

13. CANZONE IN THE TWELFTH MODE, FOR RECORDERS  
AND VIOLS ..... Giovanni Gabrieli  
(1557-1612)

Originally intended for the spacious interior of St Mark's, Venice,  
this canzona sets recorders against viols and brings them together in  
a noble conclusion.

x      x      x      x      x      x

The earlier form of recorder, the renaissance type, differs from that in common use, which is based on the baroque type perfected about 1680, in having a bore which is much wider and tapers less towards the bottom. This gives it a powerful tone, especially in the lower register. The baroque recorder, however, has more agility and a more extended compass.

All the members of the viol family of instruments (treble, tenor and bass) have six strings and gut frets to produce a more nasal quality of sound, and are played on the knee with a bow which is held underhand, contrary to the violin, viola and cello. The viols are not to be thought of as a variant of the violin family, and in fact always had a separate existence and a separate musical tradition, which is quieter and less dramatic, and accepts all players as equal partners.

# RENAISSANCE & BAROQUE MUSIC for RECORDERS and VIOLS

Saturday 22nd March at 7.30 p.m.  
*✓ 1980*

## St. CECILIA'S HALL, COWGATE

Admission by programme £1 ~  
(under 18's and over 65's - 50p.)  
~ including wine ~

## SOCIETY OF RECORDER PLAYERS (EDINBURGH BRANCH)

ADMISSION PROGRAMME AND REFRESHMENTS - £1

Under 18's and over 65's - 50p

P\_R\_O\_G\_R\_A\_M\_M\_E

1. TWO PAVANS, FOR RECORDER BAND ..... Anthony Holborne  
(d. 1602)

The pavan, a stately dance in three sections, each repeated, was also a favourite form for instrumental compositions.

2. TWO FANTASIES, FOR RECORDER TRIO ..... William Byrd  
(1542-1623)

These short pieces by the great master of Elizabethan music will be played on recorders of renaissance type.

3. CANZON, PAVAN AND GALLIARD FOR RECORDER QUINTET ..... William Brade  
(1560-1630)

Although born in England, Brade spent much of his life in Germany, and published many instrumental works there.

4. TWO AYRES, ARR. FOR RECORDER BAND ..... John Dowland  
(1563-1626)

The greatest lutenist of his age, Dowland excelled also in the ayre, or lyrical song normally accompanied by the lute. Here the songs, "Fine Knacks for Ladies", and "Now, o now I needs must part", are arranged for recorders in four parts in the style of the period.

5. FOUR MASQUE DANCES, FOR RENAISSANCE RECORDER, BASS VIOL AND HARPSICHORD

The masque, generally an allegorical play elaborately staged and accompanied by songs and instrumental music, was one of the most popular entertainments of the early seventeenth century.

6. FOUR DANCES FROM "THE FAIRY QUEEN" ..... Henry Purcell  
(1658-1695)

By the second half of the seventeenth century, the masque had developed not into opera as on the continent, but into semi-opera, in which the spoken sections were quite distinct from the music, which was introduced to accompany ceremonies, transformation scenes, or elaborate entertainments having little connection with the main story. Purcell succeeded in raising this strange type of entertainment to the level of great art, though this group of dances is attractive rather than profound.

7. TWO CANZONE FOR RECORDER BAND ..... Andrea Cima  
(fl. 1600)

Fiorenzo Maschara  
(1540-1654)

The canzona, developed from the part-song, was a favourite form of sixteenth and seventeenth century Italian composers, and consists of two or more sections in different rhythms and speeds.

8. CANZONA FOR RENAISSANCE RECORDERS AND HARPSICHORD ..... Girolamo Frescobaldi  
(1583-1643)

Frescobaldi, one of the greatest organists of his time, developed an accompanied form of canzona which laid the way for the development of the sonata.

9. SINFONIA AND RITORNELLI FOR RECORDER QUARTET AND HARPSICHORD FROM "L'INCORONAZIONE DI POPPEA" ..... Claudio Monteverdi  
(1567-1643)

Monteverdi, the greatest of the early composers of opera, developed the vocal line of his operas to a high degree of expressiveness, but they also contain a good deal of incidental instrumental music, of which these are examples.

10. TWO PAVANS FOR VIOLS ..... Thomas Tomkins  
(1572-1656)

The Pentland Consort of Viols

Tomkins wrote church and instrumental music of the noblest kind throughout the Jacobean period, and survived as a lone representative of that great period of English music into the period of the Commonwealth and the Civil War.

11. SONG "FLOW MY TEARS" FOR VOICE, VIOLS AND HARPSICHORD  
12. TWO ALMANS FOR VIOLS AND HARPSICHORD ) John Dowland  
)

These pieces represent the extremes of gravity and lightness in Dowland's music. In "Flow my tears", one of the greatest tragic lyrics in our literature, the anonymous poet laments his exile and lost fortune, but the verses suggest something much deeper than merely external misfortune "..... Fear and grief and pain for my deserts are my hopes, since hope is gone ..... Happy they that in hell feel not the world's despite". When republishing this in a collection of "Seven Tears, or seven passionate Pavans" Dowland included, however, a number of less sober pieces, and "Mrs Nichol's Almand" and "Mr George Whitehead his Almand" would surely have sweetened the singer's melancholy.