



AMANDA BABINGTON

Friends in High Places



BAROQUE
In The NORTH

Alexandre Julien DUGUÉ (1714–1780)

Sonates en Trio, Op. 4: No. 3 in C major

[8:22]

1 I. Modérément

[2:26]

2 II. Menuet I–II

[2:34]

3 III. Gigue

[3:22]

Amanda Babington *musette* • **Martyn Shaw** *flute*

Claire Babington *cello* • **David Francis** *harpsichord*

Esprit-Philippe CHÉDEVILLE (1696–1762)

Duo Galants pour deux musettes, Op. 5: No. 5 in G major (pub. by 1740)

[6:39]

4 I. Prélude

[1:06]

5 II. Rigaudon I–II

[1:22]

6 III. Rondeau I (Le Brunet)–II (Le Blondin)

[3:09]

7 IV. Gigue I–II

[1:19]

8 V. Contredance

[1:05]

Amanda Babington, Bart van Troyen *musette*

A. TOLOU (fl. 18th century)

6 Sonatas: No. 1 in C major (pub. 1741)

[5:55]

9 I. Prélude

[1:16]

10 II. Gay

[1:47]

11 IV. Gigue

[1:02]

12 III. Rondeau

[1:51]

Amanda Babington *musette* • **Martyn Shaw** *flute*

Jean-Baptiste DUPUIITS (fl. 1741–57)

6 Sonatas for Vielle and Basso Continuo, Op. 3: No. 6 in G major

[12:14]

- 13 I. Allegro assai [3:16]
- 14 II. Andante [2:16]
- 15 III. Andante [2:13]
- 16 IV. Menuet I–II [4:29]

Amanda Babington *musette* • **David Francis** *harpsichord*

Jean-Daniel BRAUN (fl. 1728–40)

Différentes pièces sans basse: Suite in G minor (1740)

[6:28]

- 17 I. Allemanda [1:39]
- 18 II. Menuet [1:42]
- 19 III. Rondeau [1:38]
- 20 IV. Gigue [2:42]

Martyn Shaw *flute*

Colin CHARPENTIER (fl. 18th century)

Amusement No. 3 in C major (pub. 1740s)

[4:11]

- 21 I. Rondeau (tendrement) [2:38]
- 22 II. Rondeau (modérément détaché) [1:33]

Amanda Babington *musette* • **Claire Babington** *cello*

Louis-Antoine DORNEL (c. 1680–after 1756)

Suite No. 1 in A minor for Harpsichord (1731)

[9:03]

- 23 I. La Badine sérieuse – Rondeau [1:49]
- 24 II. Le Pendant d’Oreille – Rondeau [1:23]
- 25 III. La Jeanneton – Rondeau [1:57]
- 26 IV. Les Tourterelles – Rondeau [1:52]
- 27 V. La Noce d’Auteuil [2:02]

David Francis *harpsichord*

Joseph Bodin de BOISMORTIER (1689–1755)

6 Suites, Op. 27: No. 3 in G major (pub. 1730) **[7:00]**

- 28 I. Prélude – Lentement [1:17]
- 29 II. Les Cosaques – Vivement [1:04]
- 30 III. Rondeau – Gracieusement [1:41]
- 31 IV. Menuet [0:57]
- 32 V. Rigaudon I–II [2:02]

Amanda Babington *musette* • **Martyn Shaw** *flute*

Jacques-Christophe NAUDOT (c. 1690–1762)

6 Babilles, Op. 10: No. 2 in C major (c. 1732) **[7:26]**

- 33 I. Gracieusement [1:49]
- 34 II. Menuet I–II [0:50]
- 35 III. Fanfare [0:44]
- 36 IV. Sauteuse I–II [1:00]
- 37 V. Très lentement [0:38]
- 38 VI. Chaconne [2:11]

Amanda Babington, Bart van Troyen *musette*

6 Fêtes rustiques, Op. 8: No. 6 in G major (c. 1732) **[7:26]**

- 39 I. Gaîment [2:39]
- 40 II. Gracieusement [1:53]
- 41 III. Gaîment [2:54]

Amanda Babington *musette* • **Martyn Shaw** *flute*

Claire Babington *cello* • **David Francis** *harpsichord*

Total Timing: **[76:25]**

Première recording: tracks 1–3 and 9–22 • First commercial recording: tracks 4–8 and 23–41

Baroque In The North

Amanda Babington *musette*

Claire Babington *cello*

David Francis *harpsichord*

with

Martyn Shaw *flute*

Bart van Troyen *musette*

Recorded at Carole Nash Recital Room,
Royal Northern College of Music, Manchester, UK, 22–24 July 2025

Produced by **Tom Pickering**

Recorded, edited and mastered by **John Croft** (Chiaro Audio)

24bit, 96kHz high resolution recording, editing and mastering

A surround sound, spatial audio mix with Dolby Atmos of this recording, by **John Croft**,
is also available on streaming services

Friends in High Places

As with most bagpipes, the musette began life as a simple shepherds' pipe. Its meteoric rise to the complex, high art instrument featured in the works of composers from Lully to Rameau was almost solely down to its patronage initially by Louis XIV who assimilated the instrument into his rustic peasant soirées at Versailles. Royal patronage was followed by aristocratic patronage, and soon music for musette could be found in method books (by De Scellery and Jacques-Martin Hotteterre) for beginners, and in works intended for amateur music-making in the salons of French homes.

At the same time, families of court-based composers, makers, and performers such as the Hotteterres and the Chédevilles developed the instrument from a simple chanter with holes, to a complex system of double chanter with keys and holes that resulted in the instrument you hear on this album. With a range of up to a 13th, the final version of the musette was almost fully chromatic and had up to six drones contained in a shuttle drone. Even once established, the musette still needed to continue to catch the ear of potential powerful patrons, and so composers and performers such as the 18th-century musette virtuoso Colin Charpentier continued to push the boundaries of what was possible.

The centrality of the musette to French composition in the late 17th-early 18th centuries is further illustrated via compositions for other instruments. In works for flute and harpsichord

(themselves instruments very central to French cultural life) can be seen the same compositional approaches and attitudes as illustrated in chamber works for musette. Louis-Antoine Dornel's *Suite for Harpsichord* is a sequence of short, titled and highly decorated movements while Jean-Daniel Braun (c. 1703–1738), gently explores the voicing of the flute, almost without decoration in his *Différentes pièces sans basse*.

The musette's continual development was not confined to the instrument itself but also extended to the its repertoire. Early works for musette tend to be simple dances, very French in both style and form, perhaps reflecting the function of the instrument as part of a dance band. The *Duo Galants pour deux musettes vieles et autres instruments* by Esprit-Philippe Chédeville (1696–1762) are a typical example of this. Published by 1742, they are typical of his adherence to French dance-based movements, and the effective intertwining of the two musette lines illustrate the composer's understanding of the instrument. Colin Charpentier's *Amusemens* [sic] are similarly simple in structure and style.

Little is known about Charpentier beyond the fact that he was a virtuoso musette player, to whom Jean-Jacques Anet (1676–1755) dedicated several suites (published 1724–34) for the instrument. Charpentier's *Amusemens* were published in the 1740s but are atypically simple for the time, with little use of the petit chalumeau suggesting that they might have been

intended for one of his students, as suggested by the title page: *Amusemens des Dames et les Délices de Charpentier* (Ladies' amusements and the delights of Charpentier). The bass line is originally for bassoon but works well on the cello.

As the 18th century progressed, works for musette began to reflect the influences we see in other French repertoire, particularly as Italian style and form begin to creep in. Works composed from around the 1730s tend to be in Italian sonata form, their harmonic structure as complex as any composed for a non-drone-based instrument such as the violin or flute. Composers clearly did not perceive drones (which can be tuned to either C or G) to act as barriers to modulation.

The drone-based instruments' potential as a vehicle for the latest fashions can be seen in Jean-Baptiste Dupuits', *Sonata VI*, where the composer pre-empts the sonatas of both Mondonville and J.S. Bach by creating a clavier part that makes the keyboard an equal partner with the melody instrument. Titled *Sonates pour un Claveçin et une Vielle*, Dupuits makes clear by the order of the instruments in the title his intention that the keyboard part is not subservient to the Vielle à roue (hurdy gurdy) part, and that the latter part can be played equally well on musette, violin or flute; 'Laquelle partie s'exécute également sur les Musettes, Violons, Flûtes'. This is particularly interesting, for Dupuits was a vielle player and wrote a very detailed method for the instrument which includes six sonatas, each with a commentary on how they

should be performed. His writing for vielle was virtuosic but his sonatas for flutes or violins, and his grands motets show that his compositional ability was not confined to the vielle. With this in mind, we can justifiably assume that the inclusion of musette, violin and flute on the title page of his keyboard sonatas was not just a marketing ploy intended to widen the consumer audience of this publication. And the music itself is testament to this theory, being eminently playable on each of the instruments mentioned. *Sonata VI* begins with a flourish from the musette before settling into a gentle exchange between the right and left hand of the keyboard, rather in the style of a mechanical music-box, with the musette acting as commentator. The following *pastorellas* are more of an even dialogue between the two instruments, and Dupuits draws upon the traditional major/minor division as commonly seen in French dance movements such as the minuet, where two short, similarly themed movements are heard first in the tonic major then the relative minor. Unlike the ensuing *minuets*, however, the *pastorellas* do not return for a second rendition of the major section. Dupuits' *minuets* in this sonata are notable for their density of texture. There are no rests for either instrument, and the movement is contrapuntal throughout. However, despite this Dupuits manages to retain the sense of lightness inherent in the minuet as a dance. It is worth noting that Dupuits took great care over the ornamentation and articulation of the musette line, and that he marks this line as *Solo* in the *minuets*, perhaps to distinguish it from the other movements where its role is accompanimental to the keyboard.



The assimilation of the musette into *musique de salon*, where it could be played alongside other instruments, resulted in a boom in chamber works that sought to explore the potential combinations of musette and other melody instruments. The resulting compositions featured a variety of combinations: two musettes, musette and flute, musette and vielle, musette and violin (sometimes with the violin as a bass line). And composers without identifiable connections to musette began to explore how it might sound with their instrument. Jacques-Christophe Naudot (c. 1690–1762) is one such case. Naudot, a freemason, was a highly respected flautist in Paris from the mid-1720s onwards, the dedications to his works suggesting that he had a good number of aristocratic and bourgeois patrons and pupils. He began composing for musette around 1732, the *Six Fêtes rustiques pour Musettes, Vieles, Flutes, Hautbois & Violons*, Op. 8 preceding his *Six Babioles pour II. Vieles, Musettes*, Op. 10.

Naudot's approach across each opus is quite different. The writing in Op. 8 is in the same style as much of his works for flute, with hints of the technically advanced scalic runs and broken chord figuration of his Op. 11 concerti for flute. However, the *Fêtes rustiques* combine technical challenge with a lightness of texture, giving them an almost pastoral feel that belies their technical difficulty. The *Babioles*, on the other hand, are much lighter-weight and while the *Fêtes rustiques* are recognisably Italianate in style and form, the simplicity of the *Babioles* is more suggestive of simple rustic dances. This is, however, misleading, for beneath the veneer

of pastoral entertainment, the texture and counterpoint are not as straightforward as they first appear. And Naudot's compositional ambition and ability to push boundaries even with instruments relatively unknown to him is evident in the *Très lentement*, a rather odd, perhaps even experimental chromatic penultimate movement. Order is restored, however, in the closing *Chaconne*.

If Naudot dabbled in experimental harmony, then Alexandre Julien Dugué (1714–1780) can be said to have been fully committed to the pushing of boundaries of harmonic structure – particularly taking into account the inclusion of fixed drones – in his often-surprising harmonic directions. Very little is known about Dugué but given his dates, it is not surprising that his compositional style reflects the Italian mania that had taken hold in France by the second half of the 18th century. His writing in the *Sonates en Trio* is notable for its use of the petit chalumeau, the second (and higher) chanter the addition of which is largely attributed to Martin Hotteterre (c. 1635–1712). Dugué's writing is technically demanding of each instrument, including the continuo. His counterpoint is often rhythmically driven, and he makes frequent use of arpeggio-based passages that leap between the grand and petit chalumeau, requiring great precision in their execution.

The inclusion of musette on the printed title pages of works marketed as being suitable for several melody instruments indicates the musette's acceptance as a commonplace instrument alongside flute, oboe, violin and vielle. A further

sign of the perceived marketability of the musette can be seen in the number of single works written for the instrument by various composers who perhaps saw it as requisite for the success of their output. One such composer is A. Tolou, about whom we know very little. His *Op. 1 Six Sonates pour la Musette ou Vielle avec une Flûte obligée* were published in 1741 and like the Dugué are technically challenging for both instruments. The idiom of the parts suggests that Tolou was more familiar with flute than with the musette. The melodic lines of the first movement in particular, with their long decorative runs, are more akin to flute repertoire than other works for musette. And Tolou includes patterns of repeated notes and leaps that are slightly unidiomatic for musette but work nonetheless. Harmonically Tolou is less adventurous than Dugué and we took the liberty of switching the last two movements in order to end with the more upbeat *Rondeau*.

If the inclusion of a single work for musette is taken as a sign of the instrument's marketability then Boismortier's musette *oeuvre* can be seen as a validation of this. Joseph Bodin de Boismortier (1689–1755) was unusual for the time in that he didn't have a patron, instead making a very successful living by prolific composition and the publishing of very profitable works. In other words, Boismortier was very much a businessman. Best known today for his works for flute, he composed around 20 chamber works for musette (or vielle), including his *Op. 27 Six Suites pour deux vieilles, musettes, flûtes-à-bec, flûtes traversières, & Haubois*, published in 1730. The short, pleasing movements are idiomatically generic

SIX SONATES,

Pour la Musette ou Vielle,
avec une Flute obligée.

PREMIERE.

The musical score is written for two instruments: Flute and Musette. The Flute part is on the top staff, and the Musette part is on the bottom staff. The key signature is one sharp (F#), and the time signature is 2/4. The score is titled "PREMIERE." and includes a "Prelude" section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The Flute part is marked "Flute." and the Musette part is marked "Musette." The score is written in a single system with two staves. The Flute part is on the top staff and the Musette part is on the bottom staff. The key signature is one sharp (F#), and the time signature is 2/4. The score is titled "PREMIERE." and includes a "Prelude" section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The Flute part is marked "Flute." and the Musette part is marked "Musette."

and designed as lightweight entertainment for players and listeners alike.

What is clear from each of the works featured here is how diverse chamber compositions for musette could be, each one determined by the composer's own style as well as the timbral interaction between the musette and its various partnered instruments. The rustic, dance-based musette duo of Chédeville contrasts with the simple linear counterpart of Charpentier's *Amusemen*. Tolou, keen to portray the musette as a companion wind instrument to the flute, writes in a very complex style built on the capabilities of the flute writing

at the time. Boismortier's aim is similar, but his resulting approach is very different, using a pastoral style drawn from the instruments' shared association with shepherds. Naudot's *Fête* takes a traditional Italianate trio-sonata approach, with the melodic instruments as equal partners, each allowed a 'solo' moment every now and again. Dugué's trio sonata explores the furthest reaches of the drone-based harmonic palette while Dupuits is conservative harmonically and formally – sticking to the 'old' French dance forms – whilst exploring a new relationship within sonata form, one where the instruments are equal.

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Amanda Babington is a musette player, baroque violinist and recorder player. Artistic Director of Baroque In The North, she has played and recorded with many of the leading British and European period-instrument ensembles, as well as with chamber ensembles AB24, Four's Company, and Aberdeen Early Music Collective.

Described in *BBC Music Magazine* (December 2022) as 'an accomplished virtuoso who is exploring [the musette's] extensive repertoire' her début solo album, *Music for French Kings* (Deux-Elles DXL 1188, 2022), was well-received and

featured on BBC Radio 3's Early Music Show. Babington appears on several recordings with Les Talens Lyrique and Ex Cathedra, as well as a recording of newly edited and previously unrecorded music by Giovanni Ruggieri (Aberdeen Early Music Collective, Vox Regis label VXR0005, 2018) and another of music by Gottfried Finger (Harmonious Society of Tickle Fiddle Gentlemen, Ramée RAM 1802, 2019).

Babington is a Senior Lecturer at the Royal Northern College of Music and Executive Officer for the Royal Musical Association. She has given masterclasses at various universities and conservatoires in the UK, and at the Jāzeps Vītols Latvian Academy of Music in Riga, as well as talks at Göttingen International Handel Festival, The Foundling Museum, London, and Manchester Camerata. Babington has published various articles on Handel, and Her book, *Handel's Messiah: the Creative Process* was published in 2024. Her edition for the Hallische Händel-Ausgabe of Handel's *Dettingen Te Deum* and *Dettingen Anthem* was published by Bärenreiter in 2016. She is currently researching musette repertoire at the Stuart Court in exile in Rome.



Claire Babington studied performance at the Royal Northern College of Music and Manchester University, researching the historical sources and inspiration behind modern day continuo cellist's performance practices. She has performed with orchestras across the UK including the Hallé, Royal Liverpool Philharmonic and Manchester Camerata. As a Baroque cellist, Babington has combined solo

performance with continuo, ranging from 18th-century opera and oratorio to chamber music. She is a regular performer of the Bach *Suites*, Vivaldi *Sonatas* and most recently those by Wilhelm de Fesch. Babington has been a Visiting Fellow in Performance at Aberdeen University, and Director and coach of the University of Manchester Baroque orchestra. She is a member of chamber ensembles AB24 and Aberdeen Early Music Collective. Babington is also a founding member of Baroque in the North. At the other end of the spectrum, Babington is also a keen advocate and performer of new music: her recording of *The Seventh Door* by Panos Demopolous was re-released on the Metier label (MSV92107, 2018). She also gave the UK première of *Unidentified Edges* and *Into the World of Light* for soprano and cello by Geoffrey Palmer, and the début recording of *Dance Curves* for piano trio and dancer by James Redlinghues. Babington is also a dedicated and enthusiastic teacher to pupils of all ages.



David Francis combines an active performing life with work as an educationalist. As a harpsichordist his extensive career spans the many facets of the instrument, with his recital, concerto and directing experience encompassing Renaissance, Baroque, Classical and 20th-century music. Highly regarded as a continuo player, he has toured extensively as a chamber musician, and appeared with Britain's leading orchestras and choirs, distinguished

soloists and conductors. He has broadcast on Classic FM, BBC Radio 2 and 3, and the World Service, as well as film projects, including for BBC Two. Currently he is particularly linked with the period instrument ensembles Manchester Baroque and Baroque in The North.

Francis's enjoyment of teaching is reflected in a varied career bookended in very different high profile institutions: the Royal Northern College of Music, where he established an Early Music Department, helped lead the Keyboard School and was Senior Lecturer in harpsichord; and The Manchester Grammar School, where he was Head of Academic Music. He has also taught harpsichord at Chetham's School of Music, as well as for a number of Universities. Currently he is a music examiner for the Associated Board of the Royal Schools of Music, and harpsichord tutor at Manchester University.

Outside of music, and in no particular order, Francis enjoys walking the dog, photography and exploring the Yorkshire Dales with his wife.



Dr Martyn Shaw is a UK-based flautist specialising in Baroque, Classical and early 19th-century ('pre-Boehm') flutes. He is an authority on early 19th-century flute performance practice, and has worked with many of the UK's leading period-instrument ensembles. His recording *The Nicholsonian Effect* (Omnibus Classics CC5009) explores English flute and piano repertoire of the early 19th century, performed on period instruments.

Shaw is Principal Flute and General Manager of Manchester Baroque and Professor of Performance Practice at Leeds Conservatoire. He was formerly Head of Woodwind at Chetham's School of Music, Manchester. Alongside his performance career, he is a qualified coach and mentor.

Shaw studied at the Guildhall School of Music and Drama and the Royal Academy of Music, where he completed a combined master's degree in modern and historical performance. He studied with Edward Beckett, Lisa Beznosiuk, Rachel Brown, Sam Coles, Michael Cox, Kate Hill, Paul Edmund-Davies, Stephen Preston, Averil Williams and Trevor Wye.

In 2014, Shaw completed a PhD in Performance Practice at the University of Birmingham, focusing on the work of composer and flautist Charles Nicholson (1795–1837) and representing the first significant study of tone-colour, vibrato and flute portamento within the performance practices of the period.

Bart van Troyen started playing bagpipes in 1995, and was the first person ever to obtain a master's degree in bagpipes, musette and chamber music. He currently combines his job as a music teacher with spending time in his workshop 'Bourdonnerie', where he makes and restores musettes. The Flemish government awarded him two grants for specialist research, focussing on the restoration of historic ivory musettes, and reed making. As a performing artist, he has worked with leading ensembles including Les Arts Florissants, Freiburger Barockorchester, and the London Symphony Orchestra. Together with his musette compagnon de route Pieterjan Van Kerckhoven, he founded Bourdon Collectief, the world's first chamber music ensemble with two musette players at its core. If you like folk music, check out his band Hidrae too!



Instagram:

Amanda Babington: **@baroqueinthenorth**

Claire Babington: **@jclairebabington**

Martyn Shaw: **@martynshaw100**

Bart van Troyen: **@musettesuperette**



The Instruments

Amanda Babington plays a musette made by Daniel Coudignac, one of the pioneers of the musette revival, with Belgian luthier Remy Dubois and a few others. The model for his instruments remains unknown. Bart van Troyen restored this musette in 2015.

Bart van Troyen plays a replica of a 415 musette made by Nicolas Chédeville in the 18th century. This musette was sold at auction in 2019 and later restored by Bart for the owner. While the original is an ivory instrument, the replica is made of snakewood.

Both of these musettes have the standard 18th-century setup: 12 silver keys, a chromatic scale from f' to d'', two chanters and 5 drones.

Martyn Shaw plays on a modern copy by Rod Cameron of a Bressan flute from c. 1700, in Ebony.

Claire Babington plays on a modern copy of a 1730 Stradivarius model, with inlaid fingerboard, by the Czech luthier Karl Stamitz.

David Francis plays on a Michael Johnson French double manual, a copy made in 2000 of a Goerman's model modified by Taskin, c. 1760, the original of which is in the Russell Collection in Edinburgh.

The Musette

If you are new to the musette world and wish to find out in more detail the instrument's history, you can read more at:
<https://musettesociety.com>

Album cover, pages 12 (Amanda Babington),
13 (Claire Babington) page 17
(David Francis, Claire Babington, Amanda Babington)
by **Paul Husband**

Page 14 (David Francis) by **Cait Walker**
Page 15 (Martyn Shaw) by **Sara Porter**

Page 16 (Bart van Troyen) by **Bourdon Collectief**

Pages 8 (Bart van Troyen and Amanda Babington) and 20
(David Francis, Claire Babington, Amanda Babington
and Martyn Shaw) by **John Croft**

Page 10
A. Tolou: *6 Sonatas: No. 1 in C major*, first publication, 1741

Artwork by **David Murphy** (FHR)

The release of this album was enabled by the generous donations of the many people who pledged their support. Particular thanks go to the following donors:

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