



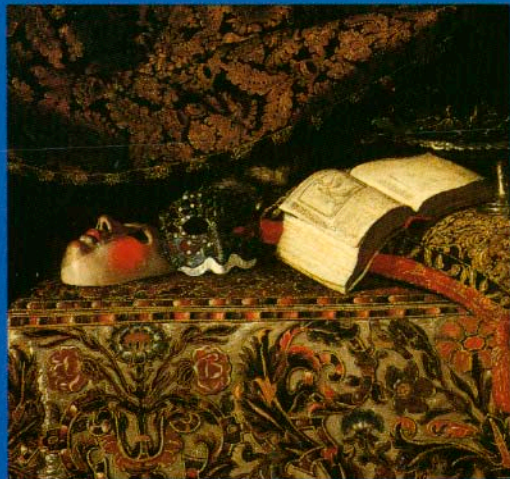
Little Consort

Italian Chambermusic of the Seicento

CHANNEL CLASSICS

CCS 2791

Frescobaldi
Fontana
Monteverdi
and others



DIGITAL

About Little Consort

Little Consort Amsterdam had its inception in 1979 when Toyohiko Satoh, Walter van Hauwe and Kees Boeke decided to form the smallest possible ensemble with maximum flexibility both in choice of instruments and repertoire. Adding a mezzo-soprano the group's repertoire has been enlarged, today consisting of solo pieces as well as duets, trios and vocal music, spanning from Mediaeval music, via Ciconia and Ars Subtilior, 16th century diminutions, Elizabethan repertoire, the early suite and sonata of the 17th century, to works of the late Baroque. The instruments played by the performers are: Renaissance lute, Baroque lute, theorbo, chitarrone, recorders, traverso, viella and viols.

Über Little Consort

Little Consort Amsterdam wurde 1979 gegründet, als Toyohiko Satoh, Walter van Hauwe und Kees Boeke sich dazu entschlossen hatten, zusammen das kleinst mögliche Ensemble mit maximaler Flexibilität, was die Wahl der Instrumente und die Auswahl des Repertoires betrifft, zu bilden. Seit der Ergänzung mit einer Stimme ist das Repertoire der Gruppe stets umfangreicher geworden und umfaßt heute sowohl Solostücke als auch Duette, Trios und vokale Musik. Das repertoire umfaßt den Zeitraum von Musik des Mittelalters über Ciconia und Ars Subtilior, Diminutionen aus dem 16. Jahrhundert, Elisabethanisches Repertoire, ferner die frühe Suite und Sonata aus dem 17. Jahrhundert und Werke aus dem Spätbarock. Die Instrumente, die die Musiker benutzen sind: Renaissance- und Barock -Laute, Theorbe (große Baßlaute), Chitarrone, Recorders, Traverso, Viella und Gambe.

Kees Boeke

Viols and recorders. Was born in 1950 in Amsterdam. He studied recorder with Frans Brüggen at The Royal Conservatory, The Hague, where he graduated with honours in 1969. He also studied cello with Anner Bijlsma. Kees Boeke was a founder and is a member of Quadro Hotteterre (1968) and 'Sour Cream' (1972), and for three years formed part of the ensemble Syntagma Musicum. Since 1970 he has been teaching recorder at The Royal Conservatory, The Hague, and the Sweelinck Conservatory, Amsterdam, and at present gives masterclasses in recorder and early music all over the world. Also, he is active as a composer and editor of early and contemporary music. With the 'Kees Boeke Consort' he presents portraits of Renaissance composer. Since 1990 Boeke is professor of recorder and early music at the conservatories of Zürich and Trossingen, West Germany.

Kees Boeke

Gambe und Blockflöte. Geboren 1950 in Amsterdam, studierte er bei Frans Brüggen Blockflöte und bei Anner Bijlsma Cello am Königlichen Konservatorium, Den Haag an dem er 1969 im Fach Blockflöte mit Auszeichnung absolvierte. Boeke ist eines der Gründungsmitglieder von Quadro Hotteterre (1968) und 'Sour Cream' (1972) und war drei Jahre lang Mitglied des Syntagma Musicum. Seit 1970 unterrichtet er Blockflöte am Königlichen Konservatorium, Den Haag, und am Sweelinck Konservatorium, Amsterdam. Außerdem hält er regelmäßig Meisterklassen für Blockflöte und Frühe Musik in der ganzen Welt ab. Er ist auch tätig als Komponist und ist Redakteur für Frühe und Moderne Musik. Gemeinsam mit dem Kees Boeke Consort präsentiert er Porträts von Komponisten aus der Epoche der Renaissance. Ab 1990 hält er eine Professur für Blockflöte und Alte Musik in Zürich und Trossingen.

Walter van Hauwe

In order to cover the whole blockflute-literature from the 14th Century up to the present, Walter van Hauwe was co-founder of various ensembles: for the 17th and 18th Century chamber-music 'Quadro Hotteterre'; for the very early and contemporary music the group 'Sour Cream', and for the 15th, 16th and 17th Century music 'Little Consort'. With the Japanese marimba player Keiko Abe Walter van Hauwe mainly performs improvisations in several styles. Walter van Hauwe gives master-classes at the Sweelinck Conservatorium in Amsterdam and he wrote a method in three volumes: 'The Modern Recorder Player'.

Walter van Hauwe

Damit die ganze Blockflöten-Literatur vom 14. Jahrhundert bis heute umfaßt wurde, war Walter van Hauwe Mitbegründer verschiedener Ensembles: für die Kammermusik des 17. und 18. Jahrhunderts 'Quadro Hotteterre', für die sehr frühe und moderne Musik die Gruppe 'Sour Cream' und für die Musik des 15., 16. und 17. Jahrhunderts 'Little Consort'. Mit der Japanischen Marimba-Spielerin Keiko Abe, spielt van Hauwe vor allem Improvisationen in verschiedenen Stilen. Walter van Hauwe hält Meisterklassen am Sweelinck Konservatorium in Amsterdam und hat eine Unterrichtsmethode in drei Teile geschrieben; 'Der moderne Blockflötespieler'.

Lucia Meeuwsen

Mezzo-soprano. Lucia Meeuwsen studied with Annie Hermes at The Royal Conservatory, The Hague, and with Jessica Cash in London. Now she is coached by Sena Jurinac. Her repertoire includes many different styles. Lucia Meeuwsen has recorded Mediaeval and Renaissance Music with 'Syntagma Musicum' (Dufay) and the Kaproen Ensemble (Binchois). She participated in a performance of the 'Nederlands Danstheater', in the Metropolitan Operahouse of New York, singing Luciano Berio's 'Folk Songs'. Meeuwsen has won the Janine Micheau Prize at the International Competition for vocalists in Den Bosch for her particular affinity for the French repertoire. In Paris, she has executed the works of E. Carter and C. Ruggles with Pierre Boulez's Ensemble Intercontemporain.

Lucia Meeuwsen

Mezzosopran. Lucia Meeuwsen hat bei Annie Hermes am Königlichen Konservatorium, Den Haag, Gesang studiert und bei Jessica Cash in London. Wegen der Vielseitigkeit ihres Repertoires ist sie in Holland und in Europa sehr bekannt. Sie hat Musik aus dem Mittelalter und der Renaissance aufgenommen mit dem Syntagma Musicum (Dufay) und dem Kaproen Ensemble (Binchois). Mit dem Niederländischen Tanztheater sang sie die Volkslieder Luciano Berio's an der Metropolitan von New York. Beim Internationalen Wettbewerb für Vokalistinnen, Den Bosch, hat sie die Janine-Micheau Preise gewonnen für ihre besondere Affinität mit dem französischen Repertoire. In Paris hat sie die Werke von E. Carter und C. Ruggles mit dem Pierre Boulez's Ensemble Intercontemporain aufgeführt.

Toyohiko Satoh

Lutes and viol. Was born in 1943 in Japan, where he studied guitar, cello and musicology. Later he came to Europe and studied lute with Eugen Dombois at the Schola Cantorum in Basel, Switzerland. Since 1970, when he made the world's first solo record on the Baroque lute (Baroque Lute Recital Vol. I), Satoh has made a number of solo records. One of them won an important prize in Japan in 1980. At the same time he began concertizing throughout Europe, Japan, USA and Canada. Satoh is a member of the 'Kees Boeke Consort', and plays besides Renaissance lute and Baroque lute also theorbo, chitarrone and other instruments of the same family as well as viol. Since 1973 Satoh is lute professor at The Royal Conservatory in The Hague, Holland, and frequently gives masterclasses in other countries.

Toyohiko Satoh

Lauten und Gambe. Geboren 1943 in Japan, wo er Gitarre, Cello und Musikologie studierte. Später kam er nach Europa und studierte Laute bei Eugen Dombois an der Schola Cantorum in Basel, Schweiz. Seit 1970, nachdem er die erste Solo-Schallplatte der Welt für Barock-Lautenspiel aufnahm (Barock Laute Recital Vol. I), hat er zahlreiche weitere Solo-Aufnahmen gemacht. Eine davon wurde 1980 in Japan mit einem wichtigen Preis ausgezeichnet. Auf dem vorliegenden Label wird er eine Serie von vier weiteren Solo-Aufnahmen verwirklichen. Zur gleichen Zeit hat er begonnen, öffentliche Konzerte in Europa, Japan, den USA und Kanada zu geben. Toyohiko Satoh ist Mitglied im Kees Boeke Consort und spielt neben Renaissance- und Barock-Laute auch Theorbe, Chitarrone und andere Instrumente derselben Familie wie die Violen. Seit 1973 ist Satoh Professor am Königlichen Konservatorium in Den Haag, Niederland. Satoh hält regelmäßig Meisterklasse-Kurse in anderen Ländern ab.

Italian Chambermusic of the Seicento

Paolo Quagliati, born around 1555 in Chioggia near Venice, worked most of his life as a composer in the service of patrician families in Rome, where he died in 1628. The three compositions here presented were published in 1623 in a collection called *La Sfera Armoniosa*, dedicated to Isabella Gesualdo, daughter of the famous composer, on occasion of her wedding to Nicolo Ludovisi. The songs *Felice che vi mira* and *Io vo cantar* as well as the preceding toccata bear the indication -Concertato con il violino e la tiorba- however, we have substituted the violin here by a flautino.

Quagliati's younger contemporary **Girolamo Frescobaldi** (Ferrara 1583, Rome 1643) also spent most of his musical career in Rome. The *Toccatà e Canzone Ultima, detta la Vittoria* stem from the 1628 partitura of his "Primo libro dello Canzoni" for various instruments. Their full title in the original reads "tocatta per spinettina sola, over liuta" which seems to justify the substitution of the spinettina by the lute also in the *Canzone Ultima, detta la Vittoria*, which directly follows the toccata in the print. They are the only lute compositions known by Frescobaldi. The two Aria's were published in his two books of "Arie Musicali" in 1630 while he was employed by the Medici court in Florence. The *Ruggieri* or more frequent "Ruggiero" was a famous bass-line on which many compositions in the late 16th and early 17th century were built. It occurred for the first time in Diego Ortiz's "Tratado de glosas" (Rome, 1553) although not under its future name. The passacaglia, another famous bass-motive (variations of a descending tetra-chord) lies freely at the base of *Così mi disprezzate*, alternated by recitative sections. *La Bernardina* was printed in the 1628 collection of instrumental Canzona's and is scored for "Canto & Basso" leaving various possibilities open for instrumentation. The main "soprano" or melody instruments employed in the early 17th century were respectively the violin, the cornetto, and the flauto (recorder) whereas the melodic bass instrument was represented by either dulziana or fagotto, trombone, viola de gamba and violone or violoncello.

Giovanni Battista Fontana, who was born in the early capital of the violin, Brescia, and died in Padua around 1630, scored his *Sonata Decima* (from the unique 1641 print) for “violino e fagotto”. We have taken the freedom to replace these principal instruments by two of their less frequent competitors.

Giulio Caccini (Rome, c.1545, Florence, 1618) played a key-role in the development of the new monodic singing style to a Basso Continuo fundament. His most important work, “Le Nuove Musiche”, printed 1601/2, contains his most famous song *Amarilli mia bella* that was subsequently used as a basis for diminutions and variations by many composers including the dutchman Jakob van Eyck (born 1589/90 died 1657). His variations, or Modi as he calls them, are taken from the collection “Der Fluyten Lusthof” (1646), a set of 144 solo recorder pieces dedicated to Constantijn Huygens.

The two Aria’s “a voce sola” by **Claudio Monteverdi** (Cremona 1567, Venice 1643) are, like those by Frescobaldi, built on “typical” bass lines. *Voglio di vita uscir* is really a modulating ciaccona (chaconne), every now and then bursting its formal limits but always cleverly returning to it. In the slow closing section Monteverdi introduces the Passacaglia-bass as well, juxtaposing the two formulae, a procedure tried out amongst others by Frescobaldi in his famous “100 Partite sopra passacagli”. *Ohimè, ch’io cado* on the other hand, develops over an extended, seven times repeated basso ostinato, or “ground bass”.

text Kees Boeke 1991 ©

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Frescobaldi, Fontana, Monteverdi and others

Lucia Meeuwsen - *mezzo-soprano*

Kees Boeke - *viola da gamba*

Walter van Hauwe - *flauti diritti*

Toyohiko Satoh - *liuto*

Paolo Quagliati (1555? - 1628)

- | | | |
|---|---|------|
| ① | Toccata (f, bc) - " <i>Felice chi vi mira</i> " (v, f, bc.) | 5.13 |
| ② | Madrigale " <i>E ver che nel partire</i> " (v, l) | 2.20 |
| ③ | " <i>Io vo cantar</i> " (v, f, bc) | 2.38 |

Girolamo Frescobaldi (1583 - 1643)

- | | | |
|---|--|------|
| ④ | Toccata e Canzone Ultima detta la Vittoria (l) | 4.36 |
| ⑤ | Aria di Ruggieri " <i>Ti lascio anima mia</i> " (v, l) | 4.23 |
| ⑥ | Canzone seconda detta la Bernardina (f, bc) | 3.09 |
| ⑦ | Aria di Passacaglia " <i>Così mi disprezzate</i> " (v, bc) | 3.29 |

Giovanni Battista Fontana (? - 1631)

- | | | |
|---|--------------------------|------|
| ⑧ | Sonata decima (f, g, bc) | 6.00 |
|---|--------------------------|------|

Giulio Caccini (1550 ? - 1610)

- | | | |
|---|--|------|
| ⑨ | " <i>Amarilli mia bella</i> " (v, l) | 2.44 |
| ⑩ | <i>Amarilli mia bella</i> / van Eyck (f) | 2.13 |

Claudio Monteverdi (1567 - 1643)

- | | | |
|---|---|------|
| ⑪ | " <i>Voglio di vista uscir</i> " (v, f, bc) | 5.10 |
| ⑫ | " <i>Ohimè ch'io cado</i> " (v, f, bc) | 4.15 |

total time 47.15

(v = voice, f = flauto, l = liuto, g = gamba, b.c. = basso continuo)



COLOPHON

CHANNEL CLASSICS

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- recording engineers: C. Jared Sacks, Bert van der Wolf
- editing: Tom Peeters
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D I G I T A L



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Lucia Meeuwssen - *mezzo-soprano*

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DDD

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Paolo Quagliati (1555? - 1628)

- | | | |
|---|---|------|
| 1 | Toccata (f, bc) - " <i>Felice chi vi mira</i> " (v, f, bc,) | 5.13 |
| 2 | Madrigale " <i>E ver che nel partire</i> " (v, l) | 2.20 |
| 3 | " <i>Io vo cantar</i> " (v, f, bc) | 2.38 |

Girolamo Frescobaldi (1583 - 1643)

- | | | |
|---|--|------|
| 4 | Toccata e Canzone Ultima detta la Vittoria (l) | 4.36 |
| 5 | Aria di Ruggieri " <i>Ti lascio anima mia</i> " (v, l) | 4.23 |
| 6 | Canzone seconda detta la Bernardina (f, bc) | 3.09 |
| 7 | Aria di Passacaglia " <i>Così mi disprezzate</i> " (v, bc) | 3.29 |

Giovanni Battista Fontana (? - 1631)

- | | | |
|---|--------------------------|------|
| 8 | Sonata decima (f, g, bc) | 6.00 |
|---|--------------------------|------|

Giulio Caccini (1550 ? - 1610)

- | | | |
|----|--------------------------------------|------|
| 9 | " <i>Amarilli mia bella</i> " (v, l) | 2.44 |
| 10 | Amarilli mia bella / van Eyck (f) | 2.13 |

Claudio Monteverdi (1567 - 1643)

- | | | |
|----|---|------|
| 11 | " <i>Voglio di vista uscir</i> " (v, f, bc) | 5.10 |
| 12 | " <i>Ohunè ch'io cado</i> " (v, f, bc) | 4.15 |

(v = voice, f = flauto, l = liuto, g = gamba, b.c. = basso continuo)

total time 47.15

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