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Guest Artist Series: Jay Carter, Countertenor Jeffrey Noonan, Theorbo, Lute, Baroque Guitar

Jay Carter Countertenor
Illinois State University

Jeffrey Noonan Theorbo/Lute/Baroque Guitar

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Illinois State University
College of Fine Arts
School of Music

Guest Artist Series



Jay Carter, *Countertenor*

Jeffrey Noonan, *Theorbo, Lute, Baroque guitar*

Kemp Recital Hall
March 20, 2006
Monday Evening
7:30 p.m.

This is the ninety-sixth program of the 2005-2006 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

from *Oedipus* Henry Purcell
Music for a while (1659 – 1695)

from *Ode on St. Cecelia's Day*
'Tis Nature's Voice

Toccatà Arpeggione "Kapsberger" Girolamo Kapsberger
(1580 – 1651)

Preludium John Dowland
Come Again (1563 – 1626)

Time Stands Still
Tarleton's Resurrection
I Saw My Lady Weep
Can She Excuse My Wrongs

Poure downe you powers devyne (Pandolpho, part I) Robert Parsons
(c.1530 – 1572)

Fortune my foe John Dowland
No grieffe is lyke to myne (Pandolpho, part II) Robert Parsons

Preludio Nicola Matteis
Ayres for a Guitarre (fl. 1670 – 1695)

In the Black, Dismal Dungeon of Despair Henry Purcell
An Evening Hymn

The instruments played in this program are modern reproductions of historical instruments:

14-course theorbo in A (Andrei Perkhounkov, 1997) based on an instrument by Wendelino Venere (1611)

8-course bass lute in D (Jason Petty, 2004) based on an instrument by Hans Frei (late 16th century)

5-course baroque guitar (Melvin Wong/Blackbird Music, 2002) based on an instrument by Alexandre Verboam (1676)

Program Notes

Plucked strings and the voice share a long musical association. The ancient Greek *kithara* supported tragic verse, Biblical stories recount David's harp and songs, and Medieval troubadours and minnesingers accompanied their love poems on plucked *vielles* and harps. The lute has served as an intimate and subtle partner to the voice since the Middle Ages and one might argue that only the nineteenth-century development of the modern piano forced the lute and its cousin, the guitar, from their appropriate place under the solo voice.

English composers since Dunstable and Frye have been acclaimed for their sensitivity to the human voice. In that tradition, four hundred years ago a generation of English musicians created songs with lute accompaniment that remain exemplars of the union of poetry and music to this day. These songs first appeared in sixteenth-century manuscripts collected by amateur musicians. Such manuscripts reflect the taste of their compilers and include secular songs, devotional settings, and arrangements of sacred music, even mass movements.

The two songs by **Robert Parsons** are the earliest works on tonight's program. An immediate predecessor of William Byrd at court, Parsons worked as an assistant to the Master of the Children Choristers of the Chapel Royal and became a Gentleman of the Chapel Royal himself in 1563. Although associated with such luminaries as Thomas Tallis, Parsons remains a shadowy figure and his music is seldom heard outside of Anglican churches. Elizabethan choirboys were often involved in secular dramatic productions and Parsons apparently had connections to the theater, probably through the Children Choristers. His two-part lament, a wonderful example of sixteenth-century theater song, has been associated with a play by John Bales titled *King John*. The lute provides a rocking bass and chord ostinato, supporting a tragically expressive and florid vocal line.

John Dowland, an on-again-off-again Catholic (or Protestant), began a flood of lute song publication with his *First Booke of Ayres* in 1597. Although created by a professional for professional performance, Dowland's books reflected some of the needs of a popular music publishing industry in its appeal to skilled amateur musicians. Most of the songs were in four-parts and all had an accompanying lute part. They could be performed by as many as five players (one to a part) or as few as one (a solo singer playing the lute). Earlier in the century, Dowland, a virtuoso lutenist, had composed a number of very well-known dance tunes which circulated principally in tablature manuscripts. Drawing on this popular repertoire, Dowland used some of his dance melodies as the basis for songs in his first two collections.

"Come Again" and "Can She Excuse My Wrongs" come from Dowland's first book and remain two of his most popular songs. The second survives as an instrumental dance in numerous sources with the title "The Earl of Essex Galliard." Robert Devereaux, Earl of Essex, once a favorite of the Queen, was eventually executed for plotting against her. It has been suggested that the song text reflects his musings in the Tower. "I Saw My Lady Weep" opens Dowland's second book of ayres where it is paired with his most famous song, "Flow My Tears." "Time Stands Still," from his third collection, is a stunning love song in which Time itself is stopped in its tracks by the beauty of the beloved.

Henry Purcell, one of England's most-celebrated composers, became organist of Westminster Abbey in 1680 following the resignation and with the endorsement of his teacher, John Blow. Two years later, he was appointed organist and composer to the Chapel Royale, a post he held simultaneously with the Westminster post. A prolific composer throughout his short life, he wrote everything from intimate instrumental music for private performances to large-scale works for official court events. Like Parsons, Purcell had strong links to the theatre and regularly composed incidental music and songs for plays. Like links

Biographies

to the theatre and regularly composed incidental music and songs for plays. Like Dowland, Purcell also composed free-standing songs, many of which remain favorites with modern performers and audiences. Unlike the works by Dowland and Parsons on this program, however, Purcell's songs performed tonight do not have composed accompaniments. Purcell's continuo songs were published with a melody line and bass line only. Following the practice of the period, the accompanist "realizes" or creates a chordal accompaniment to supplement the bass and support the melody. In the case of Purcell's songs, the theorbo offers a particularly appropriate accompaniment, highlighting the composed bass line while providing subtle chordal support to the intricate vocal lines.

The opening and closing pieces on tonight's program feature a favorite device of baroque composers, the ostinato bass line. "Music for a While" offers one version of an ostinato bass. In this case, the bass line is a melodic figure that changes subtly as the song progresses. The ostinato in "Evening Hymn," on the other hand, is a repeated descending line over which the chords change in the course of the song. Purcell's other two songs on this program are more loosely organized as the melody and accompanying chords follow the emotional content of the lyric.

"Music for a While" (from *Oedipus*) and "Tis Nature's Voice" (from the *Ode for St. Cecelia's Day*) tout the power of music. "Music for a While," incidental music for a court entertainment, attempts to calm the furies tormenting Oedipus. Following its inclusion in John Playford's *Orpheus Britannicus* (1698), it became one of Purcell's best known and most frequently performed solo songs. Purcell's *Ode for St. Cecilia's Day* celebrates the patron saint of musicians and continues to serve as a model for other composers. Even Handel himself followed Purcell's precedents when he composed his own *Ode to St. Cecilia* in the next century.

The devotional songs closing the program express a very personal religious sentiment. Purcell collaborated on several occasions with their author, William Fuller, Lord Bishop of London and other musical settings of Fuller's devotional poetry appeared in Playford's *Harmonia Sacra* (1688). "In the Black Dismal Dungeon of Despair" features jarring rhythms and plaintive harmonies, evoking an almost manic oscillation between anticipated redemption and despairing disbelief. "Evening Hymn," on the other hand, reflects an insistent and joyous faith grounded (pun intended) in promised salvation.

The instrumental selections on tonight's program were selected to illustrate the character of the different instruments. Besides being one of England's most important song composers, Dowland was also one of the foremost composers of instrumental music for the Renaissance lute. Dowland's "Praeludium," the only prelude ascribed to him, was clearly inspired by continental models while "Fortune My Foe," is Dowland's arrangement of a popular song with divisions or variations. "Tarleton's Resurrection," a dance at once jaunty and melancholy, commemorates Richard Tarleton, an Elizabethan comic actor.

Hieronymous Kapsberger, born a minor German noble, spent most of his life in Rome as a composer and theorbist. His songs reflect the developing baroque style known as the "Second Practice" while his solo literature demonstrates the technical idiosyncrasies and musical potential of the theorbo. While we are using a 14-string instrument for tonight's performance, Kapsberger himself played a 19-string instrument. **Nicola Matteis**, an Italian violin virtuoso who rivaled Corelli in skill and popularity, resided in London for many years. The little set of dances played tonight appeared in an instruction book for guitar accompaniment, *The False Consonances of Musick*. The baroque guitar, a cousin of the lute and theorbo and the predecessor of our modern guitar, carries five pairs of strings providing a shimmering, transparent sound of plucked and strummed notes.

Program notes by Jay Carter and Jeffrey Noonan

Countertenor **Jay Carter** and lutenist **Jeffrey Noonan** began their musical collaboration in 2005, focusing on works by English composers of the sixteenth and seventeenth centuries. While their current program features well-known composers like John Dowland and Henry Purcell, the duo have searched out more obscure literature, including music by the Tudor composer Robert Parsons.

Jay Carter, quickly gaining recognition as one of the nation's finest countertenors, is regularly lauded for his luminous tone and stylish interpretations, especially in the music of Handel, Bach, and Purcell. Originally trained as a tenor with Arnold Epley at William Jewell College, he has championed the countertenor repertoire in recent seasons. Carter became the first of his voice type to appear with the Independence Messiah Choir in its distinguished four-generation history under the baton of conductor Simon Carrington. He later reprised that role with the same ensemble under Sir Philip Ledger. Equally at home in the modern recital repertoire, Carter has garnered acclaim and recognition for his recitals of modern classics typically outside the standard countertenor repertory by composers such as Quilter, Britten, and Hahn.

In addition to his concert and recital performances, Carter is increasingly in demand as a guest lecturer on countertenor technique and repertory. He regularly offers interactive lecture recitals and master classes for schools, universities and fine arts organizations. Carter also serves as alto soloist at Grace and Holy Trinity Cathedral in Kansas City and continues study with Arnold Epley. Carter resides in Liberty, Missouri with his wife, Melissa and children, Emma and Ian.

Trained as a classical guitarist, **Jeffrey Noonan** has been playing early plucked instruments for over twenty-five years. He performs regularly on Renaissance lutes, baroque guitar, and theorbo with Early Music St. Louis, the Kingsbury Ensemble, and Collegium Vocale St. Louis and has appeared as a guest artist with Louisville's Ars Femina. In addition to working in small ensembles, Noonan has performed in baroque orchestras playing operas by Purcell, Handel, and Monteverdi; Bach *Passions*; and other large works by Lully, Rameau, and Charpentier. He has considerable experience in the theater, having served as Music Director for numerous productions of Shakespeare's plays as well works by Moliere, Machiavelli, David Hare, and Brecht, among others.

Noonan holds degrees from the University of Notre Dame (A.B.), Hartt School of Music (B.Mus.), and Washington University (M.Mus., Ph.D.). In the course of his graduate studies in Historical Performance Practices, Noonan studied or performed with numerous early music specialists including Nicholas McGegan, Peter Holman, Paul O'Dette, Wendy Gillespie, and Trevor Pinnock. He is an Assistant Professor of Music at Southeast Missouri State University where he teaches music history and literature and directs the classical guitar program. He also serves as adjunct faculty in the Music Department at Washington University in St. Louis, teaching lute and the occasional course in American music.

Upcoming Events

March

21	KRH	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Linden Duo: Kim Risinger, <i>flute</i> & Angelo Favis, <i>guitar</i> *
23	KRH	8:00 p.m.	Guest Artist Series: Chung Ha Kim, <i>piano</i> *
24	KRH	7:00 p.m.	Senior Recital, Marlene Banti, <i>clarinet</i> *
25	KRH	2:00 p.m.	Graduate Recital, Tawnya Smith, <i>horn</i> *
25	KRH	3:30 p.m.	Senior Recital, Mark Ericksen, <i>violin</i> *
25	KRH	5:00 p.m.	Sophomore Recital, Carmen Hawkins, Stefanie Lindsay & Katie Vasel, <i>flutes</i> *
26	CPA	3:00 p.m.	University Choir & Women's Choir
26	KRH	7:00 p.m.	Graduate Recital, Michelle Sawyer, <i>bassoon</i> *
26	KRH	8:30 p.m.	Junior Recital, Andrew Seng, <i>baritone</i> *
28	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Brass Quintet
29	KRH	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Strings Chamber Concert *
30	KRH	7:00 p.m.	Graduate Recital, Brian Badgley, <i>tuba</i> *
30	CPA	8:00 p.m.	Guest Artist, Alexandra Mascolo-David, <i>piano</i>
31	BA	8:00 p.m.	Illinois Symphony Orchestra, Illinois Symphony Orchestra Choir & Illinois State University Civic Chorale

April

01	CPA	8:00 a.m.	Gold Series: Jazz Festival
02	KRH	noon	Graduate Recital, Shizue Misumi, <i>piano</i> *
02	KRH	1:30 p.m.	Senior Recital, Amy Zordan, <i>bassoon</i> *
02	KRH	3:00 p.m.	Senior Recital, Patrick Steadman, <i>clarinet</i> *
02	KRH	4:30 p.m.	Senior Recital, Emily Marcantonio, <i>soprano</i> *
02	KRH	5:30 p.m.	Senior Recital, Kyle Bush, <i>baritone</i> *
02	CPA	7:00 p.m.	Percussion Ensemble
03	KRH	6:00 p.m.	Junior Recital, Rachel Wiersbe, <i>flute</i> *
03	KRH	7:30 p.m.	Guitar Ensemble *

* indicates free admission

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts