

David Sanger (continued from previous page)

Miroir **Ad Wammes** b. 1953
Dutch composer Wammes has used the minimalist technique to create an organ work of charming simplicity, well-suited to the flute stops. Among his oeuvre there is much music written for children.

David Sanger

David Sanger began his career as organ recitalist following two first prizes at major international organ competitions: St Albans in 1969, and Kiel, Germany in 1972. He himself now appears on the jury of many such competitions, combining this with his many other activities: composing, teaching at the Royal Academy, Royal Northern College of Music, Oxford and Cambridge universities, recording CDs, and acting as organ consultant. He has written an organ tutor in two volumes for beginners; entitled *Play the Organ*, it has become the most widely used organ teaching resource in England in recent years.

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Specification of the Festival organ at the Jesus Church is on page 51.

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Twilight Concert Gonzaga Band with Faye Newton, soprano Venetian Carnival 9pm

St Mary's Church, Fotheringhay
Jamie Savan & Fiona Russell, cornets
Laura Sherlock, bass sackbut
Steven Devine, chamber organ

Venetian Carnival

Girolamo Frescobaldi (1583-1643)

Canzona, two cornetts, sackbut and organ

Canzona, sackbut and organ

Canzona, two cornetts and organ

Beato me direi

Cipriano de Rore
(1516-1565)

with divisions by Bovicelli (fl. late 16th century)

Soprano and organ

Toccata

Andrea Gabrieli (c.1520-1586)

Keyboard solo

Anchor che col partire

Cipriano de Rore

with bastarda divisions by **Bassano** (c.1558-1617)

Soprano, sackbut and organ

Salve Regina

Alessandro Grandi (d.1637)

Soprano, two cornetts and organ

Sonata 15

Giovanni Battista Fontana

2 cornetts, sackbut and organ (d.1630)

O quam tu pulchra es

Alessandro Grandi

Soprano and organ

Vestiva i colli

Giovanni P da Palestrina

(c.1524-1594)

with divisions by **Girolamo Dalla Casa** (d.1602)

Cornett and organ

Et è pur dunque ver

Claudio Monteverdi

Soprano, cornett and organ (1567-1643)

Toccata

Giovanni Picchi (d.1643)

Organ solo

Sonata sopra Sancta Maria

Archangelo Crotti (fl. early 17th century)

Soprano, 2 cornetts, sackbut and organ

By the early seventeenth century Venice was firmly established as the centre of vocal and instrumental virtuosity in Italy. Above all other instrumentalists, cornettists and trombonists were prized for their ability to imitate most closely the sound and nuance of articulation of the human voice.

Venice might also be considered the music printing capital of the world at this time, a time which saw the beginning of a new trend in printed music for small forces of one, two or three voices or instruments with continuo. But this was really a reflection of a musical practice that originated much earlier. It was common for madrigals and motets for four or five voices to be performed with a single singer or instrumentalist and organ in the sixteenth century, often with elaborate ornamentation or divisions (referring to the dividing of a single long note into many shorter notes). There was illustrious history here, beginning with the publication of Silvestro Ganassi's *Fontegara* in 1535, and leading through a vast number of publications of treatises on improvisation from composer-performers from the presses of Gardano and others over the next 80 years. There are several examples of pieces in this improvisatory style in this evening's programme. Bovicelli was himself a virtuoso singer and singing teacher, while Dalla Casa and Bassano were virtuoso cornettists at the Basilica of San Marco - probably the most prestigious and highly sought after positions for wind players anywhere in the world at the time.

This evening's programme begins with Frescobaldi, who actually spent most of his working life in Rome. Despite this his music in many ways reflects the new Venetian style, with its small forces and clear basis in improvisation. He is well known for his fine keyboard music and writings on keyboard technique. His instrumental canzonas are less well known, but they also hold much of interest for performer and listener alike.

The other composers represented here lived and worked either on the island of Venice itself, or in the wider region of the Veneto, and their music was disseminated across Europe through the prolific Venetian presses.

The Gonzaga Band

The Gonzaga Band was formed in 1997 to explore the rich variety of instrumental music of the 16th

and early 17th centuries. The ensemble takes its name from the Dukes Gonzaga of Mantua who were important and influential patrons of the arts during this period. They employed Monteverdi as *Maestro di Cappella*, and at one time possessed a wind ensemble that was the envy of the world.

Individually, members of The Gonzaga Band have performed and recorded with some of Europe's finest period instrument ensembles, including the



Gabrieli Consort and Players, the King's Consort, His Majesty's Sagbutts and Cornetts, La Fenice, the Orchestra of the Renaissance, and at Shakespeare's Globe Theatre, London.

Faye Newton joined the postgraduate early music course at the Guildhall School of Music and Drama in 1996, where she studied with Jessica Cash, Emma Kirkby and Philip Pickett. Faye is a founder member of the award-winning ensemble *Concanentes*, who specialise in medieval and renaissance repertoire. She also works regularly as a soloist with the New London Consort, and was an invited member of The Boston Camerata, directed by Joel Cohen, for the 25th anniversary tour of their Medieval Christmas programme in and around Boston.



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