

Collegium Musicum

2012-13 Season
171st Concert

Thursday 15 November 2012
Dalton Center Recital Hall
7:30 p.m.

MATTHEW STEEL, Director
Kimberly Dunn Adams, Associate Director
Brendan Closz, Assistant Director ^{®+}

"An Historic Tribute to Britain's Diamond Jubilee"

Henry Purcell
1659-1695

Trumpet Tune

Laura Tribby and Emily Solomon

Henry Purcell

Rejoice in the Lord Alway

The Collegium

John Milton
1563-1647

O Had I Wings Like To a Dove

Collegium Singers
Aimee Murdoch, Conductor

George Frideric Handel
1685-1759

Viola da gamba Sonata in C Major

- I. Adagio
- II. Allegro
- III. Adagio
- IV. Allegro

Kristin Benes and Emily Solomon

Thomas Morley
1557-1602

Say Gentle Nymphs

Collegium Singers

John Dowland
1563-1626

Flow My Tears

Emilia Katrovas, Holly Quist and Collegium Viols

Clement Woodcock
1540-1590

Browning My Dear

Collegium Viols



Robert Parsons
1528–1572

In Nomine V
Collegium Viols

Henry Purcell

Sonata in D Major Z.850
I. Allegro
II. Adagio
III. Allegro

Laura Tribby and Emily Solomon

George Frideric Handel

Let Thy Hand Be Strengthened HWV 259
(Coronation Anthem)

The Collegium

If the fire alarm sounds, please exit the building immediately. All other emergencies will be indicated by spoken announcement within the seating area. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.

COLLEGIUM MUSICUM

Singers

② Loren Battley
+ Rory Cloz
Eleni Gaves
Thomas Hanawalt
Ema Katrovas
Renee Macdonald
Korbin Mulder
Nan Munn
Aimee Murdoch
Holly Quist
Tyler Roy
David Sedlecky
Tyler Sone
Alex Werder
Sadie Willmann

♫ Personnel and Business Manager

① Audrey Davidson Scholar
② Diana Spradling Vocal Jazz Scholar
③ KSO/WMU Artist Scholar

+ Member of Phi Mu Alpha Sinfonia music
fraternity for men

Players

③ Brett Armstrong, Viol and Double Bass
Kristin Benes, Viol and Viola
+ Daniel Cortes, Viola
Brandon Pacheco, Viol and Violin
Heather Petcovic, Viol and Cello
Michael Peterman, Viol
Holly Quist, Harpsichord
Mayra Quitzia, Violin
Mary Ross, Viol
♫ Emily Solomon, Organ and Harpsichord
Matthew Steel, Viol
Laura Tribby, Trumpet
③ Shu Wang, Violin and Concertmaster

Assisted by:

Whitney Miller, Dulcian
③ Youyang Qu, Violin
D. Giles Simmer, Soprano
Jarred Small, Oboe
Michael Wessels, Oboe

TEXTS

Purcell, *Rejoice in the Lord Always*

(from Philippians 4 vv. 4–7)

Rejoice in the Lord always, and again I say rejoice.
Let your moderation be known unto all men;
the Lord is at hand.

Rejoice in the Lord always...

Be careful for nothing,
but in everything by prayer and supplication with
thanksgiving

let your requests be made known unto God;
and the peace of God which passeth all understanding
shall keep your hearts and minds through Jesus Christ
our Lord.

Rejoice in the Lord always...

Milton, *Oh Had I Wings Like a Dove*

O had I wings like to a dove,
Then should I from these troubles fly,
To wilderness I would remove,
To spend my life and there to die.

Morley, *Say Gentle Nymphs*

Say, gentle nymphs that tread these mountains,
Whilst sweetly you sit playing.
Saw you my Daphne, straying
Along your crystal fountains?
If so you chance to meet her,
Kiss her and kindly greet her,
Then these sweet garlands take her,
And say from me, I will never forsake her.

Dowland, *Flow My Tears*

Flow my tears, fall from your springs!
Exiled forever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.
Down, vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity fled
And tears and sighs and groans my weary days
Of all joys have deprived
From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Hark! You shadows that in darkness dwell,
Learn to contemn light.
Happy, happy they that in hell
Feel not the world's despite.

Handel, *Let Thy Hand Be Strengthened*

(from Psalm 89, vv. 13–14)

Let thy hand be strengthened and thy right hand be
exalted.
Let justice and judgment be the preparation of thy seat,
Let mercy and truth go before thy face!
Alleluia!

PROGRAM NOTES

by Emily Solomon

Much like Mozart, Henry Purcell was a prodigy with a brilliant career cut short by death before his 36th birthday. Unlike Mozart, Purcell found favor at court with a secure position as Organist to the Chapel Royal. As a composer his output was prodigious, encompassing operas, songs, odes, anthems, and instrumental music. Among his 65 surviving anthems is *Rejoice in the Lord Always*, also known as the "Bell Anthem," apparently a reference to the ground bass at the beginning which imitates the sound of descending bells. Fascinated with the sound of the baroque natural trumpet, Purcell mimicked it in vocal works, incorporated it into his operas, and composed both a sonata and concerto for the instrument.

Thomas Morley is one of the best-known English composers from the late Renaissance. Speculation on his friendship with William Shakespeare centers on Morley's musical settings "Mistress mine" (*Twelfth Night*) and "It was a lover and his lass" (*As You Like It*). Morley's work can be divided between English and Italian styles. A pupil of William Byrd, his English works show elements of his teacher's style. The madrigal "Say Gentle Nymphs" comes from Morley's collection *Madrigals to Four Voices* published in 1594. This through-composed work uses a compositional device known as text painting, a method by which a composer attempts to depict the text of a piece through stock musical devices. Morley was a lover of poetry as shown

by this excerpt from his *Plaine and Easie Introduction to Practicall Musicke* published in 1597: "If therefore you will compose in this kind... so that you must in your music be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staid." Morley follows his own advice in "Say gentle nymphs," showing the playfulness of the nymphs with his dotted motives and demonstrating the beauty of love in duets between the voice part throughout the piece.

A scrivener (law clerk) by trade, John Milton was not as prolific a composer as his contemporary Thomas Morley, leaving us only 20 pieces. Of these, the majority are religious in nature. We know Milton converted to Protestantism and as a result was disowned by his father, a devout Catholic. *O Had I Wings* is a text taken from Psalm 55:6 and expresses a weariness of the world. Milton conveys this idea at first by introducing a fluttering melody line in the soprano and then passing it around the choir. As the piece progresses, however, the motive sinks lower and lower with the occasional flutter in the tenor and soprano. The final line of the psalm is altered slightly changing the final word "rest" to "die" thus adding a sense of drama and finality to the piece.

George Frideric Handel is said to be the German composer who brought Italian Music to England. Known for his dramatic writing, the anthem in tonight's performance is no exception. Written in three movements, it opens with an exciting and stately movement, fitting for the coronation ceremony of Britain's George II in 1727. The second movement is in a slow triple meter, allowing the strings and voices to shine. The final movement, Alleluia, is reminiscent of the joyful conclusion to his *Messiah*. "Let thy hand" is one of four anthems that Handel was contracted to write for George II's coronation, the best known being "Zadok the Priest." Sources describing the coronation seem to agree that the event was a minor fiasco.

The *Viola da gamba Sonata in C Major* lacks authentic attribution in the original source, and Handel's authorship has been called into question. Some have concluded that it is a work by the relatively unknown and short-lived German composer Johann Mattheus Leffloth (1705–1731). Stylistically, it bears the compositional traits of early Handel, the Italianate lyricism of the first Adagio and the near perpetuum mobile of the final Allegro.

Born in London in 1563, John Dowland became one of the finest lute players of his time. Despite his talent, he was unable to garner a position at the English court

because he had converted to Catholicism. Finally in 1612, during the reign of James I, he became a court lutenist. Dowland got a lot of mileage out of his song, "Flow my Tears," which he set for lute and voice, for lute solo, and for an ensemble of five viols and lute called *Lacrimae, or the Seavean Teares*. Tonight's performance combines the song with "Lachrimae Antiquae," Latin for "Old Tears," the first pavane of the *Seaven Teares*. Published in 1604, this collection included seven pavanés, along with an assortment of other compositions

Clement Woodcock was an English singer, organist, and composer whose positions included that of a lay clerk at King's College, Cambridge, a singer at the Canterbury Cathedral, an organist and Master of the Choristers at Chichester Cathedral, and a priest vicar. His compositional output seems to be rather limited, as there are only five instrumental pieces. Of these five, three of them are *In Nomine* settings. *Browning My Dear* contains ten variations on a popular song, "The leaves be green, the nuts be brown."

Robert Parsons is perhaps best known for his instrumental compositions which include at least five *In Nomine* settings (2 four-part, 1 five-part, and 2-seven part). Very popular in the 16th and early 17th century England, *In Nomine* settings borrowed a melodic fragment from the Sarum antiphon *Gloria tibi Trinitas* as the cantus firmus. This chant tune is heard unadorned in the slow treble part of Parson's setting. The tradition of creating instrumental settings from this chant stemmed from John Taverner's own instrumental setting from the "Benedictus" of his six-part mass, *Gloria tibi trinitas*. There are over 150 examples of *In Nomine* compositions from at least 58 composers, including Clement Woodcock, Henry Purcell, John Milton, Orlando Gibbons, and Thomas Tallis. Parsons died of accidental drowning at the young age of thirty-six.