

The background of the poster is a photograph of the interior of a grand, ornate church. The central feature is a large, domed ceiling with intricate frescoes and architectural details. The walls are lined with multiple tiers of balconies, each adorned with numerous glowing chandeliers that create a warm, golden light. The overall atmosphere is one of historical grandeur and artistic beauty.

**St Mary's Church  
Walsham-le-Willows**

**on  
Thursday 28<sup>th</sup> September 2023  
at 12.15 pm**

## **Music for Court & Theatre**

**Programme will include works by**

**Salamon Rossi**

**Jeremiah Clarke**

**Marc-Antoine Charpentier**

**Matthew Locke**

**Henry Purcell**

**Johann Ludwig Bach**

**Free admission**

**Retiring collection in aid of church funds**

# Music for Court and Theatre

## Programme

Gagliarda detta Zambalina Salamone Rossi (1570-1630)

Dances *from* The Island Princess (1699) Jeremiah Clarke (1674-1707)

~~Menuet~~

1<sup>st</sup> Act Tune

2<sup>nd</sup> Act Tune

3<sup>rd</sup> Act Tune

4<sup>th</sup> Act Tune – Round

Suite à Quatre Parties de Violes Marc-Antoine Charpentier (1634-1704)

Prelude 1

Prelude 2

Sarabande

Gigue anglaise

Gigue française

Passacaille

Canzona a Quattro Salamone Rossi

Musick in 'The Tempest' Matthew Locke (c.1621-1677)

The First Music :

Introduction - Galliard - Gavot

The Second Music :

Saraband - Lilck - Curtain Tune in the Tempest

Curtain Tune on a Ground *from* Timon of Athens Henry Purcell (1659-1695)

Suite in G Johann Ludwig Bach (1677-1731)

Ouverture (Lentement – Vite)

Menuet

Gavotte

Air

Bourrée



## Programme notes

Gagliarda detta Zambalina

Salamone Rossi (1570-1630)

Salamone Rossi is a significant figure in the transition of musical styles from the Renaissance to the Baroque. He was a court musician in Mantua who between 1607 and 1622 published four collections of instrumental pieces (1607, 1608, 1613 and 1622). In 1623 he published a collection of Jewish liturgical music under the title *Hashirim asher lishlome* which includes what is probably the earliest copyright notice to benefit the composer rather than the publisher, in which those who reprint the works, or purchase them without the appropriate licence, are assured that they will find themselves the subjects of a rabbinical curse.

Dances from *The Island Princess* (1699)

Jeremiah Clarke (1674-1707)

*The Island Princess* was a musical venture of 1699 that included music by Jeremiah Clarke and Daniel Purcell. Restoration entertainments, variously known as “semi-operas”, “dramatic operas” or “English operas” combined elements of the spoken play with singing and dancing characters rather like a masque and frequently employed machines to create spectacular stage effects. Scene changes and dances were usually accompanied by short instrumental pieces frequently performed by an on-stage band of players.

Suite à Quatre Parties de Violes

Marc-Antoine Charpentier (1634-1704)

It may be a historical curiosity that Marc-Antoine Charpentier held only a minor musical appointment at the court of the French king. However, the patronage of the Duchesse de Guise ensured that he composed a great amount of music, of which little was published in his lifetime. Much of it has survived in the form of autograph manuscripts – unlike the music of his contemporaries Lully and Marais, whose music was generally published but most of whose manuscripts have not survived. Although most of Charpentier’s output consists of vocal and choral music, this versatile set of pieces for viols can also be played by other combinations of instruments.

Canzona a Quattro

Salamone Rossi

This piece is in a style very popular in the 17th century – a single-movement which divides seamlessly into several contrasting sections.

Musick in ‘The Tempest’

Matthew Locke (c.1621-1677)

In 1674 Matthew Locke contributed a number of instrumental movements in four parts to Thomas Shadwell’s adaptation of *The Tempest*, a production staged at the Duke’s Theatre, Dorset Garden, London. The evocation of a violent storm at sea with which the Second Music ends, depicts a calm sea developing into a raging storm. The part-books unusually include

instructions to the players to play 'soft', 'violent', 'soft', 'lower by degrees' and 'soft and slow by degrees'.

Curtain Tune on a Ground *from* Timon of Athens Henry Purcell (1659-1695)

The Curtain Tune comes towards the dramatic conclusion of Shadwell's re-writing of Shakespeare's original and depicts the anguish of Timon after tragedy strikes and he is forced to become a recluse.

Suite in G Johann Ludwig Bach (1677-1731)

Johann Ludwig Bach, a member of the famous Bach family of Thuringia, (and third cousin to Johann Sebastian) held a number of significant musical positions in the courts of Saxony and Thuringia. These included posts at the Meiningen court where he was appointed court cantor and tutor to the pages. He was elected court Kapellmeister at Meiningen in 1711 and held the post until his death in 1731. The *Suite in G* appears to be the composer's only surviving instrumental work.

### **Anglia Baroque**

**Rosy Payne (violin)**

**Andrew Spencer (viola/violin)**

**Stephen Cheek (violin/viola)**

**Rachel Fulcher (cello)**

**Christopher Dexter-Mills (harpsichord)**

As a group, we have played informally together for several years, and we like to explore string music mainly from the sixteenth, seventeenth and eighteenth centuries, very often by lesser-known composers. We share an interest in historically informed performance and we play on instruments that are set up specifically to produce a sound that reflects an earlier period. We use gut strings and baroque bows and we play at a slightly lower pitch than a modern string group.

Our programme today has been designed to present a variety of music that would have been enjoyed in a secular setting, by composers from across Europe – England, France, Italy and Germany. Much of it is dance music – the Gavotte, the Bourree, the Saraband, the Gigue, the Menuet, the Lilk, the Passacaille and the Galliard. Other pieces would have appeared as incidental music between acts in dramatic plays and masques in the theatre, such as the 'Act tunes' or the 'Curtain tunes'. Above all, the music was designed to entertain its audience and we hope that you enjoy the variety and contrast of moods we have selected to perform for you today.