

**MUSIC FROM THE ROYAL COURTS OF EUROPE
IN THE 16th and 17th CENTURIES**

THE ARCHDUKE'S CONSORT

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| <i>Ninna nanna alla napoletana</i> | Anónimo s. XVI |
| <i>Ysabel Ysabel perdiste la tu faxa</i> | Alonso Mudarra 1510-1580 |
| <i>Gentil Caballero</i> | Alonso Mudarra 1510-1580 |
| <i>Paseávase el Rey Moro</i> | Luys de Narvaez 1500-1550 |
| <i>Can she excuse my wrongs</i> | John Dowland 1563-1626 |
| <i>Come again sweet love</i> | John Dowland 1563-1626 |
| <i>Innsbruck, ich muss dich lassen</i> | Heinrich Isaac 1450-1517 |
| <i>Objet dont les charmes si doux</i> | Anthoyne Boësset 1586-1643 |
| <i>Il est vray que les appas</i> | Anthoyne Boësset 1586-1643 |
| <i>Concert de différents oiseaux</i> | Etienne Moulinié 1599-1676 |

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Programme Notes

The Archduke's Consort was formed to discover, explore and perform music from the 15th to the 18th centuries. Some of this music has been rarely heard in the intervening centuries but has a freshness and appeal to 21st century ears. What characterises much of this music is that it would have been performed in different settings with different forces. Improvisation was the order of the day and no-one followed slavishly the notes that had been written. Songs may have been performed as instrumental pieces, or sung as solos or part-songs and ornamentation added at will. In arranging the music for tonight's performance, the members of The Archduke's Consort have held true to this tradition. Many volumes have been written on authentic performance and instruments, but we believe that true authenticity comes from keeping to the spirit of the music-making from this period, and in the marshalling of musical resources to produce performances that appeal to the senses, with the power to excite and stir the emotions. Nicholas Kenyon, the music critic, has written: *'People have come to realise that early music isn't about 'getting it right', it's about using the text as a springboard for your own imagination.'* The Archduke's Consort hopes that the music presented in tonight's concert and its universal themes of love, joy, humour and loss will speak to you in the same way as it spoke to its audiences in the Royal Courts of Europe so many centuries ago.

Ninna nanna (Napoletana)

Anonymous 16th century

This love song by the Virgin Mary to her new born son comes from Italy and was probably part of a mystery play. A lullaby, it tells of the destiny of the Christ child in her arms.

Ysabel Ysabel perdiste la tu faxa

Alonso Mudarra 1510-1580

Gentil Caballero

Alonso Mudarra was a Spanish composer and vihuelist. He probably went to Italy in 1529 with Charles V, and on returning to Spain in 1546, he became a canon at the cathedral in Seville. As well as songs, he was an innovative composer of instrumental music including the earliest surviving music for the guitar. These songs date from his return to Seville; the first song describes Ysabel who has lost her belt and is swimming in the water to fetch it, whilst the second is the chiding of a knight who has taken advantage of an innocent girl. 'Give me a kiss' she says, 'after all the harm you have done me'.

Paseá vase el Rey Moro

Luys de Narvaez 1500-1550

Narvaez was born in Granada and in later life was employed as musician at the royal chapel and by Felipe, Regent of Spain (later Philip II of Spain), whom he accompanied on his many journeys. Narvaez was very highly regarded during his lifetime, particularly for his vihuela playing. This piece depicts the departure of the last Moorish King from the Alhambra in Granada.

Can she excuse my wrongs

John Dowland 1563-1626

Come again sweet love

Composer, virtuoso lutenist, singer and publisher, John Dowland was one of the most famous musicians of his time – and he may also have been a spy. Passed over for the position of court lutenist in England in 1594, he spent the next three years traveling extensively through Europe before eventually becoming lutenist to Christian IV of Denmark, (although he was dismissed for unsatisfactory conduct in 1606). In 1612 he was appointed one of the "musicians for the lutes" to James I of England. These songs come from his *First Booke of Songes or Ayres* 1597; they make much of the sexual innuendo so popular at the time, and tell of unrequited love and lust.

Innsbruck, ich muss dich lassen

Heinrich Isaac 1450-1517

Heinrich Isaac's career spanned well over thirty years and allowed him to travel from his homeland of Flanders through Germany, Italy, and Austria. In 1484, he was in Innsbruck working as a singer for Duke Sigismund of Austria, of the House of Habsburg. The following year Isaac left Innsbruck for Florence and may have worked for Lorenzo de' Medici. He was later employed by Emperor Maximilian I in Vienna. This famous song describes his deep sorrow at leaving Innsbruck.

Objet dont les charmes si doux

Anthoyne Boësset 1586-1643

Il est vray que les appas

Boësset was born in Blois, France and following a move to Paris, became a musician of great repute. He gained favour with King Louis XIII, who appointed him *Maitre des enfants de la musique de la chambre du roy* in 1613. He rose to the position of *Surintendant de la musique de la chambre du roy* writing songs, instrumental pieces and ballets. These songs come from Boësset's *Airs de cour* of which he published nine volumes.

Concert de différents oiseaux

Etienne Moulinié 1599-1676

Moulinié served in a number of positions during the course of his career, and was director of music for Gaston of Orleans, the younger brother to the King Louis XIII. Moulinié composed airs in four and five parts with lute accompaniment, chansons and sacred songs and his work is characterised by its simple settings and free rhythms. This piece is arranged from the original lute song and comes from his second book of *Airs de cour* published in 1625.

{INTERVAL}

Si dolce è'l tormento

Claudio Monteverdi 1567-1643

Monteverdi worked for the court of Mantua first as a singer and violist, then as music director. This setting of Carlo Milanuzzi's text is a solo madrigal which conveys a wide range of emotion encapsulated in its simple strophic form. It appeared in the composer's *Scherzi musicali* of 1632.

In darkness let me dwell

John Dowland 1563-1626

This extraordinary song – a stark expression of despair - dates from late in Dowland's career when he found himself without a court position.

Morenica dame un beso

Miguel de Fuenllana c.1500-1579

Blind from birth, Fuenllana came from Madrid and worked for Isabel de Valois, third wife of Philip II. This song is a dialogue between someone wanting a kiss and the little dark girl who is not too happy to oblige!

Good again

Captain Tobias Hume 1569-1645

Captain Hume was a professional soldier who served as an officer in the Swedish and Russian armies. His published music includes pieces for viols and songs, gathered in two collections, *The First Part of Ayres* (or *Musicall Humors*, 1605) and *Captain Humes Poeticall Musicke* (1607). He was a champion of the merits of the viol over the lute - the dominant instrument of the age - and this led to a public disagreement with the lutenist John Dowland. This piece is played on the viola da gamba - but perhaps not in the way you are expecting!

Music for a while**Henry Purcell 1659-1695**

Henry Purcell, or 'the English Orpheus', was the finest and most original composer of his day. The son of a musician at Court, a chorister at the Chapel Royal, and the holder of continuing royal appointments until his death, Purcell worked in Westminster for three different Kings over twenty-five years before his untimely death. *Music for a while* is taken from his incidental music composed in 1692 to John Dryden's and Nathaniel Lee's play *Oedipus*.

When Laura smiles**Philip Rosseter 1568 -1623**

Philip Rosseter was an English composer, musician, and theatrical manager. In 1604 he was appointed a court lutenist for James I of England, a position he held for the rest of his life. Rosseter is best known for *A Book of Ayres* which was written with Thomas Campion and published in 1601, and from which this delightful song is taken.

Enfin la beauté**Etienne Moulinié 1599-1676**

This is one of Moulinié's best known songs from his first volume of *Airs de cour* (1624) and its tune was later used by other composers in their own works. A song of courtly love, it is about a knight dreaming of his lady and longing to see her again.

El me tira notte di**Tarquino Merula 1594-1665**

Merula was an Italian organist and violinist who went to Warsaw in 1621 to work as an organist at the court of Sigismund III Vasa. Inspired by the music of his great compatriot, Monteverdi, he became one of the most progressive Italian composers of his day. This song about the painful effects of Cupid's arrows is from his *Curtio precipitato et altri capricii* (1638).

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