



CONSORT 8

In the Stillness of Time

**6pm Saturday 30 April 2022
St Paul's Anglican Church
Burwood Road
Burwood**

PROGRAM

Dona Nobis Pacem

Brian Kogler

**What if a Day or a Moneth or a Year
Never Weather Beaten Sail**

Thomas Campion 1567 - 1620

**Libera Me
Consolation**

*Brian Kogler
Sören Sieg*

**Time's eldest son, Old Age, the heir of Ease
His golden locks Time hath to silver turned**

John Dowland 1563 - 1626

Circle Dance

Sören Sieg

INTERVAL

**In Five Four
Clockwork Toccata**

*Thomas Ravenscroft c.1588 - 1635
Fulvio Caldini*

Quiet Moments

Clive Lane

Salve mi Jesu

Franz Tunder 1614 - 1667

Sad Song

Sören Sieg

Time Stands Still

John Dowland 1563 - 1626

Zwingt die Saiten in Cithara

Johann Rudolf Ahle 1625 - 1673

THE INSTRUMENTS

We use a variety of renaissance and baroque **recorders** when we perform. In this concert we are playing baroque and modern recorders made by European and Australian makers. The large modern recorders played in the Sieg and Caldini pieces are Paetzold instruments. These recorders have a unique squarish organ pipe shape and have a powerful lower register. They are ergonomically preferable to standard recorders in that they are keyed, allowing for small hands and they require much less air than the standard bass, Great bass and Contrabass recorders.

The **viola da gamba (viol)** first appeared in Spain in the mid to late 15th century. These instruments are played upright, supported between the legs. They are fretted like a guitar and have 6 or 7 gut strings. They are bowed underhand. Like the recorder, viols were popular in the renaissance and baroque periods. Henry VIII, whose consort music gave our group its name, owned 76 recorders and a “chest” of viols at the time of his death.

The **lute** is set apart from other hand-plucked instruments by its pear shape, carved rose and several paired gut strings (“courses”). The lute occupied the highest place in Renaissance esteem for musical instruments, second only to the voice. The Renaissance lute came in many different sizes, from treble to bass. The number of strings varied, increasing with time. The **theorbo** is a later development of the lute with an extended neck and a second pegbox. Theorbos were developed during the late 16th century in Italy, inspired by the demand for extended bass range instruments for use in vocal accompaniment and continuo playing.

The renaissance and baroque guitar The four course renaissance guitar emerged in the early 16th century, and largely fell out of use in the mid-17th century, when larger, five course guitars became popular. The 17th century saw the five course guitar become established as an important solo and accompaniment instrument in its own right, with virtuoso player/composers active in Italy, France, and Spain. The typical baroque guitar has a recognizable guitar shape although the instrument is narrower with a more subtle “waist” than the modern guitar. Like the lute and viol family, it used gut frets tied on the fingerboard. The sound hole in the top is typically very ornate, sometimes with a gilded design, sometimes even with layers of intricate carving. Often, the back is decorated with stripes and other designs as well.



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Susan Christie *recorder, viol*
Susan Foulcher *recorder, viol*
Jane Grimm *viol*
Jude Huxtable *recorder*
Annabelle McIver *viol*
Anna Reid *viol*
Robert Small *recorder*
Bernie Williams *recorder, lute, theorbo*
George Wills *theorbo*

Tim Chung *countertenor*

Contact: consort.eight@gmail.com

<http://www.consort8.org/>

Please join us for supper after tonight's concert.

Our next Concerts:

Terpsichore – the Muse of Dance

Wednesday 1 June 1:15 - 1:45pm
St James King St
Sydney
(recorder consort)

With Timbrell and Dance

Saturday 13 August 6pm

Guest artists: *The Early Dance Consort*

****This concert is part of St Paul's 150th sesquicentenary celebrations****

Thank you to St Paul's and to all our friends who have helped with front of house and supper.