

Total performance time: approximately 60', with no interval

Palisander: Double, Double, Toil and Trouble

Tabea Debus recorder
Caoimhe de Paor recorder

Miriam Monaghan recorder
Lydia Gosnell recorder

J.S. Bach (1685–1750), arr. Monaghan
Toccatina and Fugue in D minor

Diego Ortiz (1510–1570) arr. Monaghan
Recercada Segunda

Giuseppe Tartini (1692–1770) arr. Monaghan
Violin Sonata in G minor, 'Devil's Trill'
*Andante – Allegro assai – Trillo del Diavolo
al pie del letto*

Toby Young (b.1990)
Recorder Revolution!

Traditional Greek, arr. Palisander
Mandilatos & Omorfoula

Maddelena Casulana (c.1544–c.1590)
Il vostro dipartir

Traditional Italian, arr. Monaghan
Tarantellas II

Jan Pieterszoon Sweelinck (1562–1621),
arr. Monaghan
Englesche Fortuyn
Words from the Broadsheet Ballads (1682)

Anon. (12th century)
Naturalis concordia vocum cum planetis

Miriam Monaghan (b.1990)
Kepler's Planets
*i. Saturn, ii. Jupiter, iii. Mars, iv. Terre,
v. Venus, vi. Mercury*

Agnes Dorwarth (b.1953)
Articulator V

Antony Holborne (1545–1602)
The Fairie Round

Palisander is a Britten Pears Young Artist for 2023–24 and a participant on Chamber Music in Residence at Snape Maltings.

Palisander has quickly established itself as a vibrant young ensemble and takes pride in presenting imaginative, historical programmes with a wide range of repertoire. Its members are keen ambassadors for the recorder's versatility, and perform largely from memory on instruments up to six-feet tall. They devise their own choreography and write new compositions and unique arrangements to produce the exciting theatrical concerts for which the ensemble is known.

Palisander is delighted to have been selected for the prestigious Emerging European Ensembles scheme, providing the group with residencies, training and performance opportunities across Europe. The group was recently awarded first prize and audience prize in the Biagio Marini Competition 2022 and won the London International Exhibition of Early Music's chamber music competition 2018. Palisander competed as finalists in the York Early Music International Young Artists Competition 2022 and in the Royal Over-Seas League Mixed Ensembles' Competition 2019.

Double, Double, Toil and Trouble

The scene is set with **Bach's** Toccata and Fugue, written originally for the organ but arranged here for four recorders. Performing works for organ on recorders is a historic tradition in Britain that dates back to the Reformation in the 16th century, when numerous church organs were destroyed, and, in some spaces, secretly replaced by recorder consorts concealed beneath floorboards between services.

Renaissance Magi believed repetitive, cyclical sounds could be key to unlocking natural magics. **Diego Ortiz's** *Recercada segunda* is composed over a simple, cyclical ground bass with melodic variations following a repeated chord pattern throughout. Originally conceived as a duo for solo instrument and bass, this has been reimagined for Palisander into a four-part consort style typical of this time.

Here, **Tartini** describes his 'Devil's Trill' Sonata: 'One night, in the year 1713 I dreamed I had made a pact with the devil for my soul ... I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I felt enraptured, transported, enchanted: my breath failed me, and I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream.'

Following the divergence from our magical theme with **Toby Young's** *Recorder Revolution!*, we move to Greece, with the traditional **Mandilatos & Omorfoula**. The links between music and magic have been explored throughout history, and were especially popular with the Ancient Greek civilisation. The first of these is a celebratory dance dating from the Balkan era, and the second a circular dance known as 'the little beauty'.

It is estimated that in Early-Modern Europe over 100,000 women were executed on suspicion of witchcraft, compared with just a couple of thousand men. The next piece has been included in homage to these women, it is by **Maddalena Casulana**, the first female composer to see her music published in her lifetime.

In 17th-century rural Italy it was commonly believed that otherwise fatal spider bites could be cured by magical dances such as the '**tarantella**'. The theory was, that when the correct melody to unlock the magic was identified, the victim would be compelled to leap up and begin wildly dancing, for hours on end. As a result, he would sweat out the spider's venom, and make a miraculous recovery!

In Early-Modern England, before reading and writing were common skills, music was often used to spread the news of suspected witches, their trials and eventual executions, through ballads. The next piece is a theme and variations by Dutch composer **Sweelinck**, on one of the most popular English tunes for this purpose – 'Fortune my Foe'. Palisander also includes extracts from the original words for this ballad, published in an edition of the *Broadside Ballads* from 1682.

The Music of the Spheres is an ancient example of music and mathematics combining to 'prove' Natural Magics, at least in the eyes of Greek and Roman philosophers such as Pythagoras and Cicero. It is based on the philosophical concept that the proportions of a planet's orbit line up mathematically with the notes of the natural harmonic series, and so create a kind of music. The next piece, **Naturalis concordia vocum cum planetis**, illustrates the understanding of Music of the Spheres during the Middle Ages.

Johannes Kepler was a German Renaissance astrologer and mathematician, who was intrigued by the concept of the Music of the Spheres. Following his establishment of the Three Laws of Planetary Motion, he set about calculating the 'true' Harmony of the World. *Kepler's Planets* has been composed by **Miriam Monaghan** for Palisander using Kepler's calculations.

The 16th-century polymath Cornelius Agrippa wrote at length about the 'limit of words' versus the 'power of the voice'. He felt that writing down charms and calculations alone rendered them ineffective, believing that only when spoken aloud could they achieve their magical potential. Renaissance Magi across Europe agree that human utterance in all its forms had the highest potential to unlock hidden magics, not just through words but singing, shouting, humming, even the most nonsensical of noises ... most appropriate to **Agnes Dorwath's** *Articulator V*.

The final piece is a Renaissance dance inspired by magical beings, this time Fairies. Written by **Antony Holborne**, it was a favourite at the Elizabethan Court in London.

Miriam Monaghan © 2023

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