

The School of Music
presents the 86th program of the 1989-90 season

C66
1990
4-27

The Collegium Musicum

Margriet Tindemans

Director

School

of

Music

University

of

Washington

Music
at the
Tudor Court

~~April 26, 1990, 8 PM~~
April 27, 1990, 3 PM
Brechemin Auditorium

Program

When Henry VIII took over the reign at his father's death in 1509 he set out to establish himself as a true Renaissance King, presiding over a splendid, lavish, and festive court, a center of arts and learning. He attracted many scholars and artists from England and abroad to his court. Henry VIII was passionately fond of music; he played the lute, virginal and other keyboard instruments, he had a good singing voice and composed many songs and dances himself. He founded "The King's Musick", a group of professional instrumentalists and singers to provide him with secular music, as a counterpart to the "Chapel Royal" which performed the sacred music in the services. At the height of his reign Henry VIII had on his payroll some 60 musicians as well as the gentlemen and the children of the Chapel Royal. Some of the finest English and continental musicians came to serve Henry, among them the Bassano family of Venice, a family of wind players who would continue to serve the Tudors during the next six reigns. The members of the court viol-consort arrived in the 1540's from Milan, Venice and Cremona. Continental Chansons and dances were often heard at court as well as lute ricercars such as the one by Capirola. Some of Henry's compositions like Pastyme and Helas Madame were based on continental models.

After the tumultuous reigns of Edward VI and Mary I, it was Elizabeth I, daughter of Henry VIII and Anne Boleyn, who again brought splendor to the court. The Elizabethan age was one of great artistic and intellectual achievement; it was the age of William Shakespeare; the long conflict with Spain culminated in the defeat of the Spanish Armada in 1588; overseas trading companies were formed and Gilbert and Raleigh set out to colonize the New World. Music continued to play an important role at Elizabeth's court. (She is said to have danced five Galliards every morning before breakfast!) Because of the rapidly intensifying puritanism of the newly restored Anglican Church, which rarely, if ever, tolerated anything more elaborate than simple settings of Psalms, most of the important composers of the time worked at the court and produced a substantial amount of secular music and textless polyphony such as *In Nomine* settings and English madrigals.

I Henry VIII

Most of the pieces in the first half of tonight's program are taken from a songbook which is known as "Henry VIII's Songbook." It is an interesting document of court music in the early years of Henry's reign, when he was young and happily married and when his chief occupations were hunting, singing, and dancing!

Continental influences are seen in many of the pieces: Pastyme and Helas madame are based on continental models; both Pavyns occur in French sources; Fortune, Jay prise amours, and Taunder naken were international "song-hits" — they are found in numerable manuscripts and settings; songs like Ah Robin, My love she mourneth, and I were a maiden are based on popular songs, and set for courtly entertainment by composers such as Cornish, who was a Master of the Chapel Royal and as such responsible for training the choristers and for the provision of court entertainments.

CASS 11,639A

Pastyme with good company HENRY VIII (1491 - 1547)
 Time to pass with goodly sport ANONYMOUS
 The Kyng's Pavyn ANONYMOUS
 The Emperor's Pavyn and Galyard ANONYMOUS

Fortuna Desperata after BUSNOIS (d. 1492)
 Fortuna Desperata ALEXANDRE AGRICOLA (1446 - 1506)

*"Desparate, foul, accursed Fortune, which has besmirched the name of
 so fine a lady. O ruthless, cruel and spiteful death, which has thus
 humbled one who was beyond the stars."*

Ah Robin, gentle Robin WILLIAM CORNYSH (1468 - 1523)
 My love she mourneth WILLIAM CORNYSH

Padoana VINCENZO CAPIROLA (early 16th c.)
 Diminutions on *Ung Gay Berghier* GIOVANNI BASSANO (d. 1617)

Capirola was a nobleman in Brescia, who compiled a manuscript of lute tablature including ricercars, dances, and transcriptions of popular 15th century chansons. This Padoana follows the pattern of a *dompe*. The Bassano family was famous for their playing of wind instruments. Predecessors of Giovanni were employed by Henry VIII in England; Giovanni stayed in Venice and was a master in the art of diminutions: ornamenting one or more parts of a chanson or madrigal, in this case, Crequillon's well known berghier.

O Deathe, rock me asleepe attr. ANNE BOLEYN (1501? - 1536)

Dompe IMPROVISATION

O Deathe is attributed to Anne Boleyn and imitates the ringing of the "death" bell at her execution. The *dompe* was one of the improvised dance forms, based on a simple tonic-dominant scheme. *Dompes* are sometimes connected with funeral music.

Quid Petris, O Fili? RICHARD PYGOTT (1516 - 1533)

This carol with a Latin burden and English verses was written by Pygott who was a member of Cardinal Wolsey's household chapel before entering the Chapel Royal in 1533.

Jay prise amours ANONYMOUS

And I were a maiden ANONYMOUS

Taunder naken HENRY VIII

Whoso that wyll hymself apply RYSBYE

Helas madame HENRY VIII

Known as a three-part basse-dance in various continental sources, Henry's contribution consisted of adding a fourth part.

"Alas, my lady, whom I love so much, allow me to be your humble servant. Alas, good sir, you are good and handsome, but I could not forget the one I love. Alas, my lady, is there no hope for me?. Indeed good sir, I did not say that. Serve well and you will be rewarded."

————— *Intermission* —————

II Sacred Music

The Pope's refusal to grant Henry VIII a divorce from his first wife Catherine of Aragon, who had failed to produce a male heir, led the King to break with Roman Catholicism and establish the Church of England. Religious strife continued well through Elizabeth's reign.

The composer Thomas Tallis had been active in the second half of Henry's reign, continuing to compose for the Anglican church under Edward VI (1547 - 1553) and for the brief Catholic revival under Mary Tudor (1553 - 1558). He continued as a court composer under Elizabeth I. The *In Nomine* became one of the textless polyphonic forms which enabled composers to show their musical skills in other than liturgical contexts. The prototype was an extract from Taverner's *Gloria Tibi Trinitas* mass, probably composed about 1520 - 1530. In the mass, the words "In Nomine Domine" of the Benedictus are set for four voices, one of which has a complete statement in equal note-values of the plainsong on which the mass is based. This line became one of the most famous cantus firmus parts, used for numerous *In Nomine* settings for viols or recorders, lute and keyboard, as domestic entertainment.

In the same vein Sir Thomas Leighton in 1614 compiled his "Tears or lamentations of a sorrowful soul", for which he invited many famous composers to contribute Psalm-settings for domestic use. Several are set for "broken consort", a typical mixed ensemble of plucked instruments, voices, flute and viols.

Tallis' setting of Psalm 2 was used by Vaughan-Williams in his *Fantasia on a Theme by Tallis* for string orchestra.

CASS 11,639 B

Psalm 2: Why fumeth in sight THOMAS TALLIS (1505 - 1585)

In Nomine THOMAS TALLIS

Attend unto my tears, O Lord JOHN BULL (1562 - 1628)
(four-part setting)

In Nomine ROBERT PARSONS (d. 1570)

Attend unto my tears, O Lord JOHN BULL
(five-part setting)

I'll lie me down to sleep in peace JOHN COPRARIO (1575 - 1626)

III John Dowland (1562 - 1626)

John Dowland's "First Book of Songs or Airs" was the first publication of the *lute-song*, a form started at Henry VIII's court, but only fully developed by Dowland. Although he didn't start publishing till the very end of Elizabeth's reign, his accomplishments would not have been possible without the contributions of the many Elizabethian poets and composers that preceded him. Dowland spent most of his early life abroad, at German courts, in Italy, and at the Danish court, but he finally secured the position of royal lutenist, a position he had sought since his youth.

His books were reprinted no less than four times during his own lifetime, and he was the best known English composer to continental musicians; his music was printed in eight famous cities beyond the seas: Paris, Antwerp, Cologne, Nuernberg, Frankfurt, Leipzig, Amsterdam, and Hamburg. Many of his part-songs were first written as dance tunes. **Now, oh now I needs must part** is also known as the Frog Galliard, and his most famous tune, "Flow my tears" is used in his *Lachrymae Pavans* for lute or viols. The dances from the Lumley books represent an earlier style of dances, less sophisticated and perhaps closer to the improvised dances that had been the norm at Henry's and Elizabeth's courts.

Come, when I call JOHN DOWLAND

Lachrymae Pavan

Sorrow, sorrow stay

What if I never speed

Allemande from the "Lumley Books"

Galliard (second half 16th-century)

Brandebeges / La represa

Ronda / La represa

Now, oh now I needs must part JOHN DOWLAND

The Collegium Musicum

Margriet Tindemans, Director

voices

Cynthia Beitmen
Andrea Campbell
Erin Durrett
Adriana Giarola

Richard Hill
Deirdre Jasper
Bill McJohn
Pamela Salimperi

Chris Corfman, recorder
George Forman, recorder
Dierdre Jasper, recorder
Vicki Melin, flute & recorder
Kristine Rinn, recorder
Yun Kim, recorder
Leslie Totusek, recorder
Trevor Tunnacliffe, viol & viola da mano

Laurel Uhlig, recorder
Sarah Weiner, recorder & shawm
John Gibbs, shawm
Andrew Hillaker, sackbut
Peggy Monroe, percussion
Joseph Bichsel, viol (Friday)
Ellen Seibert, viol (Thursday)

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Upcoming Concerts

Contemporary Group; April 30, 8:00 PM, Meany Theater

Baroque Ensemble; May 2, 8:00 PM, Brechemin Auditorium cancelled

Faculty Recital; Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium

Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium

Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater

Carolyn Canfield Cole, violin; May 18, 8 PM, Brechemin Auditorium

University Singers; May 21, 8:00 PM, Meany Theater

Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater

Madrigal Singers; May 22, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater

Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium

Soni Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium

French and German Baroque Concert; May 29, 8:00 PM, Meany Theater