

**The Kirribilli Centre**

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**Amateur Chamber Music Society**

<http://www.acms-australia.org/>

***Chamber Music Concert***

4.00pm Sunday 13 October 2019

concert organiser Tony Tenney  
light refreshments (wine juice and savouries)  
\$15 entry donation (\$10 concession/seniors) to cover costs

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[www.acms-australia.org](http://www.acms-australia.org)

All chamber music players are welcome to join the  
Amateur Chamber Music Society. If interested, go to the website and click on "Join  
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Membership Secretary, PO Box 584, Balgowlah NSW 2093



# Amateur Chamber Music Society

## — A PROGRAM OF MEDIEVAL AND RENAISSANCE MUSIC —

### I CANTARINI

GIOVANNI PALESTRINA (1525-94) – *Quando dal terzo cielo*

MOGENS PEDERSON (1585-1623) – *Se nel partir*

PHILIPPE VERDELLOT (d. c.1550) – *Italia mia*

Soprano: Eleanor Gilkes, Samantha Cobcroft, Coralie Le Nevez

Tenor: Don Nicholson, John Cunningham

Bass: Ian Butler, Mike Johnson

Theorbo: Bernard Williams

### MEDIEVAL AND RENAISSANCE MUSIC FOR RECORDERS

*Lamento di Tristana – Estampie* (Anon)

ANTONY HOLBORNE (d.1602)

*The Choise – The Sighes – The Night watch*

Recorders: Megan Petrass, Robert Small,  
Tony Tenney, Anna Vale, Bernard Williams

Percussion: Susan Christie

In *Ecco mormorar l'onde* the young **Claudio Monteverdi** (1567-1643) is showing off his prowess, demonstrating the 'new style' by reworking the *Vezzosi augelli* of the aging senior musician at Ferrara, the Fleming Giaches de Wert.

Throughout the period of popularity of the madrigal (roughly 1520 - 1640) madrigalists consciously strove to illustrate the meaning and passion of the text through the music, using various techniques such as word-painting, dramatic changes in texture and chromaticism. By the time we reach **Luca Marenzio** (1553 - 1599) his art had reached full maturity, even employing enharmonic modulation. He wrote 500 madrigals in 23 books. He was hailed as "the Schubert of the madrigal" and the "first of the moderns" implying that there was still further to go. Monteverdi congratulated himself for inventing new styles of music such as the warlike and the agitated styles, the latter still used by Verdi. Marenzio was banished from Rome for overmuch familiarity with a niece of the Pope; he went to Poland and died shortly after his return. He is represented in this program with two madrigals, *Quando miro le rose* and *Filli volgendo*.

**Adriaan Willaert** born in Bruges in 1490 was the last and most famous Fleming to spend his whole career in Italy. His usual style is denser than Verdelot's but the little piece, *Vecchie letrose*, we hear today is close to the rustic frottola. Twenty years on from la Barbera, trained women singers were becoming available, but were closely guarded by chaperones. The male academicians who employed a singing lady held the chaperones in low esteem.

**William Byrd** was the pre-eminent musician of his generation, an all-rounder excelling in keyboard, vocal and ensemble forms. He was bred up to musick by Thomas Tallis; he widened the horizon of English music through competition with the elder Alfonso Ferrabosco, a Venetian who had been recruited by Henry VIII. Although a Catholic, he was appointed organist of Elizabeth's Anglican chapel. She gave a sole patent for the printing of music to Tallis and Byrd so that Byrd could pay his fines for not attending church on his Sundays off from the Chapel Royal. Although inventing dance music may seem achievable, inventing abstract instrumental music from scratch while keeping up interest and direction was probably much harder, but Byrd was up to the challenge, producing the first European masterpieces. Viol players adopted this work and soon other composers such as White and Parsons produced their own. Byrd wrote seven *In Nomines* and in so doing made a quantum improvement on his predecessors. Altogether about 150 *In Nomines* were written in the 16th & 17th centuries. Usually the chant is played slowly by one viol, the other viols weave faster moving parts around it, often imitating snatches of the chant.

**Diego Ortiz**, a Spanish viol virtuoso working at the Aragonese viceregal court in Naples wrote a treatise in 1550, for the first time writing down the sorts of chord progressions, decorations and improvisations which had been used over the previous hundred years both by dance bands and also to accompany the recitation of epic poetry, to which he added many polished improvisations of his own invention. We hear the first of these set to an Italian tenor (or chord progression) known as the *Passamezzo Antiquo*. – Notes by John Cunningham

**Giovanni Gabrieli** (1554/55-1612) was appointed as the principal composer to San Marco cathedral in Venice in 1585 following the death of his predecessor and uncle, Andreas Gabrieli. At the time of this appointment, Gabrieli was already organist at San Marco, as well as at Venice's prestigious Scuola Grande di San Rocco. His music exemplifies the transition between renaissance and baroque musical styles, and he is particularly noted for expanding on the 'cori spezzati' style for which Venice, and San Marco cathedral with its two facing organ lofts, were particularly renowned. The style is characterised by contrasting and spatially separated choirs employing statements and echoed responses. *Lieto Godea Sedenda* ('Happily I sat') appeared in 1587 in Giovanni's earliest publication, *Concerti*, in which he also recorded many works of his late uncle. These early works of Giovanni reflect the strong influence of his late uncle in his compositional style. – Notes by Megan Petross

## MUSIC FOR VIOLS

TIELMAN SUSATO (c.1500–c.1562)

*Pavane Mille Regretz – Ronde Wo Bistu – Ronde*

Viols: Susan Christie, John Cunningham, Susan Foulcher, Jane Grimm

## RENAISSANCE MUSIC FOR RECORDER CONSORT

GIOVANNI PAOLO CIMA (c 1570-16) - *Canzon*

ANDREAS PEVERNAGE (1542-91) – *Douce liberté désirée*

— Interval —

## MUSIC FOR VIOLS

WILLIAM BYRD (1543-1623) - *In Nomine*

DIEGO ORTIZ (c.1510- c.1576) - *Recercada Prima*

## MUSIC FOR VIOLS & RECORDERS

GIOVANNI GABRIELI (c.1544-1612) – *Lieto godea sedendo*  
in 8 parts

## I CANTARINI

CLAUDIO MONTEVERDI (1567-1643) – *Ecco mormorar*

LUCA MARENZIO (1553-99)

*Filli volgendo – Quand'io miro le rose*

ADRIAN WILLAERT (1490-1562) – *Vecchie letrose*

— Refreshments —

## - Notes -

**Giovanni Palestrina's** work is generally considered to be the culmination of the Franco-Flemish church style. He held senior appointments in the major churches of Rome, including the Sistine. However he was let go from the Sistine by a Pope who disapproved of married men in his chapel. After the death of his first wife, a singer, he married a rich fur-trading widow but continued to compose. He wrote many sacred works and three books of madrigals, one of them sacred. '*Quando dal terzo cielo*' for six voices was one of 29 commissioned by a Roman nobleman as a wedding present to his wife; each of the 29 works has the same refrain "*Viva la bella Dor*".

**Mogens Pederson** (1585-1623) was an outstanding Danish composer of the 17th century. He travelled to Venice, where he learnt from the famous Giovanni Gabrieli at the San Marco church. A collection of his five part madrigals, including '*Se nel partir*' was published in Venice by Gardano during his second visit.

**Philippe Verdelot** was born in the North of France in about 1478; he came to Northern Italy in his 30s and filled prestigious appointments in Venice and Florence. He successfully grafted the learned Franco-Flemish church style on to the folksy Italian frottola to produce the first madrigals. Italy took longer than most European countries to be unified and repel invaders. Francesco Petrarca wrote the poem "*Italia Mia*" about the problem in the 14th century. When Rome was sacked in 1527 by the army of Charles V, Florence did not send any troops to help the Romans. By way of apology, the Florentine diplomat Niccolo Machiavelli was despatched to Rome with Barbera Salutati, probably the first professional woman singer, to sing '*Italia Mia*' of which Machiavelli had commissioned a setting from Verdelot. - Notes by John Cunningham

The **Lament** was a dance form in the middle ages, as was the **Estampie**, which was a generic term for medieval dances with repeating sections. They were usually performed outdoors accompanied by wind instruments and sometimes included singing. Now anonymous, very little of this early musical notation has survived.

Not much is known of **Antony Holborne** but he was musically active around the Elizabethan court from about 1580 until his death in 1602. He is best known for his compositions for lute, bandora and cittern. In 1599 he published a collection of music for "consorts" of various instruments: *Pavans, Galliards, Almains, and other short Aeirs both grave, and light, in five parts, for Viols, Violins or other Musicall Winde Instruments*. It is said that he published these works to minimise copying piracy, apparently as rife then as now! - Notes by Tony Tenney

Prior to the invention of music printing in 1501, little instrumental music was written; most dance music was improvised and remembered. Instrumental music was mostly in three parts, usually with different instruments such as harp, lute and fiddle or flute. By about 1520 the scene was changing rapidly; the new fashion was for dance music in four parts realized by four instruments of the same family. Families of four recorders, viols and even bassoons from soprano to bass size were invented. Printed dance music for such bands was provided by printers like **Tielman Susato** of Antwerp, at the sign of the crumhorn. A dancing craze erupted throughout Europe by about 1550. Susato kept a stable of hack composer/arrangers of dance music and also psalm tunes and chansons. We hear two simple 4-part dances from the Susato press: *Wo bistu* (where are you?) and another ronde for which the dancers held hands and danced in a circle.

In the charts since 1505 **Josquin des Prez'** chanson *Mille Regretz* (1000 regrets on abandoning you) remained popular and in demand from the sorts of people who request that the band play their favourite song; accordingly Susato had the song arranged in neat 8 bar strains and the haunting modal flavour of the original ironed out somewhat. - Notes by John Cunningham

**Giovanni Paolo Cima** was an Italian composer of the late renaissance/early baroque and a contemporary of Monteverdi known for his innovative music for instruments. He was based in Milan. The Canzon selected for today's performance is in 4 parts, soprano, alto, tenor and bass, and is in a most attractive lively style. The usual Canzon rhythm of minim followed by two crochets is cheekily reversed in order and sped up with a resulting pattern of two semi quavers followed by a quaver that is obvious from beginning to end. The work is full of witty imitations and counter melodies that make it a joy to listen to and to play. - Notes by Robert Small

**Andreas Pevernage** or Andries Pevernage (1542/3 - 1591) was a Flemish composer of the late Renaissance and a choirmaster in Bruges, Kortrijk, and Antwerp. He was one of a few composers from the Low Countries who remained in his native land throughout the turbulent period of religious conflict in the late 16th century. He was a skilled composer of chansons, motets and madrigals. - Notes by Bernard Williams, translation below by Lance Eccles

*Douce Liberté désirée,  
Déesse, où t'estu retirée,  
Me laissant en captivité ?  
Hélas! de moi ne te détourne !  
Retourne, ô Liberté ! retourne,  
Retourne, ô douce Liberté.*

*Sweet Liberty desired,  
Goddess, where have you gone,  
Leaving me in captivity?  
Alas! Don't turn away from me!  
Return, o Liberty! Return,  
Return, o sweet Liberty.*