

DATE 12, 837

CASS 12, 838

University of Washington  
THE SCHOOL OF MUSIC

C 66  
1996  
5-20

*presents*

COLLEGIUM MUSICUM  
AND  
THE BAROQUE ENSEMBLE

*directed by*  
MARGRIET TINDEMANS

MUSIC FROM SPAIN  
AND THE NEW WORLD

8:00 PM, May 20, 1996

Brechamin Auditorium

In this program we combine music from 16th and 17th century Spain with music composed or found in Spanish South and Central America. All of the baroque works originated in Spain, but specially composers such as Hidalgo, Briceño, Cabezon, and Veana are found in collections in Mexico, Guatemala, and Peru.

Compositions by Francesco Guerrero and his teacher Cristobal de Morales form the main part of choir books used in the cathedrals of Mexico and Lima until well in the 19th century. Mexican composers such as Manuel de Sumaya and Antonio de Salazar tended to compose in a more oldfashioned style: they were still creating artfully constructed polyphony while their colleagues in Europe had already whole-heartedly embraced the "new style" of solo song accompanied by basso continuo. The Chaconne, or Ciacona is thought to be a dance that came from the Americas: in various sources it is described as an "Indian" dance. No early examples from America survive, but we have included some early Italian ciaconas. Like the Folias and the Passamezzo Antico, the ciacona was a dance which used a set of chord progressions as a ground bass, over which the melody instruments would improvise as long as needed. These dances became very popular in Spain and Italy.

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PROGRAM

I. Baroque Ensemble

DAT  
ID 1 Villancico de Nadal ..... 5'10 ..... Pere Rabassa (1683-1767)

Be happy, shepherds: the great God of love is made man: In pious joy to Jesus, Joseph and Mary the chorus of shepherds shall sing, and with ivory lyre and golden guitar they will replace their tools, and they will sing carefully although it may sound crude:

Little Shepherd in disguise, be careful because the animals are surrounded by the lion and you alone will triumph over the irritated monster.

ID 2 Diferencias sobre la Pavana Italiana ..... 3'20 ..... Antonio de Cabezon (1510-1566)

ID 3 Noble en Tinacria naciste ..... 2'47 ..... Juan Hidalgo (1614-1685)

This song from Hidalgo's opera "Celos auri del aire matan" introduces the comic servant Clarin, a street-smart ruffian and loud-mouthed opportunist protecting his own lot:

"You were born a noble in Sicily, but lineage does not always mean fortune, and so you tired the world, because the vanities of nobility suffer badly the deprivations of poverty. To you came the inheritance of an uncle, killed by old age in Lydia; happily (for the living rejoice as the dead rot) you came to take possession of it, but then you heard the echo of a distressed voice. We returned to look for our horses, but you saw the nymph, and instead of looking for our horses I see that you are lodged in a farmhouse, and you cover the luster of your splendor in coarse sackcloth. What is this, sir?"

ID 4 Diferencias sobre la Gallarda Milanesa ..... 2' ..... Antonio de Cabezon

ID 5 Foliás: Volaba la palomita ..... 1'32 ..... Luis de Briceño (c. 1626)

The little dove flew above the green lemon tree; it parts the branches and carries away the flowers. If my eyes never find sleep, my mother what will they do? For as love keeps them awake, I think they will die. A Moorish girl sets my heart on fire, because she is a girl of the Moorish sect; she dwells in my heart.

ID 6 Solo al Santisimo: Ay, Amor ..... 3'00 ..... Matias Veana (mid 17th century)

This song, like many Spanish sacred songs, expresses divine love in images taken from secular love poetry.

Oh love, what a sweet tyrant I see in you today, for you subdue the most rebellious with golden shackles of the finest love. Oh love, your suffering is glory, your pain a delight. Oh love.

107 Corazon, causa teneis.....3'36..... Sebastian Duron (1660-1716)

Heart, you have a reason if you grieve, if you sigh, if you tremble, if you suffer, since the God whom you love is the one you unjustly wrong, and you will give an exact rendering.

If you fear the exact rendering of the most severe judge, it is up to you to mend your ways rather than waste time fearing. If you weep and suffer, heart, you have a reason.

108 Recercada sobre 'O Felici Occhi miei' .....2'02.....Diego Ortiz (c.1510-c.1570)

109 Recercada sobre Passamezzo Antico 1'15

1010 En la ribera verde.....7'42.....Juan de Lima Serqueira (before 1676-after 1726)  
(reconstructed by John H. Baron & Margriet Tindemans)

Of this Italianate cantata, which alternates recits with arias, only the vocal part survives, with the indication that this cantata is for voice, violin, oboe and basso continuo. The instrumental parts have been reconstructed.

*Recit:* On the green bank of his native Manzanares, Marcelo sings to his beloved this lover's complaint:

*Aria:* Let your power ungratefully kill me, but don't let me die. Not because I want to live, but in order to suffer more; dead I will be able to love, but I will not feel

*Recit:* Belisa, I stubbornly must love you, even though I lose you. But if destiny makes me be absent be warned that from the breath of a sigh there is no safe distance in retreat.

*Aria:* I am happy to live contentedly, and love you faithfully. I will relinquish passion, since it is not good to breath in such violent torture.

*Fuga:* Waters that flow, birds that fly, heavens that turn, breezes that sway, flow, fly, turn, sway, and explain the sweet torture of love to the pretty lady, who is the reason of my suffering.

INTERMISSION

CASS SIDE A

B

## II. Christmas and other sacred songs

1011 Oyd, oyd una cosa .....2'25.....Francesco Guerrero (1528-1599)

Hear, hear! A divinely good thing has happened: Our Lady has today given birth to Him, who created her! Listen to this happy news!

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1077  
Madre, la mi madre ..... 3' ..... Pedro Rimonte (c.1570-c.1618)

Mother, o my mother! you want to protect me; but if I do not protect myself,  
you cannot protect me.

Love is such a strong power; I enjoyed its force, and opened the door to it.  
Now, if the door stays open you cannot close it, because if I do not protect my-  
self, you cannot protect me!

### BAROQUE ENSEMBLE

Linnea Arntson, *violin*  
Elizabeth Brown, *guitar*  
JoAnne Bouma, *mezzo soprano*  
Darlene Franz, *baroque oboe, recorder*  
Kathy Hanson Mack, *soprano*  
Lisa Nielson, *viola da gamba*  
Marian Seibert, *soprano*

### COLLEGIUM MUSICUM

Linnea Arntson, *viola da gamba*  
Mary Ann Bisio, *voice*  
Elizabeth Brown, *guitar*  
Anna Burdak, *voice*  
Susan Folk, *voice*  
Darlene Franz, *voice*  
Brian Nath Gray, *viola da gamba*  
Kathy Hanson Mack, *voice*  
Sydney Keegan, *voice*  
Lisa Nielson, *viola da gamba*  
Marian Seibert, *voice*  
Nancy Wright, *recorder*  
Donna Zebolsky, *recorder*

**1996 UPCOMING EVENTS:**

*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).*

- May 21, University Singers. 8 PM, Meany Theater.  
May 22, University Wind Ensemble and Symphonic Band, 8 PM, Meany Theater.  
May 23, Madrigal Singers. 8 PM, Meany Theater.  
May 23, Jazz Combos. 8 PM, Brechemin Auditorium.  
May 24, ProConArt. 8 PM, Brechemin Auditorium.  
May 28, Percussion Ensemble. 8 PM, Studio Theater.  
May 28, Voice Division Recital. 7 PM, Brechemin Auditorium.  
May 29, *Faculty Recital*: Soni Ventorum Wind Quintet and friends. 8 PM, Brechemin Auditorium.  
May 29, University Studio Jazz Ensemble. 8 PM, Meany Theater.  
May 30, University Chorale. 8 PM, Meany Theater.  
May 30, Jazz Combos. 8 PM, Brechemin Auditorium.  
May 30, Harp Ensemble. 8 PM, Studio Theater.  
June 2, Student Chamber Music Ensembles. 3 PM, Brechemin Auditorium.  
June 4, Opera Workshop. 8 PM, Studio Theater.  
June 5, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.