



Department of Music
University of Alberta

Collegium Musicum

Six Centuries of Early Music

Friday, March 17, 1989 at 8:00 p.m.

Marnie Giesbrecht, Director

Convocation Hall, Arts Building



Programme

Canons

Sumer is icumen in (c.1270)

S.M., B.M., P.Phoa, C.J., W.G., T.H., M.I.

*Sumer is icumen in, Lhude sing cuccu,
Groweth sed and bloweth med,
And springth the wde nu; Sing cuccu;
Awe bleteth after lomb, Lhouth after clave cu;
Bulloc stereth, bucke verteth, Murie sing cuccu.
Cuccu, Cuccu wel singes thu cuccu, Ne swik thu naver nu.*

Ma fin est ma commencement

L.G., E.O., H.T.

Machaut (c.1300-1377)

Petite Camusette

S.M., B.M., L.G., H.T., E.O., J.H.

*Petite camusette, à la mort
m'avez mis.
Robin et Marion s'en vont
au bois joly,
ils s'en vont bras à bras
ils se sont endormis.
Petite camusette, à la mort
m'avez mis.*

Josquin Desprez (c.1440-1521)

*You little minx, you're
the death of me!
Robin and Marion are
off to the pretty wood.
They're going arm in arm.
They've gone to sleep!
You little minx, you're
the death of me.!*

Missa L'Homme Armé sexti toni

*Agnus Dei III
Agnus Déi,
qui tóllis peccata múndi:
miseré nóbis.
Agnus Déi,
qui tóllis peccata múndi:
miseré nóbis.
Agnus Déi,
qui tóllis peccata múndi:
dóna nóbis pacem.*

Josquin Desprez

*Lamb of God,
who takest away the sins of the world:
have mercy on us.
Lamb of God,
who takest away the sins of the world:
have mercy on us.
Lamb of God,
who takest away the sins of the world:
give us peace.*

Music of the Baroque

Chi mi confort'ahimè

G. Caccini (c.1550-1618)

Mark Israel, M.G., J.H.

- Chi mi confort'ahimè, chi più
consolami,
Or che'l mio sol che sì bei raggi
adomano
Il desiatolume, ah! lasso, involami,
Il desiatolume, ah! lasso, involami,*

Who can comfort me,
who can console me,
now that my bright sun has vanished?
- Deh, se tue belle ciglia ora mi
scorgono,
Mira che gl'occhi miei lacrime piovono,
E che mentre dal cor preghi ti porgono
Mie voci coi sospir l'aria commovono,
Mie voci coi sospir l'aria commovono.*

Should you glance at me,
You would see my eyes raining tears,
My heart praying to you,
my voice rending the air with sighs.

Tombeau

Johann Froberger (1616-1667)

(sur la mort de Monsieur Blancherocher)

Glen Segger (clavichord)

Zefiro Torna

C. Monteverdi (1567-1643)

Sally McIntosh, Barbara McKinley, P. Polushin, M.G.

*Zefiro torna e di soavi accenti
The West Wind returns and with gentle accents
L'aer fa grato e'l piè discioglie a l'onde,
Makes the air pleasant and quickens one's step,
E mormorando tra le verdi fronde,
And, murmuring among the green branches,
Fa danzar al bel suon su'l prato i fiori;
Makes the meadow flowers dance to its lovely sound.*

*Inghirlandato il crin Fillide e Clori,
With garlands in their hair Phyllis and Clorinda
Note temprando amor care e gioconde;
Are sweet and joyous while Love makes music,
E da monti e da valli ime e profonde,
And from the mountains and valleys hidden deep,
Raddoppian l'armonia gli antri canori.
The echoing caves redouble the harmony.*

*Sorge più vaga in ciel l'aurora el Sole,
At dawn the sun rises in the sky more gracefully,
Sparge più luci d'or più puro argento,
Spreads abroad more golden rays, a purer silver,
Fregia di Teti più il bel ceruleo manto.
Adorns the sea with an even lovelier blue mantle.*

*Sol io per selve abbandonate e sole,
Only I am abandoned and alone in the forest,
L'ardor di due begli occhi el mio tormento,
The ardor of two beautiful eyes is my torment:
Come vuol mia ventura hor piango, hor canto.
As my fate may decree, now I weep, now I sing.*

Trio Sonata in G Major

J. S. Bach (1685-1750)

Guest Artist: William Damur, with L.G., P. Polushin, G.S.

*Largo
Vivace*

Medieval Carols

Nowell sing we

Ensemble

Burden

*Nowell sing we both all and some;
now Rex pacificus is ycome.*

Verse

*Exortum est in love and liss;
Now Christ his grace he gan us giss,
And with his body us bought to bliss,
Both all and some.*

Burden

Verse

*De fructu ventris of Mary bright;
Both God and man in her alight;
Out of disease he did us dight,
Both all and some.*

Alma redemptoris mater

Burden

Alma redemptoris mater

Verse

*As I lay upon anight,
Methought I saw a seemly sight
That called was Mary bright,
Redemptoris mater.*

What tidings bringest thou?

Burden

*What tidings bringest thou, messenger,
of Christës birth this yearës day?*

Verse

*A babe is born of the high nature,
Is Prince of peace and ever shall be;
Of heaven and earth he hath the cure,
His lordship is eternity;
Such wonder tidings ye mow hear;
What tidings bringest thou, messenger?
That man is made now Goddës fere,
Whom sin had made but fiendës prey.*

Burden

Verse

*A seemly sight it is to see:
The burd that hath this babe y-born
Conceivëd a lord of high degree,
And maiden as she was before.
Such wonder tidings ye mow hear:
What tidings bringest thou, messenger?
That maid and mother is one y-fere
And alway lady of high array.*

Movement directed by C. Cahoon

INTERMISSION

Souterliedekens

Clemens non Papa (c.1510-c.1556)

C.J., W.G., N.B., K.C., P. Phoa, T.H., D.O., M.W., M.I., G.S.

Psalm CXIII

Als sy zyn ghetoghen Al wt Egiptenlant

*Al van die vreemde nacy Dat volck
van Israhel.
Heylicheyt ghecomen Gods macht is
daer gheplant*

*Int ioedts-che lant Israhel Verstaet
dees woordenwel.*

*Als dit die zee sach aen
Haeste lye beeft si ghegaen al metter spoet
Terug ghinck die Jordaen
Die berghen vruecht ontfaen recht als die
schaepkens soet.*

When Israel did depart th'Egyptians
from among,
And Jacob's house from a people that
wen of a strange tongue.
Judah was his holy place

Israel's the dominion was.

The sea it saw and fled,
and Jordan forced back to pass.
The mountains they did leap about
and skip like little lambs.

Psalm CXXI

*Met groot iolyt Ben ick soe seer verblyt
In die woerden die ick heb ontfaen
Ints heren buys Daer sullen wy in treden
Totten*

*Heer wi sullen gaen Tot got dien wi altyt
aenbeden met betrouwen cleven aen.*

I joyed in them that to me said
unto the Lord's house go we.
The world we'll pass, and in his

gates our feet shall standing be.
With God to whom we always pray
and render thankfulness.

Psalm XCVIII

*Syn ryck die heere nam
End by opclam op Cheru bin verbeven
Die menschen werden gram
Wanneer by quam het aert ryck sach
men beven*

*Nu boort wat staet gheschreven
Die Heer seer goet gheheten
In Syon is hi groot
In Syon is hi groot dat seg ick bloot
Hooch boven allen menschen gheseten.*

The Lord it is that reigns,
'midst cherubs he remains.
Let the people be in dread,
the earth let it be moved.

Now hear how it is written

The Lord is great in Sion
In highness set he is likewise,
The people all above.

Music By and For English Royalty

Ja nuls hons pris (Ballade)

David Oyen, M.W., T.H., M.G.

*Ja nuls hons pris ne dira sa raison
Adroitement, s'ensi com dolans non;
Mais par confort puet il faire chançon.
Mout ai d'amis, mais povre sont li don;
Honte en avront, se por ma reançon*

Sui ces deux yvers pris!

Ce sevent bien mi honme et mi baron,

*Englois, Normant, Poitevin et Gascon,
Que je n'avoie si pvre compaignon,
Cui je laïssasse por avoir en prison.*

*Je nel di pas por nule retracon,
Mais encor sui je pris.*

Richard the Lion-Hearted (1157-1199)

*We'er captive will speak his thoughts
If they fit not his grief,
Though to wile away his sorrow,
He cheer himself with song.
Friends have I many, though poor be their
giving; For want of ransom to their
disgrace,
I remain two years imprisoned.*

*Well they know, my commons, my vassal
lords:
English, Norman, Poitevin and Gascon,
That ne'er would I prove so base a friend
That in sparing gold, I'd leave a man in
prison,
I speak no word, nor aught say in reproach
Yet I languish imprisoned.*

(Omitted in performance, but text included for completeness.)

Or sai je bien de voir certainement

Que mors ne pris n'a ami ne parent,

Quant hon me lait por or ne por argent.

*Mout m'est de moi, més plus m'est de
ma gent,
Qu'après ma mort avront reprochier grant,
Selonguement sui pris.
N'est pas merveille, se j'ai le cuer dolent,
Quant mes sires tient ma terre en torment.
S'or li membroit de nostre serement,
Que nos fëismes andui communament,
Bien sai de voir que cëans longuement
Ne seroie pas pris.*

Ce sevent bien Angevin et Torain,

*Cil bachelier qui or sont riche et sain,
Qu'encombrent sui loing d'aus en autrui
main.
Forment m'amoient, mais or ne m'aimment
De beles armes sont ores vuit li plain,
Por tant que je sui pris.
Mes compaignons, cui j'amoie et cui j'aim,
Ceus de Cahu et ceus de Percherain,
Me di, chançon, qu'il ne sont pas certain;
Q'onques vers au nen oi cuer faus ne vain.*

S'il me guerroient, il font mout que vilain,

Tant con je serai pris.

*Now I wis of certes that a captive or a
corpse
Hath neither kith nor kin sith me they leave
unransomed.
It matters not to me, but hath import to
them.
Posterity will them,*

*upon my death, reproach
If I die imprisoned
I wonder not that my heart be sore,
My Liege holds my lands in torment.
Streth would he recall the peace
we made in vain,
I should, ywis, be never here,
Nor e'er so long imprisoned.*

*Well do they know, Angevins and
Tourangeaux,
Those chevaliers, rich and of good weal,
By foreign hand, in distant land,
I am held for ransom.
They cherished me once, they do no more
Of show of arms they make no boast
To rescue one imprisoned.
To comrades whom I've loved and do still,
Those of Caën and the Percherains,
Go sing my song, to warn themwell.
Ne'er towards them was my heart fickle
or false,
War they wage with me; their actions
be base,
And I remain imprisoned.*

Ja nuls hons pris (Ballade) *continued*

Contesse suer, vostre pris souverain

*Vos saut et gart cil a cui je me claim
Et par cui je sui pris.*

*Je ne di pas de celi de Chartrain,
La mere Loöys.*

Translation: David Oyen, 1989

Countess, my sister, your captive
soverain prays
God keep you and preserve you,
God, to whom I appeal, and by whose
will I am ta'en.
I speak not of her at Chartres,
The mother of Louis.

Pastime with Good Company

N.B., C.J., K.C., M.W., M.I.

Henry VIII (1491-1547)

Pastime with good company I love and shall until I die.
Gruch who lust but none deny, So God be pleased, thus live will I;
For my pastance, Hunt, sing and dance; My heart is set All goodly sport
For my comfort: Who shall me let?

Youth must have some dalliance, of good or ill some pastance;
Company methinks then best all thoughts and fancies to digest,
For idleness is chief mistress of vices all:
Then who can say but mirth and play is best of all?

Company with honesty is virtue, vices to flee;
Company is good and ill, but every man hath his free will.
The best ensue, the worst eschew, my mind shall be;
Virtue to use, vice to refuse, thus shall I use me.

"The Honie-suckle" and

Anthony Holborne (d.1602)

"The Fairie-Round" L.G., H.T., J.H., K.C., N.B.

Blow Thy Horne Hunter

William Cornyshe (c.1468-1523)

Ensemble with soloist: Tariq Hussain

Blow thy horne hunter and blow thy horne on hye,
ther ys a do in yonder wode in falth she wyll not dy.
Now blow thy horne hunter and blow thy horne joly hunter.

Sore this dere strykyn ys and yet she bled no whytt,
She lay so fayre, I cowde nott mys, lord I was glad of it.
Now blow thy horne hunter and blow thy horne joly hunter.

As I stod under a banke the dere shoffe on the mede,
I stroke her so that downe she sanke, but yet she was not dede.
Now blow thy horne hunter and blow thy horne joly hunter.

He to go and I to go but he ran fast a fore,
I had hym shott and strik the do for I myght shott no more.
Now blow thy horne hunter and blow thy horne joly hunter.

To the covert bothe thay went, for I fownd wher she lay,
An arrow in her hanch she hent, for faynte she myght nott bray.
Now blow thy horne hunter and blow thy horne joly hunter.

Ther she gothe, se ye nott, how she gothe over the playne,
And yf ye lust to have a shott, I warrant her barrayne
Now blow thy horne hunter and blow thy horne joly hunter.

I was wery of the game, I went to tavern to drynk,
now the construcion on the same, what do yow meane or thynk.
Now blow thy horne hunter and blow thy horne joly hunter.

Madrigals

Your Shining Eyes

C.J., W.G., P. Polushin

T. Bateson (c.1570-1630)

Your shining eyes and golden hair, your lily-rosed lips most fair,
your other beauties that excel, me cannot choose but like them well.
But when for them they say they'll die, believe them not, they do but lie.

Country Cries

Ensemble

R. Dering (c.1580-1630)

God give you good morrow, Sir Rees ap Thomas, ap William ap Jones!
Past three o'clock and a fair morning! you fiddle knave!
Get her from her mistress' window! Her'll fling her piss-pot on her head,
for her play'd all night at whipper, whipperginnie.
Jack, Jack, sleep'st or wak'st? Vast asleep, vather, 'cham vast asleep, vather.
O Jack, rise and serve the cattle and the sheep.
Nay, virst 'chill 'ha my breakvast, for all 'cham vast asleep.
Tig, tig, tig, tig, tig, tig, tig:
Coop, coop, coop, coop, coop, coop, coop;
Biddy, biddy, biddy, biddy, biddy, biddy, biddy, biddy.
Homal, homal, homal, homal, homal, homal, ho!
Up Robin! 'tis time to rise;
Easter must have herring pies for huntsmen that kill not their hare;
therefore Robin, do not spare; but if thou find her at the squat,
Easter's near, lay on thy bat.
No, no, no, no Jugler's good at start. And Woodsman, he will do his part.
But Jowler, I hold twenty pound, shall kill her if she go on ground.
Hark! hark! hark! The hare is newly up.
Now Wat, Wat, Wat, Wat, look well unto thy scout.
Yebble, yabble, yebble, yabble, yebble, yabble, yebble, yabble;
Ta ra re ro, ta ra re ro, ta ra re ro, sing! The hare is almost spent.
Now Jowler, Jowler, hold thine own! So fare-well Jack-a-Lent!
Gee, gee! Ree, hut, hut, hut, ho! Ball, halt a God's name!
'Morrow, neighbour, whither go you? Who? What say? Why, whither gay, 'man?
'Chuz warn'd by Master Courttnal, the King's caretaker.
Hey, soy dogs, soy dogs! Whirr, hey dogs, hey dogs, hey. hey hunt, Quando!
A mark, a mark! Ret Chance, hey ret Fortune! Were hawk, were hawk, were hawk,
this flight was bravely flown. Lets seek another hunt, this partridge is our own.
O lord, O lord, O good master, quaeso, quaeso, quaeso praeceptor!
Oyez! all that can sing and say, 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! da poop! da poop, da poop, da poop, da poop!
ha'ye any pigs or lambs to geld? Buzz, buzz, buzz, buzz, buzz, buzz,
Holy Mother Crab, your bees are flown!
Ring out your kettle of purest metal to settle, to settle the swarm of bees;
for men new wiving the way to be thriving is hiving, is hiving, is hiving, is hiving,
is hiving; then no time leese to hive your bees.
Harvest home, harvest home, our fields are reap'd, our meads are mown;
Then may we sing and sport and play, tomorrow we'll make holiday!
And now farewell all sorrow, our fields are broke tomorrow. And what if it be so?
The bagpipes and the merry, merry maids amilking go.
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 jolly buckets;
jolly, jolly buckets, with hey jolly buckets, to milkingward.

Program Notes:

Canons

A canon is a device in counterpoint whereby a melody in one voice is strictly imitated in succession by another or more voices. The term first came into use in the 15th century, but the procedure itself antedates to improvised early forms of popular music. The anonymous 13th century English *rota* (round) *Sumer is icumen in*, with a four-part infinite canon sung over a two-voice *pes*, is the earliest wholly canonic piece known to exist. Guillaume de Machaut's (1300-77) three-voice *rondeau* "Ma fin est mon commencement, et mon commencement ma fin" is the earliest known example of a retrograde or crab canon: the *cantus* has the same notes as the *tripulum* albeit in reverse order, while the *tenor* in the first strain of the *rondeau* is exactly reversed in the second. Josquin Desprez's (ca. 1440-1521) six-part version of the *chanson* "Petite camusette" exemplifies a setting in which the canon is subjugated within the overall texture by being placed in the middle of three melodically independent pairs of voices. His six-part setting of the third *Agnus Dei* from the *Missa L'Homme Armé sexti toni* is a tour de force of canonic writing, with three simultaneous pairs of canons on segments as well as the whole popular *L'Homme Armé* tune in augmentation, diminution and in retrograde.

K.C.

Music of the Baroque

Baroque music spans the years from 1600 to 1750, beginning with the rise of monody, and ending with the death of Bach. Music of the Baroque Period developed in three distinct mainstreams or idioms - vocal, instrumental and keyboard. These in turn led to the development of three styles of musical composition - accompanied melody, concerto style, and contrapuntal style.

Chi mi confort'ahime, from Caccini's *Le Nuove musiche*, 1601, represents early Baroque monody, or accompanied solo song. It is characterized by recitativo-like vocal part with improvised ornamentation and thoroughbass accompaniment. Each stanza is heard over the same bass, progressive variations of the melody creating the impression of a through-composed composition.

Monteverdi's *Zeffiro torna* is a well-known and imaginative chamber duet. In it, vocal variations concertize over a recurring or *chaconne* bass. The virtuosic vocal lines engage in text painting and imitation, overlapping the recurring bassline to create a continuity which is both intriguing and intricate.

Froberger's works, almost exclusively for the keyboard, represent the synthesis of German, Italian and French elements. One of three laments in the keyboard works of Froberger, the *Tombeau* for his friend, Monsieur Blancheroche, exhibits depth of feeling and is reminiscent of the French unmeasured preludes.

Music of the Baroque *continued*

The works of J.S. Bach represent the culmination of the Baroque period as well as the fusion of national styles. The trio sonata is the most important type of Baroque chamber music, written for two melody instruments plus thoroughbass (gamba and harpsichord). The style is imitative and concerted.

M.G.

Medieval Carols

The 15th century carol is a English and/or Latin song of uniform stanzas with a refrain called a burden, which is repeated after each stanza. The carols were ceremonial religious songs associated with physical movement whether performed in or out of the church. A social phenomenon, the medieval carol was either danced or processed to.

M.G.

Souterliedekens

Souterliedekens (Dutch for little Psalter songs) was the title of a collection published by Symon Cock in Antwerp, 1540. In it, Dutch metrical translations of the Biblical psalms were set to popular melodies, mostly Dutch folk songs. The Franco-Flemish composer, Clemens non Papa, is perhaps best known for his polyphonic setting of the souterliedekens (1556-7). His three-voice settings were intended to be performed at home.

M.G.

Music by and For English Royalty

During the Medieval and Renaissance periods, secular music flourished in the British courts as royalty both patronized and actively contributed to the talents of composers, musicians, poets and dramatists. Richard the Lion-Hearted (1157-1199) belonged to the earliest generation of *trouvères*, or composer-poets. His *rotrouenge*, *Ja nuns hons pris*, was composed during his captivity in Austria. Henry VIII (1491-1547) was patron to 58 musicians in his court. He played the lute, virginal and organ, and composed part-songs and instrumental pieces for his own pleasure. Of his twenty songs remaining today, *Pastime with good company* is a strophic, three-part adaptation of a melody from Attaignant's *De mon triste (deplaiser)*. Likewise, the strophic, three-part song *Blow thy horn hunter* by William Cornyshe (ca.1468-1523), Henry VIII's favorite composer, also has a borrowed popular Tudor melody in the tenor voice. Anthony Holbourne (-d.1602) was a gentleman lutenist and composer in the service of Elizabeth I (1533-1603). His *Alman and Galliard* exemplify two characteristic dance movements of the 16th century.

N.B. & K.C.

Program Notes continued

Madrigals

Stylistically, English madrigals are supposed to be distinguished from their Italian prototype by a greater emphasis on overall musical structure, in contrast to mercurial interpolations of purely musical devices at the whim of the text. This is certainly the case in *Your Shining Eyes* by Thomas Bateson (ca.1570-1630), in which the sardonic text is effectively set to a syllabic, flowing and increasingly imitative three-part texture within a straightforward A II: B :II form. Richard Dering's (ca.1580-1630) *Country Cries*, on the other hand, champions word-painting at its extreme. Scored originally for five voices and five viols, it calls for a cacophony of greetings, animal cries, sales cries and hunting cries to conjure up a graphic, musical scenario of a lively day at the English countryside.

K.C.

Members of the Collegium Musicum

Nancy Bell, Kenneth Chen, Liane Gayler,
Wendy Grønnestad, John Honsaker, Tariq Hussain, Mark
Israel, Christine Janicki, Sally McIntosh, Barbara McKinley,
Ellen O'Reilly, David Oyen, Peter Phoa, Paul Polushin, Glen
Segger, Herb Taylor, Mathieu Welsh.

The Collegium Musicum would like to thank the following people:

Cathy Cahoon from the Department of Drama for her direction of the Medieval Carols.

Brian Harris for programming suggestions.

William Damur for joining us and supplying the transverse flutes.

Michael Meraw for joining us for *Agnus Dei III*.

Upcoming Department of Music Concerts and Events

Saturday, March 18
8 pm

STUDENT SENIOR RECITAL
Corey Hamm, pianist

Wednesday, March 22
8 pm

REEL MUSIC CONCERT
*A program of electronic music
composed by faculty and students.*

Thursday, March 23
5 pm

STUDENT RECITAL
Jeff Bowen, Corey Hamm,
Tricia Edwards, David Dzurko, pianists

Tuesday, March 28
5 pm

STUDENT JUNIOR RECITAL
Chris Gongs, horn

*Tuesday, March 28
8 pm

STAGE BAND CONCERT
Neil Corlett, director.
An exciting evening of Big Band jazz.

*Thursday, March 30
8 pm

THE CHAMBER WINDS AND
ACADEMY STRINGS CONCERT
Malcolm Forsyth, Norman Nelson,
Directors. Program will include Alfred
Fisher performing Bach's Piano
Concerto in F Minor, BWV 1056, and works
by Strauss, Raff, Sibelius, and Gabrieli.

Friday, March 31
5 pm

STUDENT RECITAL
Karen Harasym, clarinet;
Liane Gayler, flute

Friday, March 31
8 pm

STUDENT SENIOR RECITAL
Judy-Lynn Sawchuk, soprano;
Linda Stewart, piano

Saturday, April 1
8 pm

STUDENT SENIOR RECITAL
Janet Tonin, soprano

*Sunday, April 2
3 pm

CONCERT BAND CONCERT
William H. Street, director. *Works by
Shostakovich, Menin, and Saint Saens.*

*Sunday, April 2
8 pm

MADRIGAL SINGERS CONCERT
Robert de Frece, director

* Denotes and admission charge of \$5.00 for Adults and \$3.00 for Students and Seniors.