

MUSIC IN THE VILLAGE

ST. MARY'S CHURCH,
WALTHAMSTOW

15th October, 2009

The Gonzaga Band



Faye Newton, soprano; Jamie Savan, cornett and mute cornett;
Steven Devine, harpsichord and organ.

Songs and Duets from the Age of Monteverdi

- Spargite flores* Nicolò Corradini (d 1646)
from Motetti... libro primo (Venice, 1613)
- Venite sitientes ad aquas* Claudio Monteverdi (1567-1643)
from Seconda raccolta de sacri canti (Venice, 1624)
- Partite sopra la Romanesca* attrib. Michelangelo Rossi (c1602-1656)
from a MS appended to *Toccate et correnti* (Rome, 1657)
- Nigra sum* Tarquinio Merula (1594/5-1665)
from *Il primo libro de motetti e sonate* (Venice, 1624)
- O gloriosa Domina* Ignatio Donati (c1570-1638)
from *Flores praestantissimorum* (Milan, 1626)
- Toccata* from the Fitzwilliam Virginal Book Giovanni Picchi (fl 1600-25)
- Tulerunt Dominum* Benedetto Re (fl early 17th C)
from *Sacrum cantionum* (Venice, 1618)
- Gaudeamus omnes* from a MS in Kremsmünster, Austria Tarquinio Merula
- ***** Interval *****
- Damigella tutta bella* Vincenzo Calestani (1589-1617 or later)
from *Madrigali et Arie* (Venice, 1617)
- O come sei gentile* Claudio Monteverdi
from *Madrigali libro VII* (Venice, 1619)

<i>Beato mi direi</i>	Cipriano da Rore (1516-1565)
with divisions by Girolomo Dalla Casa (<i>d.</i> 1601)	
<i>Anchor che co'l partire</i>	Cipriano da Rore
with divisions by Jamie Savan (2009!)	
<i>Passamezzo nuovo I-III</i>	Anon
(from <i>Intablotura nuova di balli</i> , Venice 1551)	
<i>Ed è pur dunque vero</i> (Venice, 1632)	Claudio Monteverdi

MUSIC IN THE VILLAGE thanks

Apex Arts (The Arts Council for Waltham Forest) for its support
and **WalthamSoft.com**, who generously create and host our website:

<http://villagemusic.walthamsoft.com>.

We are also especially grateful for the kind support of generous audience members.

The Gonzaga Band was formed by the cornettist Jamie Savan in 1997, in order to explore historical approaches to the performance of vocal and instrumental music of the sixteenth and seventeenth centuries. Its line-up is flexible: the musicians heard in this recital form the nucleus of the group, which expands on occasion to include other leading vocal and period-instrument specialists according to the specific requirements of each programme. The Band takes its name from the Gonzaga Dukes of Mantua, who were powerful and influential patrons of the arts in the late Renaissance. The Gonzaga family employed Claudio Monteverdi as their *maestro di cappella*, and he presided over a musical establishment that was, for a time, the envy of the world.

The Gonzaga Band was selected to join the recital scheme of the Countess of Munster Musical Trust in 2001 / 02, which resulted in a hugely successful tour of festivals and music clubs throughout the UK. In recent projects such as 'Carmina Maximiliana', at the Birmingham Early Music Festival in 2004, and 'Songs for the White King', at the York Christmas Early Music Festival in 2005, the Band has developed exciting new approaches to improvisation and ornamentation in Renaissance music. Returning to Monteverdi over the past couple of years, it has performed a number of quartet programmes for soprano, cornett, theorbo and harpsichord / chamber organ, including a newly devised 'Vespers à 4', premiered at Nottingham University in 2008.

The Gonzaga Band often collaborates with amateur and professional choirs on projects such as Monteverdi's *Vespers of 1610*, the polychoral music of Andrea and Giovanni Gabrieli, and Schütz's 'Christmas Story'. Several members of the Band are active as teachers at universities and music colleges, and regularly give educational workshops for primary and secondary schools. Between 2000 and 2004, the Band worked for Yehudi Menuhin's 'Live Music Now' scheme, delivering numerous concerts and workshops for children and adults with special needs. Since 2005, it has hosted the annual Newark International Early Music course for amateur and young professional wind players. The Gonzaga Band's debut CD, entitled *Sacred Garland: Devotional Chamber Music from the Age of Monteverdi* was released in July 2009 on the Chandos label.

The diverse repertoire of soprano **Faye Newton** ranges from the twelfth to the eighteenth century. As a soloist with Philip Pickett's New London Consort, she has performed at the BBC Proms, in a world tour of Monteverdi's *Orfeo* directed by Jonathan Miller, and in Vivaldi's *Gloria* at the 2008 Perth International Arts Festival. In January 2009 she made her solo debut with Ton Koopman and the Amsterdam Baroque Orchestra in Handel's *Ode for St Cecilia's Day* at the Concertgebouw in Amsterdam. She sings medieval music with vielle player Hazel Brooks as 'Duo Trobairitz', and has performed many of the solo cantatas of J.S. Bach with the Feinstein Ensemble in St Martin-in-the-Fields, London. Faye also teaches singing at the University of Birmingham.

Jamie Savan has performed with many of the world's leading period-instrument ensembles, including Concerto Palatino, Oltremontano, La Fenice, the Amsterdam Baroque Orchestra, and

Cantus Cölln, and continues to be in great demand as a freelance player of the cornett, mute cornett, and the oft-neglected 'lizard' or tenor cornett. His main passion is discovering previously unknown music in old manuscripts and original printed part-books, and in bringing it to life through the process of transcribing, editing, performing and recording – both with The Gonzaga Band and with His Majestys Sagbutts & Cornetts for which he has researched and directed a number of innovative new programmes. Jamie holds a PhD from the University of Birmingham, where he is a visiting lecturer in performance practice.

Steven Devine is renowned as both a keyboard player and conductor. He has directed the Mozart Festival Orchestra at the Royal Albert Hall and throughout the UK and Switzerland. He is Associate Music Director of Opera Restor'd, and works regularly with New Chamber Opera in Oxford, and has also worked at the Komische Oper in Berlin. He made his BBC Proms conducting debut with the Orchestra of the Age of Enlightenment in 2007. He is the harpsichordist for London Baroque, and the principal keyboard player for I Fagiolini, Apollo & Pan, and The Classical Opera Company. Steven is Director of Education at the Finchcocks Collection of historic keyboard instruments in Kent, and Professor of Fortepiano at Trinity College of Music.

Spargite flores

Scatter flowers, scatter lilies. / Alleluia. / Let us all clothe ourselves in gay garments / and rejoice with the holy angels. / Garland yourselves with roses, proclaim victory, / lead the triumph, celebrate victory in song. / Alleluia. / The Lord has succeeded in all his works. / The Lord has reigned on the Cross, / He has reigned and put on His adornment, / the Lord has clothed Himself with strength and girt Himself with virtue. / Alleluia.

Venite, sitientes ad aquas

Come, you who thirst for the waters of the Lord; / make haste to buy milk and honey without silver. / Come, drink the wine that He has mixed for you, / [the wine of] His ineffable wisdom. / Friends, eat, drink the divine milk and honey. / For God's breasts overflow / with the wine that consoles the world. / Come, you who thirst for the waters of the Lord; / make haste to buy milk and honey without silver.

Nigra sum

I am black, but comely. / Daughters of Jerusalem, tell my beloved / that there may be a great fire of love / and a mighty flame of passion. / I am black, but comely, and men admire me. / Alleluia.

O gloriosa Domina

O glorious Queen of the heavens, / choirs of angels, praise Her at all times / and cry continually to heaven, ye sinners. / O sweetest Mary, / happy virgin, you [are] the gate of paradise, / bring gifts to the Son, / for the sake of the faithful.

Tulerunt Dominum

They have taken my Lord away / and I know not where they have placed Him. / The angels said unto her: / Woman, why do you weep? / He has risen, as he foretold. / Alleluia.

Gaudeamus omnes

Let us all rejoice, / let us rejoice in the Lord / on this feast day in honour of the blessed N... / in whose honour all angels rejoice / and praise the Son of God. / Alleluia.

Damigella tutta bella

Young maiden, all beautiful / Pour it, pour it, / that delicious wine; / Make it fall, / the dew distilled from rubies.

I have in my breast / a poisonous stream / which an intense love spilled there; / but I want to rid myself of it / and leave it / submerged in these depths.

Young maiden, all beautiful / With that wine of yours you do not satisfy me. / Make it fall, / the dew distilled from topaz.

When there is none left, / I do not feel / the fury of my ardours / diminishing or burning less. / Alas, they are like the fires of Etna!

A new flame / enflames me more, / burns my heart with a brand new fire. / If my life does not help / Ah, I will become like Mongibello.*

*"Mongibello" is another name for the volcano Mount Etna, deriving from the Italian for 'beautiful mountain', an appealing nomenclature for an otherwise uncontrollable and frightening reality.

O come sei gentile

How pretty you are, / Sweet little bird; oh how / Like yours is my state of love: / I am a prisoner, you are a prisoner; you sing, I sing. / You sing for the lady / Who has bound you and I sing for her. / But here lies the difference / In my mournful fate: / That your voice is sweet in your fortune: / You live singing, and I, singing, die.

Beato mi direi

I would call myself blessed indeed / If you showed me such mercy and / compassion as your words speak of. / But I'm now so weary of waiting / fruitlessly for what my heart so desires, / that I shall grow weak and soon expire, / vainly desiring your courtesy and grace. / And so, my [only] hope, before / I reach the end of all my days, / do but console my poor afflicted spirits.

Anchor che co'l partire

Although in parting [from you] / I feel a kind of death, / I'd like to be always leaving, / Such is the pleasure I feel, and the / Renewed life I gain, when I return. / And so a thousand times a day / I'd wish to take my leave of you, / Since my returning is so sweet.

Ed è pur dunque vero

And so is it then true, / inhuman heart—cruel soul, / forever changing your thoughts / and thus remaining wholly without faith or love— / that you pride yourself on having betrayed me, / so that my music turns to weeping and laments.

Ah! this, then, is the reward / of all my strivings in love! / Thus am I dictated to / by the evil destiny [assigned to me by you], you enemy stars! / But if your heart is rebellious against all loyalty and faith, / Lydia, the fault and guilt are yours, not of the stars.

In my misery I shall drink / my floods of tears of persecution, / in constant anguish / at the fate of all abandoned lovers; / and I'll carve in stone, as a memorial to my [scorned] faith: / "Foolish is that loyal heart which believes in a beautiful woman".

Deprived of strength, / bereft of hope, I shall go around desolate and alone, / and without comfort or a safe haven / I will live among storms and tempests. / Nor shall I seek death on the precipitous slopes [of mountains], / for no-one can die who no longer lives.

The number of the years / during which I was as [white] snow to the [fair] Sun of your beauty, / [and] the sum of all my pains / which never gave me even brief respite, / shall teach the very winds to whistle / your perfidy O cruel one! and my long sufferings.

You live with a heart of ice, / and in your inconstancy, capricious as the changing breezes, / you clasp your lover in an amorous embrace, / and with him you triumph and laugh at my pain! / And together in a sweet, caressing union / you construct the tomb of my life.

Ah! you abysses, listen / to the final painful accents of my despair: / for since my joys are past, my love and my contentment wholly gone, / my pain is now so great, that I would wish to call my anguish / the rival of Hell itself.

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