

A medieval manuscript illustration depicting a wedding ceremony. A bride in a blue gown and red mantle is being led by a groom in a white and blue robe. They are surrounded by other figures in period dress, including a priest in a black and gold robe. In the foreground, a crocodile is visible. The scene is set in a room with architectural details like columns and windows.

Songs of Love & Marriage

600 years of music on the theme of love.

Benjamin Thorn: Recorders

Wayne Madden: Harpsichord/Percussion

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Benjamin Thorn is a composer and recorder player based in Armidale NSW. He has written music for a wide range of instrumental and vocal combinations but has gained greatest recognition for his works for the recorder. He edited the acclaimed two volume collection of mostly Australian recorder music *Recorders at Large* (Currency Press) and has edited various seventeenth century works for Saraband (three of which, by Strozzi and Caccini appear on this CD). He is currently involved in editing and producing music publications for Orpheus Music in Armidale. He has performed as a soloist and with a number of groups around Australia, including with the Sydney Elizabethan Orchestra and the Renaissance Players. In 1993 he formed the trio Dolcimelo with Wayne Madden and fellow recorder player Christine Lucerne. The group has performed concerts in Tasmania each year since then.

Wayne Madden graduated with a masters degree in music from the University of Melbourne and subsequently taught at the University of Tasmania (Launceston) before deciding he couldn't stand the system any longer. He is currently a computer consultant. He is also musical director and soloist with the Kepler Ensemble.

Most of the music on this CD was written around the themes of love and marriage, both fairly important concerns for most people. The works include pieces written explicitly for wedding celebrations: Barbara Strozzi's *Donna di maesta*, written for the wedding of Ferdinand III of Austria and Leonora of Mantua in 1651, and Benjamin Thorn's *Songs for my father's wedding* (1996), or about them; Telemann's *Wedding Divertissement*, a rather stolid and not very funny text interspersed with the seven dances included here.

Love in its many guises ranges from the love gone wrong of *Il lamento di Tristano e rotta* (Tristan had the misfortune to fall in love with the boss's wife, never a good move) through the vagaries of romantic love in the *Three Love Songs* of Strozzi, love of the homeland in *The waters of Babylon*, inspired by psalm 137, and love of God in the *Two Motets* by Caccini. Even *The voice of the crocodile* might fit in here since its title is derived from the Song of Songs. *Where's the other one?* perhaps provides an oblique comment on the themes with two recorders but only one player.

Another related theme of this CD is the coming together of composer and performer. This does not just occur when a composer performs his or her own music but also in the approach taken to early music. The surviving musical scores of all early music only represent an outline of what should be played. Even in the late Baroque of Telemann, the performers need to know the conventions for ornamentation

and consider the possibilities for the elaboration, and in this case quite significant elaboration, of repeats. In the case of pieces based on ground basses such as the Ammerbach *Passamezzo antico* and the Ortiz *Recercadas* what is written is only a model for what can be done (in Ortiz' case explicitly a model since the recercadas come from his textbook on ornamentation) and the musician should compose extra variations in the same style if the spirit of the music is to be

maintained. The same is even truer of the medieval pieces. On this CD something between a quarter and two thirds of each of these pieces has been newly composed, I hope in a style that is indistinguishable from the model.

The works of the two great female singer/composers of seventeenth century Italy, Francesca Caccini and Barbara Strozzi present another issue. The surviving published works of both composers are exclusively vocal works, though, particularly in

Strozzi's case rather virtuosic and almost instrumental. They have been arranged as instrumental pieces with continuo realisations to suit. I see this as a valid way of making the music of these quite significant women composers (Caccini was the composer of the first Italian opera performed outside Italy) available to a wider audience. All three arrangements have been published by Saraband Music.

Other Early Music CDs on the Move label include

Two - J.S. Bach, traditional and others – Genevieve Lacey
La Follia - Vivaldi, Corelli, Scarlatti, Vitali – Susanne Erhardt/Jacqueline Ogeil
Telemann Duo Sonatas – Lesley Lewis/Joanna Dudley
Silk and Spice – Cantigas
Travellers' Tapestry – Cantigas
Courts in Colour – Cantigas
Just Married - a feast of most requested organ wedding music – Thomas Heywood

Move Records
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Songs of *Love & Marriage*

Seven Dances from the Wedding Divertissement

G P Telemann 1681-1767

- 1** Sarabande 1'00"
- 2** Menuet 1'03"
- 3** Rigaudon 0'55"
- 4** Gigue 0'44"
- 5** Loure 1'15"
- 6** Bouree 0'55"
- 7** Passepied 0'47"

8 *Il lamento di Tristano e rotta*
anon C14/Benjamin Thorn b. 1961
4'48"

9 *Trotto*

Anon C14/Benjamin Thorn 1'45"

Three Love Songs

Barbara Strozzi 1619-1664

- 10** Chi brama in amore 1'55"
- 11** Miei pensieri 3'09"
- 12** Se volete così 4'28"

Songs for my father's wedding

Benjamin Thorn

- 13** Introduction 1'40"
- 14** Rise up, my love 1'50"
- 15** Awake! North wind 2'20"
- 16** Come, my love 1'20"

Where's the other one?

Benjamin Thorn

- 17** 1st movement 0'56"
- 18** 2nd movement 0'45"
- 19** 3rd movement 0'40"

Donna di maesta

Barbara Strozzi

- 20** Allegro 2'58"
- 21** Presto 3'55"

Pype and droom and ...

Benjamin Thorn

- 22** 1st movement 2'05"
- 23** 2nd movement 1'50"
- 24** 3rd movement 1'55"

Two Motets

Francesca Caccini 1587-1640

- 25** Laudate Dominum 2'55"
- 26** Haec est dies 1'55"

27 *The waters of Babylon*

Benjamin Thorn 2'15"

28 *Passamezzo antico*

Nicolaus Ammerbach c.1530-1597/
Benjamin Thorn 3'57"

The voice of the crocodile

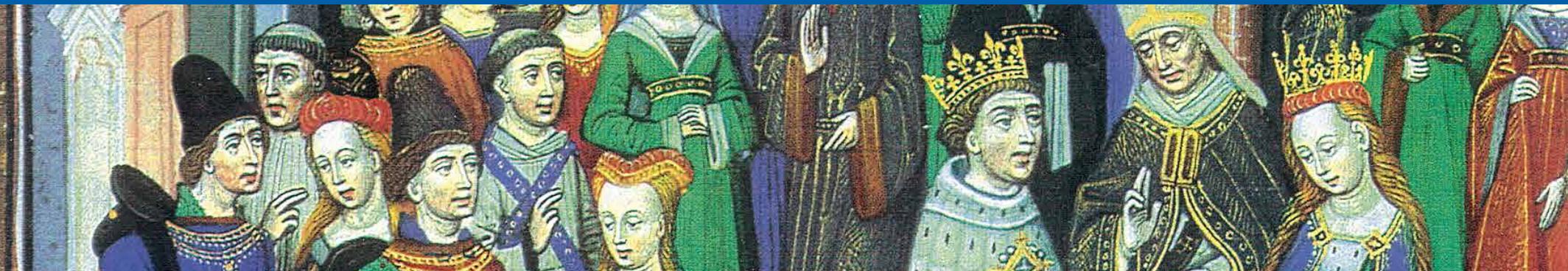
Benjamin Thorn

- 29** 1st movement 1'15"
- 30** 2nd movement 1'05"
- 31** 3rd movement 2'05"

Four ricercadas

Diego Ortiz c.1510-1570/
Benjamin Thorn

- 32** Ricercada primera 1'42"
- 33** Ricercada settima 1'32"
- 34** Ricercada ottava 2'35"
- 35** Ricercada segunda 2'03"



Dolcimelo: Benjamin Thorn (recorders)

Wayne Madden (spinet, percussion)

Recorded and mixed by Dougal Kelly, Woodstock Loft Studios, "Woodstock"
via Longford, Tasmania. Mastered at Move Records studio

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