

# Valley Collegium Musicum

THE SHENANDOAH VALLEY'S ENSEMBLE FOR EARLY MUSIC

Jonathan Gibson, Director

## *Souvenirs*

*A Ten-Year Retrospective*

celebrating a decade performing  
Renaissance and Baroque music  
from England, Italy, Germany,  
Spain, and Latin America

Friday, November 3, 2017  
Muhlenberg Lutheran Church

The Valley Collegium Musicum is based within the  
James Madison University School of Music

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## Director's Note:

Since its founding in 2007, the Valley Collegium Musicum has provided a venue for JMU students, faculty members, and community members from Harrisonburg, Staunton, Charlottesville, and surrounding areas to gather and perform music from the Renaissance and Baroque eras. We strive to mirror through our programs the diversity of music written during these eras, and wherever possible, to do so with a mind toward historically-informed performance practice. It is often in rehearsals for VCM performances that students first learn to play early versions of the brass, string, woodwind, and keyboard instruments with which they are more familiar, and this type of experience is a key component of the ensemble's educational mission. Over the past ten years we have performed music spanning hundreds of years and multiple continents. This season, a new cast of players and singers celebrates this diversity with a program of musical "Souvenirs"—favorite works from past seasons, reimagined for this evening's performance.

~ please ~

**Silence all phones. No recordings of any kind are permitted.**

### **Hanacpachap cussicuïn**

**anonymous (Peru, 1631)**

*We begin our concert with the very first piece of polyphonic music published in the Americas. The Franciscan friar Juan Pérez Bocanegra included this work in his Ritual formulario, specifying that it was "to be sung in processions as they enter their churches." It is sung here in the Andean Quechua language, as it would have been in seventeenth-century Peru.*

*Hanaq pachap kusikuynin  
Waranqakta much'asqayki  
Yupay ruru puquq mallki  
Runakunap suyakuynin  
Kallpannaqpa q'imikuynin  
Waqyasqayta.*

Heaven-sent joy,  
a thousand times I will praise you.  
Tree laden with fruit,  
hope of mankind,  
helper of the weak,  
hear our prayer.

*Uyariway much'asqayta  
Diospa rampan Diospa maman  
Yuraq toqto hamanq'ayman  
Yupasqalla, qollpasqayta  
Wawaykiman suyusqayta  
Rikuchillay.*

Answer my pleas,  
pillar of God, mother of God,  
beautiful iris, yellow and white.  
Receive the song I offer you;  
come to my assistance.  
Show us the fruit of your womb.

### **Propiñán de melyor**

**anonymous (Spain, late 1400s)**

*Played here in an arrangement for brass instruments, this work is taken from the Cancionero de la Columbina, a manuscript of Spanish music once owned by Ferdinand Columbus, son of Christopher.*

## **Kyrie “Le Roy”**

**John Taverner (English, c.1490-1545)**

*In the Catholic Mass, the Kyrie is a solemn prayer for mercy. The “Le Roy” Kyrie by John Taverner—whose title was likely meant as an homage to the reigning monarch King (“Roy or Roi” in French) Henry VIII—is based on a tune of unknown origin heard here in the soprano part.*

<i>Kyrie eleison</i>	Lord, have mercy
<i>Christe eleison</i>	Christ, have mercy
<i>Kyrie eleison</i>	Lord, have mercy.

## **The Three Ravens**

**folk song arr. by Thomas Ravenscroft (English, c.1592-c.1635)**

*Ravenscroft’s version of this undated folk song tells of a slain knight and several loyal animals that protect his corpse from scavengers. In the end, a woman (appearing symbolically as a pregnant doe) sacrifices her own life to ensure her beloved knight’s proper burial.*

There were three ravens sat on a tree, down a down, hey down, hey down,  
They were as black as they might be, with a down.  
The one of them said to his mate, “Where shall we our breakfast take?”  
With a down, derrie derrie derrie down down.

Down in yonder greene field, down a down, hey down, hey down,  
There lies a knight slain under his shield, with a down.  
His hounds they lie down at his feet, so well they can their master keep,  
With a down, derrie derrie derrie down down.

His hawks, they fly so eagerly, down a down, hey down, hey down,  
There is no fowl dare him come nie, with a down.  
Down there comes a fallow doe, as great with young as she might go,  
With a down, derrie derrie derrie down down.

She lifted up his bloody head, down a down, hey down, hey down,  
And kissed his wounds that were so red, with a down.  
She got him up upon her back, and carried him to earthen lake,  
With a down, derrie derrie derrie down down.

She buried him before the prime [before morning prayers], down a down, hey down, hey down,  
She was dead herself ere evensong time, with a down.  
God send every gentleman such hawks, such hounds, and such a leman [lover],  
With a down, derrie derrie derrie down down.

Michael Truilo, countertenor  
Patrick Bellah, baroque cello; Anna Showalter, harpsichord

## **A new ground**

**Henry Purcell (English, 1659-1695)**

*A “ground,” or “ground bass,” is a repeating melodic pattern in the bass part, and was one of Henry Purcell’s favorite compositional tools. In the case of this “ground” for harpsichord, the repeated pattern is heard in the left hand, while the right hand features ornamented harmonic and melodic motion in the French style of which Purcell was an admirer.*

Anna Showalter, harpsichord

***Now that the sun hath veil'd his light: "An evening hymn upon a ground"***

**Purcell**

*Another of Purcell's works constructed on a ground bass, heard here in the parts for cello and organ. In this case, the pattern of descending three-note gestures lends the work an air of peaceful reassurance as one looks forward to slumber, or by extension, to the rest following life.*

Now that the sun hath veil'd his light, and bid the world good night; to the soft bed my body I dispose.  
But where shall my soul repose? Dear God, even in Thy arms—and can there be any so sweet security?  
Then to thy rest, O my soul! And singing, praise the mercy that prolongs thy days. Hallelujah!

the sopranos of the Valley Collegium Musicum

Laura Douglass, organ

Patrick Bellah, Baroque cello

***Tunes for Archbishop Parker's Psalter***

**Thomas Tallis (English, c.1505-1585)**

*Tallis composed musical settings for eight psalm translations by Matthew Parker, Archbishop of Canterbury, and added a ninth movement now known as "Tallis's Ordinal." Tallis sets each psalm in one of the eight early music modes. Whereas modern music has only major and minor modes, Renaissance music employs eight or twelve—each with its own unique personality. Not wanting these modal "personalities" to go unnoticed, Tallis describes the nature of each (corresponding to the eight tunes below):*

*"The first is meek: devout to see. The second is sad: in majesty. The third doth rage, and roughly brayeth. The fourth doth fawn: and flattery playeth. The fifth delighteth: and laugheth the more. The sixth bewaileth: it weepeth full sore. The seventh treadth stout: in froward race. The eighth goeth mild: in modest pace."*

**The First Tune:**

Man blest no doubt who walk'th not out in wicked men's affairs,  
and stand'th no day in sinners' way, nor sit'th in scorners' chairs;  
but hath his will in God's law still, this law to love aright;  
and will him use, on it to muse, to keep it day and night.

**The Second Tune:**

Let God arise in majesty and scatter'd be his foes.  
Yea, flee they all his sight in face, to him which hateful goes.  
As smoke is driv'n and com'th to naught, repulse their tyranny.  
At face of fire, as wax doth melt, God's face the bad must fly.

**The Third Tune:**

Why fum'th in fight the Gentiles spite in fury raging stout?  
Why tak'th in hand the people fond vain things to bring about?  
The kings arise, the lords devise, in counsels met thereto.  
Against the Lord with false accord against his Christ they go.

**The Fourth Tune:**

O come in one to praise the Lord, and him recount our stay and health.  
All hearty joys let us record to this strong rock, our Lord of health.  
His face with praise let us prevent [anticipate]; his facts in sight let us denounce [pronounce].  
Join we, I way, in glad assent—our psalms and hymns let us pronounce.

**The Fifth Tune:**

E'en like the hunted hind [a female deer] the water brooks desire,  
E'en thus my soul, that fainting is to thee, would fain aspire  
My soul did thirst to God of life and grace.  
It said e'en thus: "When shall I come to see God's lively face?"

**The Sixth Tune:**

Expend, O Lord, my plaint of word in grief that I do make.  
My musing mind recount most kind; give ear for thine own sake.  
O hark my groan, my crying moan, my King, my God thou art.  
Let me not stray from thee away, to Thee I pray in heart.

**The Seventh Tune:**

Why brag'st in malice high, O thou, in mischief stout?  
God's goodness yet is night all day to me no doubt.  
Thy tongue to muse all evil it doth itself inure.  
As razor sharp to spill, all guile it doth procure.

**The Eighth Tune:**

God grant we grace, he us embrace. In gentle part bless he our heart.  
With loving face shine he in place. His mercies all on us to fall.  
That we thy way may know all day, while we do sail this world so frail.  
Thy health's reward is nigh declared, as plain as eye all Gentiles spy.

**“Tallis's Ordinal”:**

Come Holy Ghost, eternal God, which dost from God proceed;  
The Father first, and eke [also] the Son, one God as we do read.

***Of All the Birds that I Do Know***

**John Bartlet (English, active 1606-1610)**

*Ostensibly about the speaker's pet bird, this piece—like many secular English works of the period—is meant to be read along somewhat less innocent lines (“Philip” being not a bird, but the speaker's lover).*

Of all the birds that I do know, Philip my sparrow hath no peer.  
For sit she high or sit she low, be she far off or be she near,  
There is no bird so fair, so fine, nor yet so fresh as this of mine.  
For when she once hath felt the fit, Philip will cry still: “Yet, yet, yet, yet...”

Come in a morning merrily when Philip hath been lately fed;  
Or in an evening soberly, when Philip list [desires] to go to bed.  
It is a heaven to hear my Phipp—how she can chirp with merry lip!  
For when she once hath felt the fit, Philip will cry still: “Yet, yet, yet, yet...”

**~ *Brief Intermission* ~**

***Fortuna disperata***

**anonymous**

*At some point during the 1470s, a composer (possibly Antoine Busnoys) wrote a simple work for three voices whose words likened fortune's fickleness to the motion of a spinning wheel. He could not have known that this tune—Fortuna disperata—was destined to become one of the Renaissance's “greatest hits,” prompting countless arrangements and variations. It is one of these variations that is heard here (note the title's different spelling), with the original tune appearing in the highest recorder part. As an accompaniment, the anonymous composer chose an odd “cuckoo”-like motive, always alternating between two instruments—possibly a reference to the wheel's circular motion.*

**Nasci, pati, mori / Fortuna desperata****Ludwig Senfl (Swiss, German, c.1486-1543)**

*In another variation on the famed Fortuna desperata tune mentioned above, the Swiss composer Senfl surrounds the original text and tenor melody with four parts bearing the text “Nasci, pati, mori” (“you are born, you suffer, you die”). We perform these additional parts on organ and brass instruments.*

*Fortuna desperata,  
Iniqua e maladecta  
Che de tal Donna electa  
La fama ha denegrata  
Fortuna desperata.*

Hopeless Fortune,  
Unjust and cursed  
Who has defamed the reputation  
Of so distinguished a lady.  
Hopeless Fortune.

**Ricercar****Julio Segni (Italian, 1498-1561)**

*For part of his career, Segni was organist at the famous Basilica of San Marco in Venice. Like most of his ricercars, this work (written for unspecified instruments, but played here on recorders) is built around imitation among the four parts.*

**Sonata detta “La Ruggiero”****Salamone Rossi (Italian, c.1570-1630)**

*Rossi was a Jewish composer living in Mantua around the same time as the more famous Claudio Monteverdi. As a Jew living in a Catholic land, Rossi was part of a barely tolerated minority, mostly confined to the city’s Jewish ghetto. Unlike most of his fellow Jews, however, Rossi was able to travel freely because of the respect his music commanded in the eyes of the ruling Duke. Among many other innovations, Rossi was likely the first to compose trio sonatas, including the one heard here, based on a repeating chord pattern known as the “Ruggiero.”*

Brittany Siler and Nikki Shawn, Baroque violins  
Anna Showalter, harpsichord  
Patrick Bellah, Baroque cello

**Odecha ki anitani (from Psalm 118)****Rossi**

*In 1623, Salamone Rossi published Ha-shirim asher li-Shlomo (Songs of Solomon), a collection of 33 Hebrew texts set to music for a large force of choir and instruments. As the very first collection anywhere of polyphonic music for synagogue worship, Ha-shirim puzzled most Jews, who looked on this grandiose music as being somewhere between odd and blasphemous; Rossi’s music departed radically from the monophonic tradition of Jewish biblical cantillation, and as “art music,” seemed more akin to the sacred and secular music of the Gentiles. Paradoxically, Italian Catholics, who might otherwise have admired the music, were inclined to dismiss it because of its Jewish roots. Only in modern times are Rossi’s innovations beginning to be appreciated fully.*

*Odecha ki anitani,  
Va t’hili lishua.  
Ehven maasu habonim,  
hayita l’rosh pina.  
Meyet adonai hayi’ta zot,  
hi nifla’at b’eynenu.  
Ze hayom asa adonai,  
nagila v’nismi’cha vo.*

I praise You for You have answered me,  
and have become my deliverance.  
The stone that the builders rejected  
has become the chief cornerstone.  
This is the Lord’s doing;  
it is marvelous in our eyes.  
This is the day God has made;  
let us exult and rejoice in it.

***Ein feste Burg ist unser Gott***

**Martin Luther (German, 1483-1546),  
Johann Walter (German, 1496-1570)**

*This past October 31 marked the 500<sup>th</sup> anniversary of the start of the Protestant Reformation at the hands of Martin Luther. Luther's chorale (or hymn) Ein feste Burg paraphrases Psalm 46, and became something of a battle cry during the Reformation. (Legend has it that Luther sang it entering the city of Worms in 1521 where he was first declared a heretic.) It would have pleased Luther to know the extent to which the battle has now subsided, evidenced by the fact that Ein feste Burg now appears not only in Lutheran hymnals, but also in the Catholic Book of Worship. We perform here a four-part setting by Luther's friend and colleague Johann Walter. Luther's original tune is heard in the tenor part.*

*Ein feste Burg ist unser Gott,  
Ein gute Wehr und Waffen;  
Er hilft uns frei aus aller Not,  
Die uns itzt hat betroffen.  
Der alte böse Feind,  
Mit Ernst er's jetzt meint,  
Groß Macht und viel List  
Sein grausam Rüstung ist,  
Auf Erd ist nicht seinsgleichen.*

A mighty fortress is our God,  
a good defense and weapon:  
He helps us break free from all need  
that now befalls us.  
The old evil foe,  
he is earnest now.  
Great might and deceit  
are his horrible tools of war,  
On earth is not his equal.

\* \* \*



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## *The Singers*

**Soprano:** Lindsey Bross, Sarah Grove-Humphries, Elizabeth Ochoa, Barbara Reisner, Kris Shank Zehr

**Soprano/Alto:** Brooke Chao, Kaitlyn Townsend

**Alto:** Linda Blazer, Beth Harter, Abi Shank Zehr, Michael Truilo

**Tenor:** Chris Mayfield, Bill Polhill, Paul Weber

**Bass:** Scott Barge, Jonathan Gibson, John Horst, Michael Norton

## *The Players*

Jon Anderson	<i>soprano and tenor recorders</i>
Pedro Aponte	<i>alto, soprano, and sopranino recorders</i>
Patrick Bellah	<i>baroque cello</i>
Ruth Chodrow	<i>bass recorders</i>
Sarah Dodge	<i>tenor sackbut</i>
Laura Douglass	<i>organ</i>
Nick Harvey	<i>cornetto</i>
Robert Jackson	<i>alto sackbut</i>
Tony Moran	<i>soprano, alto, and tenor recorders, percussion</i>
Jacob Meadows	<i>tenor sackbut</i>
Nikki Shawn	<i>baroque violin</i>
Anna Showalter	<i>harpsichord</i>
Brittany Siler	<i>baroque violin</i>
Dan Wash	<i>bass sackbut</i>

## *The Instruments:*

For this concert, members of *Valley Collegium Musicum* play Baroque- and Renaissance-style **recorders** made of pearwood, cherry, and palisander. Our brass players use a set of **sackbuts** (predecessors to the modern trombone) made by Frank Tomes in England specifically for our ensemble. The highest voice of the brass ensemble is played by the **cornetto**, a leather wrapped, wooden instrument with a brass style mouthpiece. Our **violinists** play Baroque style instruments modeled on early eighteenth-century examples. Both violinists and **cellist** use Baroque bows and natural gut strings. Our basso continuo section comprises Baroque cello, **harpsichord** (a single-manual harpsichord in the Italian style), and **organ**. Our players will be happy to answer questions about these instruments after the program.

## *The Valley Collegium Musicum and its director would like to thank:*

Jeff Bush and the staff and administration of the *School of Music* at *James Madison University*, the interim Pastors and staff of Muhlenberg Lutheran Church, Brian Cockburn, Carl Donakowski, Wanchi Huang, Gesa Kordes, Andrew Lankford, Jo-Anne van der Vat-Chromy, Elizabeth Williams, and all others who have contributed to this effort.