



# Abendmusik

## The Italianate Englishmen

Thursday, February 25, 2021 at 7:30 PM  
Livestreamed from The Church of the Transfiguration  
1 East 29<sup>th</sup> Street in New York City

Małgorzata Ziemnicka, *violin*  
Lawrence Lipnik, *viola da gamba*, Patricia Ann Neely, *viola da gamba*

### Guests

Rosamund Morley, *viola da gamba*  
Vita Wallace, *violin*

### Program

Fantasia @5 <i>Dove il liquido argento</i>	John Coprario (c. 1570 – 1626)
Fantasia 2 for great dooble bass @4 In Nomine @4	Orlando Gibbons (1583 – 1625)
Fantasia @ 5 Chi pue mirarvi	J. Coprario
Fantasia @3 No. 1 Fantasia @3 No. 5 Gailliard @3	O. Gibbons
Fantasia @ 5 <i>Lume tuo fugace</i>	J. Coprario
In Nomine @5 The Silver Swan (dedicated to Judson Griffin)	O. Gibbons

The silver Swan, who, living, had no Note  
When Death approached, unlocked her silent throat  
Leaning her breast upon the reedy shore  
Thus sang her first and last, and sang no more:  
"Farewell, all joys! O Death, come close mine eyes!  
More Geese than Swans now live, more Fools than Wise."

**Next Concert:**  
**Thursday, March 18<sup>th</sup> at 7:30 pm**  
**The Italianate Englishmen II**  
**Works by Alfonso Ferrabosco II and Thomas Lupo**  
*Live streamed from The Church of the Transfiguration in New York City*

**2021 Donors**  
Jane Furth  
Howard Hall  
Stephen Masket  
Richard Replin  
Alison Smith  
Nancy Tooney  
Jaclyn Venerosa  
Hugh Young

Abendmusik depends on the generosity not only from government sources but also from individuals for financial support. If you would like to make a donation to the ensemble please access [www.abendmusik.net/contactus](http://www.abendmusik.net/contactus).

[www.abendmusik.net](http://www.abendmusik.net)

Concerts are made possible by the fiscal sponsorship and administrative services of Gotham Early Music Scene, Inc., the *"New York State Council on the Arts with the support of Governor Andrew M. Cuomo, and the New York State Legislature"* and LMCC New York City Department of Cultural Affairs.



## Biographies



**In Memoriam:** Violinist, Judson Griffin (1950 – 2020) was a graduate of the Eastman School of Music and earned Master's and Doctorate degrees at The Juilliard School. Coming to period instruments in 1979 through the influence of harpsichordist Albert Fuller, in the 1980s he played with Aston Magna, the Mozarteian Players, the Boston Early Music Festival Orchestra, and the Smithsonian Chamber Players and Chamber Orchestra. He was a founding member of the Smithson Quartet, in residence at and using instruments from the collections of the Smithsonian Institution, making ground-breaking recordings of quartets of Haydn, Mozart, and Beethoven. He was Music Director of the Connecticut Early Music Festival from 2000 to 2007, conducting music from Gabrieli through operas of Vivaldi and Mozart, researching and creating new editions, writing program notes, and providing translations from Latin, Italian, French, and German. He was a frequent performer in Europe and in the US as concertmaster, soloist, and conductor, appearing with groups such as Amor Artis, the American Classical Orchestra, Concert Royal, Florida Pro Musica, and Baltimore Pro Musica Rara. Mr. Griffin led period-instrument orchestras for dance performances at the *Maggio musicale* in Florence, in opera at *Musica nel chioostro* near Grosseto, Italy, and led the Lobkowitz Quartet in performances of Haydn's *Seven Last Words* in Germany. He toured with the English Concert and Trevor Pinnock; played with the *Akademie der alten Musik* in Berlin; with *Il complesso barocco* in Innsbruck, Milan, and Venice; and was soloist at the *Festival de Clisson*, France. Solo recitals have been given in Boston, Detroit, Washington, DC, in New York at Weill Recital Hall and Merkin Hall, and in Alaska. Judson was a beloved son, brother, partner, friend, and colleague, as well as one of the most highly respected musicians in the early music community. He died on May 27, 2020 of cancer, at the age of 68. We mourn Judson's untimely death and celebrate his life by dedicating this year's Abendmusik series to him and the contributions he made to the group in programming, performance and collegial spirit.



**MAŁGORZATA ZIEMNICKA** (violin), received education in violin, piano, and chamber music at the Wieniawski Music Lyceum in her native Lodz, Poland. She toured Europe with the Lyceum's chamber choir, winning major prizes at competitions in Spain and Italy. While studying violin and sound recording at the Chopin Music Academy in Warsaw she became interested in baroque violin. After immigrating to the United States Ms. Ziemnicka continued her studies at DePaul University in Chicago and at McGill University in Montreal. As a member of the Chicago Civic Orchestra she performed under Sir Georg Solti, Daniel Barenboim, and Pierre Boulez. Since moving to New York Ms. Ziemnicka has been performing baroque and classical music on period instruments with REBEL, Concert Royal, Early Music New York, Trinity Baroque Orchestra, Sinfonia New York, Gotham Chamber Opera, at Museum Concerts in Providence, and has made numerous recordings on modern and baroque violin. She appears regularly at Lincoln Center with the American Classical Orchestra, and has performed at the Kennedy Center and the Washington National Cathedral, and with the Rhode Island Philharmonic. Ms. Ziemnicka is a member of the recently formed New York Classical Quartet. She is a great fan of jazz and popular music of the 1920s.



**LAWRENCE LIPNIK** (viola da gamba) performs with many acclaimed early music ensembles from ARTEK and Anonymous 4 to Piffaro and the Waverly Consort, and is a founding member of the viol consort Parthenia and vocal ensemble Lionheart. He was continuo gambist and recorder player for a new production of Monteverdi's *Ritorno d'Ulisse in Patria* at Wolf Trap, and gamba and recorder soloist in Telemann's *Orpheus* with the New York City Opera. In addition to performing, he prepared a performing edition of Francesco Cavalli's opera *La Calisto*, which was commissioned by The Juilliard School and performed by the San Francisco

Opera, is music editor for an upcoming authoritative edition of the original songs from the plays of William Shakespeare, and is a contributor to the Cambridge Companion to Shakespeare and Contemporary Dramatists. He has recorded for numerous labels including EMI, Angel, Nimbus, Virgin, Sony, Koch International and Cantaloupe, and has been a frequent musical collaborator with artist William Wegman.



**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, Wratistavia 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.

photos of Abendmusik by Terry Gruber

## Guest Artists



**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.



**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.

## 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.”<sup>1</sup>

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 theire, Musique, by his Ma(jes)t(ie)s special Comand.”<sup>2</sup>

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 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.

---

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

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

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 be more 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 North<sup>3</sup>

Patricia Ann Neely

---

<sup>3</sup> Quoted in John Wilson, Roger North on Music (London: Novello, 1959), 257ff.