

## **AFFETTO PROGRAMME**

### **Espirar, Sentir, Morir**

**Juan Hidalgo (1614 - 1685)**

Juan Hidalgo was a harpist and composer for the Spanish royal chapel from 1630. He was a prolific composer of secular and theatrical songs and chamber music, probably the most influential composer of his time in the Hispanic-speaking world.

*Esperar, Sentir, Morir* is in the typical verse-refrain form of the villancico, a common poetic and musical form of the Iberian Peninsula from the 15<sup>th</sup>-18<sup>th</sup> centuries.

### **Doulce Memoire**

**Pierre Sandrin (c1490 - after 1561)**

*Chanson*

*Recercarda for treble instrument by **Diego Ortiz (c. 1510 – c. 1570)***

*Recercarda quarta for bass instrument by Diego Ortiz*

*Doulce memoire* was a hugely popular chanson in 16<sup>th</sup> century Europe. Originally written by Pierre Sandrin, it became the basis of many later compositions, including Masses, instrumental works and other vocal repertoire. This compilation set we will perform today includes divisions (variations) for both high and low instruments by Diego Ortiz. Ortiz, who served as composer for the Spanish Viceroy in Naples, as well as Phillip II of Spain, is loved by performers of early instruments for his treatise on bowing techniques and ornamentation, as much as for his exciting music. This performance today is dedicated to the memory of Adam McCoy, a gamba player and lover of early music who played with Affetto in 2012.

### **Solo a nuestra Senora**

**Juan Hidalgo**

### **Fantasia in the style of the harp of Ludovico Alonso Mudara (c. 1510 – 1580)**

### **Qu'és de Ti desconsolado**

**Juan del Encina (c.1469 - 1529)**

The earliest composer represented in the programme today is Juan del Encina.

Despite working in many Cathedrals and being ordained, there are no surviving sacred works by Encina. *Qu'és de ti, desconsolado* is a three voice setting, very chordal (homophonic) in style.

### **La Perra Mora**

**Anon**

### **Ojos, Pues me desdenais**

**Jose Marin (ca. 1619–1699)**

*Ojos, pues me desdenais* is another such work. The composer of this piece, Jose Marin, was also a harpist and guitarist, and a tenor, priest and murderer! He was imprisoned but managed to escape and live respectably for the rest of his life.

## INTERVAL

### **Hor ch'è tempo di dormire**

**Tarquinio Merula (1595 – 1665)**

Tarquinio Merula was an organist and violinist who worked in and near the area where he was born, he was a progressive and fine composer, and much of his performed music today are ground bass compositions. The piece in today's program in fact only has a ground bass of two notes, which allows for the possibility of many dramatic and emotional harmonic moments.

### **Recercada Settima (Romanesca)**

**Diego Ortiz**

### **Dance de las Hachas (Romanesca)**

**Gaspar Sanz (c.1640 – 1710)**

### **I viesse e me levasse**

**Alonso Mudarra (c. 1510 – 1580)**

### **Variations on La Folia**

**Juan Cabanilles (1644 - 1712)**

**Alessandro Scarlatti 1660- 1725**

**Gaspar Sanz**

The *Folia* (also known as La Folia, Folies d'Espagne and Faronel's Ground) is one of the earliest melodic-harmonic bases for musical variations. Earliest references seem to have been in the late 15<sup>th</sup> century, and these referred to a pastoral, rustic dance called La Folia. The form with which we are most familiar today is particular harmonic pattern over which variations are made. The harmonic form has been seen in the late 16<sup>th</sup> century repertoire of Spain, Italy and Portugal, and since then, it has been used as a basis for composition by Corelli, Vivaldi, C.P.E. Bach, Rachmaninov, as well as the composers we will play today.

### **Decid como pudeser (Air)**

**Anon**

### **Corazon causa tenais**

**Sebastian Duron (1660 – 1716)**

The final work in the programme today is also a villancico, by Sebastian Duron. Duron is considered the greatest Spanish composer of stage music of his era, working for the Spanish royal court, and later, when he was exiled for supporting the 'wrong' side in the War of Spanish Succession, in France.

## **AFFETTO**

**PHILIP GRIFFIN** - Theorbo, Baroque Guitar, Oud and Voice.

Philip Griffin is an instrumentalist, singer, accompanist, composer and music director with experience in a wide variety of musical styles. He has played many different sorts of plucked-stringed instruments including lutes from Afghanistan, Turkey, Greece; guitars, vihuela, ukulele, charango. Performances have included tours throughout New Zealand, Australia and several European countries at festivals and concert venues. His musical tastes and experience extends from early music to world premieres of contemporary operas, also jazz, rock and folk musics. He has written theatre music for such companies as The Royal Shakespeare Company, Sydney Theatre Company and State Theatre of South Australia, has conducted choirs and music theatre works and has a Masters Degree with First Class Honours in classical singing from the University of Auckland.

**RACHAEL GRIFFITHS-HUGHES** - Harpsichord and Organ

Rachael Griffiths-Hughes is Senior Lecturer at the University of Waikato Conservatorium of Music, where she teaches Music History, Harpsichord and Organ and Musicianship. She is director of the University Chamber Choir, Director of Music at St. Peter's Cathedral, Hamilton, and for 15 years was conductor and Music Director of the Hamilton Civic Choir.

In 2014, Rachael formed the ensemble Vox Baroque, a 12-voice choir who perform 17th and 18th century cantatas once a month, with a small band of instrumentalists. She has also recently performed and recorded with NZBarok, and is working on a project with Lara Hall, investigating and recording 18th century English music for violin and harpsichord.

**PETER REID** - Cornetto, Baroque Trumpet

Peter Reid started the cornetto and baroque trumpet while at the Trinity College of Music in London. He subsequently played in the UK and Europe before returning to Auckland in 2003. Since then, he has toured with Chamber Music New Zealand in 2008, plays for Affetto and The Age of Discovery, for Musica Sacra in Wellington, for La Compania and for Academia Arcadia in Melbourne and with the Sydney Philharmonia Chamber Orchestra.

**POLLY SUSSEX** - Viola da gamba, Baroque Cello, Pardessus

Polly Sussex performs, teaches and researches Baroque Cello and Viola da Gamba music of the seventeenth and eighteenth centuries. She trained initially in traditional cello playing at the Akademie musickych umeni in Prague and in London at the Royal Academy of Music, then privately with William Pleeth. After obtaining her Ph. D in Music at the University of Otago, Polly performed freelance. In 2007 and 2008, Polly

undertook further study in the Viol and Early Music at the Hochschule fuer Kuenste, Bremen, North Germany and in Basel, Switzerland. She plays all sizes of Viol, including the tiny Pardessus, much loved by French ladies of the aristocracy before the French Revolution.

**JAYNE TANKERSLEY** - Soprano

Jayne Tankersley is one of New Zealand's most experienced singers of Baroque, Renaissance and Medieval music. From 1999 - 2006 she was based in Boston USA, where she completed a Masters degree in Early Music Vocal Performance at the Longy School of Music, and appeared as soloist with some of the leading period groups of America, including the Boston Early Music Festival, Handel and Haydn Society, Apollo's Fire, Boston Baroque, Boston Cecilia, Tragicomedia, Medieval trio Liber UnUsualis, the Christmas Revels of both Cambridge and Houston, and with conductor William Christie. She has recorded for Revels, Boston Baroque, Schirmer Publishing, and with the BeggarBoys on their 2004 CD The Darkest Midnight. Since returning to New Zealand she has appeared with all of the premier early music ensembles in the country.