

Saturday, November 19, 2016 at 3pm

Taplin Auditorium in Fine Hall

EARLY MUSIC PRINCETON

Channel Crossings ~ Croisements de la Manche

HENRY PURCELL

(1659-1695)

Sonata a 4 No. 3 in A Minor, Z. 804

(publ. 1697)

Grave

Largo

Adagio

Canzona

[Allegro] - Grave

Charlie Hankin, *Baroque violin*

Ambra Casonato, *Baroque violin*

Isaac Harrison Louth, *bass viol*

Campbell Shiflett, *harpsichord*

ÉLISABETH-CLAUDE JACQUET

DE LA GUERRE

(1665-1729)

Sonata No. 2 in A Minor (1695)

Grave

Allegro

Aria: [Affettuoso]

Sarabande

Gavotte: [Allegro]

Presto

Ambra Casonato, *Baroque violin*

Elaine Fitz Gibbon, *Baroque cello*

Jane Hines, *harpsichord*

THOMAS MORLEY (1557-1602)

JOHN DOWLAND (1563-1626)

THOMAS WEELKES (c. 1576-1623)

The Triumphs of Oriana: "Arise, Awake" (1601)

The First Booke of Songs or Ayres:

"Rest a while you cruel cares" (1597)

The Triumphs of Oriana: "As Vesta Was" (1601)

Genevieve McGahey, *Soprano 1*

Jane Hines, *Soprano 2*

Michael Manning, *Alto*

Matthew McDonald, *Tenor 1*

Benjamin Bernard, *Tenor 2, Sackbut*

Kyle Masson, *Bass*

MARIN MARAIS (1656-1728),

LOUIS LULLY (1664-1734)

From *Alcide, or La mort d'Hercule* (1693)

Air

Prelude

Marche

Menuet

Air

Troisième Air

Passepied

Air

Sarabande

Simphonie

John Burkhalter, *recorders*

Isaac Harrison Louth, *bass Viol*

Jane Hines, *harpsichord*

-INTERMISSION-

WILLIAM BYRD (c. 1540-1623)

JOHN JENKINS (1592-1678)

BYRD

"Ye Sacred Muses" (c. 1585)

Pavan in A Minor (c. 1655)

"Come to me Grief" (1588)

Michael Manning, *Countertenor*

Princeton Viol Consort

JOHN DANYEL (1564-c. 1626)

Mrs. M.E. Her Funeral Tears for the
Death of her Husband

"Grief, keep within"

"Drop not, mine eyes"

"Have all our passions"

David Kellett, *tenor*

John Orluk Lacombe, *lute*

Isaac Harrison Louth, *bass viol*

TOBIAS HUME

(1579-1645)

From *The First Part of Ayres, or
Musicall Humors* (1605)

"Harke, Harke"

"Love's Farewell"

CHRISTOPHER SIMPSON

(c. 1602-1669)

2 Preludes from *The Division Viol* (1659)

Isaac Harrison Louth, *bass viol*

PURCELL

"Fairest Isle" from *King Arthur*, Z. 628 (1691)

Genevieve McGahey, *Venus*

John Burkhalter, *recorder*

Charlie Hankin, *Baroque violin*

Henry Valoris, *Baroque viola*

Molly Herron, *bass viol*

John Orluk Lacombe, *lute*

Jane Hines, *harpsichord*

Early Music Princeton would like to extend its thanks to the following people for their helpful support of our endeavors: Professor Wendy Heller, Professor Jamie Reuland, John Burkhalter (for his harpsichord), Henry Valoris, and performance faculty coaches Wendy Young and Nancy Wilson.

NOTES ON THE PROGRAM

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Centuries before the Eurostar, crossing the English Channel entailed a 20-mile journey between Calais in France and Dover in England. Despite this watery division, the two countries engaged in a rich cultural—albeit sometimes hostile—exchange during the Renaissance and Baroque. This afternoon’s program brings together a small selection of English and French music from over a century. Composers in both places shared genres, but often wrote in radically different styles and tastes. Similarities and differences aside, there exists an amazing wealth of music from both sides of the Channel.

Our program begins with two sonatas. The sonata genre was inherited from Italy, and by the end of the 17th century had transitioned from its original improvisatory, single movement to a more formalized, multi-movement structure. In France, the sonata became popular during the early 1690s, a few decades after the sonata had reached popularity in England. Following the “sonata” entry in his 1695 *Dictionnaire de musique*, Sébastien de Brossard wrote: “[Sonatas] are beginning to be very fashionable, and I believed that no one would be angry to find here the definition that many have requested of me.” The two violin sonatas heard today represent some of the widely diverse possibilities realized in the genre.

Élisabeth-Claude Jacquet de la Guerre composed her first sonatas for violin and *basso continuo* in 1695, placing her among the initial

generation of French composers to write in the genre. Since her childhood, Jacquet had been closely involved in Louis XIV’s court at Versailles and musical life in Paris. It is likely that she was exposed to Arcangelo Corelli’s Italian trio sonatas and even Henry Purcell’s sonatas. The Stuart Court, along with many refuge-seeking Jacobites, found itself exiled in Saint-Germain-en-Laye from 1689-1712 following the deposition of James II of England. The Stuart Court in exile played host to a variety of French musicians, including François Couperin, and promoted the performance of Italian and English music.

Documented performances of Henry Purcell’s music in the exiled Stuart Court create the possibility that Jacquet was exposed to the English composer’s sonatas, although this remains only a hypothesis. The Sonata a 4 No. 3 in A Minor by Purcell follows a movement structure with contrasting tempi, but Jacquet’s sonata incorporates two dances, the *sarabande* and *gavotte*. Both sonatas begin with the same motive (A-B-C) and use the bass instrument (bass viol or cello) in an obbligato role. The similarities end there, but it is impossible to resist imagining Jacquet at the Stuart Court, hearing Purcell’s sonatas for the first time.

Before the sonata or even opera travelled from Italy to the rest of Europe, the Italian madrigal was firmly fixed in English musical traditions. Although not popular in France, the madrigal was a favorite of English composers and audiences. English madrigal composers took full advantage of text-painting and madrigalisms, as did their Italian precursors.

The Triumphs of Oriana is a collection of madrigals from twenty-one English composers, modeled after a similar Italian collection *Trionfo di Dori* (1592). Each madrigal in the collection plays tribute to Oriana—or rather, Elizabeth I—ending with a setting of the text “Long live fair Oriana.” The madrigals “Arise, Awake” and “As Vesta Was” are through-composed, giving the composer ample opportunity to incorporate text-painting. Madrigal composers used all the tools at their disposal—texture, harmony, rhythm, voice combinations, etc.—to embellish the text musically. For instance, in “As Vesta Was,” the voices drop away to a single voice on the text “all alone,” in a humorous, literal representation of the text. The two madrigals from *The Triumphs of Oriana* bookend a strophic song by John Dowland. In a strophic setting, the composer is limited in text-painting by the repetition of music, leaving the performers with an even greater responsibility to sing each strophe in a way that best suits the text.

The viola da gamba lies close to the heart of both regions during the Renaissance and Baroque. The viol was used as a solo instrument, the bass viol in *basso continuo*, and consort music was written for a variety of viol types. In France, the viol was favored as a member of *basso continuo* or as a solo instrument. Viols were often substituted for voices in the performance of English madrigals; the homogeneous sounding texture of a viol consort is similar to the blending of voices. There is also a large body of repertoire written strictly for viol consort. The Byrd and Jenkins pieces played by the Princeton Viol Consort

exemplify both traditions. “Ye Sacred Muses” and “Come to me grief” are elegies written upon the deaths of composer Thomas Tallis and writer Philip Sidney, respectively.

Opera received completely different treatment in France and England. French opera became a genre of its own, *tragédie en musique*, which avoided many Italian opera traditions, forming its own style in the vernacular. French opera featured dance and ballet more than its Italian counterpart, and to this end included many sections of instrumental music. The first half of the program concludes with a set of these instrumental pieces from a setting of the opera *Alcide*, or *La mort d’Hercule* by Marin Marais and Louis Lully. Today, Marais is remembered more for his viol compositions than his operas, and Louis Lully is shadowed by his more famous father Jean-Baptiste Lully.

The program concludes with “Fairest Isle” from Purcell’s *King Arthur* or *The British Worthy*. In the land of Shakespeare, Marlowe, and Jonson, opera was overshadowed by spoken drama. Still, there are many examples of semi-operas, dramas partially set to music, to which Purcell and Dryden’s *King Arthur* belongs. Purcell had written his great English opera, *Dido and Aeneas*, a few years before; after its success, Dryden sought out Purcell to set his play based on the eponymous hero’s defeat of the Saxons to unite Britain. In a final instance of channel crossings, Purcell borrowed and paraphrased from Jean-Baptiste Lully’s *tragédies en musique*. The iconic song “Fairest Isle” comes from the final act, where a pageant celebrates Arthur’s victory over the Saxons.

TEXTS

Arise, Awake – Anonymous

Arise, awake, awake,
You silly shepherds sleeping;
Devise some honour for her sake
By mirth to banish weeping.
See where she comes, lo where,
In gaudy green arraying,
A prince of beauty rich and rare for her
delighting
Pretends to go a-maying.
You stately nymphs draw near
And strew your paths with roses;
In you her trust reposes.
Then sang the shepherds and nymphs of
Diana:
Long live fair Oriana.

Rest a while – Anonymous

Rest awhile, you cruel cares,
Be not more severe than love.
Beauty kills and beauty spares,
And sweet smiles sad sighs remove.
Laura, fair queen of my delight,
Come grant me love in love's despite,
And if I ever fail to honour thee,
Let this heav'nly light I see
Be as dark as hell to me.

If I speak, my words want weight,
Am I mute, my heart doth break,
If I sigh, she fears deceit,
Sorrow then for me must speak.
Cruel unkind, with favour view
The wound that first was made by you,

And if my torments feigned be,
Let this heav'nly light I see
Be as dark as hell to me.

Never hour of pleasing rest
Shall revive my dying ghost,
Till my soul hath repossessed
The sweet hope which love hath lost.
Laura, redeem the soul that dies
By fury of thy murd'ring eyes,
And if it proves unkind to thee,
Let this heav'nly light I see
Be as dark as hell to me.

As Vesta Was – Anonymous

As Vesta was from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
To whom Diana's darlings came running down
amain,
First two by two, then three by three together,
Leaving their goddess all alone hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of
Diana,
Long live fair Oriana!

Ye Sacred Muses – Anonymous

Ye sacred Muses, race of Jove,
whom Music's lore delighteth,
Come down from crystal heav'ns above
to earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Come to me Grief For Ever – Anonymous

Come to me grief for ever,
Come to me tears day and night,
Come to me plaint, ah helpless,
Just grief, heart tears, plaint worthy,

Go from me dread to die now
Go from me care to live more,
Go from me joys all on earth,
Sidney, O Sidney is dead.

He whom the Court adorned,
He whom the country courtesied,
He who made happy his friends,
He that did good to all men.

Sidney, the hope of lands strange,
Sidney, the flower of England,
Sidney, the spirit heroic,
Sidney is dead, O dead.

Dead? no, no, but renowned
With the anointed one,
Honour on earth at his feet,
Bliss everlasting his seat.

Come to grief for ever
Come to me tears day and night,
Come to me plaint, ah helpless,
Just grief, heart tears, plaint worthy.

Mrs. M. E. Her Funeral Tears for the Death of her Husband – Anonymous

Grief, keep within

Grief, keep within and scorn to show but tears,
Since joy can weep as well as thou,
Disdain to sigh, for so can slender cares,
Which but from idle causes grow.
Do not look forth, unless thou didst know how
To look with thine own face, and as thou art.
And only let my heart,
That knows more reason why,
Pine, fret, consume, swell, burst and die.

Drop not, mine eyes

Drop not, mine eyes, nor trickle down so fast,
For so you could do oft before
In our sad farewells and sweet meetings past.
And shall his death now have no more?
Can niggard sorrow yield no other store
To show the plenty of affliction's smart?
Then only thou, poor heart,
That know'st more reason why,
Pine, fret, consume, swell, burst and die.

Have all our passions

Have all our passions certain proper vents,
And sorrow none that is her own,
But she must borrow others' complements
To make her inward feelings known?
Are joy's delights and death's compassion shown
With one like face and one lamenting part?
Then only thou, poor heart,
That know'st more reason why,
Pine, fret, consume, swell, burst and die.

Fairest Isle – John Dryden (1631-1700)

Fairest isle, all isles excelling,
Seat of pleasure and of love
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation
Care and envy will remove;
Jealousy, that poisons passion,
And despair, that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love
Soft repulses, kind disdainings,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

Members of Early Music Princeton

Benjamin Bernard, GS, History
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Princeton Viol Consort

Elaine Fitz Gibbon, bass
Isaac Harrison Louth, bass
Molly Herron, bass, tenor, treble
Jane Hines, treble
John Orluk Lacombe, tenor

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member of the Guild for Early Music.

Upcoming Early Music Princeton Events

February 10, 2017: REBEL Baroque Ensemble Mini Residency
1-4pm Masterclass with members of Early Music Princeton
7pm Concert by REBEL
Taplin Auditorium in Fine Hall

March 3, 2017, 7pm: Early Music Princeton
Princeton University Chapel