



CONSORT 8

COURTLY AYRES & DANCES

Guest artists:

THE EARLY DANCE CONSORT

6pm Saturday 19 September 2020

St Paul's Anglican Church

Burwood Road

Burwood

All proceeds from this concert will go to St Paul's pantry

THE PROGRAM

Laudate Dominum Psalm 150	<i>Hans Leo Hassler 1564 -1612</i>
The Dovehouse Pavane So Beautie on the Water Stood	<i>Alfonso Ferrabosco II 1575 -1628</i> <i>Alfonso Ferrabosco I 1543 -1588</i>
Daphne	<i>Anon arr Clive Lane</i>
Pavane <i>Last Will and Testament</i> Galliard Almaine <i>The Honie Suckle</i> Almaine <i>The Night Watch</i>	<i>Anthony Holborne 1545 -1602</i>
<i>To accompany the dancers:</i>	
Pavane <i>Belle qui tiens ma vie</i>	<i>Thoinot Arbeau 1520 -1595</i>
Leggiadra Marina	<i>Cesare Negri c. 1536 - before 1610</i>
Contrapasso Nuovo	<i>Fabritio Caroso 1526 - before 1620</i>
So ben mi ch'ha bon tempo (sung) (danced)	<i>Orazio Vecchi 1550 -1605</i> <i>Cesare Negri</i>
The Spanish Pavane Pavaniglia Pavaniglia	<i>Michael Praetorius 1571-1621</i> <i>Cesare Negri</i> <i>Fabritio Caroso</i>

SHORT INTERVAL

Tourdion	<i>Anon 16th century</i>
Tres Morillas Si d'amor pena sentis	<i>Anon 16th century</i> <i>Anon 16th century</i>
Sonata in C minor	<i>Joseph Bodin de Boismortier 1689 -1755</i>
<i>To accompany the dancers:</i>	
Overture from <i>L'Europe Galante</i>	<i>André Campra 1660 -1774</i>
L'Allemande	<i>André Campra</i>
Marche pour les matelots	<i>Marin Marais 1656 -1728</i>
Aimable Vainqueur	<i>André Campra</i>
La Forlana	<i>André Campra</i>

THE INSTRUMENTS

We use a variety of renaissance and baroque **recorders** when we perform. Of particular interest is the recorder consort that we use in the Holborne Suite. These renaissance recorders are reconstructions of instruments from the Hofburg Museum in Vienna. They were bought as a matched consort and they range from the small soprano down to the big contra-bass which has to be played standing up. This gives us the flexibility of performing with a high bold sound or a deep, mellow organ-like sound. The contra-bass is lightly amplified to bring it to the same loudness and sound quality as the other recorders.

The **viola da gamba (viol)** first appeared in Spain in the mid to late 15th century. These instruments are played upright, supported between the legs. They are fretted like a guitar and have 6 or 7 gut strings. They are bowed underhand. Like the recorder, viols were popular in the renaissance and baroque periods. Henry VIII, whose consort music gave our group its name, owned 76 recorders and a “chest” of viols at the time of his death.

The **lute** is set apart from other hand-plucked instruments by its pear shape, carved rose and several paired gut strings (“courses”). The lute occupied the highest place in Renaissance esteem for musical instruments, second only to the voice. The Renaissance lute came in many different sizes, from treble to bass. The number of strings varied, increasing with time. The **theorbo** is a later development of the lute with an extended neck and a second pegbox. Theorbos were developed during the late 16th century in Italy, inspired by the demand for extended bass range instruments for use in vocal accompaniment and continuo playing.

The renaissance and baroque guitar The four course renaissance guitar emerged in the early 16th century, and largely fell out of use in the mid-17th century, when larger, five course guitars became popular. The 17th century saw the five course guitar become established as an important solo and accompaniment instrument in its own right, with virtuoso player/composers active in Italy, France, and Spain. The typical baroque guitar has a recognizable guitar shape although the instrument is narrower with a more subtle “waist” than the modern guitar. Like the lute and viol family, it used gut frets tied on the fingerboard. The sound hole in the top is typically very ornate, sometimes with a gilded design, sometimes even with layers of intricate carving. Often, the back is decorated with stripes and other designs as well.



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Susan Christie *recorder, viol*
Susan Foulcher *recorder, viol*
Jane Grimm *viol*
Jude Huxtable *recorder*
Annabelle McIver *viol*
Robert Small *recorder*
Catherine Upex *viol*
Bernie Williams *recorder, lute, renaissance guitar*
George Wills *baroque guitar, theorbo*

Tim Chung *countertenor, percussion*

Contact: consort.eight@gmail.com

<http://www.consort8.org/>

THE EARLY DANCE CONSORT

Fiona Garlick
John Barnard
Anne Pickles
Raffaele Arcamone

<https://www.earlydanceconsort.com.au/>

We regret we cannot serve supper after tonight's concert.

Our next Concerts:

Bonny Sweet Robin
Wednesday 30 September 1:15 – 1:45pm
St James King St
Sydney
(countertenor and recorder consort)

Music for Advent & Christmas
Saturday 5 December 6:00 – 7:30pm
St Paul's Anglican Church
Burwood