



TABEA DEBUS, RECORDER

ADAM COCKERHAM, ARCHLUTE

PHILADELPHIA DEBUT

THURSDAY, **MARCH 2** @ 7:30 PM

Philadelphia Episcopal Cathedral

There will be no intermission.

PROGRAM

Ohrwurm

no intermission / without contemporary music

Ciaconna Medley

Antonio Bertali (1605-1669),
Tarquinio Merula (1595-1665),
Claudio Monteverdi (1567-1643) and others
(arr. T. Debus)

La Monica or Une jeune fillette

Anonymous (16th century) (arr. T. Debus)

Spagnolette from *Terpsichore, Musarum
Aoniarum* (Michael Praetorius, 1612)

Pierre-Francois Carroubel (1556-1611/15)

Prelude from *Sonata I, Sonate d'intavolatura
di Euto, Op. 1* (1718)

Giovanni Zamboni (1664-1721)

Allemande, Courante from *French Suite
No. 2, BWV 813*

Johann Sebastian Bach (1685-1750)
(arr. T. Debus)

Sarabanda from *Sonata VI,
Sonate d'intavolatura di leuto, Op.1* (1718)

Giovanni Zamboni (1664-1721)

Menuet 1 and 2, Gigue from
French Suite No. 2 BWV 813

Johann Sebastian Bach (1685-1750)
(arr. T. Debus)

Pavane Lachrimae
Frog Galliard
The Earl of Essex Galliard

Johann Schop (1590-1667)
John Dowland (1563-1626)

Fairest Isle
Greensleeves

Henry Purcell (1659-1695)
Division Flute (1706) & John Johnson (c. 1590)
(arr. T. Debus)

Passamezzi del Falconieri from *Il libro di leuto di
Giuseppe Antonio Doni* (c. 1640)
La suave melodia

Andrea Falconieri (1585-1656)

Vuestros ojos tienen d'amor
from *A Muscull Banquet* (1610)

Anonymous

Recercada Segunda sobre tenores Italianos
from *Trattado de Glosas* (1553)

Diego Ortiz (c. 1510-1576)

PROGRAM NOTES

Ohrwurm

Writing in 1668, Samuel Pepys describes something that we all know too well: the tendency for music to "get stuck" in our minds.

'I was unable to think of any thing, but remained all night transported, so as I could not believe that ever any musick hath that real command over the soul of a man as this did upon me.'

Such tunes, so-called earworms, are known to most of us. They go round and round in our heads; sometimes we can literally feel them burrowing deeper and deeper as if our minds were made of soil. And while this might suggest some sort of transhistorical closeness to Pepys, the concept of earworms can perhaps freshly illuminate our understanding of music publishing, memory and repetitive musical

structures in a historical period far from our own. In other words, what are the traces of earworms in musical practices? This performance explores how tunes and dances wormed their way into many aspects of music-making in 17th and 18th-century Europe.

Music manuscripts from the 17th century suggest that regular exposure to songs and dances made some of them “stick.” Perhaps, it was not only the minds of listeners in which music got stuck, but also their dancing limbs. In the absence of sung text, the repetition of an ostinato bass line, harmonic progression or melodic pattern in works such as the *Ciaccona*, the *Spagnoletta* or Diego Ortiz’s *Recercadas sobre tenores Italianos* imbued music with a mesmerizing rhythmic quality that almost seemed to possess the bodies of performers and listeners.

This is still apparent even when a composition is only loosely based on a dance, is a fusion of different styles or deviates from the original steps. For instance, in his *La suave melodia, y su Corrente*, the maestro di cappella in Naples Andrea Falconieri turns a ‘sweet’ air into a dance whilst keeping melody and harmony unchanged.

In some cases, it was the combination of melody and text that caused music to stick in minds. Songs resurface throughout Renaissance music compilations with adapted or translated texts, as well as lines of added ornamentation. This layering seems to attest to a repurposing of the earworm through time that made simple tunes both ‘stretch further’ as well as embed themselves deeper into the cultural memory. *La Monica* (or *Une jeune fillette*) was one such tune, popular throughout Italy, France, Germany and England from the 16th until the 18th century. The song inspired variations by many prolific European composers, including Philipp Böhdecker, William Byrd, Eustache de Caurroy, Bernardo Storace and Francesco Turini, whose diminutions are featured in this version for recorder and basso continuo. John Dowland’s *Lachrimae pavane* was (and still is) known around the globe – a fact proven by this beautifully embellished version by German composer Johann Schop. It was published first as an instrumental pavan, and later as the lute song *Flow my tears* in Dowland’s *Second Book of Songs and Ayres* (1600).

Music manuscripts from the 17th century suggest that regular exposure to folk songs and dances made some of them ‘stick’. Some were immortalized in notated print. In *A Musical Banquet* compiled by Robert Dowland in 1610, he records a ‘varietie of delicious ayres’ from England, France, Italy and Spain, such as *Vuestros ojos tienen d’amor* (‘Your eyes hold I know not what of Love’). *A Musical Banquet* also includes songs by the compiler’s father, John Dowland. *Can she excuse my wrongs* from his *First Book of Songs and Ayres* (1597) conveys the fluid transformation of madrigal consort pieces into lute songs; indeed, it was published in both forms. Not ten years later, Dowland re-published the song in *Lachrimae, or Seven Tears as Earl of Essex Galliard* for five-part viol consort and lute.

Other composers and publishers also often sought to preserve specific tunes beyond that evening’s performance, and frequently cashed in on their preservation. Amongst these tunes are *Greensleeves*, allegedly composed by King Henry VIII and the basis of many sets of diminutions for varying instruments, and *Fairest Isle*, one of Henry Purcell’s most loved songs from King Arthur to a text by John Dryden.

Naturally musical earworms of the past and present mirror the listener’s and performer’s tastes and preferences – which is why this program features several personal favorites of the performers. The name Johann Sebastian Bach will inevitably come up when sharing earworms, and his *French Suites* seem to have followed Bach throughout his own career, as he reworked them time after time for his teaching purposes. In juxtaposition with Italian-born Giovanni Zamboni’s take on the French style, it becomes audible how Bach fused French stylistic influences with his very own compositional language.

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ABOUT THE ARTISTS

Tabea Debus (Recorder)

Described by Classic FM as one of the most exciting young musicians in the early music world, Debus is much-sought after as a soloist, collaborator, educator and teacher. Over the last year, she has given debut

concerts across North America at Merkin Concert Hall (NY), Houston Early Music, the San Francisco, Napa Valley and Spoleto Festivals. She returned to Wigmore Hall and the Festspiele Mecklenburg-Vorpommern (where she won the prestigious soloists prize) and performed as a soloist with La Serenissima, the Orchestra of the Age of Enlightenment, Irish Baroque Orchestra and The English Concert.

An avid chamber musician, she has collaborated with Elizabeth Kenny, Iestyn Davies, Rachel Podger, Richard Egarr, Alon Sarel, Lawrence Cummings and the Castalian Quartet, among many others. She is a frequent guest on BBC Radio 3's *In Tune* and *Early Music Show*. Debus has performed widely internationally, with highlights including the Summerwinds Münsterland, Musica Antiqua Bolzano, Edinburgh International Festival, the Funkhaus Cologne, Early Music Festivals in London, York and Brecon, the LSO Soundhub and Barbican Centre's Sound Unbound. Further afield, she has toured Colombia and recorded live concerts for release online for the Vancouver Recital Society and Shriver Hall Washington, D.C. Discover Series.

Researching hidden gems, collaborating with composers, discovering and developing music, old and new, are all central to Debus' work. Over the last two years, she has recorded the critically acclaimed *Ohrwurm* for Delphian and *Sounds Familiar* with GWK in Germany and premiered new works by Gareth Moorcraft, Freya Waley-Cohen, Alex Nante and Sylvia Lim.

Passionate about outreach work, Debus has developed several projects including a music art-game, Soundshapes, a play-along library, Continuo Lines, and Endo the Earthworm. She has contributed to Saffron Hall, Jackdaws Music Education Trust and Music Masters education programs and given masterclasses at the Gstaad Baroque Academy, University of Music & Performing Arts Vienna and the Royal College of Music.

Debus was a prize-winner at the Young Classical Artists Trust Auditions (London) in 2018 and the Concert Artists Guild (New York) International Auditions in 2019 where she also received the Richard S. Weinert Award for Innovation. She teaches at Wells Cathedral School.

Born in Germany, Debus studied at the Frankfurt University of Music and Performing Arts and the Royal Academy of Music in London, where she is now based.

Adam Cockerham (Lute)

Early music artist Adam Cockerham specializes in theorbo, lute and baroque guitar. Beginning his performance career as a classical guitarist, he then gravitated toward historical plucked strings, preferring the collaborative opportunities of chamber music from the 16th, 17th and 18th centuries. As an accompanist and continuo player, Cockerham has performed with numerous ensembles – Philharmonia Baroque Orchestra, Handel and Haydn Society, Trinity Baroque Orchestra, the Mostly Mozart Festival, Spoleto Festival USA, TENET Vocal Artists, Four Nations Ensemble, ARTEK, New York Baroque Incorporated, the Sebastians, the Academy of Sacred Drama and J415. He founded the voice and plucked string duo, Jarring Sounds, with mezzo-soprano Danielle Reutter-Harrah.

Beyond chamber music, Cockerham concentrates on 17th-century Italian opera. He served as assistant conductor for dell'Arte Opera Ensemble's production of Cavalli's *La Calisto* and was involved in numerous modern world premiere performances with companies such as Innsbrucker Festwochen der Alten Musik (*Le nozze in sogno*) and Ars Minerva (*Astianatte*, *Ermelinda*, *La Circe*, *La Cleopatra*, *Le Amazzoni nelle isole fortunate*).

His early training as a performer of modern music on guitar has led to a sub-specialty of new music for old instruments. In addition to commissioning works for solo and chamber music with lute and theorbo, Cockerham performed for the premiere of operas and major works with the Prototype Festival (*Pulitzer Prize-winning Angel's Bone*), Philharmonia Baroque Orchestra (*The Judas Passion*) and Opera Parallèle (*Gesualdo*).

Cockerham earned his doctorate from The Juilliard School after completing a Master of Music degree in historical plucked strings. He also holds Master and Bachelor of Music degrees in classical guitar performance from the San Francisco Conservatory. His discography includes recordings with Jarring Sounds, El Mundo, ARTEK, Trinity Baroque Orchestra, NOVUS NY, Augusta McKay Lodge and Emi Ferguson + Ruckus.