



CHANNEL CLASSICS

CCS 5894

GIOVANNI ANTONIO
PANDOLFI MEALLI

VIOLIN SONATAS (1660)

Andrew Manze violin

Richard Egarr harpsichord

Fred Jacobs theorbo

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GIOVANNI ANTONIO
PANDOLFI MEALLI VIOLIN SONATAS (1600)

1. Opus 3 nr. 2	La Cesta	6.53
2. Opus 3 nr. 4	La Castella	6.25
3. Suite in C *	anon. manuscript	7.00
4. Opus 3 nr. 5	La Clemente	7.10
5. Opus 3 nr. 6	La Sabbatina	7.05
6. Suite in d *	anon. manuscript	6.06
7. Opus 4 nr. 1	La Bernabea	7.33
8. Opus 4 nr. 4	La Biancuccia	6.49
9. Suite in A *	anon. manuscript	5.50
10. Opus 4 nr. 6	La Vinciolina	6.26
	Total time	68.10

* harpsichord solo

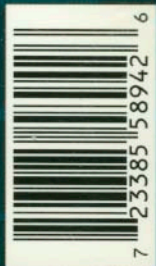
Instruments:

Violin: J. Gagliano, 1780

Harpsichord: J. Katzman 1991 after J. Ruckers 1638

Theorbo: M. Prior 1986 after M. Buechenberg 1614

Recorded 21, 22, 23 April 1992



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Andrew Manze (violin), Fred Jacobs (theorbo),
Richard Egarr (harpsichord)
Recording Session, Renswoude, The Netherlands

Photo: Wim Brouwers

ANDREW MANZE is now established as one of the most exciting of the new generation of violinists specializing in the baroque repertoire. After reading Classics at Cambridge University he spent time at the Royal Academies of London and The Hague studying with, amongst others, Simon Standage and Marie Leonhardt, before joining Ton Koopman's 'Amsterdam Baroque Orchestra'. He was concertmaster of this orchestra from 1989 to 1993 on their many successful tours of Europe, the U.S.A. and the Far East, and performed several complete cycles of the Mozart symphonies in Holland and Japan in 1991.

He now divides his time between his commitments as musical director of the Baroque orchestras 'La Stravaganza', (Köln) and 'Concerto Copenhagen', as well as being occasional guest director of the 'European Community Baroque Orchestra' and soloist with Andrew Parrot's 'Taverner Players' and Christopher Hogwood's 'Academy of Ancient Music'.

He is also extremely active as a chamber musician, with the ensemble 'Scaramouche' (whose début CD, 'Henry Purcell and his Time' is also available on Channel Classics, CCS 4792) and alongside many fine musicians such as Nigel North, John Toll, Jaap ter Linden and Richard Egarr with whom he has been performing for ten years.

RICHARD EGARR's musical training began as a chorister at York Minster, and at the age of 13 he was accepted to study piano and organ at Chetham's School of Music in Manchester. In 1982 he was awarded a place to read Music, and the Organ-scholarship, at the Clare College Cambridge. During this time he began playing the harpsichord and later he spent a year studying with David Roblou at the Guildhall School of Music in London. The following year he studied in Amsterdam at the Sweelinck Conservatorium with Gustav Leonhardt.

In 1988 he took top prize in the International C. Ph. E. Bach Fortepiano-Clavichord-Harpsichord Competition in Hamburg.

He has worked extensively throughout Europe, the U.S.A., and Japan both as a soloist and continuo player with such artists as Marie Leonhardt, Max van Egmond, Catherine Bott, Philip Pickett and The New London Consort. He has been the harpsichordist with the London Baroque since 1990.

FRED JACOBS studied lute and theorbo with Anthony Bailes at the Sweelinck Conservatorium in Amsterdam.

As continuo player he is a member of the 'Gabrieli Consort and Players', the 'Parley of Instruments', the 'Locke Consort' and the 'Baroque Orchestra of the Nederlandse Bachvereniging'. He won first prizes in London and Boston on several competitions.

Fred Jacobs performed in Europe and the U.S.A. and has also appeared with distinguished conductors such as Gustav Leonhardt, Alan Curtis, René Jacobs and Jos van Immerseel.

PANDOLFI - AN APOLOGIA

Even in these relatively enlightened times of baroque revivalism it is still necessary to justify an enthusiasm for an unknown composer's work, lest the cynics assume that novelty value is its only value. It is as if the poor composer is guilty until proved innocent, obscure until proved interesting. From this narrow point of view our CD neatly plugs the gap in between William Young's 'Sonate' (Innsbruck, 1653) and Johann Heinrich Schmelzter's 'Sonata Unarum Fidium' (Nürnberg, 1664), or between the Italian violin 'school' (e.g. Marini and Uccellini) and the Austro-German (e.g. Biber, Walther, Westhof and Albertino), or (depending on the size and shape of your collection) the Monteverdi Vespers and 'Fiddler on the Roof'.

On picking up this pen to scribble some illuminating notes about the curriculum vitae of Giovanni Antonio Pandolfi Mealli (floruit 1660), it quickly became apparent that the case for the defence was a weak one - but not a lost cause. That Pandolfi (as I choose to call him) existed at all is happily proven by the chance survival of a single mention in the Innsbruck court records of 1660; otherwise we would only have his own word for it in the form of two slim volumes of violin sonatas, published the same year in the same city.

I remain to be convinced that the volume published in Rome in 1669 is by the same man (e.g. W. Apel, *Italian Violin Music*, and R. Bowman, *The New Grove*). It bears no opus number, no 'Mealli' and would 'our' Pandolfi so shamelessly imitate Uccellini? It is highly likely that more documentary evidence (and Opus 1 and 2?) was lost five years later when the court was disbanded and the boat carrying its large music library to Vienna sank in the Danube.

The surviving volumes are unusually short (six sonatas in each) and respectfully dedicated to the Archduchess Anna d'Austria (née Medici) and Archduke Ferdinand Karl (a Habsburg) respectively. Perhaps Pandolfi was 'acquired' by the imperial couple on the

same Italian tour (1652) that they found their Kapellmeister, Antonio Cesti. And perhaps they found him in Perugia, since his opus 3 no. 1 is dedicated to the Cistercian Prior of that city.

All the other sonatas have dedications to fellow musicians at the Innsbruck court - vignettes, mementos, caricatures? Opus 3 no. 2 is one of the finest, with a descending chromatic ground bass of which Purcell would have been proud. Appropriately, this one is for Cesti. And tempting though it is to see opus 3 no. 4 as a tribute to the Venetian Dario Castello, for once the music points away from the *Stile Phantastico*: the dedicatee is in fact the court organist Antonio Castelli.

Opus 4 no. 6, the last sonata, is the only one for a woman: Signora Teodora Vincioli. It's mood and quasi - strophic structure are strongly reminiscent of Monteverdi's *Lamento d'Arianna*, to the power of which no 17th century composer was immune. The implied storyline of Pandolfi's *La Vinciolina*, however, seems far from mythological.

The earlier mention of Henry Purcell was by no means an idle one. Michael Tilmouth (e.g. in *The New Grove*) has suggested that William Young's music may have been known to Purcell. Young, who lived in Innsbruck, visited England in August, 1660. It seems he returned home without his son who became a violinist in the King's Musick. Did he also leave behind a brand new copy of Pandolfi's sonatas? Was Pandolfi one of Purcell's 'fam'd Italian masters'?

The anonymous suites for harpsichord included here may at first sight seem to provide a gratuitous contrast to the extravagant gestures of the violin pieces. They originate from North Germany, possibly Lüneburg, and their perfumed style and rather severe form are wholly French. Even since the planning and making of this recording, further comparison of manuscript sources by Richard Egarr enable a tentative identification of the composer to be made: Christian Flor (1626-1697). It is fascinating to experience two such perfect examples of the contrasting currents of musical thought and expression which were enough to cause a whirlpool of controversy, particularly in France and England, towards the end of the 17th century. It needed composers such as Georg Muffat, J. S. Bach and François Couperin to still the waters.

The styles of performance presented here are conscious attempts not only to be true to the music to the best of our knowledge and ability, but also to recapture the music's original impact, warts and all. Facsimiles of the one surviving copy of each of Pandolfi's volumes were used: the composer pushes the unsophisticated (though cheap) technique of printing with moveable type, where each note is a separate block, to it's limit. It is a

simple extrapolation to assume that his own performing style far exceeded those limits (as well as the limits of the modern imagination!). For example the playing of two or more notes simultaneously is almost impossible to notate with such technology, and the range of dynamics, ornaments and nuances too numerous to mention can only be hinted at by the clumsy print.

Andrew Manze, 1993

Andrew Manze - violin

Richard Egarr - harpsichord

Fred Jacobs - theorbo

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colophon

Production: Channel Classics Studio
Executive producer: C. Jared Sacks
Producers: T. A. Diehl, Reimar Houtman
Recording engineer/
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Editing: Tom Peeters
Cover design: Charlotte Boersma
Liner notes: Andrew Manze

technical information

Microphones: Brüel & Kjaer/
Sennheiser/Schoeps
Mixing console: Rens Heijnis (custom made)
Analogue to digital
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Digital editor: Sonic Solutions/SONY DAE 3000
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