



Abendmusik

The Italianate Englishmen II

Thursday, March 18, 2021 at 7:30 PM
Pre-recorded concert at The Church of the Transfiguration
1 East 29th Street in New York City

Vita Wallace, *violin*
Carmen Johnson Pájaro, *violin*
Rosamund Morley, *viola da gamba*
Patricia Ann Neely, *viola da gamba*
John Mark Rozendaal, *viola da gamba*

Program

The Dovehouse Pavan
Fantasia VDGS No. 4

Alfonso Ferrabosco II
(ca.1575 — 11 March 1628)

Ardo, First Parte
Ardo, Second Parte

Thomas Lupo
(1571 – 1627)

Pavan No. 5
Fantasia VDGS No. 22

A. Ferrabosco II
A. Ferrabosco II

Fantasia VDGS No. 2
Fantasia VDGS No. 16

A. Ferrabosco II
A. Ferrabosco II

Fantasia No. 11
In Nomine

T. Lupo
A. Ferrabosco II

This concert is dedicated to our principal violinist, Judson Griffin, who left us suddenly in May 2020.

Next Concert:

Thursday, April 29th at 7:30 pm

Whyte's Noyse

Works of William Whyte at the release of the first ever
recording of his complete works, with guest artists.

The Church of the Transfiguration in New York City

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Biographies



PATRICIA ANN NEELY (viola da gamba) has appeared with many early music ensembles including, the Folger Consort, Smithsonian Chamber Players, the New York Collegium, the Washington Bach Consort, Opera Lafayette, Amor Artis, ARTEK, Glimmerglass Opera, New York City Opera, the Boston Camerata, Boston Early Music Festival Orchestra, The Newberry Consort, The New York Consort of Viols, and Early Music New York, among others, and was a founding member of the viol consort Parthenia. For many years she was the principal violone player for Bach Vespers at Holy Trinity. She spent three years touring with the acclaimed European-based medieval ensemble, Sequentia on the medieval fiddle performing throughout Europe and North America, at festivals including, Oude Muziek - Utrecht, Bach Tage – Berlin, Alte Musik – Herne, Wratislavia Cantans - Poland, Music Before 1800, and The Vancouver Early Music Festival. Ms. Neely began playing the viol at Vassar College and continued her studies, earning an MFA in Historical Performance at Sarah Lawrence College, with additional studies in Belgium with Wieland Kuijken. She has recorded for Arabesque, Allegro, Musical Heritage, Deutsche Harmonia Mundi, Ex Cathedra, Classic Masters, Erato, Lyric Hord, and Music Masters labels. Ms. Neely has been a member of the faculty at the Amherst Early Music Summer Festival, the Viola da Gamba Society of America Conclaves, Viola da Gamba Society of both New England and New York workshops, Pinewoods Early Music Workshop and is currently on the faculty of The Brearley School where she teaches recorder, double bass and coaches an early string repertoire ensemble. Ms. Neely was the Executive Director of the Connecticut Early Music Society and Festival from 2012 until 2015. Ms. Neely is currently the Chair of the Early Music America Taskforce on Equity, Diversity, and Inclusion. The mission is to address the lack of diversity in the field and explore ways in which to increase outreach to a wider demographic.



VITA WALLACE (baroque violin) is known as a powerful, sensitive, and versatile musician. Currently, as a baroque violinist she is a member of Anima, ARTEK, the Dryden Ensemble, and Opera Feroce, and she also leads the Accord-O-Leles on the accordion. For many years, Vita was a member of the early-music ensembles Philomel (Philadelphia) and Foundling (Providence). She likes to learn "new" instruments; she's performed on the vielle and lira da braccio and recently added the viola d'amore and the violino piccolo to the list. Vita and her brother, Ishmael, have performed, recorded, and taught extensively as the Orfeo Duo. Their recordings, including the complete Beethoven and Schumann sonatas on period instruments, have been described as "singularly passionate" (Early Music) and "daring and fresh" (National Post). Vita and Ishmael have also commissioned and premiered numerous pieces as directors of *What a Neighborhood!*, celebrating the creative spirit in their Manhattan neighborhood. To further her mission of cultivating harmony, Vita is also growing hazelnuts near Lambertville, NJ.



Violinist **CARMEN LAVADA JOHNSON-PÁJARO** is a community-based artist living in New York City. Born in Birmingham, Alabama, she was raised in a family of music lovers, where gathering around the living room to dance and share music has long been a daily occurrence. These early childhood experiences cultivated full-fledged passions. Throughout Carmen's development as an artist, she has been continuously inspired by the capacity of music to heal, empower, and unite people and communities. These experiences are the cornerstone of her work as a performer, educator and arts administrator. From performing music spanning centuries on baroque and modern violin, to teaching and working at nonprofits such as Early Music America, Carmen

maintains an eclectic artistic career. Most recently, Carmen cofounded the group, Open Source Baroque—a collective of early musicians dedicated to using music as a force for social change by enabling access to early music, and amplifying voices and stories which have traditionally been unheard. Carmen holds degrees in violin performance from the New England Conservatory and the Eastman School of Music, where she was a Lois Rogers Scholar and Links Scholar. Currently, she is pursuing a master's degree in historical performance at The Juilliard School.



ROSAMUND MORLEY (viola da gamba) has performed with many renowned early music ensembles as diverse as ARTEK, The Boston Camerata, The Catacoustic Consort, Lionheart, Piffaro and Sequentia. In addition to her position in Parthenia, New York's premiere consort of viols, she is a founding member of the Elizabethan group, My Lord Chamberlain's Consort. An interest in playing contemporary music as well as early music was fostered by many years working with the New York Consort of Viols. She has toured worldwide as a long-standing member of the Waverly Consort, and has appeared as soloist at the Brooklyn Academy of Music with Les Arts Florissants. Her busy teaching schedule has included numerous national and international workshops such as Charney Manor and the Benslow Music Trust in Hitchin, UK, Triora Musica in Liguria, Italy, the Cammac Music Center in Quebec, Canada, Amherst Early Music in New England, the Port Townsend workshop in Seattle and the Viola da Gamba Society of America's annual Conclave. She directs the summer music course, Viols West, at Cal Poly in San Luis Obispo, California and directs the viol consort at Yale University. Ms. Morley has recorded for CBS Masterworks, Arabesque, Musical Heritage Society, Classic Masters, EMI/Angel, Museovich Productions and MSR Classics.



JOHN MARK ROZENDAAL specializes in teaching and performing stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, JMR performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Rozendaal served as principal 'cellist of The City Musick, and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, and the King's Noyse. Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols, and the Kansas City Chorale under maestro Charles Bruffy. JMR performs as a member of Trio Settecento with violinist Rachel Barton Pine and harpsichordist David Schrader. Rozendaal's viola da gamba playing has been praised as "splendid" (Chicago Tribune), and "breathtaking" (Sun-Times). Recordings are available on the Cedille and Centaur labels.

A dedicated teacher, Rozendaal is in demand as a workshop teacher and often joins the faculties of the Viola da Gamba Society of America Conclave, Viols West's annual workshop, Amherst Early Music, Madison Early Music Festival, and the Music Institute of Chicago's annual Baroque Festival. As Artist-in-Residence at The Harvey School, a coeducational college preparatory school located in Katonah, New York, Rozendaal led the Harvey Early Music Ensemble's tours to England in 2006 and to Italy in 2007. JMR teaches private lessons and viola da gamba Dojo classes at his studio in Manhattan.

Notes to the Program

Music and musicians played an important role in the Royal households of Prince Henry (19 February 1594 – 6 November 1612) and Prince Charles (19 November 1600 – 30 January 1649). The musicians and composers who were active there included, Orlando Gibbons, Thomas Lupo, Alfonso Ferrabosco II, and John Coprario, among others. In Charles's household the group was known as *Cooperarios Musique* or "Coprario's Music." While these composers enjoyed playing each other's compositions in a recreational setting, they were also in the process of converting the madrigal form, associated with instrumental string writing at the time, into the string fantasy, a genre that represents the most prolific period in Britain's music history. Although we are quick to classify the genre as viol consort repertoire, it is safe to assume that a mix of violins and viols was also common practice. It was not unusual to see Thomas Lupo playing the violin, Orlando Gibbons sitting at the "privy organ," Giovanni Coperario and Alfonso Ferrabosco on the lyra viol or violin, John Dowland playing lute, and even Prince Charles himself playing his part "exactly well" on the bass viol.

"For instrumental Musick none pleased him [Charles] like those Fantazies for one Violin and Basse Viol, to the Organ composed by Mr. Coperario"; and "Charles I... could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coperario to the Organ."¹

The violinist, John Woodington, also employed by Charles and a member of Coprario's Music, appears to have been responsible for producing a set of music books containing most of the extant music by Coprario and Gibbons for a mixed ensemble of violins, viols, and organ:

"in 1634, Woodington was paid for a whole sett of Musick Bookes by him p(ro)vided & prickt w(i)th all Coperaries & Orlando Gibbons their, Musique, by his Ma(jes)t(ie)s special Comand."²

It is remarkable to learn of this valuable collection, delivered 10 years after Coprario's death, as it may be an indication that Coprario's Music was still active for several more years.

The Italian incipits that identify the 5-part fantasies by Coprario on the program do not necessarily indicate that these works are instrumental arrangements of Italian madrigals. They may quote some melodic material, however, Coprario works his magic by incorporating subtle references to pre-existing madrigal melodies together with his own creative musical gifts. His intention appears to have been focused on reworking the genre into a truly independent instrumental form without sacrificing the madrigalisms, such as word painting, that are staple affect of the genre.

Gibbons's Nine Royal Fantasies for three viols can be divided into two types. The first four are arranged for treble, tenor, and bass, and are more conventional in form. The last five are scored for two trebles and bass and are more novel in their makeup. Thurston Dart suggested that they be played on violins, tenor and bass viol, and that a continuo realization of the bass part be added as these pieces appear to be designed in similar fashion to Coprario's Fantasia suites (the first works to specify violins). The current trend may support this arrangement since the two composers worked closely together, spent time in the

¹ R. Charteris, *John Coprario: A Thematic Catalogue of his Music, with a Biographical Introduction* (New York, 1977), 32-3.

² Ashbee, Andrew, *Records of English Court Music*, iii. 81, 150, Antoni Rowe Ltd, Chippenham, Wiltshire.

company of two violinists (Lupo and Woodington), and were constantly improving on the compositional style. The instrumentation of Gibbons's fantasies for "great dooble bass" has been a source of discussion over the years as well. Are these fantasies solely for viols or a combination of violin and viols and what is the great dooble bass? Again, unlike Coprario's fantasia suites, Gibbons's fantasias for "great dooble bass" do not specify violin, but the great dooble bass part does specify a viol tuned in A, a fourth lower than the bass viol in D. Who owned such an instrument in the household? There were at least two great basses in the 1620s, one of them owned by Alfonso Ferrabosco. There is a tendency to believe that treble parts, moving relatively together with lower parts in a fantasy, indicate that they were intended to be played on treble viols. Violin parts of Coprario's fantasia suites, precursor to the trio sonata, tend to be more virtuosic than the lower parts, and we expect the violinist to lead the ensemble and set the tone as opposed to the playing protocol with respect to the fantasia which is a much more inclusive experience. In addition, the violin was associated with dancing and dance movements are an integral part of the fantasia suite. Gibbons at times incorporates short dances within the dooble bass fantasies, and at times will quote country dance melodies. It may be that the violin is better suited, in this case, as the instrument to bring off these elements of the piece.

Surprisingly, the In Nomine can be one of the most challenging works in the repertoire. The In Nomine melody is a fragment of the *benedicamus domine in nomine* taken from Taverner's *Gloria Tibi Trinitas* mass. It is a slow moving melody around which the composer weaves imitative polyphony. Gibbons's 4-part In Nomine is more harmonic in structure and sedate, relying on the slow execution of the melody to shape the harmonic progression of the piece. The 5-part In Nomine is much more complicated in format. The strategy appears to favor shorter melodic motives, a variety of agitated rhythms in a combination of 8ths and 16ths, and short melodic imitative passages which heighten the anxiety. All the while, the In Nomine melody is an anchor that holds it all together through to the last cadence.

Would that we could have an opportunity to collaborate every day in the household of royalty, receive compensation for our time, and enjoy the company of royals who delight in the art of music making. Roger North expresses best how that might work for us all:

"With respect to amusement, and relief of an active mind distressed either with too much, or too little employment, nothing under the sun hath that virtue, as a solitary application to music. It is a medicine without any nausea or bitter, and taken both for pleasure and cure." – Roger North³

Patricia Ann Neely

³ Quoted in John Wilson, *Roger North on Music* (London: Novello, 1959), 257ff.