

STEREO
Also Playable in Mono

VCS-10022

duets for countertenors

Alfred Deller & Mark Deller
with Ensemble of Baroque Instruments



CARDINAL

Monteverdi

Schütz

Morley

Purcell

Blow

Jones

Dering



STACKS

M
1550.2
D84
1968
LP

ERIC VON SCHMIDT

Duets for Counter-tenors

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ALFRED AND MARK DELLER

PHOTO JOHN VICKERS, LONDON, ENGLAND

VCS-10022
 VANGUARD
 CARDINAL SERIES

▶ FULL STEREO ◀
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The aspect of Alfred Deller's distinguished musical career which made the most news was his reconquest of the counter-tenor voice, which had been a standard part of vocalism as late as the age of Purcell and J. S. Bach. More important however even than this notable feat is the artistry, scholarship and insight that he brings to Renaissance and Baroque music, making musical gardens bloom where there had formerly been a bleak landscape. His son, Mark Deller, now stands alongside of his father as an outstanding counter-tenor and vocal artist. Here for the first time they collaborate on a complete program, bringing to life many forgotten pieces of music that it is a joy to know.

SIDE ONE

1. THOMAS MORLEY (1557-1602): Sweet Nymph, Come to Thy Lover
The First Book of Canzonets to Two Voices, 1595
 Sweet Nymph come to thy lover,
 Lo here alone our loves we may discover,
 Where the sweet Nightingale with wanton gloses,
 Hark her love too discloses.
2. HENRY PURCELL (c. 1659-1695): Sweetness of Nature
From "Love's Goddess," Birthday Song for Queen Mary, 1692
 Sweetness of nature and true wit,
 High pow'r with equal goodness join'd,
 In this fair paradise are met,
 The joy and wonder of mankind.
 —Sir Charles Sedley
3. HEINRICH SCHÜTZ (1585-1672): Erhöre mich, wenn ich rufe
Small Sacred Concertos, 1636/1639
 Erhöre mich, wenn ich rufe, Gott meiner Gerechtigkeit, der du mich tröstest in Angst, sei mir gnädig, und erhöre mein Gebet, vernimm mein Schreien, mein König und mein Gott.
Hear me when I call, O God of my righteousness: thou hast enlarged me when I was in distress; have mercy on me and hear my prayer. Harken unto the voice of my cry, my King and my God.
 Psalm 4:1, 5:2
4. ROBERT JONES (late 16th, early 17th cent.): Sweet Kate
"A Muscicall Dreame," or 4th Book of Aires, 1609
 Sweet Kate, of late, ran away and left me 'plaining,
 "Abide," I cried, "Or I die with thy disdain."
 "He! he!" quoth she, "gladly would I see,
 Any man to die of loving;
 Never any yet, died of such a fitte,
 Neither have I fear of proving."
 "Unkinde, I finde, thy delight is in tormenting;
 Abide," I cried, "Or I die with thy consenting."
 "Te! he! he!" quoth she, "Make no foole of me,
 Men I know have oaths at pleasure;
 But their hopes attained, they betray they feigned,
 And their oaths are kept at leisure."
 Her words, like swords, cut my sorry heart in sunder;
 Her flouts, with doubts, keep my heart affections under;
 "Te! he! he!" quoth she, "What a foole is he,
 Stands in awe of once denying;"
 Cause I had enough, to become more rough,
 So I did, O happy trying.
5. ANON. (ED. JOHN STEVENS): Ah, My Dear Son
Tudor carol, in Fayrfax Mss. (c. 1500)
 'A, my dere, a my dere Son,' seyde Mary, 'A, my dere;
 Kys thi moder, Jhesu with a lawghyng chere.'
 This endurs nyght, I sawe a syght, all in my slepe:
 Mary that may, she sang lullay, and sore did wepe.
 To kepe she sought full fast abowte her son from colde;
 Joseph sayd, 'Wiff, my joy, my leff, say what ye wolde.'
 'Nothyng, my spouse, is in this howse, unto my pay;

My Sone, a King, that made all thyng, lyth in hay.'
 'My moder dere, amend your chere and now be styll;
 Thus for to ly, it is sothely, my Fadir's will.
 Derision, gret passion, infynytly,
 As it is fownde, many a wownd, suffyr shall I.
 On Calvery that is so hye, ther shall I be,
 Man to restore, naylid full sore, uppon a tre.'

6. CLAUDIO MONTEVERDI (1567-1643): Currite populi (solo)
Sacred Monodies and Motets; Simonetti, Venice, 1625

Currite populi, currite psalite, timpanis psalite, dicite vocibus, dicite Alleluia, Alleluia, quia hodie celebremus diem festum San N, cuius animam Paradisum poside.

Currite populi, currite psalite, timpanis psalite, dicite vocibus, dicite ò N, O Sancte prudentissime tibi laus tibi gloria tibi amor tibi victoria Alleluia Alleluia. Ora pro nobis Deum o Sancte ut nostri precibus moreamus introire in regnum Coelorum. Currite . . . Alleluia.

Run O ye people, run and sing, sing to the tympana, speak with tongues, say Hallelujah, Hallelujah, for today we celebrate the festival day of San N., whose soul is in Paradise.

Run O ye people, run and sing, sing to the tympana, speak with tongues, say O N., O wisest of saints, praise be to thee, glory be to thee, love be to thee, victory be to thee, Hallelujah, Hallelujah. Pray God for us, O Saint, so that by your prayers, as we die, we may enter into the kingdom of heaven. Run . . . Hallelujah.

7. THOMAS MORLEY: Miraculous love's wounding
Canzonets for Two Voices
 Miraculous love's wounding.
 Even those darts, my sweet Phyllis,
 So fiercely shot against my heart rebounding,
 Are turned to Roses, Violets and Lilies,
 With odour sweet abounding. Miraculous . . .

8. THOMAS MORLEY: I go before, my darling
Canzonets for Two Voices
 I go before, my darling.
 Follow thou to the bower in the close alley.
 There we will go together, secretly kiss each other,
 And like two wantons dally.

SIDE TWO

1. HEINRICH SCHÜTZ: Derr Herr ist gross
Small sacred concertos
 Derr Herr ist gross und sehr löblich, und seine Grösse ist unaussprechlich. Kindeskind werden deine Werke preisen, und von deiner Gewalt sagen. Alleluja.
Great is the Lord, and greatly to be praised; and his greatness is unsearchable. One generation shall praise thy works to another, and shall declare thy mighty acts. Psalm 145:3-4
2. CLAUDIO MONTEVERDI: Angelus ad pastores ait
Sacrae Cantiuiculae, Book I, 1582
 Angelus ad pastores ait annuntio vobis gaudium magnum quia natus est vobis hodie Salvator mundi.
The angel said to the shepherds, I bring you tidings of great joy, for today is born for you the Savior of the world.
3. CLAUDIO MONTEVERDI: Fugge, fugge, anima mea
Sacred Monodies and Motets; Calvo, 1620
 Fugge, fugge anima mea fugge mundum. Ecco Iovanes qui docuit populos fuggere. Aventura ira teneris sub annis ad antra deserti fuggit, fuggit fugientem sequere fuggiendo vincens inimicos tuos si fugis dabit tibi Dominus pennas sicut columbae ut volis ut volis ut volis et requiescas. Fugge fugge anima mea fugge mundum.
Flee, flee, my soul, flee the world. Behold John, who taught the peoples to flee. In his early years he fled from the wrath to come, to the caves of the desert, he fled, follow the flier, by fleeing you will conquer your enemies, if you flee the Lord will
- give you wings like the dove, that you may fly, that you may fly, that you may fly and have rest. Flee, flee, my soul, flee the world.
4. CLAUDIO MONTEVERDI: Salve Regina
 (Solo, Alfred Deller)
Sacred Monodies and Motets; Simonetti, Venice, 1625
 Salve ò Regina ò Mater ò vita ò spes salve ò clemens ò pia ò dulcis Virgo Maria Salve. Salve Regina Mater misericordia. Salve vita dulcedo et spes nostra Salve. Ad te clamamus ò Regina ò Mater ò vita ò spes ò clemens ò pia. Ad te o dulcis Virgo Maria clamamus exules filii Evae ad te suspiramus gementes et flentes in hac lacrimarum valle. Eia ergo ò Regina ò Mater ò vita ò spes ò clemens ò pia o dulcis Virgo Maria. Advocata nostra illos tuos misericordes òculos ad nos converte Et Jesum benedictum fructum ventris tui nobis post hoc exilium ostende ò Regina ò Mater ò vita ò spes ostende ò clemens ò pia ò dulcis Virgo Maria.
Hail, O Queen, O Mother, O life, O hope, hail O merciful, O pious, O sweet Virgin Mary, Hail. Hail Queen Mother of mercy. Hail life, sweetness and our hope, Hail. To Thee we cry O Queen, O Mother, O life, O hope, O merciful, O pious. To Thee O sweet Virgin Mary we cry, exiled children of Eve, to Thee we sigh, moaning and weeping in this vale of tears. Come therefore O Queen, O Mother, O life, O hope, O merciful, O pious, O sweet Virgin Mary. To help us turn your pitying eyes to us and show to us Jesus, the blessed fruit of thy womb, after this our exile, O Queen, O Mother, O life, O hope, O merciful, O pious, O sweet Virgin Mary.
5. JOHN BLOW (1649-1708): If I my Celia could persuade
Amphion Anglicus; London, 1700
 If I my Celia could persuade
 To see those wounds her eyes have made;
 And hear whilst I that passion tell
 Which like herself does so exceed;
 How soon we might be freed from care,
 She need not fear nor I despair.
6. JOHN BLOW: Ah Heav'n! What is't I hear?
Amphion Anglicus
 Ah Heav'n! What is't I hear?
 The warbling lute enchants my ear.
 Now Beauty's pow'r inflames my breath again,
 I sigh, I languish in a pleasing pain.
 The note's so soft, so sweet the Ayre;
 The soul of Love sure must be there;
 That mine in Rapture charms and drives away despair.
 Ah Heav'n! What is't I hear?
7. RICHARD DEERING (c. 1580-1630): O bone Jesu
Cantica Sacra; London, 1662
 O bone Jesu, O dulcis Jesu, O Jesu fili Mariae Virginis, plene misericordia et pietate, O bone Jesu, O dulcis Jesu secundum magnam misericordiam tuam miserere mei.
O kind Jesus, O sweet Jesus, O Jesus son of the Virgin Mary, full of mercy and goodness, O kind Jesus, O sweet Jesus, have mercy on me according to thy great mercy.
8. RICHARD DEERING: Gaudent in coelis
Cantica Sacra; London, 1662
 Gaudent in coelis animae sanctorum, qui Christi vestigia sunt secuti; et quia pro ejus amore sanguinem suum fuderunt, ideo cum Christo exultant sine fine.
In heaven the souls of the Saints rejoice, who followed the way of Christ: and because they shed their blood for love of Him, they rejoice with Christ for ever.

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