

Muusikat ajastute piirimailt
Music at the meeting of two worlds



CANTORES  **VAGANTES**
VÄÄRJÄSE MUSIIKKA STUDIO

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VARAJANE MUSIKA STUDIO

- * **1 Giovanni Battista Riccio** (tegutses/ active 1609 - 1621)
Canzon La Rizza / *Il terzo Libro...*, 1620/21/ 2'45"
- 2 Girolamo Alessandro Frescobaldi** (1583 - 1643)
Canzona terza detta la Donatina / *Il primo libro...*, 1628/ 3'03"
- * **3 Alessandro Piccinini** (1566 - ca 1638)
Chiaccona in partite variate / 1623/ 2'31"
- 4 Giovanni Battista Fontana** (ca 1589 - ca 1630)
Sonata prima / *Sonate a 1. 2. 3.*, 1641/ 3'43"
- 5 Salamone Rossi** (ca 1525 - ?)
Sonata prima / *Il quarto libro de varie sonate, sinfonie, ...* 1622/ 2'47"
- * **6 Diego Ortiz** (ca 1510 - ca 1570)
Ricerca primera / *Trattado...*, 1553/ 1'45"
- * **7 Antonio de Cabezón** (ca 1510 - 1566)
Diferencias sobre el canto llano del Caballero / *Obras de música*, 1578/ 3'13"
- * **8 Giovanni Bassano** (1560/61 - 1617)
Ricerca Quarta / *Ricercate...*, 1585/ 2'41"
- * **9 Giovanni Bassano** (1560/61 - 1617)
Anchor che co'l partire / *Ricercate...*, 1585/ 3'30"
- * **10 Maurizio Cazzati** (1616 - 1678)
Capriccio sopra sette notte / *Correnti e balleti...*, 1654/ 6'12"

11 Pierre Sandrin (ca 1490 - peale/after 1560)

Doulce memoire

D. Ortiz (ca 1525 - ?)Recercada segunda sobre Doulce memoire / *Trattado...*, 1553/

6'15"

12 Salam one Rossi (1570 - ca 1630)

Sonata settima/Il quarto libro de varie sonate, sinfonie, ... 1622/

3'02"

*** 13 Marco Uccellini** (ca 1603 - 1680)Aria undecima detta il Caporal Simon / *Sonate Correnti et Arie...*, 1645/

2'16"

14 Giovanni Bassano (1560/61 - 1617)Susanne un jour / *Ricercate, passaggi et cadentie...*, 1585/

4'08"

*** 15 Philippo van Wichel**Sonata 5 / *Fasciculus Dulce dinis...*, 1678/

3'38"

16 Mauritio Cazzati (1616 - 1678)Balletto Quarto - Corrente Quarto / *Correnti, e Balletti...*, 1662/

2'43"

Total:

54'12"

* kontsertlindistus/*concert recording***Reet Sukk** – plokkflööt /*recorder* (1, 4-6, 8, 10-13, 16)– pöikflööt /*renaissance flute* (2, 14)**Taavi-Mats Utt** – plokkflööt/*recorder* (1, 5, 9, 10, 12, 13, 15, 16)

– racket (6)

Lilian Langsepp – barokkharf /*baroque harp* (1, 2, 3, 6, 10, 12, 14, 16)**Reinut Tepp** – spinett /*spinet* (1, 4, 7, 10, 12, 13, 15, 16)– orel /*organ* (5, 9, 11)

Muusikat ajastute piirimailt

Varajase muusika stuudio Cantores Vagantes töötab alates 1989. aastast. Siia kuuluvad muusikud, kelle sooviks on varajase muusika interpreteerimine originaalpillide koopiatel, respektierides ajaloolist esituspraktikat.

Stuudio liikmeskond ei ole täpselt fikseeritud – seda võib käsitleda professionaalide sõpruskonnana, kus mängijate arv sõltub muusika nõudmistest. Hooajal 2000/2001 oli stuudios Cantores Vagantes kontserte seitsme kavaga. Neist säilinud amatöörhindistused julgustasid kontsert-CD planeerimist. Toetus tuli ka Eesti Kultuurkapitalilt.

Kava, mille valisime, kannab pealkirja “Muusikat ajastute piirimailt”. Periood kõrgrenessansist barokini pakkus meile enim inspiratsiooni, kuid ka kõige rohkem küsimusi. See on muusika, mis on küll vaba romantilistest tõlgendustest, kuid on tihti koormatud kõrgbaroki interpretatsiooni dogmadega. Ka meie esitus ei pretendeeri mingile

“tõele”, vaid on piirimail paljudes aspektides.

Lugude valikus on kõrvuti populaarsed laulud – madrigalid ja chansonid (*Anchor che col partire, Susanne unjour* ja *Douce memoire*) –, mille viisid elasid pea terve sajandi ja mida töötles ka suur osa hilisematest heliloojatest, ja lood, mis sisaldavad juba numbribassi ega laena midagi varasemast. Viimaste hulgas on kontrastina tuntud heliloojatele ka näiteks P. van Wichel, kelle kohta ei leia me ainsatki rida tänapäeva leksikonidest.

Instrumentide kasutuse ei ole muud kui otsing. Ühtepidi on G-aldid väljaspool Madalmaid sellel ajal ajaloolistes allikates kõrgeimateks kirjeldatud plokkflöötideks, teisalt ei ole neid lihtsalt säilinud. Nii on meie kasutatud koopiad ligi pool sajandit varasemad ja seega pisut vanamoelised. Analoogia kehtib ka põikflöödi kohta.

Continuo's eelistame klavessiinile Itaalias ülilevinud pentagonaalset spinetti. Teisalt

positiv orel, olgugi, et mehhaanilise toiteallikaga, ei saa arusaadavatel põhjustel võistelda itaalia kiriku-orelitega. Oleme loobunud bassipartii dubleerimisest, mis on hoopis hilisem tava, kuid samas liitnud spinetile harfi. Sellised ajaloolised viited on ju ka olemas, kuid vaevalt saab seda tüüpiliseks pidada.

Kesktoonhäälestus oli varabaroki perioodil kõige levinum temperatsioonisüsteem. See lubab korraga kasutada pille, mis on tehtud erinevat kõrgusstandardit silmas pidades. Nii näiteks on meie G-altide, spineti ja oreli häälestus $a'=466$ Hz, põikflöödi ja harfi oma aga $a'=415$ Hz. Erinevalt itaalia harfist võimaldab sellist koosmängu meie kasutada olnud hispaania kromaatileine harf. Hoolimata kahe maa otsestest sidemetest ei olnud selline praktika tõenäoliselt laialt levinud, kuid lisab siiski värve ajaloolise esituspraktika paletti.

Poolt meie kavast võib kindlasti pidada plokkflöödi originaalmuusikaks. Ülejäänus tuleb appi päästev märkus *per ogni sorti*

d'stromenti (igat liiki instrumentidele).

Piiril balansseeriv on ka CD lindistus. Sügistuulte vingumine, küttesüsteemi vaikne urin, lumme kinnijäänud auto, publikurohkusest tingitud akustika kadumine või ka kirikus valitsev temperatuur $+11,5^{\circ}\text{C}$ ei pruugi veel tähendada probleemset kontserti, teisiti on aga salvestusega. Algselt kavas olnud viie kontserdi lindistusest jäi tehniliselt sõelale vaid osa Tallinna kontserdist Mustpeade Maja Olavi Saalis 26.novembril 2001a. Puuduv sai linti samas paigas ööl vastu 29. novembril.

Taavi-Mats Utt



Music at the meeting of two worlds

The early music studio

Cantores Vagantes started work in 1989, and consists of musicians whose desire is to interpret early music using copies of original instruments, and respecting historical performance practice.

The members of the Studio are not a fixed group of people, but

can rather be seen as a group of professional friends, where the number of players depends on the needs of the music. During the 2000/2001 season Cantores Vagantes gave concerts with seven different programmes, and the amateur recordings from those encouraged us to plan this concert-CD,



for which we received support from the Cultural Endowment of Estonia.

The programme we chose is “Music at the meeting of two worlds”. The period between the High Renaissance and the Early Baroque provided the greatest inspiration, but also the largest number of questions. This is music which is indeed free from a legacy of Romantic interpretations, but is often loaded with the interpretational dogma of the High Baroque - which is indeed equally irrelevant. Our performances don't pretend to any absolute “truth”, but are in border territory from many points of view.

The choice of repertoire presents the old world and the new side-by-side: on the one hand, well-loved pieces from the 16th C. - madrigals and chansons, such as ‘Anchor che col partire’, ‘Susanne un jour’ and ‘Doulce memoire’ - melodies which lived on for nearly a century and which were re-arranged and re-used by the majority of later composers; on the other hand, pieces

which use the new figured bass principle (new in 1600) and borrow nothing from the past. An example of the latter is the Sonata by Philippo van Wichel, one of many composers from earlier times for whom we look in vain in today's musical reference works.

The use of instruments is nothing more than an experiment. The G-alto recorder is the highest-pitched instrument described in historical sources of the time, outside



of the Netherlands; but there are simply no surviving instruments from the period to use as models. The copies we use here are from half-a-century earlier than the music, and so represent a somewhat old-fashioned or conservative usage. The same applies to the transverse flute.

For the continuo we prefer the pentagonal spinet, so widely-spread in Italy, rather than the larger harpsichord. In an ideal world, an Italian church organ would be a fine thing to use, but our chamber organ, with its foot-pumped mechanical source of air, brings us close to historical performance practice. We choose not to double the bass part, an altogether later custom, although we have added the harp to the spinet. There is historical support for this, even if it wasn't the most typical combination of instruments.

Mean-tone tuning was the most commonly-used temperament during the early baroque period: while later compromises allow a wider range of keys to be used, mean-tone tuning

gives a remarkable degree of well-tunedness, albeit in a narrower range of keys. As a happy result, we are able to use together instruments which were built to different pitch standards: our G-alto recorders, spinet and organ are tuned at $a'=466$ hz, the transverse flute and the harp at $a'=415$, so that they sound one tone different; by the player compensating for that difference, the two can sound well together. Unlike the Italian harp, the Spanish chromatic harp which we have available allows such a combination; in spite of many direct connections between the two countries this practice was probably not very widespread, but still adds colours to the palette of historical performance.

Half of our programme can be considered original music for the recorder; the rest comes under the liberating label "*per ogni sorti d'stromenti*" (for all kinds of instrument), found so often on the title-pages of 17th-C. music prints.

Like our musical theme, the actual recording of this CD also balances on the border between two worlds - that of the concert and that of the recording. The howling of the autumn winds, the gentle growling of the heating system, the car stuck fast in the snow, the acoustic which disappeared as the audience filled the hall, the ambient temperature of 11° in the church - these don't always mean that your work is reduced to nought when you're giving a concert, but with a recording it's a different matter. We had planned five concert-recordings, but all that remained after applying reasonable technical standards was part of one, that in the Olav Hall of Tallinn's Blackhead House on 26th November 2001. The remainder was recorded in the same place two days later.

Taavi-Mats Utt



Kasutatud pillid:

altplokkflöödid in G - Viini Kunstiajaloo Muuseumi originaali järgi Taavi-Mats Utt (2000 ja 2001)

pôikflööd - Brüsseli Muusikainstrumentide Muuseumi originaali järgi Boaz Berney (1999)

hispaania kromaatile barokkharf - Madridi Etnograafiamuuseumi originaali järgi valmistanud Pedro Llopis Areny (2000). Harfi valmistamise peasponsor on Georg Wagner-Stiftung Sveitsist.

spinett - Stockholmi Muusikainstrumentide Muuseumi originaali järgi Peeter Talve (1996)

orel - traditsioonilise barokkvilestiku mensuuri järgides Eesti ja St.Peterburi puuseppade ja pillimeistrite ühislooming (Avatud Eesti Fondi toel) (2001)

racket - Praetoriuse *Syntagma Musicum* järgi Taavi-Mats Utt (1989)
Kesktsoon häälestus, a'=466 Hz.

Three staves of musical notation for the Racket instrument. The top staff is labeled "Aria Proccima detta di Caporalfino" and "47". The middle staff is labeled "Caporalfino" and "Caporalfino". The bottom staff is labeled "Caporalfino" and "Caporalfino". The notation consists of notes on a five-line staff with a treble clef, showing various intervals and notes.

Instruments used:

alto recorders in G - from an original in the Kunsthistorisches Museum, Vienna, by Taavi-Mats Utt (2000 and 2001)

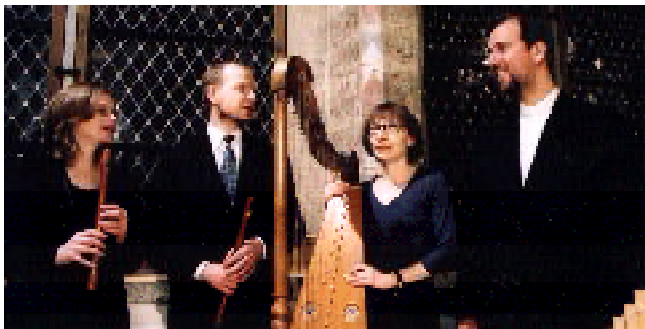
transverse flute - from an original in the Musée Instrumental, Brussels, by Boaz Berney (1999)

Spanish chromatic baroque harp - from an original in the Ethnographical Museum, Madrid, by Pedro Llopis Areny (2000), sponsored by the Georg Wagner-Stiftung, Switzerland.

spinet - from an original in the Nydahl Collection, Stockholm by Peeter Talve (1996)

organ - follows traditional baroque pipe-measurements, a collaboration between carpenters and instrument-makers in Estonia and St. Peterburg, with the support of the Open Estonian Foundation (2001)

racket - from Praetorius *Syntagma Musicum*, by Taavi-Mats Utt (1989)
Mean-tone tuning, $a' = 466$ Hz.





Helirezhiissöör/Sound engineer: **Tanel Klesment**

Fotograaf/Photographer: **Marius Peterson** - marius@theatrum.ee

*Pildid võetud ja lindistus tehtud Mustpeade Majas, Tallinnas/
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