

South Bank Centre London  
Queen Elizabeth Hall  
Purcell Room

# Improvisations: The Early Music Weekend

16 – 18 September 2005



South Bank Centre London  
Queen Elizabeth Hall  
Purcell Room

# Explorations in Time 2005/06

## SEQUENTIA

WED 7 DEC PR 7.45PM

### Apocalypse: Fragments for the End of Time

Benjamin Bagby *voice, lyre, harp*

Norbert Rodenkirchen *wooden*

*flutes, swanbone flute, lyre*

Music from the first millennium, including lyrics from Beowulf and the Norse Edda.

## NEW LONDON CONSORT

SUN 29 JAN QEH 7.30PM

### The Theatre of Musick I: Orpheus in Albion

Philip Pickett *director*

Julia Gooding *soprano*

Michael George *bass-baritone*

Ayres, symphonies and dances composed for the English theatre by Blow, Locke, Purcell and Handel.

## KEN ZUCKERMAN *sarod / medieval lute*

WED 1 FEB PR 7.45PM

### Carte Blanche

Swapan Chaudhuri *tabla*

Kevyan Chemirani *zarb*

Medieval, Renaissance and classical Indian music from one of the world's most eclectic masters of improvisation.

## MARGARET PHILLIPS *organ*

SAT 25 MAR QEH 1PM

### JS Bach's Leipzig Organ Chorales

Patrick Russill *director*

Members of the London Oratory Choir

A selection from 'The Eighteen', performed alongside the Lutheran chorale melodies that inspired them.

## THE SIXTEEN

TUE 28 MAR QEH 7.30PM

### Victoria: Requiem

Harry Christophers *conductor*

Victoria's most famous work, one of the masterpieces of Renaissance Europe.

## NEW LONDON CONSORT

THU 6 APR QEH 7.30PM

### The Theatre of Musick II:

#### The Indian Queen

Philip Pickett *director*

Joanne Lunn, Julia Gooding *sopranos*

Christopher Robson,

Mark Chambers *counter-tenors*

Andrew King, Joseph Cornwell *tenors*

Michael George, Simon Grant *bass-baritones*

Purcell's last great theatrical work, a colourful tale of South American adventure.

## DIALOGOS

WED 26 APR PR 7.45PM

### The Agony of Judith

Katarina Livljanic *voice*

Ljerka Koncar Gamulin *lirica*

A vivid medieval retelling of the Biblical story of Judith, a pious but dangerous seductress.

## NEW LONDON CONSORT

SAT 6 MAY PR 7.45PM

### The Theatre of Musick III:

#### The Delightful Companion

Philip Pickett *director*

Joanne Lunn *soprano*

Michael George *bass-baritone*

Mark Bennett *trumpet*

Philip Pickett, Louise Strickland *recorders*

David Roblou *harpsichord*

Petr Wagner *bass viol*

Music by composers from around Europe, living and working in London around 1700.

Plus a season of nine concerts from the  
**ORCHESTRA OF THE AGE OF ENLIGHTENMENT**

See page 18 for full details

[www.rfh.org.uk/explorations](http://www.rfh.org.uk/explorations)  
0870 264 2244

# Improvisations: The Early Music Weekend

Introduction by Tess Knighton, Artistic Director, *Improvisations*

3

## FRIDAY 16 SEPTEMBER

**Introductory Talk: Improvisations** Tess Knighton, Marcel Pérès and Federico Bardazzi  
Purcell Room, 6.15pm

**Ensemble Organum** Vespers for St. James  
Purcell Room, 7.30pm

**Ensemble San Felice** Carissimi & the Oratorio  
Foyer, 9.45pm

4

6

## SATURDAY 17 SEPTEMBER

### A TALLIS DAY: TUDOR MUSIC IN CONTEXT

**Phantasm** The Four Temperaments  
Queen Elizabeth Hall, 2pm

**Talk: The Sound of Tallis** John Milsom, Timothy Day and Peter Phillips  
Purcell Room, 3.15pm

**Gustav Leonhardt** Flights of Keyboard Fantasy  
Purcell Room, 4.15pm

**Sing with The Tallis Scholars** Open Rehearsal  
Queen Elizabeth Hall, 5.30pm

**The Tallis Scholars** A Tallis Anniversary Concert  
Queen Elizabeth Hall, 7.30pm

**James Gilchrist and Elizabeth Kenny** Welcome Black Night  
Purcell Room, 9.30pm

8

10

12

14

## SUNDAY 18 SEPTEMBER

**Sonnerie** Haydn and the Gypsies  
Purcell Room, 2pm

**Apollo & Pan** Birth of the Baroque  
Foyer, 3.15pm

**The Dufay Collective** Music for Alfonso the Wise  
Queen Elizabeth Hall, 4pm

**Illustrated talk: 'As you go along?'** David Owen Norris  
Purcell Room, 5.15pm

**Akademie für Alte Musik, Berlin** Baroque Improvisations  
Queen Elizabeth Hall, 7pm

**L'Arpeggiata** All' Improviso  
Purcell Room, 9pm

16

19

20

22

24

## Biographies

26

IN THE INTERESTS OF YOUR COMFORT AND SAFETY, PLEASE NOTE THE FOLLOWING:

Latecomers will only be admitted to the auditoria if there is a suitable break in the performance.

Smoking is only permitted in the area opposite the cloakroom.

Photography is not allowed in the auditoria.

Recording is not permitted in the auditoria without the prior consent of SBC. SBC reserves the right to confiscate video- or sound-recording equipment and hold it in safekeeping until the performance has ended.

Mobile phones, pagers & watches should be switched off before the performance begins.

Sitting on the gangway steps is forbidden by the regulations of our Entertainments Licensing Authority, London Borough of Lambeth.

A warning gong will be sounded five minutes before the start of the performance, and before the end of the interval.

First Aid, provided by Promed Medical Services, is available at all performances. Please ask a Steward if you require assistance.

Thank you for your co-operation. We hope you enjoy your visit to the South Bank Centre.

If you have any queries please contact Customer Services, Royal Festival Hall, Belvedere Road, London SE1 8XX.

Tel: 020 7921 0600.

#### **Board of Governors**

Lord Hollick *Chairman*  
Edward Walker Arnott *Vice Chairman*  
Sir George Christie  
Robert Devereux  
Dame Vivien Duffield  
Michael Hamlyn  
Anthony Holden  
Gilbert E Kaplan  
Martin Myers  
Ursula Owen  
Dr Robert Saxton  
Alan KP Smith  
Robin Woodhead  
Alan Yentob  
Baroness Young of Hornsey

#### **South Bank Centre Executive**

Michael Lynch *Chief Executive*  
David Parkhill *Chief Operating Officer*  
Jude Kelly *Artistic Director*  
Ian Blackburn *Project Director, RFH*  
Martin Caiger-Smith *Acting Director, Hayward Gallery*  
Alison Cole *Director of Press and Public Affairs*  
Carolyn Graham *Acting Director of Performing Arts*  
Morven Houston *Finance Director*  
Catherine Mallyon *Operations Director*  
Susan May *Acting Director, Hayward Gallery Touring & Arts Council Collection*  
Mike McCart *Director of Partnerships and Policy*  
Mike Morris *Human Resources Director*  
Andrew Reed *Acting Director of Marketing and Communications*  
Dawn Sugden *Company Secretary & Legal Adviser*  
Karen Whitehouse *Development Director*  
Kevin Wilson *Corporate Identity Project Director*  
Malcolm Young *Director of Planning*

#### **For the South Bank Centre**

Amelia Freedman *Head of Classical Music*  
Elizabeth Menzies *Music Projects Manager*  
Melanie Wilson *Music Projects Co-ordinator*  
Selena Virrels *Marketing Manager, Classical Music*  
Jenny Wegg *Press Relations Manager, Classical Music*

#### **Keyboards**

Organs supplied and tuned by Mander Organs.

David Owen Norris and Matthew Halls (Sonnerie) play Christopher Hogwood's Walther Fortepiano, supplied and tuned by Edmund Pickering.

Single manual Italian harpsichords made by Mark Ransom, Claire Hammett and Oliver Sandig. Tuned by Mark Ransom and Oliver Sandig.

Single manual English harpsichord played by Gustav Leonhardt after Lodewijk Theeuwes 1579 (the top half of the Clavivorganum in the Victoria and Albert Museum). Made by Malcolm Rose. Provided by Douglas Amrine. Tuned by Mark Ransom. The original of this instrument has close associations with William Byrd.

Cover photography: Richard Haughton

# Improvisations



Photo: Adrian Pope

Performing from memory, elaborating over a sequence of chords, learning melodic formulae, ornamenting over a given vocal or instrumental line: all these skills and practices have been part and parcel of the musician's life throughout the centuries. In the Middle Ages, if music was written down at all, it served primarily as a mnemonic device or reminder: musicians learned repertoires – from liturgical chant to dance music – from memory, being taught the necessary notes and techniques through choirschools or minstrel apprenticeships. Manuscripts from the Middle Ages and Renaissance do not represent *urtexts* or definitive versions of pieces; rather they record certain more or less fixed aspects of the piece – pitch or, perhaps, rhythm. The performer would bring experience gained through oral transmission and memory to bear on his reading of a piece; much of the music itself continued to be transmitted orally and the skills of improvisation and elaboration were highly valued, even when, from the sixteenth century onwards, composers increasingly began to be a little more specific in their 'scores', and music began to circulate in printed versions that at least appeared more authoritative. At the same time, printing brought with it many manuals on how to improvise and ornament, and these skills were considered an integral part of the realization of the work.

This Weekend celebrates the art of improvisation and musical elaboration in all its guises through the exhilarating music-making of some of the most renowned early music ensembles from here and abroad. It culminates in a concert that combines the improvisatory skills characteristic of the Baroque musician with those of jazz in L'Arpeggiata's full-of-fantasy programme of variations over ground basses, from the chaconne and the passacaglia to the folia, and it starts with the extraordinary Ensemble Organum, on a rare visit to this country from France, who seek to develop the vocal techniques and skills of the early medieval period and who,

through complete immersion in these, are able to improvise polyphony in the manner of the Nôtre Dame school. In between, there are programmes highlighting medieval improvisatory skills (The Dufay Collective with music from the age of Alfonso the Wise), the Baroque art of elaboration and ornamentation (Akademie für Alte Musik from Berlin, and Apollo & Pan with concerts of virtuoso sonatas and concertos) and the inspiration drawn from improvised traditions still evident even in the Classical period (Sonnerie with a programme of gypsy music by Haydn and other Esterháza composers).

Ornamentation and elaboration, of a more subtle kind will also be a feature of Ensemble San Felice's anniversary celebration of the music of Carissimi (1605-1674); this leading early music group from Florence make their UK debut with a semi-staged programme of three of his beautiful oratorios. Saturday celebrates the music of Tallis (thought to have been born in 1505) and his Elizabethan contemporaries, with improvisatory fantasias for viols (Phantasm in a rare chance to hear this award-winning viol consort) and keyboard (Gustav Leonhardt on a copy of a contemporary harpsichord), and tastefully ornamented airs for lute and voice (tenor James Gilchrist and lutenist Elizabeth Kenny). The highlight of this mini-Tallisfest will be the performance of Tallis's 40-part motet *Spem in alium* by – who else? – The Tallis Scholars. 80 members of the audience will have the opportunity to experience this extraordinary work from the inside and sing with The Tallis Scholars at an Open Rehearsal.

The Weekend is, above all, a celebration of the virtuoso skills and imagination of the musician, a flight of musical fantasy realised by some of today's leading international performers.

**Tess Knighton, Artistic Director, Improvisations**

Friday 16 September  
Purcell Room, 6.15pm

## Introduction: Improvisations

Artistic Director of the Early Music Weekend **Tess Knighton** introduces some of the ideas behind this year's Weekend and discusses different aspects of the art of improvisation over the centuries with **Marcel Pérès**, director of Ensemble Organum, and **Federico Bardazzi**, director of Ensemble San Felice from Florence. Modern musicians seeking to perform the music of the past in an historically informed way have also to immerse themselves in the improvisatory traditions; out of these emerged and developed identifiable genres with their own characteristics stemming from and shaped by the function and practices surrounding its original performance.

Friday 16 September  
Purcell Room, 7.30pm

## Ensemble Organum

Marcel Pérès *director*

Jean-Christophe Candau, Jérôme Casalonga, Gianni de Gennaro, Jean-Étienne Langianni, Marcel Pérès,  
Antoine Sicot, Frédéric Tavernier, Luc Terrieux

## Vespers for St. James: Music from the Codex Calixtinus

<b>Hymnus peregrinorum:</b>	<i>Dum pater familias</i>
<b>Antiphona:</b>	<i>Ad sepulcrum beati Iacobi</i>
<b>Psalmus:</b>	<i>Laudate pueri dominum</i>
<b>Antiphona:</b>	<i>O quanta sanctitate et gracia</i>
<b>Psalmus:</b>	<i>Laudate dominum omnes gentes</i>
<b>Antiphona:</b>	<i>Gaudeat plebs gallegianorum</i>
<b>Psalmus:</b>	<i>Lauda anima mea dominum</i>
<b>Antiphona:</b>	<i>Sanctissime apostole Iacobe</i>
<b>Psalmus:</b>	<i>Laudate dominum quoniam bonus est psalmus</i>
<b>Antiphona:</b>	<i>Iacobe servorum spes</i>
<b>Psalmus:</b>	<i>Lauda Ierusalem dominum</i>
<b>Responsorium in organo:</b>	<i>Dum esset salvator in monte</i>
<b>Hymnus:</b>	<i>Felix per omnes dei plebs</i>
<b>Antiphona ad Magnificat:</b>	<i>O lux et decus Hispanie</i>
<b>Benedicamus Domino</b>	
<b>Deo gracias</b>	
<b>Conductus:</b>	<i>Congaudeant catholici</i>

The sung texts will be available on separate sheets from the programme sellers at this performance



The 12th-century Codex Calixtinus takes its name from the pope Calixtinus II (1119-1124) to whom, about 30 years after his death, are attributed the hagiographical writings in the collection. It was probably written at Vézelay and given to Santiago de Compostela, with which spiritual community the Burgundian monastery shared a common bond. The anniversary of the dedication of both basilicas was fixed as 21 April, and this identical date was deliberately agreed so as to reinforce the close ties between the community at Vézelay and that at Santiago before the church of St. James became a cathedral.

The Codex Calixtinus consists of five books and must date from before 1173 when Arnaldo de Monte, a monk from the monastery of Ripoll, recopied part of the manuscript. A *terminus post quem* is established by the account of a miracle that occurred in 1139 and which is included in a kind of appendix after the last of the five books. The most likely date is 1143, the year in which a papal bull confirmed all the ecclesiastical licences mentioned in the codex. Several copies of the Codex Calixtinus exist, but that held at Santiago de Compostela is considered to be the definitive version.

Of the five books, the first comprises a homily-reading for the office of Matins, a breviary for the remainder of the canonical hours and a missal for the Masses celebrated on the two major feasts for St. James: 25 July (the principal feast) and 30 December (commemoration of the translation of his relics). The second book recounts twenty-two miracles that took place thanks to the holy apostle's intercession, while the third relates, in a concise but fantastical way, the story of the translation of the saint's relics from Jaffa to Compostela. An account of Charlemagne's campaigns on Iberian soil makes up the fourth book, a very popular text in medieval times now attributed to Turpin, Archbishop of Reims. The fifth and last part is in fact a pilgrims' guidebook: the different pilgrimage routes are described as well as other matters relating to the church of St. James of Compostela.

Most of the monophonic melodies are found in the first book: that is, the antiphons and responses necessary to the liturgical celebrations of the feast of St. James, from the vigil on the eve of the feast day until the completion of the octave a week later. The polyphony is copied at the end of the fourth book; some of the monophonic responses and even alleluias from the first book are here reworked for two voices. The musical repertory in the Codex Calixtinus is a compilation of different works originating from places along the pilgrimage way and affords a striking insight into the various musical styles that would have been encountered on this journey. The polyphony found in the manuscript falls somewhere between the Aquitainian and Parisian schools otherwise known mostly from thirteenth-century sources.

Many of the polyphonic pieces, and some of the chant, have rubrics added by later hands adding the names of composers: Fulbert de Chartres, Albert de Paris, Ato de Trèves, Goslène de Soissons. Most of these were bishops, except Albert de Paris who was chapel master for some thirty years at St. Stephen's Cathedral in Paris in the mid-twelfth century, and whose three-voice setting of *Congaudeant catholici* is his only extant work.

This programme reconstructs Vespers for the feast of St. James. The antiphons frame each of the psalms and prepare for the performance of the organum *Dum esset salvator*, the musical apex of Vespers, before the singing of the gospel canticle, the Magnificat. The conductus (which accompanies an action in the liturgy) *Congaudeant catholici*, a paraphrase of the *Benedicamus domino*, is the oldest extant work for three voices; as the sole surviving piece by Albert de Paris it affords a valuable trace of Parisian polyphony in the twelfth century. The programme also includes the chant *Dum pater familias* which was the rallying hymn for pilgrims *en route* for Santiago. It was also a pedagogical chant, each verse dealing with one case of the Latin declension of *Iacobus*, a pleasant way of memorising the basic structure of the language.

Marcel Pérès © 2005 | Translated by Tess Knighton



Friday 16 September  
Foyer, 9.45pm

## Ensemble San Felice

Federico Bardazzi *director*

Maria Chiara Pavone, Barbara Zanichelli *sopranos*  
Francesco Ghelardini *countertenor*  
Leonardo Sagliocca *bass*

### Ensemble San Felice

Andrea Carmagnola, Marco Di Manno *recorders*  
Federico Bardazzi *viola da gamba*  
Giangiacomo Pinardi *theorbo*  
Adele Bardazzi *double harp*  
Rossella Giannetti *harpsichord*  
Daniele Boccaccio *organ*



Federico Bardazzi and Giangiacomo Pinardi

## Carissimi and the Oratorio

With instrumental interludes by Frescobaldi, Castello and Uccellini

Giacomo Carissimi (1605-1674)

### *Vanitas vanitatum*

Mulier I Maria Chiara Pavone  
Mulier II Barbara Zanichelli

### *Historia di Job*

Angelus Maria Chiara Pavone  
Job Francesco Ghelardini  
Diabolus Leonardo Sagliocca

### *Iudicium Salomonis*

Mulier I Barbara Zanichelli  
Mulier II Maria Chiara Pavone  
Historicus Francesco Ghelardini  
Solomo Leonardo Sagliocca

The sung texts will be available on separate sheets from the programme sellers at this performance



Giacomo Carissimi was born in Marino, the last of six children, but it is not known with whom or where he began his musical studies. In 1623, at the age of eighteen, he was appointed a singer in the choir of Tivoli Cathedral which was directed by the Archpriest Aurelio Briganti Colonna, and two years later he obtained the position of organist, which he held until 1627. He subsequently studied with Alessandro Capece and the opera-composer Francesco Manelli. From 1627 he was chapel master at Assisi Cathedral and, finally, from 1630 he was appointed to that position at the German College in Rome. His life revolved around directing and composing for the annexed chapel of Sant'Apollinare, as well as commissions for the oratorio of the Archconfraternity of the Crucifix and many others from courts and patrons in Italy and abroad. Carissimi's family life was full of misfortunes, including the death of his brother Giovan Francesco and the imprisonment of his two children Domenico and Angela; later his niece Angela, who had entered a convent at a very young age, died aged only twenty, an event that inspired the composer to write his masterwork, *Jephthe*.

The spirit of the Counter-Reformation looked to the spiritual elevation of the faithful in the sense of Catholic revival, and the invention of accompanied monody with the dramatization of the *lauda spirituale* influenced the development of the oratorio with music. The oratorio is a non-liturgical religious work, in which the Biblical subject is presented in the form of recitative, arioso, aria, ensemble and chorus, usually with the intervention of a narrator. The name 'oratorio' derives from the meeting-place of a lay congregation where the members met to pray and sing devotional songs such as the *lauda*.

The basic musical idiom of the oratorio was monody, and in this respect Cavalieri was the model followed by Ottavio Durante, Vittori and the Mazzocchi brothers who composed monodic *laude*. Two kinds of oratorio can be identified: the 'oratorio volgare' in Italian and the more sophisticated Latin oratorio on a subject drawn from the Old Testament, both equally dramatic and popular. The centre for Latin oratorios was the church of San Marcello in Rome, where Carissimi served from 1649. Carissimi's oratorios are the earliest surviving examples of the fully-fledged genre; he may not

have invented the form, but it was he who raised it to new artistic heights. All his sixteen extant oratorios, including his masterpiece *Jephthe* and *Judicium extremum*, followed by *Jonas*, *Diluvium Universalis* and *Judicium Salamonis*, conform to the Latin type.

The choral sections determine the framework of the oratorio and are at times conceived on a large scale, as in the triple choir and orchestral writing of *Judicium extremum*. The chorus, which functions as a commentary on the moral of the story, can also enter into the action, and its music is composed in a strictly chordal and very declamatory style, articulated by the metre and accentuation of the Latin, as for example in the battle chorus in *Jephthe*, in which the alternation of choral and solo fragments evokes the image of the conflict.

This emphasis on the rhythmic aspect of the choral writing makes up for the harmonic simplicity; the extraordinary linearity of the harmony stems not only from the emphatic use of arpeggiated melodic lines in the recitative, but also the insistence on a limited number of chords. Carissimi's influence spread not only throughout Italy, but also throughout Europe, and his many high-profile followers, notably Charpentier in France and later even Handel, like all the great exponents of the late Baroque style, drew on elements of the structure of his oratorios.

Federico Bardazzi © 2005



Ensemble San Felice

Saturday 17 September  
Queen Elizabeth Hall, 2pm

## Phantasm

Laurence Dreyfus *director*

Laurence Dreyfus *treble viol*

Wendy Gillespie *treble and tenor viols*

Jonathan Manson *tenor viol*

Markku Luolajan-Mikkola *bass viol*

with

Asako Morikawa *tenor viol*

Mikko Perkola *bass viol*

## The Four Temperaments: Byrd, Ferrabosco, Parsons, Tallis

**Thomas Tallis (c1505-1585)**

A Solfing song *a 5*

**Alfonso Ferrabosco I (1543-1588)**

Sur la Rousée

**William Byrd (c1539-1623)**

Browning *a 5*

**Robert Parsons (c1530-1571)**

A song of Mr Robert Parsons *a 5*

**Tallis**

In nomine II *a 4*

**Ferrabosco**

In nomine II *a 5*

**Parsons**

In nomine III *a 5*

**Byrd**

In nomine V *a 5*

**Ferrabosco**

Fantasia *a 4*

**Byrd**

Fantasia *a 4*

**Parsons**

De la court *a 5*

**Byrd**

In nomine IV *a 5*

**Ferrabosco**

In nomine I *a 5*

**Byrd**

Fantasia III *a 6*

**Byrd**

Pavan *a 6*

**Byrd**

Galliard *a 6*

**Byrd**

Queen's Goodnight *a 5*

**Parsons**

A song called trumpets *a 6*

**Byrd**

Fantasia II *a 6*

It was Hippocrates who, in *The Nature of Man*, first identified the four temperaments so as to help diagnose illness. Corresponding to four essential bodily 'humours' or fluids – blood, phlegm, yellow bile and black bile – a patient was treated based on the humour the physician reckoned to be most dominant. The temperament also evoked one of four types of personalities. The sanguinic, characterised by too much blood, was courageous and optimistic. The phlegmatic, who produced abundant phlegm, was an equable person not easily annoyed. The choleric produced too much yellow bile, and was quick to anger. The melancholic, finally, suffered from an excess of black bile, which caused a gentle and thoughtful sadness. To attain good health, one had to regulate the humours, in other words to 'temper' them, moderating them so as to make them less harsh. In music, therefore, to temper an instrument was to tune it. 'Mr Barleycap tempered up his fiddle, and began', the *Bacchus Bountie* (1593) tells us. It was only in the eighteenth century that the word 'temperament' came to refer to a tuning system.

The classical temperaments help paint four musical personalities from Elizabethan England. Robert Parsons, an outrageous perpetrator of dissonant 'cross-relations', marks out the choleric, whilst the cool tempered courtier and double agent, Alfonso Ferrabosco the Elder, is unshakable in his wistful, even phlegmatic counterpoint. And whereas Thomas Tallis basks in the warm glow of his sanguinic consorts, it is William Byrd who can flee into the most ecstatic and melancholic despair. Naturally, the emotions expressed in any given piece are too complex to be reduced to one humour and none of my attributions are meant as all-embracing. In fact, all four composers modulate skilfully between the temperaments, just in different ways. All people, according to this way of thinking, are subtle admixtures of the humours.

Yet the temperaments were not all equal. Aristotle already recognised that 'melancholy men of all others are most witty, which causes many times a divine ravishment, and a kind of enthusiasm which stirs them up to be excellent philosophers, poets, and prophets'. A medical preoccupation with melancholy can be seen in Timothy Bright's *Treatise on Melancholie* (1586), on which Shakespeare drew for his portrait of Hamlet, and Robert Burton further elevates this humour in his *Anatomy of Melancholy* (written around 1600). He even proposes a curious paradox of special value to music: '... whereas a melancholy is more crazed and harsh when compared to other negative experiences, by comparison to all manner of pleasanteries, it is sweet and divine.'

By mixing or 'adjusting' temperaments, our four composers have managed to write some quite wonderful music. Tallis, for example, imbues his *In nomine*s with warmth and optimism, attributes not usually associated with this doleful genre. Ferrabosco likewise charms us with nonchalance in the unusual lilt of his *In nomine II* in triple metre, a dance of the muses as much as a wistful reflection on a venerable plainchant. Or consider how in the *Queen's Goodnight* Byrd takes a ground bass and fills it with unruly musical characters instead of sticking to their proper 'ayre', the harmonies in F being seduced by their cheeky neighbours in G. The absence of a dividing wall between the keys wrecks a Breugel-like

havoc, this despite Byrd's efforts to rein in the disorder. Only in a final strain does the comic uproar give way to imploring tenderness.

By contrast, the angry cross-relations in Parsons's *In nomine* dare to court with ugly discords before succumbing to a revel which mocks the temperamental difference between minor and major thirds. Byrd loved this piece so much that he not only arranged it for keyboard, but improved on it in his own fifth *In nomine a 5*. Yet another permutation of humours shows up in Parsons's *De la court*, which, in the *Cantiones sacrae* (1575), sets sombre words of grief ('Lament, O wretched thou widow Babylon I say') before abandoning melancholy for a folk-like evocation of street fighting and country dances; these lively sections inspired Byrd's *Fantasia III a 6*.

The freedom to test such extremes of temperament and temperature reflects the remarkable flowering of private music in Elizabethan England. For in all the consort genres – dances, fantasias, songs, variations on a ground, and *In nomine*s – the absence of words liberated a composer from their authoritative meanings, permitting him to indulge the objects of his desires and fancies. As people in the sixteenth century rarely composed sacred music too difficult to be performed – the genres were too tied to official and liturgical occasions – consort music, whether played or sung, allowed composers to let their imaginations run rampant, even encouraging advanced experiments.

Laurence Dreyfus © 2005



Saturday 17 September  
Purcell Room, 3.15pm

## The Sound of Tallis

Tallis expert **John Milsom** joins **Timothy Day**, Curator of Classical Music Recordings at the British Library, and **Peter Phillips**, Director of The Tallis Scholars, in a consideration of the Tallis revival in the early twentieth century and an assessment of the reception of his music over the last 500 years. The discussion will be illustrated with excerpts from some of the earliest available recordings of Tallis's music.

Saturday 17 September  
Purcell Room, 4.15pm

## Gustav Leonhardt *harpsichord*

### Flights of Keyboard Fantasy

**Thomas Tallis (c1505-1585)**

Fond youth is a bubble  
O, ye tender babes  
Jam lucis orto sidere  
Ex more docti mystico  
A point

**William Byrd (1543-1623)**

Fantasia  
Clarifica me, pater  
Rowland, or Lord Willoughby's welcome Home  
Pavan and Galliard  
La Volta  
Ground  
French Coranto  
Alman  
Pavan and Galliard

**Nicholas Stogers (f/1560-75)**

Fantasia

**John Bull (?1562/3-1628)**

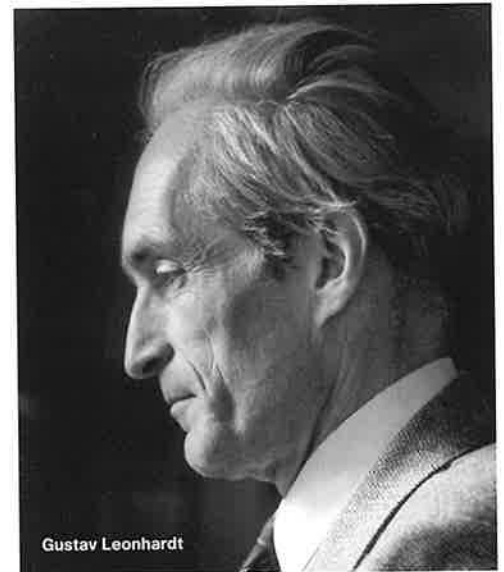
Dr Bull's Good Night

**Orlando Gibbons (1583-1625)**

Pavan

Fantasia

The King's jewel



Gustav Leonhardt

Sixteenth-century English keyboard music, like other well developed keyboard traditions in Spain or Italy, clearly has its roots in improvisatory instrumental and vocal practices, whether stemming from organ improvisations at certain moments in the liturgy, or the elaboration of popular melodies, secular partsongs, dance forms, repeated chordal patterns such as the passacaglia which may form the basis of a set of variations, or, indeed, freely-improvised flights of fantasy that take a short motif, or a series of such motivic cells, to build a longer, more elaborate work, often simply denoted 'Fantasia'. All of these different improvisatory approaches allowed the composer to elaborate or develop musical ideas into a larger-scale structure, however flexible or loosely formed. Each approach brought with it its own intrinsic qualities and character: keyboard pieces elaborated over established dance forms, for example, would retain

many elements of the musical profile – in terms of metre, rhythmic patterning (dotted rhythms, anacrusis, cross-rhythms, etc) and texture (chordal, successions of flowing semiquavers, etc) – of the original dance. A melody – whether a liturgical plainchant or a popular tune – could be used as a *cantus firmus* or structural line round which other parts could be woven, often developing motivic material in tightly-packed or more discursive imitative textures that catch the ear in a kaleidoscope of changing sonorities. Repeated chord patterns, or ostinato basses – often called 'grounds' in English keyboard music – have their modern counterpart in the chord sequences of jazz, and, as in jazz, keyboard-players and composers developed motivic and harmonic variations with all the artistry and imagination that their musical articulacy – in both fingers and mind – would allow. These improvisatory techniques were to reach

their apogee with the English virginalists, whose music is largely preserved in the Fitzwilliam Virginal Book, but an earlier phase of development is already clear from the so-called Mulliner Book towards the end of which most of Tallis's extant keyboard music is found.

Tallis began his career as an organist at the Benedictine priory of Dover, and he subsequently held that post at the church of St. Mary-at-Hill in London before becoming organist of the Chapel Royal in 1543. He was to remain in that position until his death in 1585, meanwhile composing sacred vocal music for both the Latin and the Anglican liturgies. Relatively few keyboard pieces by Tallis have survived since he mostly improvised at the organ, and many pieces that might have been jotted down have been lost. The Mulliner Book provides a snapshot of pre-1559 liturgical organ music based, for the most part, on plainchants drawn from hymns or antiphons. It is clear that, as elsewhere, the tradition of the organ alternating with chant or polyphonic settings of the odd verses of the relevant liturgical texts was well established in pre-Reformation England and persisted for some time afterwards. The copyist of the Mulliner Book tended to select the organ verses in a fairly random manner: *Jam lucis orto sidere*, for example, is a setting of a verse from the hymn sung at Prime on Sundays, while *Ex more docti mistico* is also taken from a hymn, in this case for first vespers on the first Sunday in Lent. Both are strong examples of Tallis's contrapuntal skill and there is relatively little in the way of idiomatic keyboard writing. *Fond youth is a bubble* is actually based on a secular version of the anthem *Purge me, O Lord*, with its characteristic AAB form. *A point* and *O, ye tender babes* are non-liturgical pieces, the latter being a reduction of a partsong which draws on a text first published in a grammar book in 1542-3. It is clear from the range of sources and models inherent in the relatively small group of extant keyboard pieces attributed to Tallis that keyboard players happily adapted any kind of pre-existing music according to liturgical need or for musical interest and entertainment.

This magpie-like approach is even more apparent in the richly varied keyboard repertory copied by Francis Tregian into the Fitzwilliam Virginal Book in the second decade of the seventeenth century. The main composers represented in the manuscript are Tallis's pupil William Byrd, John Bull and Giles Farnaby. Byrd's keyboard works were also gathered together by the composer in *My Ladye Nevells Booke* (1591), and some of his pavans and galliards were published in the printed collection of c1612-3 entitled *Parthenia*. The group of pieces selected by Gustav Leonhardt demonstrate well the range of his keyboard compositions, from the plainchant setting of the Magnificat antiphon *Clarifica me, Pater* to the highly elaborate *Fantasia* and from the elegant dance pieces to the brilliant set of variations on the tune *Rowland*. Little is known about Nicholas Stogers, other than he was parish clerk, and probably organist, at St. Dunstan in the West in London in the second half of the sixteenth century: his *Fantasia* has a marked improvisatory quality. John Bull and Orlando Gibbons, like William Byrd, were associated with the Chapel Royal. Much of Bull's music for virginals was composed for aristocratic patrons, or Queen Elizabeth herself, and he particularly relished variations and character pieces, such as his poignant *Dr Bull's Good Night*. Gibbons's

*Fantasias* are among his most substantial works comprising sequences of highly elaborated points of imitation. Indeed, so complex, or so perfectly balanced, are many of these works that it is sometimes difficult to remember that at their heart lies an improvisatory tradition that all these composers would have considered to be merely one aspect of their musical training and expertise.

Tess Knighton © 2005

### The claviorgan by Lodewijk Theeuwes, London, 1579

The Theeuwes claviorgan, a harpsichord-organ combination, has belonged to the Victoria & Albert Museum, London, since 1890, and is on display there in the British Galleries. The single manual harpsichord has two 8' registers and a 4', and a compass of C-c<sup>'''</sup>. Enough remains of the organ to show that its specification was most likely Stopped Diapason 8', Flute 4', Fifteenth 2', Cymbal, and a Regal at 8' pitch.

While quite a number of very early Italian harpsichords have survived, the Theeuwes is the only signed and dated sixteenth-century harpsichord from northern Europe which has come down to us. Its importance in showing how keyboard instruments and their music had developed by this stage is therefore crucial.

Though Theeuwes made the instrument in London, he was a native of the Netherlands, where he was born around 1539. His membership of the Dutch Church in London shows that he was a Protestant; it is very likely, therefore, that he fled from the persecution of Protestants in the Catholic Netherlands, probably in 1567 or 1568 after the unsuccessful revolt of 1566-7. He must have prospered in London, as he was an active and generous member of his church, and is later mentioned in the accounts of the Court as a supplier of instruments.

The arms on the organ case show that the original owner of the claviorgan was Anthony Roper, the second son of William Roper and Margaret More, and grandson of Henry VIII's chancellor Sir Thomas More. Anthony Roper's home from 1577 was Farningham Manor in Kent.

During the reign of Queen Elizabeth, both the Roper and More families remained Catholics in defiance of the law. Among Anthony Roper's friends were some of the foremost musicians of the time, most of whom also remained Catholics at heart. In particular, there were many personal connections between the Ropers, Thomas Tallis and William Byrd. It is therefore very likely that Tallis, Byrd and other members of the Chapel Royal kept up a close contact with the Roper family, especially when the Court and the Chapel Royal were in residence at either of the nearby palaces of Greenwich or Eltham. This instrument thus has the closest possible links with Tallis, Byrd, and with other outstanding virginalists of the Elizabethan age.

Malcolm Rose

*Gustav Leonhardt is playing a copy of the Lodewijk Theeuwes harpsichord (1579) by Malcolm Rose (see the article 'The history and significance of the Lodewijk Theeuwes claviorgan' by Malcolm Rose in Early Music, xxxii/4 (Nov 2004), pp.577-93).*

Saturday 17 September  
Queen Elizabeth Hall, 7.30pm

## The Tallis Scholars

Peter Phillips *director*

Deborah Roberts, Tessa Bonner, Janet Coxwell, Sally Dunkley *sopranos*  
Patrick Craig, Caroline Trevor *altos*  
Nicholas Todd, Andrew Carwood *tenors*  
Donald Greig, Robert Macdonald *basses*

### A Tallis Anniversary Concert

Spem in alium  
Loquebantur variis linguis  
Sancte Deus  
Salve intemerata

\*\*\*\*\*

Lamentations I  
Nine tunes for Archbishop Parker's Psalter  
Suscipe quaeso  
Spem in alium

The sung texts and The Tallis Scholars' full personnel list will be available on separate sheets from the programme sellers at this performance

When Thomas Tallis (c1505-1585) was born it would have been hard to imagine the constant religious and political upheavals that would occur throughout his life and have such profound consequences for his compositional career. His first position as a professional musician seems to have been as an organist at the Benedictine priory of Dover, from where he moved to the church of St. Mary-at-Hill in London, then to Canterbury Cathedral as a singer until he was appointed organist in the Chapel Royal where he served for over 40 years. In that post he would have seen at first hand the religious and liturgical reforms introduced after Henry VIII's break with Rome and spearheaded by Thomas Cranmer (who, as Archbishop of Canterbury, may well have helped him to secure his position at court) and Thomas Cromwell. He would have experienced the radical change from the English-texted liturgy promulgated during the Reformation and firmly established in the short reign of Edward VI (1547-53) to the reintroduction of Catholicism and the Latin Mass under Mary Tudor, only for the Anglican liturgy once again to dominate in Elizabethan England. Which texts he set as a composer, and in which language, were directly influenced by these shifts in the power and faith of the monarchy, as were the different musical idioms he cultivated throughout his life. Tallis seems to have been something of a perfectionist, revising and honing his works, and sometimes adapting them to the different circumstances that beset him. His genius lies in his ability to write in all these musical styles with consummate mastery.

In pre-Reformation England, polyphonic settings seem to have been reserved largely for settings of the Mass, the Magnificat and votive antiphons such as those preserved in the celebrated Eton Choirbook. English composers developed a florid style, usually conceived as the elaboration of a large-scale structure often based on a plainchant *cantus firmus*. This idiom was to be radically altered from the 1530s and the introduction of liturgical reforms: plainchant was integral to the Catholic liturgy so new, often text-based structures had to be developed; already by this time continental influences had begun to direct English composers away from a florid style to one based more on successive points of imitation contrasted with homophonic or chordal declamation. This idiom, particularly the syllabic chordal style, was much more suited to the requirements of the reformed liturgy since the new English texts could be heard more clearly.

These chordal textures are most to the fore in Tallis's music for the Anglican service, and notably in his settings of nine tunes for Archbishop Parker's English translation of the psalter. By the time of Elizabeth's reign there was something of a vogue for printed collections of the metrical psalms: in 1562 Sternhold and Hopkins published a set with a simple melody for each psalm; these were subsequently set for four voices, mostly by William Parsons, but at least one by Tallis, and printed the following year. Matthew Parker's translation appeared in 1567, together with Tallis's eight tunes in four-voice harmonizations, and a ninth setting for the hymn

Saturday 17 September  
Queen Elizabeth Hall, 5.30pm

### THE TALLIS SCHOLARS OPEN REHEARSAL

A unique opportunity to attend an open rehearsal of The Tallis Scholars, directed by Peter Phillips, in which a limited number of audience members sing with the professionals in Tallis's extraordinary 40-voice motet *Spem in alium*.

ADMISSION IS FREE  
FOR OBSERVERS

PLEASE NOTE THAT ALL  
THE SINGING PLACES ARE  
ALREADY BOOKED



*Come, Holy Ghost.* Each tune corresponded to one of the eight modes, not only in terms of pitch and melodic pattern, but, according to Tallis's preface, also of the emotions associated with the different modes from medieval times. Several of these simple, but effective, settings are still included in hymn books today; probably the most familiar, however, is the third tune – 'Why fum'th in fight' – which Vaughan Williams used in his *Fantasia on a theme of Thomas Tallis*.

Whatever the prevailing religious wind of reform or counter-reform, Tallis composed Latin-texted church music throughout his life in musical styles that ranged from the densely woven idiom of early works, such as the five-voice votive antiphon *Salve intemerata* influenced by the pre-Reformation composers, to the elegant and poised chordal declamation of the hymn *O nata lux* from much later in his career. *Salve intemerata*, a work thought to date from before 1530, already displays the influence of continental imitative techniques, while the four-voice setting of *Sancte Deus*, also a votive antiphon, is built on succinct phrases and is altogether smaller-scale, this shorter kind of antiphon gaining favour towards the end of Henry VIII's reign. It is harder to date Tallis's setting of the respond *Loquebantur variis linguis* and the motet *Suscipe quaeso*: the first is a rhythmic *tour de force* for seven voices built, as liturgical function and compositional tradition demanded, round the relevant chant in the tenor; *Suscipe quaeso*, also for seven voices, is one of the motets included in the anthology *Sacrae cantiones*, published by Tallis together with William Byrd in 1575. Some scholars have suggested that it might have been

composed some 20 years earlier, in the reign of Mary Tudor, but stylistically it is much closer to later pieces such as *Spem in alium*.

Both *Spem in alium* and the Lamentations are among Tallis's best known works, and both, in their different ways, are masterpieces. The Holy Week readings from the Lamentations of Jeremiah drew especially expressive writing from composers all over Europe, and Tallis was no exception. He follows established conventions in setting these texts including melismatic elaborations of the Hebrew letters at the start of each verse, beginning with the phrase 'Incipit Lamentatio' and ending with the exhortation 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum'. Homophonic textures and expressive modulations are used to highlight key moments in the text, and this technique is again employed – albeit on a much larger scale – in the 40-voice motet *Spem in alium*. Written apparently in response to Alessandro Striggio's *Ecce beatam lucem* also for 40 voices and to a challenge to English composers to rival their Italian counterparts from Thomas Howard, Duke of Norfolk, Tallis's motet is thought to have been first performed at one of the residences of the Earl of Arundel, Howard's father-in-law, either at Arundel House in London or his country abode Nonsuch Palace. Indeed, both the Lamentations and *Spem in alium* were probably written for private recusant contexts in which Tallis, himself a Catholic throughout his life, may well have felt free to write some of his most expressive and dramatic music.

Tess Knighton © 2005



The Tallis Scholars

Saturday 17 September  
Purcell Room, 9.30pm

**James Gilchrist** *tenor*  
**Elizabeth Kenny** *lute*

## Welcome Black Night: late night entertainment by John Dowland and Thomas Campion

### Thomas Campion (1567-1620)

Fire, fire  
Blame not my cheeks  
The cypress curtain of the night is spread

### Anthony Holborne (d.1602)

Pavan *The image of melancholy*  
Galliard *Muy linda*  
Galliard *The fairy round*

### John Dowland (1563-1626)

In darkness let me dwell

### Rachel Stott (b.1968)

Come away, bring thy golden theft  
Woo her and win her  
(words from Campion's *The Lords Masque*)

### Dowland

Tell me, true love  
Can she excuse my wrongs?

The King of Denmark's galliard

Welcome, black night  
Cease, these false sports

The sung texts will be available on separate sheets from the programme sellers at this performance

The image of the artist alone in his garret (it usually is 'him' in this context) clapping hand to forehead and hurrying to his desk to take dictation from the Muse is a potent one, and probably shapes more of our opinions about what is Great Art than we might consciously admit. It is a Romantic idea, but self-styled melancholic John Dowland placed himself in this tradition long before the official start of the Romantic era. Ill at ease with the demands of writing and performing music to order as part of Sir Henry Cobham's entourage in France in the 1580s, he became entangled with dangerous Jesuit contacts in Rome, and was notoriously ill-disciplined and irascible when working for Henry Julius Duke of Brunswick and Moritz the Landgrave of Hesse. Despite his foreign success, the one post Dowland coveted was a place at Elizabeth I's court, from which he thought he had been excluded as an 'obstinate Papist' and, he might have added, an uncompromising artist who wouldn't bend his music to the fashions of the times. In his last published book, *A Pilgrim's Solace*, he railed against more commercially successful colleagues, 'young men, professors of the Lute who vaunt themselves, to the disparagement of such as have beene before their time...'. Entertainers, in other words. It's

no coincidence that in our time Dowland is considered a Great Composer, rising above the mass of jobbing musicians with whom he was condemned to co-exist.

And yet... tonight we hear some of Dowland's music written to fit an entertainer's bill, showing him completely at ease in the larger-than-life declamatory form which borrowed much from Italian singing techniques but which had its roots in the need to impress in the rich and sensational context of a court masque. When he came to publish the songs in the final group, he included his trademark counterpoint accompaniments with a shrewd eye to the market of amateur lutenists who would have been unable to improvise or simulate the flamboyant techniques of professionals; this rather belies his unworldly self-image. And his great lament 'In darkness let me dwell', a paean to unfettered self-expression, was neatly tucked into his son Robert's collection *A Musicall Banquet* whose very title suggests that even deeply personal torment can be put to professional use. The slinky, teasing lines of 'Welcome, black night' and the imperious 'Cease, these false sports' were probably written for the marriage of Theophilus Lord Walden in 1611.

Re-working music that started life as part of staged spectacle for smaller-scale performance was a large part of the Elizabethan and Jacobean composer's job. Holborne's *The Fairy Round* was played in 1591 by an 'exquisite consort' for Elizabeth I's visit to the Earl of Hertford at Elvetham: 'her majesty was no sooner ready, and at her gallery window looking into the garden, but the fairy queen came into the garden, dancing with her maids about her...'

Thomas Campion was more at ease in the collaborative world of writing songs for masques and was realistic about the way a song is at the mercy of its performance: 'To be briefe, all these songs are mine, if you expresse them well, otherwise they are your owne'. Again, it's probably not a coincidence that posterity has seen him more as a middling than a Great composer, as he was more willing than Dowland to let performers take some of the credit, and notated his music with more room for improvisation: 'For the notes and the tableature, if they satisfie the most, we have our desire; let expert masters please themselves with better.' This has sometimes been taken as a lack of artistic integrity, but more likely reflects a career spent producing

music that would stand or fall in performance. The 'lute songs', far from being a different genre, benefit from the freedom and dramatic immediacy of masque performance. 'Fire, fire' (from the *Third Booke*, 1617) starts with a bang in the middle of the story, and 'The cypress curtain' literally opens the stage curtains on the performance of intense grief. Campion the consummate professional even wrote a successful masque celebrating the marriage of the unpopular Viscount Carr to Frances Howard despite being peripherally named in the scandal surrounding the murder of Sir Thomas Overbury. A more auspicious marriage, that of Princess Elizabeth to Frederick of the Palatine, was celebrated in the *Lordes Masque* of 1613. 'Come away, bring thy golden theft' hails Prometheus dressed as an ancient hero, while 'Woo her and win her' uses the old stage trick of bringing statues to life in a complicated dance that starts out with four women and eight men – lucky women, each having two lovers – but resolves into a decorous pairing: 'When words and Musicke speake, let none despaire'. Rachel Stott took the ideas and ran with them in her own musical language.

Elizabeth Kenny © 2005



Sunday 18 September  
Purcell Room, 2pm

## Sonnerie

Monica Huggett *director*

with

Matthew Halls *fortepiano*

Monica Huggett *violin*

Emilia Benjamin *violin*

Jane Rogers *viola*

Joseph Crouch *cello*

Judith Evans *double bass*

## Haydn and the Gypsies

Ignác Ruzitska (1777-1833)

Traditional

Antal György Csermák (c1774-1822)

József Kossovits (c1750-c1819)

Anonymous

Friss Magyar

Verbunkos: János Bihari dance from Galanta (*Ungarische Tänze*)

Con Verbunk (Hat magyar tánc)

Lassú Magyar (Hungarian slow dance)

Frissen

Franz Josef Haydn (1732-1809)

Piano Trio no.39 in G major (Hob. XV:25)

*Andante – Poco adagio: Cantabile – Rondo all'Ungarese (Presto)*

Janós Bihari (1764-1827)

Márk Rózsavölgyi (1789-1848)

Ferdinand Kauer (1751-1831)

Haydn

Magyar Tánc avagy Verbunkos

Verbunk

Allegro (12 új magyar tánc)

Second movement from String Quartet op.52, no.2: *Adagio*

Johann Nepomuk Hummel (1778-1848) Hungarian Dances (*Balli ongaresi*, op.23)

*Ballo Patetico (Andante con espressione) – Balli vivaci (Allegro-Figura) – (Andante)*

*– Balli vivaci (Allegro-Figura) – Scherzoso e mezza voce*

Gábor Mátray (1797-1875)

Anonymous

Attrib. Haydn

Joseph Bengraf (1745-1791)

Racoczi's Lament

Moderato

Two Zingarese

Ballet Hongrois (*Trois Divertissements*)

Igen frissen (*Presto*)



Monica Huggett

It is generally not well understood how gypsies came to play a most significant role in European music-making. Though despised and persecuted as a people and traditionally traded as slaves, the wandering Roma seem to have managed in most cases to maintain some cultural continuity with their ancestors, who some believe migrated to Persia from northern India from around 420 BC when 10,000 luri (a caste of musicians and dancers) were brought at the request of the King. On the move with the Turkish army who used them as professional musicians, the Roma dispersed throughout Europe from the fifteenth century, living on the fringes of society as tinkers, craftsmen and horse traders as well as entertainers. Whether dancing with trained bears or playing for a village wedding, 'gypsies' in the Austro-Hungarian empire made themselves indispensable as performers to villages of various ethnicities (Saxons, Vlachs, Magyar and Moldavians, etc, to name just the groups of Transylvania in Romania), and consequently learned and probably mingled multiple traditions of music.

In the late eighteenth and early nineteenth centuries, gypsy musicians and bands were beginning to enjoy the patronage of the middle classes and especially the aristocracy, who increasingly regarded their lives and performances as exemplifying an idealised Romantic 'freedom'. Violinists usually dominated these small bands, which could include viola and cello, or even cimbalom (hammered zither) or various wind instruments. In the Austro-Hungarian court of Esterháza, where the great Joseph Haydn wore servant's livery in his role as royal composer, gypsy bands played in the courtyard and from 1715 also travelled from village to village accompanying the 'strong' dancing of soldiers who recruited continuously for Nicolas the Magnificent's military operations. The style of this verbunkos (the so-called 'recruiting' music) – a deliberate fusion of earlier gypsy music (such as the sixteenth-century works preserved in organ tablature) and elements of the western European tradition – influenced Haydn and other Classical composers because it was favoured by public taste. As a national fashion this style remained popular through the nineteenth century with composers such as Hummel, Beethoven, Schubert, Brahms, von Weber, Doppler and especially Liszt writing in a *style Hongrois* influenced by the jagged rhythms and fantastic cadences of the verbunkos style.

Of the many 'Hungarian dance' composers from this period, only János Bihari (1764-1827), a virtuoso bandleader, is known to have been of gypsy origin. Antal Czermák, celebrated as a violin virtuoso, worked (as did Bihari) in the national opera. From around 1810, when a military uprising, the Rakóczi War of Independence, had failed, the performance of commemorative Hungarian music (like the Rakóczi settings of Matráy) acquired nationalist fervour. Works transcribed or created in 'gypsy' style by Janós Lavotta, József Koschovitz, József Bengráf, Ignác Ruzitska, Ferdinand Kauer and other 'gypsy'-identified composers were popular before, during and after this period, most often circulating in keyboard transcriptions that could be arranged for a variety of chamber ensembles. In recasting various of these keyboard transcriptions for violin, flute or mixed ensemble with improvised fortepiano suggestive of cimbalom or guitar accompaniment, I have attempted to evoke the spirit of social music-making among those for whom these

'gypsy' publications were intended. The settings of Hungarian dances played in the large (up to 6000 capacity!) music halls of Vienna by the renowned fortepiano virtuoso Johan Nepomuk Hummel are accurate and enjoyable ethnographic transcriptions, while Rozsavölgyi's 'Hungarian' dances show greater influences from the Romantic salon.

The years of stability and artistic freedom Joseph Haydn enjoyed under the patronage of the Esterháza court supported his numerous path-breaking formal and textural experiments, such as the use of a traditional gypsy Lasso lament within an otherwise Classical string quartet. His piano trios present vivid imaginative worlds through the cooperation and contrast of treble and bass instruments which arise from within the virtuoso keyboard part. In these works, spacious lyrical melodies contrast with brilliant final movements influenced by folk dances, including of course the dazzling tunes and rhythms of the popular rondo 'in the Gipsies' style'. Here as in other 'Hungarian' 'gypsy' works, the fortepiano variously suggests a cimbalom, drones in the manner of the folk hurdy-gurdy, or simply alternates bass notes and chords in the now familiar style of polka music.

**Linda Burman-Hall**

*(notes from the CD Haydn and the Gypsies on Kleos Classics, KL5101)*



# Goldberg

EARLY MUSIC MAGAZINE

## SPECIAL OFFER



DISCOVER GOLDBERG, ORDER ISSUE N°   
FOR £ 5 (€ 7)\* (postage and packaging included)

English edition  Spanish edition  French edition

Full Name

Address  Post Code

City  Country

Phone  Email

Method of payment:  Bank Cheque to Goldberg Ediciones, S.L.

VISA  Mastercard

Number  Expiry date

Signature

\* Offer ends 31/10/05

Please send to: GOLDBERG EDICIONES, SL  
Polígono Industrial Talluntxe, Calle A, Nave 24  
31110 NOAIN (NAVARRA) SPAIN  
Tel. +34 948 250 372, Fax +34 948 196 276  
info@goldberg-magazine.com • www.goldbergweb.com

2005-2006 Season at the Queen Elizabeth Hall

## Orchestra of the Age of Enlightenment

*The UK's leading period instrument ensemble*



### Season Highlights

**22 September 2005**

A fresh look at Bach's St John Passion,  
with Mark Padmore

**5 October 2005**

Anne Sofie von Otter sings Berlioz

**24 November 2005**

Vladimir Jurowski conducts music from  
the French Revolution

**27 October 2005**

French and Italian Baroque featuring music  
from Vivaldi, Corelli, Rameau and Rebel

**7 February 2006**

Sir Roger Norrington conducts Mozart

**25 April 2006**

Sir Charles Mackerras 80th Birthday concert

**BOOK NOW**

**0870 163 3899**

[www.rfh.org.uk/oae](http://www.rfh.org.uk/oae)

[www.oae.co.uk](http://www.oae.co.uk)

South Bank Centre London  
Royal Festival Hall  
Queen Elizabeth Hall · Purcell Room  
Hayward Gallery

## Handel House Museum

25 Brook Street, London, W1K 4HB

Tel: 020 7495 1685

Web: [www.handelhouse.org](http://www.handelhouse.org)

**'Powerfully evocative'** Evening Standard.

A beautifully restored Georgian house located in Mayfair, Handel House, the home of baroque composer Handel, holds weekly Thursday evening concerts, regular family activities and musical events in Handel's intimate music room.

OPENING HOURS AND ADMISSION:

Tues - Sat 10am - 6pm (Thurs until 8pm), Sun 12pm - 6pm;  
Adults £5, Concessions £4.50, Child £2 (FREE on Sat)





Sunday 18 September  
Foyer, 3.15pm

## Apollo & Pan

Tassilo Erhardt *Renaissance violin*  
Ben Sansom *Renaissance violin*  
Sally Holman *dulcian*  
Steven Devine *harpsichord*



## Birth of the Baroque

Tarquinio Merula  
Francesco Turini  
Biagio Marini  
Dario Castello  
Salamone Rossi  
Giovanni Battista Buonamente  
Johann Vierdanck

Chiacona, op.3 (1637)  
Sonata *E tanto tempo hormai* from *Madrigali*, Book I (1621)  
Balletto I, op.22 (1655)  
Sonata 4, from Book II (1629)  
Sonata sopra un aria francese, from Book IV (1622)  
Sinfonia, Gagliarda, Branlo & Corrente, from Book IV (1626)  
Capriccio 25 (*auf quottlibetische Arth*)

The early seventeenth century was a crucial stage in the development of instrumental music. The styles and genres which emerged during this period provided the basis of instrumental forms for 300 years to come.

The two sonatas by Castello represent the typical virtuoso sonatas of the *stile concertato*, consisting of a number of short sections within one movement. These seek to arouse the strongest possible *Affekt* in the soul of the listener by contrasting wild passagework with pathetic declamation, imitative counterpoint and monumental block chords. Little is known about the life of Dario Castello except that he was the leader of the wind band at the basilica of San Marco in Venice. In 1614 this ensemble, consisting of cornettists, trombonists and dulcian (*fagotto*) players was officially added to the payroll. Castello's two collections of virtuoso instrumental music are milestones in the repertoire not so much for their innovative character, but for their great popularity, leading to numerous reprints for decades after their initial publication.

The second most popular form of instrumental music during the seventeenth century were variation movements. Two ways in which such variations could be structured were: 1) by writing divisions in the top part(s) over a continuously recycling *ostinato* bass, as in Tarquinio Merula's *Chiacona*. A dance originating from the New World (possibly Mexico), the *ciaccona* was a common bass formula. It is always in a major key and gains its high-spirited character from a constant rhythmic tension between a 3/4 and 3/2 metre. Allegedly, this 'immoral' dance was often introduced by the call 'Vida, vida, vida bona! Vida, vámonos á Chacona!' ('Let's live it up! Let's go to the Chacona!'); 2) by writing variations on a recurring melodic line. In this, the top parts

embellish a simple song-like tune in ever accelerating note values. Francesco Turini's sonata on *E tanto tempo hormai*, uses one of the most popular tunes of the time, also known as *La Monica*. The tune of Biagio Marini's Sonata on *Fuggi dolente core* derives from an Italian song, also well known in England at the time as 'The Italian Rant' or 'My Mistres is Prettie', and now survives in the national anthem of Israel. Marini's Balletto might be called a 'variation suite'. The bipartite dance is repeated four times in common time with variations in all parts and concludes with a *corrente* variation in compound metre. The sonata on *un aria francese* by the Jewish composer Salamone Rossi offers five variations on an otherwise unknown, but charming tune. It is either French in origin or Rossi is simply following the same fashion as Monteverdi, Merula, Banchieri and others in their pieces *alla francese*.

A contrast to the sonatas and variation movements is the short sequence of dances by Giovanni Battista Buonamente. As is the case in most sets of seventeenth-century instrumental dance music, Buonamente's collection does not provide a formal sequence or suite of dances, but spreads out the individual movements over different categories according to dance type. It is left to the performer to make an appropriate choice of movements. Buonamente, however, gives the advice that 'each Sinfonia should have its Brando [Branles], Gagliarda and Corrente'. Finally, Vierdanck's Capriccio is a work *sui generis*, skilfully stringing together a number of popular tunes and culminating in a 'trumpet' fanfare.

Apollo & Pan © 2005

Sunday 18 September  
Queen Elizabeth Hall, 4pm

## The Dufay Collective

Paul Bevan *psaltery, percussion*

Vivien Ellis *voice*

Giles Lewin *oud*

William Lyons *flute, percussion*

Susanna Pell *vielle*

Peter Skuce *harp*

with

Pete Harris *stage direction*

Sophie Neil *design*

### Music for Alfonso the Wise: songs and improvisations from thirteenth-century Spain

Martin Codax *Cantigas de amigo:*

Prelude

Ondas do mar de Vigo

Mandad' ei comigo

Mia irmana fremosa

Interlude

Ay Deus se sab' ora meu amigo

Quantas sabedes amar

Interlude

Eno sagrado en Vigo

Ai ondas que eu vin veer

The sung texts will be available on separate sheets  
from the programme sellers at this performance



The Dufay Collective

This concert focuses on songs and instrumental music that may well have been heard at the court of Alfonso X *El Sabio* (The Wise) of Castile and Leon 1253-1284.

Alfonso is best known in musical terms for the production of the monumental *Cantigas de Santa Maria*, over 400 miracle songs of devotion to the Virgin, but little is known of the secular poems and troubadour songs that were so integral to the cultural life of his court. This is largely due to the fact that, despite the copious poetry surviving from this time, virtually no music survives to accompany it.

The sequence of seven *Cantigas de amigo* by the Galician troubadour Martin Codax is unique in that it is the only set of poems that has survived with music more or less intact. All but one has music in the one manuscript that contains both words and music. Tantalisingly, the sixth poem, *Eno sagrado* has staves provided but no music was ever inserted. We have therefore opted to provide a melody in keeping with the style of the other six that are intact. The poems are set in Vigo on the north western coast of Galicia and trace the sequence of emotions experienced by a woman awaiting the return of her lover from the sea (a crusader perhaps, or a fisherman?). Her feelings shift from poem to poem, from the pain of separation to the joy of being in love, finally to the realisation that hope is gone and he will never return. We have chosen to present this sequence as a complete entity, with instrumental interludes and improvisations between each song. The hypnotic nature of the melodies and verse is mirrored in the instrumental accompaniments, which rely on a minimal approach and the spontaneity of live performance.

Next to nothing is known of the life of Martin Codax. He was a Galician and lived in the second half of the thirteenth century, and there is no record of his having spent any time at the court of Alfonso the Wise. The parchment leaf containing his seven poems, with music for six of them, was found in 1914 by Pedro Vindel, a Madrid bookseller, inside

a binding. The poems, without music, survive in two other manuscripts, and are in all three sources presented in the same order, implying that they form a linked 'cycle' of songs. Despite the lack of evidence to prove the presence of Codax at the court of Alfonso, the structure of the melodies for his *Cantigas de amigo* have much more in common with the beautiful simplicity of those of the *Cantigas de Santa Maria* than with those associated with the troubadours of Occitan. Therefore, they can be considered part of the same tradition, and thus a vital link to the secular court music of Alfonso the Wise.

The exact nature of instrumental repertoire is impossible to recreate accurately. We know from court records and the stylised miniatures depicting minstrels in one of the *Cantigas de Santa Maria* manuscripts that musical style and sonorities constituted a broad church at Alfonso's court: as well as being a refuge for troubadours fleeing persecution, Christian, Moorish and Jewish players appear to have been employed, and one can only guess at the possible blends produced by such rare juxtaposition of cultural influences. We have opted for an ensemble of instruments that would have been acceptable in a refined courtly setting: the oud, vielle, harp, psaltery and flute are all depicted in the *Cantigas* miniatures, played by Moorish, Christian and Jewish musicians. In an attempt to touch on the essence of music-making at Alfonso's court, we have combined extant improvisatory techniques from Iberian and Andalucian traditional music whilst being aware that the wholesale application of any single style could be misleading. The intention is to create a sound world that has its own integrity. Thus, this performance centres on a manifestation of the far-reaching influence of the troubadours, but accentuates the diversities that surely emerged in the cultured environment at the court of a learned king.

The Dufay Collective © 2005



David Owen Norris

Sunday 18 September  
Purcell Room, 5.15pm

## 'As you go along?': Controlled improvisation at the piano

Broadcaster, composer and performer **David Owen Norris** recently created quite a stir in the musical world with his recording with Monica Huggett's *Sonnerie of The World's First Piano Concertos* (Avie AV 0014). In concertos by Johann Christian Bach, Carl Friedrich Abel, Philip Hayes, James Hook and the young Mozart, Norris explored a repertoire written for an instrumental genre in its infancy – the Hayes Piano Concerto is the earliest known example – and had to improvise his own cadenzas, just as the composer-performers would have done in their own day. Indeed, Norris could be said to have recreated the art of piano improvisation not only in eighteenth-century repertoire, but also in the music of Elgar, an early recording of whose own piano improvisations inspired him to reconstruct this little known aspect of his compositional world. In a recent interview in *International Piano*, Norris said: 'Whether it's square-piano music or improvisations, you can't make an effect with bludgeon – rather, rhetoric and articulation are everything. This concept conjures up endlessly fluid and subtle variations. Notes are sacrosanct, but phrasing and rhythmic articulation provide the liberty of improvisation within a structural framework, which gives that all important sense of spontaneity in performance.'

Sunday 18 September  
Queen Elizabeth Hall, 7.30pm

# Akademie für Alte Musik, Berlin

Georg Kallweit *director*

with  
Midori Seiler *solo violin*

Georg Kallweit, Erik Dorset, Kerstin Erben, Thomas Graewe, Barbara Halfter, Midori Seiler, Dörte Wetzel *violins*  
Clemens Nuszbaumer, Anja Graewel, Stephan Sieben, Andreas Pilger *violas*  
Jan Freiheit *violoncello*  
Walter Rumer *double bass*  
Raphael Alpermann *harpsichord*  
Björn Colell *lute, Baroque guitar*  
Ophira Zakai *lute, Baroque guitar*

## Baroque Improvisations

- Philipp Heinrich Erlebach (1657-1714)** Overture-Suite no.5 in F major  
*Ouverture – Air Entrée – Air quisejoue alternativement / Air avec le trio / Air trio – Air Courante – Air Bourrée – Air Marche – Rondeau – Chaconne*
- Heinrich Ignaz Franz Biber (1664-1704)** Passacaglia in G major for solo violin from the Rosary Sonatas (1676)
- Georg Muffat (1653-1704)** Sonata no.5 in G major from *Armonico tributo* (Salzburg, 1682)  
*Allemanda – Adagio – Fuga – Adagio – Passacaglia*
- Antonio Vivaldi (1678-1741)** Sonata op.1, no.12 *La Folia*  
*Adagio – Andante – Allegro – Adagio – Vivace – Allegro – Larghetto – Allegro*
- Francesco Corbetta (c1615-1681)** Sinfonia
- Francesco Geminiani (1687-1762)** Concerto grosso on Corelli's Sonata op.1, no.12 *La Folia*  
*Adagio – Allegro – Adagio – Allegro – Andante – Allegro – Adagio – Allegro – Adagio*

One of the most striking features of the Baroque period is the development of the repertory for the solo instrumentalist in both the solo sonata and the concerto. There were no doubt great instrumental virtuosi before the seventeenth century, but much of their music, being improvised as sets of variations on a well known melody or over a repeated harmonic pattern such as the passacaglia, chaconne and folia, was never written down and therefore largely lost to posterity. However, it was during the seventeenth century that this virtuoso repertory began to make a greater, pan-European impact. At the centre of this development was Arcangelo Corelli, a violinist based in Rome from the 1670s who was to exert enormous influence over later Baroque composers. His technical skill as a violinist, and his compelling performances earned him an international reputation. One eye-witness noted that 'it was usual for his countenance to be distorted, his eyes to become as red as fire and his eyeballs to roll as if in an agony', although the music historian John Hawkins spoke rather of him as being 'remarkable for the mildness of his temper and the modesty of his deportment'. But it was perhaps above all else the dissemination of his music for the virtuoso player or players through publication that made him such an influential figure: the trio sonatas, op.1, were printed in Rome in 1681, and were followed by three further volumes (1685-94); the violin sonatas, op.5, appeared in 1700; and the concerti grossi, op.6 were published in Amsterdam in 1714. Such was the standing and popularity of Corelli's music that Francesco Geminiani later reworked the op.1 trio sonatas as concerti grossi.

Corelli, though perhaps the most widely known of the virtuoso player-composers of the latter part of the seventeenth century, was not alone. In central Europe other musicians favoured and renowned for their technical skills were also beginning to contribute to the cultivation of genres such as the solo sonata and concerto in which what might be termed composed improvisation came to the fore. In particular, in the 1680s Georg Muffat, who had already studied as a young man with Lully in France, was given leave to visit Italy by his employer, the Archbishop of Salzburg, Max Gandolf, Count of Kuernberg. He studied in Rome with Pasquini and there heard the concerti grossi and other works of Corelli. Inspired by what he heard, he composed his own concerti and had them performed at Corelli's house; these works were later published as the *Armonico tributo*. The pieces, the publication of which helped to establish the Italian instrumental idiom well beyond Rome, are described in the preface as 'chamber sonatas suitable for few or many instruments', and exhibit many Corellian features, such as the exchange of tutti and solo passages and a mix of chamber and church sonata elements. The final Passacaglia of the Sonata no.5 also displays a Lullian touch in its repetition of the main theme in rondeau fashion throughout the piece. French and Italian influences are also found in the few surviving works of Philipp Erlebach, for over thirty years Kapellmeister at the court of Rudolstadt in central Germany, where most of his compositions were destroyed in a fire in 1735. His six *Ouvertures, begleitet mit... Aires nach französischer Art* were published in Nuremberg in 1693.

Heinrich Biber was undoubtedly one of the outstanding violin virtuosi of the seventeenth century. Having served the

Prince-Bishop Karl, Count Liechtenstein-Kastelkorn of Olomouc at Kromeriz in central Moravia, he moved in the winter of 1670-1 to Salzburg, where he must have known Muffat. The music historian Charles Burney opined that 'of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period.' Burney's comments were based on study of Biber's *Sonatae violino solo*, eight sonatas published in 1681. If he had known the sixteen pieces included in the Mystery (or Rosary) Sonatas for unaccompanied violin, composed for performance as postludes to services held during the month of October for the Rosary Mysteries in Salzburg, he would surely have underlined both the words 'difficult' and 'fanciful'. The Passacaglia, built on a descending tetrachord (g-f-e flat-d), is thought to have been written for performance at a special 'Feast of the Guardian Angel' held annually in Salzburg on 2 October. It is a profound and masterful work that prefigures Bach's great Chaconne for unaccompanied violin.

Eighteenth-century composers such as Vivaldi, Geminiani and, a little later still, Bach and Handel, continued to be greatly influenced by the works of Corelli and some of his German counterparts. They continued to supply the by now well established demand for virtuoso works, contributing their own flights of fantasy over established harmonic riffs such as the folia for brilliant instrumentalists to parade their skills, and for the entertainment of the marvelling listener. In these works lie the vestiges of an improvised tradition that had its roots in the performance practice of several centuries earlier.

Tess Knighton © 2005



Sunday 18 September  
Purcell Room, 9pm

## L'Arpeggiata

Christina Pluhar *director*

Gianluigi Trovesi *clarinet*  
Philippe Jaroussky *voice*  
Lucilla Galeazzi *voice*

Christina Pluhar *Baroque harp, theorbo*  
Elisabeth Seitz *psalterion*  
Marcello Vitale *Baroque guitar, chitarra battente*  
Charles Edourd Fantin *lute, guitar*  
Veronika Skuplik *violin*  
Atsushi Sakai *viol*  
Richard Myron *bass*  
Francesco Turrisi *harpsichord*  
Michele Claude *percussion*



Christina Pluhar

## All' Improviso: Ciaccone, Bergamasche... e un po' di Follie

Lucilla Galeazzi	<i>A vita bella</i>
Maurizio Cazzati	Ciaccona
Improvisation	Folia
Galeazzi/improvisation	<i>Voglio una casa</i>
Claudio Monteverdi/improvisation	<i>Ohime, ch'io cado</i>
Antonio Bertali/Pluhar	Chiaccona
Luigi Pozzi/ improvisation	Cantata sopra il Passacaglio. Diatonica
Santiago de Murcia	Fandango
Galeazzi	<i>Sogna fiore mio</i>
Improvisation	Toccata
Barbara Strozzi	<i>L'Eraclito amoroso</i>
Giovanni Felipe Sances	<i>Accenti queruli</i>
Improvisation	Canario
Traditional/improvisation	Turluru
Improvisation	Kapsberger
Improvisation	Ciaccona
Traditional/improvisation	Ninna, nanna sopra la Romanesca

The sung texts will be available on separate sheets from the programme sellers at this performance

Ostinato basses have always exerted a great fascination. They formed, and still form, the basis of Spanish, Italian, Portuguese and South American traditional music; they found their way into the music of every court in Europe, reaching the height of their popularity between the sixteenth and eighteenth centuries; they were rediscovered by the Romantics, then by composers of the present day, and they were also adopted in jazz. In every case, whatever the musical idiom or culture, they allow scope and freedom for instrumental and vocal improvisation and enable composers and performers alike to demonstrate their creativity,

imagination and virtuosity. The existence of ostinato basses predates the earliest written sources. Most of those in use in seventeenth-century Italy were traditional dance-songs imported from South America and the Mediterranean, and various song texts were improvised on these harmonic schemes.

### Ciaccona

The *ciaccona*, or *chaconne*, a dance-song of traditional South American origin, was first mentioned in sixteenth-century Peru. The dance found its way to Spain in the early seventeenth century, before reaching Italy via Naples. In



Spain, where it was accompanied by guitars, castanets and a tambourine, it was used for comic (and often bawdy) sequences. In Italy the melodic, syncopated bass was developed, becoming very popular with seventeenth-century composers, who added virtuoso instrumental and vocal embellishments to the harmonic schemes. The later *Baroque ciaccona* was transformed harmonically until it became very similar to the *passacaglia*.

### Folia

In 1611 Covarrubias Horozco explained that the name folia, meaning 'mad' or 'empty-headed', was appropriate because the dance was so fast and noisy that the dancers seemed out of their minds. The sources that have survived do not enable us to determine whether the folia is of European or South American origin. The name first appeared in Portugal in the fifteenth century in connection with singing and dancing, and it soon spread to Spain, but the folia may have been one of the first dances imported into Portugal from the New World. Portuguese folia texts appear in the works of Gil Vicente (between c1503 and c1529), and Spanish texts in the *Recopilación en metro* by Diego Sánchez de Badajoz (published posthumously in 1554). In the seventeenth century the folia was popular in Spain as a sung dance, accompanied by the five-course guitar and *sonajas* (metal discs attached to a wooden ring). In early seventeenth-century Italy many folias were written in *alfabeto* notation for the guitar; these pieces call for rhythmic improvisation from the guitarist. In the eighteenth century the instrumental folia became a noble, courtly theme. Its extraordinary, timeless harmony served as a basis for virtuoso compositions in Italy and France.

### Passacaglia

The name comes from *pasar*, to walk, and *calle*, street: the passacaglia was probably originally a song that was sung walking along the street, i.e. in procession. In Spain the term became attached to the instrumental ritornellos that were performed between the verses of the song (*ritornello-passacaglia*). The music of such pieces follows the harmonic sequence I-IV-V-I and may be in major or minor mode, triple or quadruple metre. Seventeenth-century Italy gave rise to the famous descending tetrachord in the minor, which as the bass scheme of the *lamento* characterises vocal and instrumental compositions bearing the name passacaglia. But there are also other harmonic schemes: chromatic variants of the descending tetrachord, descending tetrachord in the major (which later merged with the *ciaccona*), the I-IV-V-I sequence of the *ritornello-passacaglia* (as in the anonymous piece entitled *Passacaglia della Vita*, in which the harmonic scheme corresponds to Athanasius Kircher's 1641 definition of the tarantella bass). Nowadays the *ritornello-passacaglia* is still found in the traditional music of South America under the name of *passacalle* or *paseo*.

### Romanesca

The *romanesca antica* appeared under different names in the sixteenth century. Its fine harmony was first written down in 1530, and in 1546 Alonso Mudarra presented a piece entitled *Romanesca: o Guárdame las vacas*, but it also appeared under the title *Favorita* or *Fantinella*. In early seventeenth-century Italy a new bass came into being which had nothing in common with the *romanesca antica* but was nevertheless known as *romanesca*. Among the works of Santiago de Murcia (Mexico, early eighteenth century) are two examples of the *romanesca antica*, each with a different

rhythm: *Bacas* (3/2) and *Los Impossibles* (6/4). The *romanesca antica* is still found in traditional Mexican music.

### Kapsberger

This charming and amazingly modern bass was 'invented' by the composer Girolamo (or Hieronymus) Kapsberger in 1641, whence its name. It is the metrical ambiguity (between a suggested 6/8, a 3/4 or a syncopated 4/4) that gives this bass its surprisingly up-to-date sound. The composition of new ostinato basses was not exceptional. The ostinatos borrowed from traditional music were so popular that many new bass melodies came into being through Italian composers such as Monteverdi (*Laetatus sum*), Cazzati (*Capriccio supra sette note*), Merula (*Ninna, Nanna*), Sances, Cavalli and many others. Likewise, countless grounds were composed by Byrd, Purcell and Simpson in England, then by Schmelzer, Biber, Buxtehude, Bach and Handel in Germany and Austria.

The *basso ostinato* or ground bass came into being in the sixteenth century and reached its apogee around 1600, at the time of the greatest upheaval in musical history, when a new perception of the world, new musical instruments and a new musical language emerged. It is contradictory, complex and, above all, subject to constant change, expressing on the one hand the musicians' immeasurable thirst for artistic freedom and perpetual quest for new ideas, and on the other, their adherence to a tradition that is deeply rooted in their souls and in their culture.

### ...e un po' di Follie

Nicola Vicentino, *L'antica musica ridotta alla moderna prattica*, Nicola (Rome, 1555)

All musicians find themselves faced with the same questions. Should we elaborate or preserve, interpret or create? How far can or must we go in terms of innovation? Where are the limits? And when – and above all how – can or must we overstep those limits?

For several generations now, musicians have set themselves the task of rediscovering and assimilating the rules of a culture that disappeared long ago, of mastering, with all the necessary virtuosity, the instruments and the music of a long-ceased tradition. Their passion and devotion have opened up a whole new province of musical possibilities.

In the twenty-first century, we appear to have reached a point at which space and time merge, creating a bridge between various modes of expression. After exploring all the harmonic and rhythmic possibilities of our tonal system for hundreds of years, we now aspire to a universal harmonic language that is capable of conveying the essence of music, allowing the musician a certain freedom, and touching the listener. The limits disappear, while the combination of different musical idioms forms kaleidoscopic images as musicians from different backgrounds get together. Improvising, while trying to bridge the gap between two styles of music, naturally raises a number of questions. Have we the right to do this? What exactly are we allowed to do? What is the name of the resulting style? But the most interesting questions are these: What do we have in common? What is the basic pith of improvisation? What can we learn from one another?

Christina Pluhar © 2005 / Translation Mary Pardoe

The **Akademie für Alte Musik, Berlin** was founded in 1982 when young members of the various former East Berlin orchestras joined forces to set up an independent orchestra specialising in early music. Set apart from the state-sponsored music institutions of the former GDR, the ensemble's efforts at achieving historically-aware performances were tentative at first. However, since 1984 it has had its own concert series at the Berlin Konzerthaus, and by 1986 was guest ensemble at the Tage für Alte Musik in Herne in West Germany. The ensemble's first recording was released in 1987, appearing simultaneously on the Eterna label in the East and with Capriccio in the West; from 1994 the Akademie has had an exclusive contract with Harmonia Mundi France. Their recordings have won many prizes, and international concert engagements have developed continuously since the fall of the Berlin Wall in 1989. They have performed all over Europe, and also in Asia, the Middle East and South America; they made their hugely successful debut in the USA last May. Under the direction of René Jacobs the orchestra is also a regular guest at the Berliner Staatsoper as well as the Innsbrucker Festwochen. The group's debut at the Wigmore Hall in 1999 with Cecilia Bartoli has led to a longstanding partnership with the mezzo soprano and a Grammy Award winning CD of Gluck arias.

Folkert Uhde *manager*

*The Akademie receives no public subsidies and is currently supported by the Friends of Akamus (www.akamusfreunde.de).*

**Apollo & Pan** was founded to explore the numerous hitherto neglected works for violin and bassoon from the seventeenth and eighteenth centuries, using both Renaissance and Baroque instruments. By expanding the group with one or two extra musicians, they also perform a wider repertoire, from Vivaldi concertos to Bach cantatas. In Greek mythology, Pan famously challenged Apollo to a musical contest: in the Renaissance, Pan, often pictured holding a wind instrument, represented the wild and untamed, while Apollo, normally shown with a stringed instrument, stood for the sublime and refined. These contrasting qualities are united in the ensemble of violin and bassoon and this combination – popular in the seventeenth century – symbolised the contrast of the opposing forces of Apollo and Pan. Tassilo Erhardt and Sally Holman formed the group while studying at the Royal Conservatory in The Hague. They won the 2001 Early Music Network International Young Artists' Competition and have since performed at many major festivals and concert venues all over the UK and Europe. They are often joined by Steven Devine, winner of the inaugural Broadwood Harpsichord Competition in 1993, and the violinist Ben Sansom, with whom they have made their debut recording of early seventeenth-century Italian music.

**L'Arpeggiata** was founded in 2000 by Christina Pluhar, one of Europe's leading continuo players and directors. Its members are some of today's best European soloists and they also work in collaboration with some exceptional singers from the Baroque and traditional-music worlds. Their aim is to revive an almost unknown repertoire and to focus their artistic work especially on French, Italian and Neapolitan music from the beginning of the seventeenth century. Their repertoire is based upon three main areas of interest: instrumental improvisations, a different approach to singing centred on the development of vocal interpretation influenced by traditional music, and the creation and staging of attractive shows. Their four recordings on the Alpha label – *La Villanella*, *La Tarantella*, a CD devoted to the music of Stefano Landi and *All' improvviso* – have elicited an

extraordinary response from audiences and critics alike, and have received many awards. The ensemble has performed at many of the major European festivals, including the Utrecht Early Music Festival, the Lufthansa Festival of Baroque Music, Brugge Musica Antiqua, Festival Musique Sacrée in Freiburg, the Klangbogen in Vienna and many others.

**Timothy Day** is Curator of Classical Music Recordings at the British Library. He has contributed to three Cambridge Companions, including the *Cambridge Companion to Singing*, and is the author of *A Century of Recorded Music: Listening to Musical History* (Yale University Press, 2000). In 1999 he established the British Library's *Saul Seminar* series, *Studies in Recorded Music*, and in 2000 inaugurated the Edison Fellowship scheme to assist scholars who wish to carry out intensive work on the Library's collections of recordings of western art music.

**The Dufay Collective** was formed in 1987 to explore the rich and varied repertoire of the Middle Ages and Renaissance. They are a group of musicians who work together, as their name implies, without a director. The highly successful years since its formation have taken The Dufay Collective on tours throughout Europe and to the USA, Latin America, the Middle East, India, Hong Kong and Australia. They have appeared at festivals all over the UK and abroad, and have taught popular workshops and concerts at Dartington Summer School for the past eleven years. The group has worked regularly on television and radio, and also been involved in many film projects, including Zefferelli's *Hamlet*, the *Affair of the Necklace*, *A Knight's Tale* and, most recently, *Harry Potter*. Their CDs have met with great critical acclaim: releases on Chandos Records include a range of repertoire from medieval Europe, the early Spanish Renaissance and popular music from seventeenth-century England; *Cancionero* was nominated for a Grammy Award in 2003 and was voted one of the CDs of the year in *Gramophone*. Their latest recording, including the famous *Cantigas de Amigo* of Martin Codax, has recently been released on Harmonia Mundi.

**Ensemble Organum** was founded by Marcel Pérès in 1982 and the group has interpreted most of the European medieval repertoires that marked the evolution of music from the sixth century onwards. Many concerts in Europe, North and South America, Africa and the Near East, about thirty CDs and frequent appearances on radio and television have enabled Ensemble Organum to play a decisive role in the revival of medieval music by revealing the rich diversity of Europe's musical heritage. Founded at the Abbey of Sénanque and based at the Foundation Royaumont from 1984 to 2000, in 2001 Ensemble Organum moved to the former abbey of Moissac to form a new research centre – the Centre Itinérant de Recherche sur les Musiques Anciennes (CIRMA) – which was created with the aim of developing the research and practice of early music in conjunction with living traditions. The research programmes are devised with an interdisciplinary approach in mind, in order to broaden the fields of investigation and make music an important tool in the history of mentalities. The Ensemble Organum invites us to adopt a different approach to the past by situating the rediscovery and updating of music of the past at the heart of the great socio-cultural trends in the modern world.

*Ensemble Organum and CIRMA are supported by the French Ministry of Culture, the Midi-Pyrénées Regional Council, the Tarn and Garonne General Council and the City of Moissac.*

The **Ensemble San Felice**, directed from the cello, gamba or vielle by Federico Bardazzi, is a vocal and instrumental group that specializes primarily in sacred music from the medieval period to the present day. In recent years they have focused on the music of the seventeenth century and presented works by Marco da Gagliano, Carissimi, Frescobaldi, Monteverdi, Buxtehude and Couperin. A recent European tour included works ranging from medieval liturgical drama to Mozart's Requiem. They have also broadcast on radio in Italy, Poland and Germany, and recorded a wide range of repertory including Gregorian chant, the *Cantigas de Santa Maria*, the first recording of Frescobaldi's *Messa sopra l'aria di Fiorenza*, Bach's Mass in B minor and motets as well as contemporary music. Accademia San Felice, based in both Florence and London, was founded in 1991 by Federico Bardazzi who has organised, under the auspices of the Accademia the World Sacred Music Week, the International Festival of European Youth Orchestras and In-canto Gregoriano to encourage appreciation, research into and performance of early liturgical music. Federico Bardazzi teaches at the Luca Marenzio Conservatory in Brescia and is on the board of the Associazione Internazionale Studi di Canto Gregoriano in Cremona.

**Lucilla Galeazzi** was born in Umbria, and began to perform Umbrian folk music while at university in Rome. Her voice is classically controlled and refined and yet so full of spirit it seems to burst from her. From 1977 until 1994 she was a member of Giovanna Marini's vocal quartet, and in 1987 she founded her own group Il Trillo with A. Sparagna and C. Rizzo. In 1982 she created her own show dedicated to Italian songs of the sixties, and she has worked both in contemporary music and jazz. In 1991 she was a soloist with the European Jazz Orchestra in Strasbourg, and she has made several recordings, including her CDs *Cuore di terra* (1994) and *Lunario* (2001).

**James Gilchrist** is one of Britain's leading tenors. He began his working life as a doctor before turning to a full-time career in music in 1996. His recent concert appearances have included work with many of the foremost period-instrument ensembles, such as the Monteverdi Choir and Orchestra, the Orchestra of the Age of Enlightenment, The Sixteen and the Amsterdam Baroque Orchestra, as well as many orchestras in Europe and the USA, such as the Royal Concertgebouw Orchestra and the San Francisco Symphony Orchestra. He has also recorded with many of these ensembles, his CDs including the Bach Passions, and music by Schütz, Rameau and Rachmaninov; recently he took the title role in the Chandos recording of Britten's *Albert Herring*. Other operatic roles have included Quint in *Turn of the Screw*, Ferrando in *Così fan tutti*, Scaramuccio in Strauss's *Ariadne auf Naxos* and Evandre in Gluck's *Alceste* at La Monnaie in Brussels. He has also performed widely as a recitalist in repertory ranging from Schumann to Percy Grainger and Finzi to new commissions from composers such as Francis Grier and Alec Roth.

**Matthew Halls** pursues a diverse career as keyboard player, conductor and teacher. He received his early musical training as an organist, taking up the organ scholarship at New College, Oxford. He was harpsichordist with the European Union Baroque Orchestra in 1998, touring extensively throughout Europe and the Middle East, and since then has worked as a keyboard player with many of Europe's leading period-instrument ensembles. Since 1999 he has been a regular member of the Amsterdam Baroque Orchestra, and he has also worked with many leading ensembles, including the English Baroque Soloists, The Sixteen and The Cardinal's

Musick. Last year he joined the acclaimed chamber ensemble, Sonnerie, with whom he has appeared at major European music festivals and at the Wigmore Hall. Recent solo engagements have included concerto appearances in Frankfurt, Nuremberg and at the International Handel Festival in Halle, and recitals in Jerusalem and Tel Aviv. As a conductor, he has been involved in a number of operatic projects including, most recently, productions of Purcell's *King Arthur*, and Handel's *Orlando* and *Amadigi* for the New Chamber Opera. He is also currently a part-time tutor at Oxford University.

**Philippe Jaroussky** studied violin and singing at the Paris Conservatoire, taking his Diploma in 2001. He has quickly established himself as one of Europe's leading countertenors since performing in 1999 with Il Seminario Musicale and Gérard Lesne in a Scarlatti oratorio at the Festival of Royaumont et Ambronay. Since then he has sung in operas by Monteverdi, Vivaldi and Handel at the Châtelet and the Théâtre des Champs Élysées. He also took the role of Telemaco in Monteverdi's *Il ritorno d'Ulisse* at the Staatsoper, Berlin, under the direction of René Jacobs. His first recital on CD is dedicated to music by Benedetto Ferrari, and has won many awards, and he has subsequently recorded cantatas by Vivaldi with his group Artaserse (Virgin Classics). In 2004 he was nominated for the 'Victoires de la Musique Classique' in Cannes in the category 'Révélation Artiste Lyrique'.

**Elizabeth Kenny** has a solo repertoire ranging from the Renaissance to the eighteenth century. She is a principal player in the Orchestra of the Age of Enlightenment, and regularly appears with other leading period-instrument groups such as Les Arts Florissants, Concordia and L'Ensemble Orlando Gibbons. Her special interest in the literature of the late sixteenth and early seventeenth centuries has led her to create themed programmes with recital partners including Mark Padmore, Robin Blaze and James Bowman, and she has recently been awarded an Arts and Humanities Research Council fellowship at Southampton University to enable her to pursue a three-year project reassessing the history of seventeenth-century English song through performance and published papers. She is also professor of lute at the Royal Academy of Music and in 2003 introduced the Spencer collection of music, books and instruments to the public by devising a series of lectures and concerts. Over the last year she has toured the newly-edited works of Charpentier written for the Grand Dauphin, heir to Louis XIV.

**Tess Knighton**, Artistic Director of the Early Music Weekend, is a Fellow of Clare College, Cambridge. She has been Editor of the journal *Early Music* (published by Oxford University Press) since 1993 and is a reviewer for *Gramophone*, having also reviewed for *The Independent* and *The Times*. She was Artistic Director of the Lufthansa Festival of Baroque Music from 1986 to 1998, and now teaches in the Spanish and Music Departments in Cambridge where she also researches early music in the Iberian Peninsula, a field in which she has published many articles; she is currently writing a book on music and ceremony at the court of Ferdinand and Isabella. She broadcasts regularly on BBC Radio 3.

**Gustav Leonhardt** was born in Holland and grew up in a musical household, becoming interested in the harpsichord and organ at an early age. He studied both instruments under Edward Müller at the Basle Schola Cantorum, made his concert debut in Vienna and in 1952 was appointed

Contd.

Professor at the Vienna State Academy of Music. In 1955 he relinquished this position in order to return to Amsterdam, where he now teaches at the Conservatoire and is organist of the Nieuwe Kerk. His international concert career has taken him around the world. In 1969 he held the H.A. Lamb Chair at Harvard University. As harpsichordist, organist and conductor he has made over 180 recordings, and he has conducted performances of Monteverdi and Rameau operas. As a musicologist he has published a study of Bach's *Art of Fugue* and has edited Sweelinck's keyboard works. He played the title role in Jean-Marie Straub's Bach film and received the European Erasmus Prize in 1980, as well as honorary doctorates in 1983, 1984, 1991, 1998 and 2000.

**John Milsom's** passion for Tallis dates back to 1969, when he stumbled upon *Spem in alium* in a BBC radio broadcast. Since then he has written a D Phil thesis on Tallis, re-edited the Latin-texted works for a forthcoming new edition, supplied programme notes for dozens of Tallis recordings and concerts, and written articles about the composer and his context (including the Tallis entry in the *Oxford Dictionary of National Biography*). Discoveries made along the way include: an English-texted version of *Gaude gloriosa* stuffed into an old wall in an Oxford college; Tallis's instrumental prototype for what became *O sacrum convivium*; and evidence that *Salvator mundi I* is actually modelled on a song by Thomas Crecquillon. In his spare time, John Milsom catalogues the magnificent collection of music manuscripts at Christ Church, Oxford, writes about Josquin des Prez and is a freelance musicologist, critic and broadcaster.

**David Owen Norris** studied in Oxford, London and Paris. He was Repetiteur at the Royal Opera House, harpist at the Royal Shakespeare Company, Artistic Director of festivals in Cardiff and Petworth, Chairman of the Steans Institute for Singers in Chicago and the Gresham Professor of Music in London. He is frequently heard as a radio broadcaster, and he presented the drive-time show *In Tune* for several years. His main work has always been playing the piano, both as a soloist and as partner to such artists as Dame Janet Baker, Jean-Pierre Rampal, Larry Adler and Ernst Kovacic. In 1991 an American foundation appointed him the very first Gilmore Artist, and this award led to a busy international solo career: concertos with the Chicago and Detroit Symphony Orchestras and the Handel & Haydn Society in Boston, the Philharmonia, the Academy of Ancient Music and several of the BBC orchestras, including three appearances at the Proms; and solo recitals all over North America, Australia and Europe. He is a Professor at the Royal College of Music, and Head of Keyboard at the University of Southampton. His recent CDs include premiere recordings of the complete solo piano music of Elgar, Dyson and Quilter, *The World's First Piano Concertos* on square piano with Monica Huggett and Sonnerie, *London Pride* with Catherine Bott and the Elgar Piano Concerto (Dutton). He accompanies Amanda Pitt, Joanne Thomas, David Wilson-Johnson and Philip Langridge in Roger Quilter's folksong arrangements and duets (Naxos).

**Phantasm**, an award-winning quartet of viols, was founded in 1994 by American performer and scholar Laurence Dreyfus. Inspired by the great twentieth-century string quartets, Phantasm enjoys taking risks in its search for renditions that renew the expressive traditions of early music. The quartet's international members (from Britain, Finland and the USA) were all trained on modern instruments, but each was drawn to consort playing because of the poignant sound of the viols and the special intimacy this music cultivates. Based in London, Phantasm has toured extensively throughout

Europe, North America and East Asia. They have appeared in festivals in London, York, Berlin and Utrecht, as well as Iceland, Estonia, Poland and Finland, and in concert series in Paris, Tokyo, Seoul, New York and Washington. In addition to numerous other international nominations and citations, their recordings have won two *Gramophone* Awards, and in 2004 their Gibbons CD was a finalist for *Gramophone's* Record of the Year.

**Sonnerie** is one of the foremost and most respected period-instrument ensembles in the world. Founded by Monica Huggett and based in London, the group has been acclaimed for its performances from Sydney to Paris and from Helsinki to Vancouver. Four musicians – Monica Huggett (violin), Emilia Benjamin (violin, viola da gamba and viola), Joseph Crouch (cello and viola da gamba) and Matthew Halls (keyboards) – form the core of the ensemble. The group has made many recordings of repertory ranging from Biber's violin sonatas and trio sonatas by Vivaldi and Handel to the earliest piano concertos (with David Owen Norris) and Mozart's piano quartets. They have performed at festivals in Boston, Lisbon, Finland, Sweden, Halle and Ansbach, as well as those of Aldeburgh, Bath, Birmingham and Spitalfields. Monica Huggett was concertmaster of the Amsterdam Baroque Orchestra between 1980 and 1987, and has been a guest director of many other period-instrument ensembles. She spends several months each year in Portland, Oregon, where she is Artistic Director of Portland Baroque Orchestra.

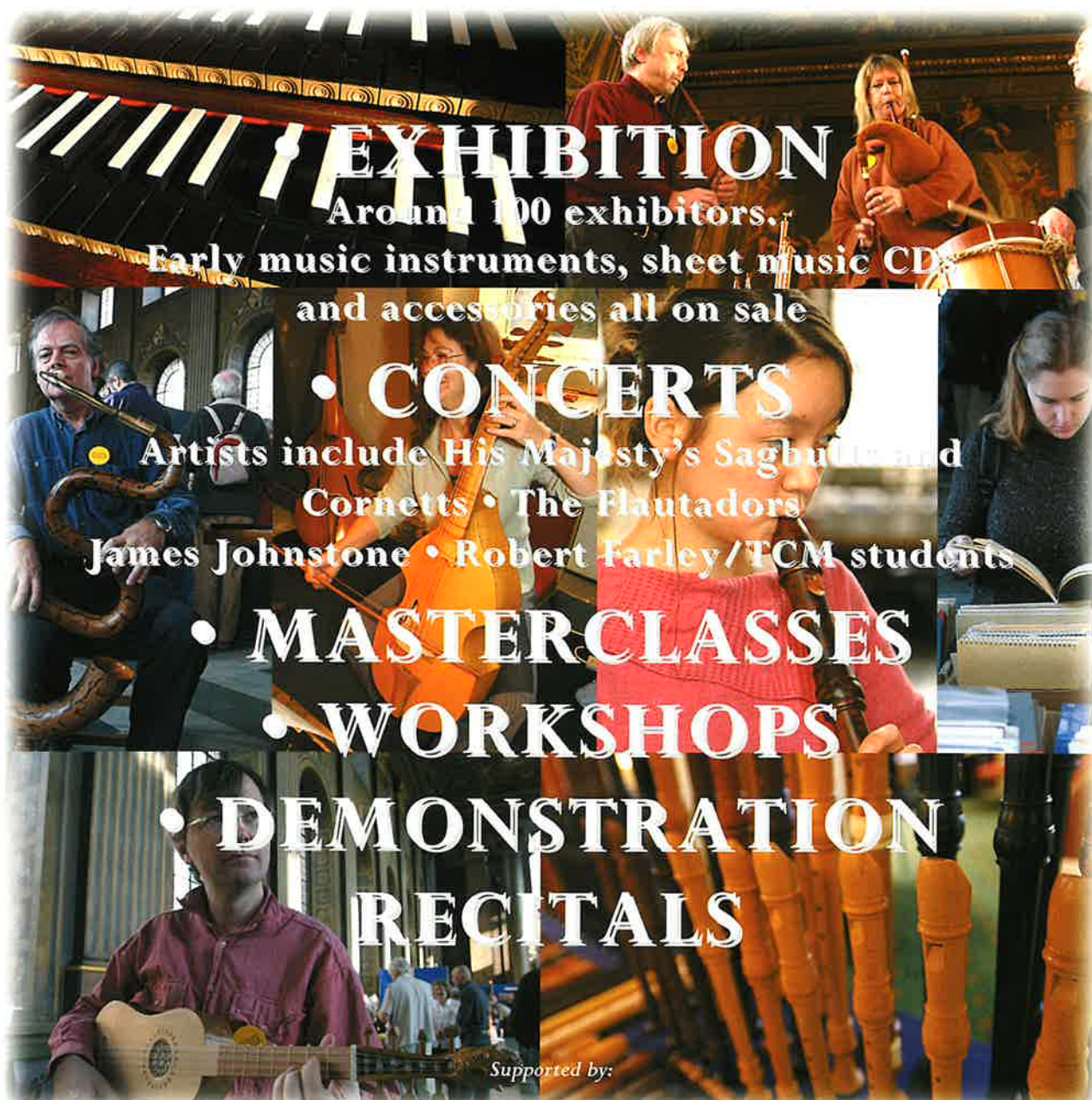
**The Tallis Scholars** were founded in 1973 by their director Peter Phillips. Through their recordings and performances, they have established themselves as leading exponents of Renaissance sacred music. Their exploration of the depth and variety of this repertoire has reached a world-wide audience. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the Renaissance repertoire. It is the resulting beauty of sound for which The Tallis Scholars have become renowned. The Tallis Scholars have performed all over the world, with regular performances in Europe, the USA and the Far East. The group has commissioned works from living composers, such as John Tavener, Robin Walker and Errollyn Wallen and will continue to do so in the future. Much of The Tallis Scholars' reputation for pioneering work has come from their association with Gimell Records, and their recordings have won many awards. These accolades are continuing evidence of the exceptionally high standard they maintain, and of their dedication to one of the great repertoires in Western classical music.

**Gianluigi Trovesi** was born near Bergamo and studied harmony and counterpoint and clarinet, gaining his diploma in 1966. He quickly established himself as an outstanding soloist and is considered the leading exponent of Italian jazz today. He has taught clarinet at the conservatories of Milan, Stockholm and Brescia, and continues to teach privately and at the Siena National Jazz Seminars. He has played in practically every genre of music from dance bands to classical music and jazz, and has worked with a great variety of musicians from Steve Lacy to Misha Mengelberg. He has won many prizes and awards. His octet, founded in 1991, has established him as a leader and composer able to create music that infuses jazz with reminiscences of European classical and various ethnic musics. That same year, Trovesi joined the Italian Instabile Orchestra, which has played throughout the world, and made several recordings; his current activities also include his new Nonet and a Trio with R. Tesi and P. Vaillant.



# Greenwich International Festival & Exhibition of Early Music 2005

Friday 11th , Saturday 12th & Sunday 13th November 2005



## EXHIBITION

Around 100 exhibitors.

Early music instruments, sheet music CDs  
and accessories all on sale

## • CONCERTS

• Artists include His Majesty's Sagbulla and  
Cornetts • The Flautadors  
James Johnstone • Robert Farley/FCM students

## • MASTERCLASSES

## • WORKSHOPS

## • DEMONSTRATION

## RECITALS

Supported by:



THE OLD ROYAL NAVAL COLLEGE • GREENWICH • LONDON • SE10 9LW  
TEL: 01274 393753 • WWW.GIFEM.COM





# EARLY MUSIC

The leading journal for anyone interested in early music and how it is interpreted today  
[www.em.oxfordjournals.org](http://www.em.oxfordjournals.org)