


1980



The
Classical Sounds in Concert
Series 1980
Presenting

The
Collegium Musicum

A concert of Medieval
& Renaissance Music

Sunday, January 13th

San Jose Museum of Art

San Jose Office of Fine Art

PROGRAM NOTES

- I.....The medieval carol was indigenous to England like the Lauda was to Italy. Both were sung moral or spiritual commentaries. Easter and Christmas carols survive today and they were probably sung outdoor...even used as dance music.

- II....The first polyphonic masses were composite settings by several composers. Perhaps the best known and the first of these masses was the Tournai Mass. The Kyrie from this setting is in the conductus style of note against note counterpoint employing the stark rhythms of the Paris school several generations earlier. The Gloria, from an Italian source, except for the text, meets the ear as a secular dance in three parts. The other movements in this composite are all in three parts except the Agnus Dei which makes use of the popular device of Hocket in which a single weave of counterpoint is distributed between two parts. Noteworthy is the Sanctus, in descant style, aptly demonstrating the English preference for full harmony and rich sonority.

- III...Both Binchois and Busnois were in the mold of Dufay, who was perhaps the giant of this generation of "song" composers. Songs of love and courtly life, the chansons retain the fixed poetic forms of earlier times and mirror the very intimate qualities of Burgundian court life.

- IV....Not many survive, but those Cries which do, give us a vivid picture of life in Elizabethan England... the wares, chores, pleasantries, food, woes and delights. The musical form relies on imitative counterpoint and the instrumentation of the consort songs. Dering is a lesser known composer of the dying decades of the Renaissance in England.

- V.....Antonio Vivaldi, the red priest from Venice, wrote most of his vast output for a church school for misfits and abandoned girls and young women.

And his most significant contribution to music are the hundreds of concertos for every possible instrument and combinations of instruments known at that time. The A minor Trio is in the form of a Sonata da Chiesa or church sonata (slow-fast-slow-fast, with imitative counterpoint) and is consistent with Vivaldi's virtuoso style of exploiting the technical beauty of the instrument.

VI, VII, VIII...Secular songs in the Renaissance, with the exception of the late Italian and English madrigal schools (Weelkes) were performed in a variety of ways...with voices alone, as solo songs, as songs with instruments, as purely instrumental pieces or they were even intabulated for the lute or keyboard. The secular songs from this part of the program mirror aspects of sixteenth century life and display a few of the infinite possibilities for the performance of these villancicos, lied, and madrigals. The methods of orchestration and vocal planning reflect the qualities and forces of the ensemble, much as it might have been four hundred years ago.

TRANSLATIONS

- I.....What tidings bringst thou, messenger, of Christes birth this year this day? A babe is born of high nature, is prince of peace and ever shall be...
...Hail lord, King of Heaven, worship the birth of three, both in bower and city, Ave Domina...
- II.....Kyrie: Lord have mercy, Christ have mercy.
Gloria: Glory be to God a high, and on earth peace to men of good will. We praise thee, we bless thee, we glorify thee...For thou only art holy, thou only art Lord, thou only are Jesus Christ, are most high, together with the Holy Ghost, in the glory of God and Father, Amen.
Credo: I believe in one God. The Father

PROGRAM

The Collegium Musicum, Vernon Read, Director

I Two Medieval Carols
 What Tidings bringst thou.. Anon
 Ave Domina..... (15. c. Eng.)

II A Medieval Mass
 Kyrie (Mass of Tournai..... Anon
 (14. c. Fr.)
 Gloria..... Anon
 (14. c. It.)
 Credo..... Anon
 Sanctus..... Anon
 (14. c. Eng.)
 Agnus Dei..... Anon
 (14. c. Fr.)

III Two Chansons
 Amours Merchi..... Binchois
 (1400-1463)
 Je me'esbais de vous..... Busnois
 (?-1492)

IV The Country Cries..... Dering
 (1580-1630)

INTERMISSION

V Trio in a Minor..... Vivaldi
 Largo (1675-1741)
 Allegro
 Largo cantabile
 Allegro molto

VI Songs with Instruments
 Pase el agua..... Anon
 Si abra en este baldres.... Encina
 (1468-1529)
 Panpano verde..... de la Torre
 Hoy Comamos..... Encina
 Bacco Bacco..... Rampollini

VII The Instrumental Consorts
 Hola he Anon

Sauff aus.....
Caro Ortolano.....

Fink
Mainiero

VIII An English Madrigal
Hence, Care, thou art too cruel..
.....

Weelkes
(?-1623)

PERSONNEL

Vernon Read, Director

Sopranos

*Carolyn Dow, Recorder, Gamba, Crumhorn
*Shawne Fleming
*Aletta Barnhart, Bassoon
*Jennifer Randold, Recorder, Crumhorn
Ruth White, Portative
Thuy-Minh
Linda Rush

Altos

Deborah Goldstein
Florence Oeschger, Recorder, Crumhorn, Keyboard
Susan Owens
Jain Fletcher, Crumhorn, Recorder, Flute
Mary Hoover, Crumhorn, Gamba, Vielle, Recorder

Tenors

*Ken Hannaford, Percussion
Larry Hancock
Kerey Quaid, Recorder

Basses

Bill Unruh, Recorder
Mark Verrege, Percussion
*Ron Williams
Edgar Hoover, Vielle, Rebec, Crumhorn, Gamba, Rec.
Mark Shaul

*Voice Soloists

Almighty, makes of Heaven and earth.

Sanctus: Holy, Holy, Holy, Lord God of hosts.

Agnus Dei: Lamb of God, who takest away the sins of the world, have mercy upon us.

III...Love's mercies of all myself, so much that he to me chooses. Very gently and all like my aviary, agats are to me very rich pleasures.
...I am humbled by you my heart, therefore so much maintains the folly of furthermore serving your mistress. You who knows what has been done, but abstains from a new bitterness, it is a big mistake.

IV...God give you good morros, Sir Rees, ap Thomas ap William, ap Jones, Past three o'clock and a fir morning. Why, hold your scrape you fiddling knave. Get her from her mistress' window! Her'll fling her piss-pot on her head, for her played all night at wiperginnie (cards). Jack, Jack sleepst or wakst? Vast asleep, cham vast asleep. O Jack, rise and serve the cattle and the sheep. Nay, first, 'chill ha my breakfast. Tig, tig, tig, tig, coop, coop, coop, bidy, bidy, bidy. Ho ma! Ho. Up robin, this is time to rise. .
Easter must have berring pies for huntsmen that kill not their hare; therefore; Robin do not spare; but if thou find her at the aquat, Easter's near, lay on thy bat. No, no, no, no Juggler's good at start. And Woodman, he will do his part. But Jowler, I hold twenty pound, shall kill her if she go on ground. So ho, Hark, Hark, Hark. The hare is newlyup. Now wat, wat, wat, look well unto thy scut (wat=hare, scut=tail). Yebble, yabble, to her again yeeble yabble. The have is almost spent. Now Jowler, hold thine own, So farewell jack-a-lent!" Hey ho, gee, Ree, hut, hut, Ball, halt a God's game. 'Morrow neighbour, whither go you? Who? Why whither gay' man? /Chuz warn'd by Master Courtnall, the King's care-taker, to carry beans unto the court for his Majesty's brown baker. Hey, soydogs, soydogs. Whirr, hey dogs, hey, hey hunt, Quando. A mark

Ret chance, hey ret fortune. Ware hawk this flight was bravely flown. Let's seek another hunt, this partridge is our own. O Lord, o good master, queso praeceptor. O yes, all that can sing and play, come to the town hall, and there shall be a play made by the scholars of the free school, where shall be both a devil and a fool; At six o'clock it shall begin; if you bring not money you come not in. Da poop, Da poop. Have ye any pigs or lambs to geld. Buzz, buzz, Ring out your kettle of purest metal to settle the swarm of bees; for men new wiving the way to be thriving is giving thriving is hiving; then to time lese to hive your bees. Harvest home our fields are reaped, our meads are mown, Then may we sing and sport and play, tomorrow we will make a holiday. And now farewell all sorrow, our fields are broke tomorrow. And what if it be so? The bagpipes and the merry maids a milking, and some will go thither their heels to shake. And some will go for their sweetheart's sake. And some will carry a good spic'd cake. And some good syllabubs to make; And thus they sing, as I have heard, with hey jolly buckets, with hey, with hey jolly buckets to milking ward.

VI....

Passe el aqua: Serve to water, my Julieta, Lady, serve the water, come to me.

Si abra: Three village girls disrobe.

Hoy Comamos: Let's eat and drink, let's sing and make merry. For tomorrow we will fast. Let's make a good pause today for it is the advised custom that we are all fed up, and tomorrow we will fast.