

Lutheran Summer Music Festival
1998

Collegium Musicum

Music from Court and Countryside

Cathryn Wilkinson
director

Kresge Recital Hall
Humanities Building
Augustana College
Sioux Falls, South Dakota
Thursday, July 16, 4:00 p.m.



Program

I

Songs and Dances from the Countryside

Dance music represents some of the earliest surviving instrumental works of the western world. Estampies come to us in medieval manuscripts that show a standard repetition pattern (not unlike today's jazz charts) for one or two instruments. We know of only one surviving version of the "ungarescha," a Hungarian folk dance that was published in an Italian collection. In contrast, nearly 400 pilgrimage songs ("cantigas") sung by pilgrims en route along medieval highways have been wonderfully preserved in an illuminated manuscript from the Iberian court of Alfonso el Sabio.

Ungarescha

Anonymous
(16th century)

Banchetto Musicale

Estampie

Anonymous
(13th century)

Ye Mightie Sackbuts and Cornetti

Como poden per sas culpas
(In praise of the Virgin Mary's aid)

Court of Alfonso el Sabio
(Early 13th century)

Banchetto Musicale

Lieder, Chansons, and Songs from the Courts of Europe

Music masters such as Hans Leo Hassler in Nüremberg and Josquin des Prez in Rome were employed throughout the courts of Europe to compose and direct music for all sacred and secular occasions. These occasions often included vocal pieces performed by instrumentalists as well as by singers. Many music masters circulated from one court to another, assimilating musical styles from other lands. John Dowland of England worked for many years at the court of Christian IV in Helsingoure, Denmark, before receiving a royal appointment in the court of James I of England. Heinrich Isaac, in the service of both the Emperor Maximilian I of Germany and the Medicis in Florence, also spent time in Innsbruck and Konstanz.

Compère held a post in the court of the Duke of Milan, before coming to Paris as a singer for Charles VIII. In Paris, much of the music that was performed in the 16th century was printed by Pierre Attaignant who was granted the title of "Royal printer and seller of music" by Francis I.

Nun fanget an ein guts Liedlein zu singen

Hans Leo Hassler
(1562-1612)

Banchetto Musicale
Consort of Voyces

*Now begin to sing a merry tune,
Let voices and instruments resound
And make sweet music,
As is fitting on this occasion,
So play and sing,
Until the rafters ring,
'Twill help to grace our feast.*

La Saison en est (The time has come)

Loyset Compère
(c. 1445-1518)

Ye Mightie Sackbuts and Cornetti

Jamais je n'aimerai grand homme Collection of Pierre Attaignant
 (Never would I love a great man) (c. 1494-c. 1551)

The Kyng's Violls
 Laura Beck and Erin Henderson, *recorder*

El grillo (The cricket)

Josquin des Prez
 (c. 1440-1521)

Banchetto Musicale

Innsbruck, ich muss dich lassen

Heinrich Isaac
 (1445-1517)

Aeolian Consort
 Consort of Voyces

*Innsbruck, I now must leave you,
 I am taking the road from here
 To a foreign land.
 My joy has left me,
 I know not how to find it,
 thus am I in pain.*

Feinslieb, du hast mich g'fangen
 (Beloved, you have captured me)

Hans Leo Hassler
 (1562-1612)

Ach, Schatz, ich sing und lache
 (Oh my treasure, I sing and laugh)

Aeolian Consort

Flow, my teares (Lachrimae)
 from *Second Booke of Ayres*

John Dowland
 (1563-1626)

Marissa Castello, *soprano*
 Peter Lingen, *lute*

Awake, Sweet Love, Thou Art Return'd

J. Dowland

Consorte undicesimo
 Peter Lingen, *lute*

III

Dances from the Courts of Germany and Flanders

Dance repertoire, including Ballets, Almands, and pairs of Pavans and Galliards, flourished in the royal courts of the 16th century. Moritz, Count of Hessen, was a staunch patron of the arts, being a composer himself. Well-known musicians of the day such as Hans Leo Hassler and John Dowland were visitors at his court in Kassel. John Dowland was offered a position in the court, which he turned down. The Count also sought out the services of Michael Praetorius. For most of his life Praetorius was associated with the court in Wolfenbüttel. He is represented on our program with selections from his popular collection of dances, *Terpsichore* (1612). Another famous collection of 16th-century dances by continental composers, the *Danserye*, was published in Antwerp by the leading Flemish publisher Tylman Susato.

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| Pavan del Tomaso
di Canoro | Court of Moritz, Count of Hesse
(1572-1632) |
| Ye Mightie Sackbuts and Cornetti | |
| Galliard | Michael Praetorius
(1571-1621) |
| The Kyng's Violls | |
| Hupfauf
Nachtanz | Collection of Tylman Susato
(c. 1500-c. 1561) |
| Aeolian Consort | |
| Ballet du Roy | Michael Praetorius
(1571-1621) |
| Mrs. Nichols' Almand | J. Dowland |
| The Kyng's Violls
Aaron Schalk, <i>alto sackbut</i>
Laura Beck, <i>recorder</i> | |

IV

Dances and Ayres from the Courts of England

In spite of the religious and social turmoil in Renaissance England, dancing and singing was still popular in the courts of the Tudors and Stuarts. Henry VIII is one of the few royalty who achieved skill as both a composer and a performer. Records show that he employed 58 musicians in his court, playing viols, sackbuts, flutes, lutes, and virginals. In later times William Byrd was appointed "Gentleman of the Chapel Royal" by Queen Elizabeth I. With compositions numbering in the hundreds, he was considered the Father of English music. Continuing in the line of British court musicians, John Adson was a royal music teacher and member of the King's wind band.

The Kyng's Pavyn	Court of Henry VIII (early 16th century)
Banchetto Musicale	
The Emperor's Pavan	Court of Henry VIII (early 16th century)
The Kyng's Violls	
Greensleeves	Anonymous (16th century)
Ye Mightie Sackbuts and Cornetti	
Courtly Masquing Ayre for Violins, Consorts, or Cornets of 6 Parts	John Adson d. 1640
Barley-Break	William Byrd (1543-1623)
from <i>My Ladye Nevell's Booke</i>	
Fortune, My Foe	
from the <i>Fitzwilliam Virginal Book</i>	
Pastyme with Good Companie	attr. Henry VIII (1491-1547)
Banchetto Musicale	

A work song from the Italian countryside

Outside the courts, music was still important to the people. They sang ballads, rounds, and peasant songs such as this Italian villotta in simple homophonic style.

Noi ci vogliam partire

Anonymous
Early 16th century

Collegium Musicum

*We must now leave
But joyfully and contentedly,
For we must look after our beasts
And you must follow, slowly singing songs of love.*

* * * * *

The Aeolian Consort

Anna Nekola, *director*
Kathryn Archuleta, *recorder*
Laura Beck, *recorder*
Bethany Madetzke, *recorder*
Kendra Madetzke, *recorder*
Ryan McDermott, *recorder*
Nadine Saunders, *recorder*
Tami Skadelund, *recorder*

Banchetto Musicale

S. Blake Duncan, *director*
Shannon Abels, *recorder, krummhorn*
Amy Carlson, *recorder, krummhorn, voice*
Marisa Castello, *recorder, krummhorn, harp*
Rebekah Harkins, *recorder, renaissance flute*
Kate Eckhardt, *recorder, percussion, voice*
Lisa Garner, *recorder*
Erin Henderson, *recorder, krummhorn, voice*
David Purrington, *recorder, krummhorn, shawm*
Sarah Wickert, *recorder, krummhorn*

Ye Mightie Sackbuts and CornettiLaurie Penpraze, *director*Aaron Bodling, *tenor sackbut*Matt Chandler, *cornettino*Matt Cuttell, *bass sackbut*Christian Lehenbauer, *cornetto*James Ortega, *tenor sackbut*Nathan Porath, *alto sackbut*Aaron Schalk, *alto sackbut***The Kyng's Violls**Peter Lingen, *director*Cathryn Wilkinson, *director*Erik Anderson, *bass viola da gamba*Steve Dahme, *bass viola da gamba*Adrienne Hayes, *bass viola da gamba*Sarah Mertes, *treble viola da gamba*Erika Paulson, *tenor viola da gamba*Tracy Skadeland, *tenor viola da gamba*Molly Toncray, *treble viola da gamba***Consort of Voyces**Cathryn Wilkinson, *director*

Aaron Bodling

Marisa Castello

Erin Henderson

Aaron Schalk

Elizabeth Westerman

Consorte undicesimoDavid Hamilton, *director*

Bjorn Amundson

Charon Berka

Kelly Bixby

Jeremy Chao

Hannah Debelak

Kyle Eastman

Dan Hellerich

Katie Liebowitz

Jennifer Ordalen

Jonathan Penny

Jason Tompkins

Cathryn Wilkinson earned a Doctor of Philosophy in Music Theory from the University of Iowa. As a member of the University of Iowa Collegium Musicum, she directed the *In Nomine* viol consort, performed on viols and harpsichord, and sang. She received a Renaissance Fellowship from the Newberry Library in Chicago to study theory and practice of 16th-century music with Howard Mayer Brown. She also holds a Master of Fine Arts degree in Organ Performance and Pedagogy and has been active as a church organist, soloist, and accompanist.

We gratefully acknowledge the assistance of the following people for loan and transportation of instruments and equipment:

Elizabeth Aubrey, University of Iowa School of Music, Iowa City
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Karen Becker, University of Nebraska, Lincoln
Charles Krutz, Concordia College, Seward, Nebraska
Peter Lingen, Luther College, Decorah, Iowa
Victor Mattfeld, City University of New York
Stephen Morris, Viola da Gamba Society of America

Special thanks to David Hamilton for
assistance with Italian diction.

We ask that all members of the audience refrain from photographing or recording the performance. A high-fidelity recording of this performance may be ordered.

*You are invited to attend the next events of
Lutheran Summer Music 1998:*

Choir Concert

Our Savior's Lutheran Church
909 West 33rd Street
Sioux Falls, South Dakota
Thursday, July 16, 8:00 p.m.

Student Recitals

Kresge Recital Hall, Humanities Room 173,
or Chapel of Reconciliation
Augustana College
Friday, July 17, 9:30 a.m., 11:30 a.m.,
1:00 p.m., 2:30 p.m., 5:30 p.m.

Chamber Strings

Kresge Recital Hall
Humanities Building
Augustana College
Friday, July 17, 4:00 p.m.

*This concert is the twenty-second event
of the seventeenth season of
Lutheran Summer Music*