



CHANNEL CLASSICS

CCS 4392

BIRDS, BEASTS AND BATTLES

VIVALDI, BIBER
AND OTHERS

*European Community
Baroque Orchestra
Monica Huggett
conductor and violin*



Panasonic Europe

DIGITAL

EUROPEAN COMMUNITY BAROQUE ORCHESTRA

<i>conductor and violin</i>	Monica Huggett
<i>violin</i>	Sirkka-Liisa Kaakinen Anne Groben Stephanie Pfister Claire Sharpe Sarah Smythe Giuditta Colombo Catherine Wetters (<i>Schmelzer, Vivaldi</i>) Emilia Benjamin (<i>Schmelzer, Vivaldi</i>) Tim Cronin (<i>Schmelzer, Vivaldi</i>)
<i>viola</i>	Katherine McGillivray Emilia Benjamin Tim Cronin Annette Klein Alessandro Bares Catherine Wetters
<i>cello</i>	Ulrike Brutt Joanna Levine
<i>double bass</i>	Hendrik-Jan Wolfert
<i>harpsichord</i>	Giovanni Togni Gary Cooper (<i>Schmelzer</i>)
<i>organ</i>	Gary Cooper Giovanni Togni (<i>Schmelzer</i>)
<i>theorbo</i>	Kasia Elsner



EUROPEAN COMMUNITY BAROQUE ORCHESTRA WITH MONICA HUGGETT

We wish to thank The Principal, Fellows and Scholars of the Hertford College for use of the Chapel and Kenneth Tickell & Company, Organ Designers & Builders for use and tuning of the organ.

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EUROPEAN COMMUNITY BAROQUE ORCHESTRA

The European Community Baroque Orchestra is unique: every year a completely new orchestra is chosen out of the most talented young students from all over Europe who are setting out on a professional career as baroque orchestral musicians. Selected by audition the twenty players spend a total of three months with the orchestra, commencing with training and rehearsals in preparation for a wide-ranging tour of concerts and recordings under the direction of the world's finest directors. In this short time the orchestra attains an amazingly high standard, equalling that of the fully professional period instrument orchestras to which the players aspire. The orchestra then disperses and the process starts all over again.

Apart from a handful of exceptions, individual conservatoires throughout Europe have neither enough baroque music students to make up an orchestra, nor suitable directors or teachers. ECBO's training facilities offer an excellent opportunity to young players, without discrimination against language, sex, geography or EC nationality, to ease access between conservatoire study and professional life. ECBO provides a large number of musicians with this vital link at a critical career point. The success of ECBO can be measured by the steadily increasing number of former ECBO students who are now regular members of Europe's leading baroque orchestras, such as Les Arts Florissants, The English Concert, Collegio Strumentale, The Hanover Band, The King's Consort, Academy of Ancient Music and Amsterdam Baroque Orchestra.

Each year the Orchestra members come from all over the European Community and have an average age of 24. Under the direction of the Music Director Roy Goodman, the players are selected annually by audition and trained by a highly integrated team of specialists, each of whom is at the top of the profession: Catherine Mackintosh, Enrico Gatti and Andrew Manze (violins), Jan Schlapp (violas), Jaap ter Linden (cellos and bass), Ku Ebbinge (oboes), Marc Vallon (bassoon) and Lars Ulrik Mortensen (keyboards). The instruments and bows used by the orchestra are mostly recently-made precise copies of instruments dating from the early 18th century, as originals in good condition are relatively rare (and expensive!).

As the orchestra has no permanent base, ECBO moves to a different country within the EC each year for training and rehearsals. In 1990 the Orchestra worked extensively in Vicenza, Italy; in 1991 in Annaghmakerrig, Ireland; in 1992 in Bordeaux, France. The Music Director Roy Goodman prepares and directs two programmes to be performed during the concert tours throughout Europe. During the year, other programmes will be rehearsed and directed by, for example, violinist Monica Huggett and the eminent Dutch harpsichordist Ton Koopman, whose valuable contribution in previous years as Artistic Director of ECBO helped to shape and refine the present ECBO course. During 1992 the ECBO will be making an extensive seven-concert tour of Brazil, first appearances in Bulgaria and Finland, and giving performances in Luxembourg, Germany, Spain, UK, France, Belgium, Portugal and Italy. Special events include a New Year's Eve celebration, concerts for the United Kingdom Presidency of the EC in London and Oxford, for the European Commission in Brussels, for Madrid as Cultural Capital of Europe and for EXPO in Sevilla.

The orchestra has made three CD recordings featuring 'world premières' of lesser-known repertoire, which is in keeping with the ECBO's philosophy to present and study music which requires careful preparation and research - time and energy which most professional orchestras are not prepared to devote.

The first CD featured William Corbett's "Bizzarie Universali" (which can be heard on the telephone system at the European Commission and the European Parliament in Brussels and Strasbourg): the second featured Concerti Grossi by Pieter Hellendaal directed by Roy Goodman) and the third is a programme entitled "Birds, Beasts and Battles" with Monica Huggett.

The European Community Baroque Orchestra was created as the major initiative of European Music Year in 1985 and has operated on an annual basis ever since with financial assistance for the training element of the course from the European Commission and with significant sponsorship for the past four years from Panasonic Europe.

MONICA HUGGETT

Monica Huggett was born in London and studied modern violin with Manoug Parikian at the Royal Academy of Music. Although she had been recognised as very gifted since she was a child, she never felt completely satisfied with playing modern violin, and in her late teens she was introduced to the baroque violin. She felt an immediate sympathy with the instrument and has since become one of its most fervent champions. She studied old techniques and styles from original sources and also gained much insight from studying and working with Dutch and Flemish musicians such as Sigiswald Kuijken, Gustav Leonhardt and Ton Koopman. With the latter she formed the Amsterdam Baroque Orchestra in 1980 and was its leader until 1987.

Monica Huggett tours all over the world as soloist, director and chamber musician and has many recordings to her credit, having in particular achieved great success with the Vivaldi concertos. Future plans include the Beethoven and Mendelssohn violin concertos, the Bach concertos, and the Bach solo violin Sonatas and Partitas. Monica Huggett's concerts and recordings with her two ensembles reflect her love of chamber music: with Trio Sonnerie she has recorded Couperin and Rameau, Corelli's violin Sonatas Opus 5 and the Telemann Paris Quartets (with flautist Wilbert Hazelzet). With Hausmusik she has recorded the Schubert Trout Quintet, the Mendelssohn Octet and has just completed a recording of the Beethoven Septet.

BIRDS, BEASTS AND BATTLES: MUSIC BY VIRTUOSO VIOLINISTS

GEORG MUFFAT (1653-1704)

Sonata no. 2 from Armonico Tributo

Muffat was a musical diplomat. Born in France of Scottish ancestry and trained in both France and Italy, he considered himself a German. In his instrumental works issued during the last two decades of the 17th century he sought to introduce the Germans to French and Italian styles, and prefaced his five published collections with informative multilingual introductions detailing Lully's and Corelli's performing practices.

The *Armonico Tributo*, published in Salzburg in 1682, contains the fruits of his Italian sojourn, as he himself acknowledged:

I learned the Italian manner on the clavier from the world-famous Signor Bernardo (Pasquini) and where I heard, with great pleasure and astonishment, several concertos.... composed by the gifted Signor Arcangelo Corelli, and beautifully performed with the utmost accuracy by a great number of instrumental players. Having observed the considerable variety in these, I composed several of the present works, which were tried over at the house of the aforesaid Signor Arcangelo Corelli (to whom I am deeply indebted for many useful observations touching this style, most graciously communicated to me).

Although entitled sonatas, the pieces in Muffat's *Armonico Tributo*, like Corelli's concerti grossi Op. 6, belong to the early history of the concerto. Scored for five-part strings throughout (2 violins, 2 violas and cello), these works could either be played by single strings alone (in the manner of a trio sonata) or by orchestral forces, in which case Muffat indicated the allocation of music to tutti and solo groups (like Corelli's concerti grossi) by adding the letters "T" and "S" to the appropriate sections. In their harmonic simplicity and clear-cut phrase structure the concluding dance movements suggest French inspiration.

JOHANN HEINRICH SCHMELZER (c.1623-1680)
Fechtschule (Fencing School)

Schmelzer was one of the most influential instrumental composers working at the Habsburg court during the mid-17th century. As a violinist he was heralded by one contemporary as "the famous and nearly most distinguished violinist in all Europe" (*J.J. Müller, Reise-Diarium*, 1660). His three main collections of chamber music published between 1659 and 1664 mark him out as the leading Austrian composer of suites and sonatas before Biber. Schmelzer was also a prolific composer of ballet music, which he wrote regularly for the court entertainment's of Leopold I between 1665 and 1680. As with the present work, most of his dance suites are framed by movements entitled 'aria', between which there is an unpredictable succession of dances and pieces with programmatic titles, here a sarabande, courante, and one entitled "Fechtschule", in which the posturing swordplay of a fencing master is imitated by the lunging, quivering and parrying of the first violinist's bow as the player does battle with a fiendish solo part.

CARLO FARINA (c1600-c1640)
Capriccio stravagante

We know comparatively little about the life of the Italian violinist and composer Carlo Farina, save that he began his career at the court at Mantua and in 1625 was appointed Konzertmeister at Dresden, where all his surviving music was published between 1626 and 1628. He seems to have stayed in Dresden for just four years before travelling again (to Danzig in 1637); his return to Italy was ill timed it seems, for he almost immediately succumbed to the plague. He is remembered today chiefly as a pioneer of violin technique. At a time when there was little truly idiomatic writing for the instrument, Farina's imaginative and virtuosic violin writing was genuinely innovative. Many of his pieces, including the present one, have a strongly programmatic flavour and are decked out with explicit performing directions. The *Capriccio stravagante*, scored for four-part strings and published in his first collection in 1626, is one of Farina's most colourful virtuoso showpieces. During the course of the work, made up of a kaleidoscopic variety of short movements, the strings (and

particularly the first violin) are called upon to imitate the sound of the lira, the little fife, the bowed lira, the trumpet, clarion and drums, hens cackling and cocks crowing, the flute, a soldier's fife, cats fighting, dogs barking, and finally the strumming of a Spanish guitar.

ANTONI VIVALDI (1678-1741)
Violin Concerto "Il Grosso Mogul"

During his lifetime Vivaldi was more generally admired by his contemporaries as a violinist than as a composer. One J.F.A. von Uffenbach, an amateur musician and lawyer from Frankfurt, visited Vivaldi in February 1715 and left a vivid account of his playing:

Towards the end Vivaldi played a solo accompaniment splendidly, appending a fantasy (cadenza) which really terrified me, for such has not been nor ever can be played; he came with his fingers within a mere grass-stalk's breadth of the bridge, so that the bow had no room - and this on all four strings with imitations and at an incredible speed.

Although Vivaldi's astonishing virtuosity as a violinist is of course lost to posterity, we are able to glimpse something of his 'terrifying' technique due to the fortunate survival of two cadenzas (one lasting over 100 bars) which he wrote for the first and last movements of the present concerto (preserved in two manuscript copies of the work) and which are included in the performance recorded here. Yet despite ranking as one of Vivaldi's most demanding concertos for the solo violin, it is not simply a virtuoso stunt-piece, possessing sufficient musical substance to have attracted Bach's attention when, as a young man, he arranged a version of it for solo organ (BWV 594) for the entertainment of Duke Johann Ernst of Weimar. Indeed, the characteristic Italian 'hammerstroke' opening of three repeated notes was later pressed into service at the start of Bach's own E major violin concerto.

Vivaldi's concerto actually survives in several different versions, in which the most significant variant is the middle movement. In the autograph manuscript there is a rhapsodic solo for the violin marked "Recitativo" (performed on the present recording), but in the printed

edition of the concerto included in Vivaldi's Op. 7 (first issued by Jeanne Roger of Amsterdam c. 1716-17) a simpler eleven-bar Grave is substituted. The original is not only musically superior, but with the character of a frozen improvisation it is an important reminder of Vivaldi's spell-binding talent as a virtuoso violinist.

HEINRICH IGNAZ FRANZ VON BIBER (1644-1704)

Battalia

The 18th century English music historian, Charles Burney, wrote that "of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period" The ensemble sonata "Battalia" is certainly 'fanciful' in its programmatic content, though not as technically difficult as some of Biber's solo violin sonatas (most famously the "Mystery" sonatas of c. 1676). Written in or around 1673, the "Battalia" sonata is provided with sub-titles throughout, much like the Farina *Capriccio stravagante*. After a bounding introduction the texture is expanded to nine parts entering successively to give the impression of a back-slapping, lusty sing-song; a little later Mars, God of War, is invoked in a spectacular violin solo (accompanied by a single-note drone on the second violin). After a boozy aria dedicated to Bacchus, a brief battle ensues (depicted by suitable furious string tremolandi), and the whole work is eventually rounded off by a lament for the wounded musketeers.

Simon Heighes (1992)

Birds, Beasts and Battles, Music by Virtuoso Violinists

GEORG MUFFAT (1653-1704)

Sonata No. 2 from Armonico Tributo

1. Grave	1.38
2. Allegro	2.06
3. Grave, Forte e Allegro, Grave	1.32
4. Aria	1.40
5. Grave	0.40
6. Sarabanda	1.03
7. Grave	1.59
8. Borea	1.05

JOHANN SCHMELZER (c 1623-1680)

Fechtschule (Fencing School)

9. Aria I	1.20
10. Aria II	1.13
11. Sarabande	0.56
12. Courente	0.56
13. Fechtschule	2.23
14. Aria Bader	1.23

CARLO FARINA (c 1600-c 1640)

15. Capriccio stravagante	15.11
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ANTONIO VIVALDI (1678-1741)

Violin Concerto "Il Grosso Mogul"

16. Allegro	5.50
17. Grave-recitativo	2.25
18. Allegro	7.10

HEINRICH VON BIBER (1644-1704)

Battalia

19. Allegro	1.49
20. Allegro: Die liederliche Gesellschaft von allerley Humor	0.41
21. Presto	0.25
22. Der Mars	1.08
23. Presto	0.57
24. Aria	1.38
25. Die Schlacht	0.48
26. Lamento der Verwundten Musquetirer	1.05

Total time 60.20

ECBO recordings available on Channel Classics Records, Amsterdam

"Bizzarie Universali" with Roy Goodman and Andrew Manze (CCS 1391)

"Pieter Hellendaal, 6 Concerti Grossi" with Roy Goodman and Andrew Manze (CCS 3492)



CHANNEL CLASSICS

CCS 4392

COLOPHON

DDD

Production: CHANNEL CLASSICS STUDIO

Executive producer: C. Jared Sacks

Producer: T.A. Diehl

Recording engineer / editing: Bert van der Wolf

Cover design: Estelle Kercher

Liner notes: Simon Heighes

Technical Information

Microphones: Brüel & Kjaer/ Sennheiser/Schoeps

Mixing console: Rens Heijnis (custom made)

Analogue to digital converter: DCS 900

Digital editor: Sony DAE 3000

Recording location: Chapel of the Hertford College, Oxford, England

Recording dates: 4,5,6 november 1991

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"BIRDS, BEASTS AND BATTLES"

Music by Virtuoso Violinists

The European Community Baroque Orchestra

Monica Huggett, conductor and violin

CHANNEL CLASSICS

CCS 4392

GEORG MUFFAT (1653-1704)

Sonata No. 2 from *Armonico Tributo*

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| 1. Grave | 1.38 |
| 2. Allegro | 2.06 |
| 3. Grave, Forte e Allegro, Grave | 1.32 |
| 4. Aria | 1.40 |
| 5. Grave | 0.40 |
| 6. Sarabanda | 1.03 |
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JOHANN HEINRICH SCHMELZER (c 1623-1680)

Fechtschule (Fencing School)

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| 9. Aria I | 1.20 |
| 10. Aria II | 1.13 |
| 11. Sarabande | 0.56 |
| 12. Courente | 0.56 |
| 13. Fechtschule | 2.23 |
| 14. Aria Bader | 1.23 |

CARLO FARINA (c 1600-c 1640)

- | | |
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| 15. Capriccio stravagante | 15.11 |
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ANTONIO VIVALDI (1678-1741)

Violin Concerto "Il Grosso Mogul"

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| 16. Allegro | 5.50 |
| 17. Grave-recitativo | 2.25 |
| 18. Allegro | 7.10 |

HEINRICH IGNAZ FRANZ VON BIBER (1644-1704)

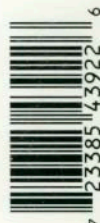
Battalia

- | | |
|-----------------------------------------------------------------|------|
| 19. Allegro | 1.49 |
| 20. Allegro: Die liederliche
Gesellschaft von allerley Humor | 0.41 |
| 21. Presto | 0.25 |
| 22. Der Mars | 1.08 |
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| 24. Aria | 1.38 |
| 25. Die Schlacht | 0.48 |
| 26. Lamento der Verwundten
Musquetirer | 1.05 |

Total time

60.20

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recording: Oxford, England, November 1991



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