

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Thursday, October 13

1:00pm – STUDENT FORUM

Friday, October 14

8:00pm – ONE WORLD, TWO GUITARS
Francesco Buzzurro and Richard Smith

Wednesday, October 19

8:00pm – OASIS SAXOPHONE QUARTET

Thursday, October 20

1:00pm – STUDENT FORUM: EVE BEGLARIAN, Composer

Saturday, October 22

FESTIVAL OF BANDS
8:00pm – DEAN KRAMER, Piano

Sunday, October 23

3:00pm – BERLIN PHILHARMONIC WIND QUINTET
8:00pm – VERETSKI PASS, Klezmer Shul Project

Wednesday, October 26

7:30pm – JAZZ LAB BANDS

Friday, October 28

8:00pm – HALLOWEEN SPOOKTASTIC

Saturday, October 29

1:00pm – UO HARP ENSEMBLE

Sunday, October 30

3:00pm – UNIVERSITY SYMPHONY
7:30pm – OREGON WIND ENSEMBLE

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112th Season, 2nd program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall

8:00 p.m.

Wednesday evening

October 12, 2011

THE GUEST ARTIST SERIES

presents

THE DA VINCI CODEX
The Toronto Consort

Michele DeBoer, soprano

David Fallis, Artistic Director, tenor

Ben Grossman, hurdy-gurdy, percussion

Paul Jenkins, tenor, harpsichord

Terry McKenna, lute, guitar

Alison Melville, recorders

John Pepper, bass

Laura Pudwell, mezzo-soprano



UNIVERSITY OF OREGON

PROGRAM

Programme conceived and scripted by Alison Mackay

Prologue

Pavana alla Venetiana Joan Ambrosio Dalza (1508)
L'amor, donna, ch'io te porto Giacomo Fogliano (c.1500)

Birth

Vieni, vieni/Traditional pastoral Anonymous nativity tunes

Youth

O tempo, o ciel Paolo Scoto (1508)

The Last Supper

Sacris solemnii Anonymous
(Hymn for the celebration of the Last Supper)
Panis angelicus Gaspar (1503)

Inventor and Scientist

Istampita ghaetta Anonymous Italian (15th c.)

Mona Lisa

Saltarello alla Venetiana Joan Ambrosio Dalza
Recercare Francesco Spinacino (1507)
Animoso mio desire Bartolomeo Tromboncino (1508)
El mio amor Bartolomeo Tromboncino
Piva alla Venetiana Joan Ambrosio Dalza
Hor vendut'ho la speranza Marchetto Cara (1504)

INTERMISSION

The Carnival in Florence

Lirum, bililirum Rossino Mantovano (1508)
Spingardo Joan Ambrosio Dalza
Noi l'amazone siamo Philippus de Lurano (1508)
Canto di lanzi pellegrini Anonymous

Consort's exciting versatility and virtuosity is its contemporary repertoire. Canadian composers such as John Beckwith, Lothar Klein and Christos Hatzis have written pieces especially for The Toronto Consort. The Toronto Consort recorded the soundtrack for Atom Egoyan's award-winning film *The Sweet Hereafter* and has recorded music for the popular television series *The Tudors*.

Whether portraying the haunting emotion of a minstrel's ballad, or capturing the sparkle of a rollicking madrigal, The Toronto Consort brings alive the glorious music of earlier times.

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*The Toronto Consort appears with the support of the
Canada Council for the Arts, and the Ontario Arts Council.*



The Canada Council
for the Arts | Le Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

*This concert is made possible in part by the Oregon Humanities Center's
Endowment for Public Outreach in the Arts, Sciences, and Humanities*

We are pleased to announce that this concert is part of Daniel Pearl World Music Days, the world's largest symphony for peace. This annual global concert network affirms the ideals of tolerance, friendship, and our shared humanity. World Music Days is inspired by the life and work of journalist and musician Daniel Pearl, who would have celebrated his birthday on October 10. This month we join musicians and music educators the world over who employ the power of music to lift peoples of diverse backgrounds and beliefs above the differences that set us apart.

Recording of UO concerts without prior permission is prohibited.

If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert patrons. House management reserves the right to request exiting the hall when appropriate.

period, probably based on rustic dances played on a piva (a north Italian bagpipe), and so they work well with a drone, as in our arrangement of the *Piva alla venetiana* for hurdy-gurdy.

Italian frottolas had two musical cousins - the Florentine carnival songs sung by masquerading musicians who wandered through da Vinci's Florence on the nights before the beginning of Lent; and laudas, religious but non-liturgical vocal pieces for processions of pious confraternities, and domestic devotions. *Lirum, bililirum* is probably one of the earliest examples of a piece sung by that infamous *commedia dell'arte* character, Harlequin, while *Viva Christo* is a beautiful lauda, which may have been sung at the infamous "bonfire of the vanities" in 1497.

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ABOUT TONIGHT'S ARTISTS

Since its founding in 1972, the **Toronto Consort** has become internationally recognized for its excellence in the performance of medieval, renaissance and early baroque music. Now entering its 39th year of presenting masterpieces of early music, the Toronto Consort is one of Canada's longest-standing and most successful chamber ensembles.

Each year the Toronto Consort offers a subscription series in Toronto. These concerts are constantly exploring new repertoires and new ways to bring early music to the modern audience. The Consort often works in collaboration with other artists, such as actors, dancers and visual artists, to produce concerts which have dramatic as well as musical appeal. The Consort's most successful Toronto programs have been taken on tour, across Canada, the United States and Europe.

The Toronto Consort is heard frequently on Canadian and international radio and television and has appeared with the Toronto Symphony Orchestra and the Montreal Symphony Orchestra as well as the North German Radio Orchestra. Its many recordings include *The Da Vinci Collection*, *The Praetorius Christmas Vespers*, *The Way of the Pilgrim*, *Mariners and Milkmaids*, *The Little Barley-Corne*, *Nowell Sing We*, the Juno-nominated *Full Well She Sang*, *Orlando di Lasso: Chanson and Madrigals*, and *O Lusty May*. Unusual for an early music ensemble, but further evidence of the

La Battaglia

Fife and drum signals from *the Battle of Marignano, 1515*
Excerpt from La Bataille Clément Janequin (1529)

Leonardo in France

Tant que vivray Claudin de Sermisy (early 16th c.)
Basse danse Jouissance vous donneray Anonymous

Last Days

Viva Christo e chi li crede Anonymous
Se mai per maraveglia Anonymous, arr. Bosinensis 1511
Pavana reprise Joan Ambrosio Dalza
Son restato sempre mai (La rocha el fuso) Anonymous

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PROGRAM NOTES

Leonardo da Vinci is recognized today as one of the greatest intellects and creative artists of all time, renowned as a painter, sculptor, engineer, inventor, writer, mathematician, scientist, architect and designer. His most famous images and paintings, such as the Vitruvian Man and the Mona Lisa, have become modern-day icons, while his wide-ranging accomplishments make him seem the epitome of a multi-faceted Renaissance genius. What is less well known is that Leonardo in his own time was equally renowned as a musician.

No incident in his life makes this clearer than his famous first meeting with Ludovico Sforza, the duke of Milan. Shortly before his thirtieth birthday, Leonardo da Vinci left Florence and moved to Milan. Leonardo had spent most of his formative years in Florence (it was the city nearest to Vinci, the town where he had been born out of wedlock in 1452). He worked first as an apprentice in the studio of the sculptor Andrea del Verrocchio, then as an independent artist with his own studio, sometimes enjoying the patronage of Florence's leading family, the Medici. Scholars dispute whether the move from Florence to Milan was occasioned because Leonardo was "sent" (as an emissary) by Lorenzo de' Medici or "invited" (as a prospective adornment to the Milanese court) by Ludovico Sforza, but in any case Leonardo was eager to leave Florence, and he spent the next eighteen years in Milan, working on some of the most important commissions of his career, under the patronage of Ludovico.

What is striking is that at this first crucial meeting with his future patron, instead of displaying works from his portfolio, or showing some of his inventions, Leonardo performed music, playing on his favourite musical instrument, the *lira da braccio*, and singing verses of his own devising, to the delight of the assembled court. One of Leonardo's earliest biographers, Giorgio Vasari, describes the scene.

Leonardo was brought with great fanfare to the duke to play for him, since the duke had a great liking for the sound of the *lira*, and Leonardo brought there the instrument which he had built with his own hands, made largely of silver, in the shape of a horse's skull – a bizarre, new thing – so that the sound would be louder and more resonant; with this, he surpassed all the musicians who came there to play. In addition, he was the best improviser of rhymes of his time. Another early biographer, Paolo Giovio, summarized Leonardo's accomplishments thus: He had an extraordinary power of mind; he was gracious, precise, and generous, with a radiant, graceful appearance; and since he was a magical inventor and connoisseur of all subtleties and delights for the stage, and played the *lira* with the bow, he miraculously pleased all princes throughout his life.

The descriptions of Leonardo's musical performances make it clear that he was a master improviser of both words and music. The instrument on which he was so accomplished, the *lira da braccio*, was one favoured by improvisers in Renaissance Italy; however, because he practiced an extempore art, no music by him has survived. Fortunately, the same cannot be said of his voluminous sketches, musings, aphorisms, and observations of almost every other aspect of his life. Over 7,000 pages of manuscript in Leonardo's hand survive, and thousands more are known to have existed. Most of these manuscripts and notebooks have been bound together in huge collections known as codices which are now housed in Windsor Castle, the British Library, the Vatican, and in libraries around the world, from Turin to (since 1996) Bill Gates' private collection in Seattle. The narration in this evening's program is drawn from these codices, and from Leonardo's sixteenth-century biographers, Paolo Giovio, Giorgio Vasari, and the anonymous Tuscan who has become known as "The Anonimo Gaddiano." Our "Da Vinci Codex" (a cheeky reference to Dan Brown's best-selling thriller) is a treasure trove of Leonardo's words, and a compendium of the music that he would have known, and might even have played and sung.

The evening features many frottolas, a form of secular polyphonic song, which flourished in Italy from about 1470 to 1530. Frottolas were particularly fostered at the Mantuan court under the explicit and illustrious patronage of Isabella d'Este where Bartolomeo Tromboncino and Marco Cara both worked. Leonardo, as a famous musician, would undoubtedly have met these composers and heard some of their music when he visited the d'Este court in 1500. The music of both these men, and the other frottolists represented tonight, is a highly significant repertoire because it is the earliest genre clearly and justifiably perceived in terms of a graceful melody supported by coherent chord progressions and tonal harmony - a radical departure from medieval compositional technique. Just as Leonardo considered the discovery and use of perspective in painting as a radical departure from medieval painting, so too in the frottola we hear for the first time the development of a sustained series of chord progressions, something which opened up a new way of perceiving and composing music.

Another group of pieces in the program consists of dances. Here too the spirit of innovation, which marks this remarkable period of history, is to be found. In the late 15th century a dramatic development took place in the technique of playing the lute. Instead of using a plectrum (usually a feather quill) to play a single line as had been the norm in the medieval period, players began to use the fingers of the right hand to pluck the strings. This allowed the player to play more than one part at a time. Lutenists were thus able to arrange all kinds of polyphonic pieces for their instruments, and the lute became the most important instrument of the next 150 years in Europe, with a wealth of repertoire available to it. At the same time, printers devised ways of publishing lute tablature using movable type. Two books of lute music, written by Francesco Spinacino and published in 1507 by Petrucci, were the first printed books of solo lute music; these were followed in the next year with an important collection of pieces by Joan Ambrosio Dalza.

Dalza's collection is especially interesting because he includes many popular dances of the time – pavana, saltarello and piva in particular. In his book, he publishes the same dance in a number of keys, and in slightly different arrangements, as if to demonstrate the various ways one might adapt these dances for the lute. We have used his arrangements as the basis for our own versions, set for a variety of instrumental combinations. The piva was a lively dance from the