

THE GRINNELL COLLEGE DEPARTMENT OF MUSIC PRESENTS:

# Collegium Musicum

*Jennifer Williams Brown, Director*



Sunday, December 3, 2006

4:30 PM

Sebring-Lewis Hall  
Bucksbaum Center for the Arts

GRINNELL COLLEGE



# Program

## I. Con che soavità (7th Book of Madrigals)

Claudio Monteverdi  
(1567-1643)

Molly Dahlberg, soprano  
Choir 1: Eric Rohn, theorbo;  
Jennifer Brown, harpsichord  
Choir 2: Meredith Leep, Colin Reynolds, baroque violins;  
Erika Graham, baroque viola;  
Alex Pike, harpsichord  
Choir 3: Hannah Sherwood, viola da gamba;  
Kathryn Benson, baroque cello;  
Katie Dunn, violone;  
Christian Conkle, organ

## II. La Calisto, excerpts from Act III, scene 7

Francesco Cavalli  
(1602-1676)

Recitative: Ma, vo che tu abbandoni  
Aria: Vivi, vivi a nostri amori  
Recitative: Tanto dunque tu m'ami?  
Duet: Dolcissimi baci

Diana, goddess of the moon: Molly Dahlberg  
Endimione, shepherd, her lover Britt Flaherty  
Colin Reynolds, Meredith Leep, baroque violins  
Kathryn Benson, baroque cello  
Katie Dunn, violone  
Christian Conkle, harpsichord

## III. Sonata in E minor, HWV 379, excerpts

George Frideric Handel  
(1685-1759)

Largo  
Andante

Huiting Liu, baroque flute  
Alex Pike, harpsichord

## IV. Les Baricades mystérieuses (6e Ordre)

François Couperin  
(1668-1733)

Alex Pike, harpsichord

INTERMISSION

V. Le Jeu de Robin et Marion, scene 1

Adam de la Halle  
(ca. 1240-?1288)  
arr. & choreography  
Jennifer Brown

Robins m'aime  
Dialogue (Marion and Knight)  
Mout me fu grief/Robins m'aime/Portare  
La quarte estampie royal

Anon.  
Anon.

Marion:	Meredith Leep
Knight:	Christian Conkle
Horse:	Alexi Brooks
Falcon:	Colin Reynolds
Sheep:	Laura Wilson, Huiting Liu
Shepherdesses:	Diane DeGeorge, Jordan Allison, Brooke Weber (vocal solo), Michelle Kotlarek (dance solo), Janaki Sullivan, Hannah Watson
Shepherds:	Kevin Potter, Rolf Hoyer

Erika Graham, vielle, gothic harp  
Jacob Meier, medieval lute  
Michael Cummings, shawm  
Joe McNertney, percussion  
Jennifer Brown, rebec, psaltery

VI. Vocal Ensemble

Come again

John Dowland  
(1563-1626)

Ave Maria... virgo serena

Josquin des Prez  
(ca. 1450-1521)

Diane DeGeorge, Meredith Leep, Jordan Allison, sopranos  
Brooke Weber, Jennifer Brown, altos  
Christian Conkle, Colin Reynolds, tenors  
Alexi Brooks, bass

VII. Brass and Reed Ensemble

Calabaza, no sé

Anon.  
(16th c. Spanish)

Du bon du cueur

Anon.  
(16th c. French)

Il me suffit

Claudin de Sermisy  
(ca. 1490-1562)

Laura Wilson, cornettino  
Alexi Brooks, cornetto  
Michael Cummings, shawm  
Katie Dunn, alto sackbut  
Abby Pollard, tenor sackbut

VIII. Recorder Ensemble & Dancers

Mr. George Whitehead, his almand

John Dowland  
(1563-1626)

Ein beurisch Tanz

Caspar Othmayr  
(1515-1553)

Bass danse "Bernadine"

Jean d'Estrées  
(d. 1576)

Bransle

Claude Gervaise  
(fl. 1540-1560)  
choreography by Thoinot Arbeau  
(1520-1595)

Diane DeGeorge, Angelica Isa Adaniya, soprano recorders

T.J. Hawley, alto recorder;

Alexi Brooks, alto and great bass recorders

Michael Cummings, Kyle Lynch-Klarup, tenor recorders

Abby Pollard, bass recorder

Jennifer Brown, sopranino and bass recorders

Dancers

Michelle Kotlarek, dance captain

Janaki Sullivan, Hannah Watson

Rolf Hoyer, Kevin Potter

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MANY THANKS TO

Prof. Elizabeth Hays, for harpsichord tuning & maintenance

Rebecca Stuhr, for baroque flute lessons

Grinnell Department of Theatre and Dance, for loan of costumes

## Program Notes

In the years around 1600, **Claudio Monteverdi** became the main spokesman for a new style of music that we have come to call the Baroque. His many publications and his position as maestro di capella of St. Mark's in Venice ensured his influence on musicians of his era; today he is generally classed among the great figures in the history of music. In **Con che soavità** Monteverdi took a traditional Renaissance genre, the madrigal, and turned it on its head: by scoring it for a solo singer, instead of a group of singers, he emphasized the personal expression that was the soul of the new style. But it is the addition of instruments—a veritable orchestra—that makes this piece extraordinary for its time. Monteverdi divided the orchestra into three “choirs,” skillfully contrasting the intimate sound of Choir I (theorbo and harpsichord), the bright, cheerful sound of Choir II (high strings and harpsichord), the dark rich sonority of Choir III (low strings and organ), and the full sound of the entire group. This is one of Monteverdi's so-called “erotic madrigals,” as the text clearly demonstrates.

In 1616 Monteverdi hired a promising choirboy, **Francesco Cavalli**, who rose through the ranks at St. Mark's and eventually succeeded to the position of maestro di capella. Cavalli quickly became the leading composer of the century's most important new genre—opera. **La Calisto** was a dismal failure at its premiere (Venice 1651): the star castrato (singing Endimione) died shortly after opening night, and Giovanni Faustini—the librettist, director, and manager of the theatre—died a week later. In the scene performed here, Diana, goddess of the moon, has just rescued her lover Endimione from a band of wicked satyrs. Since Diana is (inconveniently) also the goddess of chastity, the couple promises to renounce sex and celebrate their love with kisses alone.

In the early 18<sup>th</sup> century, the transverse flute became the most popular instrument for gentleman amateurs. Some of the most beloved pieces in the repertoire, then and now, were the sonatas of **George Frideric Handel**. Yet the **Sonata in E minor (HWV 379)** is the only one he wrote specifically for the flute. The largo movement shows Handel's gift for composing beautiful melodies. The allegro movement is a workout for the continuo player, but perfect for a beginning flutist.

Handel's contemporary, **François Couperin**, was the most famous composer of harpsichord music in France. He excelled in “character pieces,” short works that often express some sort of extra-musical idea. Most have evocative titles (e.g. “The Bees”), though in the case of **Les Baricades mystérieuses**, the meaning is obscure. Like many of Bach's preludes, this piece is mainly about harmony: it maintains a steady arpeggiated pattern whose notes change gradually, leading the listener on to the next chord.

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**Le Jeu de Robin et Marion** is often described as “the first musical comedy.” It was written ca. 1283 by the composer/poet **Adam de la Halle**, probably to entertain French soldiers at Christmastime. It is a play with several short melodies that were probably popular tunes of the day. The drama combines two traditional plot types: the pastourelle (in which a comely shepherdess encounters a Knight with a one-track mind) and the bergerie (in which a group of shepherds and shepherdesses dance, sing, and play). To expand upon the latter concept, we have added two numbers to Adam's drama: a 3-voice motet based on the opening tune Robins m'aime, and a carole, a type of medieval dance

that was considered dangerous because everyone—men and women, rich and poor, young and old, human and animal—could join in and dance together. It was traditionally performed in a circle holding hands, with one dancer as leader.

**John Dowland** is the most celebrated composer of English songs from the Elizabethan period. He designed his *Firste Booke of Songes* (1597) to suit a variety of performance media; we have opted for a four-part vocal ensemble. The text of **Come again** explores the meaning of that most famous of Elizabethan double-entendres, “to die.”

**Josquin** is often considered the most important composer of the Renaissance: he was known for the perfection of his counterpoint, the beauty of his melodic lines, and the sensitivity of his text expression. Today his most popular work is the motet **Ave Maria...Virgo serena**, which has been called the “Mona Lisa” of Renaissance music.

The cornetto is one of the great instruments of the 16<sup>th</sup> and 17<sup>th</sup> centuries, but it later fell out of favor—largely because it is so fiendishly difficult to play. It normally played in ensembles with sackbuts (early trombones). The shawm (ancestor of oboe) was the favored melody instrument of a slightly earlier period, also accompanied by sackbuts. All of these were instruments played by professional musicians. Much of their repertory was improvised; they also played instrumental arrangements of vocal works, such as Spanish villancicos (**Calabaza, no sé**) and French chansons (**Du bon du cuer and Il me suffit**).

In the Renaissance, as today, the recorder was a favorite instruments of amateur musicians. A consort of recorders usually included at least three different sizes; the Grinnell collection is blessed with six sizes, from soprano to great bass. Publishers such as **Gervaise** catered to the amateur market, issuing numerous volumes of dances that were simple, fun, and tuneful. One such dance is the **bransle**, an energetic circle dance.

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**Jennifer Williams Brown** is a specialist in Baroque music, particularly 17<sup>th</sup>-century Italian opera. Her edition of Francesco Cavalli’s *La Calisto*, which will be published this month by A-R Editions, has already received numerous performances around the world, including Chicago (Music of the Baroque), Montréal (Opéra McGill), Princeton University, and Bremen (Hochschule für Kunst). Her publications include articles in the *Cambridge Opera Journal*, *The Journal of Musicological Research*, and *The New Grove Dictionary of Music and Musicians* (revised edition).

Ms. Brown joined the music faculty of Grinnell College in the fall of 2005. She received her B.Mus. in Music History from the University of Illinois and her M.A. and Ph.D. in historical musicology from Cornell University. Prior to arriving at Grinnell, she taught at the Eastman School of Music, the University of Rochester, and Louisiana State University, where she directed the Collegium Musicum for seven years. As a performer (harpsichord, recorder, voice, viol), Ms. Brown has appeared with various early music groups, including the Eastman Cappella Antiqua, the King’s College (London) Chapel Choir, and the Baton Rouge Consort of Viols. She studied harpsichord with George Hunter (Univ. of Illinois), Christopher Kite (Guildhall School of Music, London), and Malcolm Bilson (Cornell University).

Ms. Brown is also a specialist in historical dance. She studied Baroque dance in Boston with Ken Pierce and Margaret Daniels and directed dances for several historical theatre productions in Boston, Ithaca, and Rochester. She has taught three courses on historical dance at the Eastman School of Music and University of Rochester, and has given numerous workshops and guest lecture-demonstrations.

### **I. Con che soavità**

Giovanni Battista Guarini (translation Jennifer W. Brown)

Con che soavità, labbra odorate,  
E vi bacio e v'ascolto.  
Ma, se godo un piacer, l'altro m'è tolto.

Come i vostri diletti  
S'incidono fra lor se dolcemente  
Vive per ambe due l'anima mia.  
Che soave armonia  
Fareste, cari baci,  
Che soave armonia  
Fareste, o dolci detti,  
Se foste unitamente  
D'ambe due le dolcezze ambo capaci,  
Baciando i detti, e ragionando i baci.

With what sweetness, O fragrant lips,  
I both kiss you and listen to you.  
But if I enjoy one of these pleasures,  
I am denied the other.  
How these delights of yours  
kill each other, if tenderly  
my soul lives for both of them!  
What sweet music  
you might make, O dear kisses;  
what sweet music  
you might make, O gentle words,  
if simultaneously  
you could perform both delights:  
kissing the words, and conversing  
with the kisses.

### **II. La Calisto, Act III, scene 7**

Giovanni Faustini (translation © Jennifer W. Brown)

DIANA  
. . . Ma non vo lasciar solo  
Tra questi orror selvaggi  
Chi mi da luce a' raggi.

DIANA  
. . . But I don't want to leave alone,  
amid these woodland horrors,  
the one who lights up my rays.

ENDIMIONE  
Vivo per te, pietosa,  
Spiro per te, clemente,  
Gioia mia luminosa,  
Pena mia risplendente.  
Pria, che te rinnegare  
Morir, morir volea  
Martirizzato, ò Dea.

ENDYMION  
I live for you, O compassionate one,  
I breathe for you, O clement one,  
my luminous joy,  
my resplendent pain.  
Rather than deny you,  
I wanted to die, to die  
a martyr, O Goddess.

DIANA  
Tanto dunque tu m'ami?  
Chi me l'attesterà?

ENDIMIONE  
Il cor, che teco sta.

DIANA  
Ma vo, che tu abbandoni  
Questi boschi Pelasgi, e questi monti  
Per fuggire i rigori  
De' numi delle selve, e de' pastori.  
Gelosa del tuo bene,  
Condurti voglio sulle Ionie arene.  
Là del Latimio eccelso  
Segretarie le cime  
De' nostri ardor faremo;  
Tu modesto, ed io casta,  
Lassù ci baceremo.

ENDIMIONE  
Il bacio, il bacio basta  
Ad amatore onesto;  
Il bacio sol desio, non chiedo il resto:  
Son del senso signore,  
Né foco vil m'incenerisce il core.

DIANA, ENDIMIONE  
Dolcissimi baci,  
Un nettare siete,  
Che sempre le faci  
D'amor accrescete.  
Il bacio, che more  
Al bacio da vita;  
La gioia è infinita.  
Ch'indugi, e dimore?  
Il labbro  
Ch'è fabbro  
Di tanta dolcezza  
Sen vada a baciare,  
mio ben, mio cor, mia bellezza.

DIANA  
So do you love me that much?  
Who will prove it to me?

ENDYMION  
My heart, which remains with you.

DIANA  
But I want you to abandon  
these Pelasgian woods, and these mountains,  
to flee the cruelty  
of the gods of the woods and of the shepherds.  
Protective of your well-being,  
I want to lead you to the Ionian sands.  
There, we will make the peaks  
of lofty Mt. Latmus record  
our loves;  
you modest, and I chaste;  
up there we will kiss each other.

ENDYMION  
A kiss, a kiss is enough  
for an honest lover;  
I only desire a kiss, I do not ask for the rest:  
I am lord of my senses,  
nor does a lowly passion ignite my heart.

DIANA, ENDYMION  
Sweetest kisses,  
you are like nectar  
since you always rekindle  
the torches of love.  
The kiss that dies  
gives life to another;  
the joy is infinite.  
Why do you hesitate, and delay?  
Let the lips  
that create  
such sweetness  
depart to kiss,  
my beloved, my heart, my beauty.

## Mout me fu grief/Robins m'aime/Portare

Anon. (translation Jeremy Yudkin)

### Triplum

Mout me fu grief li departir  
De m'amiete,  
La jolie au cler vis,  
Qui est blanche et vermellete  
Comme rose par dessus lis,  
Ce m'est avis:  
Son tres douz ris mi fair fremir  
Et si oell vair riant languir.  
Ha, Dieus! com mar la lessai!  
Blanchete comme flour de lis,  
Quant vous verrai?  
Dame de valour,  
Vermelle comme rose en mai,  
Pour vous sui en grant dolour.

### Motetus

Robins m'aime, Robins m'a.  
  
Robins m'a demandée, si m'ara.  
Robins m'achata corroie  
Et aumonniere de soie;  
Pour quoi donc ne l'amerioie?  
Aleuriva!  
Robins m'aime, Robins m'a.  
Robins m'a demandée, si m'ara.

### Tenor

Portare.

## VI. Come again

Anon.

Come again, sweet love doth now invite  
Thy graces that refrain  
To do me due delight:  
To see, to hear, to touch, to kiss, to die  
With thee again, in sweetest sympathy.

Gentle love, draw forth thy wounding dart,  
Thou canst not piece her heart;  
For I, that do approve,  
By sighs and tears more  
hot than are thy shafts  
Did tempt, while she for triumph laughs.

### Top voice

It grieved me greatly, the parting  
of my loved one,  
the pretty one with the shining face,  
as pale and pink  
as rose against lily,  
it seemed to me;  
her lovely laughter makes me tremble,  
her smiling grey eyes make me faint.  
Oh God, how painful to leave her!  
Little white lily,  
when shall I see you?  
Worthy lady,  
red as a rose in May,  
because of you I am in great pain.

### Middle voice

Robin loves me, Robin has me.  
Robin asked for me, and he will have me.  
Robin bought me a satchel  
and a silk purse;  
Why shouldn't I love him?  
Hurrah!  
Robin loves me, Robin has me.  
Robin asked for me, and he will have me.

### Bottom voice

To carry

## **Ave Maria ... virgo serena**

Anon. (translation Alejandro Enrique Planchart)

Ave Maria, gratia plena.  
Dominus tecum, Virgo serena.

Hail Mary, full of grace,  
the Lord is with you, serene Virgin.

Ave, cuius conceptio  
Solemni plena gaudio,  
Caelestia, terrestria  
Nova replet laetitia.

Hail to her whose conception,  
full of solemn jubilation,  
fills heaven and earth  
with new joy.

Ave, cuius nativitas  
Nostra fuit solemnitas:  
Ut lucifer, lux oriens,  
Verum solem praeveniens.

Hail to her whose birth  
was our solemn feast,  
like the morning star, the light of day,  
anticipating the true sun [Christ].

Ave, pia humilitas,  
Sine viro fecunditas,  
Cuius annuntiatio  
Nostra fuit salvatio.

Hail, pious humility,  
fruitful without a man,  
whose annunciation  
was our salvation.

Ave, vera virginitas,  
Immaculata castitas,  
Cuius purificatio  
Nostra fuit purgatio.

Hail, true virginity,  
immaculate chastity,  
whose purification  
purged our sins.

Ave, praeclara omnibus  
Angelicis virtutibus,  
Cuius fuit assumptio  
Nostra glorificatio.

Hail, most excellent in all  
angelic virtues,  
whose assumption was  
our glorification.

O Mater Dei,  
Memento mei.  
Amen.

O Mother of God,  
remember me.  
Amen.



## Department of Music Upcoming Events

Recital: Brian J. Ewing '07  
Sunday, December 3, 2006  
07:30 PM  
Sebring-Lewis Hall

Music Department  
Applied Studios  
Student Recital  
Tuesday, December 5, 2006  
12:00 PM  
Sebring-Lewis Hall

Grinnell Jazz Ensemble Concert  
Tuesday, December 5, 2006  
7:30 PM  
Sebring-Lewis Hall

Korean Music Ensemble  
Donna Lee Kwon, Director  
Wednesday, December 6, 2006  
7:30 PM  
Cornell World Music (101)

Organ Recital  
Thursday, December 7, 2006  
11:00 AM  
Herrick Chapel

Music Department  
Applied Studios  
Student Recital  
Thursday, December 7, 2006  
12:00 PM  
Herrick Chapel

Graeme Miller '06, Cello  
Friday, December 8, 2006  
04:30 PM  
Sebring-Lewis Hall



Please recycle

For more information call 641-269-3064