

COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006

organiseres af: renaissancemusik.dk

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COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006
er en del af Renæssanceåret 2006 og støttes af:

Kunstrådets Musikudvalg
A.P. Møller og hustru Chastine Mc-Kinney Møllers Fond
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Københavns Kommunes Musikudvalg
Sankt Johannes Kirke
Litauens Ambassade
Dansk Musiker Forbund
Frederiksbergs Kommunes Musikudvalg
Center for Historisk Musik

Koncerterne med Jauna Muzika, Tallis Scholars og Musica Ficta er et samarbejde med Musica Ficta.
Masterclasses og workshops arrangeres i samarbejde med Det Kgl. Danske Musikkonservatorium.
Copenhagen Renaissance Music Festival 2006 gennemføres i samarbejde med Danmarks Radio.



Næste koncert i COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006:

Søndag 12. November kl. 20.00 i Odd Fellow Palæet:

I FAGIOLINI (uk) + Baroque Fever (dk)

MONTEVERDI - FLAMING HEART

Se hele programmet på: www.renaissancemusik.dk

COPENHAGEN RENAISSANCE MUSIC FESTIVAL KØBENHAVN 22. OKTOBER - 26. NOVEMBER 2006

GUNNHILD TØNDER

FREDERIKSBERG KIRKE

FREDAG 10. NOVEMBER 2006 KL. 17.00

Gratis adgang

www.renaissancemusik.dk

COPENHAGEN RENAISSANCE MUSIC FESTIVAL 2006

FREDERIKSBERG KIRKE · FREDAG 10. NOVEMBER 2006 KL. 17.00

GUNNHILD TØNDER - CEMBALO

Girolamo Frescobaldi
(1583-1643)

Toccata prima
Il secondo libro di toccate, Roma 1637

William Byrd
(c.1540-1623)

The passinge mesures: the nynthe pavian
Galliarde to the nynthe pavian
My Lady Nevells Booke of Virginal Music, 1591

Peter Philips
(c.1560-c.1633)

Amarilli
after Caccini, 1600

Antonio de Cabezon
(1510-1566)

Ancor che col partire

Jan Pieterszoon Sweelinck
(1562-1621)

Fantasia chromatica

Girolamo Frescobaldi

Toccata seconda
Il secondo libro di toccate, Roma 1637

GUNNHILD TØNDER was born in Norway in 1978 and began studying recorder and singing aged five. After continuing with piano and then harpsichord, she studied as soloist and accompanist at the Grieg Academy, Bergen and Sibelius Academy, Helsinki. She is currently studying harpsichord with Lars Ulrik Mortensen at the Royal Danish Academy of Music in Copenhagen. In May 2006 she recently performed the solo harpsichord part of Bach's Brandenburg Concerto no. 5 with Peter Spisky and Hurra Baroque. She has played continuo with Malmö Baroque, Baroque Fever, Kantus København and Fuglsang Baroque. In Bergen she played in *Dido and Aeneas* at the city's International Music Festival. She is very active as a chamber musician, and collaborates regularly with Maria Kontra, and coaches a number of other singers at the Royal Danish Conservatory. She studied harpsichord for many years with Ketil Haugsand and has participated in masterclasses with Richard Egarr, Robert Levin, Richard Gwilt, Margaret Faultless, Paul Hillier and Wieland Kuijken. She has also had frequent lessons with Jesper B. Christensen in Basel. Earlier this year Gunnhild made her debut with the *Britten-Pears Baroque Orchestra* in a program directed by Elizabeth Wallfisch and Alison McGillivray. Last August she worked with *BPBO* again in Aldeburgh, as a repetiteur and continuo player in the production of Purcell's *King Arthur*, with Laurence Cummings and Michael Chance; she also returned to the masterclass *Musica Antiga Lisboa* in Tomar, Portugal, as an accompanist and coach. She plays in the ensemble "*Händel with Care*", with mezzo-soprano Maria Kontra, soprano Nina Bols Lundgren, baroque violinist Jesenka Balic Zunic, and baroque cellist Hanna Englund, with whom she perform frequently within Denmark. She also collaborates with Norwegian soprano Ragnhild Eide Akslen in the duo "*Donne Ridente*", and they perform frequently in Norway and Denmark.

www.gunnhild.eu

Denne koncert er arrangeret i samarbejde med Frederiksberg Kirke og støttes af Frederiksbergs Kommunes Musikudvalg.

GIROLAMO FRESCOBALDI became organist at S. Maria in Trastevere in 1607 and then appointed organist of the Cappella Giulia, St. Peter's in Rome. By 1615 he seems to have left the service of the Bentivoglio family for that of Cardinal Aldobrandini. The next thirteen years were his most fruitful in terms of output, with the two books of toccatas, sets of ricercars, canzonas, and capriccios, and a collection of ensemble canzonas appearing during this time. He was in the employ of the Medici in Florence, 1628-34; his only works from this period are the two books of Arie musicali, encompassing strophic songs, through-composed madrigals, and works in stile recitativo. Returning again to Rome, he resumed playing at St. Peter's. His international reputation brought Froberger to study with him in 1637-41. Frescobaldi's compositions were central to keyboard study until well into the next century; Gasparini was among those commending them, and J. S. Bach copied out the Fiori musicali (1635), a publication of liturgical organ music. Girolamo Frescobaldi is one of the most illustrious organists and composers we know. He is responsible for making a synthesis of all styles preceding his time and for combining subjectivity with logic, and dramatic passion with lyricism. Through his pupils, Froberger and Pachelbel, he wielded an indirect influence on J. S. Bach.

WILLIAM BYRD was one of the most celebrated English composers in the Renaissance. His entire life was marked by contradictions, and as a true Renaissance man he cannot be easily categorised. He lived until well into the seventeenth century without writing music in the new Baroque fashion, but his superbly constructed keyboard works marked the beginning of the Baroque organ and harpsichord style. Byrd's life is interesting because of his Roman Catholic sympathies combined with his work in the court of the Anglican Queen Elizabeth I. He composed much music, if intermittently, for the Roman Catholic liturgy, particularly in his later years; the two volumes of Gradualia form a prime example. Possibly as a result of this he did not receive widespread recognition in his lifetime, but was very well respected among the Roman Catholic gentry. In the anti-Catholic frenzy following the 1605 Gunpowder Plot, the first volume of the Gradualia, printed by Thomas East in 1605, was banned in England under penalty of imprisonment as indeed was all of his Catholic music; however his Anglican music has been sung in English cathedrals uninterrupted for the past four centuries.

PETER PHILIPS spent most of his working life in the Netherlands, and in consequence was not very well known in his own country. He was a Catholic, and as such chose to leave England in 1582 after a tenure as singer at St. Paul's Cathedral in London. Philips traveled throughout Europe before settling in Antwerp. There, Philips obtained a position as organist to the chapel of the Archduke Albrecht and Isabella of Austria, and met his colleagues John Bull and Pieter Cornet, as well as probably Jan Pieterszoon Sweelinck. Philips was one of the most prolific Northern composers of Latin sacred choral music, with a few hundred surviving motets. He also composed music for both instrumental consort and keyboard, many of these pieces surviving in arrangements of both types. These pieces involve the best-known genres of English instrumental music of the time, the fantasia and pavan & galliard. His vocal and instrumental writing is extremely smooth, with well-planned harmonies, and a general lack of contrapuntal artifice. Philips was one of the outstanding vocal composers of his day, publishing motets in German as well as Latin.

ANTONIO DE CABEZON Spanish composer and organist. Blind from infancy, he was taught music first by local organists, then by the cathedral organist in Palencia. In 1526 he was appointed organist to Queen Isabella. After her death in 1539 he worked for her children, especially Prince Philip, who later became King Philip II and was from 1548 Cabezón's sole employer. His numerous compositions for organ and stringed keyboard instruments include *glosas* (intabulations of polyphonic works by other composers, usually not Spanish, reconceived as keyboard pieces), *diferencias* (variation sets, in which he was a pioneer, most based on melodies from Spanish cancioneros and on dances), entirely original *tientos*, and various liturgical pieces such as hymns.

JAN PIETERSZOON SWEELINCK was organist at the Oude Kerk. He became famous for his brilliant improvisations at the organ and harpsichord. As a teacher Sweelinck was influential and sought after, and his pupils were among the most highly regarded musicians of the time; they included Andreas Düben, Peter Hasse, Samuel and Gottfried Scheidt, Paulus Siefert, Ulrich Cernitz, Jacob Praetorius, and Heinrich Scheidemann, founders of the so-called north German organ school of the 17th century. Sweelinck's 254 vocal works, which were all printed, include thirty-three chansons, nineteen madrigals, thirty-nine motets (Cantiones sacrae, 1619), and 153 Psalm settings. His 70 keyboard works consist mainly of fantasias (Fantasia chromatica), echo fantasias, toccatas, and variations.