
CONCERTS AT THE UNIVERSITY

Autumn - Winter 2016

Tuesday 11 October 2016

1.10pm

City of Edinburgh Methodist Church

Musica Mundana

Annemarie Klein · recorders

Eric Thomas · lute and theorbo

Programme of works by RUFFO, KAPSBERGER,
LOCKE, VAN EYCK, DOWLAND and ORTIZ.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

European Echoes: Musical connections between England and the rest of Europe

La Gamba (variations by Marco Dall'Aquila and Annemarie Klein)
Anon.

Capriccio "La Gamba"
Capriccio "O miei occhi"
Vincenzo Ruffo (c.1508-1587)

Paul's Steeple
Anon.

Toccatà no.5
Giovanni Girolamo Kapsberger (c.1580-1651)

Suite in E minor
Matthew Locke (c.1621-1677)

Pavan – Almand – Courante – Ayre – Saraband – Jigg

Pavane Lacryme
Jacob van Eyck (c.1590-1657)

Flow my tears (text opposite)
John Dowland (1563-1626)

Recercada prima

Recercada seconda
Diego Ortiz (c.1510-c.1570)

FLOW MY TEARS

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their last fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days, my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts, for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

The pairing of lute or theorbo with recorder allows for the exploration of much more diverse repertoire than might be first expected, as demonstrated by today's programme with music which spans about 150 years. In the Renaissance, much instrumental music was derived from or inspired by vocal repertoire, and the recorder was accepted as being able to imitate the voice's beauty and virtuosity more closely than most other instruments, perhaps with the exception of the cornetto. Both the lute and recorder were also at some point associated with amateur music-making, and in the Renaissance both were permitted to be played by women, as it was considered that the face was not distorted when playing. Although he was born in Toledo and died in Naples, then under Spanish rule, Diego Ortiz published these *recercadas*, originally for viol, as part of his *Trattado de glosas* in Rome in 1553. Vincenzo Ruffo was a contemporary of Ortiz on the

Apennine peninsula, but spent most of his life further north, in Milan and Verona. He was strongly influenced by the Franco-Flemish school, as can be seen in these compositions *Capricci in Musica a tre voci*, but after the Council of Trent (1545-1563) his composition style became more homophonic. Two of the pieces in this collection found their way into the English manuscript, the Dow Partbooks. Fifty years after Ortiz's publication, Giovanni Girolamo Kapsberger is known to have moved to Rome, where he published numerous demanding lute and theorbo compositions, which show off the instrument as well as his own virtuosity.

Although considered a transitional composer between the Renaissance and the Baroque, most of Jacob van Eyck's improvisations on folk and dance tunes and psalms are still quite firmly rooted in the renaissance, most notably by the very systematic shortening of note values from variation to variation. He was a renowned carillon player in Utrecht and as he was blind, his improvisations had to be notated by other musicians. Some such as the *Pavane Lacryme* were published in *Der Fluyten Lust-hof* (The Flute's Garden of Delight), which still forms the most extensive volume of solo recorder repertoire. In our performance, we take our inspiration from Benjamin Britten's piece for guitar *Nocturnal after John Dowland*, where a series of variations in reverse order finish with a transcription of Dowland's *Come, Heavy Sleep*. We play Van Eyck's variations in reverse order before hearing the original version of *Lacrimae* composed by Dowland. Many composers wrote their own versions on his melody, and it is possible that they heard it during Dowland's own travels through Europe, which came to an end temporarily when he obtained a position at the Danish court, fuelling the spread of his reputation and output.

Another English composer who had travelled to the continent, in his case to the Netherlands, was Matthew Locke. Their lifespans may have overlapped, but Dowland's musical style was still firmly based in the renaissance, whereas the early baroque is undoubtedly where Locke's music belongs. He wrote extensively for the stage, but his output also includes a large selection of instrumental music, such as this E minor suite, which is from *The Consort of Two Parts for Several Friends*.

The works framing this programme, as well as some of those scattered throughout it are united by the fact that they are all grounds. The *La Gamba* ground is a variation of the *La Folia* ground, whereas the main difference between the *Passamezzo antico* (Ortiz's *Recercada prima* and *Paul's Steeple*) and the *Passamezzo moderno* (*Recercada segunda* by Ortiz) is that the former is in a minor key while the latter is in a major key. The longevity of the grounds played in this programme shows the continuity in musical developments, rather than the abrupt changes suggested by musical eras, categorised retrospectively. *The Division Flute* (1707-8) also shows the continuing popularity of the ground in the eighteenth century, as its publication, as well as future versions transposed for recorder by John Walsh, were inspired by the success of John Playford's *The Division Violin* (1685).

AK & ET

Born in Luxembourg, **Annemarie Klein** completed her undergraduate music degree at the University of Edinburgh, and her MA in recorder performance at Lemmensinstituut in Leuven, Belgium, in 2015, where she studied with Bart Coen and Bart Spanhove. She enjoys performing music from the medieval to the modern.

Her academic research has centred round music of the high baroque, in particular the lack of surviving recorder writing by J.S. Bach. She recently published 'Dood, slaap en verdriet. Thematisch gebruik van de blokfluit in de cantates van Bach en Telemann' (Death, sleep and sorrow. Thematic use of the recorder in cantatas by Bach and Telemann) in *De Blokfluitist* (no. 2, May 2016).

She has participated in courses and masterclasses by Philip Thorby, Dorothee Oberlinger, Matthias Maute and Pamela Thorby. Recent performance highlights include Bach's St Matthew Passion with Concerto Currende under Erik van Nevel in Belgium and the Netherlands, a programme of renaissance vocal and instrumental music inspired by Cipriano de Rore with Atelier Oude Muziek at the De Rore Festival in Ronse, Belgium, and various recitals in Edinburgh and Luxembourg.

Annemarie believes in sharing her passion for music and the recorder, and loves to work with children and adults of any level, whether individually or in a group. This year, in addition to teaching a residential course at Higham Hall, she was a conductor at the Scottish Recorder Festival and the Summer Recorder Festival in Cheltenham, and a tutor at Recorder Summer School in Beverley. Annemarie also translates writings about music and is currently working for Hal Leonard Corporation.

www.annemarieklein.com

Eric Thomas is a young lutenist based in Edinburgh and Glasgow. He studied music at Edinburgh University, dividing his time between performance, composition and musicology, and gained a BMus (Hons) degree. He went on to pursue his interest in early music completing a MMus in Historically Informed Performance Practice, with the aid of a Carnegie-Cameron postgraduate bursary, jointly at The University of Glasgow and the Royal Conservatoire of Scotland, under the supervision of John Butt, receiving lute tuition from Jamie Akers. Eric continued his studies at the Conservatorium van Amsterdam, studying lute and theorbo with Fred Jacobs, and also attended the Urbino Early Music Festival to study with Paul O'Dette and Darlington International Summer School for lessons with David Miller. Eric is currently a PhD candidate at the University of Southampton, being awarded a Vice-Chancellor's Scholarship to research the role of improvisation in Italian lute music, and is supervised by Elizabeth Kenny and Laurie Stras. As well as his activity in performance and research, Eric is an active teacher, founding the Bruntsfield Guitar School and is also a guitar tutor at Portobello Music School.

Musica Mundana is an Edinburgh-based duo who met during their undergraduate music degree at The University of Edinburgh, where they performed together on recorders and guitar. They reconnected following their respective post-graduate early music performance degrees and formed this ensemble to focus on performing music from the sixteenth to the mid-eighteenth centuries.

FORTHCOMING CONCERTS:

Friday 14 October, 1.10pm

Playfair Library Hall, Old College, South Bridge

Anne Desler (mezzo-soprano) and John Kitchen (harpsichord)

'Of Ghosts and Monsters': arias and scenes from baroque operas by composers including HANDEL and HASSE

Admission Free

Tuesday 18 October, 1.10pm

Methodist Church, Nicolson Square

The Edinburgh Quartet

ALASDAIR NICOLSON String Quartet No.3

SHOSTAKOVICH String Quartet No.4

Admission Free

Friday 21 October, 1.10pm

Playfair Library Hall, Old College, South Bridge

Gildas Quartet

SCHUBERT Theme and Variations from

Death and the Maiden String Quartet in D minor D810

GEORGE CRUMB Black Angels

Admission Free

Friday 21 October, 7.30pm

Reid Concert Hall, Bristo Square

Memorial Concert for harpsichordist Lucy Carolan (1952-2015)

Nancy Hadden (baroque flute), John Holloway (baroque violin),

Sophie Yates (harpsichord) and John Kitchen (harpsichord)

Music to include works by HANDEL, COUPERIN, J.S. BACH,

De LA BARRE and others.

Admission Free