

DELPHIAN



Jonathan Rees

Alex McCartney

Tabea Debus

OHRWURM

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Tabea Debus recorders

Jonathan Rees *viola da gamba*

Alex McCartney *theorbo & guitar*

a *Ganassi soprano recorder in C by
Monika Musch*

b *Baroque soprano recorder in C by Ernst
Meyer after Jacob Denner*

c *Ganassi alto recorder in G by Monika Musch*

d *Baroque alto recorder in G by Luca de Paolis
after Peter Bressan*

e *Ganassi alto recorder in F by Monika Musch*

f *Baroque alto recorder in F by Ernst Meyer
after Peter Bressan*

g *Voice flute in D by Ernst Meyer after
Peter Bressan*

h *Viola da gamba by Jane Julier
(Devon, 1993) after Colichon (1693)*

j *'French' theorbo by Lars Jönsson (2011),
with additions by Klaus Jacobsen (2019)*

k *Baroque guitar by Klaus Jacobsen (2014)
after Stradivarius*

1	after Antonio Bertali (1605–1669), Tarquinio Merula (1595–1665) and Claudio Monteverdi (1567–1643) *†	Ciaconna ^{a ch k}	[3:59]
2	George Frideric Handel (1685–1759)	Lascia ch'io pianga ^{g h j} from <i>Rinaldo</i> , HWV 7b	[4:11]
	Pietro Castrucci (1679–1752)	Sonata in D minor, Op. 1 No. 10 ^{f h j}	
3		Adagio	[1:48]
4		Allegro & Adagio	[3:20]
5	Alessandro Marcello (1673–1747) † ornaments by J.S. Bach, from BWV 974	Concerto in D minor: Adagio ^{f h j}	[3:24]
6	Marin Marais (1656–1728) *	Selection from <i>Les folies d'Espagne</i> ^{b h j} from <i>Pièces de viole, livre 2</i> (Paris, 1701)	[8:48]
7	anon.	Vuestros ojos tienen d'amor ^{ch k} from <i>A Musically Banquet</i> (Robert Dowland, 1610)	[1:19]
8	Freya Waley-Cohen (b. 1989)	Caffeine ^b <i>commissioned by Listenpony for Tabea Debus</i>	[4:01]
9	Antonio Soler (1729–1783) *	Fandango in D minor, R 146 ^{dh k}	[5:48]
10	Arcangelo Corelli (1653–1713)	The Favourite Gigg in Corelli's 5th Solo with Divisions by Sig. Valentini ^{b h j}	[2:05]
11	Andrea Falconieri (1585–1656)	La suave melodia, y su Corrente ^{e j} from <i>Il primo libro di canzone...</i> (Naples, 1650)	[3:02]

12	anon. (16th c.) *	La Monica (Une jeune fillette) ^{ch j k}	[5:31]
13	Pierre-Françisque Carroubel (1556–1611/15)	Spagnoletta ^{a h k} from <i>Terpsichore, Musarum Aoniarum</i> (Michael Praetorius, 1612)	[1:18]
14	anon.* diminutions by Jacob van Eyck (c.1590–1657)	When Daphne did from Phoebus fly ^{e h j}	[5:53]
15	Henry Purcell (1659–1695)	Fairest Isle ^{g h j} from <i>King Arthur</i> , Z 628 and <i>Orpheus Britannicus</i> (London, 1698)	[2:26]
16	John Dowland (1563–1626)	The Earle of Essex Galiard (Can she excuse my wrongs) ^{a h j}	[1:22]
17	trad. (Scots folk-tune)	Auld Bob Morrice ^{b h} from <i>An Introduction to Good Taste in Musick</i> (Francesco Geminiani, 1749)	[1:47]
18	George Frideric Handel	Jig ^{b h j} from <i>Siroe, re di Persia</i> , HWV 24	[2:05]
19	Gareth Moorcraft (b. 1990)	Diaries of the Early Worm ^e <i>for Tabea Debus</i>	[5:12]
20	anon. (14th c.)	Lamento di Tristano – La Rotta ^e	[2:59]
	Total playing time		[70:28]

Arrangements: *Tabea Debus, †Alex McCartney

An exciting new collaboration

Young Classical Artists Trust (YCAT) has been at the forefront of international artist development since 1984 – nurturing and launching some of the most significant careers on the world stage, including Ian Bostridge, Alison Balsom, the Belcea Quartet, and Delphian artists Sean Shibe and Philip Higham.

The present album inaugurates a partnership between Delphian Records and YCAT which will offer precious recording opportunities for the most promising young artists, combining YCAT's mission of developing careers at a world-class level with Delphian's twenty-year-long reputation for bold, considered programming. The partnership will give the artists a unique experience – from initial concept planning, recording and editing to the final packaged and digital product – and will enhance both Delphian's and YCAT's commitments to nurturing their musicians' artistic development and long-term careers.

Following on from Tabea Debus, LSO principal oboe Olivier Stankiewicz and longstanding violin/piano duo Benjamin Baker and Daniel Lehardt join the Delphian family, with six more YCAT artists to be announced in 2021 and 2022. The complete collection will offer audiences across the world an engaging and varied series of albums, covering repertoire from the fourteenth century to the present day.

Delphian and YCAT are indebted to the generosity of Alastair and Liz Storey that supports this partnership.



www.ycat.co.uk

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Broughton St Mary's Parish Church, Edinburgh
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With thanks to Alastair & Liz Storey

Notes on the music: an ear(ly) worm

Writing in 1668, Samuel Pepys describes something that we all know too well – the tendency for music to 'get stuck' in our minds:

I was unable to think of any thing, but remained all night transported, so as I could not believe that ever any musick hath that real command over the soul of a man as this did upon me.

Such tunes, so-called earworms, are known to most of us. They go round and round in our heads; sometimes we can feel them burrowing deeper and deeper as if our minds were made of soil. And while this might suggest some sort of transhistorical closeness to Pepys, the concept of earworms can perhaps freshly illuminate our understanding of music publishing, memory and repetitive musical structures in a historical period far from our own. In other words, what are the traces of earworms in musical practices? This album explores how tunes and dances wormed their way into many aspects of music-making in seventeenth- and eighteenth-century Europe.

The earworm wriggles curiously in the conceptual gaps between music that was memorised and music that was notated. Until the fifteenth century – when paper was a rare and expensive commodity – music was a significant medium for memorising information. This capacity was not limited to musical knowledge itself: music was used to commit

languages and theological doctrine to memory. Partly this was to do with understandings of the brain and soul. Anatomical treatises in the seventeenth century describe the brain as wax upon which sensory perceptions were imprinted, an idea that goes back to Plato. The earworm perhaps traces the movement from folk music, a predominantly aural tradition, to the realm of music publishing. Two works featured here, the **Lamento di Tristano** which transforms into a lively dance **La Rotta**, stand at the beginning of this process. They are found in manuscript form in a collection that was owned by the Florentine Medici family.

Music manuscripts from the seventeenth century suggest that regular exposure to folk songs and dances made some of them 'stick'. Some were immortalised in notated print. The Scots folk-tune **Auld Bob Morrice**, for example, is documented several times between 1690 and 1792. It is included in Francesco Geminiani's violin tutor *An Introduction to Good Taste in Musick*, which uses familiar tunes to help 'lovers of musick' along in their quest to play ornaments with 'ease and certainty'. Many other collections and tutor books of the seventeenth and eighteenth century presumably carried a similar function of preserving improvised or embellished earworm-like melodies for the next generation of players and listeners. In *A Musicall Banquet*, compiled by Robert Dowland in 1610, he records a 'varietie of delicious ayres' from England,

Notes on the music: an ear(ly) worm

France, Italy and Spain, such as **Vuestros ojos tienen d'amor** ('Your eyes hold I know not what of Love'). A *Musical Banquet* also includes songs by the compiler's father, John Dowland. 'Can she excuse my wrongs', from his *First Book of Songs and Ayres* (1597), conveys the fluid transformation of madrigal consort pieces into lute songs; indeed, it was published in both forms. Not ten years later, Dowland republished the song in *Lachrimae, or Seven Tears* as **The Earle of Essex Galiard** for five-part viol consort and lute.

Other composers and publishers also sought to preserve specific tunes beyond that evening's performance, and frequently cashed in on their preservation. Amongst these tunes are not only **Fairest Isle**, one of Henry Purcell's best-loved songs from *King Arthur* to a text by John Dryden, but also many arrangements from George Frideric Handel's operas. The **Jig** from *Siroe, re di Persia*, for instance, is included in Peter Prellieur's tutor book *The Modern Musick Master, or The Universal Musician*, published in 1730. Another favourite of London audiences, **Lascia ch'io pianga** ('Let me weep') from *Rinaldo*, also featured in collections produced by John Walsh, which were aimed at amateur players.

In some cases, it was the combination of melody and text that caused music to stick in minds. Songs resurface throughout Renaissance

music compilations with adapted or translated texts, as well as lines of added ornamentation. This layering seems to attest to a repurposing of the earworm through time that made simple tunes both 'stretch further' as well as embed themselves deeper into the cultural memory. **La Monica** (or 'Une jeune fillette') was one such tune, popular throughout Italy, France, Germany and England from the sixteenth century until the eighteenth. The song inspired variations by many European composers, including Philipp Böhdecker, William Byrd, Eustache de Caurroy, Bernardo Storace and Francesco Turini, all of whose diminutions are featured in this version for recorder and basso continuo. The anonymous song **When Daphne did from Phoebus fly** underwent a similar process. A version by the poet Jan Janszoon Starter, 'Doen Daphne d'overschoone Maeght' (1622), was also known to the blind Dutch recorder player Jacob van Eyck. Van Eyck's improvised variations on the song were taken down by dictation, thus ensuring their posterity. Meanwhile, **The Favourite Gigg in Corelli's 5th Solo, with Divisions by Sig. Valentini** is one of many examples of virtuoso musicians layering Corelli's music with ever more demanding embellishments.

Embroidering on another's compositions was common practice until at least the mid-eighteenth century. Johann Sebastian Bach was clearly taken by Alessandro Marcello's **Oboe Concerto in D minor**; Bach's

transcription of the concerto for keyboard (BWV 974), particularly his ornamentation of the *Adagio*, transforms the nature of Marcello's earworm-like melodies. Pietro Castrucci's **Sonata in D minor** is a transcription for recorder of his Violin Sonata Op. 1 No. 10, written some forty years before. Although no further ornaments are added in this posthumous adaptation, the process of changing the instrumentation invites the player to add idiomatic embellishments.

Perhaps it was not only the minds of listeners in which music got stuck, but their dancing limbs too. In the absence of sung text, the repetition of an ostinato bass line, harmonic progression or melodic pattern in works such as the **Ciaccona, Les folies d'Espagne** or the **Spagnoletta** imbued music with a mesmerising rhythmic quality that almost seemed to possess the bodies of performers and listeners. This is still apparent even when a composition is only loosely based on a dance, is a fusion of different styles, or deviates from the original steps. For instance, in his **La suave melodia, y su Corrente**, the Neapolitan *maestro di cappella* Andrea Falconieri turns a

'sweet' air into a dance while keeping melody and harmony unchanged. Antonio Soler's solo keyboard **Fandango in D minor** brims with chromatics and unexpected harmonic shifts, while always returning to the calm of the repeating harmonic progression.

In traversing the centuries, it might seem that we have little in common with these brain-burrowing tunes and the modes and methods of keeping them alive. But two contemporary compositions, both written in 2019, testify to the earworm's secure place in modern life. Freya Waley-Cohen's **Caffeine** is rooted in the Baroque structure of a rondo. Its recurring dance-like themes (or distant memories of them) run like threads through the piece. With its velocity and buzzing activity, it is as if our earworm has had one cup too many perhaps. Finally, Gareth Moorcraft's **Diaries of the Early Worm** is based on fragments from medieval troubadour songs. The piece takes us on a journey from the early stages of an earworm, charting its growing intrusiveness and finally our liberation from it.

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Biographies



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With an equal focus on contemporary and Baroque music, **Tabea Debus's** burgeoning career has taken her across Europe and through Asia, Colombia and the USA. Highlights include recitals at Wigmore Hall, at the London and York Early Music Festivals, at Festspiele Mecklenburg-Vorpommern, Baroque at the Edge, and in the Edinburgh International, Schleswig Holstein, and Brecon Baroque festivals. Tabea has collaborated with The English Concert, La Serenissima, Dunedin Consort, LSO Soundhub, the English Chamber Orchestra and WDR Rundfunkchor, amongst many others, and has appeared live on BBC Radio 3's *In Tune* and *The Early Music Show*. In 2019 she released her fourth album *Favourites: Telemann and his Subscribers*, a follow-up to the highly acclaimed *XXIV Fantasie per il Flauto* (both on TYXart).

Tabea studied at the Frankfurt University of Music and Performing Arts with Prof Michael Schneider and at the Royal Academy of Music with Pamela Thorby. She graduated with the Principal's Prize and continued her association with the RAM as 2016–17 Meaker Fellow. A former St John's Smith Square, Handel House and City Music Foundation artist, she was selected for representation

by Young Classical Artists Trust in 2018 and joined the reciprocal Concert Artists Guild roster in the USA the following year. Awards include the 2019 WEMAG Soloists Prize at the Festspiele Mecklenburg-Vorpommern, and first prizes at the 2019 SRP/Moeck International Solo Recorder Competition, the 2014 International Johann Heinrich Schmelzer Competition and the 2011 Hülsta Woodwinds Competition.

Tabea teaches recorder at Wells Cathedral School, has led seminars at the Royal Academy of Music, and collaborates with London Music Masters and other organisations for workshops with children around the globe.

www.tabeadebus.com



© Helen Willis

Jonathan Rees has performed across the globe as cellist and gamba player with the UK's leading historical performance and chamber ensembles. He has performed as continuo / principal cellist and gamba soloist with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, Dunedin Consort, The Sixteen, English National Opera, Britten Sinfonia and La Nuova Musica, and has appeared with

the viol consorts Fretwork and Phantasm. As a chamber musician and soloist he has performed at Wigmore Hall, the London Baroque Festival and the York, Lammermuir, Hastings and Bristol Early Music Festivals, as well as in venues across Europe.

Jonathan has given historical performance classes at the Royal Academy of Music, Guildhall School of Music, Royal Birmingham Conservatoire, the University of Cambridge and the Royal Northern College of Music. He has devised and led music workshops and children's concerts for the Orchestra of the Age of Enlightenment, Brighton Early Music Festival and others. For five years he directed and performed at Bristol's acclaimed annual festival, Really Classical Relay. He is an Associate of the Royal Academy of Music.

www.jonathanreescello.co.uk



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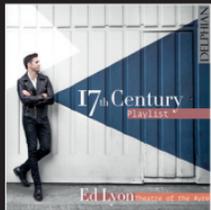
Lutenist **Alex McCartney** has a busy performing schedule which takes him to concert halls across the world. He has released five solo recordings – the latest, *Paladin*, in 2019 ('McCartney navigates these complex works with ease' – *Limelight*). Alex is a BBC Introducing artist and performs on BBC Radio 3.

Alex specialises in chamber music. His continuo playing has been described as 'siney and sensuous' (*The Observer*). In recital he accompanies artists such as Iestyn Davies, Alison Balsom, Monica Huggett, Peter Whelan, Bojan Čičić, Sabine Stoffer (Ensemble Libro Primo) and Tabea Debus. He holds principal positions in La Nuova Musica and Poetical Musicke, and he performs regularly with most of the UK-based Baroque orchestras and a few further afield. Alex has recently performed Vivaldi's Lute Concerto with both Brecon Baroque (Rachel Podger) and the Irish Baroque Orchestra.

Alex is a life member of The Royal Society of Musicians.

www.alexmccartney.co.uk

Also available on Delphian

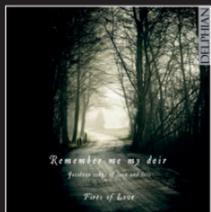


17th-Century Playlist

Ed Lyon, Theatre of the Ayre
DCD34220

Tenor Ed Lyon has been one of the UK's most versatile and sought-after soloists for over a decade. Now, for Delphian, comes his first solo recording project, inspired by the immediacy, joy and freedom found in seventeenth-century music. Joined by Theatre of the Ayre – a flexible and innovative ensemble led by the lutenist Elizabeth Kenny – he has conceived his very own 'playlist': a live mixtape of the songs, simultaneously catchy and sophisticated, which became earworms for the listeners of their day.

'It's a lovely concept: an album of the seventeenth century's greatest hits, where only the catchiest, most irrepressibly infectious dances and the swooniest ballads need apply ... There's a real sense of musical camaraderie here – of spontaneous conversations and mutual enjoyment of skill' — Gramophone, November 2019

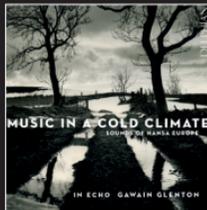


Remember me my deir: Jacobean songs of love and loss

Fires of Love
DCD34129

Fires of Love follow in the footsteps of King James VI, deftly weaving their way through Scotland's rich tapestry of historic manuscripts to unveil attractive unsophisticated melodies, often heavily imbued with the French style, before travelling south to London, where James and his musicians would have been taken aback by the highly active theatre scene. Shakespeare's texts give rise to compelling settings, from the plaintive 'And will he not come again', poignantly rendered here by Frances Cooper, to the risqué joviality of 'St Valentine's Day'. As the Scots courtier-musicians nimbly traded French influence for London's 'Englished' Italian style, one wonders: did they regretfully look homewards? 'Remember me, my deir ...'

'The performances are gentle, intimate and never less than beguiling' — Sunday Times, December 2013



Music in a Cold Climate: Sounds of Hansa Europe

In Echo / Gawain Glenton
DCD34206

In Echo is made up of some of Europe's finest young early-music specialists. Each a soloist in their own right, under director Gawain Glenton they have put together a fascinating snapshot of the musical landscape during the heyday of the Hanseatic League. From London to Tallinn via Lübeck, Hamburg, Bremen and the ports of Holland, Denmark and Sweden, the sixteenth- and seventeenth-century composer-musicians represented by this recording each looked beyond their own shores and toward a sense of shared European culture and understanding.

'consummate skill ... The eclectic choices have been sequenced intelligently to cultivate a well-paced variety of textures, moods and styles' — Gramophone, March 2018



Giovanni Stefano Carbonelli: Sonate da Camera, Vol 2

Bojan Čičić violin, The Illyria Consort
DCD34214

With their debut recording on Delphian, Bojan Čičić and his Illyria Consort propelled the name of Carbonelli from obscurity into the classical charts, recapturing the excitement which the violinist-composer stirred up in eighteenth-century London. Now they bring to Carbonelli's other six surviving sonatas the same intelligence, sensitivity and sheer, exhilarating virtuosic brilliance with which they proved him to be so much more than just a 'follower of Corelli' or 'contemporary of Vivaldi'. For good measure they add in a fine concerto by the latter that bears Carbonelli's name, demonstrating the respect in which he was held in his native Italy before setting off to find his fame and fortune in England.

'superb and passionate ... Čičić's sound – sweet, slightly dry and exquisitely centred – is ideal for the taut beauty of Carbonelli's solo lines' — BBC Music Magazine, September 2017 [on Vol 1]

