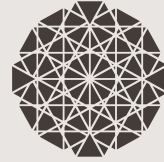


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Touring NZ  
15 - 22 March 2017

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# Programme

## **Ciaccona**

Maurizio Cazzati  
*Instrumental*

## **Music for a while**

(From: Orpheus Britannicus, Vol. II, Z. 583 no. 2, 1702)  
*Céline Scheen*

## **'Twas within a furlong of Edinborough Town**

(From: The Mock Mariage, Z. 605/2, published in the Third book of 'Deliciæ Musicæ', London by Henry Playford, 1696)  
*Vincenzo Capezzuto*

## **La Dia Spagnola**

Nicola Matteis  
*Instrumental*

## **A Prince of glorious race descended**

(From: Orpheus Britannicus, 1702)  
*Céline Scheen*

## **One charming night**

(From: Secresy's Song, from The Fairy Queen, an operatic adaptation of Shakespeare's Midsummer Night's Dream, Z. 629 no. 13 published in Orpheus Britannicus, Vol. II, 1692)  
*Vincenzo Capezzuto*

## **Ah ! Belinda**

(From: Dido and Aeneas, Z. 626, no. 37, published in Orpheus Britannicus, 1702)  
*Céline Scheen*

## **An EVENING HYMN on a ground**

(From: Harmonia Sacra, &c. The First BOOK, Z. 193)  
*Vincenzo Capezzuto*

## **Strike the viol**

(From: Orpheus Britannicus Book I, 1706)  
*Céline Scheen*

## **When I am laid (Dido's Lament)**

(From: Dido and Aeneas, Z. 626, no. 37, published in Orpheus Britannicus, 1702)  
*Céline Scheen*

## **Wondrous machine!**

(From: Hail! Bright Cecilia Z. 328, 1692)  
*Vincenzo Capezzuto*

## **Two upon a Ground**

(Chaconne from: 'Diolclesian')  
*Instrumental*

## **Here the Deities approve**

(From: Wellcome to all pleasures, 1683)  
*Vincenzo Capezzuto*

## **Canario**

Improvisation  
*Instrumental*

## **Man is for woman made**

(From: A Song in the Mock-Mariage, Sung by Miss Cross.)  
*Vincenzo Capezzuto*

## **Curtain Tune on a Ground**

(From: Timon of Athens, Z.632)  
*Instrumental*

## **O, let me forever weep (The plaint)**

(From: The Fairy Queen, an operatic adaptation of Shakespeare's Midsummer Night's Dream published in Orpheus Britannicus, Vol. II, 1692, Z. 629 no. 40, 1702)  
*Céline Scheen*

## **Hark ! how the songsters of the grove**

(From: published in Orpheus Britannicus, Vol. II, 1692, Z. 629 no. 40, 1702)  
*Céline Scheen, Vincenzo Capezzuto*

*Duration 85 minutes without intermission – Programme changes reserved*

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## Kia ora tātou

Inigo Jones (who designed the Whitehall Banqueting House and St Paul's Church in Covent Garden) imported the first theorbo to England from Italy. He was interrogated by customs officials who suspected that the unfamiliar object in the case might be some strange weapon. (Plus ça change! Violinists worry these days every time they have to board a plane with their instruments as hand luggage.)

I've adored the theorbo and its near-cousin the archlute ever since I first came across these beautiful instruments in the 70s. It wasn't its appearance – the extended neck supporting long resonant strings – but the sheer beauty of sound that appealed to me. What a treat it is to have Christina Pluhar and her brilliant colleagues with us to let us hear the rich sound of Baroque plucked strings. But there's more. I am so looking forward to hearing really fine cornetto playing, wonderfully stylistic singing . . . and more.

L'Arpeggiata's Music for a While programme is about far more than exotic early instruments. For this programme this wonderful ensemble includes some outstanding jazz musicians to produce an enchanting and sometimes elusive stylistic blend. I'm sure that you will love this concert.

So, welcome to CMNZ's 2017 "Music Up Close" Kaleidoscopes season. I give you a personal promise that every concert in the series will be of the highest quality and yet very different from every other concert. What we've tried to offer you is an intriguing and highly enjoyable ready-made selection of great music covering a broad stylistic range. This is a subscription package that is varied and distinctive.

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**Peter Walls**  
Chief Executive  
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## Music for a while *Improvisations on Henry Purcell*

### Not For Puritans

#### Henry Purcell and the musical theatre of the Restoration

The British are renowned for their understatement, but the prefaces to the scores of Henry Purcell's music for the stage display what is, even by British standards, an extreme form of rhetorical self-deprecation. In the 1690 preface to *The History of Dioclesian*, 'Orpheus Britannicus' portrayed the cultural level of his compatriots in these words: 'Thus being farther from the sun, we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees.' And in the preamble to *The Fairy Queen* we read: 'I despair of ever having as good voices among us, as they have in Italy.' So is the old prejudice 'Anglia non cantat' (England doesn't sing) correct? Or should Purcell's coy complaints rather be seen as an expression of national waywardness? For in the seventeenth century, while opera was setting out on its triumphal march all over Europe, the insular Eurosceptics chose a path of their own: the idea of a wholly sung theatrical performance – which constitutes the very essence of opera – was completely unthinkable in the land of Shakespeare and Marlowe. 'Experience hath taught us that our English genius will not relish that

perpetual singing', the journalist Peter Anthony Motteux opined in the *Gentleman's Journal* in 1692; plays that consisted solely of singing were simply 'unnatural'. Yet there was a good deal of singing on English stages, and it was much appreciated. Purcell's catalogue of works alone contains some two hundred songs drawn from incidental music for the theatre; to this we must add fifty-seven 'catches' for convivial singing, twenty-four odes for festive occasions, and more than one hundred other songs.

To understand the idiosyncratic path followed by the performing arts in England in Purcell's day, we must take a look at the historical context. His lifetime (1659–95) coincides almost exactly with the period known as the Restoration. When Purcell was born, the rule of the Puritans was drawing to a close. Public performances of spoken theatre were banned under the republican zealots, but not musical plays. As a result, many resourceful men of the theatre fitted out their plays with as many musical numbers as were required for them to pass as musical drama. This was a stopgap solution, but it prepared the ground for a specifically English form of



Christina Pluhar, Theorbo & Musical Direction

musical theatre. After the end of the Puritan era in 1660 the pent-up demand for entertainment must have been enormous, and the new King, Charles II, set his subjects an example of how to enjoy life. Charles had developed a taste for French ways during his exile. Following the model of his Parisian counterpart, he procured himself a crack string orchestra of twenty-four players for his court music and appointed a French-trained composer to direct it; he relished guest performances by an Italian opera company, and sent English theatrical personalities on study trips to Paris. Charles' cultural policy formed part of his strategy of rapprochement with the great Catholic power on the other side of the Channel – and for that very reason was probably doomed to failure. In any case, neither the French nor the Italian variety of opera found sympathetic listeners among his subjects.

Instead of opera, it was the English theatre that gained a new lease of life during Charles' reign. Two companies of players to which he had awarded letters patent, placed under the patronage of the King and his brother James, Duke of York (later James II) respectively, competed for the public's attention in London. The Duke's Men initially played at the Lincoln's Inn Fields Theatre, a converted tennis court, before moving in 1671 to the Dorset Garden Theatre, a newly built edifice lavishly equipped with stage machinery and situated right on the bank of the Thames; the King's Men had already moved premises in 1663 from Gibbon's Tennis Court to their new theatre in Drury Lane. Although both houses enjoyed the favour of their exalted patrons, they financed themselves from box-office takings. The paying public found two genres particularly appealing: comedy and heroic drama.

In the former their tastes ran to the saucy and frivolous. At Charles express command, the female roles were now played by women and not by boys in drag; Nell Gwyn, the star of the Drury Lane Theatre, became the most famous of his many mistresses. Among other later highlights of this art form were the so-called 'ass epilogues', speeches delivered direct to the audience (and to the animals in question) from the back of a live donkey. The heroic drama, on the other hand, captivated more by means of spectacular scenery and effects. London did not have an opera house of its own at this period; such a thing was hardly necessary, since musical theatre was a branch of the spoken theatre. The principal roles were spoken, while specially hired singers took on supporting roles. In addition to the many musical and dance numbers, so-called 'masques' were inserted between the acts. These sung, danced, and opulently staged plays-within-the-play were a relic of the English court art of earlier times, which in this way was salvaged for Purcell's contemporaries. An attempt was also made to preserve the heritage of the Elizabethan theatre by transforming Shakespeare's classics into fashionable extravaganzas, with scant regard for the concomitant artistic losses. The outcome of this quintessentially English response to continental opera was a colourful mixture of spoken theatre, song, ballet, and spectacle, often not even held together by a coherent plot, which came to be termed 'semi-opera'.

The Restoration period long suffered from an extremely bad reputation among theatre historians and Shakespeare scholars, while musicologists were accustomed to bewail with deep sighs the fact that with the exception of his only 'true' opera *Dido and Aeneas*



Gianluigi Trovesi, Clarinet



Doron Sherwin, Cornetto



Vincenzo Capezuto, Alto

– which, significantly, he composed not for the public theatre in Dorset Garden, but for a private girls' boarding school in Chelsea – Purcell had frittered away his genius on a bastardised form of musical theatre. Three years after his death, in 1698, a polemical treatise by the theologian Jeremy Collier on the immorality of England's stages was published. Public opinion had already undergone a complete *volte-face*. To both the classically orientated artistic purists and the sentimental moralists of the following era, the theatrical art of the Restoration was anathema. Admittedly, Purcell's music, which was handed down in collections of songs compiled after his death, such as the two volumes of *Orpheus Britannicus*, escaped condemnation and was held in high regard; but the contexts in which these pieces had originated now disappeared. It may be doubted whether his subsequent beatification did Purcell justice. For Britain's honorary Orpheus was a child of his time, and his art was rich and flexible enough to encompass its contradictory tendencies. Purcell made his career under Charles II: from his first steps as a choirboy at the Chapel Royal to posts as organist of Westminster Abbey and the Chapel Royal and Keeper of the King's Wind Instruments, he spent his whole life in royal service. Until his thirtieth year he was chiefly a composer of pious church music and pieces for festive occasions at court. It was only when James II had been deposed in the wake of the 'Glorious Revolution' of 1688, and his successors William and Mary evinced less and less demand for court music, that Purcell moved into the theatrical field. He then went on to create most of his more than forty scores for the theatre in the last five years of his life.

The two songs 'Twas within a furlong' and 'Man is for the woman made', both from *The Mock Marriage*, give a very good idea of Restoration comedy and of Purcell's talent for the popular. The tripping, salacious rhyming couplets of 'Man is for the woman made' are very likely by the same Peter Anthony Motteux who had mocked the 'perpetual singing' of continental opera in his *Gentleman's Journal*. Purcell set Motteux's frivolous verse to a catchy melody with a high singalong factor, which over the past 320 years must have been sung at countless social gatherings. The ambitious, grandiose side of the Restoration theatre is represented by the Shakespeare adaptations *Timon of Athens* (the source for the 'Curtain tune upon a ground' and 'Hark! how the songsters of the grove') and *The Fairy Queen* ('One charming night' and 'O let me weep'). The reworking of Shakespeare's *Midsummer Night's Dream* under the title of *The Fairy Queen*, in particular, became the epitome of ostentatious decorative theatre. The play was premiered at what was now the Queen's Theatre in Dorset Garden in 1692 and seems to have swallowed up a good two-thirds of the company's budget for the year. The expense sheet included some twenty actors, the same number of singers, twenty-four dancers, twenty-four instrumentalists, not to mention a heavenly chariot drawn by peacocks, a dragon bridge, a twelve-foot-high fountain, and much more. Because the piece was so horrendously expensive, it was revived the following season, with the addition of new music, including 'O let me weep', the celebrated 'Plaint'.

Purcell's trade secrets as a composer are perhaps most tellingly revealed by the song that gives this programme its name: 'Music for a while'. The piece



L'Arpeggiata

Image Credit: Michael Ungerer

comes from the incidental music to Dryden and Lee's adaptation of Sophocles' tragedy *Oedipus the King*. At the point where this vocal number was inserted, a priest invokes the spirit of Oedipus' father Laius. Purcell employs his favourite compositional technique, the 'ground' – a constantly repeated bass – to conjure up the image of the ghost rising from the Underworld: with each repetition, the bass figure slides a small step upwards. When the text evokes Alecto – the Fury who drives the parricide Oedipus mad – the power of music is even more vividly represented: Purcell multiplies the reiterations of the word 'drop', broken up by rests, so that with each note we seem to hear falling to the ground, subjugated by the music, another of the snakes that dart wildly in all directions round the Fury's head. The power and the essence of music, as becomes abundantly clear here, consist in calming the passions and even madness. At the core of Purcell's music lies a commitment to measure and harmony that still manifests itself, even at moments of the greatest intensity, in a certain emotional nobility and composure. This makes it easier for us to understand the function of his music in the stagecraft of the time. Action and climaxes were furnished by the actors, the dancers, the stage machinery, and so forth. The spectacles of the Restoration period were never conceived as coherent dramas; in their heterogeneity and illogical volatility, they represented the zestful unleashing of all available resources of theatrical technique. But music provided the spiritual bond between those resources. Purcell did not fritter away his genius in the theatre; rather, he performed a task that would have been too great for any lesser man.

In 1683 the Musical Society of London decided to celebrate the feast of the patron saint of music, St Cecilia, in worthy fashion on 22 November each year. The honour of setting the first Cecilian ode, Christopher Fishburn's *Welcome to all the Pleasures*, went to Purcell. The most famous poem written for this occasion, *From harmony, from heav'nly harmony* – set to music by Giovanni Battista

Draghi in 1687 and by Handel in 1739 – is by Purcell's close associate John Dryden. In it the poet glorified the power of music, which is said to arouse and then to order in seemly fashion everything from the atoms of matter to human emotions. Music, for Dryden, was the 'universal frame'. Subsequently, for the year 1692, Nicholas Brady gave Purcell a text that reformulated Dryden's ideas: 'Hail! bright Cecilia, hail to thee! Great patroness of us and harmony!' Two of the pieces in this programme – 'Here the deities approve' and 'Wondrous machine' – come from Purcell's two hymns of praise to music. Of course, hymns of praise to exalted personages figured among the duties of Purcell the court composer. For Queen Mary's birthday in 1694 he wrote the ode *Come ye sons of art* (which includes 'Strike the viol'); his last ode, *Who can from joy refrain?* (from which 'A prince of glorious race descended' is taken), was composed in 1695 for the birthday of the young Prince William, Duke of Gloucester. We are given an uplifting taste of Purcell the religious composer in 'An Evening Hymn on a ground'. In this setting of the reflections of William Fuller, Bishop of London, on life after death, Purcell composed a lullaby of bewitching calm for the soul.

Henry Purcell's own demise was the stuff that myths are made of. He died aged thirty-six on 21 November 1695, just on the eve of St Cecilia's Day. According to legend, his wife locked him out of the house when he came home drunk. Hence the British Orpheus quite literally caught his death of cold outside his own front door. It is more likely that he died of tuberculosis. But one thing is sure: Puritan standards never did either the man or his music justice.

Text: Dr. Ilja Stephan

Translation: Charles Johnston





Christina Pluhar

## L'Arpeggiata

**Christina Pluhar**, theorbo and musical direction

**Céline Scheen**, soprano

**Vincenzo Capezzuto**, alto

**Gianluigi Trovesi**, clarinet

**Doron Sherwin**, cornetto

**Veronika Skuplik**, baroque violin

**Eero Palviainen**, baroque guitar & archlute

**Sergey Saprychev**, percussion

**Boris Schmidt**, double bass

**Francesco Turrisi**, piano

**Haru Kitamika**, harpsichord

Founded in 2000, L'Arpeggiata is an outstanding ensemble directed by Christina Pluhar. Its members are some of today's best soloists, and perform in collaboration with some exceptional singers from the Baroque and traditional music worlds. The ensemble's aim is to revive an almost unknown repertoire, and to focus its artistic work on the beginning of the seventeenth century in particular.

Since its inception, L'Arpeggiata has received outstanding recording and concert reviews. Its CD *La Villanella* was Event of the Month in *Répertoire des disques*, and its third disc, *All'Improvisato*, was *BBC Music Magazine's* CD of the Month. The ensemble now records exclusively for Warner Classics.

The recording with countertenor Philippe Jaroussky: *Music for a While – Improvisations on Purcell*, upon which tonight's programme is based, was released in 2014. *Francesco Cavalli – L'amore Innamorato*, including arias and lamenti from Cavalli's operas, was then released in October 2015 followed by *Orfeo Chamán* in 2016.

L'Arpeggiata has performed at festivals including Lufthansa, Oude Muziek Utrecht, Brugge Musica Antiqua, Schwetzingen SWR Festspiele and RuhrTriennale, and at venues including Wigmore Hall and the Salle Gaveau, Paris. In 2012, L'Arpeggiata was the first baroque ensemble to be granted an artistic residence at Carnegie Hall, New York.



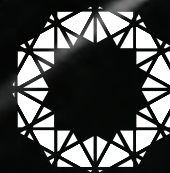
## Christina Pluhar

Theorbo & Musical Direction

Christina Pluhar, founder and Artistic Director of L'Arpeggiata, first discovered her deep affinity for Renaissance and Baroque music after studying classical guitar. She then devoted herself to the lute, theorbo, baroque guitar and baroque harp, and working with Toyohiko Satoh, she graduated from the Royal Conservatory in The Hague. Following her studies with Hopkinson Smith at the Schola Cantorum Basiliensis in Switzerland she received a Diplôme Supérieur de Perfectionnement. She then studied with Mara Galassi at the Civica Scuola di Musica in Milan. In 1992 she won First Prize at the International Old Music Competition of Malmö along with the ensemble La Fenice.

Christina Pluhar performs as a soloist and continuo player at leading festivals and with groups such as La Fenice, Les Musiciens du Louvre and Concerto Köln, and in ensembles directed by René Jacobs, Ivor Bolton and Alessandro de Marchi. Her repertoire includes solo and continuo works from the sixteenth to eighteenth centuries for renaissance lute, baroque guitar, archlute, theorbo and baroque harp. As a guest conductor, she has conducted the Australian Brandenburg Orchestra, the European Baroque Orchestra and the Orchestra Divino Sospiro in Portugal.

Christina devotes much of her time to L'Arpeggiata, not only as conductor and musician on stage, but also planning and researching the programmes.



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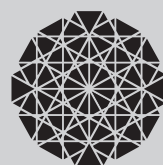
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# GLOSSARY

**Agitato:** Agitated, restless

**Aria:** Song, air

**Allegro:** Lively

**Archlute:** A lute with an elongated neck to accommodate the longer strings necessary to produce bass notes. It had two pegboxes to accommodate the great number of strings, and the bass strings were unstopped. The instrument usually had 13 or 14 single or double courses of strings. The archlute was popular both in Italy and England during the Renaissance.

**Caloroso:** With heat, passion

**Canon:** Polyphonic section in which one part is imitated by subsequent parts

**Catch:** Is a type of round or canon at the unison (see unison)

**Ciaccona/Chaconne:** A musical form consisting of a set of continuous variations upon a ground bass (see Ground)

**Con brio:** With spirit and energy

**Cornetto:** A Renaissance wind instrument of the brass family, yet made of wood, with finger holes similar to those of a recorder. The cornett has a cup shaped mouthpiece and is sounded in the same manner that a brass instrument is sounded. It was developed from the horn of a cow, and always retained its curved shape. It was most popular during the late 1500s and early 1600s.

**Grave:** Solemn and slow

**Ground:** A constantly repeated bass, – To conjure up the image of the ghost rising from the Underworld: with each repetition, the bass figure slides a small step upwards in the ground Purcell wrote for 'music for a while'

**Improvisation:** The art of making up the music as you go

**Inquieto:** Restless, uneasy

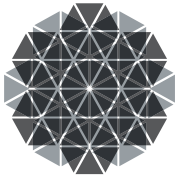
**Octave:** The interval between one musical pitch and another with half or double its frequency

**Plaint:** A lament; expression of sorrow

**Theorbo:** A large instrument of the lute family with an extended neck and two sets of strings. One set of strings is fretted and fingered like those of the standard lute, the second, longer set of strings is tuned to the diatonic scale and designed to be played unstopped. The theorbo was in use from the 16th to the 18th centuries.

**Unison:** is two or more musical parts sounding the same pitch or at an octave interval, usually at the same time (see octave)

**Viol Viola da gamba:** A family of bowed stringed instruments popular in the Renaissance. This family is the ancestor of the modern double-bass. The members of the viola da gamba family had six or more strings, "C" shaped soundholes, frets, and sloping shoulders. The tone of the instrument was softer than that of the modern violin family, sweeter, and more silvery. The viola da gamba family went out of favour in the late Renaissance and early Baroque, when the brighter, louder violin family took its place in popularity.



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Wellington: Concert Manager, Rachel Hardie  
Nelson: Chair, Annette Monti; Concert Manager, Clare Monti  
Christchurch: Concert Manager, Jody Keehan  
Dunedin: Chair, Terence Dennis; Concert Manager, Richard Dingwall  
Southland: Chair, Rosie Beattie; Concert Manager, Jennifer Sinclair

### Regional Presenters

Marlborough Music Society Inc (Blenheim),  
Cromwell & Districts Community Arts Council, Musica Viva Gisborne,  
Music Society Eastern Southland (Gore)  
Greytown Music Group, Arts Far North (Kaitia),  
Aroha Music Society (Kerikeri), Chamber Music Hutt Valley,  
Motueka Music Group, South Waikato Music Society Inc (Putaruru),  
Waimakariri Community Arts Council (Rangiora),  
Rotorua Music Federation, Taihape Music Group,  
Tauranga Musica Inc, Te Awamutu Music Federation,  
Upper Hutt Music Society, Waikanae Music Society,  
Wanaka Concert Society Inc, Chamber Music Wanganui,  
Warkworth Music Society, Wellington Chamber Music Trust,  
Whakatane Music Society, Whangarei Music Society.

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0800 CONCERT (266 2378)

[info@chambermusic.co.nz](mailto:info@chambermusic.co.nz)

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## Regional Concerts

### Ensemble Paladino

(flute violin cello harpsichord/fortepiano)

Timaru	31 March
Invercargill	2 April
Wanaka (Festival of Colour)	4 April
Cromwell (Festival of Colour)	5 April
Motueka	26 April
Wellington	27 April
Lower Hutt	28 April
Palmerston North	29 April

### NZTrio

(piano quartet)

Rotorua	20 April
Whanganui	28 April
Wellington	30 April
Upper Hutt	1 May
Whangarei	7 May

### The Jac

(contemporary jazz octet)

Warkworth	5 May
Tauranga	7 May
Motueka	10 May
Blenheim	11 May
Geraldine	13 May
Invercargill (Southland Arts Festival)	14 May
Lower Hutt	17 May

### Jian Liu

(solo piano)

Whangarei	11 June
Whanganui	13 June
Blenheim	15 June
Motueka	16 June
Wanaka	21 June
Timaru	22 June
Saturday	24 June
Monday	26 June

# THANK YOU

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## CORE FUNDER



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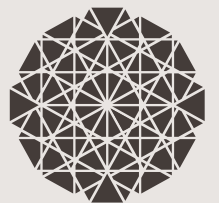
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Helene Pohl **violin**  
Monique Lapins **violin**  
Gillian Ansell **viola**  
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## 7–18 May 2017



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