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Next concert: Thursday 15 January

THE REID ORCHESTRA  
EDWARD HARPER *conductor*  
PATRICIA HAY *soprano*

MUSGRAVE *Night Music*  
BRITTEN *Les Illuminations*  
SCHUBERT *Symphony no. 5 in B flat major*

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# EDINBURGH UNIVERSITY CONCERTS

1975-76

## LANDINI CONSORT

RICHARD HILL *countertenor*  
NIGEL ROBSON *tenor*

ELIZABETH LIDDLE  
MARGARET McCAUL  
JOHN BRYAN

PETER SYRUS *director*

crumhorns, cornamusen, sorduns, rauschpfeife, shawm, dulcian,  
recorders, organetto, rebecs, viols, medieval fiddle, violin, lute,  
spinet, psaltery and percussion

Reid Concert Hall, Thursday 22 January 1976

O IN ITALIA . . .

The audience is encouraged to reserve any applause until the ends of sections.

Songs and dances from the fourteenth century

Jacopo da Bologna	<i>O in Italia felice Liguria</i> (madrigal a 2; 1346)
Andrea da Firenze	<i>Perche veder non posso</i> (ballata a 3)
Anon.	<i>Trotto</i> (monophonic dance)
Jacopo da Bologna	<i>I' senti' za</i> (madrigal a 3)
Anon.	<i>La Manfredina</i> (monophonic estampie)
Francesco Landini	<i>Sy dolce non sono</i> (madrigal a 3)
Anon.	<i>Saltarello II</i> (monophonic estampie)
Francesco Landini	<i>In somm' alteca</i> (ballata a 2)

Three anonymous thirteenth century *laudi spirituali*

*Spirito Sancto glorioso*  
*A tutta gente* (ballata)  
*Venite a laudare*

Music for a Florentine Carnival c. 1500

Gulielmus	<i>La bassa castiglia</i> (instrumental dance a 2)
Johannes Brochus	<i>Ite caldi sospiri al freddo core</i> (frottola a 4; 1504)
Fogliano	<i>Tua volsi esser sempre mai</i> (instrumental)
D. Philippo	<i>Salve, sacrata e gloriosa insegna</i> (lauda a 4; c. 1500)
Scotus	<i>O fallace speranza</i> (instrumental a 4)
Zesso	<i>E quando andarete al monte</i>
Josquin	<i>In te Domine speravi</i> (frottola a 4)
Josquin	<i>El grillo</i> (frottola a 4; 1504)

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INTERVAL

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Music for seventeenth century church and chamber

Ludovico Viadana	<i>Salve regina</i> ( <i>Concerti ecclesiastici</i> of 1602)
Giovanni Taeggio	<i>La Mazza</i> (canzona a 4; Milan 1605)
Giulio Caccini	<i>Perfidissimo volto</i> ( <i>Le Nuove Musiche</i> of 1601)
Carlo Gesualdo	<i>Gagliarda del Principe di Venosa</i>
Claudio Monteverdi	<i>Ninfa che scalza il piede</i> ( <i>Madrigali Guerrieri et Amorosi</i> ; publ. 1638)

Music for the marriage of Cosimo de Medici and Eleonora of Toledo in 1539

Moschini	<i>Ecco, ecco signor il Tebro</i> (a 5)
Anon.	<i>La Manfredina and La Traditora</i> (a 4)
Corteccia	<i>Guardan almo pastore</i> (a 6)
Anon.	<i>Zorzi and La rocha el fuso</i> (a 4)
Corteccia	<i>Bacco, bacco enoe</i> (a 4)

The first half of this programme exemplifies most aspects of secular music to the early sixteenth century, there being no extant thirteenth century Italian repertoire comparable with that of the troubadours nor any outstanding indigenous music originating during the otherwise artistically prolific *quattrocento*. As if to compensate for a resulting feeling of *horror vacui*, disturbing to both musicologist and performer, Italy's fourteenth century musical legacy is particularly rewarding, characterised by a lucidity, transparency and even optimism which may seem surprising in the face of omnipresent threats such as the Black Death, flood and famine. It contrasts sharply with the more sober and sombre products of France, a country more ecclesiastically orientated whose established cathedral schools and universities were more likely to issue abstract theses of high-powered intellect than the mercantile inhabitants of Italy. So, Landini was a freelance composer and a peripatetic organist whereas his northern contemporary still saw music inextricably bound with medieval and mathematical symbolism.

The secular ideal did not die at the close of the fourteenth century. By 1500 the highlights of the Florentine year were the carnivals before and after Lent, and under the most illustrious member of the Medici family, Lorenzo Il Magnifico, these

reached a degree of extravagance and ingenuity unmatched before or since. Legends, classical figures and the city guilds were all symbolised in great torchlight processions of decorated wagons and fantastic masquerades. Music naturally contributed to the festivities: most carnival songs are amorous in intent, and women are urged to set not too much store by their virtue. Opposition to the frivolity and immorality of the carnivals was voiced by the ardent monk and reformer Savonarola who attempted to fit new sacred words to existing well-known melodies. Rather more drastic were his 'bonfires of vanities' in which all manner of musical instrument and quantities of lascivious music were put to the torch. Josquin's *In te Domine* shows that some works of art managed to survive, but usually in the tourneys between Lent and Carnival personified, Lent was forced to retire 'in tatters, lost and mournful in defeat'.

Throughout the sixteenth century the Medici family continued to array itself with as much pomp and magnificence as possible, and the wedding of Cosimo, duke of Florence, to Eleonora of Toledo in 1539 was a particularly lavish occasion. A series of madrigals was composed and sung in costume as part of a comedy, and Corteccia was responsible for the music. His pieces in eight or nine voices strikingly foreshadow the baroque predilection for multi-part writing but exceed the resources of a six-part consort. Even *Guardan almo pastore* is here something of a compromise since it was originally sung by six shepherds and then repeated with six other shepherds doubling the voices on crumhorns. Antonio Landi's comedy was brought to an end by *Bacco, bacco*, sung and danced by four satyrs and four bacchantes 'with various instruments all at once, which nimbly, after nightfall, was the end of the comedy'. In between the wedding pieces come instrumental dances of the mid-sixteenth century; two are for rebecs and viols, one for a quartet of recorders, the other for a consort of reed instruments: tenor cornamuse, bass crumhorn, bass sordun and bass dulcian.

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*Next concert: Thursday 29 January*

#### THE SHEBA SOUND

A programme of baroque and 20th-century music by Handel, Galliard, Ferace, Bach, San Martini, Chagrin and Bochmann.

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## THE SHEBA SOUND

DEIRDRE LIND } oboes  
CATHERINE SMITH }

DEIRDRE DUNDAS-GRANT *bassoon*

HAROLD LESTER *harpsichord*

Reid Concert Hall, Thursday 29 January 1976