Edition HH (Launton, United Kingdom), to have granted us the permission to make use of their reconstruction. In the *Larghetto*, Vivaldi lets the flute float over a simple chordal accompaniment of the strings. This is the type of writing that strongly invites the soloist to add a layer of ornamentation onto the quite bare melody. I do hope that Vivaldi would have agreed with what I did to his composition.

Italian concertos rapidly became very popular in the Netherlands, England, Germany, France and the Scandinavian countries. Wealthy noblemen or merchants would purchase musical manuscripts during their grand tour in Italy, or had printed editions (often from Amsterdam) sent to their country. Numerous Italian musicians emigrated to the north as well, bringing compositions of their own or from other authors with them. The Italian concerto style was also widely imitated by local composers, with varying degrees of success. The library of Stockholm (Sweden) holds many manuscript copies of 18th-century 'Italian' concertos and sonatas, several of them bearing the name of famous composers such as Vivaldi, Pergolesi, or Tartini. Some of these attributions seem questionable, or are clearly wrong: innocent mistakes or purposeful forgery? Then, just as today, a piece by a 'great' composer will have sold better or have been received more favourably by the audience than an anonymous one. Copyright did not exist, and anyway those famous composers lived far away, beyond control. The *Concerto in G major* for flute, 2 violins, and basso continuo by Giovanni Battista Pergolesi (1710–1736), conserved in the Stockholm library, might well fall into this category. Pergolesi was a much admired composer of (religious and secular) vocal music, and one wonders why he should have composed flute concertos. In the catalogue of an 18th-century music collection, the beginning of this composition appears under the name

Hasse. Johann Adolf Hasse (1699–1783) was also a very famous composer of vocal works, but wrote many instrumental pieces as well. Since Pergolesi and Hasse were both trained in the Naples school, there is often no great stylistic difference between them. However, comparing this concerto to genuine Hasse flute concertos, one notices that that its melodic invention is richer, more dramatic and flexible than with Hasse – might it thus be Pergolesi, after all? Hasse and Pergolesi were both extremely famous, so any fraudulent attribution could go to either of them. Or was it written by still another composer from the same school, or in imitation thereof? In any case, the Stockholm manuscript is poorly written and the many mistakes and inconsistencies necessitated a thorough revision. Maybe the northern lovers of Italian music were not the finest connoisseurs? Since this concerto is generally known under Pergolesi's name, I decided to continue that tradition, but decidedly without claiming his authorship. Anyway, attaching a different composer's name does not change the character and quality of this charming concerto.

The *Flute Concerto in C major* by the French violin virtuoso Jean-Marie Leclair (1697–1764) was printed in 1737 as part of his *Op. 7*. It stands in a series of very demanding violin concertos, and bears the comment *Les Solo peuvent ce jouer sur les Flûte Allemande ou Hautbois* ('one can play the solo part on transverse flute or oboe'). As a violin concerto it would be strangely easy in this context, indeed. For the oboe the key of C major is well-suited, but the solo passages frequently lie much too high. For the flute, it generally fits much better, though C major is not an easy tonality and one solo passage includes a high note that was not (well) playable on many one-keyed flutes. Did Leclair not know, or did he not care, and considered that it was the soloist's role to cope with any such difficulties? As a composer, Leclair is clearly bilingual: in his opera *Scylla et Glaucus* and in some instrumental movements, he can sound thoroughly French, not unlike Rameau, but in his concertos he adopts the Italian form and style. As a violinist he was trained by Giovanni Battista Somis (1686–1763), himself a pupil of the great Arcangelo Corelli (1653–1713).

For many years, Michel Blavet (1700–1768) was principal flautist in the Paris Opéra. He must have heard and played many great French operas by Lully and his followers, and also those of Rameau. Blavet was better known as a high-rank performer than as a composer. The more conservative music lovers, who remained faithful to Lully's style, strongly attacked the Italian violinists (and their French imitators) of Blavet's generation. Whereas the former were accused of utterly bad, over-expressive and forced taste, Blavet was considered to be the epitome of the good old virtues. He was praised for the noblesse in expression, for touching without shocking, for combining stunning virtuosity with elegance and ease. His *Concerto in A minor* for flute, 2 violins, and basso continuo seems to be his only flute concerto, and curiously enough it is not conserved in any French library: it sits in the library of Karlsruhe, Germany. It naturally shows Italian influence – since c. 1725 many Italian virtuosos performed their concertos in the Concerts Spirituels in Paris where Blavet himself was a frequent guest – but it is never outrageous or cheap. The middle movement is an exquisitely French *gavotte* that could have stood in any fashionable opera of the time.

The main source of the *Flute Concerto in D major TWV 51:D1* by Georg Philipp Telemann (1681–1767) was penned by his friend and admirer Christoph Graupner (1683–1760), the Kapellmeister of the Darmstadt court, where countless Telemann compositions were copied and executed. Telemann's concertos do not always follow the typical Italian sequence of concerto movements: Fast – Slow – Fast. In this case he put another slow movement at the beginning, relating this piece more closely to the standard sonata form of Slow – Fast – Slow – Fast. Telemann masterfully changes character and style between the four movements. In the opening *Andante*, he lets the melody superbly float over a full and rich harmony – richer than any Italian composer would have used in this context. The following *Vivace* is a densely-written *fugato*, interrupted by virtuoso flute solo passages. In the *Largo*, Telemann gives us one of his most beautiful ostinato movements, where a bass melody is repeated over and over again, sometimes slightly varied, below always

different flute elaborations. The final *Allegro* integrates nimble flute solos into a joyous *gigue*, as if soloist and orchestra were dancing together. Telemann might not possess J.S. Bach's gift of extreme inner coherence and contrapuntal skills, nor Handel's borderless energy, ambition and sense of drama. He certainly knew and revered these two 'giants', but chose to write differently, according to his own character and taste, with great charm, fluid invention and ever changing colours. He must have been a jolly fellow, whom I would have loved to meet and pass time with.

Although exact composition or publication dates are unknown (except for the Leclair *Concerto*) these concertos were most likely composed between the end of the 1720s and the beginning of the 1740s. In the first half of the 18th

century, concertos were most often performed with small forces, and we respected this in our recording. Usually the 'orchestra' consisted of a simple string quartet (two violins, a viola, and a cello), to which a harpsichord was added. Pergolesi and Blavet even require no viola part. A violone often doubled the bass part in the lower octave during the tutti sections, but remained silent during the solo passages. In this set up, a natural balance and a supple interaction between soloist and orchestra is achieved, together with greater flexibility and intimacy. The Romantic concerto, with its heroic 'one-against-all' is still far off!

Barthold Kuijken

Indianapolis Baroque Orchestra

Violin 1
Allison Nyquist

Viola
Rachel Gries

Violone
Philip Spray

Violin 2
Martie Perry

Cello
Christine Kyprianides

Harpsichord
Thomas Gerber

Barthold Kuijken, Baroque Flute

17th-century style French double harpsichord, 2016, by Robert Duffy
Baroque flute: copy after I.H. Rottenburgh (Brussels, c. 1735) by Rudolf Tutz (Innsbruck, 2012)

Barthold Kuijken

Photo: Dany Neiryck



Barthold Kuijken is an eminent leader in the field of early music. A virtuoso traverso soloist, teacher and conductor, he has shaped the fields of historical flutes and historically informed performance over the last 40 years. His book, *The Notation Is Not the Music*, is an artful summary of his research, ideas, and reflections on music. A Flemish native of Belgium, Kuijken has widely performed and recorded the repertoire for the Baroque flute. He has collaborated with other early music specialists including his brothers, Sigiswald Kuijken (violin) and Wieland Kuijken (cello and gamba), Frans Brüggen, Gustav Leonhardt (harpsichord), and Paul Dombrecht (oboe). Kuijken is active in publishing scholarly performance editions of 18th-century repertoire. Kuijken is the artistic director and conductor of the Indianapolis Baroque Orchestra. He recently retired as professor of Baroque flute at the Royal Conservatories of Brussels and The Hague. In addition to playing in the Baroque orchestra La Petite Bande, Kuijken has an active touring schedule throughout Europe, North and South America, and Asia. www.bartholdkuijken.be

Indianapolis Baroque Orchestra

Photo: D. Todd Moore



Named one of the top 25 ensembles in celebration of *Early Music America's* 25th anniversary in 2011, the Indianapolis Baroque Orchestra (IBO) is dedicated to excellent and exuberant performance of 17th- and 18th-century music on period instruments. It is led by its artistic director, Barthold Kuijken. Praised for its performances of French Baroque, members of the orchestra are some of the finest Baroque specialists in North America, and frequently collaborate with other premier ensembles throughout the country. Notable guest appearances by, among others, Julianne Baird, Stanley Ritchie and John Holloway have become highlights in the concert series the orchestra presents in Indianapolis and around the United States. Established in 1997, the Indianapolis Baroque Orchestra is committed to music education and regularly presents concerts in schools, libraries, nursing homes, and hospitals. It likewise is invested in the Indianapolis arts scene, frequently collaborating with other arts organisations, such as art museums, dance companies, and opera companies. The Indianapolis Baroque Orchestra joins forces with Indianapolis Early Music to present the second quadrennial Indianapolis International Baroque Competition in the summer of 2020. *The Grand Mogul* is the third recording in the Naxos/IBO project, following *The Lully Effect* (8.573867) and *The Versailles Revolution* (8.573868). Kuijken resumes his role of IBO conductor in *The Colourful Telemann*, recorded for Naxos in February 2019. www.indybaroque.org

The solo concerto emerged in Northern Italy in the first quarter of the 18th century and rapidly became popular across Europe. The five works here demonstrate how concertos for the flute differ in Germany, Italy and France. Outer movements usually retain the virtuosic elements that characterise the concertos of Vivaldi, but the Frenchman Michel Blavet infiltrates an exquisite *Gavotte* into his work, while Telemann's superb melodies and rich harmonies are characteristic features of his *Flute Concerto in D major*. All five works exemplify the Baroque ideal of singing lyricism and passionate expression.

THE GRAND MOGUL

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| 1–3 | Antonio Vivaldi (1678–1741): Flute Concerto in D minor
'Il Gran Mogol', RV 431a | 8:00 |
| 4–6 | Giovanni Battista Pergolesi (1710–1736):
Concerto in G major for flute, 2 violins, and basso continuo | 12:50 |
| 7–9 | Jean-Marie Leclair (1697–1764):
Flute Concerto in C major, Op. 7, No. 3 | 14:06 |
| 10–12 | Michel Blavet (1700–1768): Concerto in A minor
for flute, 2 violins, and basso continuo | 14:22 |
| 13–16 | Georg Philipp Telemann (1681–1767):
Flute Concerto in D major, TWV 51:D1 | 15:55 |

Barthold Kuijken, Baroque Flute • Indianapolis Baroque Orchestra



A detailed track list can be found inside the booklet.

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Assistant engineer: Jacob Belser • Booklet notes: Barthold Kuijken • Publisher: Edition HH **1–3**

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Palazzo Ducale, Venice (1727–29) by Canaletto (1697–1768)