

THE UNIVERSITY OF WASHINGTON

SCHOOL OF MUSIC

presents

COLLEGIUM MUSICUM

Sunday, December 7, 1958 at 8:00 p.m.
Recital Hall, Music Building

PROGRAM

Sonata (Canon) for Two Viola da Gamba and Basso Continuo
Johann Joseph Fux
(1660-1741)

Allegro
Larghetto
Allegro

Sarabande (from "Pièces à trois Violes", 1717)
Menuet and Gavotte (from "Pièces à deux Violes, 1686)
Marin Marais
(1656-1728)

Eva Heinitz, Robert Marsh, Dolores Plath; Viola da Gamba
Irene Bostwick, Harpsichord

Three Elizabethan Songs, accompanied by Recorder and Three Viols

My Little Sweet Darling
Born Is the Babe
John, Quoth Joan

William Byrd
Anonymous
Richard Nicholson

Two Italian Madrigals, accompanied by Recorder and Viols

Questo Mostrarsi Adirata di Fore
Ballata
L Amor Donna ch io te Porto

Heinrich Isaac
(1450-1517)
Anonymous

Peter Hallock, Counter Tenor
Henry Huttenbach, Recorder
Eva Heinitz, Demar Irvine, Robert Marsn; Viols

Five Songs for Three Voices, Viola da Gamba and Harpsichord
(First Performance)
Peter Hallock

Joyce Morrison, Soprano
Peter Hallock, Counter Tenor
Dave Sannerud, Baritone
Howard Nelson, Bass

Malcolm Hamilton, Harpsichord
Eva Heinitz, Viola da Gamba

Sonata in G Major for Flute, Viola da Gamba and Continuo

Antonio Lotti

Largo

Allegro

Adagio

Vivace

Ron

Henry Huttenbach, Flute
Eva Heinitz, Viola da Gamba

Irene Bostwick, Harpsichord
Robert Marsh, Continuo

Fanfare

John Milton (1608-1674)

Ring out ye Crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so
Then let your silver chime
Move in melodious time;
And let the Bass of Heaven's deep organ blow,
And with your ninefold harmony
Make up full consort to th' Angelick symphony.

Lament

Charles Damon (b. 1862)

O what if the fowler my blackbird has taken?
The roses of dawn blossom over the sea;
Awaken, my blackbird, awaken, awaken,
And sing to me out of my red fuchsia tree!

O what if the fowler my blackbird has taken?
The sun lifts his head from the lap of the sea -
Awaken, my blackbird, awaken, awaken,
And sing to me out of my red fushia tree!

O what if the fowler my blackbird has taken?
The mountain grows white with the birds of the sea;
But down in my garden forsaken, forsaken,
I'll weep all day long by my red fuchsia tree!

Dialogue

Nursey rhyme

London Bridge is broken down,
Dance o'er my Lady Lee,
London Bridge is broken down,
With a gay lady.

How shall we build it up again?
Dance o'er my Lady Lee,
How shall we build it up again?
With a gay lady.

Silver and gold will be stole away,
Dance o'er my Lady Lee,
Silver and gold will be stole away,
With a gay lady.

Build it up with iron and steel,
Dance o'er my Lady Lee,
Build it up with iron and steel,
With a gay lady.

Iron and steel will bend and bow,
Dance o'er my Lady Lee,
Iron and steel will bend and bow,
With a gay lady.

Build it up with wood and clay,
Dance o'er my Lady Lee,
Build it up with wood and clay,
With a gay lady.

Wood and clay will wash away,
Dance o'er my Lady Lee,
Wood and clay will wash away,
With a gay lady.

Build it up with stone so strong,
Dance o'er my Lady Lee,
Hurza! 'twill last for ages long,
With a gay lady.

Commentary

Thomas Tomkins (1572-1656)

Our hasty life away doth post
Before we have known what we have lost.
Hours into days and days into years are gone,
Years make a life which straight is none.
Thus soon is man's short story told,
We scarce are young when we are old.

Departure

John Wilbye (1574-1638)

Draw on sweet night! best friend unto those cares,
That do arise from painful melancholy;
My life so ill, through want of comfort fares,
That unto thee I consecrate it wholly.

Sweet night draw on! My griefs when they are told
To shades of darkness, find some ease from paining.
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

If the expressive capacity of music is our primary concern, then probably one of the great injustices in music history was the neglect of the Harpsichord and the Viola da gamba during the nineteenth and early twentieth centuries. That this was a case of "cutting off our own noses" seems apparent in the present reversal of this condition. It seems unfortunate however, that there are as yet such a few new works for these instruments. Perhaps it is only a matter of time, for surely the fault is not with the instruments. The flexibility of the Viola da gamba and the range of color and power of the Harpsichord are capacities both unique and supreme with these instruments; the limitations of which (in terms of sheer loudness) seem totally unimportant.

"Five Songs for Three Voices"; Viola da gamba and Harpsichord" was written in the early part of 1958 and submitted in partial fulfillment of the degree of Master of Arts in Music. The work is respectfully dedicated to Eva Heinitz.

Peter Hallock