

5 October 2024, 7.30pm
Clare Hall Dining Hall, CB3 9AL

L'ISOLA

ROMA: IL PALAZZO



Secular music from 16th C Rome,
sung directly from original partbooks



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Roma: Il Palazzo

Interdette speranze	Alfonso Ferrabosco (1543 - 1588)
Quando terminarem	Bartolomeo Roy (1530 - 1599) (1574 <i>Quarto libro delle muse</i>)
Donna begl'occhi	Paolo Bellasio (1554 - 1594) (1585 Moscaglia <i>Secondo libro de madrigali a quattro voci</i>)
Caddi al primo	Francesco Soriano (c.1548 - 1621) (1574 <i>Quarto libro delle muse</i>)
La mia leggiadre	Giovanni de Macque (c.1549 - 1614) (1582 <i>Dolci Affetti</i>)
Si dolci	Giovanni Battista Moscaglia (1550 - 1589) (1585 Moscaglia <i>Secondo libro de madrigali a quattro voci</i>)
Occhi dolci	Annibale Zoilo (c.1537 - 1592) (1582 <i>Dolci Affetti</i>)

INTERVAL

Se lungi dal mio sol	Alfonso Ferrabosco
Tra duo coralli	Arcangelo Crivelli (1546 - 1617) (1585 Moscaglia <i>Secondo libro de madrigali a quattro voci</i>)
S'el cor in man	Giovanni Battista Locatelli (dates unknown) (1585 Moscaglia <i>Secondo libro de madrigali a quattro voci</i>)
Qual pena e qual dolor	Giovanni Dragoni (c.1540 - 1598) (1589 <i>Le Gioie</i>)
Quelle rose	Felice Anerio (c.1560 - 1614) (1589 <i>Le Gioie</i>)
Gia disfatt'ha le nevi	Alfonso Ferrabosco

Roma: Il Palazzo

In 1574, the *Quarto libro delle muse* was published by Tommaso Benigni in Rome. One might describe it rather crudely as a musical business card; all of the composers listed within were associated in a working capacity with the city of Rome. Over the next 15 years a minimum of three more publications followed the exact same practise.

Dolci Affetti (1582)

GB Moscaglia - *Secondo libro de madrigali* (1582/1585)

le Gioie (1589)

Le Gioie was the first to specifically reference some kind of collective unity - a “Compagnia di Roma”. General academic consensus, however, is that this invisible organisation had been informally active since the mid-1560's.

A scenario therefore emerges which suggests that the city of Rome was presenting its musicians on a commercial platform, much as we might see in the 21st Century. So why this particular period?

The madrigal had long been seen as the primary vessel for commercial publication and recognition in Italy and across Europe, replacing the French Chanson as the most esteemed art of composition.

A man who was versed in both forms (**Alfonso Ferrabosco**) forms the cornerstone of this trip through the Roman Palazzos. To our knowledge, Ferrabosco never held an official position in the city, yet his connection with the Roman circle of composers started as a period of brief employment with the Farnese family (Palazzo Farnese) in the 1560s, before continuing through a patch of severe instability between 1578 and 1580, where he was immediately imprisoned and sentenced on his return to Italy, following a suggestion that he had been working as an informant for the English crown.

Using the new CIRS (Cambridge Institute for Renaissance Studies) methodology, we have now been able to reevaluate Ferrabosco as a composer, taking into account surrounding context and stylistic factors.

Interdette Speranze is set for 6 voices to a text by Jacopo Sannazaro. Settings of this text are rare, and the two known contemporary concordances were written by **Francesco Soriano** (1581) and Luca Marenzio (1588). As Ferrabosco died in 1588, the

likely figure of comparison here is Soriano, who also contributed a piece to the 1574 *Quarto libro delle muse* (*Caddi al primo giorno*). Soriano was present in three of the four Roman anthologies, but **Bartolomeo le Roi** (*Quando terminarem*) - likely of French origin - is one of only a few composers who were present in everything Roman from 1570 to 1590. Although he also spent a portion of the 1580s working in Naples (where he eventually died) Roi is a perfect example of a composer who was held in universally high esteem during the 16th Century, yet has fallen foul of current musicological beliefs and strategies. No surviving singular collections of his music exist, and without the ability to read fluently from manuscript his music is therefore unavailable to the modern performer. His oeuvre is in much need of revival.

In a curious publication signed in 1582 (yet seemingly printed in 1585) **Giovanni Battista Moscaglia's** *Secondo libro de madrigali* is an example of the changing tastes of the late 16th Century. Producing four voice madrigals had been the most common compositional process until around 1550, but the more recent preference for five and six voice textures within the madrigal had continued to grow since that point. In the 1580s we see a return to the more classical idiom of polyphonic composition, albeit with the introduction of some new harmonic flavours. Call it a classic, with a twist.

In this guise, we are now able to present four more provincial composers. Paolo Bellasio (*Donna i begli occhi*), Moscaglia himself (*Si dolci*), Arcangelo Crivelli (*Tra duo coralli filli*) and Giovanni Battista Locatelli (*S'en*). None of these composers gained extreme or widespread fame during their life but are examples of working musicians who were extremely well versed in the art of counterpoint. They give us a more realistic reflection of the localised musical language of the 1580s in a city such as Rome and provide a diverse listening experience to the more dense and harmonically rich five and six voice material.

When the publication *Dolci Affetti* appeared in 1582 it opened with a setting of a sestina by the Roman poet Luigi Alamanni entitled *Mentre ti fui si grato*. Here, each of the six parts was composed by a different Roman composer, providing an eventual cohesive unit. The composers chosen were:

Giovanni Maria Nanino
Giovanni Battista Moscaglia
Luca Marenzio
Giovanni (Jean) de Macque
Annibale Stabile
Annibale Zoilo

Surprisingly, there is only one other setting of this text by a 16th Century composer that exists to this day - that of Alfonso Ferrabosco. Ferrabosco also set the text in its entirety, and whilst there is not time (within a programme such as this) to perform both renditions side by side, its existence gives us invaluable contextual information. The Roman publication pre-dates 1582, and Ferrabosco's composition must have a *terminus ante quem* of 1587, when it was published in his *Primo libro de madrigali*. In addition, Ferrabosco's setting includes stylistic traits which suggest a similar date of composition to the Roman effort. Ferrabosco had already been engaged in a musical competition with William Byrd during his stay in England. Might we have here a similar musical competition on Italian shores?

Various composers from within this Roman sestina were also granted personal space within the 1582 collection to supply further compositions. Here we find **Giovanni de Macque** (*La mia leggiadre Clori*) and **Annibale Zoilo** (*Occhi dolci*). Offering more of a distinctive soundworld, both of these compositions start to display an overt sense of drama rarely encountered in earlier music. Whilst the native Zoilo is primarily known as a contemporary of Palestrina and a composer of sacred music, de Macque shares more in common with le Roi. A foreigner who hailed from northeastern France, Macque was another whose fortunes eventually took him to the court of Naples in the mid 1580s, where he subsequently enjoyed a 30 year career as an influential teacher and colleague of Carlo Gesualdo amongst others. Le Roi and de Macque are a clear gauge of the wider importance of this Roman school during the 1575-1585 period.

Our last publication focus covers *le Gioie* (1589). Compiled by **Felice Anerio** (who in the dedication referred to himself as the leader of the *compagnia*) it contains music from the former generation, whilst also now including some newer figures who had not appeared in prior volumes (Giovannelli, Quagliati, Malvezzi, Griffi, GB Nanino). We have also chosen to include a fine example by **Giovanni Andrea Dragoni** (*Qual pena e qual dolore*) who is a consistent performer through the anthologies but comes to the fore in this print. However, the finest music in this volume stems from the pen of Anerio himself who (as editor) allowed himself three entries. All of his music in this volume is exquisitely crafted and is clearly derived from older generations. *Quelle rose* is a take on the dramatic madrigal of the 1580s with a twist, but it is in *Pensando che volete* where Anerio finds his true voice in the style of the spiritual madrigal. In pieces such as this, it is difficult to imagine any note in a different place.

Yet tying them all together is our man **Ferrabosco**. One of the biggest difficulties we face (as 21st Century exponents of 16th Century music) is understanding the surrounding circumstances of any given composition from the period. *Se lungi dal mio sol* gives us little to work with and is a perfect example. An unpublished piece which exists only in manuscript form, utilising a unique (and unattributed) text which was set by no other composer, it can only be defined (at this point) by its musical content. What an exciting place to be! Thankfully, Ferrabosco delivers.

Archangelo Criuelli. 14 ALTO

T
Ra. Duo fi la son ij di perl'orientali

Tra duo coralli fini Duo fi la son ij di

perle orientali Atte a fermar il So le il Sole ond'elcono pa-

ro le Atte a fermar il Sole E per maggior mio mal quelle son ta-

li Ch'accompagnate d'un leggiadro riso Io ne ri-

mango anciso Io ne rimango anciso E per maggior mio mal quelle son ta-

li Ch'accompagnate d'un leggiadro riso Io ne ri-

mango anciso Io ne rimango anciso Io ne rimango anciso.

Finally, in his six-voice setting of *Gia disfatt'ha le nevi* Ferrabosco incorporates the beginning stanzas of a sestina by Antonfrancesco Rainieri - another poet who rose to fame in Rome - in a more celebratory manner, resembling the carnival music of Alessandro Striggio and his Florentine contemporaries. The entire text was set for four voices in 1582 by Paolo Masnelli (based in Verona) before being set by Anerio himself in 1590 for six voices. Again, the influence can realistically only have gone in one direction. Ferrabosco himself has often been tarnished with a serious brush within academic circles, yet this composition says otherwise. The Roman contingent and their table - at which Ferrabosco sat and engaged the finest musicians of the period - would seem to agree.

Texts

Interdette Speranze

*Interdette speranze e van desio
Pensier fallaci, ingorde e cieche voglie, Lagrime triste e voi, sospiri e
doglie Date omai pace al lasso viver mio.
E s'al mio mal non val forza d'oblio,
Ne per disdegn' il nodo si discioglie, Prenda morte di me l'ultime spoglie,
Pur c'habbia fin mio fato acerbo e rio.*

Quando terminarem

*Quando terminarem questi sospiri
O fin havram queste lagrime amore
S'ogn'hor maggior e'l pianto e cresc'il foco
O doglie estreme o duri miei martiri
Io pur languisco e moro e a lei non pare
Anzi questo mio duol si prend'a gioco
Dunque meglio e morire che vivendo languire*

Donna begl'occhi

*Donna, i begli occhi vostri mi fan guerra, e ben ch'io sia di terra, si
possent' e lo guardo, che già son tutto foco e già tutt'ardo, ne di lagrime
pioggia o di sospiri, vento smorzar già mai, potran la fiamma de li miei
martiri, si cocent'e l'ardor de vostri rai.*

Caddi al primo

*Caddi al primo apparir de raggi tuoi
Quasi un bel sole sparsi caddi e tutt'alsi e ansi
Dolce fiamma che m'ardi che m'ardi e non m'annoi
Come di giaccio poi, come di marmo sasso
O sdegno rio tol di lagrime cor si ondoso rivo Hor che son io son vivo son
morto Ohime son altri o pur son io.*

La mia leggiadre

*La mia leggiadra Clori,
Col pianto in perle avvolto,
Bagnava i vaghi fior del suo bel volto,
Quand'il misero core,
Sotto l'acque trovò novello ardore, O miracol d'Amor che sotto l'onde,
Le sue facelle asconde.*

Si dolci

*Si dolci son gli sguardi e si soavi de bei vostr'occhi ardenti che ben
ch'abbiate del mio cor le chiavi, dolci mi son per voi gli aspri tormenti.
Pero, cara mia vita, datemi sempre aita.*

Occhi dolci

*Occhi dolci, occhi cari, occhi soavi,
Occhi, che sol cagion del mio ben sete, Occhi, di poi ch'a me vi rivolgete, Duol
non sia più, che dentro il cor m'aggravi.
Voi occhi, voi del cor ambe le chiavi,
E le miglior mie parti in man tenete,
Occhi, più dolce fine imposto havete A l'aspre pene mie tante e sì gravi.
Vaghe luci, alti lumi ardenti faci, Lascia-te hormai che di voi goda a pieno,
Ch'io vi miri, ch'io v'ami, e ch'io vi baci.
Così venendo a poco a poco meno Dissi, e con più di mille e mille baci,
Sfogai l'ardor a la mia donna in seno.*

Se lungi dal mio sol

*Se lungi dal mio sol sempre mi doglio
Sannolo i campi i colli i boschi i monti
Le rive il sanno e i piu riposti fonti
La ove il petto e lalingua al ciel di scioglie
Altre voci altri suon di quel ch'io soglia
Sparger, non odo gl'augelletti pronti E a cui del mio duol, et a cui del mio duol parte non
conti Fior tra l'herbe non spira, un piante foglia.
Sola voi no'l sentite.
O campi o colli, o monti, o boschi, o fonti, o verdi rive
Deh non piu mai starmi ad udir vi piaccia, O che vien e che del l'alma anco
mi prive E chiuda homai quest'occhi afflittie molli?
Ma il meglio e ch'i mi mora amando e taccia*

Tra duo coralli

*Tra duo coralli fini
Duo si la son di per le orientali
Atte a fermar il sole ond'escono parole
Atte a fermar il sole e per maggior mio mal quelle son tali
Ch'accompagnate d'un leggiadro riso Io nerimango anciso
E per maggior mio mal quelle son tali*

S'el cor in man

*S'el core in man t'ho dato
Perche donna crudele
Lo pasci sol d'amar assentio e sele*

*Se quel non t'era grato
A che accettar lo a che tenerlo poi
Per darli mort'ogn'hor con gli occhi tuoi*

Qual pena e qual dolor

*Qual pena e qual dolore
Quai lacrime e sospiri
Qual stratio o qual passione
Qual crud'afflittione
O altro caso rio
Unqua puote trovarsi eguale al mio*

Quelle rose

*Quelle rose che colt'in paradiso
Di puro latte asperse
Scherzano intorno all'amoroso viso
Di lei che sola tutt'il sen m'aperse
Son la mensa d'Amore son la menta d'amore
Ond'ei mi ciba e avelena il core son la mensa d'Amore Ond'ei mi ciba e avelena il core e
avelena il core.*

Pensando che volete

*Pensando che volete
Che burla e fntion sia'l mio languire Vorrei spesso morire sol per
mostrarvi in quant'error voi siete Ma mentre corr'a morte
Sento tanto piacer per vostr'amore
Che torna'l suo vigore
Alla vita onde vivo in dura sorte
O miseria infinita
Come puo star Amor,
Amor perche lo sai se volendo morir*

Gia disfatt'ha le nevi

*Gia disfatt'ha le nevi intorno il sole
E si distilla gia dai monti il ghiaccio
Destans'i fiori al vaneggiar de l'aure
E'in gremvo al mar s'intepidiscon l'onde
Ridon i prati e fiori ogni bella alma
Piegar si sente al l'amorose note,*

L'Isola

Cantus: Helen Southernwood

Cantus: Amy Bolster

Altus: June Rippon

Tenor: Conor Sinclair

Tenor: Nicholas Walters

Bassus: Matthew Alec Gouldstone

L'Isola [Lee-so-lah] is not a choir; it consists of 4-6 soloists. Consort singing, one to a part, is exposed and technically demanding. We strive not for 'blend' but for unity of sound, enriched by individual colour in a "creative democracy" which favours real-time artistic decision-making over predefined rules. The group hope you will experience the difference through sound: raw, organic, unfiltered, immersive.

Directed by Matthew Alec Gouldstone, L'Isola is also an incubator for the cream of young vocal talent emerging from the University of Cambridge and its world-class chapel choirs. The finest voices are hand-picked from within these institutions and then exposed to cutting-edge research and the highest standards of performance practise to equip them for careers within Early Music. During this process, members of L'Isola are trained to read fluently from original manuscripts and performances represent this methodology.

In an academic context, L'Isola functions as a specialist performance arm of the early music research and development lab at the University of Cambridge (Cambridge Early Music Consort) directed by Matthew Gouldstone and Edward Wickham. L'Isola also works in close partnership with CIRS (Cambridge Institute for Renaissance Studies) and the Journal of 16th Century Music in addition to various other arts and education establishments. L'Isola therefore brings to audiences the fruits of Cambridge's pioneering scholarship on music from the fifteenth and sixteenth centuries, providing a new understanding about the way music was written and performed.

Matthew Gouldstone – Creative Director

Matthew Gouldstone is a singer, director, and consultant on early music performance, specialising in polyphony from Europe pre-1650. He has previously been a research fellow at Katholiek Universiteit (Leuven, Belgium) and a visiting fellow at Harvard University, as well as directing historical musical events at All Souls College, Oxford. In 2022 Matthew began an affiliation with the University of Cambridge (St Catharine's College) which continues to this day, and he is now found within the university as a Senior Research Associate at Peterhouse. His research focuses on two specific elements: Polyphony from England and the Low Countries (c.1450-1500) and the late Italian polyphonic madrigal (c.1550-1600). In a consultancy capacity he has partnered with institutions including University of Florida, Universität Salzburg, Accademia Filarmonica Verona, and the University of Sheffield (amongst others) on specific projects involving the connection between performance and historical musicology.



Since 2005 Matthew's work as a performer has taken him across the globe and will most likely be known under the guise of Capilla Flamenca, where he was employed as permanent bass for numerous years. In addition to this, work as an independent freelance artist with ensembles including the Tallis Scholars, Huelgas Ensemble, Cappella Pratensis, La Grande Chapelle, Cinquecento, Vox Luminis (and most other European vocal ensembles of note) has formed the cornerstone of his career. He has directed worldwide and recently founded the research and development lab that is CEMC (Cambridge Early Music Consort) alongside Edward Wickham (The Clerks). This environment allows the finest choral scholars from across the University of Cambridge the opportunity to explore and further their exposure to music pre-1600, and also facilitates the promotion of high-quality performance as a research methodology. In addition, there is continual pedagogic work on the ability to read and sing fluently from source notation - a skill-set that is integral to all of Matthew's work.

Coming soon in Clare Hall:

The Betty Behrens Seminar on Classics of Historiography, 10 October – 21 November 2024

The Betty Behrens Seminar on Classics of Historiography offers a unique opportunity for students and scholars to reflect on some great historical works and engage in discussion with renowned experts.

Jâms Coleman and Lesley Hatfield, 19 October 2024, 7.30pm

This concert presents three major violin sonatas from Germany, France and England. The Spring Sonata is a work of enduring popularity with musicians and audiences. Elgar wrote very little chamber music, which makes this work even more precious. Ravel's Violin Sonata is a late work, which reflects his interest in jazz and blues music. Jâms Coleman is a Cambridge graduate who has built a strong reputation as a chamber musician. Lesley Hatfield is the leader of the BBC orchestra of Wales. They are regular partners on the stage.

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