

COLLEGIUM MUSICUM

A gifted and prolific composer, singer, and lutenist, Dowland maintained a deep tragic vision of life. Tears, darkness, death and sin, seamlessly match in his music the emotion and mood of his days for lute and voice. The variation set *Lachrymae* best represents his air of melancholy, although we play this melody with simple harmonies for gambas and tenor recorder. It is a beautiful and heart-wrenching piece.

Pavana alla Venetiana

Joan Ambrosia Dalza (f. 1508)

Ian Widmann, *tenor viola da gamba*, Anni Zettl, *bass viola da gamba*
Nancy Ekberg, *tenor recorder*

Although not much detail is known about Dalza's life, he was an Italian lutenist and composer who holds an important place in early Italian Renaissance lute music. Ottaviano Petrucci's fourth volume in his series of lute songs contains all of Dalza's surviving works. The *pavana* we play today beautifully represents Dalza's simplicity, balance, and lightheartedness.

Ecco la primavera

Francesco Landini (1325-1397)

Ian Widmann, *alto recorder*, Anni Zettl, *bass gamba*
Lauren Adamow, *tenor recorder*, Nancy Ekberg, *tenor recorder*

A talented Italian poet, composer, and performer, Landini was blinded by smallpox in childhood, but managed to master the organ and other instruments. Living and working at home in Florence and also in Venice, he became a prolific writer on politics, religion and philosophy. His compositions range from simple dance-songs to complex canonic and isorhythmic forms, which blend the Italian style of his precursors with French influences. *Ecco la Primavera* is a delightful example of these complex rhythms and interesting harmonies, which you will hear on gamba and recorders.

Sumer is Icumen in

anonymous 13th century English canon

This wonderful springy canon, or round, was composed around 1250 most likely in Reading, England, and is thought to be the earliest example of a six-voice composition. This melody is supported by a *pes*, or repeating phrase in the bass lines, which adds depth, and represents some of the essential aspects of 13th c. English polyphony.

Song of the Ass

anonymous 12th century English

This simple repeating melody is simply fun to play! Even the sackbut gets a solo.

When loe by break of morning

Thomas Morley (1557-1602)

Ian Widmann, *alto recorder*, Lauren Adamow, *soprano recorder*

Pavan, Galliard and Coranta, 1609

William Brade (1560-1630)

A “transplanted” English composer and violinist, William Brade was important as a transitional figure for instrumental music between the Renaissance and Baroque periods. He transferred the practices of English composers William Byrd, Peter Philips, and John Dowland onto Scandinavian and German music during his travels, performances, and posts in Northern Europe. Brade compiled four large collections of dances scored for five to six instruments, of which this dance set remains one of our favorites.

IV. Wild Women and Wine!

Troys jeunes bourgeois

Guillaume le Heurteur (c. 1501-1550)

Kai Givens, *soprano*

*Three young ladies went to visit the monks,
With full bottles of claret beneath their dresses.
Et harribourri l’asne, et harri bourriquet!*

Heurteur was a French priest, a canon, and preceptor of choirboys of the Collegiate Church of Basilica for many years. Between 1530-1549 he composed two Magnificats, twenty-one motets, and twenty-three songs that were published by Pierre Attaignant, a well-known Parisian printer. Heurteur’s chansons make fun of some of his clerical colleagues, as we see in this piece about three young women sneaking bottles of wine into a visit with priests!

Une nonnain refaite

Philip van Wilder (1500-1553)

*A fair handsome nun repented of leaving the world,
And I reply: “Sister, one should not regret so foul a thing:
Have you not taken the pure Christ for your spouse by your profession,
Him in whose name all salvation is comprised?”
‘Yes, says she, ‘nor will I leave Him,
But Christ is the spouse of the spirit,
I only want a spouse for the flesh.’*

Tant que vivray

Claudin de Sermisy (1490-1562)

Vocals by Ian Widmann and Kai Givens

*Tant que vivray en aage florissant,
Je serviray Amour le Dieu puissant,*

*En faict, et dictz, en chansons, et accords.
Par plusieurs jours m'a tenu languissant,
Mais apres dueil m'a faict resjouyssant,
Car j'ay l'amour de la belle au gent corps.*

Son alliance

Est ma fiance:

Son cueur est mien,

Mon cueur est sien:

Fy de tristesse,

Vive lyesse,

Puis qu'en Amours a tant de bien.

As long as I live in my prime,

I shall serve the mighty king of Love

In deeds, in words, in songs, in harmonies.

That king made me languish a while;

But afterwards he made me rejoice,

Since now I have the love of the sweet-bodied beauty.

In her friendship is my trust,

Her heart is mine, mine hers.

Away with sadness, long live gladness!

Since there are so many good things in love.

V. Longings

Pavana and Galiarda

Augustine Bassano (1526-1604)

Innsbruck, ich muss dich lassen

Heinrich Isaac (1450-1517)

Kai Givens, *soprano*

Heinrich Isaac, a Flemish Renaissance composer born in Flanders, traveled to Italy through Innsbruck in Germany and fell in love with this particular part of Europe. He lived and worked in the Netherlands, Austria, Italy and Germany and adapted well to all the musical practices of those areas and countries. Isaac's most famous work is the German lied (song) "Innsbruck, ich muss dich lassen" that you hear today. His numerous motets remain some of the very best examples of chant-based Renaissance polyphony, although he also wrote sacred masses and

plainchant pieces in French, German, and Italian. His secular music included imitative chansons, homophonic frottolas, and German Tenorlieder (songs). Isaac was especially well known in Germany because of his connection to the Habsburg Court. He influenced German music by mastering the Franco-Flemish style of polyphonic music.

*Innsbruck, ich muss dich lassen,
ich fahr dahin mein Straßen,
in fremde Land dahin;
mein Freud ist mir genommen,
die ich nicht weiß bekommen,
wo ich im Elend bin.*

Innsbruck, I must leave you;
I will go my way
to foreign land(s).
My joy has been taken away from me,
that I cannot achieve
while being abroad.^[5]

Scaramella

Josquin du Pres (1440-1521)

A Northern French composer in the Renaissance period, Josquin was known as the greatest composer of the high Renaissance, most varied in invention and profound in expression. Josquin wrote masses, motets, frottolas, and chansons. Because the printing press allowed wide dissemination of Josquin's music, Petrucci published three books of Josquin's masses, and Pierre Attaingment published a collection of his chansons. These collections stayed in print long after Josquin's death.

VI. A Song from the Lowlands: *Variations on an old German Song*

Mein junges Leben hat ein End:
My young life has ended

Jan Pieterszoon Sweelinck (1562-1621)
Arranged by Dom Gregory Murray

J.P. Sweelinck composed sacred and secular vocal music but is chiefly recognized as an organist and keyboard composer. He is considered one of the principal figures in the development of organ music before J.S. Bach. His keyboard music includes chorale variations, sets of variations on secular tunes, toccatas and fantasias showing the influence of the Venetian organ school. Sweelinck developed and applied his variation skills to many melodies; however, his variation on the tune *Mein Junges Leben hat ein End* became his most successful composition. This melancholy, secular melody originated in Germany and likely came to Sweelinck through a student from that country.

*My young life is at an end, as are also my joy and suffering;
Let my poor soul leave my body quickly.
My life can no longer stand (proudly with strength),
it is weak and must pass away
and along with all my suffering.*

Anni Zettl, *violin*, Lauren Adamow, *tenor recorder*
Ian Widmann, *alto recorder*, Nancy Ekberg Tynan, *alto recorder*

VII. From the Lowest to the Highest!

Medieval Medley

Dies Irae

Thomas of Celon (1185-1265)

J'ai vu le loup

anonymous Medieval melody

J'ai Vu le Loup

J'ai vu le loup, le renard, le lievre
J'ai vu le loup, le renard cheuler
C'est moi-meme que les ai r'beuille.

J'ai oui le loup, le renard, le lievre
J'ai oui le loup, le renard chanter
C'est moi-meme que les ai r'chigne.

J'ai vu le loup, le renard, le lievre
J'ai vu le loup, le renard danser
C'est moi-meme que les ai v'vire.

I Saw the Wolf

I saw the wolf, the fox and the hare
I saw the wolf and the fox drinking
It was I who spied upon them.

I heard the wolf, the fox and the hare
I heard the wolf and the fox singing
It was I who snarled back at them.

I saw the wolf, the fox and the hare
I saw the wolf and the fox dancing
It was I who spun them around.



Members of the Collegium Musicum

Nancy Ekberg Tynan, *director, recorders, vocals**

Jeremy Van Hoy, *sackbut**

Anni Zettl, *violin, bass viola da gamba, painted our poster!*

Neil Hesse, *guitar (alumni)*

Re Evitt, *recorders, vocals**

Kai Givens, *recorders, vocals*

Ian Widmann, *recorders, vocals, tenor viola da gamba*

Jessica Hannebert, *guitar, percussion, vocals*

Lauren Adamow, *recorders, C Bass crumhorn, hurdy gurdy, vocals*

Lexie Green, *alto recorder, percussion, vocals*

* Colorado College faculty member

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Justin Maike, Technical Director



UPCOMING EVENTS IN THE COLORADO COLLEGE MUSIC DEPARTMENT

*Unless indicated, all concerts are in Packard Hall, are free, and require no tickets.
www.coloradocollege.edu/music*

Student Recital:

Hunter Merriman, *baritone*, and Jacob Lynn-Palevsky, *baritone*
Sunday, May 8, 7:30 pm

Student Recital:

Aida Hasson, *mezzo-soprano*
Monday, May 9, 7:30 pm

Chamber Orchestra Concert

Tuesday, May 10, 7:30 pm

Music at Midday

Wednesday, May 11, 12:15 pm

Tiger Jazz Ensemble Concert

Thursday, May 12, 7:30 pm

Gamelan Ensemble Concert

Sunday, May 15, 3 pm

Student Recital:

William Broder, *baritone*, Ai Ke Woods, *tenor*
Sunday, May 15, 7:30 pm