Music of Handel, Bach and the English Renaissance

Alfred Deller

The Deller Consort

Gustav Leonhardt + Nikolaus Harnoncourt

Oriana Concert Choir and Orchestra / Vienna State Opera Orchestra
DISC 1
The Connoisseur's Handel:
3 Coronation Anthems

GEORGE FRIEDRIC HANDEL:
JEPHTHA
1. (1752), HWV 70 - 'Tis Heaven's all-ruling pow'r
2. O spare your daughter
3. Laud her all ye virgin train
4. Serse (1738, London) - Ombra mai fù
5. Orlando (1733, London) - Ah! Stigie larve
6. L'Allegro, il Penseroso ed il Moderato
   (1740), HWV 55 - Let me wander
7. Orlando (1733, London) - Cielo se tu il consenti
8. Rinaldo (1711, London) - Lascia ch'io pianga

THEODORA
9. (1750), HWV 68 - Kind Heav'n, if Virtue be thy care
10. Wide spread his name
11. Sweet Rose, and Lilly, flow'ry Form
12. To thee thou glorious son of worth
13. Coronation Anthem - Zadok the priest
14. Coronation Anthem - The King shall rejoice
15. Coronation Anthem - Let thy hand be strengthened

Alfred Deller, counter-tenor
Eileen Poulter, soprano
Wilfred Brown, tenor
Maurice Bevan, baritone
Herbert Tachezi, harpsichord
The Handel Festival Orchestra
Sir Anthony Lewis, conductor

Alfred Deller, counter-tenor
Richard Rudolf, trumpet
Harold Lester, harpsichord
Oriana Concert Choir*
and Orchestra
Alfred Deller, conductor
* Wiener Kammerchor

DISC 2
Handel:
Ode for the Birthday of Queen Anne
Bach:
Cantatas 54 and 170

GEORGE FRIEDRIC HANDEL:
Ode for the Birthday of Queen Anne
1. Large: Eternal source of light divine
2. Andante: Let all the winged ...
3. Andante: Let flocks ...
4. Let rolling streams ...
5. Kind health descends
6. Let envy then conceal her head
7. United nations shall combine

Honor Sheppard, soprano
Alfred Deller, counter-tenor
Mark Deller, counter-tenor
Richard Rudolf, trumpet
Harold Lester, harpsichord
Oriana Concert Orchestra
Alfred Deller, conductor

JOHANN SEBASTIAN BACH: CANTATA 170
"VERGÜNGTE RUH" BELIEBTE SEELENLUST"
8. Aria: Vergnügte Ruh'
9. Recitative: Die Welt, das Sündenhaus
10. Aria: Wie jammern
11. Recitative: Wer solte sich
12. Aria: Wie leid ist mir das Leben
13. Johann Sebastian Bach: Mass in b minor, BWV223 - Agnus Dei
   Johann Sebastian Bach: Cantata 54
   "Widerstehe doch der Sünde"
15. Recitative: Die Art
16. Aria: Wer Sunde tut

Alfred Deller, counter-tenor
Leonhardt Baroque Ensemble
Michel Piguet, oboe
Eduard Melkus, baroque violin
Marie Leonhardt, baroque violin
Kurt Theiner, baroque viola
Alice Hoffenauer, baroque viola
Nikolaus Harnoncourt, baroque cello
Alfred Planiawsky, baroque double-bass
Gustav Leonhardt, organ
Gustav Leonhardt, conductor
Handel: Alexander's Feast (beginning)

PART I
1. Overture (Maestoso - Allegro ma non troppo - Andante)
2. Recitative: 'Twas at the royal feast
3. Air and Chorus: Happy, happy, happy
4. Recitative: Timotheus, plac'd on high
5. Accompanied recitative: The song began
6. Chorus: The list'ning crowd
7. Air: With ravish'd ears
8. Recitative: The praise of Bacchus
9. Air and Chorus: Bacchus, ever fair
10. Recitative: Sooth'd with the sound
11. Accompanied recitative: He chose a mournful Muse
12. Air: He sung Darius
13. Accompanied recitative: With downcast looks
14. Chorus: Behold Darius
15. Recitative: The mighty master smil'd
16. Air: Soothingly sweet in Lydian measures
17. Air: War, he sung, is toil and trouble
18. Chorus: The many rend the skies
19. Air: The Prince, unable to conceal
20. Chorus da capo: The many rend the skies

PART II
21. Accompanied recitative: Now strike the golden Lyre again
22. Chorus: Break his bands of sleep asunder
23. Air: Revenge, revenge
24. Largo: Behold the ghastly band

Handel: Alexander's Feast (conclusion)

Elizabethan and Jacobean Music

GEORGE FRIDERIC HANDEL:
ALEXANDER'S FEAST

1. Air da capo: Revenge, revenge
2. Accompanied recitative: Give the vengeance due
3. Air: The princes applaud
4. Air and chorus: Thais led the way
5. Accompanied recitative: Thus, long ago
6. Chorus: At last divine Cecilia came
7. Recitative: Let old Timotheus yield the prize
8. Chorus and soloists: Let old Timotheus yield the prize

Honor Sheppard, soprano
Alfred Deller, counter-tenor
Max Worthley, tenor
Maurice Bevan, bass
Oriana Concert Choir and Orchestra
Alfred Deller, conductor

10. Thomas Morley: A Plaine and Easie Introduction to Practicall Musick - Air for three viols (instr.)
11. John Bartlett: A Book of Ayres....1606 - Air: Of all the birds that I do know (text: George Gascoigne)
14. John Jenkins: Pavan for four viols (instr.)
15. Thomas Campian: Rosseter's Book of Ayres, 1601 - Air: I care not for these ladies
16. John Dowland: Air for lute solo: My Lady Hunsdon's Puffe (instr.)
17. Robert Parsons: Air: Pandolpho (orn. for lute)
18. John Jenkins: Fantasia in C for four viols (instr.)
19. John Dowland: A Pilgrim's Solace - Air: From silent night
20. Giles Farnaby: Fitzwilliam Virginal Book - Variations for harpsichord on "Up Tails All" (instr.)

Alfred Deller, counter-tenor
Desmond Dupré, lute
Gustav Leonhardt, harpsichord
Consort of Viols of the Leonhardt Baroque Ensemble
Eduard Melkus, treble viol
Nikolaus Harnoncourt, bass viol
Alice Hoffelner, treble viol
Gustav Leonhardt, bass viol
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| **Thomas Tallis:**  
| The Lamentations of Jeremiah the Prophet  
| **William Byrd and His Age**  
| **THOMAS TALLIS: THE LAMENTATIONS OF JEREMIAH THE PROPHET**  
| 1. Part I - Incipit Lamentatio Jeremiae Prophetae  
| 2. Aleph; Quomodo sedet  
| 3. Beth  
| 4. Plorans ploravit  
| 5. Part II - De Lamentatione Jeremiae Prophetae  
| 6. Ghimel  
| 7. Migravit Judas  
| 8. Daleth  
| 9. Omnes persecutores  
| 10. Het  
| 11. Facti sunt  
| 12. Thomas Tallis: Jesu salvator saeculi  
| 13. John Sheppard (attrib., originally attrib. 'allis): Deus tuorum militum  
| 14. Thomas Tallis: O nata lux de lumine  
| 15. Thomas Tallis: Jam Christus astra ascenderat  
| 16. Thomas Tallis: Salvator mundi Domine  
| The Deller Consort  
| Alfred Deller, director  
| Eileen McLoughlin, soprano (12-16)  
| Alfred Deller, counter-tenor  
| Gerald English, tenor  
| Wilfred Brown, tenor  
| Maurice Bevan, baritone  
| John Frost, bass  
| 18. Anon., arr. Peter Warlock, Christ Church, Oxford, Mss. 984 - 8: Guichardo  
| 20. Anon., arr. Peter Warlock: Ah, Silly Poor Joas  
| 24. Richard Nicholson, arr. Peter Warlock: In a Merry May Morn  
| 25. Robert Parsons, arr. Peter Warlock: Pandolfo  
| 27. Anon., arr. Peter Warlock: O Death, Rock Me Asleep  
| Alfred Deller, counter-tenor  
| Wenzinger Consort of Viols of the Schola Cantorum Basiliensis  
| August Wenzinger, director  

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| **Deller’s Choice (selections)**  
| **Duets for Counter-Tenors (selections)**  
| 1. John Blow: The Self-Banished  
| 2. John Weldon: The Nightingale  
| 3. Georg Frideric Handel from Rodelinda, HWV19 - Dove sei  
| 4. Johann Sebastian Bach (spurious, attributed to possibly Gottfried Heinrich Stölzel): Notebook for Anna Magdalena Bach - Bist du bei mir, BWV508  
| 5. Matthew Locke: Melothesia, 1673 - Voluntary in G for organ  
| 6. Henry Purcell: Elegy on the death of Queen Mary, 1695 - The Queen's Epicedium  
| 7. Matthew Locke: Melothesia, 1673 - Voluntary in F for organ  
| 8. Pelham Humfrey (or Hemsphrey): Harmonia Sacra, Book I, 1688 - A Hymn to God the Father  
| Alfred Deller counter-tenor (1-4, 6, 8)  
| Gustav Leonhardt harpsichord and organ (5, 7, 8)  

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7
9. Thomas Morley: The First Book of Canzonets to Two Voices, 1595 - Sweet Nymphm, Come to Thy Lover
10. Henry Purcell: Love's Goddess Birthday Song for Queen Mary, 1692 - Sweetness of Nature
11. Robert Jones: A Musickall Dreame or 4th Book of Airs - Sweet Kate
12. Thomas Morley: Canzonets for Two Voices - Miraculous love's wounding
13. I go before, my darling

14. John Blow: Amphion Anglicus (London, 1600) - If my Celia could persuade
15. Ah Heav'n! What is it I hear?
16. Richard Deering: Cantica Sacra (London, 1662) - O bone Jesu
17. Gaudent in coelis
18. Anon., Fayrfax Ms (er. John Stevens): Ah, My Dear Son

Alfred Deller, counter-tenor
Mark Deller, counter-tenor
Ensemble of Baroque Instruments

**Right in the Heart**

his collection is perhaps the finest in the entire series of Alfred Deller’s Vanguard recordings because of the combination of historic ground covered by Alfred Deller, his Consort and his other collaborators such as Gustav Leonhardt. Although the early music movement has come a long way since the first release of these recordings, the interpretations provided by Deller have stood the test of time beautifully and are still relevant.

Music is always locked into time frames and between interpretive bookends. Many recordings from the 1950s are now dismissed out of hand, for any number of newly defined “flaws”, and the technology and scholarship for the production of original instruments has improved considerably. But the same characteristics that led to an appreciation of Deller’s talent for folk songs certainly also applies to his solo recitals, which are the very heart of this collection.

The subtlety of Deller’s voice, and his devotion to this repertoire stand out in these solo recitals. There is real ground-breaking and the fact that much of this material has been unavailable for years might give other interpreters more credit, but there is no denying that a major force in the early music movement is on display and building momentum. Deller’s notes to Seymour Solomon, as well as Gustav Leonhardt’s indicate a passionate group of artists determined to set the world straight as to how certain music should be performed – and in many cases, introduced to the public.
To call the solo recitals the heart of the collection means no disrespect to the music of Bach and Handel. Handel certainly gets his due from Deller and his consort, and Seymour Solomon considered Deller's performance of "Eternal Light" from *Ode on the Birthday of Queen Anne* to be possibly the finest recording Deller made for Vanguard. As for Mr. Bach, Deller seems to have just simply not found enough material to record. Certainly there are no major moments for the counter-tenor repertoire. However, Vanguard's recording of the Bach cantata was the first of its type—the first using performance techniques, mainly driven by Leonhardt, but all the while eager to utilize the talents of Deller fully.