

The background of the image is a detailed Baroque painting depicting a lively village dance. In the foreground, a group of people are dancing in a circle. A man in a blue jacket and red trousers is in the center, holding hands with a woman in a blue dress. To the left, a woman in a light-colored dress is also dancing. In the background, a man in a dark coat is playing a lute. The scene is set in a village with thatched-roof houses and a church spire visible in the distance. A green text box is overlaid on the right side of the image.

Praetorius Dances from Terpsichore & more..

Praetorius Consort
Christopher Ball

alto

Dances from Terpsichore

Michael Praetorius: *Dances from Terpsichore* (1612)

1	Introduction & Courante	5:09
2	Ballet	1:46
3	Hahnentanz	1:34
4	Tanz der Fischer & der Bauerinnen	1:17
5	Fastnachtstanz & Feuertanz	2:54
6	Suite of Gavottes	2:35
7	Spagnoletta & Bourrée	3:07

Thoinot Arbeau: *Orchesographie* (1589)

8	Basse Dance	3:22	13	Galliard	2:08
9	Buffens	1:41	14	Tordion	1:13
10	Galliard	0:42	15	Pavan	2:18
11	Alman	1:19	16	Branles	4:13
12	Morris Dance	1:04			

Dances from the School of Gregorio Lambranzi (c.1640)

17	First Sequence: Bolognesa (Gigue) - Narcisin - Dimo Jesu - Genio	4:54
18	Second Sequence: Ruberto - La Disamecitia - Entree	2:19
19	Third Sequence: Logi - Hurlo Bacho	2:22

Anthony Holborne: *Short Aires, Grave and Light* (1599)

20	Wanton	1:00	26	Last Will & Testament	2:54
21	Nowel's Galliard	1:13	27	Honie-suckle	1:32
22	Heigh-ho Holiday	0:58	28	The Marie-gold	1:27
23	The Choise	0:40	29	The New-yeeres Gift	1:33
24	As It Fell Upon a Holy Eve	1:00	30	The Night Watch	1:01
25	Fairie-round	1:20			

Christoph Demantius: *German and Polish Dances* (1601)

31	No. 1	1:39	34	No. 4	2:17	37	No. 7	1:02
32	No. 2	2:50	35	No. 5	0:55	38	No. 8	0:54
33	No. 3	1:09	36	No. 6	1:50	39	No. 9	1:39

The Praetorius Consort

Christopher Ball – renaissance recorders, bass cornamuse, crumhorns, kortholts, doucaine, rauschpfeife & garklein flötlein

Paul Arden-Taylor – Renaissance recorders, crumhorns, great-bass rackett

Clifford Armstrong – Tenor voice, renaissance recorders, crumhorns, rauschpfeife

Mike Brain – Crumhorns, cornamuse & recorders

James Tyler – Lute & percussion

Michael Lewin – Lute & percussion

Alison Crum – Treble & bass viols, recorders, crumhorn & sackbut

Frances Kelly – Minstrel's harp

Alan Wilson – Harpsichord, octavina, regal & percussion

Peter Vel – Bass viol

Nel Romano – Bells & percussion

Christopher Ball, director

NOTES ON THE PROGRAM

Michael Praetorius: Dances From Terpsichore (1612)

The vast collection of over 300 dance tunes, under the title *Terpsichore*, dating from 1612 comes from the repertory of French musicians and dancing masters at the court of Henry IV. These popular dance tunes were collected by the German composer Michael Praetorius, who harmonised and arranged them in 4 to 6 parts. They sound equally well when played by either “whole” consort (instruments of the same family) or “broken” consort (i.e. instruments of different types). Michael Praetorius said a broken consort was “*when several persons with a variety of instruments, such as clavicembalo or large spinet, large viol, harp, lutes, theorbos, pandoras, cither, viola da gamba, solemn trombone or racket are gathered together in company to form a smooth, gracious and harmonious ensemble, and to play together in sweet accord*”. In his settings, Praetorius gave each instrument a distinct part of its own, providing the whole with a vitality that remains irresistible.

Praetorius must have been a man of boundless energy, combining as he did a full time career as Kapellmeister with that of composer, historian and scholar. His encyclopaedic treatise, *Syntagma Musicum*, on the instruments and style of performance of the music of his day, is an invaluable source of information to present-day musicians seeking to reproduce the authentic sound of Renaissance music-making. It makes us aware of the wonderful variety of tonal colours, particularly among the wind instruments, which were available to the Renaissance musicians and which are fortunately now available to us again today in modern reproductions of early instruments. It adds an extra dimension to the wide variety of music available to us today, and accounts for the wide appeal in this age of catchy tunes which were originally all the rage in the early 17th century. The Praetorius Consort makes use of the authentic improvising techniques by ornamenting any repeated tunes with “divisions” or fast variations.

Thoinot Arbeau: Orchesographie (1589)

The year 1589 saw the publication of Arbeau’s *Orchesographie*,

which was a volume of dance tunes coupled with directions describing the steps. Arbeau writes in the form of a dialogue between himself and his young pupil, ‘Capriol’, hence the title chosen by Peter Warlock for his famous *Capriol Suite* for string orchestra, in which he uses tunes from Arbeau’s collection. Many of the passages of dialogue and advice sound quaint and amusing to modern ears, as when Arbeau, having given his opinion that good dancing is an invaluable means of winning the favour of a lady one wishes to marry, continues: “*After dancing it is permitted to kiss your partner, whereby it may be perceived if either has an unpleasant breath or exhales a disagreeable odour as that of bad meat; so that, in addition to divers other merits attendant on dancing, it has become essential for the well- being of society.*” Arbeau speaks against what he sees as new “*lascivious and wayward dances in which the damsels are made to jump in such a manner that they very often show their bare knees!*” He advises Capriol “*not to spit or blow your nose much, and if necessity obliges you to do so, then turn your head away and use a fair white handkerchief - and be suitably and neatly dressed, your hose well drawn up and your shoes clean.*”

With the exception of the Pavane, all the dance tunes from *Orchesographie* are printed as melody lines only, which requires some conjecture as to their instrumentation, harmonisation and part- writing. The necessary realisations were prepared by me (CB).

Dances from the School of Gregorio Lambranzi (c.1640)

Little is known of the life of the Italian Dancing Master, Gregorio Lambranzi. However, we do know that in his Dancing School there are old engravings of dance tunes from the repertoire he used. These lively dances are often of English origin, and at least one popular tune, *Mad Robin*, may be detected. Another tune bears a strong resemblance to *The British Grenadiers*, although chronologically speaking it would be more correct to say that *The British Grenadiers* bears a strong resemblance to a tune from Lambranzi’s school. I have assembled three sequences of dances to form this suite, each consisting of several short dances in related

keys.

Anthony Holborne: Short Aires, Both Grave and Light (1599)

Although he was a prolific composer, little is known of the life of Anthony Holborne, who died in 1603. However, in Robert Dowland's *Varietie of Lute Lessons*, published in 1610, the *Pavan No.2* contains the information: "*composed by the most famous and perfect artist Anthony Holborne, Gentleman Usher to the most sacred Elizabeth, late Queen of England*". In Holborne's own publications, *The Ciththarn Schoole* and the *Short Aires, both grave and light*, he is described as "*Gentleman and Servant to her most excellent Majesty*". The full title of Holborne's collection is: "*Pavans, Galliards, Almains and other Short Aires, both grave and light, in 5 parts for Viols, Violins or other musical wind instruments*". Published in 1599, the collection runs to a total of 65 dance tunes comprising 27 Pavans, 27 Galliards, 6 Almains and 5 "short airs". It is obvious from the selection on this recording that Holborne was fond of choosing fanciful titles, something he shared in common with his contemporary, Giles Farnaby. Holborne dedicated this superb collection "*To the Right Worshipful and Virtuous Gentleman, Sir Richard Champernown*", who is reputed to have maintained a flourishing musical establishment at his mansion in Modbury. It is interesting to quote a story from *The Beauties of England and Wales* (published 1803) by John Britton and Edward Wedlake Brayley. Tradition speaks highly of the grandeur of the mansion at Modbury and of the magnificent manner in which the Champernowns lived, and of their keeping a very fine band of singers and musicians. This band may have been the occasion of the family's ruin: "*For that Mr Champernown, taking it on the Thames in the time of Queen Elizabeth, her Majesty was so delighted with the music, that she requested the loan of it for a month; to which Mr Champernown, aware of the improbability of its ever returning, would not consent, saying that he hoped her Majesty would allow him to keep his fancy.*" The Queen was so highly exasperated at his refusal that she found some pretence to sue and ruin him by obliging him to sell no fewer than 18 manors.

Anthony Holborne's dance tunes are richly inventive and intricate

in their part-writing, and are essentially great works in miniature. This collection was probably the first of its kind printed in England. There are at least two surviving copies: one in the British Museum and another in Christ Church Library, Oxford. Holborne both played and composed for the wire-strung members of the lute family (the cittern, orpharion and bandora) and much of the music from this collection also appears in printed and manuscript collections for lute, bandora and cittern. The combination of mixed instruments, or "broken consort", was particularly popular in England, and it is therefore appropriate that the pieces are presented on this recording in such a manner (as indeed the full title suggests), using recorders, viols, lute and harpsichord.

Christoph Demantius: German and Polish Dances (1601)

Demantius (1567-1643) was born in Reichenburg (Bohemia) and died in Freiburg (Saxony). He was a prolific composer who published numerous collections of sacred and secular vocal music; his output also included four collections of dances from which these untitled German and Polish Dances are taken. They were published in 1601, and the particular collection from which the present suite is drawn contained 77 tunes. Some 33 of those dances included words so that they could be sung as well as played; the remaining 44 are for instruments alone. Demantius harmonised these dance tunes in 5 parts, and as usual in this period the choice of instrumentation was left to the performers. The resources and versatility of the Praetorius Consort have been used to achieve variety of instrumental colour on instruments of the time, and the players again use improvising techniques of the period to ornament the repeats.

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Christopher Ball was awarded scholarships to study clarinet and conducting at the Royal Academy of Music, the Guildhall School of Music and the Royal Northern College of Music. He studied with three major clarinet soloists: Jack Brymer, Gervaise de Peyer and Reginald Kell, and it was while performing Mozart's *Clarinet Quintet* at a concert in Manchester that Sir John Barbirolli, who was in the audience, gave a bravo at the end of each movement. Shortly afterwards, Christopher Ball was invited to join the Hallé Orchestra and played many times under Barbirolli, who chaired the examining panel which awarded him the Performers' Diploma with Distinction and the Gold Medal for orchestral playing. He later won a Gulbenkian Scholarship to take the Advanced Conducting Course at Guildhall, which included masterclasses with Pierre Monteux, Norman del Mar, Sir Charles Mackerras, Constantin Silvestri and Sir Georg Solti. He won the Ricordi conducting prize in his first year. Orchestras he has conducted include the Vancouver Symphony, the BBC Philharmonic, the BBC Scottish Symphony, the Ulster Orchestra, the City of Birmingham Symphony, the Maggio Musicale Orchestra of Florence, the Bavarian State Opera Orchestra and the orchestra of the Royal Opera House, Covent Garden, during several seasons as conductor of the Royal Ballet. Turning later to early music, he founded the Praetorius Consort in 1971, playing recorders and early wind instruments, and recording for EMI, CBS and the BBC. He also founded the London Baroque Trio in which he played recorder. He was a professor of clarinet and recorder at the Royal Academy of Music 1961-2001. In recent years he has been active as a composer – recordings include his Recorder and Oboe Concertos (Dinmore with Paul Arden-Taylor as soloist), Clarinet and Flute Concertos (Quantum with Leslie Craven & Adam Walker), Violin Concerto (Omnibus with Thomas Gould) and soon two Cello Concertos and a Horn Concerto. He has also published much chamber music for wind instruments, and has received many commissions to compose and arrange light orchestral music for BBC Radio 2.

Alto ALC1076

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