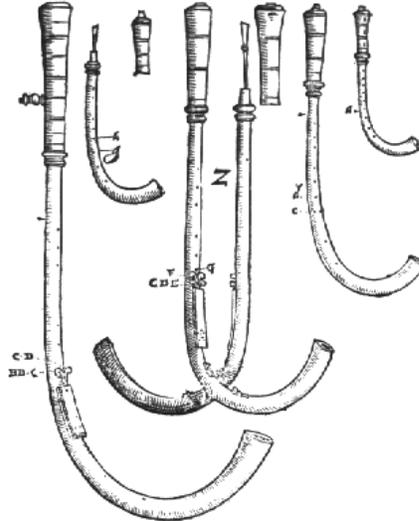


Camerata California
presents

Recorders, and Ranketts, and Crumhorns (oh my!)

Festive music from Italy and England in the 16th and 17th centuries:
Carnival songs, villanelle, frottole, madrigals, and dances



Wednesday, April 30, 2008
The Meadows of Los Gatos
Los Gatos California

The Performers

Grant Green – recorder, crumhorn, cornamuse, shawm, guitar
Sam Kiteley – bass voice, recorder, crumhorn, sackbut, viola da gamba
Ted Lorraine – baritone voice, percussion
Mike Megas – recorders, crumhorn, guitar-lute
Ken Miller – tenor voice, recorder, crumhorn, cornamuse, percussion
Jennifer Randolph – soprano voice, recorder, crumhorn, cornamuse, guitar, keyboard
Lettie Smith – soprano voice, recorder, shawm, rankett
Sally Terris – alto voice, recorder

About Camerata California

Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through the early Baroque eras. The ensemble was inspired by Dr. Vernon Read, who taught and led Early Music at San Jose State University for many years. The members all have varied, long-standing musical experience. Visit the Camerata California web site for concert information and musical excerpts from previous performances: <http://www.cameratacalifornia.org>.

Program

- Canto di cardoni (Carnival song) Anonymous, c.1500
- Canzoni villanesche** **Giovane da Nola, c. 1510 – 1592**
- Madonna nui sapimo bon giocare
 - Medici nui siamo
- Two early dances** Don Giorgio Mainerio, c. 1545 – 1582
- L'arboscello ballo Furlano
 - Ballo Francese
- Canzoni villanesche** Giovane da Nola, c. 1510 – 1592
- Cingari simo
 - Tri ciechi siamo
- Two frottoles**
- Non e tempo Marchetto Cara, 1465 – 1525
 - Dimmi un poco che vuol dire Michele Pesenti, c.1470 – c.1524
- Two early dances** Franceso Bendusi, fl. ca. 1553
- Animoso
 - Moschetta
- Italian song and madrigal**
- Un sonar de piva Rossino Mantovano, fl. c. 1550
 - Tentatora (vocal) Anonymous, 16th cent
 - Tentatora (instrumental) Anonymous, 16th cent
 - Ecco mormorar l'onde Claudio Monteverdi, 1567 – 1643
- Selections from “Festino”** Adriano Banchieri, 1567 – 1634
- Il diletto moderno per introduzione
 - Mascherata di Villanelle
 - Mascherata d'Amanti
 - Contraponto bestiale alla mente
 - Gli Festinanti
- English song and dance from court to the streets**
- Faerie Round (instrumental) Anthony Holborne, fl.1584 – 1602
 - The silver swan Orlando Gibbons, 1583 – 1625
 - Earl of Essex galiard John Dowland, 1563 – 1626
- Soldiers, ships, and tobacco**
- We be soldiers three Thomas Ravenscroft, c.1590 – c.1633
 - Tobacco is like love Tobias Hume, c.1569 – 1645
 - O metaphysical tobacco Michael East, 1580 – 1648
 - We be three poor mariners Ravenscroft, c.1590 – c.1633

Translations and Notes

- Canto di cardoni (Carnival song) Anonymous, c.1500

Noi siàn, donne, maestri di cardoni,
che ne' nostri orti si fan grossi et buoni.
Se'l far, donne, questa arte vi diletta,
benché va di oggidì la cosa stretta,
No' vi darén questa nostra ricetta
che non habbiàn da farvi maggior doni.

Ladies, we are master growers of
cardoons,*
which in our gardens grow big and good.
If, ladies, you enjoy practicing this craft,
even though today business is tight,
we shall give you this recipe of ours,
than which we have no greater gift to give.

Noi siàn, donne, maestri di cardoni,
che ne' nostri orti si fan grossi et buoni.
Tanto è mangiar il cardon senza sale
quanto far col marito il carnovale,
ché 'l sugo per se stesso tanto vale
quanto alle non pentite le stazioni.

Ladies, we are master growers of
cardoons,
which in our gardens grow big and good.
Eating an cardoon without salt
is like going to carnival with your own
husband,
for the juice by itself is worth as much
as the Stations of the Cross to
unrepentant sinners

Canzoni villanesche

Giovane da Nola, c. 1510 – 1592

- Madonna nui sapimo bon giocare

Madonna, nui sapimo bon giocare
A scarrecavarill e a scariglia
E assecura me giusto parapiglia.

Ladies, we know well how to gamble:
First lay the blame upon one another,
then escape the ensuing fight just in
time!

La ciaramelle sapimo sonare
Che n'ha imparate di Rienzo la figlia
E assecura me giusto parapiglia.

We know how to play the bagpipes
then escape the ensuing fight just in
time!

- Medici nui siamo

Medici nui siamo, o donne belle
Con radiche sanamo le ferite

Su, su, su, su citelle
Se havite el tempo mo non lo perdite.

Per le ferite larghe e strectolelle
Radiche grosse et piccole haverrite
Su, su, su, etc.

Two early dances

- L'arboscello ballo Furlano
- Ballo Francese

Canzoni villanesche

- Cingari simo

Cingari simo venite a giocare.
Donna a la coriola de bon core
Quelle dentro quelle fore
Quando e dentro ha piu sapore

Se noi perdiamo pagamo un carlino
Et se perdite voi pagate il vino

Quelle dentro, etc.

- Tri ciechi siamo

Tri ciechi siamo povr' in amorati
Privi di luc' e senza alcun conforto

Cosi quel crud'Amor sia fatto torto
Per esser fragli amanti nui sgraciati
O donne belle vegavi pietade
de far agli orbi qualche caritade
De una elimo sina poveri orbi

We are doctors, oh lovely ladies,
And we have both large and small roots
to make our incisions.

Don Giorgio Mainerio, c. 1545 – 1582

Giovane da Nola, c. 1510 – 1592

Come into the circle and let's gamble,
Everyone, both indoors and out.

If we lose, we'll pay you a penny,
And if you lose, you have to pay us with
wine.

We are three poor blind men in love,
Deprived of light and without any other
comfort.

Here is how love has twisted us,

Lovely ladies, have pity!

Two frottolas

- Non e tempo

Non e tempo d'aspettare
Quando se ha bonaza o vento,
Che su vede in un momento
ogni cosa variare

Se tu sali, fa pur presto,
lassa dire chi dir vuole;
questo è noto e manifesto,
che non duran le viole,
e la neve al caldo sole
sole in aqua tironare.

- Dimmi un poco che vuol dire

Dimmi un poco che vuol dire
S'io ti miro, ti nascondi
S'io ti parlo non rispondi
S'io ti seguo, vuoi fuggire
Io ti miro per mostrarti nel mio volto

il gran dolore ch'io patisco per
amarti con gran fe, con gran dolore

E s'io son tuo servitore, e per te
voglio morire
Nel mi martire i tuoi sguardi sono ad
altra parte intenti
Nel parlarti a ben ch'io tardi la mia
voce
Per non senti or se i cieli sono
contenti ch'io ti deggi ognor seguire

Dimmi un poco che vuol dire

Two early dances

- Animoso
- Moschetta

Marchetto Cara, 1465 – 1525

There is no time for waiting,
when there is good fortune and a fair wind;
For we see in a single moment,
Everything changing.

If you seek to rise, do it now,
let anyone speak who wishes to;
still, it is clear and widely known,
that violets do not last,
and snow in hot sun
will turn to water.

Michele Pesenti, c.1470 – c.1524

Tell me what it means?
If I look at you, you hide
If I speak to you, you do not answer
If I follow you, you want to escape
I try to catch your glance to show you my
face

That is full the pains that I suffer in order
to love to you with great faith and with
great pain
Because I am your servant and wish to die
for you

In my martyrdom your piercing glances
have the opposite effect
In speaking to you, my voice is halting

and do you not feel that heavens smile if I
were to follow you always

Tell me what it means?

Francesco Bendusi, fl. ca. 1553

Italian song and madrigal

- Un sonar de piva

Rossino Mantovano, fl. c. 1550

The title translates as “The sound of the bagpipes.” The term “piva” was sometimes used for the crumhorn as well.

Lirum bililirum, li-lirum, lirum.
Deh, di soni la sordina.
Tu m'intendi ben, Pedrina,

Ma non già per il dovirum.
Lirum bililirum, li-lirum, lirum.
Deh, di soni la sordina,

Les ses anche t'vo miben
E che t'son bon servidor,
Ma t'aspet che l'so ben
Ch'al fin sclopi per amor.
Deh, non da plutat dolor,
Tu sa ben che dig il virum.
Lirum bililirum, li-lirum, lirum.

Ta recordet quant tme des
Ta tua fé, si alegrement,
E cha lvagnel tmgiures
De volim per to servet.
Mi per litra incontinet
At resposi cum suspirum.
Lirum bililirum, li-lirum, lirum.

- Tentalora (vocal)

O tiente alora,
Tu mi dai troppo tormento,
Dolce a cara mia signora.
Da me almen qualche contento,
Che alquanto mi ristora.

- Tentalora (instrumental)

Lirum bililirum, li-lirum, lirum.
Ah, there sounds the muted instrument.
You hear me well, Pedrina
(little stony heart)
--and not just out of duty.
Lirum bililirum, li-lirum, lirum.
Ah, there sounds the muted instrument.

I have loved you for six years
and been a good servant to you,
but I've been waiting for you so long
that I shall end by bursting with love.
Ah, don't give me more grief;
you know well that I speak the truth.
Lirum bililirum, li-lirum, lirum.

You remember when you gave me
Your trust, so cheerfully.
And swore to me by the Evangel
That you wanted me for your servant.
My letter was met
At once with a sigh.
Lirum bililirum, li-lirum, lirum

Anonymous, 16th cent

O stay!
You give me too much torment,
Gentle (though it be) – ah! Beloved lady,
Give me at least some happiness,
To restore me a little.

Anonymous, 16th cent

- Ecco mormorar l'onde

Ecco mormorar l'onde
 e tremolar le fronde
 a l'aura mattutina e gl'arborselli
 e sovra i rami i va -
 gh'augelli cantar soavemente
 e rider l' 'oriente
 Ecco già l'al b'appare
 e si specchia nel mare
 e rasserena il cielo
 e imperla il dolce gielo
 e gl'alti monti indora.
 O bella e vagh' aurora
 l'aurora e tua messagiera
 e tu de l'aura
 ch'o gn'arso co ristaura.

Selections from "Festino"

- Il diletto moderno per introduzione

Il Moderno Diletto tutti
 invita a un'opera di gusto e
 favorita

Chi brama avere spasso e piacere,
 per un tantino
 entri al festino.
 Giovani amanti tra suoni e canti;
 innamorate, conessi entrate!
 Di bella umori s'udran furori,
 in buona vena, avanti cena.
 Scherzi, ballate con mascherate;
 trattenimenti, sispiri ardenti;
 feste, allegrezze e contentezze
 s'hanno a sentire.
 Torniamo a dire: chi brama avere
 spasso e piacere per un tantino
 resti al festino!

Claudio Monteverdi, 1567 – 1643

Hear the murmuring of the waves
 and the trembling of the fronds
 in the golden morning with the shrubbery
 and above the branches I go -
 with the birds singing sweetly
 and the laughing sky.
 Note how the dawn appears
 and is mirrored in the sea
 and brightens the heavens.
 impearls the sweet dew,
 and all the mountains gilds.
 Oh beautiful and charming dawn
 The dawn is your harbinger
 and in you the golden thirsting heart is
 restored.

Adriano Banchieri, 1567 – 1634

Modern Pleasure invites
 everyone to a work designed
 to please and find favour

To all those who want sport and pleasure
 for a while
 come to the entertainment.
 Music and songs for young lovers;
 and let their girlfriends come, too!
 You'll hear bawdy jokes from young
 Comedians in full flow before dinner.
 Wisecracks, songs and imitations;
 Diversions and yearnings of love;
 Jollifications and frolics
 are to be heard.
 We say again: To all those
 who want sport and pleasure for a while—
 now for the fun and games!

- Mascherata di Villanelle

III. Mascherata di villanelle
Canta un'ottava rima molto
bella, col biobò a la lira una
zitella

—Biobo' bio o Scaccia pensieri
Bio biri beu ba beu bi bio bi bio biri
bio ba beu bi bio!

—Lira

Lì liron liron liron lè lè liron lè liron
liron liron lè!

—Zitella cantatrice

Ciascun mi dice che son tanto bella,
che sembro la figliuola d'un signore.

—Refrain

—Zitella cantatrice

Chi mi somiglia a la Diana stella, chi
mi somiglia al pargoletto Amore.

—Refrain

—Zitella cantatrice

Tutto il contando onor di me
favella, chè di bellezza porto in
fronte il fiore.

—Refrain

—Zitella cantatrice

Mi disse ier mattina un giovinetto:
perchè non ho tal pulce nel mio
letto?

—Refrain

- Mascherata d'Amanti

VI. Mascherata d'Amanti
Entrano sul Festin tutti d'accordo,
con un liuto in tuon dell'arpicordo

Tronc tronc tronc tronc
di run din din din
Troc troc to ron tron ton
di ri den den den

III. The masquerade of the peasant girls
A verse in classic metre is sung by an old
maid, with jaw harp and lyre
accompaniment

—Jaw harp

Bio biri beu ba beu bi bio bi bio biri bio
ba beu bi bio!

—Lira

Lì liron liron liron lè lè liron lè liron liron
liron lè!

—Maid

Everybody tells me I'm good looking, like
the daughter of a lord.

—Refrain

—Maid

Some say I'm like the star Diana, and
some say I'm like little Cupid.

—Refrain

—Maid

It's known throughout the country that my
face has so much beauty.

—Refrain

—Maid

A young man said to me yesterday: Why
don't I have such a creature (a little flea)
in my bed?

—Refrain

VI. Lovers' masquerade
They all arrive at the entertainment
with a lute in tune with a harpsichord

Tronc tronc tronc tronc
di run din din din
Troc troc to ron tron ton
di ri den den den

- Contraponto bestiale alla mente

XII. Contrappunto bestiale
alla mente

Un cane, un cucco, un gatto e un
chiù, per spasso, far contrappunto a
mente sopra un basso.

Fa la la la

Cucco: —Cucù cucù

Chiù: —Chiù chiù

Gatto: —Miau miau

Cane: —Babau babau

XII. The animals sing in
counterpoint

A dog, a cuckoo, a cat and an owl have fun
improvising counterpoint on a mock
liturgical cantus firmus.

Fa la la la

Cuckoo: —Cuckoo, cuckoo

Owl: —Toowit, toowoo

Cat: —Miaow miaow

Dog: — Bow wow

- Gli Festinanti

XVII. Gli Festinanti

Con voce assai brillante ed asinina —
si sente una bell'aria
alla norcina.

O o o to no no no!

Non comprando qui più mascherate
sarà ben fatto ritirarsi a cena.

O o o to no no no!

Sendo tre già certo sonate,
però accostiamci tutti in buona vena.

O o o to no no no!

Laviamoci le man, chè l'insalate
già son condite e di vivande piena.

O o o to no no no!

Ecco la mensa; noi, per un tantino,
cantiamo: viva viva il bel festino!

O o o to no no no!

XVII. The revellers

With a sharp brilliance of tone—like the
braying of a donkey—we are treated to a
lovely song in the style of a butcher

O o o to no no no!

Since we have no more masquerades,
let us go in to dinner.

O o o to no no no!

Since it has now struck three o'clock,
let's go there heartily.

O o o to no no no!

Let's wash our hands: the salads are
already made and there's plenty more.

O o o to no no no!

Here's the table; let us sing: "Long live,
long live great feasting!"

O o o to no no no!

English song and dance from court to the streets

- Faerie Round (instrumental) Anthony Holborne, fl.1584 – 1602
- The silver swan Orlando Gibbons, 1583 – 1625

The silver Swan, who, living had no note,
When death approached unlocked her silent throat
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more:
“Farewell all joys, o Death come close mine eyes,
More geese than Swans now live, more fools than wise.”

- Earl of Essex galiard John Dowland, 1563 – 1626

Soldiers, ships, and tobacco

- We be soldiers three Thomas Ravenscroft,
c.1590 – c.1633

We be soldiers three,
Pardonnez moi, je vous en prie,
Lately come forth from the Low Country,
With never a penny of money.

Here, good fellow, I drink to thee,
Pardonnez moi, je vous en prie,
To all good fellows wherever they be,
With never a penny of money.

And he that will not pledge me this,
Pardonnez moi, je vous en prie,
Pays for the shot, whatever it is,
With never a penny of money.

- Tobacco is like love Tobias Hume, c.1569 – 1645

Tobacco, tobacco, Sing sweetly for tobacco!
Tobacco is like love, o love it, for you see I will prove it.

Love maketh lean the fat men's tumour – So doth tobacco.
Love still dries up the wanton humour – So doth tobacco.
Love makes men sail from shore to shore – So doth tobacco.
'Tis fond love often makes men poor – So doth tobacco.
Love makes men scorn all coward fears – So doth tobacco.
Love often sets men by the ears – So doth tobacco!

Tobacco, tobacco, sing sweetly for tobacco!
Tobacco is like love, o love it, for you see I have proved it.

- O metaphysical tobacco Michael East, 1580 – 1648

O metaphysical Tobacco,
Fetched as far as from Morocco,
Thy searching fume,
Exhales the rheum,
O metaphysical Tobacco.

- We be three poor mariners Ravenscroft, c.1590 – c.1633

We be three poor mariners, newly come from the seas.
We spend our lives in jeopardy, while others live at ease.
Shall we go dance the round, around? Shall we go dance the round?
And he that is a bully-boy, come, pledge me on this ground!

The Instruments and Instrumentation

Special thanks to Dr. Ed Harris and San Jose State University School of Music and Dance for access to the early instrument collection.

Many early music groups use only modern copies of medieval and Renaissance instruments (very few working instruments survive past the 17th or 18th centuries), but Camerata California also uses such instruments as the modern guitar to recreate the sound and spirit of the era.

Few published works of the 16th century and earlier included specifics of orchestration. We can, however, make educated guesses based on written and visual evidence. Sources indicate that brass instruments such as cornetto and sackbut were typically grouped with voices; lute with viols; and crumhorns with shawms and sackbut. The style of music also tells us what instruments are appropriate. For example, viola da gamba can swell in volume and sustain notes for an expressive vocalistic line. A lute can play rapid florid parts, but cannot sustain long tones. Recorders and capped reed instruments sound good played in consorts, or mixed with other instruments, but they have limited range of volume. We can also look to the composer and country of origin, since real and distinct regional styles of performance were evident in 16th century Europe, including differences in local preference of instruments and style of singing.

Crumhorn (or krumhorn)—The word crumhorn means literally “curved horn.” The instrument has a double reed covered by a cap so that—unlike the oboe or bassoon—the reed isn’t touched directly. They are the earliest (c.1500-1620) and by far the most common of the reed-cap instruments. Although the shape and sound might be unusual (sometimes “kazoo” comes to mind), the musical life of the crumhorn was a serious one, and they were often played in consorts like recorders.

Cornamuse—The cornamuse is a relative of the crumhorn. It has a reed-cap like the crumhorn, but is straight and has a much softer and sweeter sound.

Recorder—Wind instruments such as flutes and recorders are very old indeed. Recorders started to look more or less like their modern counterparts in the Middle Ages, and began to be made in several different sizes and ranges by the 14th century. Recorder playing had achieved a high degree of technical accomplishment by the 16th century, and a wide range of sizes offered a number of separate consorts within the recorder family.

Rankett (or rackett)–The rankett is a double reed instrument in which the bore is folded in on itself. The bass rankett actually plays as low as a bassoon, in spite of being only just over a foot high, due to a maze of tubing within the cylindrical body.

Rauschpfeife – This reed-cap instrument produces a screaming sound (it is also known as schreierpfeife) that carries well outdoors and competes well with other loud consort instruments such as the shawm.

Sackbut – The sackbut is a brass instrument with a slide, similar to the modern trombone. The origin of its name remains uncertain, but it is probably from the French *saquer* (to pull) and *bouter* (to push). The sackbut was illustrated and mentioned regularly from 1500 onwards and was an adaptable instrument that could play with soft vocal music, or loud instruments such as the shawm. In his comprehensive 16th century treatise on instruments, *Syntagma Musicum*, Michael Praetorius stresses that a tremendous advantage enjoyed by all sackbuts was their adaptability to the various different pitches of the day, since small changes could be made by slide or embouchure, and larger changes by the addition or subtraction of crooks.

Shawm – The shawm, the most important early double reed instrument, was played in Europe as early as the 13th century. It is similar to the modern oboe in that it has an exposed double reed. This instrument was made in different sizes and produced a loud sound best suited to outdoor music. In the 16th century, a wide range of other double reed instruments were developed, that were better suited for playing indoors.

Viola da gamba (also gamba or viol) – The viol is a bowed stringed instrument that resembles the modern cello, but has frets like a guitar. The viol appeared in Europe near the end of the 15th century, quickly become popular across the continent, and remained so until the advent of the cello in the mid-18th century. Viols were made in different sizes to be played in consorts, like recorders. Viola da gamba literally means ‘leg viol’ since it is held upright and supported between the legs like a cello. The viol is more closely related to the modern orchestral string bass than the cello. The construction of the instrument and bow (which is convex rather than concave like a violin bow) provides less volume than modern instruments, but allows for great flexibility and subtlety.