

HEROIC MUSIC

FOR ORGAN, BRASS AND PERCUSSION

E.Power Biggs, Organist / The New England Brass Ensemble

more. The presence of two or more trumpets usually guarantees drums, as it does up through Beethoven. Drum parts are usually found at the opening of a movement (tonic), the middle part (if a double bar, usually the dominant) and at the final cadence (dominant followed by tonic). Solos on drums are rare, although Purcell writes a striking solo timpani introduction to an orchestral movement in his *Fairy Queen*. Since the kettledrums are all tuned to particular notes of the scale their use is of course restricted by the harmony.

Untuned percussion need not be so regulated. Considering this, it is not at all surprising to find practically nothing written down in scores. For the choice of untuned percussion a different set of clues must be relied on, chief among them being the extraordinary three-volume *Syntagma Musicum* which Michael Praetorius (of "Lo, How a Rose E'er Blooming" fame) published between 1615 and 1619. In the plates at the end of the second volume we find all of the percussion instruments used on this recording.

In his writings Praetorius uses the term *Zufallsorchester* or "chance orchestra" and he gives elaborate indications of how one set of instruments may be substituted for another, or how best to profit from the musical resources at hand in the interest of color. In preparing these percussion parts we have tried to follow the examples set forth in *Syntagma*.

THE ORGAN in the Romanesque Hall of the Busch-Reisinger Museum, at Harvard University, was built in 1958 by D. A. Flen-

trof of Zaandam, Holland. It is a modern tracker-action instrument constructed according to the tonal and mechanical principles of the classic organs of Europe.

Three aspects of registration, heard on this tape, may be noted. First, the solemn sound, so distinctly organ-like, of the Prestant 8', alone, and then with Octaaf 4' added, in the Introduction to Croft's *Voluntary*. Second, the clear beauty of the Flute stops, heard in Purcell's *Ayre*. And, third, the elaboration of the same melody on the piquant "Cornet"—a combination of the following stops on the Hoofwerk: Roer fluit 8', Speelfluit 4', Nasard 2-2/3', Vlakfluit 2' and Terts 1-3/5'. This same "Cornet" is heard in Telemann's "Generosity," supported by ringing cymbals.

Mastering Equipment Used In Our Recordings

- Digital: Cranesong Hedd 192 Analog to Digital Converter
- Lynx AES16 used for digital I/O
- Antelope Audio Isochrone OCX Master Clock
- Weiss Saracon Sample Rate Conversion Software
- Weiss POW-r Dithering Software
- Analog: Studer 810 Reel to Reel with JRF Magnetics Custom Z Heads & Siltech wiring
- Aria tape head pre-amp by ATR Services
- Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio
- Cables: Purist Audio Design, Pure Note, Siltech
- Power Cords: Purist Audio Design, Essential Sound Products
- Vibration Control: Symposium Acoustics Rollerblocks, Ultra platforms, Svelte shelves
- Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD's



THE MUSIC

by E. POWER BIGGS

Henry Purcell, Jeremiah Clarke, William Croft and George Frederick Handel—three Englishmen and a German turned Londoner—share in their music the splendor of simplicity. They wrote magnificent tunes in spirited rhythms, which have the quality of bright sunlight. Here is basic music, to which the term “Heroic” seems as applicable as to the program music of Telemann.

Clarke’s theatre tunes, Handel’s oratorio flourishes, Croft’s organ voluntaries, and Purcell’s keyboard pieces, all are based on trumpet-like figuration. In performance, this music invites the sort of instrumental and keyboard elaboration that it doubtless received at the hands of the composers, who set it to paper merely in outline, usually just the melody and a figured bass.

Bold and jaunty as the phrases are, with the fine basic tension of tonic versus dominant, there is also an expressive side to this music, as in the grave Introduction to Croft’s *Voluntary*, and the reflective *Ayre* by Purcell.

Listeners will recognize “The Prince of Denmark’s March” as the *Trumpet Voluntary* for many years incorrectly ascribed to Purcell.

Any question concerning the authorship of the *Voluntary in C Major*, in early editions “said to be Purcell’s” in no way hinders our enjoyment of this spacious music. One likes to imagine this piece, as well as the other fanfares and tunes, flourished in ecclesiastical and dramatic splendor through Westminster Abbey, where Purcell and Croft were both organists, and where Handel directed many a performance.

Credit and thanks are due to Rosario Mazzeo for conductorial help in the recording of the above music.

Georg Philipp Telemann, recalling his earliest childhood once wrote, “the most joyful music was already running through my head.” His life was one fabulous burst of activity. Telemann studied law and modern languages at the University of Leipzig. Inevitably, he was drawn into music, though as composer he was largely self-taught.

As Music Director of the town of Hamburg, his fame outshone that of his contemporary, Johann Sebastian Bach. In fact, only because Telemann declined the position as Cantor at the Thomaskirche of Leipzig did Bach receive the appointment to this post.

In his long life Telemann wrote so much music that in later years he could hardly estimate its extent. His fluency was amazing. His colleague, Handel, remarked that Telemann “could compose an eight-part motet as quickly and easily as one might write a letter.”

Though Telemann could produce counterpoint of an intricacy second to none, his particular genius was an extraordinary gift for melody. He could project an image or catch a mood in a tune. Particularly, he developed the idea of “Tonmalerei,” literally “tone-painting” or musical characterization. Another of his contemporaries, Carl Philipp Emanuel Bach, called Telemann “a great painter.”

Music dedicated to, or about heroes, has been a favorite theme of history. There were the Homeric legends. In the middle ages, troubadours and minnesingers sang of love and heroic deeds. Beethoven in the *Eroica* Symphony, and Strauss in the tone-poem *Ein Heldenleben*, enlarged on the same theme.

The *Heldenmusik*—“Twelve Marches for Diverse Instruments With Continuo”—comes from Telemann’s Opera *Melante*, and dates from his Frankfurt period.

In music noble, lyric, perky, tender, gay, Telemann acquaints us successively with the Hero’s Honor — Charm — Bravery; with his Quietness — Vigor — and Love. The music sings the virtues of Vigilance—Playfulness — Gentleness; and finally of Generosity — Hope—and Joy.

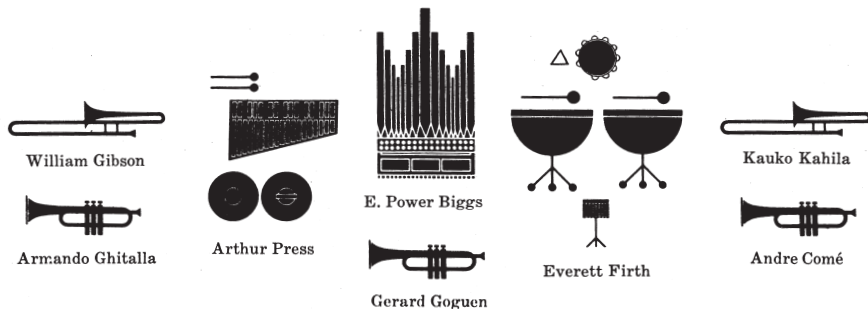
Obviously, these musical pictures call for the regal tones of trumpets, to spin the narrative, side to side. The percussion embellishments, which do so much to underpin the music, were the suggestion of Daniel Pinkham. He based his scoring on researches into this fascinating field of impromptu percussion, and he added a variety of incisive, subtle, and sometimes delightfully crunchy tonal effects which he discusses below.

THE PERCUSSION PARTS

by DANIEL PINKHAM

The scholar who studies baroque scores to discover how composers used percussion instruments finds little on which to base a thesis. For like the improvisatory role of the baroque *basso continuo* the art of percussion playing was also to a large extent improvisatory, in much the same way that it is in today’s dance music.

A few clues, however, point the way. In the scores of Bach, timpani (kettledrums) are paired, tonic and dominant. There are never



HEROIC MUSIC

FOR ORGAN, BRASS AND PERCUSSION

E. Power Biggs, Organist / The New England Brass Ensemble

Orchestrations - E. Power Biggs Percussion scoring - Daniel Pinkham

- | | | |
|----------|--|-------------------------------------|
| Track 1 | The Prince of Denmark's March
Interlude
King William's March | Jeremiah Clarke (1670-ca 1707) |
| Track 2 | Awake the Trumpet's Lofty Sound
A Trumpet Voluntary
(from "Ode for St. Cecilia's Day") | George Frederick Handel (1685-1759) |
| Track 3 | Trumpet Tune
Voluntary for Organ and Trumpets | William Croft (1678-1727) |
| Track 4 | Fanfare
Trumpet Tune "Bonduca"
Ayre for Organ
Trumpet Tune "Martial Air"
Trumpet Tune "Cebell" | Henry Purcell (1658-1695) |
| Track 5 | Voluntary in C Major | attributed to Purcell |
| Track 6 | Overture from "Der Getreue Musikmeister" | Georg Philipp Telemann (1681-1767) |
| Track 7 | Helldenmusik
Honor • Charm. Bravery | Georg Philipp Telemann |
| Track 8 | Helldenmusik
Quietness • Vigor • Love | |
| Track 9 | Helldenmusik
Vigilance • Playfulness • Gentleness | |
| Track 10 | Helldenmusik
Generosity • Hope • Joy | |

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HOTT disc receives during its very demanding manufacturing process.

For more info e-mail us:
admin@highdefaptape transfers.com
or visit our website:
www.highdefaptape transfers.com