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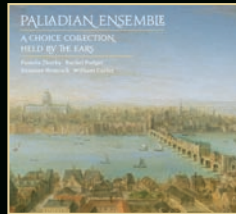
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# PALLADIANS

## *the Devil's Trill*

### SONATAS BY GIUSEPPE TARTINI





# PALLADIANS

**Rodolfo Richter** violin  
**Susanne Heinrich** viola da gamba  
**Silas Standage** harpsichord  
**William Carter** archlute, baroque guitar

Recorded at St Andrew's Church,  
 Toddington UK 6<sup>th</sup>-8<sup>th</sup> November 2006  
 Produced and engineered by Philip Hobbs  
 Post-production by Julia Thomas  
 Design by John Haxby, Art Surgery  
 Photo of Palladians by Crispin James  
 Cover painting: Tartini, G./Inspiration/  
 Marshall 1868, AKG-Images

RODOLFO RICHTER  
 violin by Andrea Guarneri, Cremona, 1674  
 on tracks 1-15

SUSANNE HEINRICH  
 7-string bass viol after M. Collichon  
 by Robert Eyland, 1998 on tracks 1-3 and 7-16

SILAS STANDAGE  
 harpsichord by D Jacques Way and Marc Ducornet,  
 Stonington Connecticut, after Taskin  
 in the collection at Yale, on tracks 1-11

WILLIAM CARTER  
 archlute by Klaus T. Jacobsen on tracks 1-11 and 16;  
 baroque guitar by Martin Haycock on tracks 13-15

## GIUSEPPE TARTINI

Sonata in g minor, Op.1 No.4 'The Devil's Trill'

- |  |      |
|--|------|
| 1. I: Larghetto affetuoso  | 6.33 |
| 2. II: Allegro – Tempo giusto  | 5.24 |
| 3. III: Sogni del autore: Andante –<br>Allegro assai – The Devil's Trill | 5.51 |

Sonata in g minor, Op.1 No.10

'Didone abbandonata'

- |                 |      |
|-----------------|------|
| 4. I: Affetuoso | 8.28 |
| 5. II: Presto   | 2.33 |
| 6. III: Allegro | 4.02 |

## FRANCESCO MARIA VERACINI

Sonata in A major, Op.1 No.7

- |                  |      |
|------------------|------|
| 7. I: Cantabile  | 1.57 |
| 8. II: Larghetto | 2.16 |
| 9. III: Allegro  | 3.10 |
| 10. IV: Largo    | 1.50 |
| 11. V: Allegro   | 1.59 |

## GIUSEPPE TARTINI

12. Sonata in e minor, Op.1 No.5: Largo

Sonata in A major, Op.1 No.13 'Pastorale'

- |   |      |
|---|------|
| 13. I: Grave  | 3.27 |
| 14. II: Allegro                                       | 3.26 |
| 15. III: Largo – Presto – Largo –<br>Presto – Andante | 3.02 |
| 16. Grave in d minor                                  | 4.12 |

Total Time : 61.23

## THE DEVIL'S TRILL

Around 1700, Northern Europe was deluged with Italian violin music and players. Engraving made printed music cheaper, and economic collapse throughout the Italian peninsula made the more stable north look like the 'Promised Land'. The stage was set for a musical invasion by a host of indigent virtuosi and stay-at-home composers, all of whose surnames seemingly end with the letter 'i'.

Today's listener can be forgiven for being bewildered and even benumbed by Nardini, Carbonelli, Locatelli, Tartini, Veracini, Pugnani and the like, but digging a little deeper reveals much interesting and individual music, and even a few real masterpieces. Of course most of this music is frothy nonsense, either doggerel written for the amateur market, or exhilarating, but empty, concert fodder designed to amaze the masses. Not everyone was enthusiastic – witness the sceptical connoisseur Roger North in his rant on Italian virtuoso fiddlers (thought to be inspired by a performance by the Florentine violinist Veracini at the Haymarket Theatre in London – more on Veracini later):

*'...no better than insane; for sometimes they run, then they start, then they chatter, and not seldom fall into a whistling way of high arpeggio, much prized for the difficulty of handling, and then coming a little to themselves, incline to sleep out a short adagio, after which, stand clear; for tripla comes, and tripla upon that, and devision upon that, with snappes upon snaps like a dog in distraction. And after all ends with what should be a dance called a jig, but so swift, that no living man can run so fast as the measure is; it is impossible for a dancer to keep such time, and his whole action must be running about like a madman... And many persons that doe not well distinguish between real good and evil, but are hurried away by caprice, as in a whirlwind, think such music is the best; and despise those who are not of the same opinion and [as the rabble] crye, It is brave sport... And as to these, in naming Vivaldi, (tho' he hath his fellows) I have instanced enough.'*



Since the invention of the violin, its players have been preoccupied with the challenge of playing higher and higher (North's 'whistling way') and one could construct an amusing chart of ascending pitch (Ucellini, 1658 d", Bertali 1670 e" etc) that would resemble those claims by Arctic explorers of who could achieve the farthest North world record in degrees until the North Pole was reached. Nowadays, of course, the second desk of orchestral violins routinely play higher – in a Shostakovich symphony for instance – than any eighteenth century virtuoso ever did, much in the manner that one can now book a luxury cruise liner to the Arctic – such is the fugitive nature of human endeavour and achievement.

One musician immune to the attractions of this violinistic "Absolute North" however, was **Giuseppe Tartini** (1692-1770). Famed throughout Europe as a pre-eminent virtuoso, he shunned publicity and was a private, even secretive man, passionately interested in astronomy, fencing and acoustics as well as music. Something of his character is revealed in the fact that many of his manuscripts were annotated in a secret code (deciphered only in 1935) concealing mottos and fragments of poetry by Metastasio, Petrarch and Tasso. Of the two programmatic sonatas recorded here 'Didone abbandonata' is only described so in the autograph – in the published version it is simply Op.1 No.10, whilst The Devil's Trill was only published posthumously. Thus, for Tartini, programmatic elements and sources of inspiration were matters to be kept private rather than trumpeted forth, the exact opposite of a canny Vivaldian marketing strategy.

While his works are often extraordinarily difficult, their virtuosity rises out of a desire to express rather than amaze; here a lightening quick leap of the bow to portray the fury of a princess scorned; there a fiendishly painful trill to mimic diabolical laughter. It is this intense pictorial inward gaze which seems at least as strong as his desire to create 'brave sport' that sets him somewhat apart from his colleagues.

Tartini's most famous work is undoubtedly The Devil's Sonata (known popularly as **'The Devil's Trill'** after the infamous passage in the last movement – described rather wonderfully in the score as 'Devil's Trill at the foot of the bed'). Not only was the work suppressed in Tartini's lifetime, but the very first account of the story behind it was only printed after his death:

*'One night I dreamt that I had made a pact with the devil; he was my servant and anticipated my every wish. I had the idea of giving him my violin to see if he might play me some pretty tunes (beaux aires), but imagine my astonishment when I heard a sonata so unusual and so beautiful, performed with such mastery and intelligence, on a level I had never before conceived was possible! I was so overcome that I stopped breathing and awoke gasping. Immediately I seized my violin, hoping to recall some shred of what I had just heard – but in vain. The piece I then composed is without a doubt my best, and I still call it The Devil's Sonata, but it falls so short of the one that stunned me that I would have smashed my violin and given up music forever if I could but have possessed it.'*  
Tartini to J.J. Lalande. Voyage d'un Francais en Italie (1765-6).

While The Devil's Sonata is a deservedly celebrated masterpiece – a triumph of imagination which has never left the repertory, in my view the lesser known work **'Didone abbandonata'** is possibly an even more extraordinary achievement. As a psychological study of abandonment, rage and despair it ranks easily alongside similar works by Monteverdi, Charpentier, and Purcell. The first movement is the most conventional – a searching aria in which the violin sings alternately of melancholy longing, memories of past happiness, and hopes for the future. The brief second movement vividly portrays the brain-lacerating fury of the abandoned Dido as she realizes that Aeneas is really not coming back. After this explosion, the final movement is Tartini's masterstroke – an inconsequential scrap of melody so bleak and bereft that one can really feel the immanence of an impending suicide. Something which, in my opinion, for all its musical genius, *Dido's Lament* in Purcell's opera fails to achieve. For equivalent insight into such an extreme mental state, we need either to look back to Lear or forward to Beckett.

A crucial event for the young Tartini was his meeting with the virtuoso **Francesco Maria Veracini**. He was so overwhelmed by the Florentine's amazing bow technique that he withdrew from the public (and temporarily abandoned his wife) for a period of solitary practice, re-emerging with a longer bow, thicker strings and a new and wonderful control of cantabile playing.



The powerful forces of market distribution, i.e. the single composer bins in record stores, make us reluctant to adulterate our Tartinian product with too much foreign material but we couldn't resist giving our listeners just an idea of Veracini's style – so important to, but different from Tartini's own. Thus we've dared to include a sonata from Veracini's **Opus 1**. It illustrates, in the opening and fourth movements, his special *cantabile* and elsewhere, especially in the whirlwind finale, the sort of barnstorming virtuosity and lust for the heights that (*pace* North) created a storm of success in England, leading to the popular toast '*One God, One King, and One Veracini!*' Of course Tartini composed lighter works as well, and the '**Pastorale**' which closes his Opus 1 is a fine example. It conjures up an idyllic countryside with its evocation of droning shepherd's pipes and tambour, and the violin is given a unique silvery resonance by the clever trick of tuning the bottom two strings up a tone.

A very important friend and colleague of Tartini's was the cello and bass viol player Antonio Vandini. They played together in the orchestra of the Cathedral of Padua – where Tartini was concertmaster – for about 50 years. They shared a house in their twilight years after the death of Tartini's wife, and they travelled together to Prague and Vienna where they were invited to perform in the festivities for the coronation of Charles VI in 1723. The two were known to have played together without any help from a keyboard or lute (an Italian practice strongly condemned about this time by C.P.E. Bach) and we've presented the **Largo** from Op.1 No.5 in this way, so the listener can hear the intimacy this approach allows.

We take our leave of Tartini with a slow movement from one of the viol concertos written for Vandini – **Grave in d minor**. The orchestral accompaniment here is so restrained, probably to allow the subtlety of the viol to come through, that all the notes can be easily accommodated on the archlute. Tartini is in the next room, listening through the door, or perhaps dozing over one of his increasingly dotty essays on acoustics. Or is it just possible that he's sitting there, brow furrowed, in front of a blank sheet of manuscript paper, trying in vain for the thousandth time, the millionth time, to remember the sounds of that incomparable, infernal dream?

© William Carter  
London, 2007



## PALLADIANS

Palladians (formerly the Palladian Ensemble) have been firmly established on the international music scene since 1991. They present baroque chamber music infused with style, uninhibited virtuosity and intelligent musicianship.

The original members of the Palladian Ensemble (Rachel Podger, Pamela Thorby, Joanna Levine and William Carter) met during their studies at the Guildhall School of Music and Drama (London) where they specialised in virtuoso chamber music of the baroque period. In 1991 they won the Early Music Centre International Young Artists' Competition, in 1992 they won the South East Arts Young Artists' Platform and by 1993 they had released their first album (*An Excess of Pleasure*) and made their Wigmore Hall debut.

Gamba player Susanne Heinrich replaced cellist Joanna Levine in 1995 and the Palladian Ensemble went on to tour extensively throughout the UK, South America, the US and Europe, enjoying consistent popularity with audiences and critics worldwide. During this time they recorded six more albums. By 2003 Rachel Podger decided to pursue a solo career and thus stepped in the prize-winning violinist Rodolfo Richter. The Ensemble made two more albums *Les Elemens* and *Sonatas and Chorales – JS Bach*.

The Palladian Ensemble's award-winning series of recordings for Linn Records have received unanimous praise. *An Excess of Pleasure*, *The Winged Lion*, *A Choice Collection*, *Les Saisons Amusantes* and *Held by the Ears* won the prestigious Diapason d'Or, with others winning Gramophone Magazine 'Editor's Choice' plaudits.

In 2007 Pamela Thorby left the Ensemble in order to pursue new performance opportunities. Nowadays, the Palladian Ensemble is known as "Palladians" allowing more artistic freedom for players to come and go as required, depending on the programme being performed.



**RODOLFO RICHTER** violin

Rodolfo Richter trained as a modern violinist with Klaus Wusthoff and Pinchas Zuckermann and studied composition with Hans Joachim Koellreutter and Pierre Boulez. He studied baroque violin with Monica Huggett at the Royal Academy of Music and has performed with most of Britain's leading period ensembles. Also in demand as a chamber musician, he regularly collaborates in concerts and recordings with the Bach Players, Sonnerie, and Hausmusik and in 2002 he became a member of the acclaimed Palladians.

Rodolfo was a prize-winner at the prestigious International Early Music Competition for Ensembles in Bruges (2000) and won first prize at the Antonio Vivaldi International Violin Competition (2001). Since then, he is often invited as a soloist and to lead and direct many orchestras, including Barokkanerne (Norway), B'Rock (Belgium), Harmonia Universalis (Brazil), Academia Montis Regalis (Italy), Hannover Band, St. James Baroque, The English Concert, Orchestra of the Age of Enlightenment and Academy of Ancient Music.

He has recorded Vivaldi solo concertos for Opus 111, Bach and Telemann's *Triple Concertos* for Channel Classics, Handel's *Trio Sonatas* for Harmonia Mundi USA and the first recording of the complete sonatas by Erlebach for Linn Records, *Erlebach VI Sonate* (Linn CKD 270). Future recording plans include Bach's Brandenburg Concertos with AAM and Richard Egarr for Harmonia Mundi USA and an album of trio sonatas by Bach for Channel Classics. As a soloist and chamber musician Rodolfo has performed throughout the UK and toured extensively in Europe, USA, South America, Australia, the Middle and Far East (including prestigious venues such as London's Wigmore Hall, the Concertgebouw in Amsterdam, Konzerthaus Wien, Sydney's City Hall, Chicago's Orchestra Hall and the Alice Tully Hall in New York). He teaches baroque violin at the Royal College of Music in London.



**SUSANNE HEINRICH** bass viol

Susanne Heinrich studied at the Meistersinger Conservatory of Nuremberg with Hartwig Groth, and at the Frankfurt State Academy of Music with Rainer Zipperling, where she passed her recital diploma with the highest distinction. She was then granted the prestigious DAAD (German Academic Exchange Service) scholarship to study with Wieland Kuijken at the Royal Conservatory of The Hague. She has performed and recorded with many leading period instrument ensembles on the continent as well as in the UK, including the English Concert, The King's Consort, Taverner

Consort, the European Brandenburg Ensemble, Parley of Instruments and Orchestra of the Age of Enlightenment, and has toured worldwide with Palladians and Charivari Agréable.

Susanne has written for various journals, including The Consort, Chelys and the Viola da Gamba Society of Great Britain. Sought after as a teacher, her last position was Professor for Viols and Violone at the Guildhall School of Music and Drama, London. Susanne is now devoting some of her time to the chief editorship of Charivari Agréable Publications, focussing mainly on yet unpublished music for viols. The revised New Grove Dictionary of Music & Musicians refers to her as one of the 'leading players' of this generation.

**SILAS STANDAGE** harpsichord

Silas Standage was a chorister at St Paul's Cathedral and sang for the wedding of Charles and Diana as well as being part of a real boy band of trebles called 'Too Short'. During his teens his flare for composing and arranging music flourished.







After an organ scholarship at Trinity College, Cambridge, he studied the harpsichord at the Guildhall School of Music and Drama, London and the Conservatoire Royal, Brussels. He now performs with many orchestras, most notably the English Baroque Soloists, with whom he performed and recorded most of Bach's Cantatas during the year 2000. He is passionate about 17<sup>th</sup>-century music, in particular the violin band music of Matthew Locke.



#### **WILLIAM CARTER** archlute, baroque guitar

Born in Florida, William Carter received a thorough training as a modern guitarist with Bruce Holzman at The Florida State University before falling in love with the earlier plucked instruments and the world of historical performance. Following initial guidance from Pat O'Brien in New York City, he travelled to London as a Fulbright Scholar where he studied the lute with Nigel North and quickly established himself as one of the leading players on old instruments.

Concert tours and festival appearances followed throughout Europe, Asia and North and South America both as an orchestral player and as a chamber musician and soloist with his own group, Palladians. Carter has an extensive discography including recordings with Palladians, AAM and The English Concert, for both of which he acts as principal lutenist. He is also an enthusiastic teacher and is Professor of Baroque Studies and Lute at The Guildhall School of Music and Drama in London. 2005 saw a new development in Carter's career as his exploration of the world of the baroque guitar led to the release of his first solo album *La Guitarre Royale: The Music of Francesco Corbetta* (Linn CKD 185) in October 2004, which has been widely praised and named in Gramophone's 'Critic's Choice' list for 2005. William Carter's second solo album for Linn Records *La Guitarra Española: The Music of Santiago de Murcia* (Linn CKD 288) has also received great recognition. In addition to receiving several outstanding reviews, Gramophone named the album 'Editor's Choice'.



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