



Saturday 10 July 2010

7.30pm

St. Cecilia's Hall

Caecilia-Concert

Kathryn Cok · harpsichord and organ

Bruce Dickey · cornetto

Wouter Verschuren · dulcian

Adam Woolf · trombone

Treasury of a Saint

An adventurous journey through 17th-century Europe



The Syper Summer Concert Series

Sonata *La Augustana*

Giovanni Martino Cesare (c.1590-1667)

Sonata 2

Giovanni Picchi (? - 1643)

***Anchor che col partire* - two diminutions**

Giovanni Bassano (1560-1617)

Giovanni Battista Bovicelli (fl 1592-1594)

Sonata 6 and Pazz e Mezzo

Giovanni Picchi

Sonata

Giovanni Paolo Cima (c.1570 - 1630)

Pulchra es

Francesco Rognoni (1585-1624)

Transfige dulcissime Jesu

Herman Hollanders (c.1595-1640)

INTERVAL

Sonata on *Est-ce Mars*

Bartolomé de Selma y Salaverde (fl 1613-1638)

Sonata Settima

Giovanni Antonio Bertoli (fl 1619-1645)

Canzon V *La Brillantina*

Gioseffo Guami (1542-1611)

Sonata *La Hieronyma*

Giovanni Cesare

Sonata IX

Philipp Friederich Buchner (1614-1669)

Toccata quarta del secondo tuono

Claudio Merulo (1533-1604)

Sonata Quarta

Dario Castello (fl first half of 17th century)

Sonata 5

Marco Antonio Ferro (? - 1661)

Treasury of a Saint presents a varied selection of pieces composed during the 17th century in different styles, for different occasions and in different countries. These compositions can be roughly categorized into three genres that existed alongside each other: vocal polyphony, virtuosic *diminution* pieces based on vocal music, and music conceived for instrumental performance.

Without doubt, the most influential centre of musical development during the turn of the 17th century was the city which was described in 1608 by English traveller Thomas Coryate as 'The diamond set in the ring of the Adriatic Gulf' - Venice. The city was a hive of activity with musicians constantly working on new ideas for performance and composition. Thanks to Venice's publishing industry and word being spread by musicians who travelled to the city in search of further enlightenment, the fruits of this musical labour soon spread across Europe and their influence can be heard in composers from hundreds of miles away. A good example of this are the keyboard works of Claudio Merulo (1533-1604). He worked as organist at St Mark's in Venice and during his time there had the instrument enhanced and became extremely active as a composer, transforming keyboard music from being a relatively simple compositional idea into an extremely virtuosic writing style.

Giovanni Martino Cesare (1590? -1667) was active as a composer, cornetto player, and trombonist in Austria and his native Italy. He worked briefly as a trombonist in Udine Cathedral and was a member of the household of the Margrave of Burgau at Günzburg, near Augsburg. He was a composer of both sacred works and instrumental canzonas. The sonatas *La Augustana* and *La Hieronyma* come from his last published collection, *Musicali melodie per voci e instrumenti* (1621), where each canzona has a programmatic title, like, for example, the names of his patrons, including members of the Fugger family and various members of the Bavarian court

Giovanni Picchi (fl 1600-25), who worked as an organist in the Scuola di San Rocco was obviously a popular musician and appears three times, playing three different instruments on the title page of Fabritio Caroso's *Noblità di dame* (1600). His output was mainly keyboard music, but his publication in 1625 of *Canzoni da sonar* leaves us with a collection of very distinctive canzonas and sonatas which characterize the different instruments he specifies (often cornetts and/or trombones) and stand alone in terms of style and approach to composition for instrumental ensemble. His compositional style when writing for keyboards is completely different from that of his ensemble works.

We know, not only due to surviving manuscripts, but also from written accounts, paintings, and above all, the sheer number of surviving instruments, that the cornetto, trombone and dulcian were very popular instruments in the 16th and 17th centuries. Players of these instruments held high-profile jobs in royal, imperial and ecclesiastical contexts. As part of their jobs, these players would be expected to play ceremonial music, dance music, vocal music and have a degree of skill as improvisers, composers and teachers. One wind player whose compositions feature these instruments in an exceptional manner was Dario Castello (fl first half of 17th century). The level of virtuosity required to perform these pieces suggests not only that the standard of wind players at the time of the first publication in 1621 was very high, but also that this continued to be the case at least throughout the first half of the 17th century. The number of reprints that his music received, not only in Venice, but also in Antwerp, indicates that the music was very popular and influential.

As the 16th century progressed, the ornamentation used by the instrumentalist to decorate this vocal music became increasingly more extravagant and virtuosic. Out of this arose the development of a new genre towards the close of the century: the diminution. Players took an existing madrigal by a composer, such as Giovanni Pierluigi da Palestrina (1525-94), selected one voice that was then to be ornamented, and performed the decorated voice with a continuo instrument such as an organ, lute, or harpsichord. These dominant voices were frequently written out. The result was one composition at the hand of two composers: the composer of the madrigal and the composer of the diminutions. Cipriano de Rore's *Anchor che col partire* provides two examples of this practice, one based on the bass line, by cornettist Giovanni Bassano (1560-1617) and another on the top line by Giovanni Battista Bovicelli (fl 1592-4). Francesco Rognoni's (1585-1624) diminutions on Palestrina's *Pulchra es* are based on the top line of the piece, but he subtitles the piece as being for performance by a soprano, or a tenor. The performance in this programme of Herman Hollanders' *Transfige dulcissime Jesu* takes into account these performance practices, with the second 'cantus' part sounding an octave lower in many places, in order to accommodate the range of the trombone, and with the addition of improvised ornamentation. Information on the life and career of the Dutch organist and composer Herman Hollanders is relatively scarce. What we do know is that he was active as an organist in Breda during the Spanish occupation in the 80 years war (1568 - 1648). As a Catholic, Hollanders was able to work freely in a city that accepted the Roman Catholic Church as the dominant religious power. The Dutch provinces finally recaptured Breda in 1617, which resulted in a mass exodus of Catholic clergy and citizens bound for Antwerp or other safe havens in the Spanish Netherlands. After this period there is no further information on his life or musical activities. *Transfige dulcissime Jesu* is taken from Hollanders' first opus, *Parnassus ecclesiasticus* (Antwerp, 1611), a direct result of his years in Breda.

Organist and director of music at St Celso in Milan, Giovanni Paolo Cima (b c. 1570) was considered one of the leading composers of the Milanese instrumental school in the early 17th century. The Sonatas which appear in his 1610 publication *Concerti Ecclesiastici* are among the first small-scale works to be specifically conceived for instrumental performance.

The melody *Est-ce Mars*, also known as *Courante Mars*, was one of the best-known melodies in Europe, and settings of it are to be found in the Netherlands, France, England, Italy and Germany. The virtuosic Spanish dulcianist and composer Bartolomeo de Selma y Salaverde, who was engaged by the Archduke Leopold during the latter's residence at Innsbruck, provides a quirky instrumental setting for this famous melody. His playful twisting of the simple rhythm of the tune and unexpected entrances of the various voices provide a chaotic but exciting experience for both players and listeners alike.

Organist Gioseffo Guami's (1542-1611) output is a good example of Venetian style and influence spreading throughout Europe. Having been sent to Venice to study with Willaert and Padovano he was then recruited by Orlando di Lasso for work in the Bavarian court chapel. His compositions appear in Venetian publications, alongside those of masters such as Giovanni Gabrieli and Girolamo Frescobaldi.

The German composer Philipp Friedrich Buchner (1614 - 1669) worked as an organist at the Frankfurt Barfusserkirche, a position he relinquished to his father two years later. From 1641 he was a tenor and Kapellmeister at Krakow. From his position there he visited Italy and France. From 1648 he became Kapellmeister and elector of Mainz. Sonata IX is one of 4 sonatas found in Buchner's *Plectrum Musicum* (1662, Frankfurt). Giovanni Antonio Bertoli's *Compositioni Musicali* (Venice, 1645) is noted for not only being the first known published set of sonatas for the dulcian (9 in total), but as well the premier collection devoted entirely to solo sonatas. Bertoli (fl. c 1619 - 45) was himself a dulcianist in addition to his compositional activities and was known to have had connections with the Habsburg Imperial Chapel. Sonata Settima is written as a *passacaglia*, initially in duple followed by triple meter. The variations gradually increase in tempo, with daring rhythmic complexity interspersed with brief moments of respite. In addition, the simple repeating bass line provides the continuo player with a blank canvas on which to contribute to the fireworks provided by the solo line.

Relatively little is known about the Italian composer and lutenist Marco Antonio Ferro (d Vienna, 1661), other than that he was active as a lutenist at the Hofkapelle in Vienna from 1641 to 1651 and 1658 to 1661. His sonata in F is one of 12 found in the only works we have of him, *Sonate a due, tre & quattro op. 1*, published in Venice in 1649. This collection contains sonatas for violin, tenore da gamba and viola da gamba or cornett, trombone and tiorbo. As with the sonatas of Dario Castello, each sonata consists of four or five alternating sections varying from homophonic adagios to fugal allegros.

Kathryn Cok pursues a varied career as a harpsichordist, fortepianist and academic on both sides of the Atlantic. She is well sought-after both as a soloist as well as a continuo player. Born in the city of New York, USA, Kathryn now lives in The Hague, Holland where she completed a Masters degree at the Royal Conservatory as a student of Ton Koopman and Tini Mathot on the harpsichord, and Bart van Oort on the fortepiano.

Kathryn recently won first prize in the first solo competition for baroque instruments in Brunnenthal, Austria. She works regularly as a soloist and continuo player with the Amsterdam Baroque Orchestra, and other important early music ensembles in Europe and performs regularly as a soloist in many of the world's most renowned Early Music Festivals such as Oude Muziek, Utrecht, Brunnenthaler Concert Zomer, Bodensee Festival, and important keyboard collections in the UK such as the Cobbe Collection, Finchcock's, Fenton House and the Gemeente Museum, Holland. She is co-founder of the Caecilia-Concert, a dynamic international group of instrumentalists specializing in performance and research of 17th-century music for instruments and voices, and can be heard on countless CDs. Kathryn is busy as a researcher, and is currently completing a PhD at the University of Leiden. She teaches at the Koninklijk Conservatorium in The Hague.

Bruce Dickey is one of a handful of musicians worldwide who have dedicated themselves to reviving the cornetto - once an instrument of great virtuosi, but which lamentably fell into disuse in the 19th century. The revival began in the 1950s, but it was largely Bruce Dickey, who, from the late 1970s, created a new renaissance of the instrument, allowing the agility and expressive power of the cornetto to be heard once again. His many students, over more than 30 years of teaching at the Schola Cantorum Basiliensis, have helped to consolidate and elevate the status of this once forgotten instrument. For his achievements the Historic Brass Society awarded him in 2000 the prestigious Christopher Monk Award for "his monumental work in cornetto performance, historical performance practice and musicological scholarship." In 2007 he was honoured by British conductor and musicologist Andrew Parrott with a "Taverner Award" as one of 14 musicians whose "significant contributions to musical understanding have been motivated by neither commerce nor ego."

In the course of his long career as a performer and recording artist he has worked with most of the leading figures in the field of early music, including the legendary pioneers of historically informed performance, Gustav Leonhardt, Frans Brüggen and Nikolaus Harnoncourt. He was a member for over ten years of Jordi Savall's Hesperion XX, and has frequently and repeatedly collaborated with Ton Koopman, Monica Huggett, Philippe Herreweghe and many others. Of special importance has been his long-time friendship and collaboration with Andrew Parrott, and in more recent years with Konrad Junghänel. Bruce Dickey can be heard on countless recordings. His solo CD ("Quel lascivissimo cornetto...") on Accent with the ensemble Tragicomedia was awarded the Diapason d'or. In addition to performing, Bruce Dickey is much in demand as a teacher, both of the cornetto and of 17th-century performance practice. In addition to his regular class at the Schola Cantorum he has taught at the Royal Conservatory in The Hague, the Academia

Chigiana in Siena, and the Early Music Institute at Indiana University, as well as masterclasses in the United States, Canada, Europe and Japan. He is also active in research on performance practice, and has published, together with Michael Collver, a catalogue of the surviving cornetto repertoire, and, together with trumpeter Edward Tarr, a book on historical wind articulation. In 1997, together with his wife Candace Smith, he founded Artemisia Editions, a small publishing house which produces editions of music from 17th-century Italian convents. In 1981, Bruce Dickey moved to Italy, partly to be closer to the origins and source materials for his instrument and its music.

Wouter Verschuren graduated from the Royal Conservatory in The Hague. He studied baroque and classical bassoon with Donna Agrell. Wouter is sought-after in the Netherlands and abroad as a bassoonist, and is equally at home with repertoire ranging from the Renaissance to the Romantic. He is principal bassoonist of The Amsterdam Baroque Orchestra conducted by Ton Koopman, and regularly plays with other renowned period orchestras. In addition, he regularly appears as a soloist, and plays in numerous international chamber music ensembles such as Caecilia Concert, specializing in performance and research of 17th-century music, and can be heard on countless CDs. Wouter teaches at the Royal Conservatory in The Hague and at the Utrecht Conservatory.

Adam Woolf graduated in 1997 from the Royal Academy of Music where he has since returned as a visiting professor of baroque trombone. He is a keen exponent of the many guises of historical trombone playing. His enthusiasm has led him to partake in recordings and concerts all over the world with some of today's finest exponents of early music including specialist ensembles such as Concerto Palatino and La Fenice. His work can be heard on dozens of recordings covering a repertoire spanning over 600 years! Recent projects have included recording the sonatas of Dario Castello, virtuosic chamber music by Matthias Weckmann, Schmelzer, Biber and Buxtehude and early 15th-century playing techniques. Adam is a full time member of several world-leading ensembles including His Majestys Sagbutts & Cornetts, Caecilia-Concert and Oltremontano.

As well as his work at the Royal Academy of Music in London, Adam teaches regularly on international early music courses including Wim Becu's Academia Giovanni Gabrieli in Belgium and the Newark Early Music Course with Jamie Savan in the UK. He has also taught as a visiting professor at the Royal College of Music in London and given masterclasses in America, Sweden, Israel, and a course for renaissance brass playing on an organic cattle farm in Southern Germany! Adam is not only active as a teacher of the sackbut but also teaches brass at the British School in Antwerp.

Since 2000, Adam has been the principal trombone with Sir John Eliot Gardiner's English Baroque Soloists and Orchestre Revolutionnaire et Romantique. Activities with these groups have included recording all the Cantatas of JS Bach, orchestral works by Brahms, and the groundbreaking live DVD recording of Berlioz "Les Troyens". He is also principal trombone of The Kings Consort with whom he recently performed the Leopold Mozart concerto. From 2005 to 2007 Adam was part of the

production "VSPRS", a ballet based upon Monteverdi's Vespers of 1610 which toured world-wide with Alain Platel's Ballet C de la B, Oltremontano and Aka Moon in which he exploited among other things the possibilities of contemporary jazz improvisation on the sackbut! He continues to work in this genre with the sackbut as part of the VSPRS concert orchestra and in projects mixing world music, contemporary jazz and baroque styles with Aka Moon. In 2007 Adam was elected an honorary Associate of the Royal Academy of Music when he was awarded the ARAM for distinguished significant work in the music profession.

In 2009, Adam recorded his first solo CD, entitled *Songs Without Words*, which is the first recording to feature a sackbut player as a soloist while focussing solely on music and playing styles from 16th- and 17th-century music. In 2010, Adam published his tutor-book for sackbut. Entitled *Sackbut Solutions*, this is the first book of its kind to be made commercially available.

The harpsichord used in the recital has an instruction on the jackrail attributing it to Bernardus di Trasuntinis, and that it was made in 1574. This makes it the oldest playable instrument in the University's Collection. The Trasuntino family were well known and respected makers in Venice during the 16th century and, although Bernard is otherwise unknown, there is little doubt that the instrument came from the Trasuntino workshops. Like all surviving Venetian harpsichords of the 16th century, this instrument has undergone alterations in its later history to keep it musically up-to-date as fashions have changed. It was originally built with a C/E-f3 compass and two sets of strings 1x8' 1x4'. Towards the end of the 17th century it was altered to give a GG/BB-c3 compass (the same number of notes), the 4' register removed and replaced with a second 8', and the instrument restrung from iron to all-brass stringing to enable it to play at more-or-less the same pitch as it did originally despite the change in compass. In this present state it represents a very common type of continuo instrument as made from 1650 onwards. The inner case and soundboard are of cypress, the usual wood of Italian instruments. The pine outer case is modern, but copies original examples, and serves to protect the fragile inner instrument from any damage.

The organ used tonight is made in England around 1680. Although built fairly closely in the style of the famous builder "Father" Smith, the actual maker is unknown. Although few chamber organs from the 17th century survive, they must have been comparatively common, and were regularly used to accompany other instruments such as viol or recorder ensembles. Characteristic of these instruments are narrow-scaled wooden pipes (the few metal pipes in this instrument are modern replacements from the mid-twentieth century) which give a soft sound, ideal for their supporting role. The instrument has three registers, 8'4'2', all of which divide in the middle of the compass to allow different registrations in the bass and treble. The grey colour on the exterior is not original, but it is most likely that the scenes inside the doors date from the 17th century.

Dr Darryl Martin, Curator, EUCHMI

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