



CD-SAR 68



A
Golden
Treasury
of
Baroque Music

Recorded and Produced by Gef Lucena (Saydisc Records)
and David Wilkins (Valley Recordings)

except tracks 2, 3, 4, 20 (Produced by Gary Cole)
and 22 (Recorded by John Hadden)

Front Illustration: *Frederick, Prince of Wales (1707-51) and His Sisters*
by Philip Mercier 1733 reproduced by permission of
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Notes: based on original notes by Alan Hacker, Robert Woolley,
Nigel North, Lionel Salter (D.Scarlatti), Peter Holman (Arne, Vivaldi,
Corrette), Jonathan Hellyer Jones (Tartini, Quantz),
Barry Mason and Stephen Preston

We are grateful to Richard Burnett for the loan of the historic
keyboard instruments from the Finchcocks Collection
used on tracks 1, 5, 6, 15 - 19, 23 - 25

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**AMON RA RECORDS, THE BARTON, INGLESTONE COMMON,
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1	Sinfonia from 'Su le Sponde del Tebro' (Alessandro Scarlatti)	[1'41"]
	<i>Alan Hacker: Baroque clarinet, Richard Burnett: Chamber organ</i>	
	Concerto in G (Tartini) <i>The Cambridge Baroque Camerata with Neil McLaren: Flute</i>	
2	Allegro non molto	[3'08"]
3	Andante	[2'46"]
4	Allegro	[2'28"]
5	Harpichord Sonata Kk 417 in D min (D. Scarlatti) <i>Maggie Cole: Harpsichord</i>	[4'45"]
6	Concerto in F for flute, violin, bassoon and continuo (RV 100) (Vivaldi)	
	<i>Le Nouveau Quatuor with Andrew Watts: Bassoon</i>	
	1st movement: Allegro	[2'59"]
	Sonata in G minor Op.2a No.3 (Locatelli) <i>Lisa Beznosiuk: Boxwood flute, Nige1 North: Lute</i>	
7	Largo	[3'29"]
8	Allegro/Largo	[3'40"]
9	Allegro	[2'32"]
	Sonata V for two bassoons (Boismortier) <i>Frances Eustace and Andrew Watts: Bassoons</i>	
10	moderement	[1'36"]
11	courante	[0'47"]
12	musette	[1'44"]
13	gigue	[1'32"]
14	Cello sonata in D major (Michel Corrette) <i>Members of Le Nouveau Quatuor</i>	
	first movement: allegro moderato	[5'54"]
	Trio Sonata in G, BWV 1039 (J.S. Bach) <i>Preston's Pocket</i>	
15	Adagio	[3'22"]
16	Allegro ma non presto	[3'19"]
17	Adagio e piano	[2'13"]
18	Presto	[2'42"]
19	L'hiver (Georg Phillip Telemann)	[2'01"]
	<i>Alan Hacker: Baroque clarinet, Richard Burnett: Spinet</i>	
20	Concerto in E minor (Quantz) <i>The Cambridge Baroque Camerata with Neil McLaren: Flute</i>	
	1st movement: Allegro ma non tanto	[4'51"]
21	Sonata in A minor W. 128 (C.P.E. Bach) <i>Lisa Beznosiuk: Boxwood flute, Nige1 North: Lute</i>	
	3rd movement:vivace	[3'39"]
22	Clarines y Trompetas (Gaspar Sanz) <i>Barry Mason: Baroque guitar</i>	[3'14"]
23	Harpichord sonata in G min (Carlos Seixas) <i>Robert Woolley: Harpsichord</i>	[3'56"]
24	Sonata Op.2 no.5 (G.F. Handel) <i>Preston's Pocket</i>	
	Larghetto	[3'07"]
25	Trio Sonata in G (VII Sonatas) Op. 3 no. 2 (Thomas Arne) <i>Le Nouveau Quatuor</i>	
	Con spirito	[3'44"]
	Total duration:	75'09"

ITALY

1 **Sinfonia from 'Su le Sponde del Tebro'** (Alessandro Scarlatti)

Alan Hacker writes 'It was a very exciting moment when Brian Ackerman, then a student of mine at the R.A.M., presented me with this instrument, a copy of one of J. Denner's of Nuremberg, and I was able to hear the sound of the Baroque clarinet for the first time. This is a true clarinet: One of its two keys opens a tiny hole which allows the fundamental register to over-blow, transforming the low chalumeau into bright, clear clarino sounds.'

The repertoire of the early 18th. century clarinet is surprisingly small. Could these instruments have been originally intended as substitutes for the fiendishly difficult glorious Baroque clarino? The very name and the sound of the instrument here playing clarino music supports this notion.'

Alan Hacker: Copy of a 2 keyed Baroque clarinet in D of J. Denner, early 18th century by Brian Ackerman 1975.

Richard Burnett: Chamber organ by John Byfield, London 1766.

Recorded at Finchcocks, Goudhurst,
Kent: January 1983

Concerto in G (Giuseppe Tartini)

2 *Allegro non molto*

3 *Andante*

4 *Allegro*

Some will know of Giuseppe Tartini as the composer of the *Devil's Trill* sonata: others that he was a renowned theorist. Few may be aware that as a student of law at Padua he was best known as a swordsman. As a youth he was expected to enter the monastic life, but this apparently was not his wish, for in 1710 his marriage to Elisabetta Premazore brought him into conflict with the church, of which he was already a priest. As a result of the disapproval of the Bishop of Padua, Tartini went to Assisi to study music with Padre Boemo, an organist who subsequently became a colleague in Padua. It was in Ancona, in 1714, as a violinist in the opera orchestra that Tartini discovered what he called 'the third sound' or difference tone, which was to play an important part in his theories of acoustics.

The following year he returned to Padua, was pardoned and reunited with his wife. His renown as a violinist increased in the period up to about 1740 when this was threatened by an arm injury. Most of his compositions appear

to date from the middle of the 1720s, after a three year spell in Prague in the employ of the Court Chancellor.

The Cambridge Baroque Camerata
(on original instruments)
with **Neil McLaren**: Flute

Recorded at Forde Abbey, Dorset:
January 1991

5 Harpsichord Sonata Kk 417 **in D min** (Domenico Scarlatti)

More questions hang over Domenico Scarlatti than over almost any other composer of importance in the history of music. Of his personal life next to nothing is known; and of the external events in his career the paradox is that we have more information about his 20-year period in Rome and Lisbon as a composer of his less characteristic church works, operas and court cantatas (though the actual music of these remains largely unknown or has been lost) than of his longer sojourn in Spain from 1729 as music-master to princess (later queen) Maria Barbara, for whom he wrote the 500 or so keyboard sonatas on which his fame rests, and which constitute one of the main foundations of modern keyboard literature.

Most of Scarlatti's sonatas are in binary form but we include here one of Scarlatti's five fugues: though it begins soberly enough after the manner of his father Alessandro, it soon breaks out into busy quaver figurations and eventually into exuberant left-hand cavortings that suggest an irrepressible gaiety of spirit.

Maggie Cole: Harpsichord by Adlam
Burnett after Ruckers, Antwerp 1638

Recorded at Finchcocks, Goudhurst,
Kent: March 1986

6 Concerto in F for flute, violin, **bassoon and continuo** (RV 100) (Antonio Vivaldi) **1st movement: Allegro**

The word 'concerto' has meant many things over the centuries. Around 1600 in Italy it described a piece of vocal music that used an element of contrast—such as divided choirs or a mixed ensemble of voices and instruments—in the performing medium. Vocal works continued to be called concertos up to the time of Bach, but by then the word was used more usually for pieces that contrasted an instrumental soloist or group of soloists against an orchestra. By the early eighteenth century, too, a

distinctive method of laying out concertos had been developed by Italian composers such as Torelli, Albinoni and Vivaldi. They differed from sonatas in that they were cast in a three-movement fast-slow-fast pattern, the first of which, at least, used the method of construction that modern writers call the *ritornello* plan. Thus it was possible to develop genres of concertos that do not depend on the contrast between soloists and an orchestra: one type is the *concerto a quattro* or concerto for four-part string orchestra without soloists, and another is the one explored on this track, the chamber concerto for three or four solo instruments without orchestra.

The outer movements of Vivaldi's chamber concertos all use the *ritornello* plan. The word reminds us that the form evolved from the operatic aria, where recurring instrumental passages or *ritornelli* framed the vocal sections. In Monteverdi's day the *ritornelli* were repeated literally, but late seventeenth-century composers achieved variety by presenting them in several keys in the course of the aria and by repeating its melodic material selectively, sometimes giving it in its full form only at the beginning of the movement.

Le Nouveau Quatuor:

Utako Ikeda: Flute by Roderick Cameron after C.A.Grenser, c. 1750

Catherine Weiss: Violin by Tomaso Eberle, Napoli, 1770

Mark Caudle: Cello (anon Italian c. 1670)

Paul Nicholson: Virginals by Onofrio Guarracino, Italy 1668

With Andrew Watts: Bassoon by Peter de Koningh after Prudent, Paris c.1770

Recorded at Finchcocks, Goudhurst, Kent: March 1990

Sonata in G minor Op.2a No.3

(P. Locatelli)

7 Largo

8 Allegro/Largo

9 Allegro

To pair a flute with a lute blends together the sweetness and delicacy of each instrument and gives a perfect balance without a struggle. In playing 18th century music this ideal partnership is further enhanced when original instruments are used. In the first half of the 18th century the lute was still a very prominent instrument in Germany and Austria and its stature at this time was due to the playing and compositions of

the famous Sylvius Weiss, court lutenist at the Saxon court in Dresden. At the same court was the French flautist Pierre-Gabriel Buffardin and we know that Weiss and Buffardin often performed music as a duo. Italian music was very popular in Germany and there were several Italian musicians at the Dresden court including Lotti and Veracini. Locatelli, a pupil of Corelli and a virtuoso violinist, published much music for the violin as well as a set of twelve sonatas for flute and continuo, Op. 2a. The Sonata in G minor, the third from this set, is written in the Neapolitan style, rich in harmony and melodic invention.

Lisa Beznosiuk: *One keyed boxwood flute by Roderick Cameron, 1985 after G. A. Rottenburgh c. 1745*

Nigel North: *13 course lute by Michael Lowe, Oxford 1985*

Recorded at Almondsbury Parish Church, Nr. Bristol: November 1986

FRANCE

Sonata V for two bassoons (Joseph Bodin de Boismortier)

10 moderement

11 courante

12 musette

13 gigue

This short sonata demonstrates the charm and lyricism of which the baroque instrument was capable.

Frances Eustace: *Copy by Olivier Cottet of 5 keyed bassoon by Prudent*

Andrew Watts: *Copy by P. de Koningh of 5 keyed bassoon by Prudent*

Recorded at Finchcocks, Goudhurst, Kent: November 1987

14 Cello sonata in D major (Michel Corrette) **first movement: allegro moderato**

Michel Corrette was born in Rouen in 1709, the son of an organist and composer of Dutch extraction. Not much is known about his early life, but he was presumably taught music by his father, and seems to have spent some time in England in his youth. Corrette's long career as a Parisian organist and teacher can be traced mainly from the title-pages of his numerous publications. He seems to have arrived in the capital around 1726, at the age of seventeen or eighteen, and published his earliest music the following year. He outlived virtually all his contemporaries; by the time he died

in 1795 he must have seemed a relic from a vanished world, though he kept abreast with the momentous events of the French revolution by writing a 'Chaconne du tiers-état' in 1789 and a 'sinfonia' based on the revolutionary song 'ça ira ça ira' in 1792.

Members of Le Nouveau Quatuor

Mark Caudle: *Cello by Nicolas A. Chappuy, Paris c. 1770*

Paul Nicholson: *Harpichord by Dennis Woolley, 1979 after J.D. Dulcken, c. 1750*

Recorded at Valley Recordings, Littleton-on-Severn, September 1991

GERMANY

Trio Sonata in G, BWV 1039

(J.S. Bach)

15 Adagio

16 Allegro ma non presto

17 Adagio e piano

18 Presto

From the beginning of the 18th. century, about 50 years after it had been developed from a six-holed, cylindrical instrument to one with a conical bore, six holes and a single key, the flute began to enjoy a vogue which, on and off, has lasted to this day. For two centuries the

flute was played by all ranks of society who had sufficient money to purchase an instrument and sufficient leisure in which to practise it. Perhaps not even leisure was a pre-requisite if Frederick the Great of Prussia can be taken as an average example of a flute fanatic. Frederick even took his flute to war with him and played it between battles.

The basic repertoire for many of these amateurs was, apart from hundreds of sonatas, to be found in the large number of pocket-book collections. These were filled with popular airs, dances and sometimes transcriptions of entire operas for one and two flutes. Coupled with the repertoire for other instruments—in particular the violin—which the flautist could take and arrange without musical censure, a much wider expanse of musical possibilities was created than has been available to players for much of the present century. The trio sonata in G major for two flutes and continuo is one of two versions—the other being for viola da gamba and obbligato harpsichord.

Preston's Pocket:

Stephen Preston: *Baroque flute by Rudolf Tutz, Innsbruck after Rottenburgh c. 1735*

Lisa Beznosiuk: *Baroque flute by Alain Winkelman, Schaffhausen after Rottenburgh c. 1735*

Jane Coe: *Baroque cello by David Rubio 1977 based on A. Stradivari*

Robert Woolley: *Two manual harpsichord by Jacob Kirckman, London 1756.*

Recorded at Finchcocks, Goudhurst, Kent: January 1983

19 L'hiver (Georg Phillip Telemann)

Telemann's 'Winter', also uses the low register of the early clarinet but in a contrasting manner to the clarino-like sound of the Scarlatti of track 1. Although the sound is uneven and many notes have to be cross-fingered and lipped, here we perceive a peculiar quality which suggests the future that the instrument was to have in its own right.

Alan Hacker: *Baroque clarinet (as for track 1)*

Richard Burnett: *English bentside spinet attr. Cawton Aston c. 1700*

Recorded at Finchcocks, Goudhurst, Kent: January 1983

20 Concerto in E minor (Johann Joachim Quantz) **1st movement:** *Allegro ma non tanto*

The writer J.J. Quantz is well known amongst flautists as having provided detailed information on how to play their instrument. His essay *On Playing the Flute*, published in Berlin in 1752, also provides guidance on performance of music generally. This is of interest to players of other instruments as well as to listeners to the music of 1730-1750.

On one occasion he compares a musical performer with an orator: both aim 'to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that'. As a highly-esteemed member of the court of Frederick the Great of Prussia, Quantz must have been aware of the necessity for tactful speech; for when in 1741 he was finally persuaded to join the court at Berlin, leaving his position in the Kapelle at Dresden, he was required to supervise the King's private concerts and he alone was permitted to criticize the King's playing of the flute. His Essay abounds in practical advice. For example: 'In the Allegro, as in the Adagio, the plain air must be embellished and made more agreeable by appoggiaturas, and by the other little essential graces, as the passion of the moment demands.' Of the 300

concertos for flute, many predate his employment with Frederick the Great. The King, however, further encouraged his famous teacher to compose concerted pieces for flute as well as many sonatas.

The Cambridge Baroque Camerata (on original instruments) with **Neil McLaren:** Flute

Recorded at Forde Abbey, Dorset: January 1991

21 Sonata in A minor W. 128

(C.P.E. Bach)

3rd movement: vivace

Weiss and Buffardin probably met C.P.E. Bach on their visits to the court of Frederick the Great in Berlin. The Berlin Bach was rather progressive and avant-garde in his musical taste and style of composition. Frederick the Great was a keen amateur flautist but preferred the more conservative music of his flute teacher Quantz so it is unlikely that the royal hands ever played the flute sonatas of C.P.E. Bach.

Lisa Beznosiuk: *One keyed boxwood flute by Roderick Cameron, 1985 after G. A. Rottenburgh c. 1745*

Nigel North: *13 course lute by Michael Lowe, Oxford 1985*

Recorded at Almondsbury Parish Church, Nr. Bristol: Nov 1986

SPAIN

22 Clarines y Trompetas

(Gaspar Sanz)

Gaspar Sanz was born in Calanda, Aragon in Spain and died in Madrid in 1710. He travelled to Italy, where he studied the guitar with Lelio Colista. While in Italy he became acquainted with many leading guitarists, and in his first publication (1674) he mentions Corbetta, Pellegrini, Foscarini and Granata as teachers and composers of guitar music. The music of Sanz therefore reflects both Spanish and Italian influences. The *Clarines y Trompetas* are described by Sanz as being based on '*canciones muy curiosas Españolas, y de estrajeras Naciones*' and they evoke the military sounds of seventeenth century Spain, Naples and Sicily.

Barry Mason: *Guitar by Klaus Jacobsen, London 1977 after Voboam, France, mid-17th century*

Recorded at West Dean, Sussex: December 1988

PORTUGAL

23 Harpsichord sonata in G min

(80 *Sonatas no.50*) (Carlos Seixas)

Jose Antonio Carlos de Seixas was born at Coimbra in Portugal on 11 June 1704. He was the son of the cathedral organist there and he succeeded his father at the cathedral on the 9 February 1718 at the age of fourteen. Two years later he moved to Lisbon and soon came into contact with Domenico Scarlatti, who arrived in Lisbon probably in 1722. An anecdote records that Don Antonio, the king's younger brother, arranged for Seixas to take harpsichord lessons with Scarlatti but that 'hardly did Scarlatti see Seixas put his hands to the keyboard but he recognised the giant by the finger' and commented 'It is you who should give me lessons;' Scarlatti supposedly reported to Don Antonio that 'Your Highness commanded me to examine him. But I must tell you that he is one of the best musicians I have ever heard.' Our knowledge of Seixas' music and his musical world is severely limited by the devastating earthquake that virtually destroyed Lisbon in 1755.

As Santiago Kastner and others have pointed out, Seixas is far from being a

minor Portuguese imitator of Domenico Scarlatti; had more of his works survived and had he not died at a relatively early age we would doubtless 'recognise the giant' more readily—if not by his finger then by his charming and fiery music.

Robert Woolley: *Harpsichord by Joaquin Jose Antunes, Portugal 1785*

Recorded at Finchcocks, Goudhurst, Kent: December 1988

ENGLAND

24 Sonata Op.2 no.5

(G.F. Handel)

Larghetto

The title page of op. 2 indicates these trio sonatas as being for two violins, two oboes or two flutes, and, while quite clearly the prevailing idiom is violinistic, there are movements which are certainly more effective played on flutes. However, idiom was not a stumbling block for 18th. century flautists, as is revealed in several tutors which contain chapters on adapting violin pieces for the flute.

Preston's Pocket:

(see tracks 15-18 for details)

Recorded at Finchcocks, Goudhurst,
Kent: January 1983

25 Trio Sonata in G (VII Sonatas)

Op. 3 no. 2 (Thomas Arne)

Con spirito

When Thomas Arne returned from a season in Dublin in the spring of 1756 he was in trouble. His marriage had just broken up: he returned to London with his pupil and mistress Charlotte Brent (the main cause of the marital rift) while his wife Cecilia remained in Ireland, supported by an allowance of £40 a year. Raising money was not easy: he had recently quarrelled with David Garrick, his main employer in the theatre, as a Catholic, too, he was debarred from earning a living as a church organist. His response was to publish a series of volumes of his music, beginning with the masque *Alfred* and a collection of solo keyboard music, *VIII Sonatas or Lessons for the Harpsichord*; in 1757 he published *VII Sonatas for Two Violins with a Thorough Bass for the Harpsichord or Violoncello* (Op. 3) followed in 1758 by his English opera *Eliza*. All of them contained music that had been composed earlier. The first version of *Alfred* went back in essence to 1740 while *Eliza* had been first performed in 1754.

Le Nouveau Quatuor:

Utako Ikeda: Flute by Roderick
Cameron after C. A. Grenser, c. 1750

Catherine Weiss: Violin by Tomaso,
Eberle, Napoli 1770

Mark Caudle: Cello by Nicholas A.
Chappuy, e. 1780

Paul Nicholson: Harpsichord by Jacob
Kirckman, London 1756

Recorded at Finchcocks, Goudhurst,
Kent: February 1989





Lisa Beznosiuk and Stephen Preston



*Cambridge Baroque Camerata with
Neil McLaren*



Le Nouveau Quatuor with Andrew Watts



Lisa Beznosiuk and Nigel North

Other titles in this series:

CD-SAR 62: A Golden Treasury of Elizabethan Music

Features the typical instruments, composers and styles that were current in Elizabethan England. Dances (both courtly and rustic), songs, anthems, viol consorts, recorder consorts, lute solos and music for virginals, shawms, cornetts, curtals, etc.

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The Canadian ensemble for mediæval music Sine Nomine present an overview of music from six centuries and eleven countries throughout Europe. This daunting task has revealed some treasures indeed! The music ranges vocally from pious Gregorian chant to troubadour love songs and instrumentally with dances from the courtly Italian saltarello to a wild English estampie.

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To illustrate the fascinating differences in tone and character of 19th century pianos we have selected ten instruments from the world famous Finchcocks collection of historic keyboards. Music typical of the age is played by early music pianist and collector, Richard Burnett to show the instruments to best effect.

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A grand tour of the finest Renaissance music of England, Italy, Germany, France, the Low Countries and Spain performed by leading early music groups and musicians performing works by Henry VIII, Christopher Tye, William Cornyshe, William Byrd, Robert Morton, Luzzasco Luzzaschi, Barbara Strozzi, Michael Praetorius, Pierre Attaignant, Adrian Willaert, Pierre Certon, Claude Gervaise, Claudin de Sermisy, Pierre de la Rue, Guillaume Dufay, Antoine Brumel, Jacob Obrecht, Josquin des Prez, Alonso Mudarra.

CD-SAR 66: A Golden Treasury of Georgian Music

High, low and popular culture from Georgian England. London Baroque provide the high culture with music by Arne, Handel, Avison, Abel and Stanley; John Potter (tenor) and Lucie Skeaping (soprano) are accompanied by The Broadside Band with songs of the pleasure gardens and popular stage and The City Waites with Lucie Skeaping and Richard Wistreich (bass) offer a flavour of the low life with several songs from the infamous collection "Pills To Purge Melancholy".

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CD-SDL 343 On Kielder Side - Northumbrian Pipe music from Kathryn Tickell
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CD-SDL 358 Keep The Home Fires Burning - music of the 1st World War from the original recordings
CD-SDL 360 Under The Greenwood Tree - Carols and dances from Thomas Hardy manuscripts, etc
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CD-SDL 373 Music From The Time Of The Spanish Armada -The York Waives renaissance town band
CD-SDL 374 The Music Of The Hurdy Gurdy - Nigel Eaton & friends—bourrées to Vivaldi
CD-SDL 376 Disappearing World - Unique recordings of music from 17 endangered cultures
CD-SDL 378 Church Bells Of England - 16 famous peals, Cotswolds, Bristol incl. St. Pauls, Westminster
CD-SDL 383 Sing Lustily & With Good Courage - Favourite 18th c. hymns - Maddy Prior/ Carnival Band
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CD-SDL 388 Music Of the Andes - Caliche - pan-pipes, charango, quena, bombo drum, etc
CD-SDL 391 Traditional Songs of Scotland - Ray Fisher with bagpipe, violin, accordion etc
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CD-SAR 10 Clarinet Collection - Alan Hacker (historic clarinets) with keyboard, etc
CD-SAR 18 Guitar Collection - Nigel North (historic guitars) with Maggie Cole (keyboards)
CD-SAR 53 Music For Mandolin - Alison Stevens - mandolin duets, mandolin & fortepiano
CD-SAR 62 A Golden Treasury of Elizabethan Music
CD-SAR 63 A Golden Treasury of Medieval Music
CD-SAR 69 A Golden Treasury of Ancient Instruments



*Above: early clarinet family instruments
(middle one is Baroque clarinet in D).*

Above right: Antunus harpsichord

*Below: Maggie Cole playing Ruckers
harpsichord*

Below right: Baroque flutes





A Golden Treasury of Baroque Music

CD-SAR 68



A Golden Treasury of Baroque Music

A Golden Treasury of Baroque Music

- | | | | |
|---|----------|---|-----------------|
| 1 Sinfonia from 'Su le Sponde del Tebro'
(Alessandro Scarlatti) | [1'41"] | <i>Members of Le Nouveau Quatuor</i> | [5'54"] |
| <i>Alan Hacker: Baroque clarinet,
Richard Burnett: Chamber organ</i> | | first movement: <i>allegro moderato</i> | |
| Concerto in G (Tartini) <i>The Cambridge Baroque</i> | | Trio Sonata in G, BWV 1039 (J.S. Bach) <i>Preston's Pocket</i> | |
| <i>Camerata with Neil McLaren: Flute</i> | | 15 Adagio | [3'22"] |
| 2 Allegro non molto | [3'08"] | 16 Allegro ma non presto | [3'19"] |
| 3 Andante | [2'46"] | 17 Adagio e piano | [2'13"] |
| 4 Allegro | [2'28"] | 18 Presto | [2'42"] |
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| 1st movement: <i>Allegro</i> | [2'59"] | <i>The Cambridge Baroque Camerata with
Neil McLaren: Flute</i> | |
| Sonata in G minor Op.2a No.3 (Locatelli) | | 1st movement: <i>Allegro ma non tanto</i> | [4'51"] |
| <i>Lisa Beznosiuk: Boxwood flute, Nigel North: Lute</i> | | 21 Sonata in A minor W. 128 (C.P.E. Bach) | |
| 7 Largo | [3'29"] | <i>Lisa Beznosiuk: Boxwood flute, Nigel North: Lute</i> | |
| 8 Allegro/Largo | [3'40"] | 3rd movement: <i>vivace</i> | [3'39"] |
| 9 Allegro | [2'32"] | 22 Clarines y Trompetas (Gaspar Sanz) | |
| Sonata V for two bassoons (Boismortier) | | <i>Barry Mason: Baroque guitar</i> | [3'14"] |
| <i>Frances Eustace and Andrew Watts: Bassoons</i> | | 23 Harpsichord sonata in G min (Carlos Seixas) | |
| 10 moderement | [1'36"] | <i>Robert Woolley: Harpsichord</i> | [3'56"] |
| 11 courante | [0'47"] | 24 Sonata Op.2 no.5 (G.F. Handel) <i>Preston's Pocket</i> | |
| 12 musette | [1'44"] | <i>Larghetto</i> | [3'07"] |
| 13 gigue | [1'32"] | 25 Trio Sonata in G (VII Sonatas) Op. 3 no. 2
(Thomas Arne) <i>Le Nouveau Quatuor</i> | |
| 14 Cello sonata in D major (Michel Corrette) | | <i>Con spirito</i> | [3'44"] |
| | | Total duration: | 75'09"] |

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