



Purcell

CHANNEL CLASSICS

CCS 7295

*'Ten
Sonata's
in
Four
Parts'*

The Locke Consort

Henry Purcell (1659-1695)

The Locke Consort

Udbhava Wilson Meyer - violin (anonymous, Mittenwald 17th century)

Mimi Mitchell - violin (Italian, 17th century)

Fred Jacobs - theorbo (Malcolm Prior 1986 after M. Buechenberg 1614)

Susanne Braumann - viola da gamba (Giorgio Bairhoff, 1752)

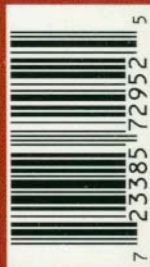


CHANNEL CLASSICS

'TEN SONATA'S IN FOUR PARTS' (1697)

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|-----------------------------|-------|--------------------------|-------|
| 1. Sonata 1 in b minor | 05.36 | 6. Sonata 6 in g minor | 06.18 |
| 1.01 Adagio | | 6.01 Adagio | |
| 1.02 Canzona | | | |
| 1.03 Largo | | 7. Sonata 7 in C Major | 06.23 |
| 1.04 Vivace | | 7.01 Vivace | |
| | | 7.02 Largo | |
| 2. Sonata 2 in E Flat Major | 06.16 | 7.03 Grave | |
| 2.01 Adagio | | 7.04 Canzona | |
| 2.02 Canzona | | 7.05 Allegro | |
| 2.03 Grave | | | |
| 2.04 Largo | | 8. Sonata 8 in g minor | 06.49 |
| 2.05 Allegro | | 8.01 Adagio | |
| | | 8.02 Canzona | |
| 3. Sonata 3 in a minor | 06.40 | 8.03 Grave, Largo | |
| 3.01 Grave | | 8.04 Vivace | |
| 3.02 Largo | | | |
| 3.03 Adagio | | 9. Sonata 9 in F Major | 06.23 |
| 3.04 Canzona | | 9.01 (Allegro) | |
| | | 9.02 Adagio | |
| 4. Sonata 4 in d minor | 07.06 | 9.03 Canzona | |
| 4.01 Adagio | | 9.04 Grave | |
| 4.02 Canzona | | 9.05 Allegro | |
| 4.03 Adagio | | | |
| 4.04 Vivace | | 10. Sonata 10 in D Major | 04.15 |
| 4.05 Largo | | 10.01 Adagio | |
| | | 10.02 Canzona | |
| 5. Sonata 5 in g minor | 06.38 | 10.03 Grave | |
| 5.01 (Adagio) | | 10.04 Largo | |
| 5.02 Canzona | | 10.05 Allegro | |
| 5.03 Largo | | | |
| 5.04 Allegro | | | |
| 5.05 Presto, Allegro | | | |
| | | Total time | 65.00 |

CCS 7295



LC 4481

Recording dates:
6 - 9 Sept. 1994



The Locke Consort
photo recording session: Studio Veenendaal

THE LOCKE CONSORT

The four members of The Locke Consort come from England, the Netherlands, Germany and the United States and are based in Amsterdam. The group takes its name from the composer Matthew Locke (1621/2-1677) and is modelled on the ensemble that Locke directed at the court of Charles II. The unique combination of instruments - two baroque violins, viola da gamba and theorbo - gives the ensemble its very special sound.

The Locke Consort has been the recipient of numerous important awards, including two prizes in the International Competition for Early Music (the Netherlands), first prize in the Early Music Network Competition (London) and first prize in the Erwin Bodky Competition (USA).

The Locke Consort has performed in important series and festivals throughout Europe and the United States, including performances in Boston, London, Amsterdam and the York and Utrecht Early Music Festivals.

In 1988 the ensemble was chosen to take part in the William and Mary tricentennial celebration, performing in the Netherlands, England and the United States. For the Purcell celebrations in 1995, The Locke Consort is once again recognised as one of the leading specialists in English baroque music and will be performing as part of the Purcell festivities throughout Europe and the United States. In addition to their usual performing and recording activities, The Locke Consort has also ventured into new areas. In 1988 they worked together with the baroque dance group 'Hemiole' in a French tour. In 1991 they premiered a new work written for them ('Rinuccini' by Ron Ford) in the Royal Concertgebouw in Amsterdam. They have also recorded music for the Peter Greenaway film 'The Baby of Macon'.

'TEN SONATA'S IN FOUR PARTS' (1697)

Henry Purcell died unexpectedly on 21 November 1695. In the next few months there was an unprecedented outpouring of grief for England's foremost musician: odes in his memory were written, and moves were made to publish some of his music. His most enduring monument was the song collection 'Orpheus Britannicus' (1698 and 1706), though his widow Frances also issued two collections of hitherto unpublished instrumental music. On 2 April 1696 she announced proposals to print 'a Collection of Sonata's and other Ayres' by subscription. The advertisement was repeated several times in the following weeks, but the time limit for subscriptions had to be extended, and the collections did not appear until the following year, as 'A Collection of Ayres, Compos'd for the Theatre' and 'Ten Sonata's in Four Parts'.

The ten trio sonatas were not entirely new. In the dedication to Lady Rhodia Cavendish, Frances Purcell mentioned that they had "*already found many Friends among the Judicious part of Mankind*", and in fact eight are wholly or partially in Purcell's autograph score British Library, Add. MS 30930, dated 1680; the first three were certainly copied in 1683 or before, to judge from the handwriting. It may be, indeed, that most of the 1697 sonatas were simply left over from Purcell's burst of enthusiasm for the Italian trio sonata in the early 1680s, which resulted in his publication of twelve 'Sonnata's of III Parts' in 1683. Incidentally, the two sets are scored for the same instruments, two violins, bass viol and continuo, despite the references to three and four parts on the title-pages. In 1683 Purcell used Italian terminology, which did not count the continuo as a separate part, while in 1697 his widow used the newer terminology, which simply counted the number of part-books.

It is usually said that Purcell turned to the trio sonata because he was increasingly dissatisfied with the French style that had largely prevailed in England since the Restoration, and the preface of the 1683 set does state that "*its Author.....has faithfully endeavour'd a just imitation of the fam'd Italian Masters; principally, to bring the Seriousness and gravity of that Sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours*" - the French. However, Purcell also was interested in Italian sonatas for their counterpoint. In the little composition treatise he contributed to the 1694 edition of Playford's 'Introduction to the Skill of Musick' he wrote that in sonatas, "*the chiefest Instrumental Musick now in request*", "*you will find Double and Treble Fuges also reverted and augmented in their Canzona's, with a good deal of Art mixed with good Air, which is the Perfection of a Master.*"

Counterpoint certainly looms large in Purcell's own sonatas. Most of the fast movements are essays in the canzona style (whether or not they are actually labelled 'canzona'), and there are as many ingenious contrapuntal devices in them. A number (the canzonas of nos. 3, 5 and 8, for instance) present two themes at the outset, one striding, the other running; they are in present in some form throughout, and the object of the exercise is to keep up the interest by combining them in new ways, in inversion, augmentation and stretto. In another type (such as the canzonas of nos. 1 and 2, the last movement of no. 3, and the canzona of no. 9) the themes are presented successively, the second arriving just as the ear tires of the first. There is only one fully-developed example of the pattern used in the eighteenth-century fugue, where a single theme predominates but gives way at regular intervals to freer episodes. It is significant that it is the canzona of no. 10, which seems to be Purcell's last trio sonata, probably written in the late 1680s.

Much ink has been spilt trying to identify Purcell's 'fam'd Italian Masters'. It used to be thought that his main models were Corelli's Op. 1 sonatas (Rome, 1680), but in fact he was more influenced by an earlier generation of Italians, such as Maurizio Cazzati (b.c. 1620), Giovanni Legrenzi (b. 1626) and Lelio Colista (b. 1629). In particular, there are some examples in the 1697 sonatas of a type of double-barrelled pattern common in Legrenzi's Op. 2 (Venice, 1655) in which a canzona emerges out of, and is essentially the second section of, a galliard-like movement in 3/2 (as in nos. 1 and 5) or a minuet-like movement in 3/4 (as in nos. 2 and 10). No. 6 is also dependent on Italian music, but in a different way. It is a magnificent set of variations on a five-bar descending ground taken from an Italian song, 'Scocca pur, tutti tuoi strali', long thought to be by Purcell's friend and colleague Giovanni Battista Draghi, but now known to be by another Giovanni Battista, the young Lully. No Italian composer, however, managed to incorporate as much counterpoint in a ground bass: Purcell's violin parts are heavily imitative, and at one point even include the bass line in canon with itself.

Unfortunately, ingenuity of this sort did not go down well with a public accustomed to Corelli, and there were still copies of Purcell sonatas unsold at his widow's death in 1706. Roger North wrote that Corelli's Op. 1 "*cleared the ground of all sort of other musick whatsoever*"; he thought Purcell's "*noble set of sonatas*", "*very artificiall and good musick*", but admitted that they were "*clog'd with somewhat of an English vein, for which they are unworthily despised.*"

Peter Holman

'TEN SONATA'S IN FOUR PARTS' (1697)

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4.05 Vivace		10.02 Adagio	
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5. Sonata 5 in g minor	06.38	10.04 Grave	
5.02 (Adagio)		10.05 Largo	
5.03 Canzona		10.06 Allegro	
5.04 Largo		Total time	65.00
5.05 Allegro			
5.06 Presto, Allegro			



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Colophon

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