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la compañía | danny lucin DIRECTOR | sara macaliver SOPRANO



la compañía

el fuego
the fire

renaissance music from italy and spain



el fuego
the fire

- JUAN ARAÑÉS d. c.1649
- 1 **Chacona: A la vida bona** 3'16
Libro segundo de tonos y villancicos (Rome 1624)
- ADRIAN WILLAERT c.1490-1562
- 2 **Sempre mi ride** 1'51
Canzone villanesche (Venice 1548)
- FRANCISCO GUERRERO 1528-1599
- 3 **A un niño llorando** 3'56
4 **Pastores** 2'09
Canciones y villanescas espirituales (Venice 1589)
- PEDRO GUERRERO b. c.1520
- 5 **La perra mora** 2'13
Cancionero musical de la casa de Medinaceli
- ANONYMOUS c.1500
- 6 **Niña y viña** 1'54
Cancionero de la Colombina
- ANONYMOUS c.1550
- 7 **A Florentine Dance Suite** 4'25
I. Ben venga maggio
II. La Comarina (Saltarello)
III. En questo ballo
IV. Zorzi (Saltarello)
V. Lo mio padre
VI. El tu tu (Gagliarda)
- COSTANZO FESTA c.1485-1545
- 8 **Madonna, io mi consumo** 2'38
Il vero libro di madrigali (Venice 1543)
- MANUEL MACHADO c.1590-1646
- 9 **Dos estrellas le siguen** 3'06
Cancionero de Claudio de la Sablonara

	NICOLA VICENTINO 1511-c.1576	
10	Canzon da sonar 'La bella' <i>Madrigali a cinque voci...libro quinto (Milan 1572)</i>	3'18
	CLAUDIO MERULO 1533-1604	
11	Canzon 23 à 5 <i>Canzoni per sonare (Venice 1608)</i>	1'42
	GIOVANNI GIACOMO GASTOLDI c.1554-1609	
12	L'innamorato <i>Balletti a cinque voci (Venice 1591)</i>	2'56
	ANTONIO DE CABEZÓN c.1510-1566	
13	Je fille quant dieu me donne de quoy <i>Obras de música para tecla, arpa y vihuela (Madrid 1578)</i>	1'40
	CRISTOFANO MALVEZZI 1547-1599	
14	Intermedio IV: Sinfonia	1'33
15	Intermedio V: Sinfonia	1'50
16	Intermedio V: E noi con questa bella diva <i>La Pellegrina (1589)</i>	4'25
	ANONYMOUS	
17	Riu, riu, chiu <i>Cancionero de Uppsala (Venice 1556)</i>	2'18
	MATHEO FLECHA (the elder) ?1481-?1553	
18	Dindirindin <i>Cancionero de Palacio</i>	2'15
	MATHEO FLECHA (the elder)	
19	El fuego <i>Las ensaladas de Flecha (Prague 1581)</i>	11'34
	Total Playing Time	59'13

La Compañia

Danny Lucin *director*

Sara Macliver
soprano **1**, **3**, **6**, **9**, **12**, **16**, **19**

Danny Lucin
cornetto, mute cornetto

Mitchell Cross
soprano shawm, tenor dulcian

Glenn Bardwell
tenor sackbut

Bob Collins
tenor sackbut

Simon Rickard
bass dulcian

Elizabeth Pogson
violin

Victoria Watts
viola da gamba

Laura Vaughan
viola da gamba

Rosemary Hodgson
vihuela de mano, renaissance guitar, renaissance lute, theorbo

Linda Kent
chamber organ

Christine Baker
percussion

Denis Close
percussion

The Renaissance saw the rise of independent and idiomatic instrumental music. In all major European countries, instrumentalists and instrumental ensembles started to play an independent and separate role from simply supporting or accompanying vocal music. This accompanying role continued but it allowed the use of smaller groups of singers and led to the rise of accompanied solo song.

Fifteenth-century writers divided instruments into two groups: the *haut* or loud instruments which included shawms, trumpets, slide trumpets and, later, cornetti and trombones; whilst the *bas* or soft group were mainly string instruments such as the viols, and the plucked strings including the harpsichord family, as well as flutes and recorders. During the 16th century the further development of the cornetto, trombone and the dulcian (a predecessor of the bassoon) enabled these instruments to move more comfortably between these two groups. The cornetto was the pre-eminent wind instrument for over 250 years. It was valued for its ability to imitate the possibilities of the voice, play both loudly and softly, to be fully chromatic over a wide range and, more problematically for the player, accommodate variations in pitch levels. Similarly, these abilities gave the trombone and the dulcian an extraordinary longevity, with the trombone or sackbut, as it sometimes is called, having little physical change until the end of the 19th century and the dulcian

surviving as a church instrument until the beginning of that century.

The main purpose of the wind instrument ensembles (called *piffari* by the Italians, *ministriles* by the Spanish and *waits* by the English) was to provide public ceremonial music both sacred and secular, including dance music. The fixation on dance music in popular culture is no modern concern but reflects the joy of display and the grace of movement which runs as a continuous theme through Western culture. Dances were often used as occasions for public display of power and prestige and often also incorporated other more dramatic interludes or *intermedii*.

The 16th century saw the development of dance music from the older *basse danse* tradition of largely improvised music set around an established melody or tenor, to a form more similar to the mainly chordal popular song. This also reflects its often public, outdoor performance with mainly chordal styles making a much more effective impact than the intricate polyphonic style. This can be seen in the **Florentine Dance Suite** (assembled by La Compañia from various collections of mid-16th century dances), with established and well-known melodies such as 'La Comarina' and 'Zorzi' being used as both tenor and the main melodic material and the other parts notable for their rhythmic complexity or their fanfare-like

use of homophony. The suite also has dances based on the mainly chordal popular song style of the *frottola* and *canti carnascialesco*, such as 'Ben venga maggio', 'En questo ballo' and 'Lo mio padre' based on now vanished originals.

Costanzo Festa was one of the main figures in the development of the madrigal from the strophic *frottola*. His three-part madrigal **Madonna, io mi consumo** from his popular collection of 1543 is a graceful, melodic example of the imitative style of the early madrigal.

Composers and instrumentalists were at this time quite transnational, often moving quite frequently both within their homelands and to distant countries. The *piffari* of Florence were at one time required to be an exclusively German grouping. Adrian Willaert is one example of this mobility and cultural flexibility. Born in Bruges he went to study law in Paris where he came under the influence of Jean Mouton, a major composer of the French court. In 1515 he moved to Ferrara where he served several members of the famous d'Este family before, in 1527, being appointed the maestro di cappella at St Mark's in Venice where he served until his death in 1562. During this period his fame as a composer both of sacred music and of vernacular secular song spread throughout Europe, with his students being a veritable rollcall of late 16th-century composers and theorists. It was during his period at St Mark's that a permanent group

of instrumentalists was either established or reinforced. Willaert's **Sempre mi ride** is a villanella, a parody of a Neapolitan street song, its use of rhythmic irregularity highlighting the comic nature of the text.

Whilst composers and musicians moved between countries and societies, this cultural openness did not extend to singing songs in foreign languages. Thus, the French chanson became a major source of instrumental music in Italy and Spain. The French chanson of this period developed by Josquin and later Claudin de Sermisy was a mixture of simple imitative writing and dance-like homophony, which lent it to instrumental performance. The spread of this form was assisted by the rise of music printing with Attaignant in Paris, Moderne in Lyon and Susato in Amsterdam publishing many volumes of chansons. In an interesting twist, the chanson style was probably influenced by the chordal popular song style brought to Paris by the large number of Italian musicians employed at the Court. These chansons became known as *canzone alla francese* or *canzone da sonar* – songs to be played.

Maistre Gosse's **Je fille quant dieu me donne de quoy** is a good example of this process. The popularity of this piece by this rather hard to identify composer is indicated by the number of times it was included in chanson collections and other publications. This version of the piece is

taken from the Spanish organist Antonio de Cabezón's posthumously published collection of often highly ornamented keyboard pieces, *Obras de música para tecla, arpa y vihuela* (1578).

Willaert's influence can be seen in two composers who had direct contact with him either as pupils or as members of St Mark's ensemble. Nicola Vicentino studied with Willaert but is better known for his interest in microtonal scales influenced by his study of ancient Greek musical theory. To demonstrate these theories he built an upright harpsichord with the scale divided into 32 steps. His **Canzon da sonar 'La bella'** is more conventional, showing the characteristic form and style of the mid-century canzona with its mixture of imitative and homophonic writing. Claudio Merulo was the first organist at St Mark's from 1564 but may have played there during Willaert's tenure. He is primarily known as a composer of virtuosic and idiomatic organ music and the development of the toccata form. He also composed numerous canzonas which were suitable to be played by instrumental ensembles, such as the one included on this recording, **Canzon 23 à 5**.

The Mantuan Giovanni Giacomo Gastoldi's balletto **L'inammorato** is more important than its simple strophic chordal nature would first suggest. Published in 1591, it quickly became an international bestseller, being reprinted over 30 times in Italy and internationally. These *Balletti*,

which may have been part of a theatrical performance or intermedio, served as very direct models for the ballets of the English composer, Thomas Morley.

The role of music as a demonstration of power and prestige is clearly demonstrated in **La pellegrina**, written to celebrate the wedding of Ferdinando de' Medici to his distant cousin, Christine of Lorraine. Ferdinand had renounced his cardinal's hat after the poisoning of his older brother, Francesco, in which he may have played a part, and needed a strong statement of his power and magnificence to strengthen his rather shaky position. He commissioned the finest poets and musicians to provide him with suitable entertainment. The list of participants is a who's who of the Florentine Camerata, the most significant cultural grouping from whose later endeavours sprang the art form of opera. Cristofano Malvezzi supplied a major part of the music for these entertainments. Intermedii were largely ephemeral pieces designed to entertain during more serious and formal activities but, determined to enhance his fame, Ferdinand ordered Malvezzi to publish these intermedii. This he did with detailed stage directions, descriptions of the astonishing mechanical set designs and the scoring and performance directions for these pieces.

With the unification of the kingdoms of Castile and Aragon through the marriage of Ferdinand and Isabella, there was a marked increase in the

musical life of Spain. The *Reconquista* and the discovery of the New World and its riches saw a growth in the number of musicians and composers employed not only by the royal court but also by the noble houses. This increase of wealth and patronage can be seen in the rise of instrumental groups attached to the major cathedrals throughout Spain. Typically, these groups were comprised of cornetti, shawms of various sizes, trombones and, most importantly, the dulcian. These groups also used stringed instruments particularly in the processions and festivals that often contributed much to their income. The *cancioneros* or songbooks from which many of the pieces on this recording are drawn were often commissioned by noble patrons for their private use. The pieces from the early part of the 16th century show a simple melodic style with the melody in the top line and a limited use of imitation, and often display rhythmic characteristics that we would identify as 'Spanish' today. They contain light-hearted love songs such as **Dindirindin**, slightly risqué and teasing songs such as **Niña y viña**, and *villancicos de navidad* such as **Riu, riu, chiu**, a form which equates to the English Christmas carol.

Matheo Flecha was the name of two Spanish composers, uncle and nephew. Matheo Flecha the younger published a collection of his uncle's and his own *ensaladas* in 1581. Ensaladas were the throwing together of different melodies usually simultaneously, as in a quodlibet, but the

extended pieces in Flecha's collection, including **El fuego**, are made up of different sections with frequent changes of metre and texture. Sections in an imitative madrigalian style are framed by homophonic dance-like sections.

Francisco Guerrero was one of the great polyphonic masters of the golden age of Spanish music. *Maestro di capilla* at Seville, his cathedral benefited from being in one of the cities closest to the port servicing Spanish treasure ships bringing back the riches of the New World. His two beautiful villanescas, **Pastores** and **A un niño llorando** are fine examples of the later *villancicos de navidad*. These pieces were often performed on the porch of the cathedral by singers and instrumentalists as a Christmas entertainment. Unfortunately such pieces were often, like the intermedii, regarded as ephemera and discarded. Fortunately these few examples remain.

As well as wealth, the contact with the new world brought contact with Amerindian and African cultures. Along with the continuing influence of the older Moorish culture, the rhythms of these new influences were drawn into Spanish music. Pedro Guerrero's version of **La perra mora** (*The Moorish Bitch*) with its rhythmic ambiguity written in the most unusual metre of 5/2 is a good example of this older influence. The New World influence is clearly shown in the **Chacona: A la vida bona** of Juan

Arañés, which in the text states ‘They started a Guineo and an Amazon finished it off.’

Dos estrellas le siguen, by the Portuguese composer and instrumentalist Manuel Machado, is taken from the Cancionero de Claudio de la Sablonara. This manuscript compiled for the visiting Duke of Bavaria in about 1624 is a collection of music popular at the court of Philip III. This romance is representative of Machado’s highly expressive and harmonically rich style.

Michael McNab

1 **Chacona: A La Vida Bona**

Un sarao de la chacona
se hizo el mes de las rosas,
huvo millares de cosas
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Porque se casó Almadán,
se hizo un bravo sarao,
dançaron hijas de Anao
con los nietos de Milán.
Un suegro de Don Beltrán
y una cuñada de Orfeo
començaron un guineo,
y acabó un amaçona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

3 **A un niño llorando**

A un niño llorando al yelo
van tres Reyes a adorar,
porqu’el Niño puede dar
reynos, vida, gloria y çielo.

Nasçe con tanta baxeza,
aunqu’es poderoso rey,
porque nos da ya por ley
abatimiento y pobreza.

Por esto llorando al yelo
van tres Reyes a adorar,
porqu’el Niño puede dar
reynos, vida, Gloria y çielo.

Chaconne: To the Good Life

One evening in the month of roses
a dancing party was held,
it afforded a thousand pleasures,
and was famed both far and wide.
Here’s to the good, sweet life,
let’s dance the chaconne.

When Almadán was wed
a grand old party was thrown.
The daughters of Anao danced
with the grandsons of Milan.
The father-in-law of Beltrán
and Orpheus’s sister-in-law
began a Guinea dance
and an Amazon finished it off,
as was famed both far and wide.
Here’s to the good, sweet life,
let’s dance the chaconne.

To a Crying Child

To a child crying in the freezing cold
three kings go to worship
because the child can give us
kingdoms, life, glory and heaven.

He was born in such humility,
although he is a powerful king,
to establish for us his law
of lowliness and poverty.

And so, to the child crying in the freezing cold
three kings go to worship,
because the child can give us
kingdoms, life, glory and heaven.

6 Niña y viña

*Niña y viña
peral y haver
malo es de guardar.*

Levánteme, o madre,
mañanica frida,
fuy a cortar la rosa,
la rosa florida.
Malo es de guardar.

Levánteme, o madre,
mañanica clara,
fuy a cortar la rosa,
la rosa granada.
Malo es de guardar.

Viñadero malo
prenda me pedía
dile yo un cordone
de la mia camisa.
Malo es de guardar.

Viñadero malo
prenda me demanda,
yo dile una cinta
de la muy delgada.
Malo es de guardar.

9 Dos estrellas le siguen

Dos estrellas le siguen,
Morena, morena,
Y dan luz al sol;
Va de apuesta,
Senora morena, morena,
Que esos ojos son.

Girl and Vineyard

Girl and vineyard,
pear tree and bean field,
they're all difficult to keep.

I got up, mother,
early on a cold morning.
I went to cut the rose,
the rose in bloom.
They're all difficult to keep.

I got up, mother,
early on a clear morning.
I went to cut the rose,
the rose red as pomegranates.
They're all difficult to keep.

A wicked vine-keeper
asked me for a token:
I gave him a lace
from my chemise.
They're all difficult to keep.

A wicked vine-keeper
begged me for a token.
I gave him a ribbon,
the thinnest possible.
They're all difficult to keep.

Two stars follow you

Two stars follow you,
my brown-haired lass,
and give light to the sun;
it would be safe to bet,
my lady of the brown hair,
they are your eyes.

12 L'innamorato

A lieta vita
Amor c'invita, fa la la la
Chi gioir brama,
Se di cor ama,
Donera il core
A un tal Signore fa la la la.

Chi a lui non crede
Privo e di fede, fa la la la;
Onde haver merta
Contra se aperta
L'ira e' il furore
D'un tal signore fa la la la.

Hor lieta homai
Scacciando i guai, fa la la la
Quando ci resta
Viviamo in festa
E diam l'honore
A un tal signore fa la la la.

16 E noi con questa bella diva

Ninfe

E noi con questa bella diva,
Nostr'Anfitrite
Da liquidi cristalli
Di perle e di coralli,
Siamo a inchinar a voi, gran Regi, uscite.

Anfitrite

Godi Coppia reale:
Poi che d'ardente zelo
Lieta s'inchina il Mar la Terra e 'l Cielo

The Lover

Love invites us
to a life of pleasure, fa la la la;
whoever seeks joy,
if they love from the heart,
they will give their heart
to such a Master, fa la la la.

Those who do not believe in him
lack faith, fa la la la;
therefore they deserve
to have poured on them
the anger and fury
of such a master, fa la la la.

So let us live happily from now on,
driving away all torments, fa la la la
let us spend the time left to us
in merry-making;
let us pay homage
to such a master, fa la la la.

Nymphs

And we, with this beautiful goddess,
our Amphitrite,
have left our crystal waters
bejewelled with pearls and corals,
to pay homage to you, great monarchs.

Amphitrite

Rejoice, royal couple,
for sea, land and sky hasten eagerly
to bow down before you with joy.

Ninfe

Che vede uscir da voi
Un così chiaro seme,
Ch'adornerà l'un Polo e l'altro insieme.

Anfitrite e due ninfe

E discacciar dal mondo,
Il crudo serpe rio:
Che di più sempre haver cresce il desio.

Ninfe

Onde farà ritorno
La vaga età primiera,
Vostra mercede, o Regia Coppia altera.

Nymphs

May the seed that springs forth from you
be of such purity
that it will grace the Earth from one pole to the other.

Amphitrite and two nymphs

And drive from the world
the cruel, evil serpent,
whose hunger never ceases to grow.

Nymphs

Your grace will usher in
a golden age, as in former times,
O noble royal couple.

The Fire

Run, run, sinners!
Don't delay in bringing
water for the fire, water for the fire!
Fire, fire, fire, fire,
water for the fire!
The fire that is burning
is cursed sin,
which always seizes for itself
anyone it finds idle.
Anyone expecting
salvation from God
must get water for the fire!
Fire, fire, fire, fire,
water for the fire!
Come quickly, sinners,
to put out this fire;
then do penance
for all your wrongdoings.
Let these bells ring out
in your hearts,

Dandán, dandán, dandán
Poné en Dios las aficiones,
todas las gentes humanas.
Reclamen essas campanas,
Dandán, dandán, dandán
¡Llamad esos aguadores,
luego, luego, sin tardar!
Y ayúdennos a matar
este fuego.

No os tardéis en traer luego
dentro de vuestra concientia
mil cargos de penitencia
de buen agua,
y así mataréis la fragua
de vuestros malos deseos,
y los enemigos feos
huyrán.

¡Oh, cómo el mundo se abrasa
no teniendo a Dios temor,
teniendo siempre su amor
con lo que el demonio amassa!
Por cualquiera que traspasa
los mandamientos de Dios,
cantaremos entre nos,
dándole siempre baldones:
Cadent super eos carbones,
in ignem dejicies eos:
in miseriis non subsistent.
Este mundo donde andamos
es una herviente fragua,
donde no á lugar el agua,
si por ventura tardamos.
¡Oh, cómo nos abramos
en el mundo y su hervor!

Dandan, dandan, dandan...
Let the whole human race
put their trust in God.
Let these bells ring out,
Dandan, dandan, dandan...
Call the firemen,
quickly, quickly, without delay!
Help us put out
this fire.

Don't delay, bring now
within your conscience
the good water of
a thousand barrels of penitence
and thus you'll extinguish the blaze
of your wicked desires,
and the evil enemies
will flee.

Oh, how the world burns,
having no fear of God,
always loving
the works of the devil!
For anyone who violates
the commandments of God,
we shall sing together,
always reproaching him:
Burning coals shall fall upon them,
you shall cast them into the fire:
in their misery they shall not endure.
This world on which we walk
is a blazing furnace
where water cannot be found
if we delay for the sake of pleasure.
Oh, how we burn
in this world and its furnace!

Por cualquiera peccador
que lo que de Dios no toma,
se dirá lo que de Roma
quando se ardía sin favor:
"Mira Nero, de Tarpeya
a Roma cómo se ardía;
gritos dan niños y viejos
y él de nada se dolía."
¡No os tardéis!
¡Traed, traed agua ya!
¡Y vosotros atajad!
¡Corred! Presto socorred!
¡Sed prestos y muy ligeros
en dar golpes a los pechos!
¡Atajad, aquestos techos!
Tras, tras, tras...
¡Corred, corre!
¡Cortad presto esos maderos!
¡Tañed, tañed!
Dandán, dandán...
Tañed, tañed más apriessa,
que vamos sin redención.
Tañed presto que ya cessa
con agua nuestra pasión.
Y ansí, con justa razón
dirán las gentes humanas:
"¿Dónde las hay, dónde las hay
as tales aguas soberanas?
¿Dónde las hay las tales aguas?"
Toca, Joan, con tu gaytilla,
pues ha cesado el pesar.
Yo te diré un cantar
muy polido a maravilla.
Veslo aquí,

Of any sinner who does not take
what is given by God,
it will be said, as of Rome
when it burned helplessly:
'Nero watched Rome burn
from the Tarpeian Rock;
the screams of young and old
left him unmoved.'
Do not delay!
Bring it, bring some water now!
And you, don't let it escape!
Run! Quickly, to the rescue!
Be quick as a flash
to beat your breasts!
Support those roofs!
Tras, tras, tras...
Run, run!
Quickly cut those logs!
Ring, ring the bells!
Dandan, dandan...
Ring, ring the bells faster,
for we are without redemption.
Ring quickly so the fire of our suffering
may be extinguished by the water.
And so, with good reason,
all peoples will say:
'Where are they, where are they,
such supreme waters?'
Where are they, such supreme waters?'
Play your little bagpipe, John,
now that the grief is ended.
I will tell you a song,
a marvel of refinement.
Here it is;

ea, pues, todos decir:
Dindirindín, dirindín, dindín.
Zon, zon, zon...
"De la Virgen sin mancilla
ha manado el agua pura."
Y es que á hecho criatura
al Hijo de Dios eterno
para que diesse gobierno
al mundo que se perdió
y una Virgen lo parió,
según havemos sabido,
por reparar lo perdido
de nuestros padres primeros.
¡Alegría, cavalleros!,
que nos vino en este día
que parió sancta María
al pastor de los corderos.
Dindirindín, dirindín, dindín.
Zon, zon, zon...
Y con este nacimiento,
que es de agua dulce y buena,
se repara nuestra pena
para darnos a entender
que tenemos de beber
desta agua los sedientos,
guardando los mandamientos
a que nos obliga Dios,
porque se diga por nos:
*Qui biberit ex hac aqua
non sitiet in aeternum.*

all of you, say together:
Dindirindin, dirindin, dindin.
Zon, zon, zon...
'From the Virgin without blemish
sprang the pure water.'
She has borne
the Son of the eternal God,
to bring the rule of authority
to the world that was lost;
and a Virgin gave birth to him,
according to what we have learned,
to make amends for the sin
of our first parents.
Be glad, gentlemen!
for he came to us today,
when holy Mary gave birth
to the Shepherd of the lambs.
Dindirindin, dirindin, dindin.
Zon, zon, zon...
And with this birth
of water, sweet and good,
our suffering is redeemed,
to make us understand
that we must drink
of this water, we who thirst,
observing the Commandments
which God laid upon us.
And so we are told:
*Whoever drinks of this water
will never be thirsty.*



La Compañía

Danny Lucin, Mitchell Cross *artistic directors*

With a desire to create a period instrument ensemble dedicated to the music of the Renaissance and Early Baroque, La Compañía was formed in 1997 by its artistic directors Danny Lucin and Mitchell Cross, who share a long collaborative partnership which commenced whilst studying improvisation at the Victorian College of the Arts.

La Compañía is a unique Australian ensemble, performing a rarely heard repertoire on historically important instruments, to form a consort that is rich in possibilities.

An instrumental line-up of winds, strings, brass, percussion and keyboard, presented with voice, allows for exciting sound combinations reflecting the various instrumental groupings of the period. The group follows the 16th-century performance practice of ornamentation, diminution and embellishment.

The ensemble comprises leading early music specialists who share a passion for and commitment to music performance. Their vibrant musicianship, combined with their improvisatory skills, has established La Compañía's reputation with both audiences and critics for presenting innovative programs and dynamic performances.

La Compañía's credits include concert performances, major Australian arts festivals, international feature films, television appearances, CD recordings and live radio broadcasts.

Danny Lucin

Cornetto (Serge Delmas, France 2002)
Mute Cornetto (Henri Gohin, France 2005)

Mitchell Cross

Soprano Shawm (John Hanchet, Germany 1996)
Tenor Dulcian (John Wood, UK 1996)

Glenn Bardwell

Tenor Sackbut (Rainer Egger, Switzerland 1999)

Bob Collins

Tenor Sackbut (Frank Tomes, UK 1992)

Simon Rickard

Bass Dulcian (G&M Lyndon-Jones, UK 1992)

Elizabeth Pogson

Violin (Anon after Sebastian Klotz)

Victoria Watts

Viola da Gamba (Johnn Dale, Australia 1984)

Laura Vaughan

Viola da Gamba (Ben Hall, Australia 1987)

Rosemary Hodgson

Vihuela de mano (Lourdes Uncilla Moreno, Spain 1986)
Renaissance Guitar (Stephen Barber, UK 2000)
Renaissance Lute (Stephen Gottlieb, UK 2000)
Theorbo (Stephen Gottlieb, UK 2001)

Linda Kent

Chamber Organ (Peter Collins, UK 1977)

Christine Baker

Long Drum (Ben Harmes, USA 1998)

Percussion (Various)

Denis Close

Percussion (Various)

**Sara Macliver**

Sara Macliver is one of Australia's most popular and versatile artists, appearing in opera, concert and recital performances and on numerous recordings. She is regarded as one of the leading exponents of Baroque repertoire in Australia.

Sara Macliver trained in Perth with Molly McGurk. She was a Young Artist with West Australian Opera in 1996 and her roles for the company have included Micaëla (*Carmen*), Papagena (*The Magic Flute*), Giannetta (*The Elixir of Love*), Morgana (*Alcina*), Ida (*Die Fledermaus*), Nannetta (*Falstaff*), Vespetta (*Pimpinone*) and Angelica (*Orlando*).

Sara Macliver is a regular performer with the West Australian, Melbourne, Sydney, Adelaide and Tasmanian Symphony Orchestras and The Queensland Orchestra, as well as Musica Viva Australia, Melbourne Chorale, Australian Chamber Orchestra, Australian Bach Ensemble, Australian Brandenburg Orchestra and Sydney Philharmonia Choirs among others. Career highlights have included a performance in the presence of Diana, Princess of Wales, a recital concert in Japan, a five-city tour of Italy with Ola Rudner and the Haydn Orchestra, performances of a musical depiction of *Captain Corelli's Mandolin* for Musica Viva, Mahler's Symphony No. 4 with Edo de Waart and the Sydney Symphony, and a program based on the life of Jane Austen, with pianist Bernadette Balkus for Musica Viva. She has also

appeared in Pinchgut Opera's productions of Monteverdi's *L'Orfeo* and Purcell's *The Fairy Queen* to great critical acclaim.

Engagements in 2006 included Mozart's Mass in C minor (West Australian Symphony Orchestra and Australian Chamber Orchestra), Mozart arias and Mahler's Symphony No. 4 (Tasmanian Symphony Orchestra), Mahler's Symphony No. 2 *Resurrection* (The Queensland Orchestra), *Carmina Burana* (Adelaide Symphony Orchestra), a series of Christmas concerts with the Hong Kong Philharmonic and J.S. Bach's *St Matthew Passion* (Sydney Chamber Choir) and *Christmas Oratorio* (Sydney Philharmonia Choirs).

Sara Macliver's recordings for ABC Classics include Fauré's Requiem and *Birth of Venus*, Orff's *Carmina Burana* and a CD of Haydn arias with the Tasmanian Symphony Orchestra and Ola Rudner. In 2002 she completed a recording of Handel's *Messiah* for a joint ABC Classics and ABC Television production. This has been released on CD and DVD, and screened several times on national television. Her most recent releases are a disc of Bach arias and duets with mezzo-soprano Sally-Anne Russell, nominated for an ARIA Award in 2004, a CD featuring the Pergolesi *Stabat Mater* and other Baroque duets, which won the inaugural ABC Classic FM Listener's Choice Award in 2005, and Canteloube's *Songs of the Auvergne* with Brett Kelly and The Queensland Orchestra.

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