

PROGRAMME

Awake, Awake O England Anon
Recercada Settima Diego Ortiz
I Saw My Lady Weep (*Second Book of Songes or Ayres, London, 1600*) John Dowland
La Monteverde Tarquinio Merul
Celeste Giglio (*Ill Ballarino, 1581*) Fabritio Caroso de Sermoneta
Divisions on La Monica William Young
Queen's Almain William Byrd
Ciaconna L'Eroica a3 Andrea Falconieri
Of all the Instruments (*The Catch Club or Merry Companions, 1692*) Henry Purcell

Exultation (Lady McBeth) Janet Jennings
Lilliburlero Henry Purcell

INTERVAL

English Trumpet Suite Come if you dare (King Arthur) Henry Purcell
Prince of Denmark's March Jeremiah Clarke
Trumpet Tune Henry Purcell
La Rejouissance G.F. Handel
Drunken Dialogue Henry Eccles

Dances Canarios - Las hachas - Folias - Villanos Gaspar Sanz (*Instrucción de Música sobre la Guitarra Española, 1674*)

Amintor on a Riverside (*Choice Ayres, Songs and Dialogues, 1676-1684*) John Blow
Bess of Bedlam (*Orpheus Britannicus, 1698*) Henry Purcell
Recit: Thy hand, Belinda Henry Purcell
Lament: When I am Laid in Earth (*Dido and Aeneas, 1688*)
A Song Upon a Ground (*Choice Ayres, Songs and Dialogues, 1676-1684*) Henry Purcell
Sound the Trumpet (*Come Ye Sons of Art, 1694*) Henry Purcell

INSTRUMENTS

Theorbo by Jason Petty, Wellington, 2014
Cornetto muto by Serge Delmas, France 2011, pitched in F at A466, sycamore
Trumpet by Frank Tomes, London 1993
Treble viol by Petr Vautous, Prague, 2011
6 String Bass viol by Francisco Pecchia, Cremona 2011
Baroque Cello by unknown maker, South German, late 18th century
Modern Guitar by Richard Howell, Mornington, Victoria, 1984
Harpichord by Peter Mirams, Wellington, 1981
Baroque Guitar is Peter Biffin, Armidale, New South Wal

Today's programme celebrates two of the most popular genres in 17th century music: dramatic music for the stage, and the witty use of puns and 'double entendre' in both vocal music and the titles of instrumental pieces.

With the birth of the Baroque in the late 16th century, largely through the development of opera, came a dramatic shift in the way music and words worked together and as the phenomenon spread to the shores of England composers such as John Blow, Henry Purcell and Matthew Locke brought forth music in this new style. The idea that music could be more 'realistic' through moments of agitation, anger or despair set in a text-dominated way was the big break-through in the development of early baroque music. Music didn't need to be always pretty, especially if the text was not. "Mad Bess of Bedlam" is the perfect example of this – the music is as schizophrenic as poor Bess, with moments of lyrical lucidity contrasted with imagined revels with fairies, and a frightening encounter with her dead lover.

We see the tragically dramatic represented today by Dowland and Purcell, in "I saw my lady weep" and the celebrated "Dido's lament" from the work thought of as the first English opera, Dido and Aeneas. The new baroque expression is heard through the falling figures (representing sighs and tears), and that plaintive, repeated high G, pleading and imploring us to "Remember me" while the relentless ground bass continues on into the future.

The other end of the spectrum is the clever use of words to amuse and shock the listener. "The drunken dialogue" by Eccles needs no further explanation, but also comes out of the desire for drama and entertainment – this time by those less well-heeled than the opera audience. Despite being England's leading composer of opera, semi-opera and masque, Purcell was also no stranger to the more earthy texts favoured by this section of the audience, even if the meaning was often quite well hidden.

It was fashionable to give instrumental pieces evocative titles like 'The Toboggan' or 'Snowflake' for example, and Tarquinio Merula provides a sonata called 'La Monteverde', tipping his hat towards the great master of the era: Claudio Monteverdi. In this work, and in the instrumental work by Falconieri, we hear different moods within the music, providing direction to the works as a whole, a harbinger to sonata forms and symphonic movement structure that evolved subsequently.

So, between the musically dramatic and the verbally playful, we have created a highly entertaining programme of lively, poignant and uplifting music, that we hope you've enjoyed this evening.

Affetto...

Early music ensemble Affetto was formed in 2010 to explore the lesser-known chamber music of the Baroque and Renaissance. The members of Affetto are all early music specialists, leaders in their respective fields, Kiwis, overseas trained, all playing authentic instruments & all hopelessly passionate about early music. Affetto has developed a strong following with their Auckland based concert series, at their regular venues such as the resonant Ponsonby Baptist Church, and the picturesque Prayer House in Oratia. They have won Best Musical Production at every Auckland Fringe Festival since 2011, and in 2014 they ran a successful Boosted Arts Funding campaign to commission Canadian, New Zealand-based luthier Jason Petty to make a 14 course Theorbo for the group and thus Phillip Griffin joined the group. In 2015, as well as concerts series' in Auckland and Hamilton, Affetto is touring New Zealand as part of the Chamber Music New Zealand Encompass series

Affetto

A PLAY ON WORDS

Philip Griffin - Theorbo, Baroque Guitar and Guitar

Rachael Griffiths-Hughes - Harpsichord and Organ

Peter Reid - Baroque Trumpet and Cornetto Muto

Polly Sussex - Treble Viol, Bass Viol and Baroque Cello

Jayne Tankersley - Soprano