

COLLEGIUM MUSICUM

San Jose State University

PROGRAM

May 3, 1981
4:00 pm

Saint Joseph's Church
Mountain View, Calif.

PART ONE, THE SACRED MUSIC

Gloria, Missa Flos Regalis..... Frye (d. 1475)
Ave Christe Immolate..... Josquin (1445-1517)

Gustave Reese in his Music in the Renaissance, suggests that Frye may have been the Gaulterus Liberti (free) who was in the Papal Choir in 1428. However, nothing definite is known of Frye's life. His music is found in English, Flemish, German and Italian sources. The Gloria is from a mass pair unified through the cantus firmus flos regalis. It has marked resemblance to the continental English of the early 15th century, particularly in terms of rhythmic intricacy and invention.

The genius of Josquin can be found in every note of his work and his place in history is certainly the equal of the Bachs, Mozarts, Brahms' and Stravinskys of more modern vintages. He sang in the Papal Choir, served the Sforzas in Milano and the Duke of Ferrara. His total output includes Masses, Motets, secular songs in French, Italian and Spanish and instrumental music. However, his greatness is best observed in a study of the many Motets. The splendid Ave Christe is for the Easter season and reveals his remarkable sense of motivic development, voice-pairing and sensitivity toward the voice as an instrument of beauty. Josquin's art reveals the musical qualities of the romantic re-discovery of man by man and the new humanism.

PART TWO, THE SOLO INSTRUMENTS

Tarleton's Resurrection..... Dowland (1563-1626)
Don Malin, Lute
Barafostu's Dream..... Anon. 16th c. English
Jennifer Randolph, Harpsichord

The lute of Dowland's time must have occupied a similar position to the piano of today. However, in the generation following, the instrument lost its popularity and was replaced by the most facile keyboard instruments. Dowland was a remarkable lutenist whose contributions include madrigals, lute songs, consort songs and abstract instrumental music.

Barafostus' Dream is an anonymous work from the very popular Fitzwilliam Book, a collection of keyboard music written by the many contemporaries of Dowland, among whom was another giant of the period, William Byrd.

PART THREE, THE SOLO SONGS

- Jack and Joan.....Campion (1567-1620)
Mark Hulse, Baritone; Don Malin, lute
Fine Knacks for Ladies.....Dowland
Courtney Dupre-Pierce, Soprano; Mark Tomaci, Guitar
Flow my tears.....Dowland
Kirk Van Cleve, Bass; Consort

The solo song repertoire from the Elizabethan era is extremely rich and unique to England. It was with the solo song that the final stages of the 16th century contrapuntal tradition were apparent. However, the lute songs were popular well into the 17th century long after the Italians had forged into the new Baroque era.

PART FOUR, THE CONSORTS AND DANCES

- Lachrimae.....Dowland
strings, bass recorder
Pavane, O Foyble esprit.....Gervaise
lute, harpsichord, gambe, guitar, percussion
Desiderate (galliard).....Bendusi (1560)
recorders and percussion
Pavane/Galliarde.....Attaingnant (1529)
Crumhorns and percussion
Passe'e Mezzo ditto ill Romano.....Bendusi
Mixed consort
Ballet.....Praetorius (1612)
recorders
German and Polish Dances (two pavans; two galliards)
.....Demantius (1601)
harpsichord, recorders, kurtals and strings

One of the most important developments of the 16th century had to be the emancipation of instruments from their vocal models. While the craft of orchestration was yet to come, a wide variety of instruments were being perfected and built. The players placed demands on both instrument builders and publishers of music. Publishers such as Attaingnant, Gervaise, Phalese and others met these demands with the newly improved single impression printing system. Dance music formed the bulk of this published music along with instrumental versions of choral music. Both "mixed" (unlike families of instruments playing together) and "like" (instruments of the same family) consorts are used according to the performance practices of the time.

The Dowland Lachrimae is from a larger collection of foreboding five-part instrumental works for unspecified instrumentation. They are all derived from his lute song Flow my tears of Part Three.

PART FIVE, THE FIRST PART CONCLUDES

- Vive le Roy.....Josquin
Crumhorns/voices

Josquin's Vive le Roy is probably a tribute to Louis XII, and, to use Zarline's expression, had its cantus firmus derived from (cavato dalle vocali) the vowels of the words in the title, ut, me, ut, re, re, sol, me, which in this performance is played by the crumhorn while the voices sing "long live the king."

PART SIX, TWO SPANISH VILLANCICOS

Hoy Comamos..... Encina (1468-1530)
 Si Abra en este baldres.....Encina
 Mary Anne James, Soloist

The music for a villancico most closely resembles the Italian frottole in its soprano domination and note against note texture. However, the texts (written in mixtures of dialects, Basque, French, and Spanish) are in fixed forms much like the French virelai. That is, the villancico begins with an Estribillo (refrain) then follows the Mundaza (verse) and it concludes with the Vuelto (return). Thus the form is ABBA. Encina is the most representative of the composers who wrote secular song in Spain during the Golden Age of Ferdinand and Isabelle.

PART SEVEN, GERMAN TENOR SONG AND LIED

Mein Lieb und treu.....Hofhaimer (1459-1537)
 Mark Hulse, Soloist
 Der Hunt mir vor dem licht umbgat.....Hofhaimer
 Freundlicher trost..... Hofhaimer
 Wohlauf, wir wollen weckenSenfl (1490-1556)
 Mir ist ein Goldfingerlein.....-Senfl
 Ein Hennlein Weiss..... Scandello (1517-1580)

During the sixteenth century the English had their solo songs and madrigals, the Italians their Madrigals and Frottole and the Germans enjoyed their polyphonic Lied. An extensive and varied list of German Lied has survived. The "tenor song" is but one manifestation of that form. It is characterized by the tune or melody located in the tenor voice rather than the usual top, or soprano voice. The collegium has orchestrated these songs using a wide variety of instrumental combinations with voices.

Though not a tenor song, Scandello's humorous "Ein Hennlein" is simply a German Lied which uses sounds that a hen may make prior to laying an egg (ka, ka, ney).

PART EIGHT, THE ITALIAN MADRIGAL

Deh' dolce anima miaMarenzio (1553-1599)
 Matona lovely Maiden.....Lassus

The two madrigals that conclude the program are from the Italian school of the 16th century. Lassus is from the middle generation and Marenzio is from the last generation which also includes Gesualdo and Monteverdi. Though Flemish by birth, Lassus spent much time in Italy and his music was later found, in English translations, in the Musica Transalpina, a collection of Italian madrigals translated

for use in England. The Marenzio madrigal is from his seventh book (1595) and is a setting of Guarini's pastor fido. As Dramatic and pastoral tableaux, these madrigals invite advanced treatment of dissonance, contrasting harmonic color and profuse choral declamation and relation of text to sound.

PERSONNEL

Lettie Barnhart, soprano, recorder, crumhorn
Tyane Boye, soprano
Gail D'Aloisio, soprano, recorder
Courtney Dupre-Pierce, soprano, percussion
Cyndi Eckert, alto, recorder, portativ
Marshall Edwards, tenor, percussion
Jo Anne Hanlon, alto
Mark Hulse, tenor, percussion
Mary Anne James, soprano, recorder, kurtal
Sue Kimber, alto, crumhorn
Gail Kyomura, alto, harpsichord, portativ
Donald Malin, tenor, lute
Scott Miller, bass, gamba
Greg Orzell, bass, percussion
Jennifer Randolph, soprano, crumhorn, recorder, harpsichord
Vernon Read, director
Carlo Relinga, tenor
Mark Tomaci, bass, guitar
Kirk Van Cleve, bass, recorder, crumhorn