

MUSICAL WANDERLUST



APOLLO'S CABINET



Charles Burney's European
Travels in Pursuit of Harmony

Alexander Armstrong, Narrator

PRIMA
CLASSIC

MUSICAL WANDERLUST

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APOLLO'S CABINET

About us

"Sensitive, joyous, highly virtuosic, and with a great choice of sound colours" - Kulturzeitschrift

"Baroque meets Bridgerton" - Göttinger Tagblatt

"Arguably the most functional cabinet in the country" - Anonymous source

Murders, drinking songs, Cinderella stories, virtuosic cantatas, European tours, serene polyphony and candlelit rituals all feature in the evocative and story driven programmes of Apollo's Cabinet. Winners of the Göttingen Händel Competition and the Maurizio Pratola competition in 2022, the group bring a signature mix of acting, dancing, poetry and silliness to bring historical performance to modern audiences. They have furthermore won the Brian Nisbet Prize for their fusion of Music and Poetry and most recently the F. J. Aumann Prize of the International Biber Competition for innovation and new discoveries in Baroque music.

Recently completing a tour of Scotland generously supported by the Tunnell Trust, the group has performed across the UK and Europe including the London Handel Festival, Felix! Festival Köln, The Georgian Concert Society Edinburgh, Alpenarte Schwarzenberg and the Brighton Early Music Festival.

"Apollo's Cabinet are adding storylines and scenarios to illuminate already dramatic music, while erasing the interactive gap between stage and audience". - **Bognor Regis Observer**

The ensemble is dedicated to educational outreach for children as well as adults, and members have designed and offered workshops and educational concerts in collaboration with the Royal Opera House, Centre for Young Musicians, Brighton Early Music Festival, English National Opera and Wigmore Hall.

This season, Apollo's Cabinet will be performing their Charles Burney programme at Vienna Konzerthaus, Montafoner Resonanzen and AMUZ Antwerpen, amongst others.

Their latest show was a new interactive musical theatre production about the cold case of Jean-Marie Leclair's murder, generously supported by Continuo Foundation and Angel Early music and their next CD will showcase the life of soprano and actor Kitty Clive, star of the London theatre stage during the 18th century, which will be released next year.



Ella Bodeker - Soprano
Jonatan Bougt - Theorbo, Baroque Guitar
Harry Buckoke - Viola da Gamba
Thomas Pickering - Harpsichord, Recorder, Traverso
Daniel Watt - Percussion
Teresa Wrann - Recorder

www.apolloscabinet.com

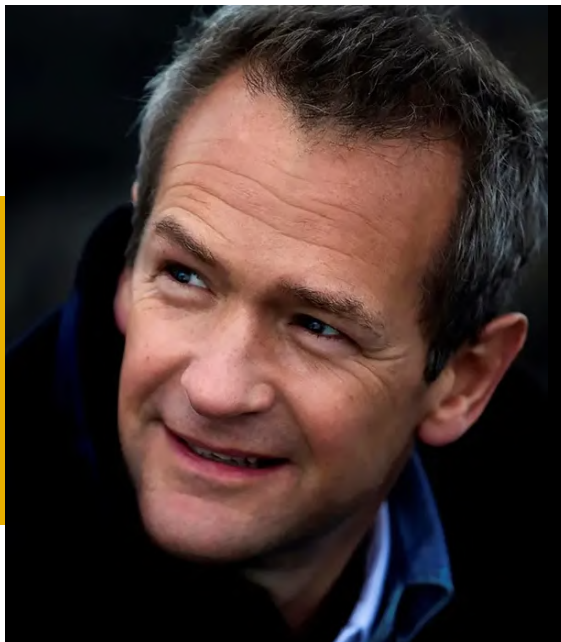
ALEXANDER ARMSTRONG

Narrator

Alexander Armstrong is best known as one half of the comedy duo Armstrong and Miller, who starred in four series of *Armstrong and Miller* and *The Armstrong and Miller show*

In 2020, Alexander took over from John Suchet on *Classic FM* to host their flagship weekday mid-morning programme.

He continues to be a regular on the BBC series *Have I got news for you*, having hosted more than 25 times and has co-presented the hugely popular TV quiz show *Pointless*, alongside Richard Osman since 2009.



SOPHIA PRODANOVA

Violin



Bulgarian violinist **Sophia Prodanova** graduated from the Guildhall School of Music and Drama - London in 2022, where she studied violin and baroque violin with David Takeno, Pavlo Beznosiuk and improvisation with David Dolan. In 2020 she was the recipient of the New Ensemblists Scheme with the UK period performance ensemble Arcangelo (Jonathan Cohen) for a period of 2 years, which included fully professional performance experiences as a member – concerts at the BBC Proms, Barbican Hall, Wigmore Hall, including her solo debut there, masterclasses as well as CD recordings.

Sophia enjoys working with a wide variety of ensembles internationally - Arcangelo, Ensemble Masques, Helsinki Baroque, Irish Baroque Orchestra, The English Concert, Dunedin Consort, Benedetti Baroque Orchestra, Balthasar Neumann Ensemble, Il Pomo d'Oro, Mozartists. In 2022 she appeared as a guest principal 1st violin with Ensemble Pygmalion for their large-scale project "Chemins de Bach". Sophia is the 3rd Prize winner of the International Bach Competition in Leipzig, 2022.

In 2023 she became a Jumpstart Jr Foundation artist - receiving a 1596 Brothers Amati violin, from their Sparrey Collection for a period of 3 years. She also feels indebted to Sophie Gent and Amandine Beyer for the mentorship she has been receiving from them over the last year.

MUSICAL WANDERLUST

Charles Burney's

EUROPEAN TRAVELS IN PURSUIT OF HARMONY

Charles Burney, born April 7, 1726 in Shropshire and died April 12, 1814 in Chelsea, was an organist, composer, and the foremost music historian of his time in England.

After studying the violin and organ as a boy, when he turned 18 years old, he started a musical apprenticeship with composer Thomas Arne at Drury Lane theatre in London where he later collaborated with playwright and director David Garrick.

He married twice and had eight children, one of them being novelist Frances Burney and another explorer James Burney who travelled with Captain Cook.

During his life he worked as a music teacher, performer and composer before dedicating the majority of his time and efforts to music history.

In recognition of these historical contributions, he was appointed a fellow of the Royal Society and received a DMus from Oxford University.

Until 1776, no written history of music existed in the English language. To equip himself to fill this gap, Burney set off on two long journeys in 1770 and 1772, to Italy, France, Germany, Bohemia (Czechia), Austria, Belgium and the Netherlands. He investigated libraries and archives, spoke to personalities in the musical world, attended musical events, and subsequently published accounts of both tours.

His journey begins with the following words:

"In hopes of stamping on my intended History some marks of originality or at least of novelty, I determined to allay my thirst of knowledge at the

source and to hear with my own ears and see with my own eyes, and, if possible, to hear and see nothing but music. Indeed I might have amused myself agreeably enough in examining pictures, statues, and buildings, but as I could not afford time for all this, without neglecting the chief business of my journey, I determined not to have "my purpose turned awry" by any other curiosity or inquiry. With these views I left London in the beginning of June 1770."

This album presents a kaleidoscope of European music from the 17th and 18th centuries from every country Burney visited during his two journeys. Inspired by Burney's exploratory and individual spirit, we have continued his thoughts and added our own "marks of originality and novelty" to the pieces of music.

Excerpts have been selected from his diaries to illustrate the locations he visited. These have been edited only slightly, to aid a modern reader's understanding or to be concise enough to fit on this album. The full text is well worth reading, very entertaining and can be found in his two travel diaries: 'The present state of music in France and Italy' (part 1) and 'The present state of music in Germany, the Netherlands and United Provinces' (part 2), or, 'the journal of a tour through those countries, undertaken to collect materials for a general history of music'.

FRANCE: PARIS

"Upon my arrival in this city, after spending the greatest part of the first day in search of books, I went in the evening, June 12th, to the Boulevard. The Boulevard is a place of public diversions, without the gates of Paris. It is laid out in walks, and planted. In the middle is a wide road for carriages, and at the sides are coffee houses, conjurers, and shows of all kinds. Every evening during the summer, the walks are crowded with well-dressed people, and the road with splendid equipages; and here I saw the new Vauxhall, as they call it. At the first entrance, there is a small rotund, with galleries around it, well lit up and decorated. Next to this is a quadrangle in the open air, where they dance in warm weather. It is illuminated, and has galleries that are continued to another room, which is square, and still larger than the first, with two rows of Corinthian pillars ornamented with festoons and illuminations. This is a very elegant room, in which the company dance minuets, allemandes, cotillions and contredances."

Michel Corette's *La Furstemberg* is part of his Concerto Comique No. 25 and the last one of the collection, spanning from 1732 to 1773. The popular tune has been used under various names by many Baroque composers including Henry Purcell, Robert De Visée and Josse-François-Joseph Benaut. A choreography, describing it as a dance to be performed "longways for as many as will" with the couples facing one another, can be found in Henry Playford's 'Dancing Master', Volume II.



ITALY: VENICE

"I had many enquiries to make, and had very sanguine expectations from this city, with regard to the music of past times as well as at present. The church of St. Marc has had a constant supply of able masters and Venice has likewise been one of the first cities in Europe that has cultivated the musical drama or opera. Add to these advantages the conservatorios established here, and the songs of the Gondolieri, or Watermen, which are so celebrated that every musical collector of taste in Europe is well furnished with them and it will appear that my expectations were not ill grounded."

Johann Adolf Hasse was a German composer who worked at most major courts across Europe, he produced a great output of compositions and was a real celebrity in the music world during his time. Charles Burney met Hasse in 1772 in Vienna and asked him about a list of all his numerous compositions, Hasse admitted to have forgotten most.

"He modestly compared himself to animals of the greatest fecundity, whose progeny were either destroyed during infancy, or abandoned to chance; and added that he, like other bad fathers, had more pleasure in producing than preserving his offspring".

Hasse's heart seems to have been in Italy all his life. In 1730 he visited Venice for the first time during carnival and married soprano Faustina Bordoni, thereafter living in Germany. After numerous returns to Italy throughout their lifetime, the couple finally moved to Venice in 1773.

Hasse was seen as the most Italianate of German composers. Between 1742 and 1748 English publisher John Walsh published a collection of **Venetian ballads** "composed by Signor Hasse and all the other Italian masters". The ballad **Mia cara anzoletta** appears at the beginning of Volume 2.

ITALY: FLORENCE

"In carnival time, Lorenzo il Magnifico used to go out in the evening, followed by a numerous company of persons on horseback, masked, and richly dressed, amounting sometimes to upwards of three hundred and the same number on foot, with wax tapers burning in their hands. In this manner they then marched through the city, till three or four o'clock in the morning.

We wanted to match this otherworldly description of carnival with a suitably evocative piece. Though Vivaldi worked mainly in Venice, the home of the carnival, his concerto **La Notte** is full of otherworldly musical elements as strange as Lorenzo's processions.

Antonio Vivaldi's concerto **La Notte** exists in two slightly different versions - one a solo flute concerto (RV 439) and the other a chamber concerto (RV 104), where the solo parts are much more equally spread throughout the different instruments. He likely composed his original version 1718 at the court in Mantua, which had an excellent selection of wind players at the time, who he often used in different formations for 'concerti da camera' - chamber concertos for small ensembles. This is also the case in this first version of **La Notte** (RV 104), where the soloists are recorder, violin and bassoon. It was only later that Vivaldi cut the bassoon part, added more strings and gave the recorder part to the, now much more modern, traverso to create his RV 439 solo flute version of this piece. We have edited the version for our ensemble and have returned it to its concerto da camera origins.

AUSTRIA: VIENNA

"The approach to Vienna from the river is not very unlike that of Venice. There is much less water, for the Danube divides itself into three streams,

about a mile and a half above the town; forty or fifty towers and spires may be seen from the water.

The streets houses are chiefly of white stone, and in a uniform, elegant style of architecture, in which the Italian taste prevails, as well as in music, there is something grand and magnificent in their appearance, which is very striking; and even many of those houses which have shops on the ground-floor, seem like palaces above.

Indeed the whole town and its suburbs appear, at a first-glance, to be composed of palaces, rather than of common habitations.

A little way out of the town, there is a famous walk, or rather ride, called the "Prat"; it is an extensive wood, or open grove, with a coach-road cut through it. There is verdure on the ground, and shade from some of the largest trees that I ever saw, with frequent views of the Danube. It is the Hyde-park of Vienna."

Johann Heinrich Schmelzer worked predominantly at St. Stephen's cathedral in Vienna and later at the court of King Leopold I as a virtuoso violinist and composer. Most of his works were ballet suites, composed for celebratory events, courtly entertainment and opera productions, including a variety of dance movements. Schmelzer's **Balletto Pastorella** describes a scene in the country. After a courtly Intrada, a shepherdian pastorella follows - we have set this on two recorders with drone like strings, evoking the sounds of distant bagpipes. This is followed by a variety of Gavottes with titles of different countries and regions, each different in

character, giving a taste of what music in these places near and far might have sounded like.

CZECHIA (BOHEMIA): PRAGUE

"This city is extremely beautiful when seen at a distance. It is situated on two or three hills and has the river Mulda running through the middle of it. It is divided into three quarters - Altstadt, Neue Stadt and Kleine Stadt - Old Town, New Town and Little Town. The Kleine Stadt is the most modern and best built of the three. The houses are all of white stone, or stucco, in imitation of it, and all uniform in size and colour. The hill of St. Laurence, the highest about the town, commands a prospect not only of the whole city, but of all the adjacent country: the declivity of this hill is covered with wood, consisting chiefly of fruit-trees and vineyards and the cathedral and imperial palace are situated on another high hill, facing that of St. Laurence."

František Tůma was a Czech composer mainly known for his sacred works. However, he also wrote a large number of sonatas, partitas and suites, many of which remain unpublished to this day. Tůma was not only a composer but also singer, theorbist and viola da gamba player. This **Partita in G-Major** ends with a movement titled **Les Cloches** - the bells. Our arrangement adds real chimes as well as bell-like interplay between the viola da gamba and theorbo.

GERMANY: LEIPZIG

"It seems that more books are printed in Germany, than in any other country of Europe, and perhaps Leipzig has a greater share in these publications, than any other city of Germany.

In the second visit to Breitkopf, I mounted his printing office, and found a great number of presses at work, of various kinds, for his publications are not confined to music. Among the several questions which my curiosity put to the workmen, one was: "How many different characters are used for letter-press, and what proportion they bore in the number to the types used in music printing?" And I was much surprised to find, that the different characters employed in the music-press, were upwards of three hundred, and that there was not more than one hundred used in common printing.

The musical history of this city can furnish no circumstance more interesting to the lovers of harmony, than its having been the residence of the great Sebastian Bach, father of the present eminent musicians of that name, from the year 1723 to his death. This celebrated master was successfully cantor, organist, and music director, at Leipzig. All the musical writers of Germany for these last fifty years, have given testimony to his abilities: Quantz, says, that this admirable musician had brought organ-playing to the highest degree of perfection; and Marpurg says that he united in himself the talents of many great men: deep science, a fertile and lively genius, an easy and natural taste, and the most powerful hand that can be imagined."

Johann Sebastian Bach's *Goldberg Variations* contain an aria and thirty variations. These were originally composed for solo harpsichord, but are written in a style that lends itself to arrangement for multiple players. The first variation works perfectly as a recorder duet with little alteration and his Variation No. 30 (titled ***Quodlibet***, BWV 524) fits across four instruments and sounds almost like a work written for an instrumental consort. A quodlibet is a composition that combines various, usually popular, melodies. Bach used famous folk tunes, such as ***Ich bin so lang nicht bei dir g'west*** and ***Kraut und Rüben***.

Kraut und Rüben seems to have been particularly popular; **Dieterich Buxtehude** used it as the main theme of his set of variations titled ***La Capricciosa***. It already shares the same key as Bach's ***Quodlibet*** and by taking his approach of combining a popular tune with other musical ideas, we have created a new arrangement using Buxtehude's variations and interspersing them with the original song.

GERMANY: HAMBURG

"The city of Hamburg has long been famous for its operas and the compositions of Keiser, Mattheson, Handel and Telemann. These young performers had at this time frequent contests together, for pre-eminence on keyed instruments; and in their several trials Handel had constantly the advantage on the organ, though Mattheson sometimes was

thought equal to him on the harpsichord.

Upon a vacancy in an organist's place at Lubec, they travelled thither together, and in the wagon composed several double fugues, da mente, says Mattheson, but not da penna. Buxtehude was then at Lübeck, and an admirable organ-player; however, Handel's powers on that instrument astonished even those who are accustomed to hear that great performer.

About this time was performed there an opera composed by Mattheson, called Cleopatra, in which he acted the part of Anthony himself, and Handel played the harpsichord; but Mattheson being accustomed, upon the death of Anthony, which happens early in the piece, to take the harpsichord, in the character of composer, Handel refused to indulge his vanity, by relinquishing him to this post, which occasioned for a violent quarrel between them, that at going out of the house, Matheson gave him a slap on the face, upon which both immediately drew their swords, and a dual ensued, in the market-place, before the door of the opera-house: luckily, the sword of Mattheson was broke against the metal button upon Handel's coat, which put an end to the combat, and they were soon after reconciled.

Telemann, born at Magdeburg, in 1681, succeeded Keiser as opera composer at Hamburg, for which city he produced thirty-five operas. His compositions for the church and chamber are said to be more numerous than those of Alessandro Scarlatti; in the year 1740 his overtures amounted to six hundred. This varied and voluminous composer, died at Hamburg in the eighty-sixth year of his age."

In 1721 **Georg Philipp Telemann** applied to be Reinhard Keiser's successor at the Oper am Gänsemarkt his newly written opera: **Der geduldige Sokrates** (The patient Socrates). In this musical comedy set in ancient Athens, a new law is passed that causes plenty of confusion and upset: every man must now have not one, but two wives. The main protagonist of this aria, Rodisetta, sings about how her thoughts and feelings waver between loving and trusting or suspecting and resenting, and Telemann uses some examples of beautiful word painting to express this throughout the piece in the vocal as well as instrumental lines. The entire opera was a hit amongst the audience as well as with his new employer, and he ended up being appointed as director of the Gänsemarkt opera.

BELGIUM: GHENT

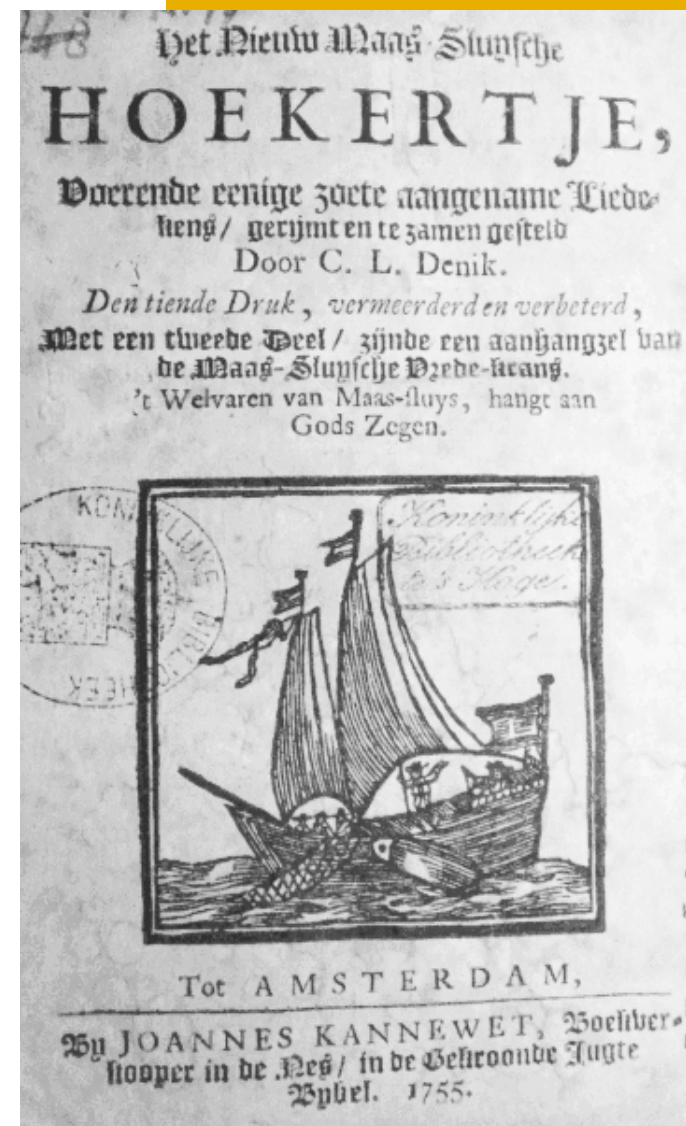
"I happened to arrive at eleven o'clock. The chimes put a great number of cheerful tunes, in different keys, which awakened my curiosity for this species of music so much that I determined to inform myself, in a particular manner, concerning the carillon science. For this purpose, I mounted the town belfrey, which is reckoned one of the largest in Europe, from whence I had a full view of the city of Ghent. Here I had not only an opportunity to examine the mechanism of the chimes, as far as they are played by clock-work, but could likewise see the Carillonneur perform with a kind of keys communicating with bells, as those of the harpsichord and organ do with strings and pipes.

I soon found, in visiting the churches of this country, that splitting an organ in two, in order to preserve a window, was no uncommon thing. At the Jesuit's church, there is a small organ placed in a gallery at the west window, divided in that manner."

Jean Baptiste Loeillet de Gant's Sonatas for recorder were first published in Amsterdam as solo sonatas with basso continuo accompaniment. During the course of his life he published over fifty four of these works, which proved so popular that editor John Walsh reprinted them in London. Twelve of these were also published as duet arrangements for "two parts, fitted and contriv'd for two flutes", each of equal importance, both parts take on the role of melody instrument as well as accompaniment. Although the solo versions of these sonatas are very popular amongst recorder players nowadays, and plenty of recordings exist, these duet arrangements have been mostly unrecorded so far, with this **Sonata No. 2** appearing as a world premiere recording on this album.

THE NETHERLANDS: AMSTERDAM

"On my way from Groningen hither, having crossed the Zuider-Zee, I approached this city by water, which affords one of the finest spectacles that can be imagined; such a noble port and so crowded with ships of all sizes and countries I had never before seen at one glance."



Only the melody line remains of the dutch song **Doet u Oogjes open**, so to fit it for four parts, inspiration has been taken from the chorales of J. S. Bach but not without adding some contemporary harmonic twists to our arrangement.

We have used the Lyrics by C. L. Denik who published a series of poems about various sailors and has set them to the tunes of popular songs including **Doet u Oogjes open**, which he made into a seafarer's prayer calling it **Den man te quart staande, zingt**.

We assume that it was sung during the changing of the guard on their boat whilst at sea. At night, watch ("quarter") had to be kept and usually every four hours the watchman broke into a song; when it was over, the next watchman had to be ready and at post. In this song he prays to god to keep him awake to notice changes in the wind in time. What better melody to use than the tune titled **Open your eyes**.

THE UNITED KINGDOM: LONDON

"Here ends my tour and I hope it will be remembered that to have visited every province, court and city and to have stayed as long as would have been necessary to hear all the best performance during carnival time, as was frequently recommended to me, would have required the life of a patriarch. However, if the reader will take the pains to trace my route on a map, he will find that I visited almost every capital."

Charles Burney not only was a music historian but also composed music, such as the cantata **The despairing Shepherd** published on 23rd October 1747 by 'The society of the temple of Apollo' with words by John Gay and first sold by John Oswald in his shop at St. Martin's in the Strand.

Burney tended to be underestimated as a composer, which might be the reason why to this date **The despairing Shepherd** has not been recorded. However, it gave us the chance to make it our own and now appears as another world premiere on this album. The recit "The sun was sunk beneath the hills" is full of beautiful word painting, with lush string suspensions and a floating soprano voice on top. This is followed by an aria where Damon tells his beloved Sylvia that he really has nothing to offer but his love. The work climaxes in a fast paced second aria full of melismas and excited runs where not even gem nor gold can compare with Sylvia, and that the only real way to measure up to her is with real love and a pure heart, so our poor shepherd seems to have been in luck after all.

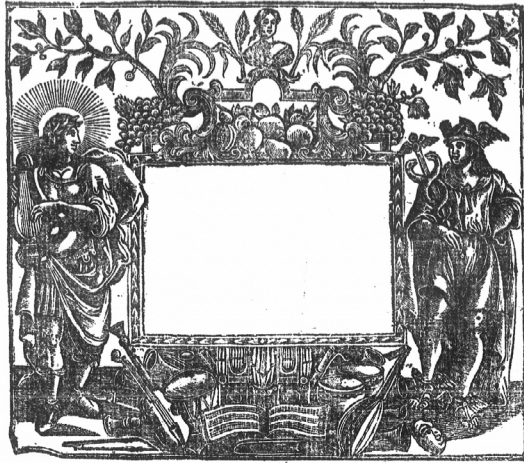
AN ODE TO MUSIC

"Music has indeed ever been the delight of accomplished princes, and the most elegant amusement of polite courts: but at present it is so combined with things sacred and important, as

well as with our pleasures, that it seems necessary to our existence. It forms a considerable part of divine service in our churches; it is essential to military discipline; and the theatres would languish without it. Add to this, that there is hardly a private family without its flute, its fiddle, its harpsichord or guitar: that it alleviates labour and mitigates pain; and is still a greater blessing to humanity, when it keeps us out of mischief, or blunts the edge of care."

The final set of folk tunes was chosen to reflect the atmosphere at the drinking houses of London, which weren't just a place to meet and have a pint of ale, but also to play and make music together. Scottish folk tunes became incredibly popular in the 18th century and their lyrics often used the trope of soldiers going to war and having to leave their lovers behind. **Bonny Jean of Aberdeen** was published as a broadside ballad, a musical newspaper, and advertised as "an excellent new song" with only the text printed as it was assumed that everyone would know the melody. Originally learnt by word of mouth, many of these ballads survived because they were recorded on broadsides.

In the **Duke of Norfolk** a repeated ground bass provides the structure for our arrangement where the two toplines compete with virtuosic variations by **John Playford**. This tune was first published in his *Dancing Master* and later in the *Division Violin* and *Division Flute* and was



*An Excellent New Song Entitled
Bonny Jean of Aberdeen.*

MY bonny Jean long have I been
a fecking thee from morn to e'en;
Thy bonny face so full of grace
the like is not in Aberdeen.

I was as brisk as any lad
when first thy bonny face I saw
Come sit thee down my bonny maid
and give to me kilts or twa.

A kilt or twa if I should give
I know not how it may be tane,
For suddenly you'd me betray,
'tis better for to lie alane,

First you must seek and I'll say nay,
you know a woman's modesty
Come slide your hand about my neck,
when I cry cease, let me not be.

What would I give (I tell the truth,)
for one sweet kilt of thee my dear
For all the pleasures of this earth,
there's nothing can with thee compare.

Thy cherry cheeks thy coal black hair
a bricker lass was never seen,
There's none with thee that can compare
in Edinburgh or Aberdeen.

When first thy bonny face I saw,
such charming eyes were never seen;
Thou art the true prospect of grace
the like is not in Aberdeen.

Thy beauty fair doth me ensnare,
since e'er I saw your bonny face,
Therefore my dear you need not fear,
to grant me that charming bliss.

Since I have houses and lands enough,
to portion me with any man,
If you should take your word and rue
what should become of Jenny then?

If you have lands at your command
a good housewife you then shall be
I think then for a priest we'll fend
and then my dear we'll married be.

My bonny Jean where have you been
and thy minny fecking thee;
I have been down in yonder green
kissing Jockie, and Jockie me.

My minny sent me to the well,
the night was dark I could not see
My foot did slip and then I fell,
and Jockie fell on the top of me,

My bonny Jean thou goes with bairn,
say the lass, how can that be,
For he lay ne'er a night with me,
But six and seven four and three.

But if he be cunning, I'll be crafty,
if he be crafty, I'll be sly;
If he were the bonniest lad in the land,
he'll ne'er get another bairn with me.

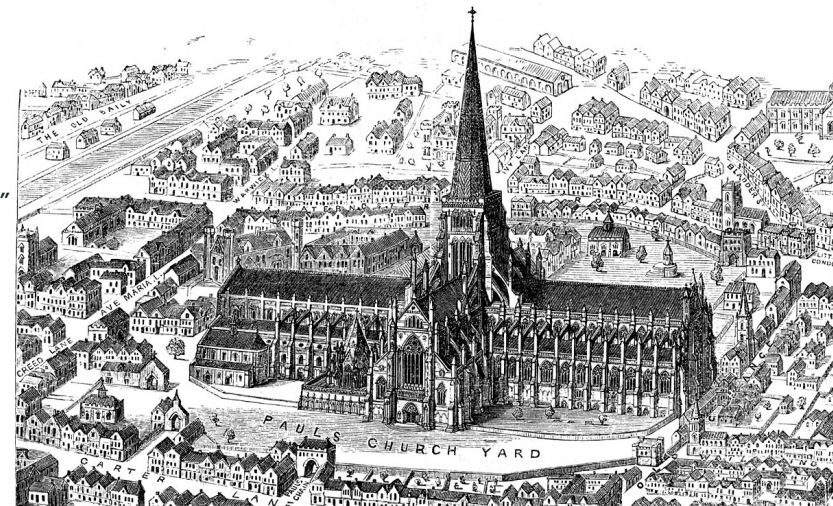
also known as *Paul's Steeple*. The mention of a steeple of St. Paul's church shows the piece's age. In its time, St. Paul's was renowned for its tall steeple, but in 1561, the steeple was struck by lightning and burnt down in the subsequent fire.

The alternative title *The Duke of Norfolk* has an intriguing backstory. The song was used as part of a mock-ceremony at harvest suppers in Suffolk until at least the middle of the 19th century. During the supper, one of the company impersonated the Duke of Norfolk and was crowned with a cushion and presented with a jug of ale by a servant. They then had to drink the ale without spilling it or letting the cushion fall. The song belonging to the ceremony was in dialogue form:

*"I am the Duke of Norfolk,
Newly come to Suffolk,
Say, shall I be attended, or no, no, no?
Good Duke be not offended,
And you shall be attended,
And you shall be attended, now, now, now."*

The insistent words "now, now, now" also appear in the final folk tune *John, come kiss me now* (now, now). Whilst we know that the text was written by Robert Burns, the origin of the melody is unknown but can be traced back to various sources in Scotland and also to versions as early as 1552 in France.

Our arrangement uses the song's main tune and adds improvised variations as well as diminutions based on ideas by **Thomas Baltzar** and **John Playford**.



MUSICAL WANDERLUST

Songtexts & Translations



MIA CARA ANZOLETTA

Mia cara Anzoletta, bisogna ch'el diga, bisogna ch'el diga
Se tanto ma amiga, che tutto el mio Cuor
Ue voggio spiegar, ve voggio spiegar.
Gho quattro morosi, galanti e gratiosi
De tutti mi fazzo. Ballon e strapazzo
E pur come peri li vedo cascar
Li vedo cascar.

KRAUT UND RÜBEN

Kraut und Rüben haben mich vertrieben,
hätt mein' Mutter Fleisch gekocht,
so wär ich länger 'blieben.

MY DEAR ANZOLETTA

My dear Anzoletta, I must be dammed,
So that with all my heart, I must confess:
I have four sweethearts, lovely and gracious
I laugh at them all and treat them unjustly,
And then I watch them fall.

CABBAGE AND CARROTS

Cabbage and Carrots have chased me away,
If my mother would cook meat,
Then I might stay.

MICH TRÖSTET DIE HOFFNUNG

Mich tröstet die Hoffnung
Mit schmeichelnden Scherzen
Mich schrecket der Zweifel
Mit tödlichen Schmerzen
Wem ich glaube,
Weiß ich nicht

Weil das Wanken
Der Gedanken
Bald von Lust
Und Zuversicht
Bald von Last und Argwohn spricht.

DEN MAN TE QUART STAANDE, ZINGT

Heer in uwen Name: Heb ik hier de Wagt,
Geeft dat ik bekwame, Zij in dezen Nagt:
Om naarstig te waaken, Tot onzer behoudenis,
Want my nu de zaaken,
Geheel toevertrouwt is.

Dat's dan nu mijn werke,
Dat mijn Oog door-reyst,
En zeer vlytig merke,
Of de Wind verzeyst:
En ik moet zeer rasse:
Wanneer als het Weer begint,
Zien op het Compasse;
Wat voor streek wayen wil d'Wind.

HOPE CONSOLES ME

Comforting hope embraces me
With flattering jests and wit so free
Doubt, however, strikes with pain
And deadly wounds that leave a stain
Whom to believe, I do not know

For the wavering of my thoughts
Speaks at times of joy unsought
And confidence, my spirit high
Then later doubts and fears reply.

THE FISHERMAN ON WATCH SINGS

Lord, in your name: Here I stand watch,
Give me the ability to be vigilant in this night:
To watch diligently, for our salvation,
For now the affairs have been fully entrusted to me.

That is now my work,
That my eye travels,
And very attentively observes
Whether the wind is shifting:
And I must be very quick:
When the weather changes,
And watch the compass;
To see what direction the wind will take.



THE DESPAIRING SHEPHERD

Recit:

The sun was sunk beneath the hills,
The western clouds were edged with gold.
The sky was clear the winds were still,
The flocks were penn'd within their fold.
When from the silence of the grove,
Poor Damen thus, despaired of Love:

Aria:

Who seeks to pluck the fragrant rose,
From the bare rock or oozy beach;
Who from each barren weed that grows,
Expects the Grape or blushing peach
With equal faith, May hope to find
The truth of love in womankind.

I have no flock, nor fleecy care
No fields that shine with golden grain,
Nor meadows Green, nor gardens fair
A virgins venal heart to gain;
Then all in vain my sighs would prove
For I alas! have nought but love.

Aria:

Oh! Sylvia since not gems, nor oar,
Can with thy brighter self compare,
Consider that I proffer more
(more seldom found) a heart sincere.

Let treasure meaner beauties move
Who pays thy worth must pay in love.

BONNY JEAN OF ABERDEEN

My Bonny Jean, long have I been,
A seeking thee from Morn to Ev'n,
Thy bonny face so full of grace,
Thy like is not in Aberdeen.

I was as brisk as auy Lad,
When first thy bonny face I saw,
Come sit thee down my bonny maid
And blow to me a Kiss or two.

Thy cheery cheeks, Thy coal black hair,
A briker lass was never seen,
There's none with thee that can compare
In Edinburgh or Aberdeen.

What would I give I tell the truth,
For one kiss of thee my Dear,
For all the pleasures of this Earth
There's nothing with thee that can compare.

JOHN, COME KISS ME NOW

Oh John come kiss me now now now
Oh John my love, come kiss me now.
John come kiss me by and by
For weel ye ken the way to woo
O some will court and compliment
And either some will prye their mou
And some will house in eithers arms
And that's the way I like to do

O some will court and compliment
And either some will kiss and doubt
But I will make o' my good man
My aine gudeman it is nae faute



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LIST OF SOURCES:

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Credits



APOLLO'S CABINET ARE:

Ella Bodeker - Soprano
Jonatan Bougt - Theorbo, Baroque Guitar
Harry Buckoke - Viola da Gamba
Thomas Pickering - Harpsichord, Recorder, Traverso
Daniel Watt - Percussion
Teresa Wrann - Recorder

Guest: **Sophia Prodanova** - Violin
Narration: **Alexander Armstrong**

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Bressan Voice Flute in Boxwood: Luca de Paolis
Denner F Alto in Boxwood: Stephan Blezinger
Denner Sopranino in Boxwood: Bodil Diesen

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Steven Devine

Denner Sopranino in Boxwood: Bodil Diesen
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Stanesby Sixth Flute in Boxwood: Bodil Diesen
Bressan G Alto in Boxwood: Joel Meyer
Bressan F Alto in Boxwood: Ernst Meyer
Bressan Voice Flute in Boxwood: Luca de Paolis
Bressan Fourth Flute in Boxwood: Luca de Paolis

Violin: Edward Pamphilon, ca. 1680, kindly loaned by
Jonathan Sparrey

Percussion:

Goatskin frame drums
Double cymbal timbrel
Spoons
Calfskin tenor drum
Finger cymbals

Cajón
Castanets
Triangle
Cowbell
Thunder drum

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