



Friday 24 June, 7.30pm
St Bartholomew's Church

IN TRANSIT TO THE BAROQUE

In Echo

Gawain Glenton *cornetto*

Oliver Webber *violin*

Emily White *sackbut*

Richard Boothby *viol*

Silas Wollston *organ*

The music

Part 1: 16th-century repertoire

Giulio Segni da Modena 1498–1561

Ricercar 13 a4

Jacques Arcadelt c. 1507–1568

O felici occhi mei a4

Vincenzo Ruffo c. 1508–1587

O felici occhi mei a3

Adrian Willaert c. 1490–1562

A la fontaine (with diminutions by Gawain
Glenton after Silvestro Ganassi)

Silvestro Ganassi fl. mid 16th century

Ricercar primo

Robert Godard fl. 1530–1560

Ce mois de may/Torna crequilon a4

Claudio Merulo 1533–1604

Canzon 'l'olica' a4

Antonio de Cabezón 1510–1566

Diferencias sobre la Gallarda Milanese

Anon

Pavana La cornetta a4

Diego Ortiz 1510–1570

Recercada quinta sopra La Spagna

Ortiz

Recercata secunda (passamezzo)

Andrea Gabrieli 1533–1585

Ricercar del XII tuono

Part 2: 17th-century repertoire

Giovanni Battista Buonamente 1595–1642

Canzon quinta a4

Giovanni Felice Sances c. 1600–1679

Filli mirando il cielo

Tarquinio Merula 1595–1665	Sonata Prima
Biagio Marini 1594–1663	Capriccio per sonare il violin con tre corde a modo di lira
Michelangelo Rossi c. 1601/02–1656	Toccata settima
Antonio Bertali 1605–1669	Sonata a4

The tale of ‘the birth of the baroque’ has typically focused on vocal music and the new styles of singing that emerged in Florence and Rome around 1600. The old renaissance contrapuntal style of Palestrina and Victoria was overwhelmed by the *seconda prattica* of pioneers like Monteverdi who made the powerful delivery of text their priority. *Basso continuo* was born. Opera was born. Or so the story goes...

This concert tells the story of this period from the point of view of instrumental music. It is a parallel journey in which the same themes of change are represented, while at the same time doing justice to the flamboyance, virtuosity and innovation integral to the 16th-century/late renaissance mind. It is undeniable that new modes of musical expression were self-consciously developed in the decades around 1600, but notions of virtuosity and playfulness (*scherzare*) were old. In fact, what shapes our 21st-century view of this period as much as anything is that in the 17th century, virtuosic music became increasingly written-down and printed. The 16th century meanwhile was a time in which the great majority of the music people heard throughout their lives never existed on the printed page. Musicians learnt and played by ear, *alla mente* (in the mind), always seeking to show their musical imagination, or *fantasia*.

The work of renaissance composers was still key, but it was not their job to produce finished ‘masterworks’. Rather, they made the contrapuntal framework which served as the jumping-off point for improvisations and re-imaginings of all kinds. Our performance of Arcadelt’s 4-part madrigal *O felici occhi mei* and Willaert’s 6-part chanson *A la fontaine* illustrates different manifestations of this spirit.

Other aspects of renaissance music had nothing whatsoever to do with vocal music. Ganassi’s *ricercar* is a model of the sort of solo improvisations instrumentalists would typically cultivate, while the anonymous *Pavana* and Ortiz *Recercadas* are examples of the music that typically accompanied early modern dance. These are rare written-down examples of traditions that were largely unwritten, and as a result opaque to us today.

In the 17th century the spirit of musical innovation harnessed itself to the new styles and forms, with instrumentalists adapting their repertoire to match the emerging fashions of the time. Canzonas and sonatas (such as those by Buonamente and Bertali) became longer and more episodic in nature, with abrupt shifts in mood not seen in the renaissance ensemble *ricercars* of Andrea Gabrieli or Giulio Segni da Modena. Instrumentalists also looked for ways to progress their techniques, particularly on relatively modern instruments such as the violin. Marini’s *Capriccio* for instance requires a retuning of the violin strings in order to imitate the chordal technique of the *lira da braccio* – the pre-eminent instrument for the accompaniment of epic verse and improvised poetry in courtly and civic life. It is possible – likely even – that musicians had always engaged in such behaviour, but it was only in the early 17th century that performers in Marini’s position sought to declare ownership of such ideas by going into print.

Gawain Glenton

The performers

'There's such flexibility and freedom in the playing it's almost improvisatory'
BBC Radio 3 Record Review

In Echo was formed in 2016 by cornetto player Gawain Glenton with the aim of exploring the rich repertoire of 16th and 17th-century Europe, as well as commissioning new music for old instruments. The group is made up of musicians who are acknowledged soloists in their own right, and leaders in the field of historical performance.

The ensemble has given recitals as part of the Beverley Early Music Festival, Keble Early Music Festival, Brecon Baroque Festival and Dartington International Summer School, and has also performed in Sweden, Germany, York, Birmingham and live on BBC Radio 3. In 2023 *In Echo* will make its debut as part of Regensburg's prestigious *Tage Alte Musik*.

In Echo's first commission, Andrew Keeling's *Northern Soul*, was premiered at the Dartington Summer School and features on the group's debut CD *Music in a Cold Climate: sounds of Hansa Europe* (Delphian Records). Released in 2018, the recording hit the UK specialist classical chart top 10 and has garnered stellar reviews from (amongst others) The Observer, Gramophone, Early Music Today, BBC Radio 3 and Apple Music, who described *In Echo* as an ensemble of 'imagination, skill and dedication'.

inecho.co.uk

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