

Jean Baptiste  
**LOEILLET DE GANT**  
**Recorder Sonatas**

Daniel Rothert, Recorder  
Ketil Haugsand, Harpsichord • Vanessa Young, Cello



## Jean Baptiste Loeillet de Gant (1688–c.1720)

### Eight Recorder Sonatas from Opp. I-IV

Very little is known of the life of Jean Baptiste Loeillet de Gant. He was baptized on 6th July 1688 in Ghent and later was in the service of Archbishop Paul-François de Neufville de Villeroy in Lyon, where he died some time before 1729, and most probably about 1720. In order to avoid confusion with his cousin, also called John Baptiste Loeillet, he styled himself J. B. Loeillet de Gant (of Ghent). By contrast his cousin (b. 1680 in Ghent, d. 1730 in London) is mostly to be found under the name John Loeillet of London. A younger brother of John Loeillet of London was Jacques (Jacob Jean Baptiste) Loeillet (b. 1685 in Ghent, d. 1748 in Ghent). Both cousins of Jean Baptiste Loeillet de Gant were musicians too, who also wrote pieces for the recorder.

Apart from several other works, 48 solo sonatas for recorder and basso continuo by J. B. Loeillet de Gant have survived, twelve of them in Opp. I-IV, and eight of these sonatas have been selected for inclusion on this recording. A number of Loeillet de Gant's solo sonatas have had a firm place in the recorder repertoire for decades and must have enjoyed great popularity in the Baroque era since, following their first publication by the firm Roger in Amsterdam (Op. I, 1710; Op. II, 1714; Op. III, 1715, Op. IV, 1716), all the sonatas had already been reprinted in the years 1712–1722 by the London publishers Walsh & Hare. Furthermore, six of the sonatas appeared from the same publisher as duets in an anonymous arrangement for two recorders.

Stylistically and formally Loeillet de Gant's sonatas are strongly influenced by the Op. V violin sonatas (Rome 1700) of Arcangelo Corelli and by the *sonata da chiesa* pattern and the *sonata da camera*. But they also exhibit independent characteristics through their French decorations and influences as well as rigorous counterpoint. By way of example the bass part in the sonatas, with long first movements, is thematically more

important than in Corelli, and often begins with several bars of solo introduction. The *Sonata Op. III/3 in D minor* is perhaps the most French-influenced sonata on the recording: after a vigorously contrapuntal *Vivace (Prelude)* there follows an *Allemanda* which is the equivalent of an *Allemanda Grave*, a *Sarabanda*, a *Presto* and a *Giga*. The *Sonata Op. II/3 in G major* counts among the most famous of Loeillet's works and impresses with its expressive melodies and harmonies in the slow movements and striking wit and spirit in its fast movements, as well as in its formal layout. The nominal *sonata da chiesa* form is here modified by the last movement *Gavotta*. A similar sequence of movements as in Corelli's *Violin Sonata Op. V/5 in G minor* can also be found in Loeillet's *Sonata Op. III/5 in C minor*. *Arioso* slow movements are contrasted with a fugal second movement and two fast dance movements.

With its six movements the *Sonata Op. II/6 in C major* is remarkable not only for its length. The *Poco allegro* begins not only with a four-bar bass introduction but in the course of the movement has solos in dialogue with the recorder part. In the second part of this movement the recorder part goes down to e', which seems to rule out the use of a treble recorder in f', the common flute, and indicate an instrument in d'. In view of the many fast and the two very short slow movements the choice was made of the sixth flute in d'', an instrument particularly widely used in England. This instrument is particularly suited to expressing the virtuoso nature of the sonata and provides variety of tone-colour through its use of the root position. The *Sonata in F minor* can serve as an example of the effect which this key has, as described in Johann Mattheson's book *Das neu-eröffnete Orchester*: "*F minor (...) seems to suggest a mortal and heartfelt pain, delicate and serene, yet deep and heavy, with something of despair*

about it, and is generally moving. It expresses beautifully a dark helpless melancholy and from time to time induces in the listener a feeling of dread or a shudder." Formally the sonata conforms to the *sonata da chiesa* pattern, even though the third movement (*Sarabanda, Adagio*) is treated strictly as a suite-like movement and is like a *sonata da camera*.

From a formal point of view the *Sonata in E flat major Op. III/7* is indebted to the Italian tradition. After a cantabile and ornamented first movement there follows a *Gavotta*-like *Vivace* with an at times lumbering bass part in quavers, developing into a sombre C minor *Adagio*; it ends in turn in a *Vivace* with virtuoso quavers in the bass part.

One of the best-known of Loeillet de Gant's works is the *Sonata in A minor Op. II/1*. The expressive theme of the first movement evolves from a rising triadic motif,

once again preceded by a bass introduction. After a rhythmically energetic *Allegro* there follows an intimate *Adagio* which leads into the closing movement (*Giga, Allegro*). With its Lombardic rhythm this last movement seems to have been inspired by an Irish or Scottish folk dance or a *Jig*. The *Sonata Op. III/12 in E minor* is identical in structure to Corelli's *Violin Sonata op. V/11 in E major (sonata da camera)*. After the melancholy first movement comes a dance-like *Vivace* with flourishes of grace notes as ornaments or "...the little note that does not enter into the bar" (Marin Marais, 1686). After the solemn *Largo* come a fast movement in 3/8 time and a fast *Gavotta*, both corresponding to Corelli's *Op. V/11*.

**Daniel Rothert**

*English translation by David Stevens*

## Daniel Rothert

Daniel Rothert was born in Cuxhaven in 1975. He is of Ghanaian-German origin and began playing the recorder when he was seven. He went on to study the recorder under Günther Höller at the Cologne Musikhochschule, developing his interest in baroque transverse flute and graduating in 1998 with a diploma in Music Education. He completed further study in the solo class of Dan Laurin at the Fynske Conservatory of the Odense Carl Nielsen Academy of Music, followed by study of early performance practice at the Frankfurt Hochschule für Musik und Darstellende Kunst. He has served as an ensemble-player and soloist with the Cologne Chamber Orchestra since 1999, participating in recordings for Naxos of the complete orchestral works of J.S. Bach and concertos by Telemann. He has worked with various baroque ensembles, including the Arcangelo Trio, and been heard in concert throughout Europe and in China.

## **Ketil Haugsand**

Ketil Haugsand, professor of harpsichord at the Cologne Musikhochschule, studied with Gustav Leonhardt at the Amsterdam Conservatory, where he was awarded the Prix d'Excellence. He taught at the State Conservatory in Oslo and has appeared in festivals throughout Europe and in the United States and Israel as a soloist, chamber musician and as leader or conductor of the Norwegian Baroque Orchestra, the ArteReal Ensemble, Stavanger Symphony Orchestra, Oslo NRK Radio Orchestra and at the Berlin Komische Oper. His recordings for Simax, Virgin and Linn Records include works by Louis Marchand, Jean-Philippe Rameau, Carlos Seixas, and João Sousa Carvalho, among others, and his recordings of Bach's *Klavierübungen I, II and IV* (the so-called *Goldberg Variations*) have enjoyed great international acclaim. Norwegian by birth, Ketil Haugsand is a frequent member of international competition juries and in summer teaches at the Academy for Early Music in Tomar, Portugal, and at the Ringve International Summer Course in Trondheim.

## **Vanessa Young**

Born in Oklahoma, Vanessa Young studied at the North Carolina School of the Arts and Stony Brook University in New York, developing, at the latter, her interest in historical performance practice, playing the baroque cello. She continued her studies of early music at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main, the International Institute at Longy, the Amherst Early Music Festival, the London Masterclasses and the Karlsruhe International Handel Academy. Concert engagements have brought performance on both the modern and the baroque cello throughout the United States and Europe.

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LOEILLET DE GANT: Recorder Sonatas

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Little is known about Jean Baptiste Loeillet de Gant's life, but his solo recorder sonatas have retained their popularity from their origins in the Baroque period to the present day. Strongly influenced by the violin sonatas of Corelli, these pieces combine Italian and French characteristics to create expressive and virtuoso chamber music of the greatest elegance and finesse. Daniel Rothert brings his "warm, refined tone" (*American Record Guide*) to a selection of the best sonatas from Opp. I-IV.

Deutschlandfunk

Jean Baptiste

# LOEILLET DE GANT

(1688–c.1720)

	<b>Sonata in D minor, Op. II/3</b>	<b>8:49</b>	<b>19</b>	<b>Adagio</b>	<b>0:41</b>
<b>1</b>	Vivace	1:07	<b>20</b>	Giga, Allegro	2:02
<b>2</b>	Allemanda	3:23		Sonata in F minor, Op. IV/2	7:58
<b>3</b>	Sarabanda	1:35	<b>21</b>	Largo	1:54
<b>4</b>	Presto	0:31	<b>22</b>	Allegro	2:00
<b>5</b>	Giga	2:13	<b>23</b>	Sarabanda, Adagio	1:46
	<b>Sonata in G major, Op. I/3</b>	<b>10:28</b>	<b>24</b>	Allegro	2:18
<b>6</b>	Largo	2:34		Sonata in E flat major, Op. III/7	6:16
<b>7</b>	Allegro	3:03	<b>25</b>	Largo	1:37
<b>8</b>	Adagio	3:04	<b>26</b>	Vivace	2:07
<b>9</b>	Gavotta	1:47	<b>27</b>	Adagio	0:54
	<b>Sonata in C minor, Op. III/5</b>	<b>10:08</b>	<b>28</b>	Vivace	1:38
<b>10</b>	Largo	1:58		Sonata in A minor, Op. I/1	8:43
<b>11</b>	Allegro	2:32	<b>29</b>	Largo	2:51
<b>12</b>	Poco Allegro	1:54	<b>30</b>	Allegro	2:03
<b>13</b>	Adagio	1:20	<b>31</b>	Adagio	1:57
<b>14</b>	Giga, Allegro	2:24	<b>32</b>	Giga, Allegro	1:52
	<b>Sonata in C major, Op. I/VI</b>	<b>10:13</b>		Sonata in E minor, Op. III/12	11:01
<b>15</b>	Poco Allegro	2:27	<b>33</b>	Adagio	2:22
<b>16</b>	Allegro	2:11	<b>34</b>	Vivace	2:25
<b>17</b>	Adagio	0:59	<b>35</b>	Largo	3:15
<b>18</b>	Presto	1:53	<b>36</b>	Allegro	2:07
			<b>37</b>	Gavotta, Presto	0:52

**Daniel Rothert, Recorder • Ketil Haugsand, Harpsichord  
 Vanessa Young, Cello**

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 A Co-production with Deutschland Radio • Producer: Christiane Lehnigk • Engineer: François Eckert

Booklet notes: Daniel Rothert (English translation by David Stevens)

Cover Picture: *Vanitas with a globe, musical scores and instruments, 1692*

by Edwaert Colyer (c.1640–c.1702) (Private Collection / Photo © Rafael Valls Gallery, London, UK / The Bridgeman Art Library)

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