

its 63rd program of the 1988-89 season: *disc*

*Compact*  
*M33*  
*1989*  
*2-28*

THE MADRIGAL *Dub*  
SINGERS

Joan Catoni Conlon,  
*Director*

*and*

THE COLLEGIUM  
MUSICUM

Margriet Tindemans,  
*Director*

February 28, 1989  
8:00 PM, Meany Theater

School

of

Music

University

of

Washington

307 CD 15,011

Cassette # 11,413

PROGRAM

SIDE A

PIERRE SANDRIN (fl. 1538-c. 1561) <sup>2:17</sup> Douce Memoire

TIELMAN SUSATO (fl. 1529-1561) <sup>2:15</sup> Response 'Fini le bien'

JACQUES BUUS (fl. 1538-1565) <sup>4:31</sup> Douce Memoire

DIEGO ORTIZ (c. 1510-c. 1570) <sup>5:03</sup> Recercadas Sobre 'douce memoire'

Sara Weiner, recorder  
Margriet Tindemans, viola da gamba  
Vincent Ranger, harpsichord

'Sweet memory consummated in pleasure...The constancy of our two loving souls...has lost all its former power...a sad, sad case for pitying eyes to see. Good is finished, misfortune has beset us.'

Fini le bien was composed as a 'response' to a poem by King Francis I Douce Mémoire. The response was a popular poetic form, in which the poet used the same rhyming words as in the original, but in reverse order.

Ortiz' recercadas are free ornamentations of the top and the bass part of the chanson Douce Mémoire, while the harpsichord plays an intabulation of all the parts.

ROLAND DE LASSUS (1532-1594) Mass 'Douce Memoire'  
Kyrie <sup>8:36</sup>  
Sanctus: Osanna  
Benedictus: Osanna  
Agnus Dei

Attainant printed the following chansons in two different ways: as three part vocal pieces and as solo songs with lute accompaniment.

PIERRE ATTAIGNANT (c. 1494-c. 1551) <sup>2:02</sup> J'ay trop aymé  
Irene Senedak, mezzo-soprano

I have loved too much; I have suffered more than a year long...

ATTAIGNANT <sup>1:27</sup> Fortune  
Vicki Melin, flute

ATTAIGNANT <sup>2:41</sup> Ces facheux sutz  
Erin Durret, soprano  
Jon Walwick, lute

Those fools who speak ill of love, and never experienced it in their life, they are wrong to blame such a pleasure...

ADRIAEN WILLAERT (c. 1490-1562) <sup>1:29</sup> Jan Jan quant tu t'en iras

John, John, when thou go'st home, take me back, take thy Marion, Fariron, farirayne

CIPRIANO DE RORE (c. 1516-1565) <sup>2:07</sup> Ancor che col partire

as embellished by BOVICELLI <sup>2:54</sup> Ancor che col partire

Diane Cornell, soprano  
Cynthia Beitman, mezzo-soprano  
Tom Cox, tenor  
Robert Tangney, bass

<sup>SIDE B</sup>  
as embellished by BOVICELLI <sup>2:55</sup> Ancor che col partire ('Angelus ad pastores')  
John Gibbs, recorder

ANDREA GABRIELI (c. 1520-1586) <sup>2:41</sup> Ancor che col partire  
Vincent Ranger, harpsichord

'Again, in leaving you, I feel that I shall die...I would like to leave you a thousand, thousand times a day, for it makes my returning to you all the sweeter...'

LUDOVICO AGOSTINO (1534-1590) <sup>1:36</sup> Ancor che col partire

LASSUS <sup>3:16</sup> Madonna mia pieta  
'My lady, have pity on my suffering, which you will upon me. I cry and you do not hear...Your lofty beauty is the cause of my suffering...Now my life wanes as I breathe...I am nearly hoarse from crying for mercy...I cry and you do not hear: 'water, my lady for the flames! For I am dying.'

GIOVAN DOMENICA DA NOLA (c. 1510-1582) <sup>3:45</sup> Chi la gagiarda

'He who will learn the galliard, come to us, who are past masters...For evening and morning, we never fail to chant 'tan, tan, tan, etc.'...Let him come forward who wants to call, keeping in step while we leap ten times...'

1st half: about 1hr

CD#15,012

Cassette # 11,414 INTERMISSION

SIDE A

1:42 TIELMAN SUSATO..... Mille regretz - pavane (1551)

1:25 JOSQUIN DES PRES (c. 1440-1521) .. Mille regretz - chanson (1529)

2:14 LUIS DE NARVAEZ (fl. early 16th C.) .. Mille regretz (1538)  
Jon Walwick, lute

1:22 CLAUDE GERVAISE (f. 1540-60) Trop de regretz - basse danse (1550)

It is with great regret that I leave you, and lose sight of your loving face. I suffer such grief and pain that you will see my days are numbered.

1:30 THOMAS CREQUILLON (fl. 1540-1557) Un gai berger  
A jolly shepherd asked a shepherdess if she would join him in the game of love. 'Be off,' she said, 'and get out of here. Do not think I would stoop to such an unseemly thing...besides, you have not got what I need!'

1:43 CLEMENT JANEQUIN (C. 1485-1558) Au joly jeu  
The jolly game of pressing one's suit is fun to play...The other day I met a pretty little lass...When I went to kiss her smiling face, she hesitated. But I insisted...I accepted no refusal...She giggled and danced without music...

2:59 ENTRAIGUES (fl. 1547-1559) Complainte de la Tourterelle

What do you say; what do you do, pensive Turtledove on that dry old tree?

Alas, I lament.

But why? Tell me.

For my absent companion, more cherished than my life.

Where is she?

A cruel bird-catcher, by devious cunning, has caught and killed her, and night and day I lament for her demise, and scorn death for not taking me.

Do you wish to die alongside your companion?

Yes, for I am as good as dead while I languish in sadness and harbour in my heart sadness for her death.

O gentle little birds, how happy you are to love so faithfully; how happy are your hearts which always remain constant and loving.

Cynthia Beitmen, mezzo soprano  
Gretchen Hubbert, mezzo-soprano

1:54 PIERRE CERTON (1515-1572) La, la, la, je ne l'ose dire  
La, la, la, I dare not tell you, I dare not say a word. There is a jealous man in our town, who has a reason to be jealous. He is a cuckold through and through. La, la, la, ...

Toinot Arbeau's *Orchésographie* is one of the first renaissance dance instructions to actually give the steps along with a wealth of musical material. The famous Pavane *Belle qui tiens ma vie* was printed with numerous verses for the dancers to sing as well.

3:43 TOINOT ARBEAU (1520-1595) Belle qui tiens ma vie - pavane (1589)

Fair one, who holds my heart captive within thine eyes...give me hope. Fly not, I entreat thee, for I am lost in thy presence...Draw near, O mistress mine, for I am wholly thine. Soften thy rebel will, and mend my heart with the bliss of one sweet healing kiss.

1:43 CLAUDE GERVAISE Pavane Passemaize (1547)  
This pavane is set on the Passamezzo moderno, a chord progression that on whic dances were often improvised.

4:46 ATTAIGNANT Pavane and Galliard  
Tamara Pillsbury, harpsichord

Dance music is an important part of the early keyboard repertoire, along with intabulations of vocal chansons and madrigals (as heard in the Ancor che col partir by Andrea Gabrieli).

2:04 CLAUDE GERVAISE Bransles de Champagne

1:51 ATTAIGNANT Tourdin 'Quand je bois du vin claret'  
When I drink red wine, everything starts to spin and spin...

3:05 PIERRE PASSEREAU (fl. 1509-1547) Il est bel et bon  
He is good and handsome, my husband, I tell you, neighbor. He doesn't annoy me or beat me, he does the housework, and feeds the chickens while I enjoy myself. It is a laugh when the chickens cluck, 'Little coquette, cockle-doodle-do. What's this?' He is good...

SIDE B - blank

second half: about 45 min

JOSQUIN DESPREZ.....*Guillaume se va chauffer*  
William goes to the fire and warms himself on a piece of coal that  
doesn't burn!...

COLLEGIUM MUSICUM

Margriet Tindemans, *Director and viola da gamba*

Cynthia Beitmen, *voice*  
Joseph Bichsel, *viola da gamba*  
Erin Durrett, *voice*  
John Gibbs, *recorder and shawm*  
Richard Hill, *voice*  
Andrew Hillaker, *sackbut*  
Gretchen Hubbert, *voice*  
Tamara Pillsbury, *harpsichord*  
Vincent Ranger, *harpsichord and recorder*  
Kristine Rinn, *recorder*  
Irene Senedak, *voice*  
Jon Walwick, *lute*  
Teresa Wang, *viola da gamba*  
Sara Weiner, *recorder*  
Nancy Wright, *recorder*

*with*

Lisa Krebs, *recorder*  
Vicki Melin, *renaissance flute*  
Peggy Monroe, *percussion*  
Ellen Seibert, *viola da gamba*  
Molly Seibert, *voice*

*Special thanks to Peggy Monroe for her instruction in  
Renaissance dances.*

THE MADRIGAL SINGERS  
Joan Catoni Conlon, *Director*

Kathleen Anderson  
Laura Ash  
Robert Bavis  
Cynthia Beitman  
Diane Cornell  
Thomas Cox  
Peter Drury  
Mark Grote  
Catherine Guilhemotonia  
Susan Hamp  
Elizabeth Hasse  
Robert Holcomb  
Gretchen Hubbert  
Ellen Kaisse  
Suzanne Moles  
Jeffrey Petryk  
Philip Raether  
Tedfor Rosenberger  
Gregory Stone  
Robert Tangney  
Dianne Vars

UPCOMING EARLY MUSIC PROGRAMS

April 16..... COLLEGIUM MUSICUM

**NEW MUSIC FOR EARLY INSTRUMENTS**

*Music by Volans, Kuss, Monroe, and others*

8:00 PM, Brechemin Auditorium

May 19 and 20..... COLLEGIUM MUSICUM

**CANTIGAS DE SANTA MARIA**

*13th century Spanish songs about the miracles of the  
Virgin Mary*

8:00 PM, Brechemin Auditorium

May 27.....BAROQUE CHAMBER ENSEMBLE

8:00 PM, Brechemin Auditorium

UPCOMING CONCERTS:

March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium

March 6, The Contemporary Group, 8:00 PM, Meany Theater

March 7, University Percussion Ensemble, 8:00 PM, Studio Theater

March 8, University Wind Ensemble & Symphonic Band, 8:00 PM,  
Meany Theater

March 9, Young Composers, 8:00 PM, Meany Studio Theater

March 10, University Symphony & Combined Choruses, 8:00 PM,  
Meany Theater

March 11, Concert Band Festival, 8:00 PM, Meany Theater

March 13 & 14, Opera Workshop, 8:00 PM, Meany Studio Theater

March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany  
Theater

April 4, University Harp Ensemble, 8:00 PM, Meany Theater

April 11, University Masters Series: Bisi Adeleke, Music of Nigeria,  
and Topeng Dance of Indonesia, 8:00 PM, Meany Theater

April 14, Faculty Recital: Soni Ventorum Wind Quintet, 8:00 PM, HUB  
Auditorium