

University of Washington
THE SCHOOL OF MUSIC

presents

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1993
12-5



School

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Music

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Washington

In Praise of Music and other Muses

UNIVERSITY COLLEGIUM MUSICUM

Margriet Tindemans, *director*

and the

UNIVERSITY MADRIGAL SINGERS

Joan Catoni Conlon, *conductor*

Bonnie Thoreson, *assistant conductor*

~~8:00 PM, DECEMBER 4, 1993~~

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BRECHEMIN AUDITORIUM

PROGRAM

In the Middle Ages, music often was the subject of poems. In the earlier Middle Ages musicians are summoned to praise the Lord. In the 14th century we find poems about the science of music. Music was taught and studied as part of the Seven Liberal Arts, and in these later pieces music is often linked with astronomy and mathematics. The relationships between intervals and the orbits of the planets, together with the use of numerical ratios tied the subjects closely together.

DAT
ID2 RESTOÉS, RESTOÉS¹²⁵ Anonymous (Codex Reina, French, 14th cent.)

ID3 CONRE LE TEMPS¹¹⁰ Anonymous (Codex Reina, French, 14th cent.)

ID4 CAMPANIS CUM CYMBALIS.....⁵⁰ Anonymous (English, 13th century)
Let the Lord be praised by the whole human choir with bells, cymbals, with lyres and psalteries. Let us praise Him by making a joyful noise with polyphony and monophony.

ID5 GAUDEAMUS ESTAMPIE.....²³⁰ Christine Eisen, Brian Gray
The instrumentalists in the Collegium have followed the path of their medieval minstrel predecessors. They have made up their own dances, based on melodic material from the song Gaudeamus, which you will hear later in this program.

~~REX CAELI..... Anonymous (French, 9th century)
The sequence Rex Caeli is used in the earliest treatise that deals with polyphony: Musica Enchiriadis. The text is very interesting in that there is mention of stringed instruments, which at this time would have been plucked. The Cithara is also mentioned.~~

ID6 EXCEPTIVAM⁶⁵⁰ Alanus de Insula (Florence Ms., 13th century)
In this remarkable song each verse deals with one of the Seven Liberal Arts: Grammar, Dialectic, Rhetoric, Arithmetic, Geometry, Music and Astronomy. The logic inherent in each of the Seven Liberal Arts is shown to be overturned by the marvels of the Word made flesh.

ID7 GAUDEAMUS ESTAMPIE..... Nathan Bramall, George Forman,
Sally Weaks
w/ next piece, 4'28

GAUDEAMUS..... Anonymous (St. Martial Ms., French, 12th century)
Let us rejoice with new joy! This day shines with a new-born everlasting light. New day, new birth, new year, new festivities: these things deserve new joys, new songs and new dances!

ID8 MA TRÉDOL ROSIGNOL.....¹⁰⁵ Borlet (French, 14th century)

ID9 HE TRES DOULZ ROSIGNOL.....¹¹⁸ Borlet

ID10 PAR MAINTES FOYS.....²¹² Vaillant
These 14th century pieces imitate the song of birds. In the first two songs the nightingale is asked to be a messenger and tell the poet's lady how much she is loved. PAR MAINTES FOYS imitates both the wonderful song of the nightingale and the rather crude calls of the cuckoo, who tries to imitate the nightingale.

~~ANDRAY SOULET..... Anonymous (Chantilly Ms., French, 14th century)
The text for this round explains how it is to be sung: I start all alone and go along till I get to la-sol-re. When you sing A-la-mi-re, the third part will be made and so we will sing merrily.~~

ID11 LA HARPE DE MELODIE.....⁴⁰⁵ Jacob Senleches
This piece appears in the manuscript in a beautiful disguise in the form of a harp. The two top parts sing in canon, and again the instructions are somewhat cryptic. "The harp of melody, made without melancholy for pleasure, should greatly delight everyone to hear its sound."

ID12 APOLLINIS ECLIPSATUR/SODIACUM SIGNIS/
IN OMNEM TERRAM.....²⁴⁰ B. de Cluni (French, 14th century)
"The light of Apollo, the Sun and Music, is never eclipsed when it is drawn along by the assistance of the twelve signs by which, in the college of musicians, harmony in its various forms shines forth with royal art." This is followed by a long list of all the important composers of the time. The tenor line uses a chant melody, as is common in a motet. The text is: "Their sound is gone out into all the earth and their words to the end of the globe."

~~TALENT MEST PRIS
Another bird song: "I feel like singing like the cuckoo: cucu-cucu."~~

ONQUES NE FUT..... Anonymous (French, 14th century)

1013 BIEN DIRE..... (3'15) Anonymous (French, 14th century)

1014 ARMES, AMOURS..... (2'40) F. Andrieu (French, 14th century)
This motet is a lament on the death of the famous 14th century poet/composer Guillaume de Machaut. "O flower of the flower of all melody, gentle master who was so adroit. O Guillaume, worldly god of harmony! After your deeds, who will win the prize over all poets? Surely I do not know him. Your name will be a precious relic, for it will be lamented in France and in Artois. The death of Machaut, the noble rhetorician."

CASS # 12,258 SIDE A

INTERMISSION

1016 - (1'17") ? CASS # 12,259 SIDE A

1017 MOTET: AVE VERA CARO CHRISTI..... 1'19 Anonymous

1018 SONATA SESTA IN F MINOR (Sunday only) 7'00 Daniel Purcell
Adagio (c. 1633-1717)
Allegro
Sarabanda
Giga

Daniel Purcell's talents remained eclipsed by the achievements of his brother, Henry. It is said that he was most valued as a maker of puns and as a drinking companion.

1019 HODIE CHRISTUS NATUS..... 2'30 Luca Marenzio (c.1553-1599)
"Today Christ is born; a Saviour has appeared, alleluia; today upon earth the angels sing and the archangels rejoice, noe; today the just are joyful and say 'Glory to God in the highest,' alleluia, noe."

Three Cecilian works:

1020 TO SAINT CECILIA..... 3'45 Giovanni Pierluigi Palestrina
Saint Cecilia, the patron saint of music, invoked here for strength amidst life's perils; "shield us with your shining armour."

1021 HYMN TO SAINT CECILIA (1942) 9'55 Benjamin Britten (1913-1976)
This powerful anti-war statement was composed aboard ship while Britten returned to wartime Britain from America, disillusioned and horrified by the war. The text, by his fellow pacifist and travelling companion, W. H. Auden, presents innocence (St. Cecilia) betrayed by

loss of innocence (war). In section I, St. Cecilia is at first mystical, blessed, powerful, but distant. In the middle section, she becomes human—innocent, childlike, and playful. In section III, confronting loss of innocence, she is invoked amidst the horrors of the human condition ("O weep, child, weep, O weep away the stain, Lost innocence who wished your lover dead, weep for the lives your wishes never led..."), and life's tragedies are played out on Cecilia's instruments, such as the drum-like "...what has been will never be again..." or the flute that "throbs with the thanksgiving breath of convalescents on the shores of death."

Patty Lee, soprano; Sydney Keegan, mezzo;
Eun Ho Yang, tenor, Eric Ronning, baritone

SIDE A

CASS 12,259 SIDE B

ODE FOR ST. CECILIA'S DAY (1692)..... 15'48 Henry Purcell(1659-1695)
(text by Nicholas Brady)

ID 22

1. Hail, Bright Cecilia! "Hail, bright Cecilia... Fill ev'ry heart with love of thee...that thine and Music's sacred love may make the British forest prove as famous as Dodona's vocal grove."
2. Hark, each tree. "Hark, each tree its silence breaks; the box and fir to talk begin...'twas sympathy their list'ning brethren drew, when to the Thracian lyre with leafy wings they flew."
3. 'Tis nature's voice. "'Tis nature's voice, thro' all the moving wood and creatures understood the universal tongue, to none of all her num'rous race unknown..."
4. Thou tun'st this world. "Thou tun'st this world below, the spheres above, who in the heavenly round to their own music move."
5. The airy violin. "The airy violin and lofty viol quit the field, in vain they tune their speaking strings to court the cruel fair or praise victorious kings..."
6. Soul of the world. "Soul of the world, inspired by thee, the jarring seeds of matter did agree. Thou didst the scatter'd atoms bind, which by the laws of true proportion joined, made up of various parts one perfect harmony."

Eric Ronning, baritone
Sydney Keegan, mezzo, and Eun Ho Yang, tenor
Brian Fairbanks, countertenor
Patty Lee, soprano

COLLEGIUM MUSICUM

Margriet Tindemans, *director*

Voices

Byron Au Yong
Erin Durrett
Deirdre Forman
Darlene Franz
Ann Glusker
Rebecca Littman
Jeff Orr
Danielle Pacha
Mariliz Romano
Ann Wilkinson

Vielle

Brian Gray

Shawms

Cheryl Carrera
Darlene Franz
John Gibbs
Gail Perstein

Lute

Christine Eisen

Recorders

Nathan Bramall
Deborah Caplow
Deirdre Forman
George Forman
Darlene Franz
Gail Perstein
Sally Weeks

BAROQUE ENSEMBLE

Carole Terry and Margriet Tindemans, *directors*

Violin

Thane Lewis (Sunday)
Daniel Perry (Saturday)
Kim Zabelle

Viola

Lisa Moody

Viola da Gamba

Margriet Tindemans

Harpichord

Byron Au Yong
Lisa Reedy

Recorder and Oboe

Darlene Franz
Gail Perstein

UNIVERSITY MADRIGAL SINGERS

Joan Catoni Conlon, *conductor*

Bonnie Thoreson, *assistant conductor*

Soprano

Camille Couture
Krista- Dawn Jenner
Patty Lee

Marna Larsen

Emily Lott
Chris Mabe

Alto

Laeta Guerra
Sydney Keegan
Tara O'Brien Pride
Bonnie Thoreson

Tenor

Peter Clarke
Evin Lambert
Eun Ho Yang

Baritone

Jeffrey Cooper
Eric Ronning

Bass

Matthias Lutz
Sean Maguire