

INNESS, Peter

In the garb of old Gaul : variations on General Reid's Music Faculty C.D.2068
'March of the 42nd or Old Highland Regiment'

INSTRUMENTS

Keyboard

Originalinstrumente: Virginal (Hans Ruckers, 1591) 6.42074 AP 216/9

Sweelinck: Praeludium Toccata

Morley: Pavane and Galliard 'Lachrymae'

Lasso: 'Susanne un jour'

Tisdale: Coranto

Anonymous dances (with Viola de gamba)

Bull: Lord Lumley's Paven and Galliard

Gibbons: Fantasia in a

Ground in a

Scheidt: Bergamasca

Bull: The Prince's Galliard

Praeludium and Fantasia

Deutsches Museum: alte Musik aus vier 0654 070 216/10
Jahrhunderten

Kielflügel, 1561 (Scheidt)

Spinett, 1659 (Anonyme Tabulatur)

Oktavspinett, 1707 (J.S.Bach)

Kielflügel, 1729 (D. Scarlatti)

Kielflügel mit einem Hammerregister, 1780 (J.C.Bach)

Clavichord, 1782 (C.P.E.Bach)

Pyramidenklavier, um 1760 (Mozart)

Reiseklavier, 1805 (Mozart)

Orphika, um 1810 (Mozart)

Tangentenflügel, 1800 (Mozart)

Giraffenklavier, um 1830 (Haydn)

Hammerflügel, 1810 (Beethoven)

Barockorgel, 1630 (Speth)

INSTRUMENTS

Brass

Blechblasinstrumente im Deutschen Museum M 407 770 216/11

[Trumpet, clarino, trombone, serpent,
horn, keyboards]

P.J. Vejvanovsky: Sonate in D-Dur

D. Speer: Aufzug aus den sieben Bläserstücken

XVII. Trompetenmusik zu einem Schauspiel zu Ross

J. Clarke: Rondo, Menuett, King Williams March und Gigue

G.F. Handel: Festlicher Ruf

H. Purcell: Sonate in D-Dur

C.P.E. Bach: Fanfare (Marsch) in D-Dur

L. Mozart: Aufzug I und II aus der Schlittenfahrt

L.van Beethoven: 1. Satz aus der Sonate für Horn, op.17

R. Strauss: Andante für Horn und Klavier, op.posth.

H. Riemann: Konzert für 2 Trompeten und Elektronenorgel

C. Orff: Coro ed Aria aus 'Carmina Burana'

Organ

Die Orgeln im Deutschen Museum 0666 593 216/12

Kirchenorgel, 1630 (A.Gabrieli, G.Gabrieli,
Sweelinck, Hassler, Froberger)

Orgel-Positiv, 1693 (Pachelbel)

Orgel-Positiv, 2.Hälfte 18 Jh. (J.S.Bach)

Orgel-Positiv, 1693 (Handel)

Orgel-Positiv, Ende 17 Jh. (Handel)

Orgel-Positiv, um 1800 (Haydn)

Orgel-Positiv, 1809 (Beethoven)

Orgel-Positiv, um 1800 (Schubert)

Konzertorgel, 1923 (Reger)

Orgel-Positiv, Ende 18 Jh. (Anonymous)

"Records designed to illustrate the principal types of instrument in use in Europe before 1600"

These records are designed to illustrate the principal types of instrument in use in Europe before 1600. They have been carefully planned in conjunction with the book included in the box: both follow the same sequence so that book and records may be used together. Those wishing to listen to the records straight through may like to simply follow the pictures from the book; alternatively the listener may prefer to read the section on any particular instrument first, followed by the relevant musical illustration.

The illustrations themselves have been chosen to demonstrate as far as possible the function, range and special characteristics of each instrument. In the Middle Ages the accent is on solo pieces, sometimes with a suitable accompaniment; in the Renaissance the emphasis is more on the development of the complete soprano-to-bass consorts. Although many early wind instruments have no specific repertoire of their own, some unusual examples of specific instrumentation have been included, for instance the pieces by the Monk of Salzburg evidently intended for primitive horns and trumpets (S.2, B.1a, 2b and 2d), Johann Schein's *Padouana* for four crumhorns (S.3, B.4) two of the chansons from Attaingnant's 1533 collection which are marked as suitable for flutes or recorders (S.3, B.8 and 9) and Monteverdi's famous Toccata for trumpet band from *Orfeo* (S.4, B.1). Whilst some of the leading composers of the day have been included (Landini, Machaut, Dufay, Byrd, Dowland, Frescobaldi, Monteverdi, Praetorius) these records seemed an excellent opportunity to feature some of the lesser known composers as well. As far as possible the illustrations consist of complete pieces of music; in one or two cases, however, extracts or abridged versions have been used.

In order to keep within the time limits imposed by two gramophone records, a few of the more obscure instruments described in the book have regretfully had to be omitted. Others are included in ensembles rather than being given a solo to themselves (e.g. the courtaut, S.3, B.10, and the chitarrone, S.4, B.5). This is the case with all the non-melodic percussion instruments, since their main purpose is to provide some kind of rhythmic accompaniment; the listener will find the relevant illustrations to chapter 5 spread over all four sides of these records. A list of the percussion instruments illustrated is included in the side analysis.

In the details of the instruments and their makers given below, dates are provided only for original instruments. Where no such information is given, the instrument concerned is a modern replica or reconstruction. On the first two sides a number of folk instruments have been employed, as being the nearest equivalent to their mediaeval ancestors. Instruments which have been in continuous use since the Middle Ages such as the shawm, hurdy-gurdy and straight trumpet provide an invaluable link with the live sounds of the past which is missing even in the case of surviving original instruments.

David Munrow



Record 1

THE MIDDLE AGES

SIDE ONE

I Woodwind

1. **Shawm**
 SALTARELLO (1' 49") ANONYMOUS 14TH CENTURY ITALIAN
 David Munrow *oriental shawm* (folk instrument from Hong Kong)
 Alan Lumsden *mediaeval trumpet* (folk instrument from Marrakesh, Morocco)
 David Corkhill *nakers* (reconstruction, David Corkhill, London)
 Christopher Hogwood *tabor* (Biesemans, Brussels, Belgium)
 James Tyler *tambourine* (folk instrument from Cairo, Egypt)
 (For the later European type of shawm with pirouette instead of disc see S.2 B.2 last item)
2. **Reed pipe**
 SHEPHERD'S TUNE (0' 56") TRADITIONAL SYRIAN
 David Munrow *reed pipe* (folk instrument from Southern Spain)
3. **Bagpipes**
 (a) **cylindrical chanter**
 SALTARELLO (1' 12") ANONYMOUS 14TH CENTURY ITALIAN
 David Munrow *bagpipes* (folk instrument from Sofia, Bulgaria)
 (b) **conical chanter**
 BALLADE 'DAME SE VOUS M'ESTES' (1' 55") GUILLAUME DE MACHAUT
 (c. 1300-1377)
 David Munrow *bagpipes* (folk instrument from Madrid, Spain)
4. **Bladder pipes**
 PASTOURELLE 'AU TANS D'AOST' from the *Chansonnier* ANONYMOUS 13TH CENTURY FRENCH
Cangé (1' 04")
 David Munrow and James Tyler *bladder pipes* (adapted from traditional Bulgarian
 bagpipe chanters. No attempt has been made to 'tune' the naturally flat leading notes)
 David Corkhill *tambourin* (reconstruction, David Corkhill, London)
5. **Panpipes**
 CHANSON À REFRAIN 'A PRISAI QU'EN CHANTANT ANONYMOUS 13TH CENTURY FRENCH
 PLOUR' from the *Chansonnier Cangé* (1' 09")
 John Turner *panpipes* (traditional Hungarian model, Bigej Josef, Budapest)
6. **Transverse flute**
 MINNESINGER MELODY 'OWE DAZ NACH LIEBE GAT' (1' 30") MASTER ALEXANDER
 (LATE 13TH CENTURY)
 David Munrow *flute* (folk instrument from the Andes, Bolivia)
 (for the mediaeval flute in an ensemble see S.2. B.15.)
7. **Six-holed pipe**
 CHANSON PIEUSE 'DOU TRES DOUZ NON' with improvised THIBAUT OF NAVARRE
 prelude and postlude for jew's harp (1' 15") (1201-1253)
 David Munrow *six-holed pipe* (folk instrument from the Andes, Peru)
 James Tyler *jew's harp* (traditional Italian model, unknown make)
 (More extended mediaeval dances for both six-holed pipe and recorder can be heard on 'The Art of
 the Recorder', SLS 5022)

INSTRUMENTS of the MIDDLE AGES and RENAISSANCE

8. **Double pipes**
VIRELAI 'GRACIEUSETTE' (1' 15") JEHAN DE LESCUREL
(d. 1304)
David Munrow *double pipes* (folk instrument from the Andes, Bolivia)
9. **Pipe and tabor**
DANSA 'BEN VOLGRA, S'ESSER POGES' (1' 08") GUIRAUT D'ESPANHA DE TOLOZA
(1240-1270)
David Munrow *pipe and tabor* (pipe, Jim Jones, St. Albans, Herts; tabor, unknown make supplied by the English Folk Song and Dance Society)
10. **Recorder**
ENGLISH TE DEUM (1' 49") ANONYMOUS SETTING C. 1300
(solo plainsong version—bells alone
3 part setting in 'discant' style—bells and recorders)
David Munrow *alto recorder* (Bärenreiter, Kassel, W. Germany)
Oliver Brookes *tenor recorder* (Moeck, Celle, W. Germany)
James Tyler *tenor recorder* (Bärenreiter, Kassel, W. Germany)
Gillian Reid *chime bells* (Mears and Stainbank, Whitechapel Bell Foundry, London)
11. **Gemshorn**
CHANSONNETTE 'QUANT JE VOY YVER RETORNER' (1' 20") COLIN MUSSET
(EARLY 13TH CENTURY)
David Munrow *alto gemshorn* (Rainer Weber, Bayerbach, W. Germany)
James Tyler *lute* (Donald Warnock, Cambridge, Mass., U.S.A.)

2 Keyboard

12. **Portative organ**
MADRIGAL 'AY SCHONSOLATO ED AMOROSO' (1' 38") VINCENZO DA RIMINI
(fl. c. 1350-1375)
Christopher Hogwood *portative organ* (Noel Mander, London)
Oliver Brookes *bass rebec* (reconstruction, Christopher Wright, London)
13. **Positive organ**
ESTAMPIE from the *Robertsbridge fragment* ENGLISH C. 1320
(only two of the original four *puncti* or sections are played here, in the form AAB) (2' 17")
Christopher Hogwood *positive organ* (Noel Mander, London)
(Other examples of mediæval organ music, including another piece from the *Robertsbridge fragment*, can be heard on 'The Art of Courty Love', SLS 863)
14. **Hurdy-gurdy**
CHANSON 'JOLIVETÉ ET BONE AMOR' (1' 35") JEHAN D'ESQUIRI
(13TH CENTURY)
Christopher Hogwood *hurdy-gurdy* (traditional pattern, French, nineteenth century)
15. **Clavichord**
ELLEND DU HAST (2' 08") CONRAD PAUMANN
(c. 1415-1473)
Christopher Hogwood *fretted clavichord* (Christopher Nobbs, Goudhurst, Kent, copy of a sixteenth century instrument in the Museum of Musical Instruments, Brussels, Belgium)



SIDE TWO

3 Brass

1. **Trumpet**
 - (a) **clarion**
 FANFARE 'UNTARN SLAF TUT DEN SUMER WOL' (1' 00") HERMANN, MONK OF SALZBURG
 (The melody has been slightly adapted to fit the restricted range of the instrument) (1365-1396)
 Michael Laird *clarion* (traditional post horn, French, nineteenth century)
 - (b) **buisine**
 FANFARE 'AD MODUM TUBAE' (1' 14") GUILLAUME DUFAY
 (adapted from the instrumental parts of Dufay's Gloria *ad modum tubae*. A complete performance of this piece can be heard on CSD 3751) (c. 1400-1474)
 Michael Laird and Iain Wilson *buisines* (traditional wooden trumpets from Sweden)
 (For a mediaeval trumpet used as a one-note drone instrument see S.1. B.1)
2. (a) **Cowhorn**
 BALLADE 'DE MOI DOLEREUS VOS CHANT' (0' 36") GILBERT DE BERNEVILLE
 (1255-1280)
 Alan Lumsden *cowhorn* (reconstruction, Alan Lumsden, London)
- (b) **Mediaeval cornett**
 DAS NACHTHORN (0' 54") HERMANN, MONK OF SALZBURG
 (the lower part is omitted in this recording) (1365-1396)
 Michael Laird *mediaeval cornett* (traditional *tuhitorvi* from Finland)
 David Corkhill *mediaeval triangle with rings* (reconstruction, David Corkhill, London)
- (c) **Slide trumpet**
 GEISSLERLIED 'MARIA MUOTER REINÛ MAÏT' (0' 54") ANONYMOUS GERMAN 1349
 Alan Lumsden *slide trumpet* (reconstruction, Philip Bate, London)
- (d) **Ensemble: mediaeval cornett, slide trumpet, alto shawm, tabor**
 DER TRUMPET (1' 02") HERMAN, MONK OF SALZBURG
 (1365-1396)
 Michael Laird *mediaeval cornett* (traditional *tuhitorvi* from Finland)
 Alan Lumsden *slide trumpet* (reconstruction, Philip Bate, London)
 David Munrow *alto shawm* (Otto Steinkopf, Berlin, W. Germany)
 David Corkhill *tabor* (Biesemans, Brussels, Belgium)

4 Strings

3. **Harp**
 - (a) **metal strung**
 LAI 'QUI PORROIT UN GUERREDON' (from the Chansonnier *Cangé*) (1' 09") ANONYMOUS 13TH CENTURY FRENCH
 Gillian Reid *harp with 'bray' pins* (reconstruction, Alan Crumpler, Liverpool)
 - (b) **gut strung**
 DANCE TUNE (0' 59") ASCRIBED TO TASSIN
 (13TH CENTURY)
 Christopher Hogwood *harp* (copy by Keith Theobald, Tisbury, Wilts, of a traditional nineteenth century Irish harp)
 (For the mediaeval harp used as an accompanying instrument see S.2. B.13)
4. **Lyre**
 GOLIARD MELODY 'O ROMA NOBILIS' (0' 41") ANONYMOUS 11TH CENTURY
 Eleanor Sloah *lyre* (reconstruction, Christopher Wright, London)
5. **Psaltery**
 HYMN TO ST. MAGNUS 'NOBILIS HUMILIS' (0' 57") ORKNEY ISLES 12TH CENTURY
 Gillian Reid *psaltery* (reconstruction, Alan Crumpler, Liverpool)
6. **Dulcimer**
 MADRIGAL 'TANTO SOAVEMENTE' (1' 53") JACOPO DA BOLOGNA
 (FIRST HALF OF THE 14TH CENTURY)
 David Corkhill *dulcimer* (traditional instrument from Hong Kong)
 Eleanor Sloan *treble rebec* (adapted from a folk instrument from Yugoslavia)
7. **Lute**
 MADRIGAL 'DI NOVO È GIUNTO' (2' 10") JACOPO DA BOLOGNA
 (FIRST HALF OF THE 14TH CENTURY)
 James Tyler *lute* (fretted *oud*, Damascus, Syria, c.1900)
 Oliver Brookes *bass rebec* (reconstruction, Christopher Wright, London)
 (For the lute used as an accompanying instrument see S.1 B.11 and in an ensemble S.2 B.15)

INSTRUMENTS of the MIDDLE AGES and RENAISSANCE

8. **Mandora**
 CHANSON 'AMOURS QUE PORRA' (1' 17") THIBAUT DE BLASON
 (13TH CENTURY)
 James Tyler *mandora* (adapted from a gubri, Marrakesh, Morocco)
9. **Long-necked lute**
 'AQUEL QUE DE VOONTADE' from the ASCRIBED TO ALFONSO NICKNAMED 'EL SABIO'
Cantigas de Santa Maria (1' 12") (REIGNED 1252-1284)
 James Tyler *long-necked lute* (traditional *tanbura* from Damascus, Syria)
10. **Gittern**
 VIRELAI 'QUANT JE SUI MIS' (0' 56") GUILLAUME DE MACHAUT
 (c. 1300-1377)
 Mary Remnant *gittern* (reconstruction, Ian Harwood and John Isaacs, Ely, Cambs.)
11. **Citole**
 ENGLISH DANCE (1' 42") ANONYMOUS 13TH CENTURY
 James Tyler *citole* (adapted from a renaissance style cittern by James Tyler, London)
 (For the *citole* used as an accompanying instrument see S.2 B.12)
12. **Rebec**
 LA SEPTIME ESTAMPIE REAL (1' 13") ANONYMOUS 13TH CENTURY FRENCH
 Eleanor Sloan *treble rebec* (adapted from a folk instrument from Yugoslavia)
 James Tyler *citole* (adapted from a renaissance style cittern by James Tyler, London)
 Oliver Brookes *tromba marina* (reconstruction, Christopher Wright, London)
 David Corkhill *nakers* (reconstruction, Paul Williamson after the design of Jeremy Montague)
 (For the *treble rebec* used as an accompanying instrument see S.2 B6. For the *bass rebec* used as an accompanying instrument see S.1 B.12 and S.2 B.7)
13. **Fiddle**
 BALLATA 'POI CHE DA TE MI CONVIEN' (1' 21") FRANCESCO LANDINI
 (c. 1325-1397)
 Eleanor Sloan *fiddle* (reconstruction, Robert Hadaway, Gayton, Norfolk)
 Christopher Hogwood *harp* (copy by Keith Theobald, Tisbury, Wilts., of a traditional nineteenth century Irish harp)
14. **Bowed lyre**
 VIRELAI 'COMMENT QU'A MOY' (1' 29") GUILLAUME DE MACHAUT
 (c. 1300-1377)
 Oliver Brookes *bowed lyre* (reconstruction of a large bowed lyre of the Welsh crwth type by Christopher Wright, London)
15. **Tromba marina**
 IMPROVISED FANFARE
 MOTET 'QUANT IE LE VOI—BON VIN DOIT—CIS CHANS ANONYMOUS EARLY
 VEULT BOIRE' from the *Roman de Fauvel* (completed 1316) (1' 00") 14TH CENTURY FRENCH
 Oliver Brookes *tromba marina* (reconstruction, Christopher Wright, London)
 James Tyler *lute* (Donald Warnock, Cambridge, Mass.)
 David Munrow *flute* (Moeck, Celle, W. Germany)
 (For the *tromba marina* as a drone instrument see S.2 B.12)

5 Percussion (Mediaeval and renaissance)

Although there is no separate percussion section to correspond with chapter 5, the following percussion instruments can be heard on these two records.

Nakers S.1 B.1, S.2 B.12	Tambourine S.1 B.1
Tabor S.1 B.1, S.1 B.9, S.2 B.2, last item, S.3 B.7	Chime bells S.1 B.10
Kettledrums S.4 B.1 first item	Xylophone S.3 B.15
Side drum S.3 B.1	Triangle S.2 B.2 second item
Tambourin S.1 B.4	Jew's harp S.1 B.7

Record 2

THE RENAISSANCE

SIDE THREE

6 Woodwind

1. **Shawm**
 TWO COURANTES from *Neue teutsche weltliche Gesängelein* 1613 (2' 07") SAMUEL VOELCKEL
(LATE 16TH-EARLY 17TH CENTURY)
 David Munrow (multi-tracking all four parts)
 soprano shawm, playing soprano and alto parts (Moeck, Celle, W. Germany)
 alto shawm (Otto Steinkopf, Berlin, W. Germany)
 tenor shawm (Steinkopf/Moeck, Celle, W. Germany)
 David Corkhill *side drum played without snare* (modern military instrument, unknown make)

2. **Curtal**
 CHANSON 'CE QUI SOULOIT' TIELMAN SUSATO
(d. between 1561 AND 1564)
 based on a chanson by Pierre Sandrin (c. 1510-c. 1561) from *Le Premier Livre des chansons* 1554 (1' 39")
 David Munrow (double-tracking soprano and tenor parts)
 soprano curtal (Moeck, Celle, W. Germany)
 tenor curtal (Steinkopf/Moeck, Celle, W. Germany)
 Andrew van der Beek *bass curtal* (Moeck, Celle, W. Germany)
 (For the tenor curtal as a continuo instrument see S.4 B.3)
Courtaut
A bass courtaut can be heard playing with a consort of recorders on S.3 B.10

3. **Rackett**
 CARO ORTOLANO GIORGIO MAINERIO
(SECOND HALF OF THE 16TH CENTURY)
 from *Il Primo Libro di Balli* 1578 (1' 26")
 David Munrow *tenor rackett* (Moeck, Celle, W. Germany)
 John Turner *bass rackett* (Moeck, Celle, W. Germany)
 Alan Lumsden *quart-bass rackett* (Moeck, Celle, W. Germany)
 Andrew van der Beek *great-bass rackett* (Moeck, Celle, W. Germany)
 (For the quart-bass rackett supporting a mixed ensemble see S.3 B.15)
 (A consort of racketts can also be heard on 'Music by Praetorius' CSD 3761)

4. **Crumhorn**
 PADOUANA from the *Banchetto Musicale* 1617 (2' 04") JOHANN SCHEIN
(1586-1630)
 (Schein specifically prescribes crumhorns for this piece)
 David Munrow *alto crumhorn* (Moeck, Celle, W. Germany)
 Andrew van der Beek *alto crumhorn* (Gunter Körber, Berlin, W. Germany)
 James Tyler *tenor crumhorn* (Gunter Körber, Berlin, W. Germany)
 Oliver Brookes *bass crumhorn* (Gunter Körber, Berlin, W. Germany)
 (A consort of crumhorns can also be heard on 'Two Renaissance Dance Bands' HQS 1249)

5. **Cornamuse**
 BICINIUM 'LE CUER DE VOUS' ANTONIO GARDANE
(c. 1500-1570)
 from Georg Rhaw's *Bicinia gallica et latina* 1545 (1' 05")
 David Munrow *soprano cornamuse* (Moeck, Celle, W. Germany)
 Andrew van der Beek *alto cornamuse* (Moeck, Celle, W. Germany)

6. **Kortholt**
 BICINIUM 'MON PETIT CUER' GUILLAUME LE HEURTEUR
(FIRST HALF OF THE 16TH CENTURY)
 from Georg Rhaw's *Bicinia gallica et latina* 1545 (1' 15")
 Andrew van der Beek *tenor kortholt* (Steinkopf/Moeck, Celle, W. Germany)
 David Munrow *bass kortholt* (Steinkopf/Moeck, Celle, W. Germany)

7. **Rauschpfeife**
 THREE BRANSLES DOUBLES from *Terpsichore* 1612 (1' 20") MICHAEL PRAETORIUS
(1571-1621)
 David Munrow *sopranino rauschpfeife* (Gunter Körber, Berlin, W. Germany)
 James Tyler *soprano rauschpfeife* (Gunter Körber, Berlin, W. Germany)
 Andrew van der Beek *soprano rauschpfeife* (Gunter Körber, Berlin, W. Germany)
 Oliver Brookes *alto rauschpfeife* (Rainer Weber, Bayerbach, W. Germany)
 Alan Lumsden *tenor sackbut* (copy by Boosey & Hawkes of an instrument by Jörg Neuschel dated 1557)
 David Corkhill *tabor* (Biesemans, Brussels, Belgium)

INSTRUMENTS of the MIDDLE AGES AND RENAISSANCE

8. Flute

CHANSON 'AMOR ME POINGT' from Pierre Attaingnant's CLAUDIN DE SERMISY
second book of *Chansons musicales* 1533 (1' 18") (c. 1495-1562)

(This piece is marked by Attaingnant as being suitable for either recorders or flutes)

John Turner *alto flute* (John Cousen, Huddersfield, Yorks)
David Munrow *alto flute* (John Cousen, Huddersfield, Yorks)
Alan Lumsden *tenor flute* (Moeck, Celle, W. Germany)
James Tyler *bass flute* (Moeck, Celle, W. Germany)

9. Recorder (a) 8' Consort

CHANSON 'HELLAS! AMOUR' from Pierre Attaingnant's GUILLAUME LE HEURTEUR
second book of *Chansons musicales* 1533 (2' 12") (FIRST HALF OF THE 16TH CENTURY)

(This piece is marked by Attaingnant as being suitable for either recorders or flutes)

David Munrow *tenor recorder* (John Cousen, Huddersfield, Yorks)
John Turner *bass recorder* (John Cousen, Huddersfield, Yorks)
Alan Lumsden *quart-bass recorder* (John Cousen, Huddersfield, Yorks)
Andrew van der Beek *great-bass recorder* (John Cousen, Huddersfield, Yorks)

(The 'great' consort of recorders can also be heard on 'The Art of the Recorder' SLS 5022)

10. Recorder (b) 4' Consort

THE FAIRIE ROUND from *Pavans, Galliards, Almains* ANTHONY HOLBORNE
and other short airs 1599 (1' 17") (d. 1602)

John Turner *soprano recorder* (Bärenreiter, Kassel, W. Germany)
Alan Lumsden *soprano recorder* (Moeck, Celle, W. Germany)
Andrew van der Beek *alto recorder* (Moeck, Celle, W. Germany)
James Tyler *tenor recorder* (Bärenreiter, Kassel, W. Germany)
Oliver Brookes *bass recorder* (John Cousen, Huddersfield, Yorks)
David Munrow *bass courtault* (reconstruction after Mersenne by David Owen, Nantwich, Cheshire)

7 Keyboard

11. Renaissance organ

ENTRADA RÉAL (2' 13") PEDRO DE SOTO
(LATE 16TH CENTURY)

Paul Bernard playing the organ of the church of Santa Maria, Darocca, Spain, built in 1562.
(For the smaller positive organ as a continuo instrument see S.4 B.2, 3 and 5)

12. Regal

(a) PRELUDE 'ASCENSUS SIMPLEX' from the *Fundamentum* CONRAD PAUMANN
organisandi 1452 (0' 21") (c. 1415-1473)

(b) MIN HERTZ HAT SICH SER GEFRÖWET from the ANONYMOUS 15TH CENTURY GERMAN
Buxheim Orgelbuch (compiled c. 1470) (1' 07")

Christopher Hogwood *regal* (instrument by the German maker Haase, dated 1684)

13. Harpsichord

TOCCATA from the *Naples MS* (1' 53") GIOVANNI SALVATORE
(fl. c. 1600)

Christopher Hogwood *harpsichord* (seventeenth century Italian single manual instrument, unknown Florentine make)

14. Virginals

VARIATIONS ON THE ROMANESCA from the *Dublin* ANONYMOUS 16TH CENTURY
Virginal Book c. 1570 (2' 28")

Christopher Hogwood *virginals* (Copy by Derek Adlam, Goudhurst, Kent, of a virginals dated 1611 by Andreas Ruckers now in the Vleeshuis Museum, Antwerp. The *Alpichordum* stop, based on the description by Praetorius in his *Synagoga Musicum* Vol II, 1619, can be heard in the last two variations)

15. Xylophone

BALLO FRANCESE from *Il Primo Libro di Balli* 1578 (0' 57") GIORGIO MAINERIO
(SECOND HALF OF THE 16TH CENTURY)

David Corkhill *xylophone* (small diatonic instrument without resonators, maker and date unknown)

Polly Waterfield *tenor viol* (Dolmetsch, Haslemere, Surrey)
Jane Ryan *bass viol* (Dietrich Kessler, London)
Trevor Jones *bass viol* (Anonymous German, maker and date unknown)
Oliver Brookes *violone* (Wolfgang Nebel, Celle, W. Germany)
Nigel North *lute* (Martin Bowers, Ingatestone, Essex)
Andrew van der Beek *quart-bass rackett* (Moeck, Celle, W. Germany)

SIDE FOUR

8 Brass

1. **Trumpet**
- (a) **unmuted**
 TOCCATA from *Orfeo* 1607 played in the written key of C major (with additional part for two kettledrums) (0' 37") CLAUDIO MONTEVERDI (1567-1643)
 Michael Laird *natural trumpet* (copy by Laird after various originals)
 Malcolm Smith *natural trumpet* (copy by Laird after various originals)
 Roger Brenner *tenor sackbut* (Peerless, Birmingham)
 Alan Lumsden *tenor sackbut* (copy by Boosey & Hawkes, London, of an instrument by Jörg Neuschel dated 1557)
 Martin Nicholls *bass sackbut* (Besson, London)
 David Corkhill *kettledrums* (Butler, Haymarket, London)
- (b) **muted**
 TOCCATA from *Orfeo*, 1607, played with mutes and sounding a tone higher in D major (0' 37") CLAUDIO MONTEVERDI (1567-1643)
 Michael Laird *natural trumpet* (copy by Laird after various originals)
 Malcolm Smith *natural trumpet* (copy by Laird after various originals)
 Roger Brenner *tenor sackbut* (Peerless, Birmingham)
 Alan Lumsden *tenor sackbut* (copy by Boosey & Hawkes, London, of an instrument by Jörg Neuschel dated 1557)
 Martin Nicholls *bass sackbut* (Besson, London)
2. **Sackbut**
- (a) **solo**
 ADAGIO and ALLEGRO from the *Sonata for trombone, two violins and continuo* (1' 26") HEINRICH BIBER (1644-1704)
 Alan Lumsden *tenor sackbut* (copy by Boosey & Hawkes of an instrument by Jörg Neuschel dated 1557)
 Christopher Hogwood *organ* (positive organ, Noel Mander, London)
- (b) **consort**
 'LOBT GOTT IHR CHRISTEN ALLE GLEICH' from *Musae Sionae IV* (1' 24") MICHAEL PRAETORIUS (1571-1621)
 Michael Laird *soprano sackbut* (Finke, Herford, W. Germany)
 Roger Brenner *alto sackbut* (Peerless, Birmingham)
 Alan Lumsden *tenor sackbut* (copy by Boosey & Hawkes of an instrument by Jörg Neuschel dated 1557)
 Martin Nicholls *bass sackbut* (Besson, London)
 (For a sackbut in a mixed ensemble see S.3 B.7)
 (Mixed consorts of cornetts and sackbuts can be heard on 'Two Renaissance Dance Bands' HQS 1249 and 'Music of Praetorius' CSD 5761)
3. **Cornett**
 CANZONA for 'DUE CANTI' from *Canzoni da sonare*, 1634 GIROLAMO FRESCOBALDI (1583-1643)
 Michael Laird *cornett* (Christopher Monk, Hindhead, Surrey)
 Iain Wilson *cornett* (Christopher Monk, Hindhead, Surrey)
 David Munrow *tenor curtal* (Steinkopf/Moeck, Celle, W. Germany)
 Christopher Hogwood *organ* (positive organ, Noel Mander, London)
4. **Alto and tenor cornett**
 BICINIUM 'AMOUR organ' from Georg Rhaw's *Bicinia gallica et latina*, 1545 (1' 13") PIERRE DE MANCHICOURT (c. 1510-1564)
 Michael Laird *alto cornett* (Steinkopf/Moeck, Celle, W. Germany)
 Alan Lumsden *tenor cornett* (Christopher Monk, Hindhead, Surrey)
5. **Serpent**
 CANZONA QUARTA FOR 'BASSO SOLO' from the *Canzoni da sonare* 1643 (described in *Il primo libro* of 1628 as 'Canzona settima detta la Superba') (For the purpose of this recording a shortened version has been made omitting a section in the middle of the canzona) (2' 15") GIROLAMO FRESCOBALDI (1583-1643)
 Alan Lumsden *serpent* (marked Forveille (c. 1820) but almost certainly of an earlier date with keys added by Forveille)
 Robert Spencer *chitarrone* (Hans Jordan, Markneukirchen, W. Germany)
 Oliver Brookes *violone* (Wolfgang Nebel, Celle, W. Germany)
 Christopher Hogwood *organ* (positive organ, Noel Mander, London)

9 Strings

6. **Lute**
 ORLANDO SLEEPETH (1' 36") JOHN DOWLAND
(1562-1626)
 James Tyler *lute* (Donald Warnock, Cambridge, Mass.)
 (For the lute in various ensembles see S.3 B.15, S.4 B.12 and 16)
7. **Theorbo**
 A FANCY—PRAELUDE, OR VOLUNTARY from *Musick's Monument* 1676 THOMAS MACE
(1613-1709?)
 James Tyler *theorbo* (Christopher Dodderidge, based on an early 17th century Italian instrument by Matteo Sellas)
- Chitarrone**
 (For the chitarrone used as a continuo instrument see S.4 B.5)
8. **Mandora**
 BALLO ANGLESE from *Il Primo Libro di Balli*, 1578 (1' 00") GIORGIO MAINERIO
(SECOND HALF OF THE 16TH CENTURY)
 James Tyler *mandora* (17th century Italian instrument, unknown maker)
 Polly Waterfield *violin* (German 18th century)
 Trevor Jones *bass viol* (Dietrich Kessler, London)
 Nigel North *bass viol* (German, date and maker unknown)
 Oliver Brookes *violone* (Wolfgang Nebel, Celle, W. Germany)
9. **Cittern**
 GALLIARDE FOR CITTERN AND BASS from *The Citharn Schoole* ANTHONY HOLBORNE
(d. 1602)
 1597 (2' 12")
 James Tyler *cittern* (Richard Margulies, New York)
 Oliver Brookes *bass viol* (Dietrich Kessler, London)
10. **Ceterone**
 TOCCATA PRIMA from the *Intavolatura di Liuto, et di Chitarrone* ALESSANDRO PICCININI
(EARLY 17TH CENTURY)
 1623 (1' 36")
 James Tyler *ceterone* (Robert Hadaway, Gayton, Norfolk, based on an instrument by Gironimo Campi c. 1600)
11. **Bandora**
 GALLIARD from the *Braye bandora M.S.*, c. 1600 (0' 45") JOHN DOWLAND
(1562-1626)
 Robert Spencer *bandora* (Donald Gill, Fleet, Hants.)
12. **Orpharion**
 DUET 'LE ROSSIGNOL' from *Jane Pickering's Lute Book*, 1616 (1' 28")
 James Tyler *orpharion* (Robert Hadaway, Gayton, Norfolk)
 Robert Spencer *lute* (Wendelio Venere, Padua, Italy, 1584)
13. **Vihuela**
 FANTASIA XI from *El Maestro*, 1536 (2' 42") LUIS DE MILAN
(c. 1500-1562)
 James Tyler *vihuela* (probably Spanish, date and maker unknown)
 (The vihuela can be heard accompanying songs by Milan and Mudarra on 'Music for Ferdinand and Isabella of Spain' CSD 3738)
14. **Guitar**
 PAVANA (VARIATIONS ON THE ROMANESCA) from the ANONYMOUS 16TH CENTURY
Braye Lute Book c. 1560 (1' 26")
 Robert Spencer *guitar* (Anonymous c. 1620-50 probably Italian)
15. **Viol**
 (a) **consort**
 FANTASY IN FOUR PARTS (superius part reconstructed by WILLIAM BYRD
(1543-1623)
 Thurston Dart) (1' 56")
 Catherine Mackintosh *treble viol* (Dietrich Kessler, London)
 James Tyler *tenor viol* (German, date and maker unknown)
 Jane Ryan *bass viol* (Nicholas Bertrand, Paris, 1704)
 Oliver Brookes *bass viol* (Dietrich Kessler, London)
- (b) **Lyra viol**
 DUET 'FORGET ME NOT' (1' 15") THOMAS FORD
(c. 1580-1648)
 Oliver Brookes *bass viol* (Dietrich Kessler, London)
 James Tyler *tenor viol* (German, date and maker unknown)
 (One side of 'Two Renaissance Dance Bands' HQS 1249 is devoted to music for the typical 'broken

INSTRUMENTS of the MIDDLE AGES and RENAISSANCE

'consort' of viols, recorder, lute, bandora and cittern, many of the pieces being taken from Thomas Morley's *First Book of Consort Lessons*, 1599)

Violone

(For the violone in various ensembles see S.3 B.15, S.4 B.5 and 8)

16. **Violin**

LA VOITA (1' 27")

ANONYMOUS 16TH CENTURY

Eleanor Sloan *violin* (Bavarian, 18th century)

Oliver Brookes *viol* (Dietrich Kessler, London)

James Tyler *lute* (Donald Warnock, Cambridge, Mass.)

(For the violin in an ensemble see S.4 B.8)

(Mixed ensembles of violins, viols and violone can be heard on 'Two Renaissance Dance Bands' HQS 1:49 and 'Music of Praetorius' CSD 3701)

Recording Producer: JOHN WILLAN

Recording Engineer: STUART ELTHAM

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INTERMEDI

The Florentine Intermedi of 1589

MVD 99 1232 3

Video 73

Una Stravaganza dei Medici

INTERMEDIO I

The Harmony of the Spheres

1. Dalle piu alte sfere (Jacopo Peri [?])
2. Noi, che, cantando a 8 (Cristofano Malvezzi)
3. Sinfonia a 6 (Malvezzi)
- 4a. Dolcissime Sirene a 6 (Malvezzi)
- 4b. Non mai tanto splendore a 6 (Malvezzi)
5. A voi, reali amanti a 6 cori (Malvezzi)
6. Coppia gentil a 6 (Malvezzi)

INTERMEDIO II

Apollo and the Dragon

1. Ballo: Bassa toscana (Sabritio Caroso, arr.T.Crawford)
2. Ballo: Bassa ducale (Caroso, arr.T.Crawford)
3. Qui di carne si sfama a 12 (Luca Marenzio)
4. Battaglia pitica (John Kitchen [b.1950])
5. O valoroso dio a 4 (Marenzio)
6. Cascarda: Alta regina (Caroso, arr.T.Crawford)
7. O mille volte mille a 8 (Marenzio)

INTERMEDIO III

The Golden Age is foretold

1. Io, che dal Ciel cader (Giulio Caccini)
2. Sinfonia a 6 (Malvezzi)
3. Or che le due grand'Alme a 6 (Malvezzi)
4. Miseri abitator a 5 (Giovanni de'Bardi)

INTERMEDIO IV

Arion and the Dolphin

1. Io, che l'onde raffreno (Malvezzi)
- 2a. E noir, con questa bella diva a 5 (Malvezzi)
- 2b. Godi, coppia reale a 5 (Malvezzi)
- 2c. Che vede uscir da voi a 5 (Malvezzi)
- 2d. E disacciar dal mondo a 3 (Malvezzi)
- 2e. Onde fara ritorno a 5 (Malvezzi)
3. Fanfara (after Girolamo Fantini)

4./

INTERMEDI

The Florentine Intermedi of 1589 (contd)

4. Sinfonia a 6 (Malvezzi)
5. Dunque fra torbide onde (Peri)
6. Lieti solcando il mare a 7 (Malvezzi)

INTERMEDIO V

The divine gifts of Rhythm and Harmony

1. Dal vago e bel sereno a 6 (Malvezzi)
2. O quale, O qual risplende a 6 (Malvezzi)
3. Godi, turba mortal (Emilio de'Cavalieri)
4. O fortunato giorno a 7 cori (Malvezzi)
5. O che nuovo miracolo a 5; a 3 (Cavalieri)

INTONATION

See BARBOUR, J.Murray and KUTTNER, Fritz A

The theory and practice of just intonation

CLXXXII/5

IOANNIDIS, Yannis

Piano

Piano music I

C.D.1662

"42 short pieces for piano"

Piano music II

C.D.1663

3 studies (1971)

Kelados (1986)

3 intermezzi (1993)

Toccata (1990)

Triptych (1989)

Skolion (1984)

Page 2

Projections for orchestra

C.D.1789C

IRCAM, Music composed at

The Eighties

CD 0002 A

C.D.405

Works for computer-generated magnetic tape -

Arnaud Petit: La Passion de Jeanne d'Arc

Jonathan Harvey: Ritual Melodies

Jean-Baptiste Barrière: Hybris

York Höller: Le Maître de Marguerite

Marco Stroppa: Hidinefte

Works for ensemble or soloist(s) and

computer-generated magnetic tape -

Tod Machover: Soft morning, city!

Tristan Murail: Désintégrations

Kaija Saariaho: Io

Roger Reynolds: Archipelago

Pierre Boulez: Dialogue de l'ombre double

Works for ensemble and/or soloist(s) and real-

time electronics -

Magnus Lindberg: Ur

George Benjamin: Antara

Marc-André Dalbavie: Diadèmes

Philippe Manoury: Pluton

Pierre Boulez: Répons

IRELAND, Contemporary music from

Contemporary music from Ireland	CMC CD01	C.D.1281
SWEENEY, Eric - Duo		
GARDNER, Stephen - The Milesian equation		
MARTIN, Philip - Serendipity (excerpt)		
BARRY, Gerald - Sextet		
O'LEARY, Jane - Silenzio della Terra		
DEANE, Raymond - After-pieces 1		
KINSELLA, John - Nocturne		
BUCKLEY, John - Sonata for solo horn (1st movement)		
BOYDELL, Brian - Adagio & scherzo for string quartet		

Contemporary music from Ireland vol.2	CMC CD02	C.D.1599
GUILFOYLE, Ronan - Sonata for vln. & pf.		
WILSON, James - For Cliodhna		
HAYES, Paul - The love sonata		
WILSON, Ian - Timelessly this		
BODLEY, Seoirse - String quartet no.2		
CORCORAN, Frank - 3 pieces for guitar, no.2		
JOHNSTON, Fergus - Kaleidophone		
FARRELL, Eibhlis - Skyshapes		
DOYLE, Roger - Under the green time (excerpt)		

IRELAND, John

Vocal works

Friendship in misfortune	ZRG 5418	LXXXI/12
I have twelve oxen	ECS 545	XCVII/3
I have twelve oxen	ECS 545	CIXI/4
The land of lost content	ZRG 5418	LXXXI/12
Love and friendship	ZRG 5418	LXXXI/12
The one hope	ZRG 5418	LXXXI/12
The Sally gardens	ASD 2929	CXV/2
The Trellis	ZRG 5418	LXXXI/12

IRELAND, John

Piano works

Almond trees	RCS 28	LXXXI/10
Almond trees	HQS 1414	CXLVIII/15
Amberley wild brooks	RCS 29	LXXXI/11
April	HQS 1414	CXLVIII/15
April <u>and</u> Bergomask	RCS 28	LXXXI/10
Aubade	RCS 23	LXXXI/9
Ballade	RCS 23	LXXXI/9
Ballade of London nights	RCS 29	LXXXI/11
Columbine	RCS 29	LXXXI/11
Columbine	HQS 1414	CXLVIII/15
Decorations	RCS 28	LXXXI/10
Decorations	HQS 1414	CXLVIII/15
Equinox	RCS 15	LXXXI/8
February's Child	RCS 23	LXXXI/9
For remembrance	RCS 23	LXXXI/9
Four preludes	RCS 28	LXXXI/10

IRELAND, John

Piano works

Greenways suite	RCS 15	LXXXI/8
The Holy boy	HQS 1414	CXLVIII/15
In those days	RCS 28	LXXXI/10
In a May morning	HQS 1414	CXLVIII/15
London pieces	RCS 15	LXXXI/8
Merry Andrew	RCS 29	LXXXI/11
On a Birthday morning	RCS 15	LXXXI/8
Prelude in E flat	RCS 28	LXXXI/10
Sarnia - an island sequence	RCS 23	LXXXI/9
Sarnia - an island sequence	HQS 1414	CXLVIII/15
A Sea idyll	RCS 29	LXXXI/11
Soliloquy	RCS 15	LXXXI/8
Sonatina	RCS 15	LXXXI/8

IRELAND, John

Piano works contd.

Spring will not wait

RCS 29

LXXXI/11

Summer evening

RCS 28

LXXXI/10

Three dances

HQS 1414

CXLVIII/15

Three pastels

RCS 29

LXXXI/11

IRELAND, John

'Cello and piano

Sonata for cello and piano	SRCS 59	CIII/3
Sonata for cello and piano	ACA 1001	CLXII/4

Clarinet and piano

Fantasy sonata for clarinet and piano	SRCS 59	CIII/3
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Chamber Music

Phantasie trio in A minor	XID 5230	XXXV/12
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Trio no.2 in one movement	XID 5230	XXXV/12
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Trio no.3 in E	XID 5230	XXXV/12
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Sextet for clarinet, horn and string quartet	SRCS 59	CIII/3
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IRELAND, John

Piano and Orchestra

Legend for piano and orchestra	SRCS 32	LXXXI/7
Piano concerto in E flat	HQM 1007	XLVII/12

Orchestral Works

Concertino pastorale	SRCS 31	LXXXI/6
A Downland Suite	SRCS 31	LXXXI/6
Epic March	SRCS 31	LXXXI/6
The Holy Boy	SRCS 31	LXXXI/6
A London Overture	SRCS 31	LXXXI/6
Overture 'Satyricon'	SRCS 32	LXXXI/7
Prelude: The Forgotten Rite	SRCS 32	LXXXI/7
Symphonic rhapsody Mai-Dun	SRCS 32	LXXXI/7

IRELAND, John

Sacred Works

Greater love hath no man

HQS 1350

CXX/7

Greater love hath no man

WS 122

CXXXVII/12

Hymn: My song is love unknown

LPB 725

CXXXVII/11

IRIBARREN, Juan Frances de

Instrumental music

"Quien nos dira de una flor" - Villancico a DHM C.D.1367

4 con violines

"Viendo que Jil, hizo raya" - Jacara a 6, con

violines y violon punteados

ISAAC, Heinrich

Secular songs

Songs

6.42808

195/25

J'ay pris amours

Zwischen berg und tieffem tal

Wolauff, gut gsell von hinnen

Zart liebste frucht

Lieder: Ich stund en einem Morgen III

6741

C.D.833

ISAAC, Heinrich

Secular songs, cont.

Chansons, frottole and Lieder

410 107-1

CLXXXVIII/7

Fille vous avez
Par ung jour
Et qui la dira
Helas que devra
Maudit soit
J'ay pris amours
Je ne me puis vivre
Le serviteur
Mon père m'a donne mari
Et je boi d'autant
Donna di dentro
Fortunata desperata
Ne piu bella
Hora e di maggio
La martinella
Un di lieto giamai
La morra
Es het ein Baur
O venus bant
Insbruck
Ain frewlich wesen
Mich wundert hart
Zwischen berg
Wann ich des morgens
Der Hund
Greiner, zancker

History of Music in Sound III

HLPS 7

Album Shelf

Chanson

La la hõ hõ

Innsbruck, ich muss dich lassen

La la hõ hõ

Ne piu bella di queste
Quis dabit pacem

12BB 203-6

CLVII/14

Canzona "La Martinella"

" "

OL 50104

VIII/35

CDA 66814

C.D. 1491

Donna di dentro di tua casa (secular song)

SLS 5049

CLXI/2

ISSAC, Heinrich

Instrumental works

A la bataglia	SLS 5049	CLXI/2
A la bataglia	CHR 77218	C.D.2099
Christ ist erstanden (instrumental)	CHR 77217	C.D.2098
Optime paster : motet (instrumental)	CHR 77218	C.D.2099
Palle, palle	12BB 203-6	CLVII/14

Sacred Music

Angeli, archangeli : motet	CS GAU 139	C.D.1016
Christ ist erstanden	CHR 77217	C.D.2098
Christus surrexit	CHR 77217	C.D.2098
Herr Gott lass dich erbarmen		LXXXVI/16
Hierusalem quae aedificatur : communio	EPA 37094	XIX/25
Innsbruck, ich muss dich lassen	CHR 77217	C.D.2098
Laetare Hierusalem : introitus	EPA 37094	XIX/25
Missa de Apostolis	CDGIM 023	C.D.422
Missa La Bassadanza. Agnus Dei	SLS 5049	CLXI/2
Missa Virgo prudentissima	CHR 77218	C.D.2099
O Maria, mater Christi	2533 378	CLVI/7
Optime pastor	CDGIM 023	C.D.422
Que confidunt : tractus	EPA 37094	XIX/25
Quis dabit capiti meo aquam	2533 378	CLVI/7
Regina caeli laetare	CDGIM 023	C.D.422
Regina, caeli laetare	2533 378	CLVI/7
Resurrexi et adhuc tecum sum	CDGIM 023	C.D.422
Salve Sancta parens	CHR 77217	C.D.2098
Sancti Spiritus assit nobis gratia	CHR 77217	C.D.2098
Tota pulchra es	2533 378	CLVI/7
Tota pulchra es	CDGIM 023	C.D.422
Virgo prudentissima	CHR 77217	C.D.2098
Virgo prudentissima	CHR 77218	C.D.2099
Virgo prudentissima	KTC 1213	C.D.2115
Virgo prudentissima	CDGIM 023	C.D.422

Organ

Innsbruck, ich muss dich lassen

ISAAC, Heinrich

Other works and excerpts

See Musik in Alten Städten und Residenzen: Innsbruck

ISHII, Maki

Orchestral works

Works for orchestra	COCO-6812	C.D.377
Afro-Concerto, op.50 (1982)		
Lost sounds III, op.34 (1978)		
Polaritäten, op.22 (1973)		
Fusi (Gestalt des Windes), op.84 (1989)		

The Japanese Recorder:	CD 655	C.D.1040
Black Intention - for one recorder player (1975)		
east*green*spring - for recorder solo, op.94 (1991)		

ISOLFSSON, Pall

Orchestral

Passacaglia (1938)

CRI 179

222/26

Dance variations for trumpet

RE-7068

CXLV/18

IŠTVAN, Miloslav

Chamber music

Refrény; trio pour housle, violu a violoncello 110253

224/25

THE ITALIAN MONODISTS

Songs for Courtiers and Cavaliers

OL 50128

XLIII/13

Dolcissimo sospiro

Damigella tutta bella

Folgorate

In quel gelato core

Infelice Didone

Torna il sereno zeffiro

Vientene, o mia crudel

ITALIAN MUSIC

Italian music from the time of
Leonardo da Vinci (1452 - 1519)

The cradle of the Renaissance

CDA 66814

C.D.1491

IVANOVA, Advotia

Music at the Court of St.Petersburg

OPS 30-179

C.D.1730

Ensemble music - Andante; Rondo

IVES, Charles

Vocal works

Songs

GSGC 14105

LVIII/13

Ann Street
At the river
The Cage
Charlie Rutlage
A Christmas Carol
Evening
A Farewell to land
From "The Swimmers"
General William Booth enters into Heaven
The greatest man
The side show
Soliloquy
West London

Songs

2530 696

CXXVII/8

At the river
Élégie
Ann Street
A Christmas Carol
From "The Swimmers"
West London
A farewell to land
Abide with me
Where the eagle
Disclosure
The white gulls
The children's hour
Two little flowers
Autumn
Tom sails away
Ich grolle nicht
Feldeinsamkeit
Weil' auf mir
In Flanders Fields

IVES, Charles

Vocal works

Songs	ETC 1020	196/7
Songs my mother taught me		
Slow march		
Dreams		
Memories		
Berceuse		
Romanzo (di Central Park)		
Slugging a vampire		
Spring song		
The cage		
Autumn		
The things our fathers loved		
Tom sails away		
Down east		
Serenity		
Maple leaves		
Like a sick eagle		
On the counter		
The see'r		
Evening		
Immortality		
The Housatonic at Stockbridge		
The greatest man		
Two little flowers		
The side show		
1,2,3		
Charlie Rutlage		

Songs	BDG 2002	217/11
Down East		
Two little flowers		
Tom sails away		
The See'r		
Songs my mother taught me		
The side show		
The white gulls		
West London		
Afterglow		

IVES, Charles

Piano Music

Piano sonata no.2 "Concord, Mass, 1840-60" 72763 XCVII/6

Chamber music

Music for string quartet KTC1169 C.D.785

Three short pieces op.15

Hymn "Largo Cantabile" (1904)

Scherzo "Holding your own" (1903-14)

Adagio Cantabile "The Innate" (1908)

Second string quartet op.19 (1907-13)

Largo Risoluto no.1 op.12 (1906) "As to the law of Diminishing Returns"

Largo Risoluto no.2 op.13 (1906) "A shadow made - a silhouette"

Halloween op.11 (1906)

Intermezzo (1898)

In re con moto et al op.20 (1913)

String quartet no.1 (1896) "A Revival Service" DL 1120 XXXVIII/16

String quartet no.1 (1896) "A Revival Service" CBS 72630 LX/11

String quartet no.2 (1907-13) DL 1120 XXXVIII/16

String quartet no.2 (1907-13) CBS 72630 LX/11

A set of short pieces no.2 Scherzo "Holding your own" for string quartet MO 782010 C.D.1035

Largo for violin, clarinet & piano (1901-1902) 2530 104 224/18

Piano trio (1911) D/CD 1009 C.D.221

IVES, Charles

Orchestral Works

Central Park in the Dark	CBS 72458	LII/13
" " "	429 220-2	C.D.219
Decoration Day	CBS 72458	LII/13
" "	SXL 6753	CXXVIII/3
The Fourth of July	CBS 72451	LII/14
Three Places in New England	SBRG 72384	LX/8
Three Places in New England	2530 048	LXXXV/13
Three Places in New England	CBS 72646	LX/10
Three Places in New England	MS 7015	LXXII/2
Robert Browning overture	CBS 72646	LX/10
Robert Browning overture	MS 7015	LXXII/2
Washington's Birthday	CBS 72646	LX/10
Washington's Birthday	MS 7015	LXXII/2
The Unanswered Question	CBS 72458	LII/13
The Unanswered Question	RB 6687	LIII/4
" "	429 220-2	C.D.219
" "	CRC 2205	C.D.1082
Variations on "America" (orch. Schuman)	RB 6687	LIII/4
" " "	SXL 6753	CXXVIII/3
Orchestral set no.2	IM 37823	227/14
" "	CRC 2205	C.D.1083
Orchestral music	429 220-2	C.D.219
The gong on the hook and ladder OR		
Firemen's parade on Main Street		
Tone Roads no.1		
Hymn: Largo Cantabile for string orchestra		
Hallowe'en		

IVES, Charles

Symphonies

Symphony no.1 in D minor	RB 6687	LIII/4
" " "	SK 44939	C.D.319
Symphony No.2	SMK 60202	C.D.1902
Symphony no.2	CBS 72451	LII/14
" "	SXL 6753	CXXVIII/3
" "	429 220-2	C.D.219
Symphony no.3 "The Camp Meeting"	CBS 72458	LII/13
" " " "	IM 37823	227/14
" " " "	SMK 60202	C.D.1902
Symphony no.4	BRG 72403	XLVI/20
" "	SK 44939	C.D.319

Universe Symphony (1911-1951) for multiple
orchestras, in three continuous sections

(as realized and completed by Larry Austin) CRC 2205 C.D.1082

IVES, Charles

Choral Works

The Circus Band	CBS 72581	LIV/20
December	CBS 72581	LIV/20
General Booth enters into Heaven	CBS 72581	LIV/20
The New River	CBS 72581	LIV/20
Psalms 24, 67, 90, 100, 150.	CBS 72581	LIV/20
Serenity	CBS 72581	LIV/20
Three Harvest Home Chorales	CBS 72581	LIV/20
Hymns (quoted by Ives in his 4th symph)	SK 44939	C.D.319

IVES, Charles

Organ Works

'Adeste Fidelis' in an organ prelude (1897)	VPS 1038	CXXXIV/2
'Adeste Fidelis' in an organ prelude (1897)	VPS 1038	CXXXV/1
Variations on 'America' (1891) for organ	VPS 1038	CXXXIV/2
Variations on 'America' (1891) for organ	VPS 1038	CXXXV/1

IVES, Grayston

Sacred music

Magnificat & Nunc Dimittis (Edington Service)

PRCD 505

C.D.1280

IVES, Simon

Instrumental Music

Instrumental Music

FS 1001

CLXXIII/10

The Fancy

The Virgin

Pavan, Ayre, Coranto

JACINTO, Frei

Keyboard

Toccata re menor

SUA 10896

CLXX/19

JACKSON, Francis

Anthems

Benedicite

LPB 721

CXXVI/3

Blow ye the trumpet in Zion

LPB 721

CXXVI/3

JACKSON, Gabriel

French song - for voice, clarinet and piano

BML 012

C.D.1271

JACKSON, Timothy

Two Haiku

IMCD 058

C.D.1912

The Woodpecker's Drilling

Echoes

To the Mountain Clouds

Oppressive Heat

My Whirling Mind

Listening to the Peals of Thunder

'The Barber of Seville goes to the devil';
comedy overture

CXXXIV/1

Quartet for oboe and strings

ABRD 1114

217/8

JACOB, Werner

8 Min. 30 Sek. für Gambe und Tonband

1/0654 964

XLI/8

JACQUET de la GUERRE, Elisabeth

Keyboard music

Pièces de clavessin (1687)

HM 1098

CLXXVIII/10

Suite en ré mineur

Suite en sol mineur

Suite en la mineur

Suite en Fa majeur

Suite in D minor

ZK 64

210/16

Pieces de clavecin(1687)

E8644

C.D.1994

Suite I en Re mineur

Suite II en Sol mineur

Suite III en la mineur

Pieces de clavecin(1707)

E8644

C.D.1994

Suite I en la mineur

JAFFE, David A.

Computer music

Silicon valley breakdown

WER2016-50

C.D.116

JAGGARD, David

Piano

Tango

CD-604

C.D.171

JANÁČEK, Leos

Piano Music

In the Mist, four pieces for the piano	ASD 2344	LIX/11
" " " "	2292-45599-2	C.D.321
Piano sonata 1.X.1905 "From the street"	2292-45599-2	C.D.321
Piano works	429 857-2	C.D.320
On the overgrown path (little pieces for piano)		
In the mists		
Tema con variazioni (Zdenka variations)		
Piano sonata 1.X.1905 "From the street"		
Piano works	VC 7 91222-2	C.D.450
Piano sonata 1.X.1905 From the street		
In the mists		
On the overgrown path		
Lesser known works	11 1878-2 931	C.D.1083
Cekam te!/Waiting for you! (1928) - sketch for piano		
Cekam te!/Waiting for you! - sketch for harmonium		
Po zarostlem chodnicku/On the overgrown patch: small compositions for harmonium		
<u>Chamber music</u>		
String quartet no.1 (Inspired by Tolstoy's "Kreutzer Sonata")	LPV 298	XVII/24
" " " "	430 295-2	C.D.867
" " " " (1924)	220 312	C.D.1003
" " " "	Decca	Cass.117
String quartet no.2 (Intimate pages)	LPV 298	XVII/24
" " " "	430 295-2	C.D.867
" " " "	Decca	Cass.117
Concertino for piano, string quartet & wind	ASD 2344	LIX/11
" " " " "	2292-45599-2	C.D.321
Youth (Mládí): Sextet for wind	ASD 2344	LIX/11
Youth (Mládí): Sextet for wind	1 11 1177	CXII/1
Youth (Mládí): Sextet for wind	SDD 523	CXXXV/18
Znelka/Intrada in A major (1875) for 4 violins	11 1878-2 931	C.D.1083
Znelka/Intrada in D minor (1875) for 4 violins		

JANÁČEK, Leos

Orchestral Works

The Ballad of the Blaník Hill	SUA ST 50811/12	LXV/11
The Fiddler's Child	SUA ST 50811/12	LXV/11
Jealousy	SUA ST 50811/12	LXV/11
Lachian Dances	SUA ST 50811/12	LXV/11
March of the blue boys (1924) for Tabor, Voix celeste, Piccolo and Glockenspiel	11 1878-2 931	C.D.1083
Sinfonietta	Supraphon 5250	XXXVIII/4
Sinfonietta	GSGC 14004	XX/18
"	11 0717-2 031	C.D.322
Suite for string orchestra	DICD 920234	C.D.1247
Taras Bulba; rhapsody for orch.	Supraphon 5250	XXXVIII/4
" " "	11 0717-2 031	C.D.322
Taras Bulba - original beginning of the 1st movement (1915) Rhapsody for orchestra	11 1878-2 931	C.D.1083
<u>Concerti</u>		
Capriccio - for piano (left hand) and wind ensemble	2292-45599-2	C.D.321
Wandering of a soul - concerto for violin & orchestra	11 0717-2 031	C.D.322

JANAČEK, LeošOperas

The Cunning Little Vixen	MS 1181-2	XLV/13
The Cunning Little Vixen	LPV 453/4	XXIII/1
The Cunning Little Vixen	O 12 1181-2	CXXXIV/6
The Diary of One Who Vanished	138 904	LXXXVII/2
" " "	220 312	C.D.1003
The Excursions of Mr. Brouček	SUA ST 50531	LXII/11
The Excursions of Mr. Brouček	1116 3291-3	CLXXVIII/14
" " " (postlude to the first part of the opera 1908-1917)	11 1878-2 931	C.D.1083
From the House of the Dead	ABL 3119-20	XIX/13-14
From the House of the Dead	D224D 2	CLIX/5
" " "	Deutsche Gram.	Video 129
From Jenufa - Jealousy: original overture (1894) for piano four hands	11 1878-2 931	C.D.1083
Jenufa	SAN 256-7	LXXIII/2
Jenufa	LPV 160/162	XI/2
Jenufa	D 276 D3	CIII/12
Jenufa	VVD 928	Video 59
Katya Kabanova	50 781/2	CXII/13
" "	D51D 2	233/1
" "	VVD 929	Video 60
The Makropulos Case	SUA 10811/12	CXII/14
Osud (Fate)	SUP 2001/2	CLXII/1
The living corpse (1916) - fragment of the first act of the opera	11 1878-2 931	C.D.1083
Operatic preludes (To: Act 1 of The Makropulos Affair, Katya Kabanova, The House of the Dead, Jenufa)	GSGC 14004	XX/18
From Jenufa - "And that's how we would go" - "Ah, he was so strong": original aria of Konstelnicka from first act (1903)	11 1878-2 931	C.D.1083

JANAČEK, Leos

Choral Works

Amarus. Cantata for soli, mixed chorus & orch. SUA 10387 LII/9

Hosposine, Pimiluj Ny (Lord, have mercy) 50680 XVIII/2

Na soláni čarták (There upon the Mountain) 50680 XVIII/2

Otčenáš (Our Father) 50680 XVIII/2

Slavonic Mass LPV 251 XVII/20

Věčné Evangelium (Eternal Gospel) 50680 XVIII/2

Slavnostni sbor/Festival chorus (1878) for male

chorus, baritone solo and piano

11 1878-2 931 C.D.1083

Válečná/War song (1873) for male chorus

K svěcení praporu/"Blessing the flag" Chorus/

War song 2 (1873) for male chorus, piano,

trumpet and three trombones

JANITSCH, Johann Gottlieb

Organ music

Trio-Sonate d-Moll (1761)

HM/IOM 753 D

225/19

JANNEQUIN, Clément

See Archive Recordings - Research Period IV- Ser.I

XIII/19

Il estoit une fillette

Petite nymphe folastre

La guerre (La bataille de Marignan)

Las! povre coeur

La chant des oiseaux

Ma peine n'est pas grande

Aux joli jeux

L'amour, la mort et la vie (Parisian Songs)

OL 50027

III/30

Il estoir une fillette (Parisian Songs)

OL 50027

III/30

Ce mois de may

XXIV/3

Reveillez-vous, coeurs endormis - le chant des oyseaux

XXIV/3

Les cris de Paris

12BB 203-6

CLVII/14

Je ne congnois femme en ceste contrée

Ce petit dieu qui vole

Dur acier et diamant

Le chant de l'alouette

Or veit mon cueur en grand tristesse

Ma peine n'est pas grande

Sus approchez ces lebvres vermeillettes

Il feroit bon planter le may

Je liz au cueur de ma mye

Si le coqu

Ce may nous dit la verdure

Aussis tost que je voy ma mye

La guerre; la bataille de Marignan

Quand contremont

O cruaulté logée en grand beauté

Est-il possible o ma maitresse

Le chant des oiseaulx

A ce joly moys de may

Cent baysers

Je veulx que ma mye soit telle

Chansons Nouvelles

6.42120 AW

CXXXIX/5

Un gay bergier;
Jehanneton fut l'aulture jour
L'espoir confus
Il estoit une filette
Guillot ung jour
Secouez moy
Une belle jeune espousée
Ung jour Robin
Plus ne suys
Baisez moy tost
M'amy e a eu de Dieu
Sy celle la qui oncques
Las qu'on congneust
L'anour, la mort et la vie
O fortune n'estois tu pas contente
J'atens le temps
Va rossignol
Si come il chiaro sole
Ou mettra l'on ung baiser

Petite Nympe folâtre

RCI 408

CLXXV/15

Sacred music

Sacred music

HMC 901536

C.D.1227

Messe "La Bataille"

Congregati Sunt - motet a quatre voix

Messe "L'Aveugle Dieu"

Chamber Music

Musik zum Gedächtnis des Einsamen
für Streich-quartett

603

LXXIX/4

JARVINEN, Arthur

Ensemble music

Egyptian two step (1986)

NA019 CD

C.D.482

JELINEK, Hanns

Trios

Trio für Geige, Bratsche und

Violoncello, op.15, no.9

10 035

195/5

JENKINS, John

Trios

Fancy in G minor (Trio sonata)

HLP 15

Album shelf
Hist. of Music
in Sound VI

Consort music

Consort Music

E 77020

CXLV/17

Lady Katherine Audley's bells

Fantasy in D minor

Suite of 3-part ayres in C major

4-part ayre

Pavan in G minor

4-part ayre, A New Years gift to T.C.

Suite in D minor "Divisions"

Almain in D major

Fancy-air sett in G minor

Pavan in G major; Fantasy in C major

TV 34443S

CVI/14

Music for a viol:

ACC 8014

240/25

Fantasia a violino e viola - g-minor

Fantasia a violino e viola - d-minor

JENKINS, John

Consort music contd.

Consort music for viols in six parts	E 8724	C.D.423
The bell pavan		
Fantasy no.4		
Fantasy no.5		
Fantasy no.6		
Fantasy no.7		
In Nomine no.1		
Fantasy no.1		
Fantasy no.2		
Fantasy no.3		
Pavan no.2		
Fantasy no.8		
Fantasy no.9		
Fantasy no.11		
Fantasy no.10		
In Nomine no.2		
Consort music	CDE 84234	C.D.641
Lady Katherine Audley's bells		
4-part Ayre: a New Year's gift to T C		
Suite in D minor 'Divisions'		
Almain in D major		
Fancy-Air sett in G minor		
Suite of 3-part Ayres in C major		
All in a Garden Green - consort music	8.550687	C.D.868
Pavan in F major		
Fantasia in C minor		
Divisions for two basses in C major		
Fantasia in C minor		
Fantasia in F major "All in a Garden Green"		
Newarke Seidge		
Four-part ayres in D minor		
Fantasia-suite in A minor		
Fantasia in C minor		
Fantasia in D major		
Fantasia in E minor		
Four-part ayre in G minor		
In Nomine in G minor		

JENNEFELT, Thomas

Choral music

Warning to the rich

Lily 118

C.D.1748

JENSEN, Ludvig Irgens

Violin

Sonata in Bb major for violin and piano

CDN 31003

C.D. 78

Orchestral

Partita sinfonica

CDN 31003

C.D. 78

Passacaglia

CDN 31003

C.D. 78

JETHS, Willem (1959)

The contemporary harpsichord -

Mythos (1992)

92038

C.D.1671

Chamber music

Serenády; pro flétnu, basklarinet e
bicí nástroje

11 0253

224/25

JOACHIM, Joseph

Hungarian concerto for violin and orch. op.11

STGBY 668

CXIII/23

JOACHIM, Otto

Piano

L'Écllosion (1954)

RCI 15

CLXXIV/16

12 Twelve-tone pieces for children

RCI 524

CLXXIV/16

Quintet

Divertimento for wind quintet (1962)

RCI 524

CLXXIV/16

Nonet

Nonet (1959)

RCI 524

CLXXIV/16

Chamber Ensemble

Illumination II

RCI

CLXXV/1

JOHANNSSON, Magnus Blöndal

Orchestral

Adagio

ITM 6-02

C.D.273

JOHANSSON, Bengt

Choral

The tomb at Akr Caar

VCD 19022

C.D.495

JOHN IV of Portugal, King

Cruz Fidelis

ASD 3450

CXXXIX/8

JOHNSEN, Henrik Philip

Symphonies

Sinfonia Nr.1 I F-Dur

7C 061-35584

229/15

JOHNSON, Bengt Emil

Vittringar

PSCD 41

C.D.1935A-B

JOHNSON, David N

Beginning improvisation for the organist

832 W-3352

CLXXIII/7

Organ pieces

832 W-3352

CLXXIII/7

Processional in E flat major

Thee we adore

O sons and daughters, let us sing

Fairest Lord Jesus

Lord, keep us steadfast

Wondrous love

Voluntary in D flat major

Trumpet tune in D major [Organ.]

A66121

CLXXII/13

JOHNSON, Edward

Vocal Works

Eliza is the fairest queen (song with lute and viols)	HQS 1281	CI/16
Eliza is the fairest queen	FS 1001/2	CLXXIII/10

Harpsichord

Pavan: Jhonstoun's Delyt	LLP 1037	XXXIX/14
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Keyboard pieces from 'The Fitzwilliam Virginal Book'	D261D 2	CLXXXVI/3
Pavana Delight		
Galiarda		

JOHNSON, James publ.

Songs

Songs for the Scots Musical Museum

CHAN 0581

C.D.1289

Ay Waukin O

The deuks dang o'er my daddie

Ae fond kiss

Rory Dall's port

O Kenmure's on and awa, Willie

There'll never be peace till Jamie comes hame

The Deil's awa wi' th' Exciseman

JOHNSON, John

Lute

The flatt pavin (Lute duet)

LDS 2656

CXIII/5

Instrumental Music

Instrumental Music

FS 1003/4

CLXXIII/12

The flat pavan and galliard

Greensleeves

Elizabethan music:

HMC 5192

241/11

A paven to delight

As I went to Walsingham

Go merely wheele

JOHNSON, Robert (1500-1560)

Instrumental music

Music for a consort of viols:

CD-SAR 29

C.D. 61

In Nomine a 4

See SCOTTISH MUSIC

'Notes of Noy; Notes of Joy'

COMD 2058

C.D.1514

Sacred music

Church music

ACA 558

241/4

Dum transisset sabbatum a 4

Gaude Maria virgo

Deus misereatur nostri (Psalm 67)

Jubilate (O be joyful)

Dum transisset sabbatum a 5

Benedicam Domino

Dicant nunc Judei

Ave Dei patris filia

JOHNSON, Robert (1500-1560)

Organ music

Defiled is my name

ACA 558

241/4

JOHNSON, Robert (1583-1634)

Lute songs

Away delights	TV 3443S	CVI/14
Full fathom five	HQS 1281	CI/16
Where the bee sucks	HQS 1281	CI/16
Songs & dances from Shakespeare's plays	446 687-2	C.D.1731
Get you hence (The Winter's Tale)		
Hark, Hark! The Lark (Cymbeline)		
Full fathom five (The Tempest)		
Where the bess sucks, there suck I (The Tempest)		

Instrumental music

Dances of Shakespeare's time:	OLS 159	238/3
'The Temporiser'		
'The Witty Wanton'		

Dramatic music

The masque of Oberon	446 217-2	C.D.1732
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JOHNSON, Robert Sherlaw

Piano

Seven short piano pieces

ZEG 694

XCI/10

Sonata no.1

ZEG 694

XCI/10

Quartets

String quartet no.2

ZRG 672

LXXXI/17

Antiphons

Dum medium silentium

ZRG 722

CIV/11

JOHNSTON, Fergus

Kaleidophone (1992) for string quartet,

harp and percussion

CMC CD02

C.D.1599