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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BRECHMEN AUDITORIUM
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.

Anonymous (Codex Reina, French, 14th cent.)

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: Musica & chiri

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.

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-mire. When you sing A-la-mire, the third part will be made and so we will sing merrily.

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!

Anonymous (Florence Ms., 13th 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 of their hand: their words to the end of the world are not forgotten, but are taught to their children."
OJ

BEN DIRE

ARMES, AMOURS

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.”

INTERMISSION

MOTET: AVE VERA CARO CHRISTI

It is said that he was most valued as a maker of puns and as a drinking companion.

ONUSA SESTA IN F MINOR (Sunday only)

Daniel Purcell

Adagio

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.

HODIE CHRISTUS NATUS

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:

TO SAINT CECILIA

Giovanni Pierluigi Palestrina

Saint Cecilia, the patron saint of music, invoked here for strength amidst life’s perils: “shield us with your shining armour.”

HYMN TO SAINT CECILIA (1942)

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.

ODE FOR ST. CECILIA’S DAY (1692)

Henry Purcell (1659-1695)

(text by Nicholas Brady)

1. Hall, 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
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

Harpsichord
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
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