

***False Love* by Edward Elgar**

Edward Elgar (1857–1934) was the son of a piano tuner, church organist and music dealer in Worcestershire. Although self-taught as a musician, he quit school at 15 and began his musical career by teaching piano and violin. At 22, he became conductor of the orchestra at the local insane asylum.

He is best known for his “Enigma” *Variations on an Original Theme* (1899), the choral work *The Dream of Gerontius* (1900), five *Pomp and Circumstance Marches* (1901–30), violin and cello concertos (1910 and 1920), and his 1922 orchestration of Hubert Parry’s 1916 setting of the poem *Jerusalem* by William Blake.

In 1894, Elgar and his wife Alice enjoyed a holiday in Bavaria. Alice wrote several song lyrics as a memento and Edward set these to music and termed the collection *From the Bavarian Highlands*. *False Love* is one of these; Alice gave it the sub-title *A Spring Tragedy*.



Edward Elgar

Two Spring Madrigals

***Der Winter kalt* by Johannes Eccard**



J. Eccard

Johannes Eccard (1553-1611) was born in Mühlhausen, studied with Orlando di Lasso in Munich, and became music director at the courts of Königsberg and then Berlin. He composed hundreds of secular and sacred vocal pieces, especially Lutheran chorales such as *Ein feste Burg*, and his compositions were frequently published in collections. Although some of his compositions are straightforward homophonic harmonizations of traditional chorale melodies, others are extremely complex polyphonic fantasias.

***Now is the month of Maying* by Thomas Morley**

Thomas Morley (1557–1602) was the son of a brewer who studied with William Byrd and obtained a degree at Oxford. He worked as an organist at St. Paul’s in London and then as a Gentleman of the Chapel Royal. His compositions include keyboard and consort music, but he is primarily known as the foremost English madrigalist. In 1588, a collection of Italian madrigals fitted with English texts was published in England and touched off an explosion of interest in this form. Morley was in the forefront of this vogue and published several collections of madrigals. In 1598 he was a neighbour of William Shakespeare; it’s thought that Morley’s settings of *It was a lover and a lass* and *O mistress mine* were used in contemporary productions of *As You Like It* and *Twelfth Night*, respectively.



T. Morley

Io mi son giovinetta by Domenico Maria Ferrabosco



San Petronio
Bologna

Domenico Maria Ferrabosco (1543–1588) was a singer and composer who was *Maestro di Cappella* at San Petronio in Bologna and later a singer in the papal chapel in Rome. He founded a musical dynasty: he was the father of Alfonso Ferrabosco (1543–1588), who settled in England in 1562, popularizing Italian musical styles there, the grandfather of Alfonso Ferrabosco the younger (1575–1628), court musician to James I, and the great-grandfather of John, Henry, and Alfonso Ferrabosco III, all composers and musicians.

The madrigal *Io mi son giovinetta e volentieri* is Domenico Maria's most celebrated composition. The text is a poem by Boccaccio. Palestrina adapted the music for two of his compositions.

Songs and Arias from Italy

Amarilli, mia bella by Giulio Caccini

Giulio Caccini (1551–1618) was one of the founders of opera and what is now termed Baroque musical style. He was born in Rome, the son of a carpenter, but his fine tenor voice and musical talent were noticed by Cosimo I de' Medici, who brought him to Florence, one of the centres of musical innovation in Europe. In 1601, Caccini published *Le Nuove musiche*, an influential collection of madrigals and songs for solo voice and *basso continuo*; the madrigal *Amarilli, mia bella* is one of the madrigals in this collection.



Two Arias from Operas by Antonio Vivaldi



A. Vivaldi

Antonio Vivaldi (1678–1741) is best known as the composer of almost 450 concertos and many sacred choral works, such as his *Gloria*, but Vivaldi claimed that he had also composed 94 operas, though only 19 of these have so far been found.

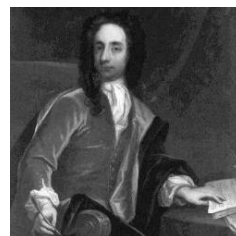
Bajazet, first produced in Verona in 1735, is the story of a Turkish emperor who has been captured by the Tartar emperor Tamerlane. In Vivaldi's time, operas were often *pasticcios*, for which music from several composers was adapted. The aria *Sposa, son disprezzata* from *Bajazet* was originally composed by Geminiano Giacomelli (1692–1740) as an aria to be sung by the famous male soprano Farinelli (Carlo Broschi) in *Merope* in 1734. *Griselda*, which premiered in

Venice in 1735, is the story of a virtuous wife and her cruel husband. The aria *Agitata da due venti* is sung by their daughter, who must choose between two suitors.

Vivaldi's music went out of fashion in Italy soon after and he moved to Vienna hoping to receive the patronage of Charles VI, who had been an admirer of his work; however, Charles died just after Vivaldi arrived and Vivaldi, destitute, died soon after.

***Per la gloria d'adorarvi* by Giovanni Battista Bononcini**

Giovanni Battista Bononcini (1670–1747) was a cellist and composer who was born in Moderna and worked in several European cities. From 1720–32 he was in London and his operas competed with those of Handel. One of these was a version of *Griselda*; the aria *Per la gloria d'adorarvi* is from this opera. He was forced to leave England when it was discovered that he had plagiarized music of another composer, which was apparently not acceptable practice in England, and he too died in poverty in Vienna.



G. B. Bononcini

String Quartet No. 22 (Op. 17, no. 5) by F. J. Haydn



F. J. Haydn

Haydn composed approximately 70 string quartets. The Opus 17 set of six was published in 1771 and were termed *Divertimenti*; it was not until 1782 that he began to describe his string quartets as *Quatuors*. Haydn had been working for the Esterházy family since 1766, but it was in 1771 that his music started to become more and more "romantic" in style. In Opus 17, Haydn settled on the four-movement structure that became conventional in string quartets.

Songs in Honour of the Mother of Jesus

***Ave Maria* by Jacques Arcadelt**

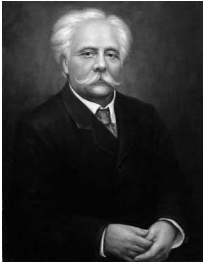
Ave Maria is a traditional Catholic and Eastern Orthodox prayer to Mary dating back to the Middle Ages. Many composers have set it to music. One of the most famous is by Charles Gounod who set the words to a new melody with the arpeggios of the first prelude of Bach's *Well-Tempered Clavier* as an accompaniment.

Jacques Arcadelt (1504 or 1505–1568) was a Franco-Flemish composer, principally of madrigals and songs. He likely studied under Josquin des Prez and spent several years in Italy. He published six books of madrigals for four voices, 24 motets, three books of masses, and 126 French chansons. His first book of madrigals was re-printed 58 times. Arcadelt's most celebrated madrigal is *Il bianco e dolce cigno*.



J. Arcadelt

***Maria, Mater Gratiae* by Gabriel Fauré**



G. Fauré

Gabriel Fauré (1845-1924) was a French composer who studied with Camille Saint-Saëns and later taught Maurice Ravel and Nadia Boulanger as the composition instructor at the Paris Conservatory. Fauré is famous primarily for piano pieces, a *Requiem*, the opera *Pénélope*, and music for *Masques et Bergamasques* and *Pelléas et Mélisande*. He also composed much chamber music and he is regarded as the foremost master of the French art song. *Maria, Mater gratiae* (Opus 47, no. 2) is a motet for soprano and alto voices and organ, composed while Fauré was organist and choirmaster at *La Madeleine* in Paris.

Songs From Broadway

***Someone to Watch Over Me* by George and Ira Gershwin**



G. & I. Gershwin

George (1898–1937) and Ira (1896–1983) Gershwin were born in Brooklyn of Russian Jewish immigrant parents. Their first Broadway collaboration was *Lady be Good* in 1924, the same year George's *Rhapsody in Blue* was composed. *Someone to Watch Over Me* is from *Oh, Kay* in 1926, which is the story of a bootlegger in prohibition America. George's music was influenced by jazz, French composers such as Ravel and Debussy, and modern composers such as Stravinsky and Schoenberg. He once asked Schoenberg for lessons in composition but Schoenberg refused, saying, "I would only make you a bad Schoenberg, and you're such a good Gershwin already."

***The Physician* by Cole Porter**

Cole Porter (1891–1964) was born into a rich family in Indiana and began writing songs while at Yale. His first Broadway shows were failures and he moved to Paris, where he lived a life of luxury on his family's and his wife Linda's money. But he also was composing songs during this period and, when Richard Rogers met him in Venice, he encouraged Porter to return to America. In 1928 he made a triumphal return to Broadway with the musical *Paris*, and in the 1930s had a string of hit songs and successful shows. *The Physician* is from *Nymph Errant* (1933).



Cole Porter

***All the Things You Are* by Jerome Kern and Oscar Hammerstein II**



Jerome Kern

Jerome Kern (1885–1945) was born in New York and trained in Heidelberg and London. In 1915, he missed taking the doomed *Lusitania* because he overslept. In 1925 he met Oscar Hammerstein II (1895–1960) who had been born in the same year as Kern, also in New York, and they collaborated on several successful shows, including *Show Boat*. *All the things you are* is from Kern's last Broadway show, *Very Warm for May*, which opened in 1939. The show received mixed reviews and closed after two months. After suffering a heart attack, Kern moved to Hollywood and worked only on film scores.

***Domine, ad adjuvandum me festina* by G. B. Martini**

Giovanni Battista Martini (1706–1784) (also known as *Padre Martini*) was an influential teacher, writer, and composer who was appointed *maestro di cappella* at the church of St. Francesco in Bolgna in 1725, ordained as a priest in 1729, and elected to the *Accademia Filarmonica* in Bologna in 1758. His composition students included W. A. Mozart, Christoph Gluck, and J. C. Bach. Over his lifetime, Martini managed to amass a huge and valuable collection of some 17000 items of literature on music and some 300 portraits of contemporary musicians.

The cantata *Domine, ad adjuvandum me festina* demonstrates Martni's mastery of both homophonic and fugal choral writing.



G. B. Martini

Bob Tennent
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