
COLLEGIUM MUSICUM

Mitchell P. Brauner, Director
Paul Dorsey, Director, Recorder Consort
Robert Klakowich, Director, Mixed Consorts

Friday, March 18, 1988

8:00 p.m.

Convocation Hall
Old Arts Building



Department of Music
University of Alberta

PROGRAM

Dances from Terpsichore

Michael Praetorius
(1571 - 1621)

Recorder Consort

Accompanied Songs

Carl Lotsberg, Lute
Tom Jamieson, Bass Viol
Sabeth Verpoorte, Bass Recorder

Rest Sweet Nymphs

Francis Pilkington
(ca. 1562 - 1638)

Merrill Tanner, Soprano

Weep You No More

John Dowland
(1562 - 1626)

Carol Dyck, Soprano

Time Stands Still

John Dowland

Sally McIntosh, Soprano

The Willow Song
(from Shakespeare's Othello)

Anonymous

Merrill Tanner, Soprano

What If I Never Speed

John Dowland

Carol Dyck, Soprano

Missa Pange Lingua

Josquin Desprez
(1440 - 1521)

Kyrie, Gloria, Credo

Collegium Choir

INTERMISSION

Dances Published by Pierre Attaingnant

Recorder Consort

Sir John Smith, His Almain

John Dowland

Carl Lotsberg

O Death Rock Me Asleep

attr. Anne Boleyn
(1507 - 1536)

Fear an Bhata

Anonymous Irish
(ca. 1600)

An Tailliur

Anonymous Irish
(ca. 1600)

Barbara McKinley, Soprano
Gordon Ritchie, Celtic Harp

La Spagna

Josquin Desprez

The Leaves Be Green

William Byrd
(1545 - 1623)

Recorder Consort

Madrigals with divisions

Anchor che col partire

Cipriano de Rore
(1516 - 1565)

O felic' occhi miei

Jacques Arcadelt
(1506 - 1569)

Ensemble

Translations of Italian texts:

Anchor che col partire

Though in parting, death I feel,
I would to part at any time at any moment,
So sweet the pleasure that I feel
In life regained with thy return.
Many thousand times each day
I'd part from thee
To garner the joy of thy return

O felic' occhi miei

O happy eyes
O happy ye that thirst after my sun
Whose radiance resembles the eyes that were so sweet, so pure.
You, again, you, always you
You, happy you, and I.
Yet, not I whilst your desires are hushed;
I run to admire, and feel but sorrow

(translations by David Oyen)

Program Notes

Tonight's concert presents some of the highlights of the High Renaissance, from Josquin Desprez, the composer called the greatest before Bach to Jacobean consort music. We are attempting to mix Netherlandish mass music, French and German dances, and English lute songs -- a potpourri of styles and forms. The dances arranged by Praetorius and Attaignant represent the changes and developments in musical taste from the early 16th century to the early 17th century. The dance tunes themselves had a long and rich reign of popularity well beyond the lives of the arrangers.

The English song composers frequently published their ayres either as part songs (madrigals) or as songs with instrumental accompaniment. Pilkington's Rest Sweet Nymphs is as well known in its five-voice version as it is in the solo version heard here tonight. John Dowland, on the other hand, made quite a specialty of the lute song and is probably best known today for his small masterpieces in this genre.

The Missa Pange lingua is probably the last of the 18 authentic masses by Josquin. Its rich sonorities, highly refined imitative counterpoint, and great sensitivity to the text are not only hallmarks of his late works but also attest to the high regard in which his contemporaries held him. His greatness as a composer allowed his music to transcend the religious conflicts that followed in the century after his death, and his reputation remained untarnished among Catholics and Protestants alike.

The final two numbers on the programme are demonstrative of not only the art of composition in the High Renaissance, they also exemplify the art of virtuoso improvisation. The art of playing divisions upon a tune is one that we regard today as all but lost, yet it was commonplace in the 16th century. Cipriano de Rore was one of the most influential composers of the period. His musical language helped inspire the new Baroque style of the beginning of the 17th century. Jacques Arcadelt, though hardly known to the public today, may have been the most popular madrigal composer of all time. His first book of four-voice madrigals was republished for over one hundred years after its appearance in 1539.

(M.P.B.)

Collegium Musicum Members

Collegium Choir

Glynis Alleyne
Nicola Boer
Michael Clark III
Peter Connor
Carol Dyck
Ross French
Wendy Gronnestad
Mark Israel
Pauline Lim
Sally McIntosh
Barbara McKinley
David Oyen
Paul Polushin
Paula Schaap
Merrill Tanner
Denise Weleschuk

Recorder Consort

Nancy Bell
Liane Gayler
Sally McIntosh
Joy Pritchard
Matthew Welsh

