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A Concert of Early Music

Chapman Early Music Choir

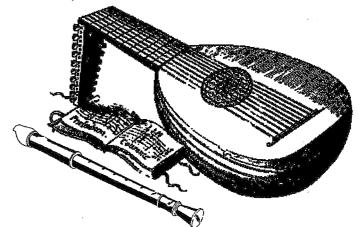Follow this and additional works at: https://digitalcommons.chapman.edu/music_programs

Chapman University

SCHOOL OF MUSIC

PRESENTS

A CONCERT OF EARLY MUSIC

3:00 P.M. October 31, 2003

CHAPMAN UNIVERSITY CHAPEL

Lacare Christe Servulis

Anonymous Composer

Performed by:
Early Music Choir
Conducted by:
Sarah Shields

Lacare Chrite Servulis is an anonymous Gregorian Chant melody proper, or specific, to All Saint's Day. In the Catholic Church, All Saint's Day is celebrated on November first and honors the dead. Originally, this celebration was a Christianizing of an ancient Celtic festival in England that took place on October thirty-first. During the 8th and 9th centuries the Catholic Church made October thirty-first All Hollow's Eve and connected it with All Saint's Day.

Program Notes by Sarah Campanozzi

Please join us for a reception immediately following the concert, here in the Chapel.

Ohimè dov'e è il mio ben

Claudio Monteverdi (1567-1643)

Performed by:
Erica Austin and Lisa Austin, Sopranos
Accompanied by:
Weston Olson, Harpsichord

Claudio Monteverdi began his musical education under Ingegneri as a boy chorister in the cathedral of Cremona. He was employed by Vincenzo Gonzaga, Duke of Mantua, in about 1590. At the duke's death in 1613, Monteverdi became *Maestro di Cappella* at St. Mark's Cathedral in Venice. Monteverdi is remembered today primarily for his contributions to the madrigal and to opera, and to the development of what later came to be known as the Baroque style. He also wrote Masses, motets, Vespers, and Magnificats. Monteverdi can be justly considered one of the most powerful figures in the history of music. *Ohimè dov'e è il mio ben* is a madrigal with Monteverdi's revolutionary "trio texture"—two high voices with low basso continuo. The continuo part would have been played by two instruments.

Program Notes by Joshua Laubacher

Royal Estampie No. 4

Anonymous Composer—13th Century

Performed by:
Graziela Camacho, Violin
Piotr Sidoruk, Violin
Laura Recendez, Flute
Elizabeth Beeman, Oboe
Heather Cano, Bassoon
Laurie Fisher, Bongos

Royal Estampie No. 4 is an anonymous piece dating back to the thirteenth century. The Estampie is a dance originating from France, popular in the thirteenth and fourteenth centuries. Each of the several sections in an estampie are repeated, the first ending with an incomplete cadence. The repetition ends with a full or closed cadence. Estampies happen to be the earliest known examples of an instrumental repertory that reaches back far beyond the thirteenth century. This piece was transcribed by Elizabeth Beeman.

Program Notes by Sarah Campanozzi

El Grillo

Josquin Des Prez (1450-1521)

Performed by:
Early Music Choir
Conducted by:
Clair Komatsu

Josquin des Prez was the most important composer of his generation, whose influence lasted long after his death. He was born in Picardy, France. His career really began in Italy, where he sang in Milan Cathedral. While in Milan he was in the employ of the Sforza court. During his time in Italy, Josquin was associated with the Papal chapel for at least ten years, during which time he continued his employment with the Sforza family. In 1504 he moved to Condé-sur-l'Escaut, which is now in northern France, and went into semi-retirement. A prolific composer, Josquin is the author of 18 known masses, almost 100 motets, and approximately 70 secular pieces. Josquin did not break radically with tradition. Rather he explored areas that had been traditionally undeveloped. His use of imitation, passages of homophony, voice pairing, sensitivity to declamation, and occasional word painting all pointed the way to the High Renaissance of Palestrina and Monteverdi. *El Gillo* is one of his many motets.

Program Notes by Nathaniel Werner

Io non Compro più Speranza

Marco Cara (1470-1525)

Performed by:
Nathaniel Black, Tenor
Accompanied by:
Sarah Campanozzi, Harpsichord

This piece by Marco Cara is a classic example of the frottola, an important forerunner of the sixteenth century Italian madrigal. The genre flourished in the late fifteenth and and early sixteenth centuries in Italy. The frottola is a four-part strophic song, set syllabically and homophonically. The melody is in the upper voice, and the piece is characterized by marked rhythmic patterns and simple diatonic harmonies. Often the top voice was sung and the other "voices" were played on instruments, as in this arrangement.

Program Notes by Nathaniel Werner

14th Century Dances

Anonymous Composer—14th Century

Performed by:
Heather Cano, Bassoon

The "14th Century Dances" were composed by an anonymous composer, for the purpose of dancing. Composers during the 14th century made use of a greatly increased variety of musical resources such as new forms and new rhythmic freedom. Thirds and sixths were favored on strong and weak beats. In addition passages of parallel thirds and sixths appeared, while parallel fifiths and octaves became rare.

Program Notes by Sarah Campanozzi

Dance Suite

Anonymous Composer—13th Century

Performed by:
Erica Austin
Lisa Austin
Jeremy Bolin
Weston Olson

Medieval dances were generally performed in pairs or suites. This presentation includes two dances from a 13th century suite. The dance steps performed here are the actual steps that would have been used in the 13th century to dance to this suite.

Program Notes by Joshua Laubacher

Fantasia #10

Alonso Mudarra (1508-1580)

Performed by:
Jeff Cogan, Guitar

Alonso Mudarra was a Spanish composer and player of the vihuela. Brought up in a noble household, he travelled in Italy before becoming a canon of Seville cathedral in 1547. His *Tres libros*, published in 1546, contains solo songs to Italian as well as Spanish texts, and examples of all types of music suitable for the solo vihuela: arrangements of vocal pieces, especially by Josquin, fantasias in a relatively non-contrapuntal style, and variations on ground basses. Some of the pieces are arranged in 'suites' consisting of a tiento or prelude followed by a fantasia and an arrangement of a Mass movement. A Fantasia is a piece for keyboard, lute or vihuela. It is highly improvisatory in nature and meant to highlight the virtuosity of the performer. Fantasias were introductory in nature and often appear in "suites" as one of the first movements.

Program Notes by Joshua Laubacher

Fantasy

John Dowland (1563-1626)

Performed by:
Jeff Cogan, Guitar

John Dowland was known for his instrumental dance-like piece, especially for solo lute, as well as for his lute songs. A Fantasy is the English version of the Fantasia. English fantasias are generally different from Continental monothematic fantasias of the period, which are written in a stricter form that prefigures the fugue. While earlier continental fantasies were not always monothematic, they did maintain a consistency of style and tone. On the other hand, the later sixteenth-century English fantasy is also made up of a series of different 'points' that evolve structurally at an unhurried pace, with one idea slowly giving way in the fullness of time to another, but with the style of the piece changing radically as the ideas get progressively more lively.

Program Notes by Vicky Ott

Come Again Sweet Love

John Dowland (1562-1626)

Performed by:
Daniel Krog, Tenor
Accompanied by:
Jeff Cogan, Guitar

The importance of Dowland, and the significance of his song books, cannot be underestimated. Nor can his popularity and recognition during his lifetime. To some extent it may have been the presence of a number of already popular instrumental pieces with themes framed in his *First Booke of Songes or Ayres* that helped to make this book such a success. *Come Again Sweet Love* is one of eight secular songs of vocal music found published in this collection. It is a solo song with lute accompaniment, typical for Dowland, performed here with guitar.

Program Notes by Vicky Ott