



Zielenski & Pekiell

Workshop for all voices and specified instruments (A=440)

Saturday 15 February 2020

Hoylake Chapel (Hope Church), Station Road, Hoylake, Wirral, CH47 4AA

TUTOR - Graham O'Reilly

Zielenski

Motet: *Vox in Rama*

Motet: *Igneum Ignati jubar*

Magnificat a tre cori

Pekiell

Credo from *Missa Concertata 'La Lombardesca'*. Graham says we are doing this movement because of the particularly beautiful *Et incarnatus* and the chromatic *Crucifixus*.

The workshop is for singers in all ranges reinforced by brass and loud winds (A=440), and also two violins, a basso continuo keyboard and other basso continuo instruments such as harpsichords, theorbos, violones, cellos, bassoons, curtals. Instrumentalists please book early.

The venue is at the junction of the A540 & Station Road in the centre of Hoylake. Cars can wait outside to unload. A large free car park lies further down Station Road.

TIMETABLE	10.00	arrival and registration
	10.30	first session
	12.45	lunch break
	14.00	workshop resumes (there will be a short tea break (please bring a mug))
	17.00	conclusion

FEES NWEMF (or other EMF) members: £20 Non-members*: £25 Full-time students: FREE

A £5 surcharge is applicable to bookings made after the closing date.

* Membership of NWEMF costs only £10 per year. Join now by contacting the Membership Secretary (fosterrobert@ymail.com), pay the members' rate for this workshop, and save £5 on future workshops.

Preferably e-mail the information requested below to Bob Foster (fosterrobert@ymail.com) with a copy to the Treasurer (martin.steward@me.com) and pay NWEMF by Bank Transfer or BACS using Sort Code 09-01-56, Account Number 79658106, with your surname as the reference.

Alternatively complete the reply slip below and send it with a cheque (payable to 'NWEMF') to: Bob Foster, 25 Newlands Drive, Wilmslow, SK9 6BT.

Closing date: please book by **31 January**. Bookings will be acknowledged. We will not send out any final reminders, so if you do not hear you can assume that the workshop will run.

..... detach here

Zielenski & Pekiell with Graham O'Reilly : Saturday 15 February 2020 (Hoylake)

NAME ADDRESS

TELEPHONE

E-MAIL

Number of participants voice /instrument(s).....

Remittance
(sent **OR** enclosed) £ [Forum member(s) Non-member(s)]

OR I am a student/ we are students in Full-time education

The first Polish composer to stand out is Mikolaj Zielenski, who was *Magister capellae* and organist at the court of the Primate of Poland in Lowicz. His two volumes *Offertoria totius anni* and *Communiones*, were both published in 1611 in Venice. The first volume, from which *Igneum Ignati jubar* and the *Magnificat a tre cori* are taken, illustrates the opulence of the Primate's musical establishment. The music is in the style of Giovanni Gabrieli, and the forces required are comparable to those of San Marco in Venice. We do not know even approximately the dates of Zielenski's birth or death, although given what he had achieved by 1611, he can hardly have been born after about 1575. He is believed to have been educated in Rome. His music shows stylistic similarities with Gabrieli - mastery of colour and texture, extreme rhythmic vitality, a fondness for minor modes at moments of greatest joy - he was usually described as "the most perfect Venetian in Poland".

Variation and contrast is the basis for Gabrielian contrasts between different groups of performers: low choirs are contrasted with high ones, each with its own group of continuo and doubling instruments. In Zielenski's *Magnificat a tre cori*, there are seven possible sounds: each choir separately, 3 possible combinations of any two choirs, and the tutti. In the music of Pekieli, this has been taken a stage further: each individual voice (and instrument) has become independent. These variable textures show Roman rather than Venetian baroque practice.

Perhaps the most accomplished Polish composer of the mid 17th century was Bartolomiej Pekieli, whose work was well-known also in Germany. He must have been born soon after the turn of the century, for by 1637 he was already described as "*organarius Sacrae Regiae Majestatis*", and about this date appears to have taken over the running of the sacred side of the Royal musical establishment. He was only officially appointed maestro in 1653, not long before the arrival of the Swedes and the dissolution of the court obliged him to go to Krakow as director of the music of the cathedral. In the *Missa Concertata 'La Lombardesca'*, his most expansive work (we shall work on the *Credo*) all the singers and instruments have been freed from their nominal groups to interact with each other in a kaleidoscope of changing textures and colours. As in most masses, each movement has echoes of all the others, but what is particularly noteworthy in Pekieli's work is the fact that this "*point commun*" is harmonic rather than melodic or thematic: each movement starts with a particular striking harmonic sequence.

Italian style in the 17th century embraces many different textures and practices - not only large-scale colourful works, but also those for small forces. Zielenski's other published volume, *Communiones*, from which *Vox in Rama* is taken, contains both *prima prattica* (traditional late Renaissance polyphonic) works, and music, in the *stile moderno*.

Graham O'Reilly has always divided his time and energy between performance and research. He studied musicology at Sydney University, then came to London to work for a higher degree, but found himself sidetracked into performance, both as a concert and session singer, and as conductor of various ensembles, notably *The Restoration Musick* and *Psallite*, both specialising in 16th and 17th century English music.

His invitation to join the *Groupe Vocal de France*, an ensemble of 12 soloists performing contemporary music, marked a new direction. But the lure of earlier music, and of the research associated with it, soon drew him into the creation in Paris of the Ensemble William Byrd, with a repertoire centred primarily on vocal music of the 16th and 17th centuries from the whole of Europe and Central America. He has directed a series of benchmark recordings, notably the Allegri/Bai *Miserere*, D. Scarlatti's *Stabat mater a 10*, Charpentier's *Extremum Dei judicium* and Carissimi's *Historia Jephte*.

The Ensemble allows him to express his musical and musicological beliefs in concrete form, particularly concerning the overriding importance of text in determining the vocal gesture, consideration of the psychology of singers through the ages, and the search for the particular beauty which comes from the mixing of particular vocal timbres. He sums up his work with the Ensemble William Byrd as:- "Interpretation of old music requires an awareness of the musical and social context of each work and a real effort to recreate what the composer expected to hear. This "musicological" base is irreplaceable. But to communicate a musical work in the 21st century, it is necessary also to tease out its "universal" nature, so it can speak to today's listeners."

Graham also gives workshops in choral direction, master-classes on early repertoire and involves himself in activities which further the musical education of the wider public of all ages, including the direction of an amateur choir, the Ensemble Vocal de Pontoise. Insofar as his performance schedule allows, he stays in touch with current musicology, above all that related to historically informed performance practice, and continues research on singing techniques in Western music of all periods, at the moment particularly those of the 19th century for his forthcoming book on the Allegri *Miserere*.