

musica
omnia

2 CD



HENRY ECCLES

SONATAS FOR VIOLIN & CONTINUO
(FIRST BOOK, 1720)

The Callipygian Players

Martin Davids, *director*

Craig Trompeter

David Schrader

HENRY ECCLES
SONATAS FOR VIOLIN & CONTINUO
(FIRST BOOK, 1720)



The Callipygian Players

Martin Davids, *director / violin (Ferdinando Alberti, Milan, 1750)*

Craig Trompeter, *cello & viola da gamba*

David Schrader, *harpsichord*

Henry Eccles: Sonatas for Violin & Continuo (First Book, 1720)

CD 1

Total Time: 45'21

Sonata III

1	<i>Vivace</i>	1'41
2	<i>Largo</i>	2'17
3	<i>Presto</i>	1'08
4	<i>Grave</i>	2'21

Sonata IV

5	<i>Presto</i>	1'33
6	<i>Adagio</i>	2'51
7	<i>Gavotte Alegro</i>	1'23

Sonata V

8	<i>Preludio largo</i>	2'43
9	<i>Adagio</i>	2'54
10	<i>Alegro</i>	1'57

Sonata VI

11	<i>Alegro</i>	1'22
12	<i>Largo</i>	2'58
13	<i>Presto</i>	1'05

Sonata I

14	<i>Largo</i>	1'10
15	<i>Alegro</i>	1'04
16	<i>Adagio</i>	2'08
17	<i>Alegro</i>	3'38
18	<i>Gavotta Alegro</i>	1'15

Sonata II

19	<i>Largo</i>	4'06
20	<i>Alegro</i>	0'59
21	<i>Sarabande Largo</i>	2'08
22	<i>Rondeau Gavotte vivace</i>	0'43
23	<i>Giga Alegro</i>	1'49

Sonata VII

1	<i>Adagio</i>	3'39
2	<i>Alegro</i>	2'18
3	<i>Adagio</i>	3'21
4	<i>Gavotte Alegro</i>	1'59
5	<i>Largo</i>	1'48

Sonata VIII

6	<i>Alegro</i>	2'28
7	<i>Plainte Adagio</i>	1'59
8	<i>Vivace</i>	0'52

Sonata IX

9	<i>Adagio</i>	1'52
10	<i>Presto</i>	2'10
11	<i>Largo</i>	2'17
12	<i>Gavotte Alegro</i>	0'52
13	<i>Presto</i>	1'55

Sonata X

14	<i>Preludio Vivace Stacato</i>	0'59
15	<i>Largo</i>	2'14
16	<i>Corente Alegro</i>	1'51
17	<i>Aria vivace</i>	1'59

Sonata XI

18	<i>Largo</i>	3'44
19	<i>Corente Stacato Alegro</i>	1'46
20	<i>Adagio</i>	1'33
21	<i>Presto</i>	1'23

Sonata XII

22	<i>Adagio</i>	1'38
23	<i>Allemanda Alegro Non Troppo Presto</i>	1'29
24	<i>Largo</i>	1'50
25	<i>Gavotte Alegro</i>	1'15

HENRY ECCLES: SONATAS FOR VIOLIN & CONTINUO (FIRST BOOK, 1720)

The Eccles (a corruption of Eagles), an English family of musicians, appears to enter the known historical record with the rather colorful Solomon (i), fl. 1617 – 1682, in his earlier days a teacher of the virginals and viol, who, caught up in a fit religious zeal, and newly convinced that music was a sinful pastime, publicly burned his instruments on Tower Hill sometime after 1660. His tract, *A Musick-Lector*, condemned music as a wanton pursuit. Another Solomon Eccles (fl. 1640-50 – 1710) was appointed to the King’s Musick in 1685, accompanying William III to Holland in 1691, perhaps accompanied by his brother, Henry (1640-50 – 1711), another musician. The son of this particular Henry Eccles, John (c1668 – 1735), became one of London’s most popular theatre composers from the late 1690s, assuming the mantle after the death of Henry Purcell in 1695. His distinguished opera, *Semele*, which was never produced in his own lifetime, represented a successful fusion of English and Italian styles, perhaps on a par with Purcell’s own union of French compositional techniques with his own native genius.

Henry Eccles, the focus of this recording (c.1670 - 1742), known as Henry Jr., was a violinist. He may have been the son of that first Henry Eccles (and therefore the brother of John), although this is not definitely confirmed by the historical record. He first enters history on 2 January, 1705, when he played a benefit concert in Mr. Hill’s Dancing Room. By 15 May, 1713 he appears to have been employed by the Duke d’Aumont, a French “ambassador extraordinaire”, presumably returning to France with the Duke’s entourage in December of that year. There he published his first book of sonatas in 1720, the works which are presented on this recording. These were dedicated to “Monsieur le Chevalier Gage, Gentilhomme Anglois” – presumably Sir William Gage, Baronet of Firle, Sussex. Any further patrons of Henry Eccles are unknown to the historical record, but he managed to publish a second set of sonatas in 1723, including two works designated for the flute. Not much else is known about him except that he had a brother Thomas (c.1672-1745) who also played the violin – described as “an excellent performer” – who was reduced by his alcoholism

to eking out a living as a tavern performer. Thomas Eccles was cited by Sir John Hawkins (General History of Music, 1776) as having noted that his brother was in the service of the French king around 1735, but Henry does not appear in any contemporary French records as having been so employed.

The sonatas comprise an interesting collection, both musically and as a window into the realities of music publishing as it existed in the early 18th century, during which there were no copyright protections, as even George Frideric Handel, the dominant figure in English music for much of the 18th century lamented in the introduction to his “Eight Great Suites”, of 1720. Like many of his contemporaries, including even the Great Mr. Handel, Eccles seems to have had no moral (or certainly, legal) qualms about publishing other composers’ work as his own. Out of forty movements in this book of sonatas, nineteen are known to be by other authors. Eighteen were written by the Italian composer Giuseppe Valentini (1681-1753), a student of G.B. Bononcini who was well known in Rome during the first half of the 18th century. His “borrowings” from Valentini are all excerpted from his *Allettamenti per camera*, Op. 8 (1714). Eccles must have had a fondness for these works, as, in most cases, he appropriated them quite literally, note for note. In what was to become his *Sonata prima*, Eccles transposed each movement by a half step (semitone); perhaps in order to facilitate playing them. Usually he simply reproduced the borrowed movements *verbatim*, though he did wield the editorial pen on occasion: for example, deleting the final 16 measures from the *Presto in Sonata quarta*.

The remaining evident theft is from Francesco Bonporti’s (1672 - 1749) *Invenzione a violino solo, e basso continuo*, Op. 10. From this enigmatic set of works, Eccles borrowed just a single movement, altering its tempo designation from *Presto* to *Alegro*. He also incorporated a few double stops (although far fewer than were added by the work’s 20th century editor, Joseph Salmon). The Bonporti movement appears as the second part of Eccles’s Sonata no. 11, which is, through exquisite irony, by far his most famous work.

In preparing all the sonatas for the present recording we have amended the wrong notes found in modern editions through a careful adherence to the original score. Some of our corrections will no doubt come as a surprise to those accustomed to more familiar versions of this work. We performed exclusively from a facsimile of the 1720 edition, with occasional

references to Valentini (also the original score which is available through the *International Music Score Library Project* (www.imslp.org). Sonata 11, well known in the early 1900s, was recorded by such Golden Age violinists as Joseph Szigeti, and, since then, by every possible string instrument (and some others besides) with piano accompaniment. The version of this sonata popularized in the modern era would most likely have shocked Eccles (and Bonporti), with its ponderously slow *Alegro* (marked *Presto* in Bonporti's original) and plain, un-ornamented *adagios*. Shinichi Suzuki included it in the 8th volume of his violin method. His editing is absolutely typical of the era in which he lived, and irrelevant to our purpose here, which is to regain direct access to Eccles's own sound world. Therefore we have attempted to produce a historically-based reading of these sonatas, employing period instruments and engaging our own understanding of Baroque conventions, phrasing, ornamentation and affect.

Henry Eccles was clearly not attempting to elevate the general technical level of violin playing with this book of sonatas. He was quite prepared to leave that to the continentals, among others, Locatelli, Tartini and Leclair. Where he excels and projects his own, authentic voice is in writing melodies that are immediately engaging and accessible without being trite, a hallmark of English composition since the days of Dunstable in the 14th century. None can dispute his ability to write an *adagio* that is affecting and moving. We thoroughly enjoyed recording these sonatas and we hope you will be pleased that we brought them to light.

-Martin Davids, 2011

Bibliography

Margaret Laurie: 'Henry Eccles', Grove Music Online
W.B. Squire: 'Henry Eccles's Borrowings', MT, lxiv (1923), 790 only



THE CALLIPYGIAN PLAYERS

Since their founding in 2004, the Callipygian Players have been Chicago's most exciting and innovative period instrument chamber ensemble. Performing everything from Seventeenth Century virtuoso sonatas through the oratorios of Handel, our focus has been on setting a high standard of performance and diversity of programming. We are excited to present our first studio recording and to première the sonatas of Henry Eccles.



Photo by: Duron Shem Tov



Photo by: Emily Rivera

MARTIN DAVIDS

Baroque violinist Martin Davids founded and directs the Callipygian Players. Mr. Davids is concertmaster of Brandywine Baroque, Reno Baroque Ensemble, Bach Collegium of Ft. Wayne, Janus Ensemble, Chicago Galant Consort, Chicago Bach Ensemble, and the Bach Institute Players at Valparaiso University. He also leads orchestras at the Staunton and Green Lake Music Festivals and is principal second violin with Haymarket Opera Company. Mr. Davids earned the prestigious Performer Diploma in Baroque violin

from Indiana University where he studied with Stanley Ritchie. He also received a Masters degree from the University of Michigan.

He has recorded on the Musica Omnia, Albany, Plectra, Cedille and Sonabilis labels. He is a founding member of the award winning electric Baroque ensemble Discontinuo and is in demand as an electric violinist. He has played on many world premières of new works including David Borden's K 216.01 for electric violin and synthesizer ensemble. A recognized expert in historical performance, Mr. Davids often gives master classes in performance practice and improvisation at schools and universities including Northwestern, Cornell, North Park and the University of Michigan. He performs on a Baroque violin by Ferdinando Alberti from 1750 and resides in Chicago with his wife Julia, a talented singer and conductor, and their children Judith and Solomon.

Photo by: Wendy Berner



CRAIG TROMPETER

Craig Trompeter has been a musical presence in Chicago for more than fifteen years as an acclaimed cellist and violist da gamba. He performs in concert and over the airwaves with Baroque Band, Music of the Baroque, the Newberry Consort, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Callipygian Players, the Oberlin Consort of Viols, and the Smithsonian Chamber Music Society. He also directs the Haymarket Opera Company - an outfit specializing in period productions of Baroque operas. He has appeared at such

prestigious venues as the Metropolitan Museum of Art, the Art Institute of Chicago, and the Brooklyn Academy of Music. As the principal cellist of Chicago's nationally recognized period instrument orchestra Baroque Band, he has appeared as soloist at the prestigious Ravinia Festival and at the annual conference of the American Bach Society. He has been soloist with the Chicago Symphony and Music of the Baroque and has recorded discs of

Mozart, Biber, Boismortier, Marais, Handel, Maurice Greene, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, Mr. Trompeter was a founding member of the acclaimed Fry Street String Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist in roles written expressly for him. A passionate educator, Mr. Trompeter has taught master classes at his alma mater, the Cleveland Institute of Music, the Oberlin Conservatory, Grinnell College, and the Chicago Musical College. In 2003 he founded the Feldenkrais Center of Chicago where he teaches Awareness Through Movement® and Functional Integration®. Craig has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios.



DAVID SCHRADER

Equally at home in front of a harpsichord, organ, piano, or fortepiano, David Schrader performs with Baroque Band, Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. Mr. Schrader has appeared with Chicago Chamber Musicians, Contemporary Chamber Players, Chicago Baroque Ensemble, and The City Musick. A resident of Chicago, Mr. Schrader leads an active musical life at home. He is a frequent guest on WFMT radio (Chicago) on recordings and in live broadcasts as part of WFMT's "Live From Studio One" programming.

He has made numerous critically acclaimed recordings on the Cedille, Intercord, Centaur and CRI labels. Mr. Schrader is on the faculty of Roosevelt University, Chicago College of Performing Arts - Music Conservatory for performance and academic studies where he has taught both graduate and undergraduate courses since 1986. From 1993 through 1995 he also directed the Collegium Musicum at Northwestern University. He has also taught at the Music Institute of Chicago (formerly known as The Music Center of the North Shore.) Since

1980, he has been the organist of the Church of the Ascension, whose liturgies command a national reputation for musical integrity. Mr. Schrader received a Doctor of Music degree in organ from Indiana University as well as the coveted Performer's Certificate. He received a Bachelor of Music in piano and a Bachelor of Music in organ from the University of Colorado.

We wish to thank: Julia, David, Patrick, and Kirk.

Special thanks to our supporters who made this recording possible:

Wilbur Applebaum; Naomi Polonsky; Janet, Thomas and Amy Reimer; Janet Kurz; Susan Schmidt; John Komasa and Pasquale Laurino; Thomas Gerber; Craig and Kirsten Nelson; Hal Bergquist; David Rice; Cary and Carol Davids; Barry Davids and Corinne McLennan; Joseph Renna; Jerry Fuller; Kay Shannon; Sue Herring and Norm Wolf; Antonia Syson; Eric Gault; Ellen Collar; R. Jamerson and S. Rozendaal; Thomas Kacena; Sarah Ponder; Dana Navarro; Thomas Tropp



A MONSIEUR^{LE} CHEVALIER GAGE

GENTILHOMME ANGLAIS.

Composez

PAR MONSIEUR ECCLES ANGLAIS.

Sources for Eccles' "borrowed" movements:

VA - *Valentini Allettamenti*
BI - *Bonporti Invenzioni*

No. 1 B flat major

1. Vivace VA #4, mvt. 1
(transposed down a 1/2 step)
2. Adagio VA #4, mvt. 2
(transposed down a 1/2 step)
3. Allegro VA #3, mvt. 3
4. Adagio VA #3, mvt. 2
5. Gavotta (Allegro) VA #3, mvt. 5
(or Allegro assai)

No. 2 E minor

1. Largo
2. Allegro
3. Sarabanda
4. Gavotte en Rondeau
5. Giga

No. 3 C minor

1. Vivace
2. Largo
3. Presto VA #5, mvt. 5

No. 4 A minor

1. Grave VA #9, mvt. 1
2. Presto VA #9, mvt. 2
(16 mm. cut in B section)
3. Adagio VA #9, mvt. 3
4. Gavotte

No. 5 G major

1. Preludio largo
2. Adagio
3. Allegro

No. 6 F major

1. Allegro
2. Largo
3. Presto

No. 7 E flat major

1. Adagio
2. Allegro
3. Adagio
4. Gavotte

No. 8 F# minor

1. Largo VA #6, mvt. 1
2. Allegro VA #6, mvt. 2
Plainte
3. Vivace VA #6, mvt. 5

No. 9 D minor

1. Adagio VA #12, mvt. 1
2. Presto VA #12, mvt. 2
3. Largo VA #12, mvt. 3
4. Gavotte VA #1, mvt. 5
5. Presto VA #1, mvt. 4

No. 10 B minor

1. Vivace
2. Largo
3. Corente
4. Aria vivace VA #2, mvt. 5

No. 11 G minor

1. Largo
2. Corente stacato allegro BI #4,
mvt, 4 (Corente Presto)
3. Adagio
4. Presto

No. 12 A Major

1. Adagio
2. Allegro non troppo
presto Allemanda
3. Largo
4. Gavotte



PREMIER LIVRE
DE SONATES
A VIOLON SEUL
et la Basse.

DEDIEZ

A MONSIEUR^{LE} CHEVALIER GAGE
GENTILHOMME ANGLOIS.

Composez

PAR MONSIEUR ECCLES ANGLOIS.

Le Prix en blanc. 8^{tt.}

se vend A PARIS

Chez { FOUCAUT, Marchand Rue S.^t Honoré à la Reg^{le} d'Or
GREGOIRE, au Caffé Anglois, vis à vis la Comédie
Françoise
l'AUTEUR, Rue de la Harpe, proche le Collège d'Harcou^{rt}
Cher, un Vêvres

Gravés par Roussel. AVEC PRIVILEGE DU ROI. 1720.

Recording Dates:
Sept. 22-24, 2011

Recording Location:
Trinity United Methodist Church,
Wilmette, IL

Executive Producer:
Peter Watchorn, Musica Omnia, Inc.

Producer:
Peter Watchorn

Engineer:
Joel Gordon

Editing:
Martin Davids, Joel Gordon

Booklet Design:
Nathan Lamshead, Goodness Graphics

Cover:
Young Man with a Violin, or Portrait of
Charles Theodose Godefroy (1718-96)
c.1738 (oil on canvas), Chardin,
Jean-Baptiste Simeon (1699-1779)
Louvre, Paris, France / Giraudon
The Bridgeman Art Library



Photo by: Daron Shern Top



The Callipygian Players

Craig Trompeter, Martin Davids *director*, David Schrader

www.musicaomnia.org

The twelve sonatas of England's Henry Eccles (c.1670-1742) are interesting both musically and as a window into the realities of music publishing in the early 18th century, during which there were no copyright protections. Out of forty movements in this book of sonatas, nineteen are known to be by other authors, including Giuseppe Valentini (1681-1753) and Francesco Bonporti (1672-1749), one of whose movements appears as the second part of Eccles's Sonata no. 11, which is, through exquisite irony, by far his most famous work. Eccles's own pieces are tuneful, original and, as presented here by the Callipygian Players, full of fire and impetuosity.



DDD

HENRY ECCLES

SONATAS FOR VIOLIN & CONTINUO

(FIRST BOOK, 1720)



CD 1 Total Time: 45'21

Sonata III

1-4

Sonata IV

5-7

Sonata V

8-10

Sonata VI

11-3

Sonata I

14-18

Sonata II

19-23

CD 2 Total Time: 49'18

Sonata VII

1-5

Sonata VIII

6-8

Sonata IX

9-13

Sonata X

14-17

Sonata XI

18-21

Sonata XII

22-25

The Callipygian Players

Martin Davids, *director / violin (Ferdinando Alberti, Milan, 1750)*

Craig Trompeter, *cello & viola da gamba*

David Schrader, *harpsichord*

© & © 2013

Musica Omnia
& Callipygian Players

Made in the U.S.A.

All rights reserved.

Unauthorized duplication is a
violation of all applicable laws

musica omnia is
the vibrant classical music label
featuring historically-informed
performances by internationally
acclaimed artists

www.musicaomnia.org

mo0411

