



Robert VALENTINE

12 Sonatas for Recorder
and Basso Continuo,
Op. 11 'Parensi'

Première recording

Heidi Fardell *recorder*

Lynda Sayce *lute, baroque guitar*

Poppy Walshaw *baroque cello*

Robin Bigwood *harpsichord*

première

CD1**12 Sonatas for Recorder and Basso Continuo, Op. 11 'Parensi'****[48:29]**

Sonata No. 3 in G minor	[7:18]	Sonata No. 12 in F major	[8:12]
(Walsh, Op. 13, No. 2)		(Walsh, Op. 13, No. 4)	
[1] I. Adagio	[2:12]	[14] I. Adagio	[1:46]
[2] II. Allegro	[2:15]	[15] II. Allegro	[1:26]
[3] III. Adagio	[1:34]	[16] III. Adagio	[1:55]
[4] IV. Allegro (Giga)	[1:16]	[17] IV. Vivace (Gavotta)	[1:08]
		[18] V. Allegro	[1:57]
Sonata No. 10 in C major	[8:55]	Sonata No. 11 in D minor	[9:58]
(Walsh, Op. 11, No. 6)		(Walsh, Op. 13, No. 6)	
[5] I. Grave	[1:31]	[19] I. Adagio	[2:04]
[6] II. Allegro	[1:53]	[20] II. Allegro	[2:20]
[7] III. Largo	[2:45]	[21] III. Adagio	[1:29]
[8] IV. Vivace	[1:22]	[22] IV. Allegro (Giga)	[2:05]
[9] V. Allegro (Minuet)	[1:25]	[23] V. Allegro (Gavotta)	[2:00]
Sonata No. 2 in A minor	[6:43]	Sonata No. 8 in E flat major	[6:54]
(Walsh, Op. 11, No. 2)		(Walsh, Op. 11, No. 5)	
[10] I. Adagio	[1:16]	[24] I. Grave	[1:41]
[11] II. Allegro	[2:38]	[25] II. Allegro	[1:38]
[12] III. Adagio	[1:27]	[26] III. Adagio	[1:14]
[13] IV. Allegro (Minuet)	[1:22]	[27] IV. Allegro (Giga)	[2:21]

12 Sonatas for Recorder and Basso Continuo, Op. 11 'Parensi'

[44:02]

Sonata No. 7 in A minor		[6:17]	Sonata No. 1 in F major		[6:15]
(Walsh, Op. 11, No. 4)			(Walsh, Op. 11, No. 1)		
[1]	I. Adagio	[1:33]	[14]	I. Adagio	[1:41]
[2]	II. Allegro	[1:41]	[15]	II. Allegro	[1:06]
[3]	III. Adagio	[1:23]	[16]	III. Adagio	[1:25]
[4]	IV. Allegro	[1:40]	[17]	IV. Allegro (Giga)	[1:08]
			[18]	V. Allegro (Minuet)	[0:55]
Sonata No. 4 in B flat major		[7:42]	Sonata No. 6 in F major		[8:05]
(Walsh, Op. 11, No. 3)			(Walsh, Op. 13, No. 5)		
[5]	I. Adagio	[2:12]	[19]	I. Adagio	[2:08]
[6]	II. Allegro	[1:52]	[20]	II. Allegro	[1:52]
[7]	III. Adagio	[1:29]	[21]	III. Adagio	[1:40]
[8]	IV. Allegro (Giga)	[2:10]	[22]	IV. Allegro	[2:25]
Sonata No. 9 in E minor		[6:21]	Sonata No. 5 in D major		[8:57]
(Walsh, Op. 13, No. 1)			(Walsh, Op. 13, No. 3)		
[9]	I. Adagio	[1:24]	[23]	I. Grave	[2:03]
[10]	II. Allegro	[1:01]	[24]	II. Allegro	[2:16]
[11]	III. Adagio	[1:44]	[25]	III. Adagio	[2:11]
[12]	IV. Allegro	[1:35]	[26]	IV. Allegro	[2:26]
[13]	V. Allegro (Minuet)	[0:37]			

Heidi Fardell *recorder*Lynda Sayce *lute, baroque guitar* • Poppy Walshaw *baroque cello*Robin Bigwood *harpsichord*

SINFONIE

Di

Roberto Valentini

Opera XI:

Robert VALENTINE (c. 1674–1747)
12 Sonatas for Recorder and Basso Continuo, Op. 11 ‘Parensi’

This recording of Robert Valentine’s *Opus XI* is a première recording. The repertoire is sourced from an 18th-century manuscript belonging to Paolo Parensi (1688–1749), thought to be an amateur musician in Lucca, Italy. The manuscript is part of five volumes of recorder music from the first half of the 18th century and is from the volume *Sinfonie dei varij autori* preserved in Parma at the Biblioteca Palatina, shelf number Sanv.D.145.

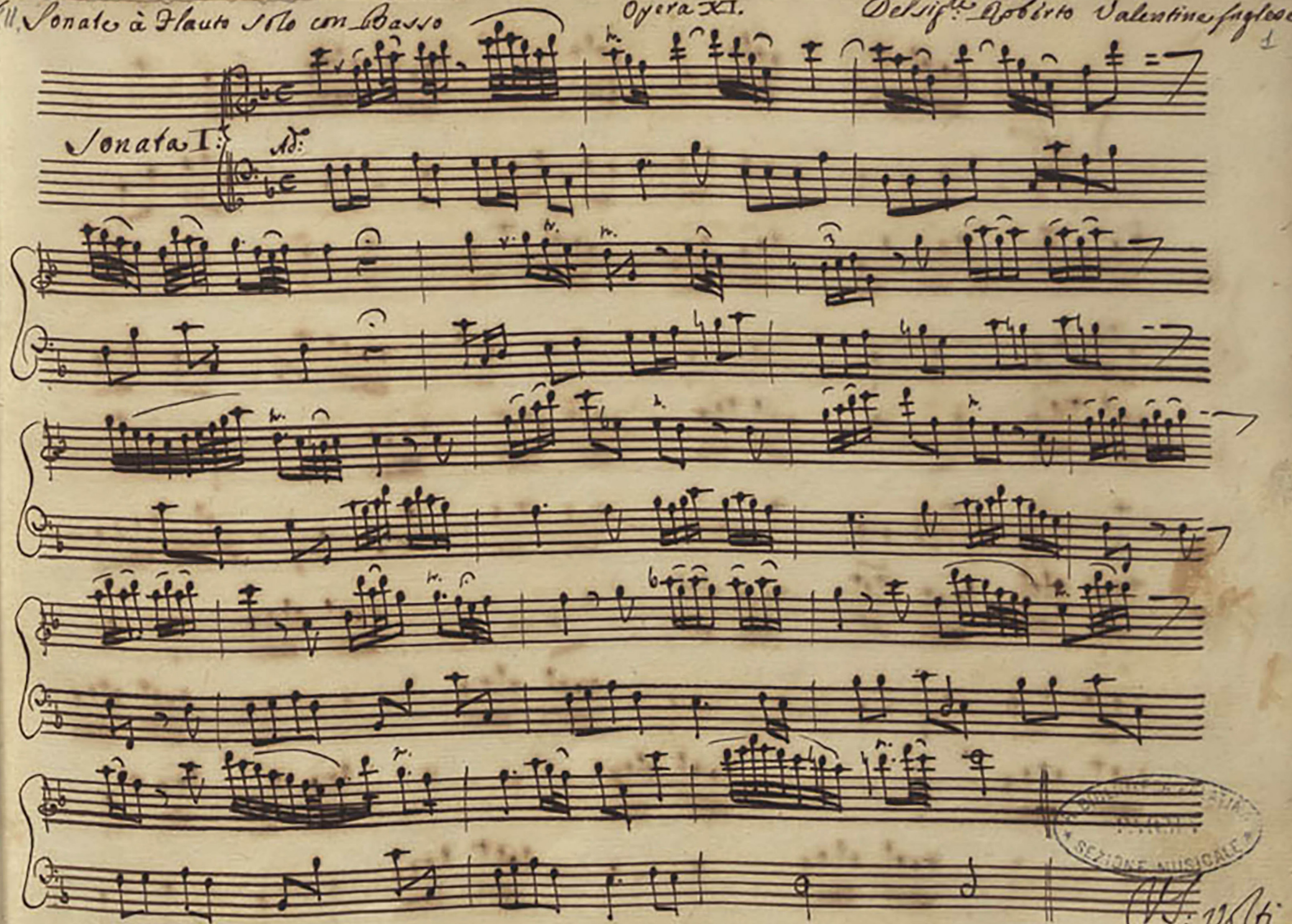
Robert Valentine (c. 1674–1747) was from a musical family in Leicester, England. His father and two of his brothers were known to be musicians, with descendants following in their footsteps, notably Ann Valentine who was an English organist, music seller, and composer. Valentine moved to Rome around the age of 26 – thought to be sometime before 1701, when he married a young woman in Rome named Giulia Belati. It is not known why Valentine moved to Rome. It was common for people of high society in their late teens/early adulthood to undertake a grand tour which would include Italy – a cultural and vibrant highlight – most were there for at least several weeks, if not more and travelled between cosmopolitan cities, taking music lessons and writing of musicians they encountered. Valentine doesn’t appear to have done this, or perhaps he started his grand tour but didn’t return? It was also common for Italian musicians to come to London in the first part of the 18th century but less so for English composers to relocate and

settle in Italy. Nevertheless, Valentine settled and carved out his career as a composer and performer in Rome.

There is little known of Valentine’s life, but we have researchers Cecilia Lopriore, Nicola Sansone and Martin Medforth to thank for all their work. He was a composer and multi-instrumentalist. He had nine children, but only three survived him and he lived there until his and Giulia Belati’s death in 1747, only 10 days apart. It has been suggested that Valentine may have returned to England but we know from Lopriore’s research ‘from the States of Soul preserved in the Archives of the Vicariate of Rome it appears that, for all these years on the occasion of Easter, he regularly took communion’. We glean all sorts of interesting information about the Valentine family in Lopriore’s 1996 article *Robert Valentine: Nuovi documenti biografici* from their financial circumstances to the network of people around him including the godparents of his children and dedicatees of his compositions, ‘The impression that emerges on the one hand is that, although Robert works and lives in Rome, he retains a strong attachment to his origins that leads him to frequent the foreign community of the city’.

To distinguish himself he was often referred to as Roberto Valentini or Valentino, Roberto Valentine Inglese or Mr Valentine at Rome. He was a violinist, a recorder player, an oboist and cellist, writing for all four or these instruments. We learn from

Handwritten musical score for Sonata I, Op. XI, by Roberto Valentine. The score is written on ten staves, with the first two staves for the Flute (Flauto) and the remaining eight staves for the Bass (Basso). The tempo is marked *Ad.* (Adagio). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The piece concludes with a double bar line and a final chord.



Lopriore and Medforth that he worked ‘in close contact with the greatest musicians of the time – Corelli, Handel, Caldara, Bononcini’ and that he had connections to Naples and worked at the Ruspoli Palace. Valentine became a prominent member of Rome’s musical life, joining the Congregazione dei musici di S. Cecilia and publishing works that became popular among both professional and amateur musicians across Europe.

The date of the Parensi manuscript is not known. John Walsh and Joseph Hare also published the same pieces but in two separate opus numbers: *Opus XI* for recorder in 1727 *Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin ... Opera XIth* and *Opus XIII* for German flute in 1735 *Sonatas or Solos for a German flute with a thorough bass for the harpsicord or bass violin ... Opera XIIIth* both held in the British library. It is not known why the Parensi manuscript exists and whether the Parensi manuscript predates the Walsh and Hare publication. Perhaps Walsh made a deal with Valentine? Or it could be that Walsh ‘pirated’ these pieces, which was common practice at this time. Many of Valentine’s works were republished by Roger in Amsterdam or Hare in London so it’s quite possible that these may have been ‘pirated’. Perhaps there was an edition printed in Rome but is now lost? David Shuker suggests in his book *The Valentines of Leicester and beyond: A very British musical dynasty* ‘The duplication of opus numbers in publications with different sets of works suggests that there may have been earlier editions (probably published in Rome) which are no longer extant’. It is possible that the Parensi version, labelled *Opus XI*, remained only in manuscript

form in Italy, it was after all very common, particularly among professionals. Cecilia Lopriore also points out that printing techniques in Rome at this time were outdated and very expensive. We also learn from Lopriore that there was a lack of amateur musicians in Rome: ‘almost all music consumers were also producers, that is, musicians or patrons. The segment of amateur music consumers that had made typographers and printers prosper in the rest of Europe was missing’. From the catalogue of Valentine’s publications, it seems that at the beginning he published his works almost simultaneously in Italy and in London, but later his works may have only been published abroad and not in Italy. Some other thoughts: in the foreword of Nicola Sanone’s Ut Orpheus edition of Valentine’s *12 Sonatas*, he suggests that due to the handwritten nature of the manuscript there may be a direct relationship between Parensi and Valentine. In my correspondence with Sanone on this subject, we discuss the possibility that Parensi’s manuscript meant that Parensi and Valentine knew each other personally and perhaps Valentine wanted to dedicate the publication to Parensi, with Parensi’s financial sponsorship. Maybe the deal did not come to fruition and so *Op. 11* remained in manuscript form, at least in Italy.

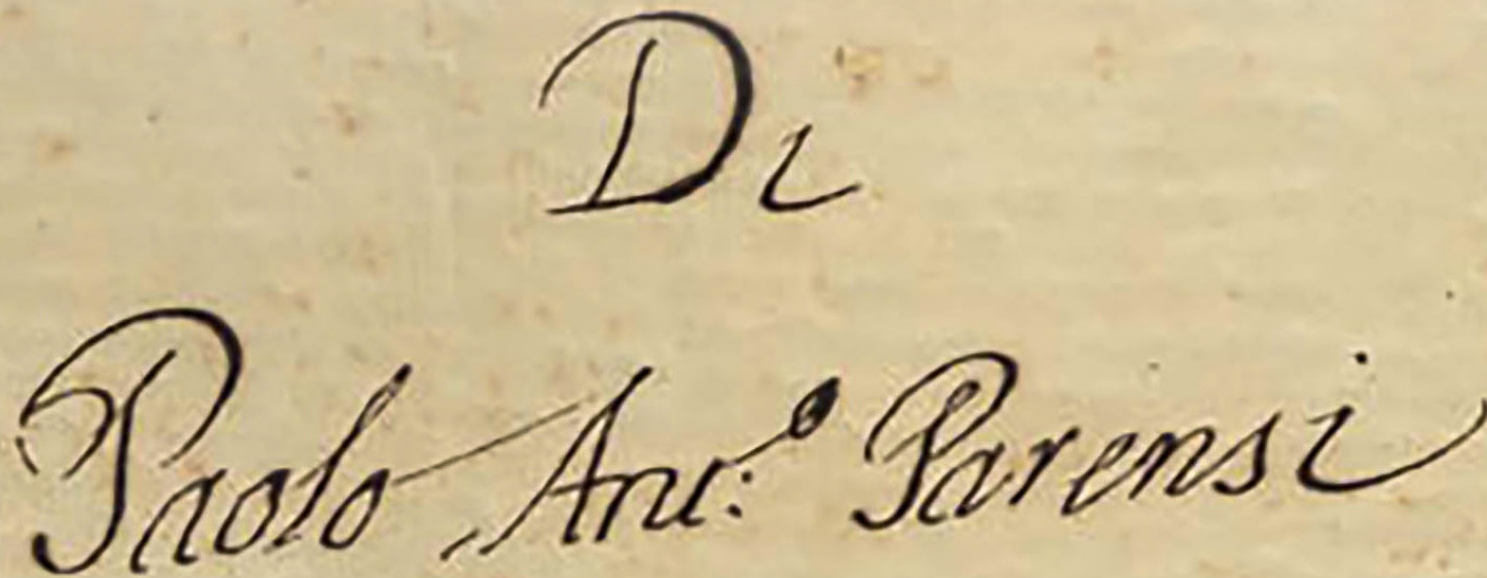
Regardless of the date of the Parensi collection, it is undoubtedly a wonderful example of the recorder’s presence in Italy at this time. The whole manuscript contains a wealth of recorder music not only by Robert Valentine but also Guiseppe Sammartini and Francesco Barsanti in addition to transcriptions of repertory for violin, arranged for the recorder. Federico

Maria Sardelli writes in *Vivaldi's Music for Flute and Recorder*, 'it is clear that in Italy, as early as the late 1710s, the figure of a "recorder virtuoso", as opposed to that of a mere "wind player" was starting to emerge'.

Robert Valentine wrote over 60 works for the recorder – his output makes him one of the most prolific composers of recorder repertoire in the early 18th century.

The research for this album and repertoire selection have been profoundly shaped by the scholarship of several leading figures in the field. With thanks to David Shuker, Federico Maria Sardelli, Martin Medforth, J. Bradford Young, Cecilia Lopriore, Nicola Sanone, David Lasocki, Deborah Hayes, Karl Kroeger, Tommaso Rossi, Michael Talbot, Jasmin Cameron, Inês de Avena Braga, and Percy Young.

Heidi Fardell, 2025



Di
Paolo Ant: Parensi



Bringing this repertoire to life is **Heidi Fardell**, whose approach blends rigorous historical research with contemporary creativity. Over more than two decades, Fardell has performed with leading early and contemporary music ensembles and has recorded for BBC Radio 3 and 4. Her performances are shaped by deep engagement with primary sources, careful study of manuscripts, scholarly discussions and a commitment to historically informed performance that is accessible and compelling for modern audiences. In addition to her performance work, Fardell is a leading music educator and writer, advocating for neuro-inclusive teaching, diversifying the musical canon, and, mental health in music.

By studying the Parensi manuscript and Walsh publications and drawing on the latest research and editorial scholarship, Heidi Fardell's première recording of Robert Valentine's *Opus XI* offers a fresh and insightful perspective on these recorder sonatas. This project is a testament to the dedication of the scholars, editors, and instrument makers who have illuminated Valentine's legacy, and to Heidi's own pioneering artistry in bringing the recorder's rich possibilities to new audiences.

Originating from the East Midlands but relocating to London, Fardell has chosen this repertoire to shine a light on these previously unrecorded sonatas and Robert Valentine's story, one which resonates with her own personal experience of a recorder player from the midlands, relocating, leaving an entire extended family to carve out a career elsewhere.

Fardell is a freelance musician working as a performer, educator and writer. As a recorder and Baroque flute specialist she performs with various early music ensembles across the UK, including Sounds Historical and as a regular soloist with Fiori Musicali. She is also the co-artistic director of Banbury Early Music Festival.

Alongside her performance work, Fardell is a respected musician in education working as a qualified British and International Federation of Festivals music adjudicator (BIFF), the chair of the European Recorder Teachers Association (ERTA UK), a tutor for the National Youth Recorder Orchestra (NRYO) and guest conductor for the Society of Recorder

Players. Passionate about music education, Fardell is an experienced music teacher in addition to delivering bespoke musical workshops for clients who have included Kensington Palace, the Royal Festival Hall, Tate Britain and the National Gallery. Fardell has several published magazine articles to her name, including *The Emotional Side of Music Making*, *Baroque Music and the profits of the Transatlantic Slave Trade* and *Neuro Inclusive Music Teaching*.

Fardell gained her Bmus (Hons) and Mmus in performance at Goldsmiths University, a PgCert at Birmingham Conservatoire, and is currently undertaking her doctoral studies at the Royal Academy of Music.

heidifardell.com



Originally trained as a flautist, **Lynda Sayce** read Music at Oxford, and studied lute and recorder at the Royal College of Music. She gained a PhD for her work on the history of the theorbo, and has published widely. She is principal lutenist with La Serenissima and Ex Cathedra, and freelances internationally with both modern and period instrument ensembles, including the Dunedin Consort, Le Concert d'Astrée, Britten Sinfonia, the London Symphony Orchestra and the Berlin Philharmonic Orchestra. She directs the lute ensemble Chordophony, whose repertory and instrumentarium are based entirely on her research. She teaches lute and continuo at Birmingham University, and appears on more than 100 commercial recordings.

theorbo.com

Poppy Walshaw enjoys a varied career throughout Europe as a principal cellist and soloist with many leading early music ensembles. Her continuo playing has been praised as ‘lithe and characterful’ (*Opera Today*). Walshaw is the continuo cellist for the Hanover Band and Fiori Musicali and for many years was continuo cellist with Arte dei Suonatori in Poland. Concerto performances with Arte have been broadcast live on Danish and Polish radio, and she is a frequent soloist with Fiori Musicali. Walshaw has performed as continuo cellist for Sir John Eliot Gardiner on many occasions and has been a member of his ensembles since 2013. Chamber music recordings include Hummel and Schubert quintets and Haydn trios with violinist Simon Standage; with Irlandiani, she has recorded a Geminiani sonata as soloist, and the Giordani cello duos with Carina Drury.

Walshaw read Natural Sciences and Music at Trinity Hall, Cambridge, then studied with Alexander Baillie in Germany and was a Continuo Scholar at the Guildhall School of Music and Drama with Alison McGillivray and Louise Hopkins. She has taught the Alexander Technique since 2012 and is also a Feldenkrais Practitioner.

poppywalshaw.com





Robin Bigwood is a keyboard player equally at home with harpsichord, organ, piano, and some more modern instruments too. While a student at the RCM in London he won the Broadwood Harpsichord Competition and with the ensemble Passacaglia was a prizewinner in the York Early Music competition, leading to recordings for WDR, Linn Records and the BBC. He has recorded many albums with Passacaglia, and since 2019 with the Italian Baroque specialist orchestra La Serenissima – several topped the classical charts and have received numerous accolades. With Annabel Knight and the Maggini Quartet he recorded the complete recorder works of Gordon Jacob for Naxos, playing piano and harpsichord. He has also toured in Japan and America with Scottish Ensemble (playing Anna Meredith's *Anno*, and with the trumpeter Alison Balsom) and in the UK has performed or recorded with almost all the major period instrument ensembles including London Baroque,

Orchestra of the Age of Enlightenment, Benedetti Baroque, Florilegium, Feinstein Ensemble, The Sixteen, Taverner Consort, as well as with Britten Sinfonia, Royal Northern Sinfonia and London Chamber Orchestra (most recently playing on the soundtrack of *The Crown*). He is a visiting harpsichord and continuo tutor at Royal Birmingham Conservatoire and has also taught at Guildhall School of Music and Drama and Trinity College of Music. Alongside, Bigwood is a respected music technologist. Since 2001 he has written for the recording industry magazine *Sound on Sound*, contributing hundreds of technical articles and equipment reviews. As a sound recordist and producer he has been involved with, to date, almost 50 albums for other musicians and ensembles, and many more recording projects for major international publishers. From 2018 to 2023 he played in the band he founded, Art of Moog, which performed the music of J.S. Bach on synthesizers.

robinbigwood.co.uk



On this recording, the artists play the following instruments:

Heidi Fardell

Recorder by the Von Huene Workshop, 415 Boxwood Alto, after Denner c. 1720

Lynda Sayce

Archlute by Ivo Magherini, Dekani, Slovenia, 2013, after Magno Tieffenbrucker, Venice, c. 1610

Theorbo by David Van Edwards, Norwich, 2006, after French iconography, c. 1700

Five-course guitar in E by Ivo Magherini, Bremen, 2002, after Giovanni Tesler, Ancona, 1620

Five-course guitar in D by Edward Fitzgibbon, Oxford, 1998, after Antonio Stradivari, Cremona, 1688

Poppy Walshaw

Cello by William Forster, 1791

Robin Bigwood

Harpsichord by Alan Gotto, 2024, single manual harpsichord, after an 18th-century Anonymous Northern Italian original

Photos:

Album cover, pages 9 and 11 by **Emma Spellman** (Oojamaflick)

Page 12 by **Adam Szewczykowski** • Page 13 by **Annabel Knight** • Page 15 by **Robin Bigwood**

Manuscripts: *Sonate à Flauto solo con Basso Opera XI Del Sig.re Roberto Valentine Inglese*, (Biblioteca Palatina, Parma, Italy)

FHR thanks Hayden Jones

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