



Henry Purcell

and His Time

CHANNEL CLASSICS

CCS 4792

17th Century English Chamber Music



Scaramouche

DIGITAL



Henry Purcell and His Time

DDD

17th century English Chamber Music

Scaramouche

Andrew Manze - *violin*
 Caroline Balding - *violin*
 Ulrike Wild - *harpsichord and organ*
 Jaap ter Linden - *bass viol*

guests: * Konrad Junghänel - *theorbo*
 ** Foskien Kooistra - *violin*



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Matthew Locke (1621 - 1677) Suite IV from the Broken Consort

two violins, viol, harpsichord

1	Fantazie	1.46
2	Courante	1.03
3	Ayre	3.03
4	Saraband	1.32

William Lawes (1602 - 1645)

two violins, viol, organ

5	Fantasia	4.10
6	Air	1.46
7	Air	1.55

John Jenkins (1592 - 1678)

two violins, viol

8	Fantasia	3.56
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Christopher Simpson (c. 1605 - 1669)

viol, theorbo, organ*

9	Prelude and Divisions on a ground	9.21
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Matthew Locke (1621 - 1677) Suite III from the Broken Consort

two violins, theorbo, viol, organ*

10	Fantazie	3.40
11	Courante	1.14
12	Ayre	1.38
13	Saraband	0.32

William Lawes (1602 - 1645)

violin, viol, organ

14	Fantasia	4.15
15	Air	1.36
16	Air	1.44

Consort / Suite VII

Divisions on 'John come Kiss' (after Baltzar and Mell)

violin, theorbo, viol, harpsichord*

17	John, come kiss	3.15
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Henry Purcell (1659 - 1695)

*three violins**, viol, organ*

18	Pavan a4	4.37
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Henry Purcell (1659 - 1695)

two violins, viol

19	Pavan a3	3.25
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Henry Purcell (1659 - 1695)

*three violins**, theorbo*, harpsichord*

20	3 Parts upon a ground	4.30
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total time 59.40

All Channel Classics productions are recorded and edited in the digital domain

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Scaramouche, recording session Renswoude
photo: Wim Brouwers

ABOUT SCARAMOUCHE

The Ensemble Scaramouche was founded in 1989 by Jaap ter Linden and Andrew Manze, principal cellist and leader of the Amsterdam Baroque Orchestra. Together with Caroline Balding and Ulrike Wild they created a group, whose aim is to play music of the 18th and especially of the 17th centuries in a lively and entertaining way for a modern audience, using historical instruments and appropriate performance techniques.

Since then they have performed in many European countries, like Germany, France, Italy and England, and can be heard regularly on the radio.

'Scaramouche' first appeared as a stock figure of the Commedia dell'Arte in Naples at the turn of the 16th century, characterized by his black costume, long sword and the cowardly insolence traditionally associated with stage servants, such as Don Giovanni's Leporello. The most famous Scaramouche of the 17th century was the actor Tiberio Fiorilli who greatly expanded the role with his seemingly inexhaustible range of theatrical talents. He would accompany his lovely singing on the lute and was known throughout Italy as the 'Prince of Facemakers'. His fame even took him to France where he enjoyed great popularity at the court of the Sun King, Louis XIV.

ANDREW MANZE studied classical languages at Cambridge and violin at the Royal Academy in London and the Royal Conservatory in the Hague. He is concertmaster of the Amsterdam Baroque Orchestra (ABO) and of La Stravaganza, Köln. He has recorded for Channel Classics sonatas by Pandolfi and with the European Baroque Orchestra (ECBO) concerti of Corbett and Hellendaal.

CAROLINE BALDING studied the violin with Emanuel Hurwitz at the Royal Academy in London. As well as being a member of the Amsterdam Baroque Orchestra (ABO) she performs 18th - 20th century music with her own ensembles, Phoebus and the Kent String Trio. Other activities include education and community workshops with the contemporary music groups Gemini and Lontano.

ULRIKE WILD studied harpsichord with Ton Koopman and Tini Mathot. Aside from her work with Scaramouche, she also accompanies Jaap ter Linden in his solo concerts.

She performs with various orchestras, such as the ABO, the Deutsche Kammer Philharmonie, the ECBO, the Stuttgarter Barockorchester and the 'Amsterdamse Bachsolisten'. Ulrike Wild teaches at the Rotterdam Conservatory.

JAAP TER LINDEN has gained international acclaim through his contributions to ensembles such as Musica Antiqua Köln, the English Concert and the ABO, and his concerts and recordings with many renowned musicians like René Jacobs, Ton Koopman and Gustav Leonhardt to mention but a few. Aside from his activities with Scaramouche, he regularly gives solo concerts and is a guest conductor of various orchestras. Jaap ter Linden teaches at the Royal Conservatory in the Hague.

THE GOLDEN AGE OF ENGLISH CHAMBER MUSIC OR 'KNOCKT ON THE HEAD'.

'Many chose to fiddle at home than to goe out, and be knockt on the head abroad' (Roger North).

One man so 'knockt' was William Lawes: *'In these distracted times Lawes loyalty ingaged him in the war for his Lord and Master and though he was a commissary (such officers being shot-free, as not exposed to danger) yet betrayed by his own adventurousness was casually shot at the Siege of Chester (1645). Hearing of the death of his dear servant, the King's soul was ingrossed with mourning for him, whom he loved and called the Father of Musick'* (Fuller, 1662).

A generation later Lawes deep and disturbing music was out of fashion (Anthony Wood called it 'ungrammatical'), but it was then too close in time to see how clearly it signalled the end of an era. It is strongly esoteric, like a complex game of chess in which every move has repercussions in all other parts: there is an obsession with augmenting and diminishing intervals in imitative passages; even the dance movements sound abstract.

'Will Lawes was slain by those whose wills are lawes' (Royalist propaganda): four years later Charles I was beheaded and Parliament was in the hands of Puritans for whom *'sweete Musicke corrupteth and depraveth the minde, making it weake and quasie'* (Stubbes, 1633). Theatre was suppressed, music in church severely reduced, the famous choir schools were closed, public dancing was frowned upon and in 1652

Parliament passed a resolution cancelling Christmas.

Musicians had to find private patrons, as John Jenkins did with Lord North and Christopher Simpson did with Sir Robert Bolles of Lincolnshire. While enjoying this 'cheerful maintenance' Simpson wrote *THE DIVISION VIOL*, a book for instructing the amateur or professional to a high level, particularly in the art of improvising (playing divisions). In the first edition of 1659 Jenkins wrote: '*False finger'd crew, you'll find your trade decay: Simpson's great work will teach the world to play.*' Since few upper class households were without a 'chest' of viols the first edition sold out and a second, in English and Latin to cater for the European market, was printed in 1667.

It included a short digression on the Music of the Spheres, with a nod perhaps at Kepler's recent work, and the outburst '*Who does not admire the stupendous progress of the Arts and Sciences, especially Mathematick and Musick, how from the smallest source flows an Ocean of Prodigies.*' (translation A.M.) It is easy to forget that the Arts and Sciences were not compartmentalized then as they are today: a member of the Royal Society in the 1660s would have been well enough equipped intellectually to spend the evening discussing mathematics, architecture, astronomy or music with the likes of Isaac Newton, Christopher Wren or Samuel Pepys, that is if he was not participating in a musical 'jam' session or at home writing poetry. (During the Great Fire of London (1666), Pepys observed '*hardly one boat in three, that had the goods of a house in it, but there was a pair of virginals in it.*')

Pepys was a friend and drinking partner of Matthew Locke, England's greatest Restoration composer of sacred music for the Chapel Royal, incidental music for the rejuvenated theatre, and much chamber music, such as the 'consorts for several friends' and the 'Broken Consort' so called because it mixes different families of instruments, some plucked, others bowed. He is master of the miniature - exquisite airs and fast English-style Sarabands in which the violins syncopate ahead of the beat, the bass behind it. This tension between the viol's slow tone and the violin's shrill agility became an issue after 1660, musically and socially: gentlemen '*following the humour of the Court (i.e. of Charles II), fell in pesle mesle, and soon thrust out the viol*' (North). In Jenkin's Fantasy there is virtuosic counterpoint suggestive of Lonati or Vitali or even of Castello whose music was a little known in England. The Italian style of violin playing had arrived in London in 1656 via Lübeck in the form of Thomas Baltzar whose facility was greatly admired (though his tone quality was found wanting by North - 'like his country

rough and harsh').

The new King had lived in asylum in France, acquiring a taste for the lighter dance forms of Versailles and '*an utter detestation of fancys*' (North) i.e. of the old English style. He immediately set up a replica of Lully's orchestra at court. With the intelligentsia displaying such an interest in keeping up with the developments in Europe, it took a genius like Henry Purcell to absorb these changing musical climates whilst retaining a true English idiom and a recognizable musical personality.

Although Purcell professed to imitate '*fam'd Italian masters*' in his trio sonatas, nevertheless his pavans are still '*clogg'd with somewhat of an English vein*' (North), as if nostalgic at the passing of the viol, and the '3 on a ground' is a magnificent hybrid, mixing the high-brow (the Lullian Chaconne) with the low (the English 'catch') and adding Italian virtuosity at the climax, before a doleful 'drag' at the end reminiscent of a Lawes close.

Andrew Manze, 1992



COLOPHON

CHANNEL CLASSICS

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- recording engineer & editing: Bert van der Wolf
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Lettice Knollys, Countess of Leicester, c. 1585
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