

The English word “**Baroque**” is derived from the Italian *barocco*, meaning *bizarre*, though probably *exuberant* would be a better translation more accurately reflecting the sense. The usage of this term originated in the 1860s to describe the highly decorated style of 17th and 18th century religious and public buildings in Italy, Germany and Austria. Later, during the early-to-mid 1900s, the term *B+roque* was applied by association to music of the 17th and early 18th century, and today the term *Baroque* has come to refer to a very clearly definable type or period of music which originated, broadly speaking, around 1600 and came to fruition between 1700 and 1750. The music on these two discs covers all the important Baroque composers (except **J.S. Bach**, who has his own “**Bachophile**” album: **ORYX 504-5**), the different Baroque instruments and combinations, and the various forms of Baroque music from the concerto and sonata to the prelude, fugue and chaconne as well as some choral items.

ORYX 501

Disc 1-1: Tomaso Albinoni (1671-1751): Sinfonia a Cinque in g minor, Op.2, No.6 - 1: Adagio / 2: Allegro. Much of what is now familiar as Baroque music originated in Italy. We open with a splendid piece by Albinoni, a Venetian like Vivaldi. The compositions of his Opus 5 (he would publish 9 in all) were called “Sonatas” but are truly Sinfonias in breadth and richness (**BMC 45: Albinoni**). *The Modena Chamber Orchestra - Francesco Calvi*.

1-2: John Stanley (1712-1786): Concerto No. 3 in G Major for Organ & Strings, Op. 2 - 1: Adagio-Allegro The blind English organist-composer John Stanley, a contemporary of Handel, specified these Six Opus 2 Concertos “for string orchestra, with solo organ, or harpsichord, or strings”. Our recording (**BMC 1**) explores every combination. *The Little Orchestra of London*, with organ solo played by Conductor **Leslie Jones**, The organ is a historic Byfield of 1764, in the church of St Mary, Rotherhithe, historic port on London’s Thames River.

1-3: G.F. Handel: Harpsichord Suite No. 1 in A Major, HWV 426 - 1: Prelude. In 1714, George Louis, Elector of Hanover became King George I of England, initiating the Royal House of Hanover, and Handel, who was already in the employ of the Hanover Court, went to England with him where he was to produce a number of now-famous compositions in connection with royal occasions and ceremonies. Handel was also acting as music-master to the King's daughters in 1720 when he published his first set of suites “pour le clavecin” and it may reasonably be supposed that these pieces would have formed a part of the Princesses' repertoire. **Christopher Wood** provides especially dramatic and characterful performances (**BMC 23: Handel Harpsichord Suites**).

1-4: William Boyce (1710-1779): Trio Sonata No. 2 in F Major - 2: Adagio / 3: Allegro / 4: Allegro non troppo Still in Baroque England, here are three movements from a Trio Sonata by William Boyce, no doubt written, like much of Boyce’s music, to entertain the patrons of London’s fashionable Vauxhall Gardens (**BMC 6**) *Malcolm Latchem & John Brown, Violins / Jane Ryan, Viola da gamba / David Lumsden, Harpsichord*

1-5: G.F. Handel (1685-1759): Organ Concerto No. 6 in B-flat Major, Op. 4 - 1: Andante allegro. Handel’s ever-popular Organ Concertos apparently began life as interludes during his Operas, Handel performing at the organ. They became so well-loved that Handel, ever the opportunist, had them published as separate works in two major collections, Opus 4 and Op 7. The Concerto Op 4/6, from which we hear the opening movement, is also well known in its version for the Harp. (**BMC 5**) – *The Thuringian Baroque Ensemble*

1-6: Alessandro Scarlatti (1660-1725): Sinfonia No. 2 in D Major for Flute, Trumpet & Strings - 1: Spirituoso / 2: Adagio / 3: Allegro. Alessandro is often known as “the father of Domenico”, and thus his wonderfully fresh and harmonically inventive compositions are lesser known. His 12 Sinfonie di Concerto Grosso (1715) probably began life as Overtures or Symphonies to accompany the Operas which Alessandro produced in abundance. (**BMC 7: Alessandro Scarlatti**) – *The Modena Chamber Orchestra - Leader: Francesco Calvi*

1-7: Domenico Scarlatti (1685-1757): Harpsichord Sonata in d minor, K.52 / L.267 Just as Vivaldi wrote “hundreds” of Concertos, so Domenico Scarlatti is known for his equally prolific Keyboard Sonatas. Originating in Naples, he was offered positions in Spain and Portugal, where he absorbed with alacrity the local folk tunes and rhythms, especially the gypsy and flamenco, giving his Sonatas a unique identity. While many are extrovert and brilliant, others are movingly, dramatically solemn. This Sonata in d minor is given a suitably rich and arresting performance by **Valda Aveling** on her Goff harpsichord (**BMC 8: Domenico Scarlatti**).

1-8: Henry Purcell (1659 -1695): Trio Sonata No. 3 in a minor, Z 804 - 3: Adagio / 4: Canzona / 5: Allegro. Purcell, *perhaps* the quintessentially English composer, produced many instrumental, vocal and choral works during his relatively short life. From the Trio Sonata 3 in a minor in the 1697 set of 10 we hear the last three movements. These works were intended for the entertainment of and performance by the growing London clubs of amateur musicians (**BMC 9: Purcell Trio Sonatas**). *Carl Pini & John Tunnell, Vlns. Harold Lester, Harpsichord*

1-9: Willem van Wassenaer (1692-1766): Concerto in A Major - 1: Grave assai / 2: Canone di Palestrina A Dutch nobleman, wealthy and influential, Count Unico Willem van Wassenaer was also an amateur composer whose compositions were considerably better than his own modesty would admit. The **Six Concerti Armonici**, of which we hear the opening from the Concerto in A, were played by the Count’s music-loving friends who pressured

him against his will to have them published – though the Count insisted on anonymity. The true composer of these works, previously attributed to Pergolesi, was only established in 1980. (BMC 15)

1-10: **Francesco Antonio Bonporti (1672-1749): Concerto a Quattro in F Major, Op. 11/5 – 2: *Recitativo (Adagio assai)***. From a little-known Italian composer, here is the wonderful *Adagio* from his Concerto in F - a little-known gem which deserves a place among the “Baroque Favorites” along with the Pachelbel Canon and the famous Albinoni *Adagio*. (BMC 11: **Italian Baroque**). *The Modena Chamber Orchestra - Francesco Calvi*.

1-11: **Telemann (1681-1767): Concerto in G Major for Two Violas & Strings –1: *Avec douceur***.

The orchestral works of Hamburg composer and musician Georg Phillip Telemann are still much less known than they deserve. They are always tuneful, and show as much variety in instrumentation as those of Vivaldi. This first movement from his Concerto in G for 2 Violas proves both points. (BMC 13: **Telemann:Orchestral Music**).

1-12: **Vivaldi (1678-1741): Concerto for Two Mandolins & Strings in G Major, RV 532 - 1: *Allegro***. Composing for Venice’s *Ospedale della Pieta*, a well-endowed “orphanage” for the unofficial female offspring of noble dalliances, Vivaldi produced concertos featuring the many different instruments expertly performed by these talented young ladies. (BMC 12) – *The Modena Chamber Orchestra, Leader: Francesco Calvi*

1-13: **Tomaso Antonio Vitali (1663-1745): Ciacona**. The Chaconne (Chacony or Ciacona), a set of variations on a base melody, often a popular song, was a much-practiced Baroque art, both popular, and more academically, expressing the Baroque spirit of order, in music as in the universe. This wonderful Chaconne by little-known Italian composer Tomaso Antonio Vitali is based on the popular tune “La Follia” (BMC 32: **The Art of the Chaconne**). *The Modena Chamber Orchestra – Leader & Solo Violinist: Francesco Calvi*

1-14: **Handel: Harpsichord Suite No. 4 in e minor, HWV 429 – 1: *Fuga (allegro)***. Again from BMC 23, **Handel’s Harpsichord Suites** performed by **Christopher Wood** (see also Track 3 above) we hear one of Handel’s finest and best-developed keyboard fugues, this from Suite No. 4.

1-15 **Stanley: Concerto No. 6 in B-flat Major for Harpsichord & Strings, Op. 2 - 1: *Adagio - (Fugue)*** Here we hear from the same John Stanley disc, BMC 1, the opening movements from Concerto No. 6, with harpsichord solo performed by **Harold Lester**, who in true Baroque style, provides his own cadenza. (BMC 1)

1-16: **Handel: Chandos Anthem VI – Psalm 42 – “As Pants the Hart” – 1: *Sonata / 2: Chorus “As pants the hart for cooling streams”***. German-born Handel came to England when the House of Hanover took succession to the English throne. Though always associated with royalty, Handel soon left the somewhat stifling Court and took up a position with the wealthy Lord Chandos, for whom Handel wrote the Anthems bearing his name. Fresh, early works, they emanate a peaceful, tranquil quality of great beauty and delicacy. (BMC 37-38: **The 6 Chandos Anthems**). *Collegium Musicum of Rutgers University*

1-17: **Purcell: Overture from “Abdelazer” (1695), Z570 – 1: *French Overture / 2: Rondeau / 3: Air*** Purcell wrote much incidental music for stage plays, producing the somewhat subdued forerunners of the Operas with which Handel would later regale London audiences. Here is the music for the play *Abdelazer*, part of which was later used by Benjamin Britten as the theme for his “Young Person’s Guide to the Orchestra” (BMC 10: **Purcell’s Chamber & Theater Music**). *Orchestra of the Accademia Monteverdiana - Denis Stevens*

1-18: **Purcell: Ode for St. Cecilia’s Day – 1692 – 5: *Chorus: “Soul of the world, inspired by thee, The jarring seeds of matter did agree. Thou didst the scattered atoms bind Which by the laws of true proportion joined, Made up of various parts, one perfect harmony”***. In 1683 a group of gentlemen amateurs and professional musicians started a “Musical Society” in London to celebrate the “Festival of St. Cecilia, a great patroness of music” – a Festival which any music-lover so desirous may still celebrate yearly on November 22nd. They asked Henry Purcell, then only 24, to be the first to write an Ode for their festivals; Purcell was to compose two more such Odes for the Society. (BMC 40: **Purcell – Odes**) *Alfred Deller, c-tenor, Ambrosian Singers*

ORYX 502

2-1: **Černohorsky (1684-1742): Czech composer Černohorsky (Č in Czech pronounced Ch), though little-known, is ranked by many as the “Bohemian Bach”. His magnificent four-part Motet in honor of St Stephen who was stoned by the Jews as he prayed to Christ, “*Quem Lapidaverunt Judiae Orantem*” is an exceptional piece of descriptive writing in which the almost brutal fugal treatment dramatically conveys the reigning down of stones upon the martyr. (BMC 27: **Baroque in Prague**). *Prague Choral Society – Cond: Josef Veselka***

2-2: **Zelenka (1679-1745): Trio Sonata No.3 in B-Flat Major, ZWV 181 - 1: *Adagio*** Another Bohemian composer, born in Prague, Jan Dismas Zelenka spent most of his working life in service at the Court of Dresden. Forget the familiar territory of Vivaldi, Bach and Handel - Zelenka produces music with his own unique musical phrases. This is the first movement from his Trio Sonata 3 in B flat, one of six. Zelenka took the same approach as Bach in giving wider prominence to all players including the bassline normally relegated to the role of “continuo”. The bassoon is here given an active contrapuntal role along with the violin and oboe, bringing a corresponding richness to the whole texture. (BMC 31: **Zelenka: Instrumental Music**).

2-3: **Johann Joseph Fux (1660-1741): Trio Sonata in g minor for 2 Violins & Basso Continuo. 1: *Ouverture in French Style***. Fux is remembered less for his music than for his famous textbook on counterpoint, the *Gradus ad Parnassum* – which incidentally is still available, and popular today. Yet his music is well worth a hearing

for its own sake; it was not for nothing that the Emperor Leopold I made Fux his Court-composer and music-director. On BMC 28 we show Fux in more intimate mood, with a selection of works for chamber ensemble and clavichord. **Jörg-Wolfgang Jahn & Gudurn Hermann, Violins, Marga Scheurich, Harpsichord**

2-4: Diderik Buxtehude (1637-1707): Prelude, Fugue & Chaconne in C Major, BuxWV 137 – Lionel Rogg, Pedal Harpsichord. North German composer Diderik Buxtehude provided much early inspiration for J.S. Bach. One of Buxtehude's specialities was the complex, toccata-like organ piece, in which prelude, fugue and chaconne merge seamlessly one into the other. The present performance by **Lionel Rogg** introduces the *Pedal-Harpsichord*, which can be every bit as dramatic as the organ (BMC 25)

2-5: Arcangelo Corelli (1653-1713): Concerto Grosso in F Major, Op.6-6. 1: Adagio-Allegro. Corelli is often referred to as the "Father of the Baroque". Certainly many eminent Baroque musicians studied with him, including Handel when he visited Rome. (BMC 4: **A Baroque Concert**). **The Milan Baroque Soloists**

2-6: Antonio Vivaldi (1678-1741): Gloria in D Major, RV 589 –10: Chorus: Quoniam tu solus sanctus / 11: Chorus: Cum sancto Spiritu. Though Vivaldi is best known for his many Concertos, he also produced some stirring sacred choral works. The final *Quoniam* and *Cum Sancto Spiritu* from the Gloria in D is here given a stirring performance by the **Vienna Academy Chorus & State Opera Orchestra, Cond: Hermann Scherchen** (BMC 19: **Vivaldi Gloria, and The Four Seasons**).

2-7: Handel: Concerto Grosso No.4 in a minor, Op. 6 - 3: Largo e piano / 4: Allegro. Handel's 12 Concerti Grossi Opus 6 were composed for String Orchestra, fairly quiet and reflected pieces somewhat reminiscent of his Italian teacher Corelli. (BMC 18: **The Baroque Concerto**) **Modena Chamber Orchestra**

2-8: Buxtehude: Cantata "Alles, was Ihr tut mit Worten oder mit Werken", BuxWV 4 – Sinfonia & Chorus. More Buxtehude (see Track 4), once again demonstrating his style of seamless merging of "movements", but this time in a Choral Cantata: *Alles was Ihr tut mit Worten oder mit Werken, das tut alles in Namen Jesu, und danket Gott und dem Vater durch ihn.* (All that Ye do in Word or Deed, let it be in the Name of Jesus, and give thanks to God and the Father through Him), performed by the **Greifswald Cathedral Choir and the Berlin Bach Orchestra**. This work was typical of Buxtehude's *Abendmusiken* – his much-loved Evening Concerts of Choral and Organ Music. (BMC 29: **Buxtehude: Abendmusik – Choral and Organ Music**).

2-9: Enrico Albicastro (c.1670-1738): Concerto a 4 in b minor, Op. 7-7 – 1: Affettuoso-Allegro-Adagio-Spiritoso / 4: Allegro. A well-to-do and talented violinist and composer, Heinrich Weissenburg von Biswang (Albicastro) was born in Switzerland. Translating his family name into Italian (Weissen burg = White Fortress = Albi castro) he set out on a career in the Low Countries as one of the itinerant *oltremontani* who fed the busy Amsterdam publishing presses of Roger and Witvogel in between Concert schedules as relatively demanding as those known to virtuosi of our own time. His Concertos Opus 7, from which we hear part of the seventh, are highly varied and entertaining. **Orchestra of the Accademia Monteverdiana, Conductor: Denis Stevens.** (BMC 17: **Vivaldi "La Cetra" Concertos , and Albicastro: Concertos Nos. 6 & 7, Op.7**).

2-10: Johann Pachelbel (1653-1706): "Hexachordum Apollinis" 1699 for Harpsichord: Partita No. 6 – Aria, Theme and 2 Variations. Nuremberg-born Pachelbel's crowning achievement as a composer of variations is his *Hexachordum Apollinis* (1699), a group of six arias with variations (called Partitas) which, according to the title page, may be performed on the Organ or the Harpsichord, both of which are depicted. The title refers to the six strings of the God Apollo's lyre. The composer was clearly proud of this work, for he dedicated it to Buxtehude. (BMC 30). **Marga Scheurich, Harpsichord (Neupert).**

2-11: Jan Dismas Zelenka (1679-1745): Hypochondria a 7 Concertanti in A Major, ZWV 188 – 1: Grave More from Zelenka, the master of combining frequent surprising twists of harmony which catch the listener unawares, yet always seems to please, such as can be seen in this movement which surprises with an early tango rhythm! (BMC 31). **Pro Musica Bohemia - Conductor : Karel Vohanka**

2-12: Francesco Geminiani (1687-1762): Concerto Grosso No. 1 in D Major, Op. 5 – 1: Grave-Allegro-Adagio / 2: Allegro. A renowned violinist, part-time music publisher and art dealer, Geminiani was also active in composition of orchestral works. Born in the Tuscan town of Lucca, Italy, he later set himself up at the age of 27 in London where he rapidly gained popularity. At this period in English musical life, it was Corelli who dominated published instrumental works in Britain, his Concertos being especially appreciated by musicians and public alike. As a pupil of Corelli, Geminiani based his earliest published Concertos on his former teacher's Sonatas for Violin and Continuo, Op.5. From this set of 12 Concertos we hear the first two movements of Concerto 3. The complete set is available on BMC 33-34. **The Modena Chamber Orchestra**

2-13: Alessandro Marcello (1669-1750): Oboe Concerto in c minor 1: Allegro moderato. Marcello sang, played the violin, and composed music under his academic pseudonym "Eterio Stinfalico". From BMC 14, a disc of Oboe Concertos, we have selected the first movement from his Oboe Concerto in c published in Amsterdam in about 1717 as part of a collection of Concertos for various instruments by different composers. It is a compliment to this Concerto that Bach transcribed it for solo harpsichord (BWV 974). **Han de Vries, Oboe – The Netherlands Chamber Orchestra, Conductor: David Zinman.**

2-14: Vivaldi: Sonata in C Major, Op. 13-5, for Hurdy-gurdy & Oboe. Vivaldi's young lady pupils at the Venice *Ospedale della Pieta* Orphanage must have been proficient in a very wide variety of instruments; of all the

instruments for which Vivaldi composed concertos, the Hurdy-Gurdy, a sort of mechanical violin, is perhaps the most unusual. Associated with performance in the countryside by farmers and shepherds, this rough-sounding instrument rarely appears in “classical” works, though it gained popularity among the French nobility for a while, perhaps because of its very rusticity. (BMC 35: Music for Strange and Diverse Instruments). **Jan Willem de Klerk, Hurdy-gurdy / Martine Ketelaar, Oboe**

2-15: Handel: Organ Concerto No. 5 in g minor, Op. 7 - 2: Andante Larghetto (Chaconne). Handel’s Organ Concertos started life as interval music in his Operas (see note Disc 1 Track 6). Handel was a great improviser, and one of his favorite forms was the *Chaconne*. As a set of variations on a tune or bass line, it lends itself readily to improvisation. This wonderful Chaconne from the Organ Concerto Op 7/5 is given a masterly performance by **Karl Richter with his own Karl Richter Chamber Orchestra of Munich.** (BMC 22: Handel Organ Concertos Opus 7 complete).

2-16: Vivaldi (1678-1779): “La Cetra” - Concerto No. 1 in C Major, Op.9 – 1: Allegro. In addition to his duties to the young ladies of the Ospedale (see note for Disc 1, Track 13), Vivaldi also produced several “prestige” sets of Concertos for which he arranged publication. The set of Twelve Concertos, which Vivaldi entitled *La Cetra* (The Lyre), was published in Two Books of Six in 1728 by the Amsterdam publisher Le Cène as Opus 9. Peter Ryom, editor of the Vivaldi Collected Works (RV numbers) observed: “Musically speaking, Vivaldi’s Opus 9 is one of the finest and most interesting collections he has left us (The complete set of 12 Concertos are available on BMC 16-17). **Orchestra of the Accademia Monteverdiana, Conductor: Denis Stevens**

2-17: Henry Purcell (1659-1695): Anthem “Rejoice in the Lord Always”, also known as *The Bell Anthem* for its downward peals of bells, was composed in the early 1680’s and reflects the taste of Charles II. The King “was soon tired with the grave and solemn ways” of the music inherited from Tallis and Byrd. His Majesty, a “bright and airy prince”, “ordered the composers of his chapel to add symphonies, etc. with instruments to their Anthems.” Here is the **Opening Chorus: Rejoice in the Lord alway, and again I say, rejoice. Let your moderation be known to all men. The Lord is at hand. Rejoice in the Lord alway, and again I say, rejoice. Be careful for nothing; but in ev’rything by prayer and supplication with thanksgiving let your requests be made known to God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Jesus Christ our Lord. Rejoice in the Lord alway, and again I say, rejoice.** (BMC 39) –**The Deller Consort - Alfred Deller, Counter-tenor**

2-18: Georg Philipp Telemann (1681-1767): Oboe Concerto in f minor – 1: Allegro. We have already commented with his Concerto for 2 Violas (on Disc One), that Telemann’s Orchestral Works are less known than they deserve. (BMC 14: Oboe Concertos). **Willy Ulsamer, Oboe / The Zurich Baroque Ensemble**

2-19: Handel: Concerto Grosso No. 5 in d minor, Op. 3 – 1: Ouverture / 2: Fuga (Allegro). Whereas Handel’s 12 Concerti Grossi are all scored for strings and are reminiscent of Corelli, the 6 Concertos of Opus 3 are later works and much more varied. (BMC 41: Handel – Opus 3 complete + 2 Oboe Concertos).

The London Baroque Orchestra, Conductor: Alexander Hamilton

2-20: Handel: Coronation Anthem “Let Thy Hand be Strengthened” - HWV 259 - Sinfonia / Chorus / Alleluia. In 1714, George Louis, Elector of Hanover became King George I of England, initiating the Royal House of Hanover, and Handel, who was already in the employ of the Hanover Court, went to England with him where he was to produce a number of now-famous compositions in connection with royal occasions and ceremonies. The Coronation of George II and his consort Queen Caroline took place at Westminster Abbey on October 11th, 1727, and Handel was commissioned to compose the Anthems. It was, by contemporary reports, an occasion of “great magnificence”. The music which Handel provided for the occasion was no less magnificent, and its reputation remained vivid for many years afterwards. Here is the opening *Sinfonia/Chorus*, and to close our disc the final *Alleluia*, given a rousing performance by the **Ambrosian Singers** under **Yehudi Menuhin.** (BMC 44: Handel - Coronation Anthems + 3 Concerti a Due Cori)
