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EARLYMUSIC ESTONIA works in harmony with ensembles & institutions to support the 'eco-system' of Early Music in Estonia

BAROQUE FOOLS

Folias and Fantasias from the Old & New Worlds

Marta Paklar (soprano)
Anna Dõtõna (mezzo-soprano)
Tõnis Kaumann (baritone)

TALLINN BAROQUE ORCHESTRA

directed by
Andrew Lawrence-King (baroque harp)

Tocatta Tallinn Folia: <i>Rodrigo Martinez</i>	Andrew Lawrence-King after Monteverdi & Pacius Anon. Spanish <i>Cancionero de Palacio</i> (c1465)
Glosas <i>La Spagna – La Gamba – Madrigal – Passamezzo antico – Passamezzo moderno</i>	Diego Ortiz <i>Tratado de glosas</i> (1553)
Folia: <i>Não tragais borzeguis</i> Tiento do Primeiro Tom	Anon. Portuguese <i>Cancioneiro de Paris</i> (c1520) Manoel Rodrigues Coelho (1583)
Ballo della Bellezza	Claudio Monteverdi <i>Scherzi musicali</i> (1607)
Folia: <i>Toquen as sonajas</i> Ballet: <i>Passacalle, La Folie</i>	Gaspar Fernandes (Puebla, Mexico, 1609) Henri du Bailly (1614)
Concerto Grosso: <i>La Follia</i>	ALK after Corelli, Marais, D'Anglebert, Vivaldi etc.



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Many cultures have a tradition of foolery and practical jokes on 1st April, and even this essay includes one passage of fake historical information.

Tonight's program celebrates the renaissance and baroque phenomenon of *folía* – a harmonic pattern associated with texts of foolishness that was the basis for countless improvisations, variations, choreographies and compositions for more than two centuries. The French considered it to be Spanish – *Les folies d'Espagne*. Renaissance viola da gamba composer Diego Ortiz described it as an Italian *tenor*. Later generations would call it an *Aria* (in English, *Ground*), a bass melody with implied harmonies.

Hispanic sources frequently associate *folía* with the Portuguese, but the earliest known example, *Rodrigo Martínez* is preserved in a Spanish source, with a text about a farm-boy who mistakes his geese for cows. A Portuguese text about black boots – a sign of unhappy love-affairs, or perhaps a political symbol of the time – has the familiar harmonies in syncopated rhythms. Portuguese composer Gaspar Fernandes became *maestro de capilla* at Puebla Cathedral, Mexico, where he composed a major-mode, polyphonic setting to illustrate the text “Play fiddles and tambourine, and let the Portuguese go crazy with *folía*”.

Folías and other *Grounds* were associated with dancing. Particular steps and floor-patterns were linked to each individual *aria*. *Passamezzo moderno* was known in Shakespeare's England as *Gregory Walker*, a popular tune played on the citterns that hung in Elizabethan barber-shops. Gregory was a famous barber, and this is the original ‘walking bass’. Nowadays, we know *Passamezzo antico* as the ballad-tune, *Greensleeves*.

Texts sung to a specific *Ground* indicate the emotional mood of each harmonic sequence. Through the sounds of the language, texts also show phrasing and the detailed articulation of the music, syllable by syllable. For this reason, the first programs for Tallinn Baroque Orchestra's new initiative include many instrumental pieces that have full texts. The ideal of baroque playing was to imitate the sound of the human voice, speaking and ‘acting in song’.

The text of Monteverdi's *Ballo* celebrates Beauty with happy music and mythological references to Hercules and Mars, strong males captivated by female beauty. ‘Beauty is a ray of eternal light which offers gentle warmth, like the sun in Spring’. This dance-music was published as a *scherzo*, a joke, a surprise, a musical game to play together.

Investigations of Historical Performance Practice continue to the present day. Italian musicologist Noli Credere recently found Monteverdi's personal copy of Johann Sebastian Bach's manuscript treatise on conducting, the *Liber Stultorum* (in German, *Narren Notenbuch*), tucked inside the cover of the complete score of *Arianna*. This so-called *Folia Folio* (in English, *dodgy dossier*) shows where the Historically Informed conductor should stand, how to hold a baton, and the correct use of rubato, rallentando and Vallotti temperament. Baroque painters were required to sign a legal document, the *Da Vinci Codex*, promising never to depict conducting, so that these secrets would remain hidden until re-discovered by the Early Music pioneers of the 1960s.

In the same year of publication as Monteverdi's *Scherzi musicali*, Agazzari's treatise, *Sopra'l basso* (above the bass) shows how any instrument can 'have fun and play counterpoint' over a bass melody. Ortiz's *Tratado de glosas* gives a multitude of examples of ornamented melodies to be added to previously composed works, to be performed in their own right, and to be imitated in improvised music-making. The starting point can be a slow chant-like bass, a rhythmic Ground, or a pre-composed madrigal.

Harpsichordist D'Anglebert, violist Marais, violinists Corelli and Vivaldi all composed variation sets on the *foliá* ground. In 1729 Geminiani arranged Corelli's (1700) violin sonata as a *concerto grosso*, contrasting a small ensemble of soloists with the full sound of a baroque big band and mis-spelling the title. In the spirit of such foolery, I have shamelessly borrowed and re-mixed variations from all these composers, to create our own *Follia*.

Perhaps we are crazy to launch a permanent Baroque Orchestra in these difficult times. But the musicians' serious purpose is shown by their thoroughly professional attitude, even as (this year) they work pro bono. We are happy to share the joy of Baroque music with Estonian audiences, and we thank you and everyone else who is supporting this visionary initiative. And today reminds us that fun and foolishness can become a lasting tradition.

Andrew Lawrence-King

On Sunday May 14th, Tallinn Baroque Orchestra will perform *Españoleta: Dances & Tientos from Spain, South America and Africa*



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TEXTS & TRANSLATIONS

Rodrigo Martínez

Rodrigo Martínez,
A las ánsares, ahe!
Pensando qu'era vacas
Silvávalas. he!

Rodrigo Martínez,
Atán garido,
Los tus ansarinos
Liévalos el río, ahe!
Pensando qu'era vacas
Silvávalas. he!

Rodrigo Martínez,
Atán lozano,
Los tus ansarinos
Liévalos el vado, ahe!
Pensando qu'era vacas
Silvávalas. he!

Rodrigo Martinez
And his geese, ay!
Thinking they were cows,
He whistled for them, ay!

Rodrigo Martinez
So handsome,
Your little geese
have been carried away by the river, ay!
Thinking they were cows,
He whistled for them, ay!

Rodrigo Martinez
such a big guy,
your little geese
have been carried away by the stream, ay!
Thinking they were cows,
He whistled for them, ay!

Não tragais borzeguis pretos

Não tragais borzeguis pretos,
que na corte são defesos.
ora com borzeguis pretos!

Não tragais o qu' é defeso,
porque quem trae o vedado,
anda sempre aventurado,
a ser avexado e preso.
verem-vos andar aceso,
ora em cuidados secretos,
ora com borzeguis pretos

E se saber a razão
deste meu trago quereis:
a cor que trago nos pés
me deu do coração.
porque os meus cuidados,
acesos e mais secretos,
e na má ventura pretos!

Don't wear black boots,
Which are forbidden at court.
Now with black boots!

Don't wear what is forbidden,
Because if you wear something strong
You go always at risk
Of being attacked or captured.
We see you go around passionately
now with secret troubles
Now with black boots.

And if you want to know the reason
for my footwear:
the colour I wear on my feet
Is given from my heart,
because my troubles
passionate and very secret
are black with tragic destiny!

Passacalle: La folie

Yo soy la locura
La que sola infundo
Plazer y dulcura
Y contento al mundo.

Sirven a mi nombre
Todos mucho o poco
Y pero no hay hombre
Que piense ser loco.

I am Folly,
She who alone brings
Pleasure and sweetness
And joy to the world.

Everyone serves in my name,
More or less,
Even though there is no-one
Who thinks they are crazy!

Folia: Time flies (The Play of Music & Time)

TIME is flying... Descend, oh no! from where I moved so quickly,
A hundred circles spiral and descend. TIME is flying...

Crazy flight! I can feel nothing except the wind.
Wind in my face and from below.

Going down, spiralling round through great evil,
That closes in on every side.

That jagged rock grinds underneath with horrible screeching
I can see fires and hear people cry.

Oh no, you're falling! Wrong way, wrong direction, landing far away!
Abandon Hope, you who enter here!

"Woe for you!" Cerberus is barking:
"Oh you! What? You broke the Law!
Don't ever hope to see Heaven again!"

There's no more TIME; the TIME has gone away!

Andrew Lawrence-King
after Manni, Dante, Capece & Strozzi

