**Full set of Printable (CD page size) notes for ALC 3145**

**Nikolaus Harnoncourt**, (Count Nikolaus de la Fontaine und d’Harnoncourt-Unverzagt), cellist and conductor, 1929-2016, was one of the most innovative and influential conductors of the second half of the 20th century, bringing the scholarship and sensibility of historical performance to the mainstream repertoire with sometimes controversial, but always illuminating results.

With the **Concentus Musicus of Vienna (Wien)**, an ensemble he formed in the early 1950s, he recorded, in collaboration with his friend Gustav Leonhardt, the complete sacred cantatas of JS Bach and continued with the group in later years. But he also began to operate with modern instrumental ensembles, notably the Chamber Orchestra of Europe and the Concertgebouw of Amsterdam and, later, the Berlin and Vienna Philharmonics, in classical and Romantic repertoire. Performances of Mozart, Beethoven, Brahms and Dvořák, among others, were distinguished by their bracingly astringent qualities. While some found readings mannered and idiosyncratic, others relished their freshness and vigour. He made more than 500 recordings.

Born in Berlin into a noble family and brought up in Graz, Austria, Harnoncourt was descended from various Holy Roman emperors and other European royalty. His father, Eberhard, was an engineer and civil servant; his mother, Ladislaja Gräfin von Meran, Freiin von Brandhoven, was the granddaughter of the Habsburg Archduke John. Harnoncourt was a cello pupil of Paul Grümmer and of Emanuel Brabec at the Vienna Music Academy. He also played the viola da gamba. In 1952 he joined the Vienna Symphony Orchestra as a cellist, and although he remained there until 1969, he reacted strongly against both the military precision of conductors such as George Szell and the undifferentiated approach to early music then prevalent. Handel was played much like Brahms, he later said, and the result was “an unsorted blend of geniality, 19th-century tradition and ignorance”.

Within a year of joining the orchestra he formed a group of like-minded players, among them the violinist Alice Hoffelner, who led the ensemble and whom he married in 1953, to explore the use of original instruments and historically informed techniques in baroque music. The **Concentus Musicus of Vienna** gave no concerts for the first five years, but following a series of 12 public concerts in Vienna, record companies such as Telefunken, Vanguard and Deutsche Grammophon began to take notice. The Concentus Musicus, remained centred in Vienna, an ensemble of musicians who attained a consummate mastery of Renaissance and Baroque instruments and dedicated themselves to the discovery, study and recreation of the lost or for gotten art of this period, attacking and solving on the basis of historical data and musical sensitivity, the manifold problems of tempo, accent, articulation, tone colour and instrumental balance. Their concerts were notable events in Viennese musical life

The first recording, in 1962, was of Purcell’s *Fantasias for viols* (ATMCD1522), after which came well-received recordings of Bach’s *Brandenburg Concertos* and *Orchestral Suites* (Teldec, directed by Harnoncourt from the principal cello desk) and then the major choral works of Bach. The **Bach cantata project** (Teldec) with Leonhardt (1971–90) was a landmark in recordings, notable for its pioneering historical research – Harnoncourt was publishing books and articles then and went on to hold academic chairs at Salzburg University and at the Mozarteum, where he was professor of performance practice. It was also exceptional in replacing female voices with those of unbroken trebles, even in the solo movements.

The other notable achievement with the Concentus Musicus was the recording of Monteverdi’s three surviving operas (Warner)*: Orfeo, Il Ritorno d’Ulisse* and *L’Incoronazione di Poppea*. To these recordings, as to the highly acclaimed stage performances in Zurich (1975-9), he brought an austere but stylish and well-paced approach. Those qualities also characterised his readings of classical and romantic repertoire which he began undertaking with leading modern-instrument orchestras in the ensuing decades. A set of Beethoven symphonies with the Chamber Orchestra of Europe on modern instruments sold spectacularly well and led to further offers, including a lifetime contract with Teldec, and New Year’s Day concerts with the Vienna Philharmonic.

There were ventures into the 20th century too, with Bartók and Berg featuring in his repertoire. In an interview in 2012 for Radio 3’s *Music Matters*, Harnoncourt revealed not only that had he had more time left to him he would have relished the challenge of Wagner, including *Die Meistersinger von Nürnberg*, (which he would have approached in the spirit of Offenbach-style operetta.) The latter was territory he inhabited very successfully, the minimal vibrato, measured tempi and taut rhythms of a *Belle Hélène* (Zurich, 1997) paying generous dividends in capturing the exhilaration of the score. In 2009 he surprised many with a recording made in Graz in his 80th year of Gershwin’s *Porgy and Bess*.

Harnoncourt’s long career coincided with radical developments in the performance of music of all eras. During this period, early music became more established and the distinction between historical and mainstream gradually faded. Harnoncourt was at the centre of this transformation. His career also coincided with the demise of the conductor as feared tyrant. To the end of his life he remained fundamentally opposed to the cult of the autocratic conductor – the only man he acknowledged as “maestro” was his hairdresser, he joked. His rehearsal process was collegiate, with musicians as partners.

Appearances in London in later years included a serene and moving performance of Beethoven’s *Missa Solemnis* in 2012. On that evening Harnoncourt was presented with the Royal Philharmonic Society’s gold medal, a fitting tribute to a lifetime devoted to stretching artistic boundaries. He retired officially from the stage on 5 December 2015, because of declining health. His new Beethoven Symphonies No 4 and 5, recorded live in Vienna with the Concentus Musicus, more than 60 years since its formation, were released to great acclaim.

**(courtesy (in part) The Guardian/Barry Millington)** www.theguardian.com

**CD1 [71:36]: FRENCH MEDIEVAL MUSIC - SECULAR & SACRED** **[from MC197]**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director, with Alfred Deller Consort***

**[1]-[5] Anon. 1280:** Hoquetus, “In seculum” 1:02 Amor potest conqueri 1:15

**Anon. 1300**: In seculum d’Amiens longum 0:55 **Anon. C13**: El mois de mai 1:03

**Anon. C14:** La Manfredina 1:15

**[6] Jehan Vaillant:** Par maintes foys 3:26

**[7] Jean Solage:** Pluseurs gens voy 2:02

**[8] Matheus de Perusio:** Ne me chant 1:42

**[9] Guillaume de Machaut**: S’il estoit 1:54

**[10] Guillaume de Machaut**: Comment qu’a moy 1:52

**[11]** **Matheus de Perusio**: Andray Soulet 0:43

**[12]** **Anon. 1400:** Or Sus Vous Dormais Trop 4:22

**[13] Jean** **Solage**: Hélas je voy 2:07

**[14]** **Magister** **Grimace**: Alarme, alarme 1:58

This programme offers a view of the great upsurge in musical composition in Europe between the end of the 12th century and beginning of the 15th century. Many of the works are anonymous. Of the composers whose names are attached to some of them, little else is known. Even so towering a figure as **Perotin** or Perotinus, master of music at Notre Dame in Paris from 1183, did not sign his work, which is ascribed to him from other sources. The one exception is the remarkable 14th century genius **Guillaume de Machaut** (c.1300-77), who became a famous man and was not only composer and churchman but poet, diplomat and friend of kings. If historically this music represents the first great stride in Western musical composition, it is at the same time a highly polished, sophisticated and consummate art in its own right.

The first four works are representative of the religious music written for Notre Dame during this era, and are by Perotin or come from his age. They not only exhibit the historic development of organized, measured rhythm but in their powerful ‘cellular’ construction of repeated units and clashing contrapuntal voices are as distinctive and complete an expression of their age as the Gothic architecture of Notre Dame where they were sung.

The secular works which constitute the second half of the programme are influenced by dance, as with La Manfredina, or represent the growth of a finely expressive, florid single-voiced art of song, following, as with the ballades, rondeaux and virelais, the complex verse forms of amorous court poetry.

**Texts: Sacred and Secular Music of Medieval France**

1.

**Anon. c.1200: Pater noster commiserans (Conductus)**

Pater noster commiserans,

Eos falli considerans,

Tutorum sibi dirigit,

Vitam morte mercatur;

In pena culpam destruit,

Vincit, cum iudicatur.

Filiorum excessibus,

In peccati contractibus,

Qui pro pupillis transigit,

Scelus in nece diluit.

**Our merciful Father**

**sees all transgressors**

**and by His dire command**

**gives death for life**

**and punishment for blame,**

**triumphant, as He is judge.**

**The children of corruption,**

**who wallow in their sins**

**in brazen wickedness,**

**He brings to their destruction**.

2

**Anon. c.1200 (attr. to Philippe le Chancelier): Dic Christi vernal (Conductus**)

Dic, Christi veritas,

Dic, rara caritas,

Aut in valle visionis,

Aut in alto cum Nerone,

Vel in fiscella scripea

Vel in domo Romulea.

Dic, cara raritas

Ubi nunc habitas?

Aut in throno Pharaonis,

Aut in antro cum Theone,

Cum Moyse plorante,

Cum bulla fulminante?

**Say, thou truth of Christ,**

**say, thou charity rare,**

**where thou now dwellest**

**in the valley of vision,**

**or on the heights with Nero,**

**or in the basket among the bullrushes**

**as in the house of Romulus?**

**Say, precious rarity,**

**is it on Pharaoh’s throne,**

**or in the cave with Theo,**

**or with Moses weeping,**

**or in the thunderbolt?**

3

**Anon. c.1200: Alleluja Christus resurgens (with clausula, "Mors")**

**(Hallelujah for the fourth Sunday after Easter)**

Alleluja. Christus resurgens

ex mortuis jam non moritur;

mors illi ultra non dominabitur.

Alleluja.

**Hallelujah. Christ,**

**having risen from the dead,**

**dies now no more;**

**death shall no longer have**

**dominion over Him. Hallelujah.**

4

**Perotin: Alleluja Nativitas (Hallelujah for the Feast of the Birth of Mary, c. 1200)**

Alleluja. Nativitas gloriosae virginis

Mariae ex semine Abrahae,

orta de tribu Juda. Alleluja.

**Hallelujah. The birth of the**

**glorious Virgin Mary,**

**from the seed of Abraham,**

**sprung from the tribe of Judah.**

**Hallelujah.**

6

**anon. c.1280: Amor potest conqueri**

Amor potest conqueri

videns senunc de primi,

quia cepit mundi fides et constancia

que sibi restitui peritum indicii

petit cum instancia.

**Love may complain and turn to despair**

**when that faith and constancy go on**

**diminishing for whose recovery**

**it so urgently implores the fate.**

8

**anon. 13c. El mois de mai**

Countertenor: El mois de mai,

che chante la malvis,

que flourist la flour de glai,

la rose et lilis, lors doit bien

joie mener qui d'amours est espris;

si m'envoiserai.

Car je sui loiaus amis a la

plus belle qui soit en ce pais;

en lié amer ai tout mon cuer mis;

je n'en partirai, tant com serai vis.

La grant biauté de son clervis;

sen cors le gai,

qui est fait par devis,

mi font a lié penser tous dis.

**The month of May,**

**when the redwing sings,**

**when the iris, the rose**

**and the lily bloom,**

**is the time of rapture**

**for those in love; I revel in it.**

**For I am the faithful swain**

**of her who is the fairest in the land.**

**In loving her I gave her all my heart,**

**and thus I shall remain while I still live.**

**The thought of her,**

**the great beauty of her face,**

**her supple body’s lovely symmetry,**

**haunt me the livelong day.**

Tenor: De se debent bigami non de

papa queri qui se privilegio spoliarunt

cleri sed de facto proprio.

Nunc possunt doceri et hoc cum

Ovidio pro vero fateri: ‘Non minor est

virtus quam quaerere parta tueri.’

**Bigamists should complain not about**

**the bishop but about themselves for**

**having dispensed with the benefit of clergy.**

**Now they can learn from their own deeds**

**and thus truly confess with Ovid:**

**‘The better part of virtue is to try and**

**protect itself front the start.’**

10

**Jehan Vaillant: Par maintes foys**

Par maintes foys avoy recoillie

du rosignol la douce melodic mais

ne si veut le cucu acorder.

\*Airs veult chanter contre ly par envie

Cucu cucu cucu toute sa vie.

Car il veult bien a son chant descourder.

Et pourtant dit le reusignol et crie:

‘Je vos comant qu’on le tue et ocie,

Tue tue tue tue oci oci oci oci oci oci

oci oci oci fi dc fi li de fi li de li

du cucu qu d’amors veuit parler.’

‘Si vous suppli, mas tres douce alouelle,

Que voullés dire vostre chanson:

Lire lire lire lire lirelon

Que dit Dieu Dieu, Que te dit Dieu,

Que te dit Dieu Dieu, Que te dit Dieu Dieu,

Que te dit Dieu Dieu,

Il est tamps il est [tamps].

Que le roussinolet die sa chansounette:

Oci oci oci oci oci oci

oci oci oci seront qui vos guerroyant.’

**How many times are the skies filled**

**with the sweet song of the nightingale!**

**But the cuckoo never joins in;**

**he prefers to sing enviously**

**‘Cuckoo, cuckoo’ all his life.**

**He wants his song to bring discord.**

**So the nightingale cries out:**

**‘I command that you shall be killed.**

**Slain, slain, killed, killed, fie upon you,**

**fie upon you, Cuckoo who wants to speak of love.’**

**‘I beg you, dear skylark, thus to sing your song:**

**Lire, lire, liron, as God tells you.**

**It is time for the nightingale’s little song:**

**killed, killed, they're killed,**

**those who wage war with you.’**

Assemblés vous; prené la cardinette,

faites chanter la calle et le sanson.

Tués, batés me cucu bis son.

Il est pris pris, Il est pris pris.

Or soit mis mort, soit mis a mort mort,

soit dist il mort mort, soit mis a mort mort.

Or alorns seurement an joli ver vos

quer [es] cullir la mosette

ami ami ami ami ami ami ami ami

Tou dis seray le dieux d'amours priant.

Par mamtes fois … veult parler.

**Flock together; bring the goldfinch**

**and make him and the starling sing out.**

**Kill the cuckoo and silence him.**

**He is taken, let him be killed.**

**In the lovely springtime praise the hawk,**

**Our friend, our friend,**

**and praise the God of Love each day.**

**Many a time …who wants to speak of love**

*NOTE: \*Certain French words, such as ‘tue’ and ‘oci’ (both meaning slay), ‘que te dit Dieu’ (as God says to you) and ‘ami (friend) have been kept in the translated version because of the importance of the emphasis in old French as an imitation of actual bird calls.*

11

**Solage: Pluseurs gens voy**

Pluseurs gens voy qui leur peusee

mettent en vestir bou habis.

L’un vest une carte brodee,

L’autre un villan fourré de gris.

Manteaus portent grant ou petis mais toute

leur devise faite, je me tieng a une Jaquete.

**I see some folk whose aim it is to dress**

**with elegance. One dons an embroidered tunic,**

**another a cloak lined with grey fur.**

**Others wear coats both short and long.**

**But as for me, with all their fine attire,**

**I’ll settle for a petticoat.**

13

**Guillaume de Machaut: S’il estoit**

*Countertenor:*

S’il estoit nuls que pleindre se deust pour

nul meschief que d'amour receust,

je me devroie bien pleindre sans retraire,

car quant premiers me vint enamourer,

onques en moy hardement demourer

ne vost laissier de ma dolour retraire;

mais ce qui plus me faisoit resjoir et qui

espoir me donnoit de joir en regardent,

sans plus dire ne faire, fist departir de moy;

puis en prison elle me mist,

ou j'euc ma livrison de ardans desirs

qui si me tient contraire que,

se un tout seul plus que droit en eusse,

je scay de voir que vivre ne peusse sanz le

secours madame de bonnaire qui m'a de ci,

sans morir, respité. Et c'est bien drois, car

doucour en pité et courtoise ont en li leur repaire.

**If any man should complain of the**

**misfortunes he has suffered for past loves,**

**I should complain without restraint,**

**for when first I fell in love,**

**I chafed at the bit,**

**nor would I rein in my violent passion.**

**But she who gave me greatest joy**

**did so by holding out the hope of joy**

**as an alluring prospect,**

**without a word or deed in her aloofness.**

**Then she put me in a cell where I received**

**my dole of ardent passion, which kept me**

**so in check, that if I dared**

**to crave beyond my share, I would learn**

**full well I could not live without the favour**

**of my gracious lady, and would die,**

**without reprieve. And this is best,**

**I feel, for gentility and soft compassion**

**both have in her their seal.**

*Tenor:*

S’amours tous amans joir au commancement

faisoit, son pris feroit amenrir, car nulz

amans ne saroit le grans deduis c'on recoit

en dame d’onnour servir. Mais cil qui vit en

desir, et bonne Amour l’apercoit,

en a plus qu'il ne voudroit, quant joie

li vuet merir. Et pour ce nuls repentir

de bien amer ne se doit,

s’Amours le fait trop languir.

**If every lover enjoyed his love at once,**

**its worth would shrink. Such lovers do not**

**learn the high reward that comes from**

**service to a great lady.**

**But he who lives with his desire,**

**and his lady love perceives this,**

**will know a joy beyond compare**

**when love has kept him waiting.**

**And no man should repent his loving well,**

**if his love so makes him languish.**

14

**Guillaume de Machaut:**

**Comment qu'à moy**

Comment qu’a moy lonteinne soies,

dame d’onnour, si m’estes vous

procheinne par penser nuit et jour.

Car Souvenir me meinne, si qu’a des

sans sejour vo biaute souvereinne,

vo gracieus atour, vo maniere certainne

et vo fresche coulour

qui n'est pale ne veinne,

voy tou dis sans sejour.

Comment qu'a moy …

**No matter how far you are from me,**

**my lady love, you are still near me in**

**my thoughts both night and day.**

**For memory brings me constantly your**

**sovereign beauty, your graceful attire,**

**your lofty bearing and the fresh hue of**

**your skin, without pallor or blemish.**

**These I see before me endlessly.**

16

**anon. c.1400: Or sus vous dormez trop**

Or sus vous dormez trop, Madame joliete.

Yl est jour, levez sus. Escoutez l’aloecte:

‘Que dit Dieu, que te dis Dieu.’Yl est jour,

yl est jour, yl est jour, jour est, si est.

Dame sur toutes en biauté souveraine, par

vous, jolis et gay, ou gentil moys de may,

suy et seray. Et veule mectre paine.

Or tost nacquaires, cornemuses sonés:

‘Lire, lire, lire, Lyliron, Lylinon,

tytinton, tytinton, tytinton.’

Companion, or dansons, or lalons liement.

Tytinton … ton. Chest pour vous,

dame, a qui Dieu croi se honour.

Si vous suplie, amours,joueerr venés:

Lire … tytinton.

Or sonon en baton et tornon gaiement.

Tytinton … honour.

Car je vif en expoir d'avolir, joliette,

per fair chianter merle,

mauvis avec la cardonette:

‘Chireley, chireley,’ faint chiant,

fay chil ciant Robin dort, endormi est.

Consors, dansons seurement;

quoquin, a su, or su de Paris,

cadulet dulcet, de vous que

j'am sur creature en fait.

Chest virelay, dame, le recevés.

Car en cuer vray vous serviray d'amour

certayne. Or sus vous dormez trop …

Et veule mectre paine.

**Now you sleep too long, my pretty lady.**

**It is day, arise and listen to the lark:**

**‘Que dit Dieu ... que te dis Dieu.’**

**It is day, it is day, it is day,**

**again I say, it is day.**

**O lady of sovereign beauty above all,**

**so graceful and so fair,**

**near you in the tender**

**month of May I stay and will remain.**

**It is worth the while. And now is without**

**delay sound up the bagpipes: ‘Lire, lire,**

**lire, lyliron, lyliron, tyntinton, tyntinton … ‘**

**Partner, let us dance, let us step together.**

**Tyntinton … ton. It is to you, my lady,**

**that God himself pays homage.**

**And I do beg you, love, come out and play:**

**Lire … tyntinton.**

**Now let us sing and keep the time and gaily**

**turn about. Tyntinton … homage.**

**For I live in hopes of rousing you,**

**my pretty one, by making the blackbird sing,**

**and the redwing and the goldfinch:**

**‘Chireley, chireley,’ they sing;**

**they sing while Robin sleeps, so fast asleep.**

**Sweetheart, let us dance our dance.**

**You roguish, sweet little lady from Paris,**

**this ballad tells of you, whom I love**

**above all creatures. I offer it to you.**

**For I will always serve you in true heart**

**with a steadfast love.**

**Now you sleep too long …**

**It is worth the while.**

18

**Magister Grimace: Alarme, alarme**

Alarme, alarme, sans sejour et sans demour,

car mon las cuer si est en plour.

Alarme, tost, doulce figure, Alarme,

car navrés suy de tel pointure.

Que mors suy sans nul retour:

Diez en ait l'ame.

Si vous supplie, necte et pure,

pour qui tant de mal endure,

que armer vous voeilliés pour moy.

Quar je suy en aventure,

se ne me prenés en cure,

dont souvent ploure en requoy,

Wacarme, wacarme, quel dolour et quel

langour suefre, dame, pour votre amour.

Wacarme, douce creature. Wacarme,

ne me lacez en tel aventure de mourir

en grief tristour sans d’ame. Alarme,

alarme, sans sejour … Diez en ait l’ame.

**Help, help. No more waiting or delay,**

**for my heart is drowned in tears.**

**Help soon, sweet face, help, for I am**

**deeply wounded by these barbs.**

**I am dead beyond recall**

**and God now has my soul.**

**So I beseech you, with frank simplicity,**

**as one who has endured such grief,**

**to plead my cause for me.**

**Grant me the answer to my tearful prayers**

**and save my soul from jeopardy.**

**Rescue, sweet creature, rescue me.**

**Do not leave me in such plight**

**to die of harrowing grief,**

**without the comfort of my soul.**

**Help, help. No more waiting …**

**God now has my soul.**

**INSTRUMENTAL MUSIC IN 1600: FRANCE, ENGLAND, GERMANY & ITALY**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director* [ATM1277]**

An important achievement of the Renaissance and Baroque eras was the freeing of music from the word, so that an independent development of instrumental music could take place. The great Venetian painters of the late Renaissance such as Veronese and Tintoretto, depicted groups of viol and wind players performing at weddings and festivities visual evidence of the pervasive and rising popularity of these instrumental consorts. The new popularity occurred not just in Italy, but also in France, England and Germany, both at court and in modest homes. The music composed for such instrumental ensembles, reaching a peak in about 1600, was historically the first great body of chamber music. Its enchanting, intimate expressiveness, its flow across national boundaries, and the varied forms it took are exhibited in this programme.

This chamber music may be called a late blossoming or ‘second spring’ of Renaissance polyphony, but it also prepared the ground for the rise of the new art of the baroque. If at first its forms tended to be an imitation or transcription of vocal part-music, like the motet, madrigal and chanson, new expressive and formal possibilities unfolded as the practice of writing directly for such instrumental groups kindled the imagination of composers.

The **Canzone** was originally a vocal form, but in its instrumental shape it became a polyphonic forerunner of the fugue. The *Fantasia* (*Fantasie* in France, *Fancy* in England) arose as a freely moving, almost improvisational polyphonic form responsive to many mood changes and affording increasing experimentation with harmony and modulation. Dance forms were taken over from the lute books, sometimes heard in groups of two, like the popular **Pavane** (in ltaly, Paduana) and Galliard, sometimes combined in more extended suites, and were given a Fantasy-like richness of texture. When this music is heard on the instruments for which it was conceived (for the most part, as determined from early manuscripts), sonorous and yet soft-voiced, a vocal quality is still apparent and is part of the music’s charm. But freed from actual connection to the word, and exploiting interesting timbres, this new instrumental chamber music was able to explore fresh realms of human feeling.

**FRENCH WORKS**

**ETIENNE DU TERTRE (fl. mid 16th C.)**

*Pavane; Galliarde; Branle l; Branle Il (from Danceries, 1557)*

[Pardessus de Viole, Tenor Viola da Gamba, Bass Viola da Gamba (2), Violin, Tambourine]

These works by Du Tertre appeared in the collections of dances, for various instruments, that were published by the famous house of Attaignant in Paris between 1530 and 1557. And clearly these pieces are dances, with the tambourine guiding the steps. A slow Pavane and faster Galliard, based on the same melody, were frequently linked together. The Branle was both a court and country dance, derived from a medieval ring dance, also called the Brawl in England.

**EUSTACHE DU CAURROY (1549-1609)**

*Five Fantasias on "Une jeune fillette"*

[Pardessus de Viole, Tenor Viola da Gamba, Discant Viola da Gamba, Bass Viola da Gamba (2), Recorder, Tenor Trombone]

Du Caurroy served Charles IX, Henry and Henry IV of France as a composer of religious and secular works and was ranked by his contemporaries with Lassus and Palestrina. Some forty Fantasias by him are extant, and the five performed here are particularly beautiful and interesting. They could be performed separately, but they were printed in sequence, and really make up an extended, homogeneous work, being increasingly elaborate and emotionally varied variations on a popular song of the time. This sweet melody, *Une jeune fillette*, found its way into the German Protestant hymns, set by Bach as the chorale *Von Gott will ich nicht lassen.*

**ENGLISH WORKS**

English music of this period is distinguished by its deep feeling and almost romantic sensitivity. English composers exploited the silvery sonorities and transparencies of the family of viols.

**ANTHONY HOLBORNE (1545-1602)** *Pavan: "The Funerals"*

[Pardessus de Viole, Discant Viola da Gamba, Tenor Viola da Gamba, 2 Bass Violas da Gamba]

Anthony Holborne was Gentleman Usher to Queen Elizabeth and a celebrated player on the cittern, whose compositions are found not only in books of his own but in collections by John Dowland. Like Dowland, who wrote *Lachrimae*, or *Seven Passionate Pavans*, Holborne used poetic titles, and they are fully carried out in the music, this Pavan being a prime example of the rich expressiveness to which a dance form could be turned.

**THOMAS MORLEY (1557-1602)** *Fantasia: “ll Grillo” (The Cricket)*

[Pardessus de Viole, Tenor Viola de Gamba]

A student of William Byrd, Thomas Morley received his B. Mus. From Oxford and Browning became organist at St. Paul’s Cathedral. He became a spy for the government of Queen Elizabeth 1, and subsequently in 1598 her government granted him a monopoly on all music publishing. Naturally he published his own works, but also acted as editor, arranger, translator and publisher of music by others.

**THOMAS TOMKINS (1572-1656)** *Alman*

[Pardessus de Viole, Tenor Viola da Gamba, Bass Viola da Gamba (2)]

Another student of Byrd and graduate of Oxford, Tomkins became the organist of Worcester Cathedral, where he remained for 50 years. He was one of England’s most inspired madrigalists, writing richly textured polyphony. This Alman (or Allemande), like his vocal works, received an acutely sensitive polyphonic treatment.

**JOHN COOPER (c. 1570-1626)** *Fantasia* – [same instrumentation as Tomkins]

John Cooper is better known by the name of **Giovanni Coperario,** a name he as above assumed while traveling in Italy, and retained in England. He wrote some ninety *Fantasias.*

**ELWAY BEVIN (c. 1554-1638)** *Browning*

[Same instrumentation, but one Bass Gamba]

Elway Bevin was a Welshman and pupil of Thomas Tallis. Certain tunes of the time were used by many composers for polyphonic elaboration, and one of these was *Browning*, also known as “The leaves be green, the nuts be brown.”

**GERMAN WORKS**

German chamber music was strongly influenced by the work of the English masters, many of whom, like Dowland and William Brade, served various German courts for a while.

**JOHANN SOMMER (1542-74)** *Pavan: Galliard from “Auserlesene Paduanen*” (1607)

[3 Violins, 2 Bass Violas da Gamba. Sommers’ Pavans come from a collection of instruments as optional, but viols are especially recommended.]

**ISAAC POSCH (1591-1622)** *Intrada; Couranta* [same instrumentation as Sommer]

Isaac Posch was organist in 1618 at Laibach (or Ljubljana in what is now Slovenia) and composed both sacred songs and dance suites.

**SAMUEL SCHEIDT (1587-1654)**:

*Ludi musici, Book 1: Cantus no.28, Canzon à 5 ‘O Nachbar Roland’* [same instrumentation]

Samuel Scheidt of Halle was one of the great line of German organist-composers. The song on which he based his 5-voice canzon, *O Nachbar Roland* (‘O neighbour Roland’) came from England, where it was set by Byrd as ‘*Lord Willobies Welcome Home*.’ Scheidt’s great contrapuntal elaboration of the song, however, actually a Fantasia in the form of canonic variations, opens up the German line of composition (same instrumentation) that would lead through Buxtehude to Bach. A homogeneous work, with all its complexities of structure, and changes of tempo and rhythm, it is a masterpiece of early chamber music.

**ITALIAN WORKS**

Sumptuous colour and joy characterize the Italian works. The four *Canzoni* here from the celebrated collection of Alessandro Raverji of 1608, containing many works of the foremost composers of the Venetian school.

**GIOVANNI GABRIELI (1557-1612**) *Canzone a 8, “Fa sol la re”*; *Canzone a 4*

[3 Violins, Tenor Viola da Gamba, 2 Bass Violas da Gamba, 2 Recorders, Tenor Trombone, Tenor Viola]

Giovanni Gabrieli, composer and organist at St. Mark’s, was famous for his grand and spacious choral-instrumental motets. He also wrote prolifically in purely instrumental forms. The two works here exhibit both his brilliant contrapuntal technique and his intimate style.

**GIOSEFFO GUAMI (1541-1611)** *Canzone a 8* [Same instrumentation as Gabrieli’s]

Gioseffo Guami was born in Lucca and worked in Munich and Genoa before he became, like Gabrieli, organist of St. Mark’s in Venice.

**TIBURTIO MASSAINO (c.1550-1608)** *Canzone a 8* [same instrumentation as Gabrieli’s]

Tiburtio Massaino (or Massaini), an Augustinian monk, was born in Cremona and served as Maestro di Capella a Sal’o, Prague, Salzburg, Piacenza and Lodi. Both Guami’s and Massaino’s *Canzoni* were conceived for double choir, the winds being opposed to the strings.

**Vanguard Notes by Sidney Finkelstein**

**CONCENTUS MUSICUS Ensemble of Renaissance and Baroque Instruments**

ALICE HARNONCOURT: Pardessus de Viole and Violin

NIKOLAUS HARNONCOURT: Tenor Viola da Gamba

ERNST KNAVA & HERMANN HOBARTH: Bass Viola da Gamba

EDUARD HRUZA: Violin; JURG SCHAEFTLEIN: Recorder

HANS POTTLER: Tenor Trombone;

KURT THEINER: Discant Viola da Gamba, Recorder, Violin, Tenor Viola

JOSEF DE SORDI: Tenor Viola; LEOPOLD STASTNY: Recorder, Tambourine

THE INSTRUMENTS Renaissance blockfloten in c’, f,g, c”: copies by M. Skowroneck, Bremen Tenor Trombone: Friedrich Ehe Nurnberg c. 1700

ORIGINAL RECORDING INFORMATION: Producer: Kurt Wolleitner

Digital Remastering/SBM Transfer: David Baker; Recorded: Vienna, Austria, 1961

Original LP Release: BG 626

***FRANCE***

**[15]-[18] Etienne du Tertre**

I. Pavane 1:20 II. Galliarde 0:42 III. Branle I 0:46 IV. Branle II 1:02

**[19]-[23] Eustache du Caurroy:** **Fantasias 29-33 on ‘Une jeune fillette’**

Fantasia 29 1:31 Fantasia 30 1:07 Fantasia 31 1:18

Fantasia 32 1:19 Fantasia 33 1:07

***ENGLAND***

**[24] Anthony Holborne**: **Pavan: ‘The Funerals’** 4:41

**[25] Thomas Morley**: **Fantasia: ‘Il Grillo’** 1:39

**[26] Thomas Tompkins:** **Pavane and Alman á 4 in F Major** 1:50

**[27] John Cooper:** **Fantasia** 2:24

**[28]** **Elway Bevin:** **Browning à 3** 2:22

***GERMANY***

**[29]-[30] Johann Sommer:** Pavan 2:11 Galliard from *“Auserlesene Paduanen*” 1:21

**[31]-[32] Isaac Posch: Musicalische Tafelfreudt** I: Intrada 2:23II: Couranta 1:19

**[33]** **Samuel Scheidt**: **Ludi musici, Book 1**:

Cantus no.28, Canzon à 5 ‘O Nachbar Roland’ 6:04

***ITALY***

**[34[-[35] Giovanni Gabrieli:** Canzone á 8, ‘Fa sol la re’ 2:31 Canzone á 4 2:47

**[36] Gioseffo Guami**: **Canzone á 8** 2:31

**[37]** **Tiburtio Massaino**: **Canzone á 8** 1:41

**CD2 [67:39]: MUSIC FROM THE COURT OF LOUIS XIV [ATM1276]**

The French Baroque centres around the imposing figure of the absolute monarch, Louis XIV, and was a distinctively French style. Certainly, national currents could be said to have risen in the late Middle Ages and Renaissance, but within the mainstream of an all-over international concept of music. With the seventeenth century developments, the national differences became much sharper, and in France a style rises that takes its special character and direction from the tastes of the monarchy, and the image it held up to itself. It becomes a very notable moment in the history of music, as well as of the other arts. Louis XIV, whose “L’etat, c’est moi” – “the state, it is I”—has gone down in history, became king in 1643 at the age of five, with his mother, Anne of Austria, acting as regent, and he lived until 1715.

He aimed to adorn the state with science and art. And if from today’s perspective the concept of a state and its cultural life revolving about a single figure seems narrow, under the conditions of the time it did provide air for a considerable flowering of the arts. The absolute monarchy saw itself as the most rational form of state, approved by God and foreshadowed by the glories of ancient Greece and Rome. The image in which it sought to clothe itself, employing the arts, was one of classical restraint and order, of Renaissance sensuousness tempered by balance, clarity and rational line. And these ideas proved to be fruitful, for a while. The Academy flourished, with Boileau’s theories setting the tone of the classicism. The theatre was enriched by Corneille, Racine and Moliere. Mansard designed the magnificent, yet beautifully ordered palace of Versailles, and its gardens were a model of nature redesigned as art.

Lully presided over French opera, tyrannically yet with genius. The king himself, who had recognized Lully’s talent when the Italian-born youth was a court violinist, led the dancing in ballets. The expenditures were lavish, there were dissenting voices that had to be suppressed, and the wars in which the monarch found himself engaged became, in the end, disastrous. But it was Louis XIV’s descendants who paid the bills, so to speak. The seventeenth century rationality, exalting the monarchy, turned into the eighteenth century “Enlightenment,” highly critical of it. But the art remains, as an episode of beauty and splendour. The musical style based itself on a rejection of what seemed to be the emotional excesses of Italian opera. The Italian growth of pure instrumental forms, like the sonata and concerto, appeared also to be irrational, in its direct appeal to the ear alone. And so French opera tended to be more word-oriented, and grandly declamatory. Ballet, a branch of opera, became a major form, with classical or mythological and symbolic themes. Instrumental music avoided the sumptuousness and spectacular. A very beautiful chamber and intimate music grew, as revealed on the present recording. The Italian baroque thorough-bass and structure built on harmonic movement diminished in importance.

Dance forms abounded, as an offshoot of ballet, and handled with a refinement going far beyond the needs of dancing itself. The emphasis was on clarity and grace of melodic line. Poetic titles were often added. **Marin Marais (1656–1728),** born in Paris, started musical life as a choir boy, and early on learned to play the viola da gamba, proving to be an outstanding virtuoso. He played in the royal orchestra and studied composition under Lully. His stage works were highly successful, notably the opera “Alcyone” (1706). Among his many instrumental publications were five books of “Pieces de viole”, or works for viola da gamba, which appeared successively in 1686, 1701, 1711, 1717, and 1725. He wrote no independent orchestral suites but put together, as suites, pieces from his operas. Typical of the loveliness and grace of his melodic inspiration is the Suite from “Alcyone”. It opens with an air in the dotted rhythm characteristic of the French overture, moves through a succession of engaging dance movements, and closes with a magnificent chaconne; a form going far beyond dance music and providing an opportunity for large-scale, extended composition. The second book of his *Pieces for Viol –2 violas da gamba and harpsichord* – in its very simplicity of texture, demands a sustained strength of melodic line and counterpoint, a challenge which he meets triumphantly. The Gavotte and Menuet reveal his tenderness and serenity of melody, and the Fantasie, which makes an interesting play with different rhythms, is a truly large-scale conception.

**Francois Couperin (1668-1733),** called in his own time, “Le Grand”, was the great composer of Louis XIV’s late years, as Lully, a full generation earlier, had been of the monarch’s youth. The diametrically opposite of Lully, who wrote operas and ballets, Couperin wrote neither. Aside from some church works, he was one of the greatest masters devoted to the intimate; chamber music and solo harpsichord suites. There are profundities in his work, along with the highest compositional mastery. He did more than anyone else, perhaps to form the style of touching on depths, beneath a surface air of lightness and wit, that became a continuous thread throughout French art. So it is in the second of his “Royal Concerts” written and played to soothe the king’s growing depression, during the first decade of the eighteenth century. The two contrapuntal movements, which are at the same time so different from one another, indicate why Couperin won J.S. Bach’s admiration, and the concluding ‘Echo’ movement is typical of his Watteau-like poetry.

**Jacques Hotteterre (1680-1761)**, probably born in Paris, was called “The Roman” because of a prolonged visit he made to that city. Like Marais and Couperin, he typifies the kind of combined virtuoso performer and composer with whom the king liked to surround himself. A phenomenal master of the transverse flute, his work did much to foster this instrument’s replacement of the recorder. Along with books of the flute pieces he also wrote useful instruction books for the instrument. His *First Book of Pieces for Flute*, performed here, indicates his complete understanding of its range and expressive powers.

**THE PERFORMANCE**

Because sheer instrumental timbre plays so important a role in this chamber music of the French baroque by the greatest composer/virtuosi of the time, the full effect of the music rests on the understanding use of the actual instruments of the period. This is true not only of the replaced instruments, such as the viola da gamba and harpsichord, but also of the violin and transverse flute, which were quite different in make and sound from their counterpart today. Such authenticity, in not only timbre but style, is the special aim of the performers on this recording.

The Concentus Musicus members here are Alice Harnoncourt, Kurt Theiner, Josef de Sordi, Nikolaus Harnoncourt, Elli Kubizek, Hemann Hobarth,Eduard Hruza, Jurg Schaeftlein, Karl Gruber, Otto Fleischmann, and Georg Fischer.

**[1]-[6] Marin Marais: Suite from "Alcyone"**

**Concentus Musicus : *Jurg Schaeftlein & Karl Gruber, Baroque oboe ; Alice Harnoncourt***

***& Kurt Theiner, baroque violins; Nikolaus Harnoncourt, tenor viola da gamba ;***

***Herman Hobarth, bass viola da gamba ; Georg Fischer, harpsichord***

I. Air, Gravement et pique 2:15 II. Sarabande 1:38 III. Gigue 1:25

IV. Menuet 1:30 V. Tambourin I and II 1:40 VI. Chaconne 7:44

**[7]-[9] Pieces de Viol, Livre 2: Suite I**

***Nikolaus Harnoncourt and Herman Hobarth, bass violas da gamba;***

***Georg Fischer, harpsichord***

I. Gavotte in D Minor 1:28 II. Menuet in D Minor 1:53

III. Fantasie luthée in D minor 5:43

**[10]-[14] Francois Couperin: Concerts Royaux, 2nd Concert**

***Alice Harnoncourt, baroque violin ; Jurg Schaeftlein, baroque oboe***

***Nikolaus Harnoncourt, bass viola da gamba ; Georg Fischer, harpsichord***

I. Prélude 1:25 II. Allemande Fuguée 2:04 III. Air Tendre 3:35

IV. Air Contrefugué 2:39 V. Échos 3:55

**[15]-[20] Jacques Hotteterre: First Book of Pieces for the Transverse Flute**

***Leopold Stasny, baroque flute; Nikolaus Harnoncourt, bass viola da gamba***

***Georg Fischer, harpsichord***

I. Allemande ‘La Fountainbleau’ 2:16 II. Sarabande ‘Le Depart’ 1:52

III. Air ‘Le Fleuri’ 1:40 IV. Gavotte ‘La Mitilde’ 1:16

V. Branle de Village, ‘L'Auteuille’ 0:44 VI. Menuet ‘Le Beaulieu’ 3:33

**MUSIC FROM THE COURT OF LEOPOLD I [ATM1651]**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director***

The Hapsburg emperors of the 17th century, burdened by heavy administrative and war anxieties, sought and found solace, perhaps even a temporary flight to a world of illusions, in the realm of the beautiful. These Baroque emperors were not only passionate music lovers but were themselves skilled musicians. They attracted some of the finest composers and instrumentalists of the time bringing riches of musical knowledge and taste, to their court. Especially notable in this respect is Leopold I (1640-1705), who began his reign in 1658. During his reign he warred against Louis XIV of France, against the Turks who in 1683 besieged Vienna, and against an uprising of Hungarian noblemen who got aid from both the French and the Turks. Yet all through this period, some of the most extraordinarily inventive and beautiful music of the era was heard at his court\*, as the works on this programme reveal. They fall a little earlier than the works of the ‘high Baroque’ that are so much publicised in the ‘Baroque revival’ since the 1980’s and are perhaps less standardised in form. They exhibit, in their variety, a fine combi­nation of entertaining and ‘learned’ elements, with musical imagination erecting its structures over a solid base of highly skilled counterpoint.

*\*(see ALTO series ‘Baroque Bohemia & Beyond’ ALC 1001 etc, 8 volumes to ALC 1443)*

**JOHANN JOSEF FUX (1660-1741)** was for most of his long life the fulcrum about which Viennese court music revolved. Born in Styria of a peasant family, he was educated at Graz University, went to Vienna in the early 1690’s and became court composer in 1698. He served not only Leopold l but his successors, Joseph I and Charles VI, in various important musical posts. He dedicated his *"Gradus ad Parnassum"* (1725), which won him fame, to Charles VI. This work was translated into several languages and became for more than a century the standard textbook on counterpoint. The *Ouverture*--another name for Suite or Partita recorded here may be called, in its instrumentation, a forerunner of the Handel Concerti Grossi with obbligato oboes. Here, as in Handel, the oboes not only reinforce and add colour to the violins but are given throughout their own obbligato passages. We can also compare this fine work to the later J.S. Bach orchestral suites, in their combination of musical charm with a learned compositional foundation. In the *Ouverture* movement, in French style, the successive reappearances of the slow opening within and at the close of the fugal fast section have a striking dramatic impact. Following this, movements of tender sweetness are interspersed with contrapuntal ones. The cadenzas in the *Lentement* and the flourishes in the repetition of the aria are performed improvisationally in accordance with the practice of the period.

Fux's *Sonata (Canon) for Two Violas da Gamba and Continuo*, with its austere canonic counterpoint, again calls Bach to mind, in the compositional challenges he would set himself and solve, within the area of seemingly light chamber musk,

**HEINRICH Ignaz Franz von BIBER (1644-1704),** born in Bohemia, was not only a richly imaginative composer but one of the outstanding violin virtuosi of the age, and his remarkable feeling for the tone-colour, the technical and expressive possibilities of the violin, so new for the time, are highly apparent in the Sonata performed here. He was probably Schmelzer’s (see below) greatest pupil. The Emperor Leopold I was delighted with Biber’s work and gave him, in 1681, a title of nobility, enabling him to prefix ‘von’ to his name. Biber’s portrait shows him wearing the Emperor’s large medallion. His *Fidicinium Sacru-Profanum* was dedicated to his employer, the Archbishop of Salzburg, and takes much from the Italian style. The Sonata X performed here is a multi-movement yet continuously flowing work, with highly poetic musical and colouristic evocations.

**JOHANN HEINRICH SCHMELZER (c. 1623-80),** born in Vienna, is the oldest of the composers represented on this recording. As a violin virtuoso, his understanding of the instrument being amply displayed in the work on this programme, and as a composer, he belonged to the most intimate circle about the Emperor. A fine example of his violin sonatas, dedicated to a close relative of the Emperor, was discovered in Leopold’s personal music cabinet. The work on this program is No.4 of Schmelzer’s 6 sonatas *‘Unarum Fidium’* (published 1664) for solo violin and bass. It is an intriguing example of the variation form over a ground, like the chaconne and passacaglia, derived from Spanish and Italian dance music, and con­sists of variations over an ostinato bass that recurs 52 times, with the exception of the final measure. The bass continues unchanged throughout the otherwise loosely-bound movements.

**GIOVANNI LEGRENZI (1626-90)** worked for most of his life in Venice, composing operas, church music, psalms, and instrumental and chamber music. His connection to the Vienna court is that he was one of the most promising can­didates for the position of choir master there. He probably dedicated his collection of ensemble sonatas ‘La Cetra’ to Leopold l for this reason. Although the Italians were not in the habit of composing for viols -instruments preferred by the French and English- Legrenzi's *Sonata for Four Violas da Gamba* shows a fine appreciation of these instruments, as well as displaying his instrumental art in general. The form engagingly takes over ele­ments of the earlier free polyphonic fantasia. The short and highly interesting Sonata *‘La Buscha’* - the ‘search’ or ‘quest’--has hints of the Venetian style, particularly that heard in St. Mark's, where Legrenzi was *maestro di capella*, and where striking use was made of antiphonal choirs and instrumen­tal bodies. So here, Legrenzi conceives the work for a string choir (two violins and viola da gamba) and wind choir (2 oboes, instead of zinke and bassoon).

All the works have been recorded either on the original instruments for which they were writ­ten or on suitable instruments that have been adjusted in the same way and played in the same manner as in the 17th and 18th centuries. The string instruments have bridges in the old form, the catgut especially prepared, the instruments are played with their original bows, and the bass bars and necks are original. All of these elements have an important effect on the sound, making a not only much quieter but also more transparent than is characteristic of the modern or modernised instruments. Even the old wind instruments, in this case, oboes and bassoons, differed greatly for the modern instruments in the way they were played and sounded. They had none or fewer keys, half-tones were achieved with double fingering, and the tones of the second or third octaves were formed by overblowing with the lips. The resulting sound is much richer in overtones, creating a ‘piercing sweetness’. To recreate the sounds sought after in the period of composition of this music is necessary for a successful performance. For example, the specified difference in the way a single note sounds, played differently through cross-fingering, creates a special charm. We observe the original demands of a varied tone colour as a necessary component of wind instrument performance. **--Nikolaus Harnoncourt**

**[21-27] Johann Josef Fux: Overture in D Minor, K. Deest**

I. Overture 6:25 II. Menuet 1:31 III. Aria 1:34 IV. Fugue 1:29

V. Lentement 0:53 VI. Gigue 1:54 VII. Aria 3:35

**CD3 [67:32]: MUSIC FROM THE COURT OF LEOPOLD I (cont.)**

**[1]-[3] Johann Josef Fux: Sonata (Canon) for 2 violas, da gamba and basso continuo**

I. Allegro 4:37 II. Adagio 2:08 III. Allegro 3:13

**[4] Heinrich Biber: Fidicinium sacro-profanum: Sonata X in E Major, C. 87**  6:02

**[5] Johann Heinrich Schmelzer: Sonate unarum fidium:**

**Sonata No. 4 in D Major, for violin and continuo** 9:08

**[6] Giovanni Legrenzi: Sonata for 4 violas da gamba** 8:21

**[7] Giovanni Legrenzi: 16 Sonatas, Op.8/ Sonata No. 13 à 6, ‘La Buscha’**  3:55

**BAROQUE MUSIC IN SALZBURG [ATM1842]**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director***

The simultaneous musical activity in Salzburg during the latter 17th century of Heinrich Biber and George Muffat represents one of the notable episodes in the development of what we can call today the German Baroque. At the time Central Europe was divided into numerous petty states which were part of the Holy Roman Empire, and in each of which cultural activity was carried on more or less independently. Salzburg was one of the more flourishing of these principalities, ruled by its Archbishops, who were Imperial Princes. It had been less affected than other localities by the depredations of the Thirty Years War which, by its close in 1648, had left a vast section of Germany desolate. Its capital city, Salzburg, was a centre of roads that led to Rome, Venice, Prague, Warsaw, Berlin, Paris, and the cities of the North Sea and Baltic. It was outstanding for the magnificence of its architecture. And it provided a fit setting for the activity of these two highly gifted composers.

**Heinrich Ignaz Franz von Biber** and **Georg Muffat** were born within a year of one another Biber in 1644 and Muffat in 1645, and died in the same year, 1704. Biber was Czech, one of a galaxy of fine composers-including Gluck, Benda, Stamitz-that the impoverished but musically gifted country of Bohemia would give to the development of European music. His birthplace was Wartenburg in Bohemia. Muffat, who is believed to have been of Scottish ancestry, was born in Schlettstadt. Their major contribution was in the realm of instrumental music, although Biber was also known to have composed a good deal for the stage.

Biber, who was hardly more than a name in history books one and two generations ago, looms up today as one of the more extraordinary and individual composers of the epoch. Paul Hindemith has spoken of him as one of the most important and original predecessors of Johann Sebastian Bach. He was a brilliant violin virtuoso, perhaps the ‘Paganini’ of his time. His tours were notable musical events, and at one performance in Vienna in 1681, the Emperor Leopold was so delighted that he granted Biber the honour of prefixing “von” to his name. At first Concertmaster at Kremsier, he moved from there to Salzburg, where he occupied the twin posts of High Steward and Conductor of Music at the Archbishop’s court. One of the Biber’s distinctions was that at a time when writing for the violin and for strings in general was in a somewhat backward state in Germany, he created a body of string composition paralleling and yet quite different from that of the spectacular “violinist-composers” of Italy. In his exploration of the expressive, technical and coloristic range of the violin, he foreshadowed such works as the unaccompanied violin sonatas and partitas of Bach.

The many works of Biber that have been preserved show a remarkable formal invention. He often applied poetic or pictorial connotations to his instrumental compositions, but at the same time created with a very tight structural unity and “closed” form. The end of a work will repeat the beginning, and one thematic scaffolding will support the entire musical structure. His dance movements disclose typically Austrian elements of the kind that would later be heard in Haydn’s quartets, and at the same time have a deeply expressive emotionality, with freely accented lines thrown Over the dance rhythms, that leads to Bach’s treatment of dance forms. Typical of this affecting handling of dance patterns are the middle movements of the ***Balletti Lamentabili***, a work which also exhibits Biber’s “closed” form. The Lamento with which the composition opens is also heard at its close, and the expressive bass voice determines the character of the entire suite.

The sonatas employ two violins for the two upper voices, and a viola da gamba and violone for the lower parts, providing a transparent and brilliantly gleaming sound. The violin sonata on this program is one of Biber’s set of “Mystery” sonatas. In this set he accompanied each individual work with a little etching illustrating the Rosary “secrets.” ***Sonata X***, in this program, has as its theme the crucifixion of Our Lord. It is a meditative rather than a descriptive work. It starts with a slow, beautiful Prelude, like a sad procession. It then proceeds through an aria with five variations, which exhibit Biber’s extraordinary imagination and taste in string coloration, along with fine melodic invention. Notable in his use of *scordatura*, directing that the E string be tuned down to D, to make certain special effects possible. ***Mensa Sonora***, which can be translated as “table music” (see Telemann later), illustrates another function in Biber’s time for what can generically be called an instrumental suite. Biber fulfilled such an assignment with unfailing tastefulness, as may be heard in the fugal texture of the opening two-part Sonatina and the ingratiating dance movement that follows.

Muffat's musical education was a highly universal one for the period. He started his musical career as organist at the Cathedral of Strasburg. A master of the instrument, he was to write many notable works for organ. He also, however, lived for six years in Paris, where he turned to writing for strings, and studied what was then the very modern art of Lully. He speaks of his admiration for Lully in a preface to a collection of ballet pieces for “for or eight violins with a basso continuo." 1674 he left for Vienna, and in 1678 he held the post of organist at Salzburg.

In 1681 the Archbishop Max Gandolf von Khuenberg sent Muffat to Rome, where he studied the organ with Pasquini. There he made the acquaintance of Corelli, who subsequently became his sponsor. The controversy at the time between the two contrasting styles, French and Italian, led him to compose the sonatas, *Armonico Tributo* (1682). These were probably written in Rome and performed in Corelli’s house.

Muffat was concerned with the problem of finding an agreeable synthesis of the two styles. He writes in the introduction to *Armonico Tributo*, ‘*and I have been trying to convey the wistful sentiment of the Italian and the sprightly gaiety of the French, without carrying the one to excess and making the other too frolicsome.’* The ***Sonata No.5*** is the most important work in this collection. The opening Allemande is altogether French in style, as in its dotted-note rhythms. In the two Adagios, especially the second, we can recognize Muffat’s mastery of the style learned from Corelli. The work reaches a climax in the grandly structural Passacaglia, in which the French art of design and the ltalianate melodic warmth combine to create a work of great spaciousness and nobility.

**Instruments on which the Concentus Musicus performed this programme are as follows:**

Violin: Jakobus Stainer, Absam, 1677; Violins: Klotx, Mittenwald, and Antony Stefan Posch, Vienna, both early 18th century; Tenor Viola da Gamba: Brescia, late 16th century

Bass Viola da Gamba: Jacob Precheisa, Vienna, 1670; Bass Viola da Gamba: German, c.,1760

Violoncello: Antony Stefan Posch, Vienna, 1721; Violone: Antony Stefan Poseh, Vienna, 1729

Harpsichord: Copy of an ltalian instrument of c.1700, made by M. Skouroneck, Bremen

Orgelpositiv (small chamber organ): English, middle 17th century

Bows from the 17th and 18th centuries

Recorded under the auspices of The Bach Guild; Originally issued as BGS-70652

Concentus Musicus Ensemble here: Alice Harnoncourt, Kurt Theiner, Josef di Sordi, Nikolaus Harnoncourt, Ernst Knava, Hermann Hobarth, Eduard Hruza, Peter Ronnefeld

**[8]-12] Georg Muffat: Armonico Tributo: String Sonata No.5 in G Majo**r

I. Allemande 3:09 II. Adagio 1:54 III. Fuga 1:49

IV. Adagio 3:25 V. Passacaglia 10:18

**[13]-[18] Heinrich Biber: Balletti Lamentabili, C. 59**

I. Lamento 1:42 II. Allemande 2:16 III. Sarabanda 2:28

IV. Gavotte 0:31 V. Gigue 1:34 VI. Lamento 0:53

**CD4 [67:06]: BAROQUE MUSIC IN SALZBURG (cont)**

**[1]-[7] Heinrich Biber: Mystery (‘Rosary’) Sonatas:**

**Sonata No.10 in G Minor ‘The Crucifixion’**

I. Praeludium 1:47 II. Aria 1:26 III. Variation I 0:36 IV. Variation II 0:41

V. Variation III 0:50 VI. Variation IV 0:37 VII. Variation V 0:44

**[8]-[14] Heinrich Biber: Mensa Sonora, Part 1 in D Major, C 69**

I. Sonata 1:12 II. Allemande 2:20 III. Courante 0:58

IV. Sarabande 1:26 V. Gavotte 0:55

VI. Gigue 1:26 VII. Sonatina 0:37

**HEINRICH BIBER: HARMONIA ARTIFICIOSO-ARIOSA [MHS]**

***Alice Harnoncourt, Walter Pfieffer: baroque violins; Nikolaus Harnoncourt: Viola da Gamba; Herbert Tachezi: Harpsichord***

At the age of twenty-two, Heinrich Ignaz Franz von Biber was already a well-trained and experienced musician as wel as a virtuoso violinist and composer and had been appointed Kapellmeister to the Prince-Bishop Karl Liechtenstein-Kastelkorn in Olmuetz, Moravia. In this capacity he was required to write works for use in the church (Masses, litanies, etc.), as well as secular instrumental and vocal compositions. The pressure of keeping up with the musical needs of his employer and of acting as a diplomat on behalf of the royal court was apparently too much for Biber, so that one day he took permanent unofficial leave. A warrant for his arrest was issued, but Biber was never apprehended.

There was a well-known violin maker in Absam, Jacobus Stainer, from whom Biber had ordered violins while in the service of the Prince-Bishop of Olmuetz. After his sudden departure from the court, Biber stayed with Stainer until such time as he could find a new position. He soon received an appointment as musician in the court orchestra at Salzburg. He married the daughter of a Salzburg merchant and became a highly esteemed citizen and musician of the city. We can get some idea of Biber’s status in the Salzburg community from the text of his promotion in 1679: *In most gracious recognition of his faithful services, we hereby propitiously bestow upon our Vice-Kapellmeister and servant, the dear and faithful Heinrich Franz Biber, the honour of occupying the official rank immediately below that of our superintendents and judges of the superior court in Chiemsee, St.Peter and Nürmberg, who are not members of the council.* The “von” in Biber’s name was added later. The official announcement tells us that this was because of his: *Honesty, sincerity, good breeding, virtue and common sense, especially as applies to his music which he brought to the highest perfection. . . and his manifold artistic compositions have spread his fame widely.*

In 1740 (almost forty years after his death), Biber’s compositions were still highly thought of, and he was considered one of the greatest - if not the greatest - violinist of his time. Johann Mattheson, generally regarded as the first music critic, wrote about Biber’s works:

*In the Emperor's patrimonial dominions, as well as in the France and Italy, his Compositions have earned him the highest esteem wherever they were played.*

As an exceptionally fine violinist, Biber was able to experiment with different types of writing for the violin, and the different sonorities of which it was capable as a solo and ensemble instrument. Among the more interesting works he wrote are a duet for violin and viola da braccio with a continuo, and the fifteen “Mystery” (or Rosary) sonatas for violin and continuo.

Most of Biber's works for strings require special tuning, scordatura. This means that instead of tuning the violin in the conventional manner (G, D, A, E, from bottom to top), Biber might indicate that the violin be tuned (from low to high) A, D, A, D, or A-flat. E-flat, G, A. These tunings make it possible to achieve special effects and to perform passages in double and triple stops which might be impossible on a violin tuned in the conventional manner.

The four suites on this recording are from a collection of seven such works Biber called *“Harmonia artificiosa-ariosa.”* Each of the suites are for violins and continuo.

In the ***PARTIA No.I***, the violins are tuned (from bottom to top) A, E, A, D. The first thing that strikes the listener about the opening of the first suite is that it doesn’t sound as though two violins and a harpsichord constitute the entire ensemble. There is a rich, full-sounding texture which is caused by the violins playing double and triple stops (two or three note chords), with, of course, the ever-present continuo. Not only do the violins play chordal harmonies, but Biber has constructed the first movement in such a fashion that while one violin is playing chords, the other is frequently playing some form of melody, so that in effect it sounds almost as though one were listening to music for a small orchestra of violins with harpsichord.

The second movement, Allemande, is also written for the Violins in a fashion which conveys the illusion that more than two instruments are playing. The Gigue is a lively dance which, towards the end of the second strain, generates considerable tension. The sudden changes from loud to soft and vice-versa are indicated in the original manuscript. Following the Gigue are two variations, the first of which consists of 16th notes played in either first or second violin, while the other generally plays eighth or quarter notes in double or triple stops. The result, with the added continuo, is remarkably sonorous. The second variation is not as full-sounding as the first, and as a result appears to have a thinner, almost Italianate quality, reminiscent of Corelli's trio sonatas. The Aria is not a dance at all, but rather a purely instrumental selection which the composer no doubt added for variety between some oof the other dances. There is a fine, rich sound about the Sarabande, which is to some extent continued in the first variation. For the most part, the second variation juxtaposes the slow original melody the against running notes in one of the violins. The finale is actually an extension, a kind of coda, to the second variation.

In the ***PARTIA No.III***, the violins are tuned (reading up) A, E, A, E, the changes in the normal tuning occurring on the two lower strings. The first movement sounds almost as though Biber had an orchestra in mind, and was contrasting the instrumental timbres. The fanfare-like beginning sounds almost like trumpets while the faster notes, in scales, might represent the strings (doubled with oboes, of course). The contrasts between chordal sonorities and single, running notes is highlighted even more in the middle of the movement, when after the full sounds of the violins playing in and in two- and three-part-harmony we have short bravura passages played by the violins and the full sounds of the opening chords return. In structure, if not instrumentation, the entire movement is not unrelated to the concerto grosso, that is: Tutti (full chords) vs. soli (running notes).

The Allemande, like that in the first Partia, is also short if not perfunctory. The Amener is one of the more unusual dances of the Baroque Era, although it was used occasionally in the orchestral suites of J. K. F. Fischer, among other temporaries. It is a fast dance in ¾ time, and as used here, it is based on a kind of hopping rhythm. The Balletto was originally a form of vocal composition, although by the beginning of the end of Biber’s time 16th century balletti were sung and played on instruments. There are two Balletti by Francesco Antonio Bonporti for violin and continuo (these originally attributed to J. S. Bach) and by other Composers sometimes called movements of their suites by this title. Biber’s *Balletto* is in three short sections, each played twice. The short Gigue is followed by a long Ciacona. The latter is not only a set of variations over a constantly repeated melodic bass, but it is also a canon on the unison between the violins. The coda to this interesting movement consists of melodic allusions to the preceding Gigue played by the violins (still in canon) over the original bass melody.

In the ***PARTIA V*** the violins are tuned G, D, A, D, the only string not tuned in the conventional manner being the E string, which is one tone lower than normal. The first movement is an intrada, i.e., a march. The short Aria is followed by a Balletto, which unlike the Balletto in the third Partia, consists of only two short strains, each of which is played twice. The Gigue, like that in the first Partia, is very Italianate. An interesting feature of this Gigue is that the second strain begins with an inversion of the melody played at the beginning of the movement. The long Passacaglia which closes the Partia contains an excellent canon at the unison for the violins. The canon itself is melodically so different from what preceded it that it gives the impression of being a second Gigue. The one feature that reminds us that it is all part of the Passacaglia is the repeated melody in the bass.

***PARTIA VI*** is the only suite in the “Harmonia-artificiosa-ariosa” which makes use of the *standard* tuning for the violins. The Praeludium is plainly an attempt on Biber’s part to exploit the sound of the violins playing rapid arpeggios. There is little or no “melody” to the movement and the continuo has a very simple non-melodic part, designed to supply harmonic underpinning of the chords played by the violins. The bulk of the Partia consists of an Aria and thirteen variations. Among the more interesting are the following: Variation VII, in which the melody is played by the continuo; Variation IX, which is a kind of free canon for violins at the unison at eighth notes apart, with the original melody played by the continuo. The other variations are generally interesting but lack the special features mentioned above. The finale is a kind of long postlude, in which the music gives the impression of gradually getting faster because the composer wrote notes of increasingly shorter duration; that is, 8th notes, 16th notes (triplets) and 64th notes.

**Four Sonatas for Two Violins and Basso Continuo from his Harmonia Artificiosa-Ariosa diversimode accordata**

**[15]-[19] Harmonia artificioso-ariosa, Partia I in D minor, C.62**

I. Sonata. Adagio - Presto 2:32 II. Allemande 2:18

III. Gigue with Variatio I & II 4:28 IV. Aria 1:56

V. Sarabande with Two Variations - Finale 3:36

**[20]-[25] Harmonia artificioso-ariosa, Partia III in A Major, C. 64**

I. Praeludium 1:24 II. Allemande 2:16 III. Amener 0:55

IV. Balletto 0:47 V. Gigue 0:32 VI. Ciacona (Canon in unison) 3:16

**[26]-[30] Harmonia artificioso-ariosa, Partia V in G Minor, C. 66**

I. Intrada 1:14 II. Aria 1:10 III. Balletto 0:35

IV. Gigue 1:01 V. Passacaglia 4:29

**[31]-[33] Harmonia artificioso-ariosa, Partia VI in D Major, C. 67**

I. Praeludium 2:37 II. Aria with Variatio I–XIII 15:00 III. Finale 1:21

**CD5 [75:02]: HENRY PURCELL: The Masque in Dioclesian** **[from MC194]**

***Alfred Deller, counter-tenor / Honor Sheppard, soprano / Sally Le Sage, soprano / Max Worthley, tenor / Philip Todd, tenor / Maurice Bevan, baritone / Choir & Ensemble of Concentus Musicus Wien / Nikolaus Harnoncourt and Alfred Deller, conductors***

Henry Purcell was born in London in 1659. Like Mozart, born almost a century later in Salzburg, Purcell was the son of a court musician and moved easily into music as a career. Like Mozart, he was one of the greatest ‘natural musicians’ of all time, an inspired melodist, showing in his early years an invention surpassing that of most of his seniors. Like Mozart, he wrote music for court functions and also appealed to the broader audiences of the theatre, and like Mozart, he died tragically of illness at the age of thirty-six. At this point the parallel ends. Mozart was internationally recognized while Purcell was hardly known then outside of England. Mozart was put on display by his father before the courts of Europe as a child prodigy; Purcell was a skilled performer and he developed a much-admired florid countertenor voice — like that heard on the present recording — but his vocal fluency was a social asset rather than a commercial one. Mozart sought and never truly found a patron who would enable him financial and artistic independence; Purcell served three kings: he was Composer for the King’s Violins for Charles II, he was harpsichord player for James II’s ‘private music,’ and after the bloodless revolution of 1688 put William and Mary on the throne, Purcell continued to serve the Crown. Purcell also wrote increasingly for the stage. While the genre of opera was not yet established, the stage productions of the time called the airs, entr’actes, incidental music, and dances, and Purcell supplied the music for most of the successful productions of his day. His art represented a balance between court and public, aristocratic and middle-class views of life and art.

***The Prophetess of the History of Dioclesian*** enjoyed a huge and resounding success in its first season, which took place in 1690 at the Dorset Garden Theatre in Salisbury Court, London. Revived time and time again over the years, it was last heard of at Convent Garden in 1784 until modern performances belatedly helped to re-establish Henry Purcell’s reputation as a composer of dramatic music. Founded on one of the old heroic plays of Fletcher and Massinger, ***Dioclesian*** (as the musical version is known) represented the kind of artistic collaboration that was common in the Restoration theatre, ever partial to the possibilities of a fantastic marriage of drama music, and scenic effects helped out by machinery, dances, animals and even birds. The ‘alterations and additions, after the manner of an opera’ were the work of Thomas Betterton, an actor and writer whom Charles II had sent to Paris in order to study the techniques of opera production. Betterton was evidently impressed by what he saw of French display and opulence, for he grew to favour an English adaptation of the French opera-ballet perfected by Lully; and a contemporary account of his production tells us that it was ‘set out with costly scenes, machines, and clothes, the vocal and instrumental music done by Mr. Purcell, and dances by Mr. Priest: it gratified the expectation of court and city, and got the author great reputation.’

The ballet-master was none other than Josiah Priest, for whom Purcell had written *Dido and Aeneas* the year before. While little is known of his choreography apart from the names of the dances, it offered an audience eager for spectacular effects, a shapely sister-art to that of the scenic designers. And since the high point of the last act is a masque, whose form and content derived from traditions tightly entwined with the dance, it is only reasonable to expect the passepieds, minuets, galliards and canaries serving as mobile interludes between set songs and choruses. Both Betterton and Purcell however realized that the substance of the evening’s entertainment lay in the text and the music, and to this end Betterton trimmed the original play here and there (without changing the plot) and added verses for the songs, choruses, and final masque. Taking over at this point not only Betterton’s reach-me-down verses, but in addition the entire paraphernalia of preludes, ritornellos, dances, and symphonies, Purcell set to work in the hope of making musical sense of an unusually variegated collection of artistic ingredients.

That he did so with enthusiastic humility is testimony enough to his integrity as a dramatic composer, which shines through every phrase of the central portion of his dedicatory letter to Charles, Duke of Somerset: *‘Musick and Poetry have ever been acknowledg’d Sisters, which walking hand in hand, support each other; As poetry is the harmony of Words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are the most excellent when they are joyn’d, because nothing is then wanting to either of their Perfections: for this they appear like Wit and Beauty in same Person. Poetry and Painting have arrived to their perfection in our own Country: Musick is yet but in its nonage, a forward Child, which gives hope of what it may he hereafter in England, when the Masters of it shall find more Encouragement*. …

Purcell's encouragement came from the crowds who flocked to see and hear *Dioclesian,* and from the demands of the musical populace for songs, instrumental music, and even full scores. There were enough subscribers to make it worthwhile for Purcell to have a full score engraved, and although its bulk succeeded even his expectations (two printers contributing towards the work involved), its publication in 1691 counted as a major musical event. At last the connoisseurs were able to see for themselves how Purcell has contrived to weld together this straggling succession of pieces ‘after the manner of an opera’: by means of a cunning balance of tonalities, and a logical centring of them on the key of C major, he had been able to lend unity and shape to the most unprepossessing farrago ever offered to a serious composer.

The two characters celebrated in title and sub-title are both Roman, as is the scene of the original play. Delphia the prophetess, is endowed with supernatural powers which she uses to control the destinies of four of the principal actors. Diodes (later called by the royal form of his name, Dioclesian) has shown great prowess in hunting and shooting, but little interest in the sweeter conquests of the alcove. Nevertheless, he is engaged to be married to Drusilla, niece of Delphic, Since the prophetess is understandably concerned about a close relative marrying a common soldier, she prophesies that Diocles will one day be proclaimed emperor, when he has slain a giant boar. This event takes place in a splendidly heroic scene which is followed by the customary jubilation and rejoicing. But Dioclesian, like the apprentice who has to marry his master’s daughter, now finds himself entangled with Aurelia, sister of the late emperor, with the important difference that Aurelia’s attractions are such as to eclipse almost completely the charms of Drusilla. The prophetess, angered by the unseemly jilting of an innocent niece, now lends a sympathetic ear to a handsome warrior named Maximinian, nephew of Dioclesian. Maximinian’s mind is unfortunately racked by love and jealousy: love for Aurelia, and jealousy of Dioclesian’s new-found power of office.

This is clearly a cue for the wielding of magical powers, and so effectively do Delphia’s spells achieve their aims that the proud emperor is brought to his knees, Aurelia returns to Maximinian, and Drusilla to Dioclesian. Love has enjoyed his first triumph! And now it is the turn of Mars. At the head of a huge army, Dioclesian (aided, of course, by the propitiated Delphia) defeats the Persians in a gigantic battle, at the end of which he resigns his crown to Maximinian and vows to spend the rest of his days in peace and quiet with Drusilla. Still Maximinian is not satisfied, and the chip on his shoulder prompts him to an attempt on Dioclesian’s life, an attempt which is neatly foiled by the ever-watchful Delphic.

At this point the masque in honour of Dioclesian and Drusilla, a final triumph of Love in a sylvan setting, begins with a vigorous prelude leading into Cupid’s calling forth the various characters. A brief solo and duet serve to prepare everybody for the piece de resistance an elaborately engineered appearance of four magnificent palaces and a spacious garden, solemn music playing all the time. Songs, dialogues, trios, choruses, and dances, succeed each other in brilliant and breath-taking succession, the dithyrambic acclaim of Bacchus adding a more earthy touch to the idealised sentiments expressed by the rustics. And to end all, the finale, as well as being sung and played, is danced by everyone on the stage and in the four palaces, to ‘the glory of almighty Love.’ **– Denis Stevens****, Professor of Music, Columbia University**

I. I. Solo (soprano) & Chorus: Call the Nymphs and the Fauns from woods 1:44

2. II. Air (soprano): Let the Graces and Pleasures repair 0:55

3. III. Duet (basses): Come, come away, no delay 1:08

4. IV. Chorus: Behold, O mighty'st of Gods 4:18

5. V. Paspe (passepied) – Instrumental 0:52

6. VI. Duet (sopranos): Oh the sweet delights of love 1:41

7. VII. Air (soprano) & Chorus: Let monarchs fight for power and fame 1:53

8. VIII. Duet (tenor and baritone): Make room for the great God 0:50

9. IX. Solo (Bacchus) Trio & Chorus: I'm here with my jolly crew 2:26

10. X. Dance of Bacchanals – Instrumental 1:30

11. XI. Air (soprano): Still I'm wishing, still desiring 1:51

12. (Ritornello - XII): Can Drusilla give no more ? 3:11

13. XIII. Canaries – Instrumental 0:31

14. XIV. Dialogue (soprano and baritone): Tell me why, my charming fair 6:45

15. XV. Dance – Instrumental 0:54

16. XVI. Air (tenor) & Chorus: All our days and our nights 2:05

17. XVII. Dance – Instrumental 0:50

18. XVIII. Trio & Chorus: Triumph victorious love 5:19

**Instrumental Music for the Play**

19. First Music 2:01 20. First Act Tune or Hornpipe 0:42

21. Interlude 0:42 22. Dance of the Furies 2:38

23. Second Act Tune 1:24 24. The Chair Dance 1:24

25. Third Act Tune 0:43 26. Interlude 0:49

27. Butterfly Dance 1:40 28. Country Dance 1:05

**HENRY PURCELL: FANTASIAS & IN NOMINES, Z.732-47 [ATM1522]**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director***

The early works of great composers, often no less pleasing to the connoisseur than the creations of a ripe maturity, provide a certain insight into the mysterious processes through which greatness is achieved. A composer is made us well as born; and to his birth-right there must be added knowledge, discipline, and taste if the free flow of inspiration is to be controlled and channelled into a series of genuine masterpieces. Purcell, born in London shortly before the Restoration, gained his knowledge of music from a source whose strength had been sopped and polluted, for the Chapel Royal he knew as a choirboy had all but lost the great glories of its ancient traditions. What was left over from the commonwealth period withered rapidly before the onslaught of the French fashions imported by Charles II, and had it not been for the discipline of his teachers, Purcell might never have mastered those essential techniques of cannon and counterpoint that eventually set his music on the loftiest of artistic pedestals. But if knowledge and discipline came from without, his unerring musical taste came from within, developed and strengthened by an exposure to chamber music, both vocal and instrumental, in which he himself sustained a part. Purcell’s teenage experience of domestic chamber music certainly would have included some of the consorts written by earlier masters such as Jenkins, Locke, Banister, and their contemporaries. These had continued in vogue because the strictures of the Puritans concerned sacred music, not secular; and because (as Roger North tells us of earlier times) ‘*many chose rather to fiddle at home than to go out an be knocked on the head abroad.*’ But there were other influences besides English ones- the vocal music of Monteverdi and Carissimi which Purcell copied out for his own edification just as Bach copied out Vivaldi and Albinoni, and instrumental music by such composers as Cazzato and Colista, typical of the new Italian vein with its warmth, richness, and brilliance. All these factors played a role in Purcell’s youthful fantasias, which he carefully copied into a score-book, many of the individual items bearing exact dates of month and day, and which he proudly prefaced by a title-page, brief and to the point: *The Works of Hen. Purcell Anno Dom. 1680*.

Yet one vital piece of information is lacking, and as a result scholars and performers have been faced with problems of interpretation which cannot easily be solved. Purcell gave no indication of the instruments for which the ***Fantasias*** and ***In Nominees*** were intended. The present recording demonstrates how well they sound when played by a consort of viols, but since the highest notes in the treble viol part are somewhat unusual in English music of this type, arguments have been put forward in favour of a mixed consort of violins and viols. A ‘broken’ consort of this kind was indeed used for works involving continuo instruments, but it is far more likely that fantasias conceived as pure polyphony would have been performed by a group of instruments perfectly balanced in timbre and power. Thomas Mace, in his *Musick’s Monument* (1676), brings out this important point in his leisurely discussion of ensemble music: ‘*For what is more reasonable than if an artist upon the composition of a piece of music, suppose, of three, four, five, six or more parts... For what is more reasonable, that all those parts should be equally heard? Then what injury must it be to have such things played upon instruments unequally suited, or unevenly numbered, viz. one small weak-sounding bass-viol, and two or three violins?*’ Mace's conservatism was based on many years of experience as a practical musician, and he was undoubtedly voicing a very general opinion regarding the best manner of performing polyphonic fantasias.

Purcell’s *Fantasias* have occasionally, and with justice, been likened to Bach’s *Art of Fugue*. They do in fact present a rounded picture of the fantasia at the peak of its development, and seem to exhibit the same masterly grasp of overall planning that one finds in Bach’s last musical will and testament. Purcell, of course, is not bent upon the exhaustive exploitation of polyphonic devices, though he often makes highly artistic use of inversion and augmentation of themes — devices rarely found in the works of Coperario, Ferrabosco, Lawes, Jenkins, and Locke. These worthies are content, time and time again, to furnish a direct (not inverted or augmented) imitation of their initial point or motive. It was left to Purcell to show that the fantasia could and should embody more than the casual and short-winded development of brief contrapuntal tags, and this he did with consummate skill and sincerity. If the fantasias were scores for the traditional chest of viols, they broke away from tradition in their formal structure, notably in their frequent changing from one tempo to another. The works used by Purcell to express these changes — Quick, Slow, Brisk, Drag — occur in the works of very few indeed of his older contemporaries.

Banister and Locke occasionally indicate the desired speed of the pulse in this manner, but they are in general less consistent than Purcell, and whereas the structure of earlier fantasias tended towards a balanced but binary effect, at least seven of Purcell’s fantasias are ternary. Verbal analysis cannot however provide a simple clue to the understanding of music such as this: only manifold repetition, and the repeated savouring of his strikingly original harmonies, his cunningly contoured themes, his unerring instinct for perfect proportion, can bring into focus the all-too often blurred image of a great genius. His fair copy of these works (London, British Museum, Add. MS 30930) includes on one page the remark ‘*Here Begineth the 6,7 & 8 part Fantasia's*.’ But his scheme was evidently interrupted, for he left only one each in six and seven parts, and none in eight parts. The *Fantasia on One Note*, so called because the middle parts sustains the note known as middle (throughout the composition, clearly belongs to the same period as the other *Fantasias* and *In nominees*. The latter rank as the last examples of this venerable form to be written: the apotheosis of a uniquely English kind of chamber music wherein the various strands of counterpoint were draped about a plainsong antiphon, *Gloria tibi Trinitas*. John Taverner (who died in 1545) had written a Mass on this antiphon, and the 'in nominee Domine' section of the Benedictus presented a four-part setting of the complete theme, which was borrowed by consort players and re-worked by later composers until Purcell, with his sonorous and solemn music, brought down the curtain.

**Notes by Denis Stevens, Professor of Music, Columbia University**

[29] Fantasia in D Minor for 3 viols, Z. 732 2:45

[30] Fantasia in F Major for 3 viols, Z. 733 3:09

[31] Fantasia in G Minor for 3 viols, Z. 734 2:16

[32] Fantasia in D Minor for 4 viols, Z. 739 3:47

[33] Fantasia in A Minor for 4 viols, Z. 740 3:02

[34] Fantasia in G Minor for 4 viols, Z. 735 3:33

[35] Fantasia in E Minor for 4 viols, Z. 741 4:34

**CD6 [76:06]: HENRY PURCELL: FANTASIAS & IN NOMINES** **(cont.)**

[1] Fantasia in B-Flat Major for 4 viols, Z. 736 4:15

[2] Fantasia in G Major for 4 viols, Z. 742 3:35

[3] Fantasia in F Major for 4 viols, Z. 737 4:14

[4] Fantasia in C Minor for 4 viols, Z. 738 3:44

[5] Fantasia in D Minor for 4 viols, Z. 743 3:42

[6] Fantasia upon One Note for 5 viols, Z. 745 2:49

[7] In Nomine of Seven Parts for 7 viols, Z. 747 2:17

[8] In Nomine of Six Parts for 6 viols, Z. 746 3:31

**The musicians here** were Nikolaus and Alica Harnoncourt; Elli Kubizek; Ernst Knava; Hermann Hobarth; Josef de Sordi, and Kurt Theiner. **They perform on the following instruments:** Pardessus de viole, Ludovicus Guersan, Paris, 1742 Diskant Viola da Gamba, Matthias Albanus, Bozen, c. 1660 Diskant Viola da Gumbo, Jacob Weiss, Salzburg, 1714 Tenorviola, Marcellus Hollmayr, Vienna, 17th century Tenor Viola da Gamba, Brescia, end of 16th century Bass Viola do Gamba, Jacob Prescheisn, Vienna, 1670 Bass Viola do Gamba, German, c. 1760

**ORIGINAL RECORDING INFORMATION** Producer: Seymour Solomon Engineer: Mario Mizzaro Originally Recorded in Vienna in 1965, released as BGS 70676

**RAMEAU: PIÈCES DE CLAVECIN EN CONCERTS [ATM1653]**

***Gustav Leonhardt, harpsichord ; Nikolaus Harnoncourt, cello ; Lars Fryden, baroque violin***

These little entertainments of Rameau are among the more charming examples of social music making in 18th century France. The existence of a sound tradition in amateur performance is always a source of gratification to the professional composer. During the 18th century a tradition of this kind was fairly widespread both in Europe and in America. Bach wrote *für Kenner und Liebhaber e.g*. for the professional and the amateur, for those who knew the music and those who enjoyed it. (A wise distinction, not without its point today.) And nowhere in the 18th century did the taste of the cultivated amateur count for more than it did in France. These pieces of Rameau have much in them either by instinct (a word Rameau much admired) or by calculation --for the pleasure of performers; for they are alive, truly and continuously so, when one shapes the wonderful patterns of sound with one’s fingers. The pleasure of the non-performing listener is necessarily intimate and immediate, for this is living room music, whether performed live or on records. This music, as delicate and as unpretentious as it must in essence be, has still no less noble a purpose than to delight the ear, charm the intellect and give pleasure to the soul.

Flexibility in medium of performance was not only a long-standing tradition in Rameau's day, but a certain freedom in the performer's exercise of options is necessarily to the point in music as sociable and usable as this. The title of the work in its 1741 edition reads as follows ***Pièces de clavecin en concerts****, avec un violon ou une flute et une viole un deuxième violon* (Pieces for harpsichord in concert with either a violin or a flute and either a viol or a second violin). In his introduction (*Advice to Performers*) Rameau further makes it clear that these are essentially harpsichord pieces and may be played as such without the added parts. (“*These pieces performed on the harpsichord alone*,” he writes, “*leave nothing to be desired: one does not suspect then that other instruments are requ*i*red*.”) Interestingly enough, when the other instruments are added, they sometimes achieve an importance in the musical texture which one would scarcely suspect in view of the self-sufficient harpsichord part. As for the alternatives in the instruments to be added, there was a certain predilection for the flute among 18th century amateurs, and, particularly in France, a marked feeling against the violin as an instrument which tended to dominate if not, indeed, domineer over its colleagues.

It was not uncommon for the 18th century French composer to warn violinists to moderate their tone; and upon occasion the French violinist was even enjoined to resist the brilliant virtuoso blandishments fashionable among contemporary Italian composer-violinists. Gabriel Guillermain, a contemporary of Rameau, issued in 1745 a group of harpsichord pieces “with violin accompaniment”, and admitted that he “*felt compelled to add that part in order to conform to the present taste*”. However, he cautioned that he found the violin “*somewhat too overbearing*” and urged that the violin part “*be performed quite softly*.” Rameau’s strictures, if less bluntly “*softly*" expressed, amount to the same thing. His advice to performers reads as follows: *“I have written some* *small concerted compositions for harpsichord, a violin or flute, and a gamba or second violin. Four parts usually prevail. I thought it well to publish them in score, for not only must the three instruments blend well together, and the performers understand each other’s role, but above all, the violin and gamba must yield to the harpsichord and must distinguish that which is only accompaniment from that which is part of the subject, by softening their tone still more in the first case. The long notes should be played softly rather than forcibly, the short notes very sweetly, and where the notes follow each other without interruption the rendition should be mellow.”*

He then goes on to say that the pieces can stand for harpsichord alone. As for the manner of converting a violin part quickly into a range manageable upon a flute, Rameau provides the performer with a few convenient devices. Where the violin part goes too low for the flute, he places an octave mark (the number 8) All notes from the number 8 to the letter U (unison) the flute player simply renders an Octave higher. In rapid passages, he remarks, furthermore that “*it suffices to substitute adjacent notes which are in the same harmony those which descend too low, or to repeat those which one considers suitable; except where one finds small noteheads on the stems, almost like specks, which indicate exactly what should be played on the flute*.”

The habit of titling instrumental pieces is a long standing one in French music. While the focus shifts from generation to generation, certain general habits are persistent enough for us to regard them more as a matter of national temperament than as the peculiarity of a particular period. Thus among the many features that mark both Rameau and Debussy as characteristically French in their keyboard music, is their common mastery of the programmatic miniature. Both are expert craftsmen, in their way as perceptive in problems of musical structure as the Germans. But abstract design in large scale musical structures is not anything either composer is attuned to temperamentally. Rameau is not a fugue-maker in the Bach manner, any more than Debussy is a symphonic architect in the sense of a Beethoven. Like everything else, national musical temperament is subject to change; but the 18th century French notion, so marked in these pieces of Rameau, that instrumental music is either ‘*fit for dancing*’ (*proper à dancer*) or for use as a clever and delicate colour palette for painting images in tone, has never entirely disappeared in French music. **Notes by Abraham Veinus, Syracuse University**

**CREDITS** Producer: Professor Karl Wolleitner; Executive Producer: Seymour Solomon

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Originally issued on BG-556 and subsequently on The Bach Guild Historical Anthology of Music HM-36 **Musicians**: Gustav Leonhardt, harpsichord; Nikolaus Harnoncourt, viola da gamba; Lars Frydén, baroque violin

**Musicological Advisor**: MARTIN BERNSTEIN Professor Emeritus of Music Graduate School of Arts and Science New York University

**Sources:** Original edition, Pièces de clavecin en concerts,,. (1741) Paris: Chez l’Auteur J.P, Rameau, Oeuvres completes, Vol.2 (1896), Paris (sec. Source) Edition;

**Prepared by** Gustav Leonhardt and Nikolaus Harnoncourt

**[9]-[11] Jean Philippe Rameau: Premier Concert, RCT 7**

I. La Coulicam 2:29 II. La Livri. Rondeau Gracieux 2:53 III. Le Vézinet 2:34

**[12]-[15] Deuxième Concert, RCT 8**

I. La Laborde 3:39 II. La Boucon - Air Gracieux 3:07 III. L'Agaçante 1:31

IV. Premier Menuet. 2e Menuet 4:09

**[16]-[18] Troisième Concert, RCT 9**

I. La Lapoplinière 2:40 II. La Timide: 1er Rondeau, 2e Rondeau 6:03

III. Premier Tambourin, 2e Tambourin en Rondeau 2:47

**[19]-[21] Quartrième Concert, RCT 10**

I. La Pantomime 3:01 II. L’Indiscrette. Rondeau 1:24 III. La Rameau 3:02

**[22]-[24] Cinquième Concert, RCT 11**

I. La Forqueray – Fuge 2:18 II. La Cupis 4:26 III. La Marais 1:55

**CD7 [73:43]: TELEMANN: THE PARIS QUARTETS 1730 [MHS-2CD]**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director***

For many years **Georg Philipp Telemann** (1681-1767) intended to go to Paris. In 1737 he at last found the time to visit that city, where he remained for eight months. It was here that the ***PARIS QUARTETS*** were first performed and published.

The first two quartets are called “Concerto Primo” and “Concerto Secondo,” and represented the “modern” German school of composition. These “Concerti,” indeed, the quartets in general, closely resemble the chamber concerti of Vivaldi in the manner in which each of the three instruments are used individually and collectively. It is not very likely that Telemann had heard Vivaldi’s chamber concerti (those for flute, violin and continuo, or for flute, oboe, violin, bassoon and continuo), since they were not published; nor, judging from the single set of manuscript parts, were they widely per formed. Telemann was, however, enough in tune with the progressive spirit of his time to write his own brand of modern chamber music, and in so doing he captured the spirit if not the style of his contemporary to the South.

The first movement of the *Concerto No.1 in G* (Concerto à 4, TWV 43.G1, *Paris Quartet No.1*) begins with a slow introduction. The following allegro combines elements of the Baroque solo concerto with the newer quadri (that is, music in which all parts are of importance and the texture, though frequently contrapuntal, is not necessarily imitative in the Baroque – Bachian -- sense). Structurally, the movement is divided into two almost equal sections; the second being a slightly modified version of the first, modulating from the dominant (D major) to the tonic of G. The short second movement, largo, serves as an interlude and transition for the fast movement in E minor, which follows. This movement is virtually a concerto for flute with accompanying instruments. There is also an interesting affinity between it and the last movement of Bach’s *Fourth Brandenburg Concerto* (Bach and Telemann were close friends for several years. The latter was, in fact, Godfather to Emanuel Bach). The following largo is related melodically to the preceding one, and like it, serves as a transition to the next movement, allegro. There is an almost Vivaldian quality about this movement. The harmonies, rhythms (particularly in the flute and violin parts) and some of the ensemble writing show either a familiarity with Vivaldi’s chamber concerti or a general familiarity with the more progressive elements of his music.

Although the chamber concerti were not published or widely performed in Telemann’s time, many of Vivaldi’s orchestral and solo concerti were in print and well-known.

The *Concerto No.2 in D* (Concerto à 4, TWV 43.D1, *Paris Quartet No.2*) begins with a motif almost identical to that employed by Bach in his 2nd clavier concerto in C. Like the “original” (unaccompanied) version of Bach’s concerto, the present work has a constantly recurring ritornel (theme), interspersed with contrasting solo passages. Telemann’s concerto, however, utilizes the four instruments as both soli and tutti, and it is a sure sign of his ingenuity that one can easily distinguish when the same instruments are functioning as a part of the “orchestra” or in a solo capacity. In the second movement, Telemann contrasts the sonority of the viola da gamba with that of the flute and violin. There is a folk-song quality about this pastoral movement which doubtless appealed to those who first heard it as it does to us today. Unlike the first movement, which is a concerto for four solo instruments, the last is virtually a flute concerto with an occasional obbligato for a solo violin. The movement is full of interesting rhythms, and despite the four instruments, it frequently sounds surprisingly colourful and varied. Regarding length, intensity, and diversity of thematic ideas, it is without doubt the strongest movement of the concerto.

While the first two “Concerti” represented the “modern” chamber style of the German composer, the next two quartets represent the way a young composer wrote in the style of the old-fashioned Italian *sonata da chiesa*. For this reason, Telemann called the third and fourth quartets “Sonatas.” The difference between the *sonata da chiesa* and *sonata da camera* was essentially this: The latter was based on dance movements while the former was more serious and had four movements (slow-fast-slow-fast); the fast movements being fugal. The slow, though contrapuntal, were generally less complex. By Telemann’s time, the differences had become less marked and composers often referred to their trio sonatas as “sonatas a tre."

The *Sonata Primo* (Sonata à 4, TWV 43.g1, *Paris Quartet No. 4*) is an example of a modern composer writing in the style of the past, albeit, using the musical language of his own time. For this reason, the opening movement, while slow (in the manner of the *sonata da chiesa*) is more lyrical than serious, more homophonic than contrapuntal. Once again, the influence of Vivaldi is noticeable, especially in the accompaniment played by the violin and the gamba. In the old *sonata da chiesa*, the first and second movements (and occasionally all four movements) were frequently based on a common melodic motif. Such is the case here: The first, fourth, and seventh notes of the second movement are identical to the first three of the first movements. There is one difference, however, between the old-style *sonata da chiesa* and Telemann’s second movement. While the former was nearly always a fugue, the present movement is fugal without being a true fugue, in other words, Telemann wrote in the style of the past without imitating it in all details.

The third movement, andante, is based on the countersubject (*secondary* melody) of the preceding movement played slowly and in a minor key. The rhythm of the last movement is related to the dance (specifically the gigue) shades of the *sonata da camera* within the framework of the *sonata da chiesa*. Melodically, the fugal theme bears a subtle, but definite, relationship to the first movement. More important, however, is the fact that the first three notes of the continuo part are identical to those played by the flute in the first movement, so that we see how, in his own way, Telemann wrote in the style of the past while remaining true to himself and his own time.

Telemann’s two “Sonatas” from the six *PARIS QUARTETS* represent his attempt to capture the spirit of the “old-fashioned” Italian *sonata da chiesa*, while still writing in the musical language of his own time. The *sonata da chiesa* consisted of four movements, slow-fast (generally a fugue) slow-fast (usually another fugue). Each movement was usually, but by not always, related to the preceding movement by means of a common rhythmic or melodic motif. Frequently, all four movements were related to a motif played at the very beginning of the work, but which would undergo slight rhythmic or melodic changes from movement to movement.

The *Sonata Seconda* (Sonata à 4, TWV 43.A1) begins with two themes one played on the flute, the other on the violin. After a short pause, the movement begins again with the two melodies played on the viola da gamba and the flute. Following a second short pause, the movement continues without interruption to the end. Despite its brevity, however, the two or three distinct melodic fragments upon which the movement is based recur towards the end in a kind of abbreviated recapitulation, the movement being in an experimental, quasi three-part song form, related to the emerging preclassical sonata-form. The fast second movement, like the second movement of the first sonata, is fugal without being a fugue. Although it is not based on any melody from the preceding movement, rhythmically it is clearly related to a rhythmic motif played on the flute at the beginning of the first movement.

Structurally, the movement is similar to a movement from a concerto grosso. The tutti (contrapuntal sections) are set off from the soli and duets (primarily homophonic sections). The slow third movement is again in the concerto grosso style, the tutti and soli being easily distinguishable. During the solo sections, Telemann contrasts the timbre of the flute and violin, which alternate in playing the same melodic passages. While there is little if any melodic or rhythmic relationship between the second and third movement, the third movement is related melodically to the first and second-indistinctly, perhaps, but related nonetheless. An unusual feature of this movement, which is again in the nature of a concerto grosso movement, is the unusual theme which outlines the dominant ninth chord in ever-widening melodic leaps.

The fifth and sixth QUARTETS are in the style of the “modern” French music, particularly of Couperin. Like the French composers, Telemann called his works *Suites*. Each movement of these suites is given a title similar to those found in the French instrumental music of the period, and most of them are in the form of dances.

The *First Suite in G major* (Suite à 4, TWV 43.e1) begins with a Prelude closely related in style to some of the trios of Couperin. The style of writing in these suites is more in the a quadro style of the French chamber music than in the concerto grosso style of the preceding QUARTETS. The next movement is a fast French dance, a Rigaudon. Coincidentally, this Rigaudon is in the same key as a similar dance by Rameau. It also makes use of certain melodic and rhythmic patterns found in Rameau’s dance which was composed in 1724. The next movement is called “Air,” and because of its somewhat sad, half-weeping character a French composer might have called it “Air Plaintif.” The word “Réplique” means “To answer, to reply, to retort” but a kind of gallant character piece in which the flute and violin play short melodies of two notes each alternating throughout the movement while a counter-rhythm is played by the viola da gamba and continuo. A middle section to this movement varies the procedure slightly by having both instruments playing together in thirds or playing alternate scale passages. The first of the two Menuets is for all instruments to play together, while the second Menuet consists for the most part of contrasts between the viola da gamba and continuo, and flute and violin. The “Suite” closes with a lively Gigue.

The “*Second Suite*” (Suite à 4, TWV 43.h1) opens with all four instruments playing a lively Prelude. The following Air contains several delicate touches of the kind of instrumental and harmonic colour one frequently encounters in French instrumental music. This is particularly noticeable in the “sighing” melodies and short unaccompanied passages played near the end of the second strain by the flute, violin and viola da gamba in turn. “Rejouissance” means “rejoicing, merrymaking,” and is one of many such movements found in Telemann’s chamber and orchestral works. It is interesting to notice that while many of Telemann’s suites employ the French “Rejouissance,” the French composers themselves rarely employed it. The following Courante is in the French style (the Italian Corrente would of course have been out of place in this context, even though both Bach and Handel favoured it at this time). The last movement is a Passepied. This dance is characterized by what seems to be a change in meter which occurs at the end of the first and second strains. A middle section does not include this apparent change (the technical name for this is *hemiola*) but instead includes a certain amount of rhythmic variety missing in the first section. **DOUGLAS TOWNSEND**

**The Instruments :** Baroque violin Jacobus Stainer, Absam 1658; Transverse-flute A. Grenser, Dresden, middle of the 18th century; Viola da Gamba Jacobus Stainer, Absam 1667.

Harpsichord-copy of an Italian instrument circa 1700, by M. Skowroneck

**Note by Nikolaus Harnoncourt:**

Telemann’s ***PARIS QUARTETS*** for violin, flute, viola da gamba and harpsichord are some of his best and most famous works. He seems to have had a special fondness for them, since he made special mention of them in his autobiography, which was printed in 1740 in Mattheson’s *Ehrenphorte*. The best virtuosi in Paris had obtained copies of the quartets and invited Telemann to Paris. He wrote: “...*the admirable manner in which the Quatuors were played by the gentlemen Blavet (cross-flute), Guignon (violin), Forqueray son (viola da gamba) deserves to be described, if this only could be done by mere words. In short, they attracted the attention of the Court and the city and contributed to the general esteem in which 1 was held within a short time.”* These quartets (some of which are presented on this record) were so well received that Telemann, while still in Paris, wrote six more quartets for the same combination of instruments. These were published as “*Six Nouveaux Quatours*.”

Stylistically, the first six *PARIS QUARTETS* constitute a highly interesting work, since Telemann demonstrates in them (in three forms-sonata, suite, concerto) the prevailing Italian, French, and German styles. In spite of this, however, there is no trace of any imitation, and the composer has written in each of the styles with the sure hand of a master. As a matter of fact, the choice of the tour solo instruments is mainly out of deference to the Franco-German taste, since at that time the viola da gamba and the transverse flute were by no means popular in Italy, whereas in Paris they were plainly the instruments in vogue- together with the violin, which was coming into fashion. Telemann's QUARTETS are true soloist music, in which each of the performers has to display his full technical virtuosity as well as expressiveness in performance, as each of them is equally important. No exact date of composition is known, but it is assumed these QUARTETS were written between 1720 and 1730. Although no autograph score or parts have yet been found, the first edition is known to have been published in 1736 under Telemann s supervision. It is this edition which has served as the basis for these recordings.

In this recording, only original instruments were used, i.e., the Violin and the viola da gamba have the original measurements, the original bar, specially made cat gut strings, and are played on with bows dating from the 18th century. The cross- (or transverse)-flute, built by one of the most famous masters of the 18th century, has but one key; therefore, all half-tones are to be achieved by double-fingering. Besides the special sound of the conic boxwood flute, this has the effect of a great variety of sound produced by the individual notes. Thus, they are given characteristic features which cannot be achieved by modern instruments. The harpsichord is a true copy of an old one. The strings are plucked with quills, thus producing a very clear and brilliant sound. **NIKOLAUS HARNONCOURT**

**[1]-[6] Suite à 4, TWV 43:e minor (Paris Quartet No.5)**

I. Prélude. Vivement 1:45 II. Rigaudon 2:58 III. Air 4:47

IV. Replique 3:02 V. Menuet I & II 7:24 VI. Gigue 3:20

**[7]-[12] Concerto à 4, TWV 43:G major (Paris Quartet No.1)**

I. Grave 0:29 II. Allegro 1:02 III. Largo 0:30

IV. Presto 1:03 V. Largo 4:07 VI. Allegro 4:28

**[13]-[15] Concerto à 4, TWV 43:D major (Paris Quartet No.2)**

I. Allegro 3:36 II. Affetuoso 4:42 III. Vivace 4:09

**[16]-[19] Sonata à 4, TWV 43:g minor (Paris Quartet No.4)**

I. Andante (Paris Quartet No.4) 3:50 II. Allegro (Paris Quartet No.4) 2:48

III. Largo (Paris Quartet No.4) 3:41 IV. Allegro (Paris Quartet No.4) 2:57

**[20]-[24] Suite à 4, TWV 43:b minor (Paris Quartet No. 6)**

I. Prélude. Gaiement 1:16 II. Modérément 4:46 III. Réjouissance 2:10

IV. Courante 2:32 V. Passepied 2:18

**CD8 [66:17]: TELEMANN: THE PARIS QUARTETS 1730 (cont.)**

**[1]-[4] Sonata à 4, TWV 43:A major**

I. Soave 4:40 II. Allegro 2:33

III. Andante 4:01 IV. Vivace 2:55

**Telemann: TAFELMUSIK, PRODUCTION III [ATM1275 – 2CD]**

***Concentus Musicus Wien, Nikolaus Harnoncourt, director***

Success or failure in the creative artist’s life does not always spell the final and irrefutable verdict for posterity. Fame often proved an ephemeral blessing for many composers who were basking in the sun of success but fell soon into oblivion after they passed from the musical scene. The fate of Vivaldi is a case in point. He was quickly forgotten after his death and almost two centuries elapsed before his greatness was fully recognized. His contemporary Georg Phillipp Telemann drew a similar lot. The great fame he enjoyed in Germany in the time of Bach could not secure for his artistic heritage a firm place in the musical life of later generations. His works led an archive exis­tence for more than a century and attracted only the interest of the historian and musical scholar. Things have changed nowadays and a Telemann renaissance has long been under way.

George Philipp Telemann was born in Magdeburg on March 14, 1681, four years before Bach, Handel and Domenico Scarlatti and at least three years after Vivaldi. As a son of a pastor he received a good education and in 1701 he went to Leipzig to study law at the wish of his father. Many outstanding German musicians of the Baroque period were law students: Heinrich Schutz: Johann Gottfried Walther, the editor of the first musical encyclopaedia; Johann Mattheson, the prolific composer, theorist and writer; Handel; Johann Kuhnau, Bach's predecessor as Thomaskirke Cantor; Carl Philipp Emanuel Bach and others. Telemann's musical talent manifested itself early and in Leipzig he achieved quickly an excellent reputation as a musician. He wrote operas for the local theatre and founded a collegium musicum; an association comprised of students that became an important factor in Leipzig’s musical life. He also was commissioned to compose cantatas for the Thomas Church and finally he was appointed organist at the Neukirche (New Church). The church authorities, however, insisted that composing operas was incom­patible with the post of a church organist, and Telemann obliged. But he employed his *collegium musicum* choir at the Neukirche and, having a well-trained choral group at his dis­posal, he raised the standard of the musical presentations there considerably. The music offered at the Neukirche attracted much attention and competed successfully with the performances directed by Kuhnau at the Thomas Church. Telemann left Leipzig in 1704 and spent four years in Soran (Prussia) in the service of a nobleman as conductor of a private orchestra. From 1708 till 1712 we find him in Eisenach (Bach’s birthplace) first as a concertmaster and then as Hofcapellmeister. In spite of his short tenure Telemann had secured a life-long pension when he went to Frankfurt in 1712 to take over the conductor’s post at two churches. He stayed there nine years.

Meanwhile his prestige as musician and composer had greatly increased, which accounts for his appointment at Municipal Music Director, in Hamburg. This great port city enjoyed at that time a very rich musical life primarily thanks to splendid opera performances and the excellent orchestra of which the young Handel was once regarded as the most famous German musician of the time. Handel had removed himself from the German scene and Bach was then in charge of the court chamber music in Cothen, the small capital of a very small principality. With the passing of Johann Kuhnau in 1722 the post of the Thomas Cantor became vacant. The City Council of Leipzig immediately entered into negotiations with the famous Telemann, whose musical activities during his student years were still very well remem­bered in Leipzig. But Telemann declined, and after Christoph Graupner, the second-place candidate, could not obtain a release from his post in Darmstadt, the City Council elected Bach. The personal relationship between Telemann and Bach were always very friendly. The former was godfather to Carl Philipp Emanuel who – in an amazing turn of events - succeeded Telemann in Hamburg. Telemann was probably instrumental in arranging for Bach an organ recital in Hamburg in 1727. Bach conducted Telemann’s collegium musicum from 1729 till 1736, copied a number of Telemann’s works and arranged one of his violin concertos for harpsichord. Telemann wrote an interesting sonnet in memoriam of Bach. The poem, forecasting Bach’s immortal­ity, not only does honour to the deceased but also to its author. Telemann also knew Handel, having visited on the way to Leipzig in 1701. Handel was then a boy of 16 but according to Telemann already ‘important’. They remained in communication later on and Handel endeared himself to Telemann, who was interested in flowers, by providing rare specimens.

Telemann was perhaps the most prolific composer in musical history. It is estimated that he wrote more notes than Bach and Handel together. Thus he would have produced an amount of music which would require more than 150 large folio volumes to be printed. Like Antonio Vivaldi, Telemann aimed at universality and cultivated all branches of music. He composed operas, litur­gical music, oratorios, songs and instrumental works of all kind. His comic opera *Pimpione*, given in 1725, anticipated all stylistic and technical features (2 persons, string orchestra) characteristic of *La serva padrona* by Pergolesi, produced eight years later. In 1716 Telemann set to music the Passion poem of the councillor Barthold Heinrich Brockes. Employed also by Handel in the same year, Brockes, text ‘*Brockes Passion*’, which introduced the chorale into the Passion story, was also the point of departure for the first version of Bach’s *St John Passion*.

Telemann wrote more than 40 Passions, countless motets, and pieces for wedding and mourning services and for official events such as the installation of pastors. His office placed a heavy composing schedule upon him. He was in charge of the music in five churches in which 59 Sunday and Holiday services were held during the year. Each service required the inclusion of a cantata. Once Telemann had to compose five different cantatas for one Sunday. He wrote 12 sets of 50 cantatas for the church year, amounting to 708 cantatas. He produced a vast multitude of instrument compositions: suites, serenades and chamber music. His quartets for strings constitute an important phase in the evolution of the string quartet. Telemann published his chamber music often under the anagram Melante. Considering his official duties and sheer incredible productivity one wonders how this man could find time to engrave most of his published compositions, to edit violin concertos of the gifted Duke Johann Ernst von Weimar (the preface is in French) and do other editorial work.

In 1733 Telemann published the three vol­umes or ‘Productions’ of his *Musique de Table*, his instrumental magnum opus. Under the general title of ‘***Tafelmusik***’ or music for banquets and similar festivities, Telemann offered a compendium of various forms of instrumental chamber music, ranging in scope from a single instrument with continuo to a small orchestra. Each volume or ‘Production’ employed different solo instruments. Otherwise, each contained the same array of forms; a French-­style Overture with Suite, for seven instrumental voices (this meant a minimum of seven instru­ments, but the strings could be amplified); a Quartet, a Concerto, also a 7; a Trio-Sonata; a Solo-Sonata; and a ‘Conclusion,’ scored the same as the Suite, and so serving as the last movement of that work, when played indepen­dently. Thus the publication had an instruction­al or encyclopaedic tone (as with Bach’s four *Clavierubung* volumes), and in the spirit of the time, this meant the composer was show­ing himself at his best.

Telemann carefully supervised and edited the engraving, and sought subscriptions. On the subscribers’ list, of 185 names, are such illustrious ones as Handel; the Dresden composer Pisendel; the flute instruc­tor to Frederick the Great, Quantz; the French flute virtuoso and composer, Blavet. This list indicates not only Telemann’s eminence but the expectancy these musicians had, perhaps, of picking up ideas from his work. This was also in the spirit of the times. On the title page, Telemann listed the positions he then held; ‘Maître de Chapelle’ for the Duke of Saxe-Eisenach and the Margrave of Bayreuth, and director of Music for Hamburg.

The first part of this complete ***Production III*** of Telemann’s *Tafelmusik* contains the two larger-scale works calling for a fuller instrumental complement; the Suite with Overture, and the Concerto. They reveal the qualities which made the rediscovery of Telemann a joy in our own age, as they made him as popular in his own; a bright inventiveness, a tender and captivating lyricism, sweetness and strength. Absent are the structural tightness and contrapuntal intensity of Bach, as well as the depths Bach plumbed of poignancy and tragedy. But it is a tribute to Telemann that when listening to him we do not think of Bach.

The second part contains three chamber works: the ***Solo Sonata, Quartet*** and ***Trio-Sonata***. They exhibit the immense charms of Telemann’s writing, and his inspired instrumentation. Few could make a solo instrument sound so well as he, through the characteristic melodic lines and figurations he gave it. Exhibited here also is Telemann’s contrapuntal mastery, as in the fugue movements, never mechanical and always expressive. None of these works sound ‘learned’, but the learning is there, lending strength to their entertaining qualities. Also notable here is the mastery of the art of baroque ornamentation by the artists of the Concentus Musicus, an integral part of the authentic performance of these chamber works. In two especially striking examples, in the Quartet, the slow movements are repeated, first as written and then with the quasi-improvisational style of ornament following Telemann’s own instructions in an earlier treatise.

The *Sonata for Oboe and Continuo*, in G minor, is in four movements. The Largo (12/8) opens with a touching, “singing” motif by the cello in the continuo, and this motif recurs throughout the melodic line of the bass, while the solo oboe above spins a beautiful, soaring development of this motif. Next is a three-part, da capo movement. It begins Presto (4/4) with the solo oboe continuously sparkling in a concerto style drive. The middle section, Tempo giusto (3/8), is a slower but attractively florid, and then the Presto returns, given cadenza-like ornamentation in accord with its concerto style. The main to fit has an intriguing resemblance to that of J.S. Bach’s D minor two-violin concerto. The short, melodious Andante (4/4) is in B flat major. The concluding Allegro (3/4) is in two parts, each repeated, and full of syncopated rhythmic interest.

In the *Quartet for Flute, Violin, Cello and Harpsichord*, in D minor, as in the following, Telemann makes use of the modern ‘transverse’ flute, which was beginning then to replace the baroque recorder. It is also a highly contrapuntal work. Each of its slow movements is performed first as written, and then in a highly ornamented, quasi-improvisational version, following the style outlined in Telemann’s *Methodische Sonaten* of 1728. The first of these slow movements, Adagio (4/4), is beautifully contrapuntal in its interweaving of violin, flute and cello. The Allegro (4/4) is a brilliant and masterly fugue. The slow movement that follows, Dolce (6/8), in C major, makes an intriguing use of trills, and "starts and silences.” It is repeated in ornamented version. The concluding Allegro (3/4) is a virtuoso display of the powers of all three solo instruments.

The *Trio for Two Flutes and Continuo* (cello and harpsichord), in D major, specifically calls, like the Quartet, for transverse flutes, and throughout the work, Telemann exploits their close partnership. The Andante (4/4) opens and closes with the two flutes in thirds, against the cello line, and in the middle they part their ways, with the cello supporting one or the other. The Allegro (3/4) displays this separation and partnership in more brilliant fashion, with the cello playing a prominent role. So it is in the lovely slow movement, which is a Largo (6/8) framed between two bars of Grave (4/4) at the beginning and end, that call for - and get - ornamentation. The last movement, Vivace (3/8) is a contrapuntal gem. When the long opening theme by the first flute is taken up twelve bars later by the second flute, a fourth below, it sounds as if a fugue were under way. But Telemann proceeds sometimes homophonically, sometimes contrapuntally, and achieves an exhilarating effect by moving from eighth to sixteenth to thirty-second notes.

**CONCENTUS MUSICUS WIEN players**

NIKOLAUS HARNONCOURT, director

**[CD8: 5-15]** Alice Harnoncourt, Walter Pfieffer, Stefan Plott, Josef De Sordi – violin

Nikolaus Harnoncourt, *cello*; Eduard Nruza, *violin*; Kurt Theiner, *violin*

Jurg Schaeftlein, Karl Gruber, Bernhard Kleuel, *baroque oboes*

Herbert Tachezi, *harpsichord*; Otto Fleishmann, *baroque bassoon*

Herman Robner, Hans Fischer, *natural horns in E-flat*

**[CD9: 1-10]** Alice Harnoncourt, *violin;* Jurg Schaeftlein, *baroque oboe*

Leopold Stasney, Gottfired Hechtl, *flute*; Nikolaus Harnoncourt, *cello* and *viola da gamba*

Herbert Tachezi, *harpsichord*

**[5]-[11] No. 1 Overture (Suite) in B-flat Major, TWV 55:B**

I. Ouverture: Lentement; Presto; Lentement 9:53

II. Bergerie; Un peu vivement 4:32

III. Allégresse 3:11 IV. Postillons 2:21 V. Flaterie 3:33

VI. Badinage 3:00 VII. Menuet 7:34

**[12]-[15] Concerto for two horns, strings & continuo in E-Flat Major**

**(Tafelmusik III/3), TWV 54:Es**

I. Maestoso 3:46 II. Allegro 5:17

III. Grave 3:40 IV. Vivace 5:19

**CD9 [62:56]: TAFELMUSIK, PRODUCTION III (cont.)**

**[1]-[4] Sonata (“Solo”) for oboe & continuo in G Minor (Tafelmusik III/5), TWV 41:g**

I. Largo 3:29 II. Presto; Tempo giusto; Presto 5:40

III. Andante 1:32 IV. Allegro 3:29

**[5]-6] Quartet for flute, violin, cello & continuo in E Minor (Tafelmusik III/2), TWV 43:e**

I. Adagio; Allegro 8:56 II. Dolce; Allegro 9:03

**[7]-[10] Trio for 2 flutes & continuo in D Major (Tafelmusik III/4), TWV 42:D**

I. Andante 3:34 II. Allegro 2:27

III. Grave 3:20 IV. Vivace 2:44

**JOHANN SEBASTIAN BACH:**

**[8]-[10] BRANDENBURG CONCERTO No.6 in B-flat Major, BWV1051 [Bach Guild]**

***Nikolaus Harnoncourt, cello / Vienna State Opera Orchestra / Felix Prohaska***

In August 1717, **Johann Sebastian Bach (1685-1750)**, who at that time was employed at the court of Duke Wilhelm Ernst of Saxe-Weimar, agreed to become Kapellmeister to the young Prince Leopold of Anhält-Cöthen at a considerably larger salary than to which he had become accustomed. Unfortunately, Duke Wilhelm-Ernst was not happy with this arrangement and to prevent Bach leaving his service put him under house arrest. Not only was the Duke loath to lose such a fine musician but he was also motivated by a strong dislike of a nephew of his who had recently married Prince Leopold’s sister. After a month or so, however, the Duke relented and Bach was free to travel the sixty miles to Cöthen and take up his new responsibilities.

Bach’s new patron was an accomplished musician, playing the violin, the viola da gamba and the harpsichord. Over the years he had built up his musical establishment so that, by the time Bach arrived, his orchestra consisted of some sixteen players. As the Prince did not require music for church services, Bach could concentrate, while at Cöthen, on instrumental compositions in many of which the Prince would be able to participate. Of the orchestral works that Bach wrote there, the most celebrated are now known as the ***Brandenburg Concertos*.**

It seems Bach first met Christian Ludwig, the Margrave of Brandenburg, in 1719 when he went to Berlin to buy a new harpsichord for Prince Leopold. Like the Prince, Christian Ludwig was a music lover but employed far fewer musicians. Bach took the opportunity to play for him and came away with the strong impression that the Margrave had very much liked what he heard.

Although the Margrave had not actually commissioned any new compositions, Bach kept in mind the interest he had expressed and two years later sent him a set of six concertos along with an ingratiating letter written in French. In this letter Bach reminded his Royal Highness that he had deigned to honour him with the command to send to Brandenburg some pieces of his own composition and that he was therefore taking the liberty of presenting his Royal Highness with these concertos which had been scored for several instruments, adding the hope that their imperfections would not be judged too harshly. Bach concluded by telling the Margrave that he was, with unparalleled zeal, his Royal Highness’s most humble servant. The concertos were certainly received by the Margrave but there is no record of him having written to thank Bach for them nor, nor indeed to offer any payment. It is also highly unlikely that the Margrave was able to have them performed as he would not have had enough musicians on hand.

Bach would surely have been aware of the Margrave’s musical resources but had probably decided to send a set of works for ‘several’ instruments to give him an idea of the various sorts of compositions he could provide. If it was not possible for the Margrave’s musicians to perform the concertos, so obsequiously dedicated to him, those at Cöthen would have had very little difficulty doing so. They might have had to wait for a couple of visiting horn players to assist with the first concerto but otherwise they would have taken them in their stride.

Bach would, no doubt, have taken up his viola again for a performance of the ***sixth concerto***. This work, probably the first of the set to have been composed, is scored for two viole de braccio, two viole da gamba, cello and continuo. With Bach playing one of the viole da braccio, it is most likely that Prince Leopold would have played one of those for viola da gamba. If that was indeed the case, it was then, perhaps, to avoid tiring his princely patron that Bach omitted both viole da gamba from the second movement.

**© Peter Avis 2018 (for ALC 1605 complete Brandenburgs)**

**[8]-[10] BRANDENBURG CONCERTO No.6 in B-flat Major, BWV1051**

I. (no tempo indication) 7:43 II. Adagio ma non tanto 4:33 III. Allegro 6:15

**CD10 [61:42]:BACH: 6 SUITES FOR VIOLINCELLO SOLO BWV 1007-9 [MHS–2CD]**

It is not known precisely when J S Bach (1685-1750) composed his six **C*ello Suites***catalogued BWV 1007-12: they probably date from a period when he was employed at Cöthen (1717-23) when much of his chamber music was conceived, and as such they complement the *Sonatas and Partitas for Solo Violin* (BWV 1001-6) which were also probably composed around this time. Neither is it known for whom these works were written, but it seems likely that either the cellist Linike or Abel, a violinist and gamba player were the original recipients. Both players were in the Court orchestra at Cöthen during the period Bach was Kapellmeister. These works stand far in advance of anything else written for the cello at that time and must have been far too complex for most players of the day, since the cello was used principally for continuo work. There are two surviving copies in existence (one dating from 1730 in Bach’s wife’s hand; the other is by his pupil Kellner and dates from c1726), when Bach was almost certainly occupied solely with church and keyboard music. The *Cello Suites* were published in 1825/6 but were not much performed in public for the next 100 years being used largely for exercises. Pablo Casals’ pioneering recordings from 1936-9 transformed them into concert works and since that time nearly all virtuoso cello players have committed interpretations to disc.

It has been often remarked that these works achieve perfection in their form and shape: that they are “the sonic equivalent of walking round a set of elegant, intriguing abstract sculptures”. Film directors have shown a liking for them, particularly the *Sarabande* movements, and their melancholic tones have enhanced many soundtracks. The key signatures of each Suite complement the mood of each work and set in train Bach’s beloved palindromic pattern. For example the *First Suite in G major* is easy going and charming, whereas the *Second* Suite *in D minor* is typically sad and rather introspective in outlook and is mirrored by the penultimate *Suite*, *Number 5* *in C minor* which is tragic and grand. The middle *Suites Three in C major* and *Four* *in Eb major* are fairly complex but full of geniality and the last suite in D major is, like the first, in a bright key, although it bristles with virtuosity. It should be noted that in the *Fifth Suite* the A string is tuned down to G giving it an altogether darker sound. This practice of re-tuning a stringed instrument (known as *scordatura*) was common practice in Bach’s day. The *Sixth Suite* was composed for a five-stringed instrument, which bearing in mind the normally simple uses for the cello in the early 18th century, must have made it almost unplayable at the time!

The *Suites* follow a basic formula, each with an improvisatory *Prelude* setting the pattern for the work as a whole. The *Prelude* to the *Fifth Suite* is the most complex, being in effect a French Overture with its stately opening followed by a fugue in which the solo instrument seemingly follows many parts. The *Prelude* to Number Six is also composed on a grand scale as befits this virtuoso work.

Each second movement is an *Allemande* and depending on their general mood can be in two or four beats. They tend to be rather removed from their original dance form as the lines are highly ornamented. Contrasted to this stately German dance is the light and rapid *Courante* which follows, whilst the fourth movement (in each a *Sarabande*) forms the emotional core of the *Suite*. The *Sarabande* (in three but with a stressed second beat) emanated from Moorish Spain which, like the *Allemande,* under Bach sounds rather refined and consequently does not resemble the sensuous dance banned by Philip II in the 16th century. The *Sarabande* from the *Fifth Suite* is the most famous with its wide pitch range but it is also the barest in terms of notes on the page.

For the fifth movements Bach chooses a pair of graceful *Minuets* for Suites One and Two*,* two *Bourrée*s for Suites Three and Fourand for the final two Suites a pair of brightly accented *Gavottes.* Then to wind up he gives us a spirited *Gigue* (from the Italian ‘giga’ or English ‘jig’) of which the Sixth is the most extrovert. © **James Murray 2000**

**BACH: 6 SUITES FOR VIOLINCELLO SOLO BWV 1007-9**

***Nikolaus Harnoncourt, cello***

**[1]-[7] Suite for Violincello Solo No.1 in G Major, BWV 1007**

I. Prelude 2:18 II. Allemande 5:12 III. Courante 2:37

IV. Sarabande 2:37 V. Menuet I 1:25 VI. Menuet II 2:11

VII. Gigue 1:51

**[8]-[14] Suite for Violincello Solo No.2 in D Minor, BWV 1008**

I. Prelude 3:00 II. Allemande 3:50 III. Courante 2:22

IV. Sarabande 4:11 V. Menuet I 1:34 VI. Menuet II 2:17

VII. Gigue 3:05

**[15-[21] Suite for Violincello Solo No.3 in C Major, BWV 1009**

I. Prelude 3:15 II. Allemande 5:20 III. Courante 3:03

IV. Sarabande 3:53 V. Bourrée I 1:36 VI. Bourrée II 2:23

VII. Gigue 3:36

**CD11 [79:00]:BACH: 6 SUITES FOR VIOLINCELLO SOLO BWV 1010-12 [MHS–2CD]**

***Nikolaus Harnoncourt, cello***

**J.S.BACH: SIX SUITES FOR VIOLINCELLO SOLO (cont.)**

**[1]-[7] Suite for Violincello Solo No. 4 in E-Flat Major, BWV 1010**

I. Prelude 3:43 II. Allemande 4:26 III. Courante 3:47

IV. Sarabande 3:44 V. Bourrée I 3:25 V. Bourrée II 2:35

VII. Gigue 3:35

**[8]-[14] Suite for Violincello Solo No.5 in C Minor, BWV 1011**

I. Prelude 6:08 II. Allemande 5:08 III. Courante 3:01

IV. Sarabande 3:06 V. Gavotte I 2:41 VI. Gavotte II 2:47

VII. Gigue 2:20

**[15]-[21] Suite for Violincello Solo No. 6 in D Major, BWV 1012**

I. Prelude 4:42 II. Allemande 6:18 III. Courante 4:18

IV. Sarabande 4:19 V. Gavotte I 1:50 VI. Gavotte II 2:20

VII. Gigue 4:25