

MUSIC FOR WINDY INSTRUMENTS

SOUNDS FROM THE COURT OF JAMES I



THE ENGLISH CORNETT & SACKBUT ENSEMBLE

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The English Cornett & Sackbut Ensemble

Gawain Glenton *soprano & mute cornetts*

Conor Hastings *soprano, alto, tenor & mute cornetts*

Andrea Inghisciano *soprano & mute cornetts*

Nicholas Perry *tenor cornett*

Emily White *tenor sackbut*

Tom Lees *tenor sackbut*

Catherine Motuz *tenor sackbut*

Adrian France *tenor & bass sackbut*

Silas Wollston *harpsichord & organ*

About The English Cornett & Sackbut Ensemble:

'[...] the English Cornett and Sackbut Ensemble add a princely lustre'
The Times

'[...] recordings and performances of impeccable pedigree'
MusicWeb International

Orazio Vecchi (1550–1605)		Alfonso Ferrabosco I	
1. Saltavan ninfe	[1:46]	13. Exaudi, Deus, orationem meam (prima pars)	[3:34]
		14. Quoniam declinaverunt in me (secunda pars)	[3:10]
Orlando de Lassus (c. 1530–1594)		Orazio Vecchi	
2. In te Domine speravi (prima pars)	[3:01]	15. Gitene, canzonette	[1:37]
3. Quoniam fortitudo mea (secunda pars)	[3:20]		
Alfonso Ferrabosco I (1543–1588)		Orlando de Lassus (arr. Peter Philips)	
4. Interdette speranze	[3:57]	16. Le Rossignuol	[3:22]
Luca Marenzio (c. 1553–1599)		Alfonso Ferrabosco I	
5. Talché, dovunque vò	[2:30]	17. Se lungi dal mio sol (prima pars)	[2:36]
		18. Sola voi no'l sentite (secunda pars)	[3:10]
Peter Philips (c. 1560–1628)		Jerome Bassano (1559–1635)	
6. Amarilli di Julio Romano	[3:27]	(completed Ian Payne)	
		19. Fantasia	[3:07]
Augustine Bassano (d. 1604)		Peter Philips	
7. Pavan	[3:02]	20. Fece da voi	[3:05]
Thomas Lupo (1571–1627)		Giovanni Ferretti (c. 1504–1609)	
(completed Ian Payne)		21. Un pastor chies' ad una ninfa amore	[1:52]
8. Almain in D	[0:53]	22. Dolc'amorose e leggiadrette ninfe	[1:56]
Jeronimo Bassano (c. 1480–1545)		John Adson (c. 1587–1640)	
(completed Ian Payne)		(completed Ian Payne)	
9. Almain in D	[0:51]	23. Air	[1:01]
Alfonso Ferrabosco II (1575–1628)		James Harden (1574–1626)	
(completed Ian Payne)		(completed Ian Payne)	
10. Almain in D	[1:30]	24. Almain	[1:17]
Orlando de Lassus		Anonymous	
11. Mon coeur sa recommande		(completed Ian Payne)	
à vous	[1:47]	25. Almain	[1:05]
Giovanni Croce (1557–1609)		Total playing time	[59:50]
12. Ove tra l'herba	[2:41]		



Music for Windy Instruments: Sounds from the Court of James I

During the reigns of Queen Elizabeth (1533–1603) and James I (1566–1625) the court was the largest musical institution in England, employing most of the country's leading composers and performers. However, the Royal Music did not consist of one or two large ensembles as it would have done in later times; by the 1690s Henry Purcell (1659–1695) could call on a substantial choir and orchestra for his court odes. In the sixteenth century court musicians served in separate groups, allocated by function to different parts of the rambling old palace at Whitehall (largely destroyed by fire in 1698), or in the string of other palaces laid out along the Thames from Greenwich to Windsor; the court was constantly on the move between them, and in the summer it ventured further afield as the monarch went on progress around more far-flung parts of the kingdom. The palaces were laid out with suites of interconnected rooms, ranging from the Great Hall and the Presence Chamber, where great ceremonies were conducted and anyone respectably dressed could gain access, to the private apartments of the royal family, the Privy Chamber and the Bedchamber, where only the most

trusted courtiers were admitted.

The architecture of the palaces was reflected in the structure of the Royal Music. The Chapel Royal provided the court with liturgical music for services in the various palace chapels (including the surviving one at Hampton Court), while music in the public areas at Whitehall was supplied by separate consorts of wind and stringed instruments. Only the most favoured musicians were allocated to the Privy Chamber, and they tended to be lutenists and keyboard players who could teach members of the royal family to play as well as providing them with intimate musical entertainment. Thus the Royal Music still embodied the Mediaeval distinction between *haut* and *bas* (loud and soft) instruments, the former suitable for large spaces and outdoors, the latter for small rooms. The music recorded here comes from two quite different court milieux: the wind ensemble pieces would have been heard in public while the solo harpsichord pieces represent the sort of thing Privy Chamber musicians might have played in private to members of the royal family or used in their keyboard lessons.

In Queen Elizabeth's reign there were four separate instrumental ensembles providing music in the public areas of the palaces. One of them, a violin consort, seems to

have been responsible mainly for accompanying dancing, the favourite daily exercise of courtiers, while the other three were consorts of wind instruments, using shawms and sackbuts, recorders and flutes respectively. They too might have accompanied dancing and would have included dance music in their repertoires, though their main function was probably to provide background music during formal dinners and other state occasions. The four consorts went back to Henry VIII's (1491–1547) reign and consisted mostly of the descendants of immigrant musicians who had been recruited at that time to modernise the Royal Music. The violinists and the recorder players mostly came from northern Italy while many of the shawm and sackbut players were Flemish or German and some of the flute players were French. Many of them were concentrated in a few families, who provided the court with instrumentalists over a number of generations. Members of the Lupo family served in the violin consort (later an orchestral violin band) from the 1540s to the Civil War, most of the recorder players were Bassanos from the Veneto, while some of the flute players were came from the Lanier family from Rouen. Some of the family groups came to England partly to avoid persecution in less tolerant, Catholic states: the Bassanos

and many of the early violin players seems to have been Jewish, while the Laniers were Huguenots or French Protestants.

Until the late-sixteenth century the norm was for instrumental ensembles to use several members of a single family, as with the English court violin family – made up of violins, violas and bass violins – or the recorder and flute consorts. However, shawms (ancestors of the oboe family) were normally played with sackbuts (the contemporary English word for the trombone), partly because the ensemble had evolved from the *alta acapella*, the loud dance ensemble of fifteenth-century Flemish towns that mixed two sizes of shawm with a slide trumpet or a sackbut, and partly because playing loud wind groups exactly in tune was easier when trombones were mixed with shawms. Mixed consorts, combining two or more instrumental families, became fashionable around 1600, and at the same time shawms and sackbuts were replaced by the more modern and refined ensemble of cornetts and sackbuts, the former mostly playing upper parts, the latter lower parts. The cornett, combining the mouthpiece of brass instruments with the wooden body and fingerholes of woodwind instruments, was a flexible and eloquent instrument, likened by the French writer Marin

Mersenne (1588–1648) to 'a ray of sunshine piercing the shadows'. As this recording demonstrates, by having several sizes of cornett and sackbut available, players would have been able to find a combination of instruments ideally suited to any music they would have encountered.

This brings us to the music the English royal wind musicians would have played. Fortunately, a set of manuscript part-books now in the Fitzwilliam Museum in Cambridge (Mu. MS 734) preserves music played by James I's wind players; it is the source of the all the ensemble pieces recorded here. It now consists of five part-books, but it is clear that a sixth, alto-range part is missing; by 1600 wind groups normally played in six parts while string consort music was typically in five parts. The missing parts have had to be reconstructed or provided from other sources. The first layer of the manuscript was copied around 1615 by an unidentified individual who was also responsible for several other manuscripts with court connections, and the fact that he identified court composers just by their initials suggests a familiar relationship with them. They mostly seem to have been members of the wind consorts, such as 'J.H.' and 'N.G.' (the flute players James Harding (or Harden, 1574–1626)

and Nicholas Guy (d. 1629)) and 'A.B.' and 'J.B.' (the recorder players Augustine (d. 1604) and Jerome Bassano (1559–1635)). A later contributor was John Adson (c. 1587–1640), a cornett, recorder and flute player who joined the Royal Music in 1633, and the part-books were still being used and added to by royal wind musicians in the 1660s.

The Jacobean composers contributed dances, mostly allemandes or almans, though there is also an arrangement of a French *air de cour*, 'Est ce Mars?', and the bulk of the first layer of the manuscript is a series of wordless versions of sacred and secular vocal music by Continental composers, including Luca Marenzio (c. 1553–1599), Giovanni Croce (1557–1609), Orazio Vecchi (1550–1605), Orlando de Lassus (c. 1530–1594) and Giovanni Ferretti (c. 1504–1609), but also including Alfonso Ferrabosco the Elder (1543–1588) who had worked at the English court between 1562 and 1578. This reminds us that instrumental ensemble music evolved from vocal music during the sixteenth century, with the instrumental genres of the fantasia and the canzona having their respective origins in the motet and the French chanson. It also suggests that the immigrant families at the English court maintained links with their relatives and counterparts on the Continent, making it easy for them to acquire foreign vocal



music. The vocal pieces in the Fitzwilliam manuscript were mostly copied unchanged, though the version of Lassus's five-part chanson *Mon coeur se recommande à vous* has a sixth part, presumably added in London to make the piece suitable for a wind consort. Some of them, including *Mon coeur*, use clefs that suggest they were intended to be sung transposed down according to the *chiaravante* convention, though they are played here at notated pitch, more suitable for high-pitched instrumental ensembles such as cornetts and sackbuts.

The three solo keyboard pieces recorded are also arrangements of vocal music, but in the florid idiom suitable for non-sustaining plucked instruments. They come from another manuscript that is today in the Fitzwilliam Museum: Mu. MS 168, the so-called *Fitzwilliam Virginal Book*. It was once called Queen Elizabeth's Virginal Book in the erroneous belief that it was owned by her: it was apparently copied by the Catholic Cornishman Francis Tregian the Younger (1574–1618), probably between his return to England in 1605 and his death in 1619. While abroad he spent time in Brussels, where he apparently came into contact with the émigré composer and keyboard player Peter Philips, (c. 1560–1628) a fellow Catholic;

the manuscript contains many unique pieces by him. Tregian dated Philips's arrangement of Lassus's five-part chanson *Le rossignol plaisant et gracieux* 1595; the original was first published in 1560. Philips's arrangement of his own six-part madrigal *Fece da voi partita* probably dates from the following year, when the vocal version was published. Tregian dated Philips's arrangement of Giulio Caccini's *Amarilli mia bella* (*Amarilli di Julio Romano*) 1603; it is clear that Philips did not use as his model the famous solo song, published in 1602, but a six-part vilanella published the previous year.

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The English Cornett & Sackbut Ensemble

The English Cornett & Sackbut Ensemble (ECSE) is a virtuoso period instrument ensemble with a host of distinguished recordings to its name.

Since its formation in 1993, the group has performed at countless major festivals in the UK and abroad. As well as sell-out concerts at London's Wigmore Hall, St John's Smith Square and the Purcell Room, it has also performed at the BBC Proms, York Early Music Festival, Bath International Festival, Spitalfields Festival, Tage Alte Musik Regensburg, Laus Polyphoniae and Misteria Paschalia. ECSE regularly works with leading vocal ensembles including I Fagiolini, Alamire and Westminster Cathedral Choir.

The group has appeared on numerous albums, including *The Spy's Choirbook* with David Skinner and Alamire which won the 2015 Gramophone Award for Early Music. The group's latest recording collaboration with I Fagiolini, entitled *Monteverdi: The Other Vespers*, was released on Decca Classics in 2017 to widespread acclaim.

This landmark recording (our first for Resonus Classics) is part of The English

Cornett & Sackbut Ensemble's 25th anniversary celebrations in 2018. The group also marked the occasion by commissioning and premiering a substantial new work by composer Andrew Keeling entitled *Loud Lament* (with thanks to the Purbeck Art Weeks Festival).

www.ecse.co.uk

The instruments

All instruments at A=465

Gawain Glenton

Soprano cornett by Paolo Fanciullacci;
mute cornetts by Andrea Inghisiano
and Christoph Schuler.

Conor Hastings

Soprano cornetts by Paolo Fanciullacci
and Matthew Jennejohn; alto cornett
by Serge Delmas; tenor cornett by
Roland Wilson; mute cornett by
Damien Bardonnet.

Andrea Inghisiano

Soprano cornett by Paolo Fanciullacci;
mute cornett by Andrea Inghisiano.

Nicholas Perry

Tenor cornett by Nicholas Perry

Emily White, Tom Lees & Catherine Motuz

Tenor sackbuts in A by Egger
Blechblasinstrumentenbau, after
Sebastian Hainlein, Nuremberg 1631

Adrian France

Bass sackbut in F by Ewald Meinel, after
Georg Nicolaus Oller, Stockholm 1639;
tenor sackbut in A by Frank Tomes

Silas Wollston

Organ by Walter Chinaglia (2009), courtesy of
The English Organ School (EOS). Single-manual
harpsichord by Colin Booth, provided by
Keith McGowan.

Orazio Vecchi (1550–1605)

1. Saltavan nife

GG – soprano cornett, CH – soprano cornett,
AI – soprano cornett, NP – tenor cornett,
EW – tenor sackbut, TL – tenor sackbut
AF – tenor sackbut, SW – harpsichord

Orlando de Lassus (c. 1530–1594)

2.–3. In te Domine speravi – Quoniam fortitudo mea

GG – soprano cornett, CH – soprano cornett
AI – soprano cornett, EW – tenor sackbut
TL – tenor sackbut, AF – tenor sackbut, SW – organ

Alfonso Ferrabosco I (1543–1588)

4. Interdette speranze

GG – mute cornett, CH – mute cornett
NP – tenor cornett, EW – tenor sackbut
CM – tenor sackbut, AF – bass sackbut

Luca Marenzio (c. 1553–1599)

5. Talché, dovunque vò

AI – soprano cornett, CH – alto cornett
GG – mute cornett, EW – tenor sackbut
TL – tenor sackbut, AF – bass sackbut

Peter Philips (c. 1560–1628)

6. Amarilli du Julio

SW – harpsichord

Augustine Bassano (d. 1604)

7. Pavane

GG – soprano cornett, CH – soprano cornett
NP – tenor cornett, CM – tenor sackbut
TL – tenor sackbut, AF – bass sackbut, SW – organ

Thomas Lupo (1571–1627),

Jeronimo Bassano (c. 1480–1545)

& Alfonso Ferrabosco II (1575–1628)

8.–10. Almainses in D

GG – soprano cornett, CH – soprano cornett
NP – tenor cornett, EW – tenor sackbut
TL – tenor sackbut, AF – bass sackbut, SW – harpsichord

Orlando de Lassus

11. Mon Coeur sa recomande à vous

GG – soprano cornett, CH – soprano cornett
AI – soprano cornett, EW – tenor sackbut
TL – tenor sackbut, AF – tenor sackbut

Giovanni Croce (1557–1609)

12. Ove tra l'herba

GG – soprano cornett, CH – soprano cornett
AI – soprano cornett, EW – tenor sackbut
TL – tenor sackbut, AF – tenor sackbut

Alfonso Ferrabosco I

13.–14. Exaudi, Deus, orationem meam –

Quoniam declinaverunt in me

NP – tenor cornett, CH – tenor cornett
CM – tenor sackbut, EW – tenor sackbut
TL – tenor sackbut, AF – bass sackbut, SW – organ

Orazio Vecchi

15. Gitene, canzonette

GG – soprano cornett, CH – soprano cornett
AI – soprano cornett, NP – tenor cornett
EW – tenor sackbut, TL – tenor sackbut
AF – tenor sackbut, SW – harpsichord

Orlando de Lassus (arr. Peter Philips)

16. Le Rossignol

SW – harpsichord

Alfonso Ferrabosco I

17.–18. Se lungi dal mio sol – Sola voi no'l sentite

GG – soprano cornett, NP – tenor cornett
CH – tenor cornett, CM – tenor sackbut
TL – tenor sackbut, AF – bass sackbut

Jerome Bassano (1559–1635)

(completed Ian Payne & Gawain Glenton)

19. Fantasia

CH – soprano cornett, GG – soprano cornett
NP – tenor cornett, EW – tenor sackbut
TL – tenor sackbut, AF – bass sackbut

Peter Philips

20. Fece da voi

SW – harpsichord

Giovanni Ferretti (c. 1504–1609)

21. Un pastor chies' ad una ninfa amore

GG – soprano cornett, CH – alto cornett
NP – tenor cornett, CM – tenor sackbut
TL – tenor sackbut, AF – bass sackbut

22. Dolc'amorose morose e leggiadrette ninfe

GG – cornett, CH – alto cornett
NP – tenor cornett, CM – tenor sackbut
TL – tenor sackbut, AF – bass sackbut

John Adson (c. 1587–1640),

James Harden (1574–1626) & Anonymous

23.–25. Air & Almainses in F

GG – soprano cornett, CH – soprano cornett
NP – tenor cornett, EW – tenor sackbut
TL – tenor sackbut, AF – bass sackbut
SW – harpsichord



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