

DAT 12, 906

University of Washington  
THE SCHOOL OF MUSIC

CASS 12, 907

presents

C66  
1996  
11-22

# Devotional music for the Advent and Christmas season

Collegium Musicum and Baroque Ensemble  
Carole Terry and Margriet Tindemans, *directors*

8:00 PM  
November 22, 1996

Brechemin Auditorium

2:00 PM  
November 24, 1996

## PROGRAM

DAT

- 101 Remember, o thou man.....3:31.....Thomas Ravenscroft (c. 1582—c. 1635)
- 102 An earthly tree a heavenly fruit.....2:26.....William Byrd (1543—1623)  
'A Carolle for Christmas day'
- 103 Christe qui lux (three instrumental settings) 2:30
- 104 Born is the Babe .....3:30..... Anonymous (16th century)
- 105 Lulla, lulla, thou little tyme child.....3:40..... Anonymous (16th century)  
'The Coventry Carol'
- 106 Swete was the song the Virgine soong.....3:01..... Anonymous (16th century)  
'The Lute-Book Lullaby'
- 107 Coventry Carol Fantasia.....2:55..... Will Ayton (1991)
- 108 In Nomine for four recorders).....4:48..... William Byrd
- ~~109~~ In Nomine for five viols
- 1010 God, that guides the cheerful sun 5:25  
'A Carroll for New Year's day'
- 1011 Fantasia .....5:10..... William Byrd  
This day Christ was born
- 1012 'A Carroll for Christmas day' 2:42 (mono)

## INTERMISSION

CASS SIDE A  
SIDE B

- 1014 La Affettuosa.....3:34.....Johann Erasmus Kindermann (1616—1655)
- 15 Lieber Herre Gott .....3:08.....Johann Rosenmüller (1620—1684)
- 16 Hodie nobis caelorum rex...3:18..... Hieronymus Bildstein (c. 1580—after 1626)
- 17 Chaconne .....4:41.....Theodor Schwartzkopff (1659—1732)
- 18 Laudate pueri .....5:10.....Dietrich Buxtehude (c. 1637—1707)

(STEREO)

School  
of  
Music  
  
University  
of  
Washington



**COLLEGIUM MUSICUM**

Margriet Tindemans, *director*  
 Elizabeth Brown, *lute*  
 Darlene Franz, *recorder, voice*  
 Susan Folk, *voice*  
 Ronn Fullerton, *treble viol*  
 Sarah Funk, *bass viol*  
 Brian Nath Gray, *tenor viol*  
 Kathy Hanson-Mack, *voice*  
 Noreen Jacky, *bass viol*  
 Lisa Nielson-Hathaway, *bass viol*  
 Ellen Seibert, *tenor viol*  
 Marian Seibert, *voice*  
 Mina Lee Thomas, *voice*  
 Amy Warren, *treble and bass viols*  
 Nancy Wright, *recorder*  
 Donna Zebolsky, *recorder*

**BAROQUE ENSEMBLE**

Carole Terry and Margriet Tindemans, *directors*  
 MaryAnn Bisio, *soprano*  
 Elizabeth Brown, *guitar*  
 Darlene Franz, *recorder*  
 Ronn Fullerton, *viol*  
 Brian Nath Gray, *viol*  
 Abbey Hallberg, *harpsichord*  
 Kathy Hanson-Mack, *soprano*  
 Lisa Lewis, *harpsichord*  
 Lisa Nielson-Hathaway, *viol*  
 George Papadopoulos, *harpsichord*  
 Ellen Seibert, *viol*  
 Marian Seibert, *soprano*  
 Meng-Yin Tsai, *harpsichord*  
 Amy Warren, *viol*

*Of all the Christian Holidays*, Christmas is the one with the most intimate nature. The music often emphasizes the sweet and pastoral side of the Nativity, and frequently pre-existing carols (in England) and hymns (in Germany) are used. While some music certainly was meant for celebrations in big cathedrals and churches, most of it was performed in smaller gatherings, in chapels and in devotional evenings in people's homes. The viol consort, praised for its warm and voice-like sound, was considered the ideal medium to accompany the singers in a performance like the one tonight.

The viol, in solo as in consort, was immensely popular in 16th- and 17th-century England, and a particular brand of song, known as 'consort song' was developed there. Originating in the practice of teaching choirboys viol as part of their education, it treats the voice much like a part of the viol consort. Many well-known composers wrote for this combination, none as fine as William Byrd, who shows in his songs as in his instrumental pieces his masterly use of counterpoint. The instrumental 'Christe qui lux' settings use a Compline hymn, sung in Advent, while the 'In Nomine' uses as a cantus firmus part of the chant Gloria Tibi Trinitas. This first became popular as a mass by John Taverner, but the 'In Nomine' then developed into a purely instrumental form, still used in the 17th century by Henry Purcell. The Fantasia is a free form with frequent use of imitation technique.

Ravenscroft's "Remember, o thou Man" is found in the 'Country Pastimes' section of his 'Melismata' (1611); it was still sung in Thomas Hardy's day, and is the 'ancient and time-worn hymn' that the Mellstock choir sang to Fancy Day in "Under the Greenwood Tree" (1872).

Both the 'Coventry Carol' and 'Swete was the song' are homophonic settings of popular tunes. Some 20th-century composers have again picked up the tradition of writing for viol consort, and tonight we present an example of a modern 'Consort song'.

The use of the viol consort in 16th-century Germany is much less documented, but the existence of some very fine sets of instruments (some from as late as the eighteenth century) indicates that the instrument was no less popular there. Most likely, a large part of its repertoire consisted of hymns and hymn-settings, well established before the Reformation and developed by both Lutherans and Catholics.

In the 17th century ensembles of more bass viols had become popular, alone or in combination with voices.

**1996-97 UPCOMING EVENTS**

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

November 25: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

November 26: Faculty recital: Craig Sheppard, piano. 8 PM, Meany Theater.

December 2: Contemporary Group. 8 PM, Meany Theater.

December 3: Faculty/Guest recital: Lisa Bergman, piano; Carrie Rehkopf, violin. 8 PM, Brechemin Auditorium.