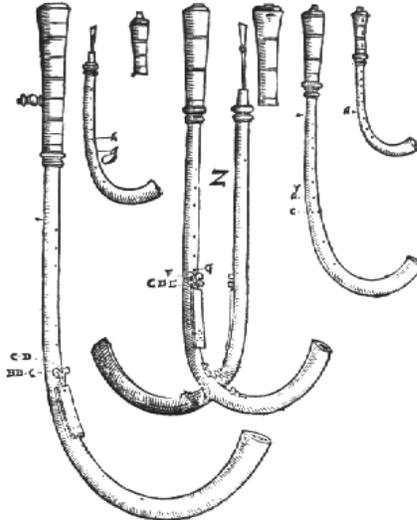


Camerata California
presents

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



Sunday, May 4, 2008
St. Luke's Episcopal Church
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
- Three frottolas**
 - Quando ritrova la mia pastorella Costanzo Festa, c. 1490 – 1545
 - 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

***** **SHORT INTERMISSION** *****

English song and dance from court to the streets

- Faerie Round (instrumental) Anthony Holborne, fl.1584 – 1602
- The City Cries Richard Dering, c.1580 – 1630
- Earl of Essex galiard John Dowland, 1563 – 1626
- The silver swan Orlando Gibbons, 1583 – 1625
- Soldiers, ships, and tobacco**
 - Up merry mates John Dowland, 1563 – 1626
 - We be soldiers three Thomas Ravenscroft, c.1590 – c.1633
 - Come, Sirrah Jack, Ho Thomas Weelkes, c.1576 - 1623
 - Tobacco is like love Tobias Hume, c.1569 – 1645
 - Tobacco's but an Indian Weed Thomas D'Urfey, 1653 - 1723
 - O metaphysical tobacco Michael East, 1580 – 1648
 - We be three poor mariners Ravenscroft

Translations and Notes

History of Carnival

Carnival has pre-Roman roots. The word Carnival (from *carnem levare*, Latin for to remove meat) referring to its position as the last Church festival before Lent. Carnival begins on Ehipany (January 6) with masquerades, theatrics, acrobatics, and general revelry reaching a climax on the day before Lent, called Fat Tuesday (or Mardi Gras). Carnival was particularly celebrated in Venice, when Venetian law was effectively suspended as disguised citizens partied, carried on illicit affairs, and poked fun at social and religious conventions. Costumes were required, and those who did not wear one were playfully punished.

The Carnival Song

Canti carnascialeschi (carnival songs) were an important form of secular music in the 15th and 16th centuries. The musical form is mostly homorhythmic chordal style, and strophic with a refrain. The texts are related to pre-Lenten or Spring festivities and most often mock social customs or contain double-entendres and playful obscenities; however, some texts were more serious, dealing with such subjects as mathematics or the four temperaments. Some tunes were so popular that they were even used with religious texts.

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

The cardoon is a relative of the artichoke that looks somewhat like a giant stalk of celery.

*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 oggidi 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

Giovanni Domenico del Giovane da Nola (1510/20 – 1592) published a collection, Canzoni villanesche a Venezia in 1541. The villanella originated in Naples as a form of popular “peasant song,” but was developed into high art by Adrian Willaert and Orlando Lassus. Da Nola’s compositions are songs of the “mascherate” or masked revelers during the wild Carnival parties.

- 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.*

*We are doctors, oh lovely ladies,
We have roots to make our incisions.
On to the city –
There's no more time to lose!*

*Per le ferite larghe e strettolelle
Radiche grosse et piccولة haverrite
Su, su, su, etc.*

*And to make our incisions,
We have both large and small roots,
On to the city...*

Two early dances

- L'arboscello ballo Furlano
- Ballo Francese

Don Giorgio Mainerio, c. 1545 – 1582

Canzoni villanesche

- Cingari simo

Giovane da Nola, c. 1510 – 1592

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

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

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

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

- 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 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!

Three frottolas

The frottola is a simple and homophonic Italian song, often with a characteristic “long-short-short” rhythm. Marchetto Cara and Bartolomeo Tromboncino – both from Verona – were important composers of frottole. The first-ever printed books of music, issued between 1504 and 1514 by the Venetian Ottavino Petrucci, held numerous frottole. “Lirum bililirim / Un sonar di piva” is from the 1505 Petrucci collection.

- Quando ritrova la mia pastorella

Costanzo Festa, c. 1490 – 1545

*Quando ritrova la mia pastorella
Al prato con le pecor in pastura
Io mi gli a coste presto la saluto
La mi responde tu sia il benvenuto
E poi dice in quella: O gentil pastorella,
non men crudel che bella,
Sei del moi ben ribella
Deh ! non es server me con tanto dura
Cosi respond' anchella:
Disposta son a quel tuo cortesia
Ma se non mai denari, va a la tua via.*

*When I find my shepherdess
in the meadow pasturing her sheep,
I approach and greet her.
She replies: “You are most welcome.”
Then I say, “My gentle shepherd girl,
as cruel as you are beautiful,
you are destroying my happiness.
Alas, don't be so heartless toward me!”
She answers:
I appreciate your courteous attention,
but if you have no money, just go on your way!”*

- 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.*

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.*

- 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

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?

Two early dances

Francesco Bendusi, fl. ca. 1553

Very little dance music from Renaissance Italy has survived in ensemble form. Francesco Bendusi's 'Opera Nova de Balli,' published in 1553, is one of the few collections to appear in Italy. The two selections are from this collection.

- Animoso
- Moschetta

Italian song and madrigal

- Un sonar de piva

Rossino Mantovano, fl. c. 1550

The title translates as "The sound of the bagpipes" but "piva" was a term for the crumhorn as well. The muted instrument (sordina) could be a "sordun" – a double-reed instrument related to the crumhorn. The words are an Italian provincial dialect.

*Lirum bililirim, li-lirum, lirum.
Deh, di soni la sordina.
Tu m'intendi ben, Pedrina,
--Ma non già per il dovurum.
Lirum bililirim, li-lirum, lirum.
Deh, di soni la sordina,*

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

*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.*

*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.*

*Deh, non da plutat dolor,
Tu sa ben che dig il virum.
Lirum bililirim, li-lirum, lirum.*

*Ah, don't give me more grief;
you know well that I speak the truth.
Lirum bililirim, li-lirum, lirum.*

*Ta recordet quant tme des
Ta tua fé, si alegrament,
E cha lvagnet tmgiores
De volim per to servet.
Mi per litra incontinet
At resposi cum suspirum.
Lirum bililirim, 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 bililirim, li-lirum, lirum*

- Tentadora (vocal)

Anonymous, 16th cent

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

*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.*

- Tentadora (instrumental)

Anonymous, 16th cent

- Ecco mormorar l'onde

Claudio Monteverdi, 1567 – 1643

Madrigal composers that flourished at the end of the 16th and beginning of the 17th centuries used a catalog of musical devices to heighten the expression of the words in the text: panting rests for the singing of the word "alas!" Extended suspensions for 'weeping' cadences; bursts of rapid quavers for 'flying'; chromatic ascents and descents to convey hills and mountains; downward glissandi and dissonant chords to depict death or grief. Listen for phrases such as "tremolar le fronde" and "gli alti monti." Monteverdi was a pivotal figure in music, producing eight books of madrigals and forty operas bridging style from the Renaissance to the early Baroque. This madrigal is from Book 2 (c.1590) and is in the mature Renaissance polyphonic style.

*Ecco mormorar l'onde
e tremolar le fronde
a l'aura mattutina e gl'arborselli
e sopra 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.*

*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's *Festino* (literally "feast") was published in Venice in 1608 as an entertainment to be sung "...on the evening of Fat Tuesday before supper" with over 20 madrigals on a variety of playful and irreverent subjects.

- 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!*

*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!
—Lira
Lì liron liron liron liron lì!
—Zitella cantatrice
Ciascun mi dice che son tanto bella,
che sembro la figliuola d'un signore.
—Refrain
Chi mi somiglia a la Diana stella, chi
mi somiglia al pargoletto Amore.
—Refrain
Tutto il contando onor di me favella, chè di
bellezza porto in fronte il fiore.
—Refrain
Mi disse ier mattina un giovinetto: perchè non
ho tal pulce nel mio letto?
—Refrain*

*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!
—Lyre
Lì liron liron liron liron lì!
—Maid
Everybody tells me I'm good looking, like
the daughter of a lord.
—Refrain
Some say I'm like the star Diana, and
some say I'm like little Cupid.
—Refrain
It's known throughout the country that my
face has so much beauty.
—Refrain
A young man said to me yesterday: Why don't I have
such a creature (a little flea) in my bed?
—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*

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

*(harpsichord) Tronc tronc tronc tronc
(lute) di run din din din
(harpsichord) Troc troc to ron tron ton
(lute) 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!*

***** **SHORT INTERMISSION** *****

English song and dance from court to the streets

- Faerie Round (instrumental)

Anthony Holborne, fl.1584 – 1602

The English Street Cry is a form of the consort song that incorporates actual text and tunes of street vendors, giving the experience of walking down a city street hearing advertisements for fish, fruit, garlic, barrel-making, rat-killing, tooth extraction, and finally the call to light the lanterns at the end of the day. Composers of cries include Robert Dering, Orlando Gibbons, and Thomas Weelkes.

Points = laces; hangers = sword belts; kitchen stuff = fat; pouch-ring = ring for closing a purse; buskins = half-boots; rock salt samphire = St. Peter's herb used for pickling; raspis = raspberries; aqua vitae and rosasolis = liquors.

What do ye lack do ye buy Sir, see what ye lack: pins, points, garters. Spanish gloves or silk ribbons.

Will ye buy a very fine cabinet, a fair scarf, or a rich girdle and hangers.

See here, Madam, fine cobweb lawn, good cambric or fair bone lace.

Will ye buy any very fine silk stocks, sir?

See here a fair hat of the French block, sir.

New oysters, new. Lily white mussels, new. New mackerel, new. New haddocks, new. New great cockles, new. Quick periwinkles, quick, quick, quick. Plaice, plaice, plaice, new great plaice. Will ye buy my dish of eels? New sprats, sprats, sprats, two-pence-a-peck at Milford Stairs.

Salt, fine white salt.

Will ye buy any milk today, mistress?

Ha' ye any work for a tinker? Ha' ye any ends of gold or silver? Ha' ye any old bowls or trays or bellows to mend?

What kitchen stuff ha' ye, maids: my mother was an honest wife, and twenty years she led this life; what kitchen stuff ha' ye maids?

Will ye buy a mat for a bed?

Broom, broom, broom! Old boots, old shoes, pouch-rings or buskins for green broom!

Hot pippin pies, hot! Hot pudding pies, hot! Hot apple pies, hot! Hot mutton pies, hot!

Buy any black, here cries one dare boldly crack, he carries that upon his back will make old shoes look very black; will you buy any blacking, maids?

Will ye buy any rock salt samphire, or a cake of good gingerbread?

Ha' ye any wood to cleave?

A cooper I am and have been long, and hooping is my trade, and married I am to as pretty a wench, as ever God hath made; ha' ye work for a cooper?

I have fresh cheese and cream, I have fresh! I have ripe strawberries, ripe! I have ripe comcumbers, ripe! Ripe small nuts, ripe! Ripe chestnuts, ripe! Ripe raspis, ripe! Ripe artichokes, ripe! Cherry ripe, ripe, ripe!

Pippins fine. Fine pears, fine. Medlars fine. Will ye buy any aqua vitae or rosasolis fine-a?

What coney skins, maids? I have laces, points and pins, or money for your coney skins, what coney skins have you, maids?

Hard Saint Thomas onions, hard.

Bread and meat for the poor prisoners of the Marshalsea, bread and meat.

White radish, white young radish, white! White lettuce, white young lettuce, white! White cabbage, white young cabbage, white! White turnips, white young turnips, white! White parsnips, white young parsnips, white!

Sweep, chimney sweep, mistress, sweep, with a hoop derry derry derry sweep; from the bottom to the top, sweep, chimney sweep; there shall no soot fall in your porridge pot, with a hoop derry derry derry sweep.

A round and sound and all of a color: will ye buy any very fine marking stone? It is all sinews and no bones, and yet very good marking stones.

Fine Seville oranges, fine lemons! Fine pomegranates, fine! Fine potatoes, fine!

Oyez! Oyez! If any man or woman, city or country, that can tell any tidings of a gray mare with a black tail, having but three legs and both her eyes out, with a great hole in her arse, and there your snout. If there be any that can tell any tidings of this mare, let him bring word to the Crier, and he shall be well pleased for his labor.

Rats or mice, ha' ye any rats, mice, polecats, or weasels, or ha' ye any old sows sick of the measles? I can kill them, and I can kill moles, and I can kill vermin that creepeth up and creepeth down, and peepeth into holes.

Pity the poor women for the Lord's sake, good men of God, pity the poor women; poor and cold and comfortless in the deep dungeon.

Buy any ink, will you buy any very fine writing ink and pens?

Doublets, doublets, old doublets, ha' ye any old doublets?

Rosemary and bays, will ye buy any rosemary, will ye buy any rosemary and bays? Tis' good to lay upon their bummes, which climbeth over walls to steal your plums; then buy my wares, so trim and brick, that gentle is, yet very quick!

Will ye buy a very fine almanac? Will ye buy a very fine brush?

Pitiful gentlemen of the Lord, bestow one penny to buy a loaf of bread among a number of poor prisoners.

Sweet juniper, will you buy my bunch of juniper?

Touch and go! Ha' ye work for Kindheart, the toothdrawer? Touch and go!

Garlic, good garlic, the best of all the Cries; it is the only physic against all maladies; it is my chieftest wealth good garlic for to cry, and if you love your health, my garlic then come buy!

Will ye buy any fine glasses? Will ye buy my sack of small coals, or will ye buy any great coals? Ha' ye any corns on your feet or toes? A good sausage, and it be roasted to round about the capon, go round. Will ye buy a very good tinderbox?

Lantern and candlelight hang out, maids!

Twelve o'clock! Look well to your lock, your fire and your light, and so goodnight.

- Earl of Essex galiard John Dowland

Despite becoming one of the most famous lutenists in Europe and publishing several landmark instrumental collections, Dowland never received an appointment to the court of Queen Elizabeth I of England, probably because at some point he had become a Catholic.

The galliard is a dance in triple meter, and was a favorite dance of Elizabeth. This is an instrumental version of the lute-song "Can she excuse my wrongs" published in Dowland's "First Booke of Songes or Ayres (1597)." The text was probably intended as an appeal to Elizabeth I on behalf of Robert Devereux, the Earl of Essex, who fell in and out of favor with the Queen and was eventually executed.

- The silver swan Orlando Gibbons, 1583 – 1625

This famous madrigal by Gibbons refers to the "Swan song" – an ancient legend about the swan that is mute until the moment of its death.

*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."*

Soldiers, ships, and tobacco

- Up merry mates John Dowland, 1563 – 1626

This consort song was probably one of several written for a masque celebrating the wedding of Theophilus, Lord Walden (Dowland's patron) to Lady Elizabeth Home in March 1612. The story progresses from extremes of pride and contentment, when sails are full, to the changeable nature of the ocean in which Aeolus (the Wind) and Iris (the Rainbow) exchange, to a full-out storm. The Golden Mean represents the philosophical happy medium between extremes of excess and deficiency.

- Come, Sirrah Jack, Ho Thomas Weelkes, c.1576 - 1623
From *Airs or Fantastic Spirits for three voices* (1608)

Thomas Weelkes demonstrated his inventiveness, expressive range, and mastery of contrapuntal technique in his four sets of madrigals (published between 1597 and 1608). The final collection (*Airs or Fantastic Spirits for three voice*, 1608) is on a smaller scale and more humorous, reflecting his interest in drinking and smoking with companions. His early success with madrigals and music written for the Church of England was not borne out. After his appointment as organist and choir-master at Chichester Cathedral in 1602, he was often in trouble, and was dismissed in 1609 for being a habitual drunkard and blasphemer.

Smoking slowly established itself in England between 1565 and 1590 probably via English sailors who became acquainted with it from rival sailors on Spanish, Portuguese, French, and Flemish ships. The rather poor tobacco leaf (*Nicotiana rustica*) brought back by Sir Francis Drake from the English colonies in 1586 was not much competition for the Spanish version (*Nicotiana tabacum*) which was grown in the West Indies (The "Trinidad-o" mentioned in "Come Sirrah Jack"), Mexico, and the north of South America. English colonists took the Spanish plant from Trinidad and re-planted it in Virginia.

<p><i>Come sirrah Jack ho, Fill some tobacco, Bring a wire and some fire, Haste haste away, quick I say, do not stay, shun delay, for I drank none good today.</i></p>	<p><i>I swear that this tobacco Is perfect Trinidad-o; By the very very Mass, never never was, better gear than is here, by the rood, for the blood, it is very very good, 'tis very good.</i></p>
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- Tobacco is like love Tobias Hume, c.1569 – 1645
From *Musical Humors* (1605)

Captain Tobias Hume was a professional soldier and excellent performer on the viola da gamba. In 1605 he published "Musical Humors," a collection of his own compositions for voice and violas da gamba. His song, "Tobacco is like love," shows quite clearly that the controversy over tobacco had already begun quite soon after the leaf became known in England.

*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.*

- Tobacco's but an Indian Weed Thomas D'Urfey, 1653 - 1723
from "Wit and Mirth: Or Pills to Purge Melancholy" (1699)

Tobacco's popularity continued to increase despite strong opposition by King James I, whose treatise published in 1604 concludes that smoking is "a custome lothsome to the eye, hatefull to the nose, harmefull to the braine, daungerous to the Lungs, and in the blacke stinking fume thereof, nearest resembling the horrible Stigian smoke of the pit that is bottomelesse."

I
*Tobacco's but an Indian weed,
Grows green in the morn, cut down at eve;
It shows our decay,
We are but clay;
Think of this when you smoke tobacco!*

II
*The pipe that is so foul within,
It shows man's soul is stained with sin;
It doth require
To be purged with fire;
Think of this when you smoke tobacco!*

III
*The ashes that are left behind,
Do serve to put us all in mind
That unto dust
Return we must;
Think of this when you smoke tobacco!*

IV
*The smoke that does so high ascend,
Shows that man's life must have an end;
The vapour's gone,
Man's life is done;
Think of this when you smoke tobacco!*

- 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

By the time of Elizabeth I, the English navy was modern and efficient, supreme in the world. Their successes against Spain and other foes did much to bolster the self-esteem of the ordinary sailor, backbone of the navy. Ravenscroft captures their pride and swagger in this spirited march-like song. *Bully boys*, a term prominent in Navy chanties and poems, means in its strictest sense, "beef eating Sailors" since their daily menu featured bully beef (beef jerky).

*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.