

THE COLORADO COLLEGE MUSIC DEPARTMENT

presents

“Make We Joye!”

with

The Colorado College Collegium Musicum

Nancy Ekberg Tynan, director

Frank Shelton, keyboards

Dale Miller, guitar

Sunday, December 8, 2013

3:00 PM

Packard Hall

Please refrain from using electronic devices during the concert

PROGRAM

I.

Early Christian Carols, Chants, and Hymns

Make we joye nowe in this fest

15th century English carol

Hana Wasserman, *soprano*

Refrain: Make we joye nowe in this fest
In quo Christus natus est. Eya.

A Patre unigenitus, Thorw a maiden is com to us.
Synge we to here and sey: 'Welcome! Veni, Redemptor gencium!'
Agnoscat omne seculum. A bryght sterre thre kynges have made come
For to seke with here presens Verbum supernum prodiens.

O lux beata Trinitas! He lay bytwene an oxe and asse,
Thou moder and maiden fre; Gloria tibi, Domine!

Gaudent in coelis (Rejoice in Heaven)

Richard Dering
(1580-1630)

Frank Shelton, Isaac Radner, Clare Holtzman, Robert Meller

Puer nobis nascitur (Unto us is born a son)

Jacob van Eyck
(1590-1657)

Garrett Cry, Meaghan Berns, Nancy Ekberg Tynan

Puer nobis nascitur

from *Piae Cantiones*, 1582

Hana Wasserman, *soprano*

Puer nobis nascitur, Rector angelorum;
In hoc mundo pascitur, Dominus Dominorum.

Unto us is born a Son, King of choirs supernal;
To this world he deigns to come of lords the Lord eternal.

Qui natus ex Maria, Die hodeirna:
Duc nos, tua gratia, Ad gaudia superna.

Born of Mary on this day, By thy grace translate us
To the realm above, we pray, Where endless joys await us.

'Te salvator A et O,' Cantemus in organo:

Every voice in quire now blend To hymn our Saviour, Source
and End;

Cantemus in organo: 'Benedicamus Domino.'

In sweet concord sing we so: Benedicamus Domino.

Our first setting of *Puer nobis nascitur* comes from Jacob van Eyck, a Dutch carillonist and composer, known for his three volumes of solo recorder pieces containing popular melodies with variations.

The second arrangement comes from the Moosburg Gradual (1355-60), and is the earliest known source, sung either in triple or duple meter. This charming and favorite medieval cantione, or song, exists in France, Germany and Holland with similar choral settings.

A solis ortus cardine (From lands that see the sun arise)

Sarum chant

Hana Wasserman, *soprano*

A solis ortus cardine
Et usque terrae limitem
Christum canamus Principem
Natum Maria Virgine. Amen.

From lands that see the sun arise
To earth's remotest boundaries
Let every heart awake, and sing
The Son of Mary, Christ the king. Amen.

A solis ortus cardine II
A solis ortus cardine I

Michael Praetorius
(1571-1621)

The Sarum chants resemble Gregorian chants in their use of free rhythm, modes, psalm tones, musical form, and the addition of tropes to the chants of the mass and hours. Sarum chants use a smaller range, have more formal structure, and use more transposition than do Gregorian chants.

One of the best known plainchant hymn tunes from the Divine Offices of Christmas Day, *A solis* is still sung today either in Latin or the vernacular, known for its haunting melody, interesting rhythmic character, and expressive vocal passages sung to one syllable.

Praetorius wrote thirteen different versions of *A solis ortus cardine* using from two to eight instrumental lines. In the versions we play today the second one (II) is more vocal in texture and character, and the melody of the chant is arranged into smaller phrases shared by all five lines. The first one (I), originally composed for organ, places the melody in long notes in the bass line, while the top lines use more freely moving phrases to create a rich and heartfelt sound.

II.

Renaissance Italian Dance Suite

By Salamone Rossi (1570-1630)

Canzone
Gagliarda
Sinfonia
Gagliarda

Salomon Rossi, an Italian Jewish violinist and composer, served at the court of Mantua and wrote canzonettes and madrigals, as well as instrumental collections of *Sinfonie e Gagliarde*, from which we play today.

III.

Heaven and Earthly songs of Joy

Joy Doth So Arise

Thomas Morley
(1557-1602)

Canon

Thomas Tallis
(1505-1585)

Quand me Souvient (I Remember When)

Thomas Crecquillon
(c. 1505-1557)

Garrett Cry, Nancy Ekberg Tynan, Meaghan Berns, Robert Meller

During the first half of the 16th century very little instrumental ensemble music was written, so consequently ensembles tended to play more vocal pieces and dances. Thomas Crecquillon, a leading Franco-Flemish composer of this period, wrote 192 chansons, which are French polyphonic songs of the late Middle Ages and Renaissance, one of which we play today. Although his texts may be limited in moods, his music is extremely varied, very expressive in his use of frequent suspensions, and polished in part-writing, all of which make his chansons a pleasure to play and hear. We hope this chanson pulls at your heartstrings as it does ours, even without words.

Greensleeves to a Ground

Anon. English folk tune, 1602 or earlier

The popular English melody, *Greensleeves*, appears as an anonymous tune first in print in *William Ballet's Lute Book*, published in 1580, although it may have been performed throughout King Henry VIII's court and beyond. Much speculation surrounds the identity of the Lady Greensleeves, and many have assumed that King Henry VIII wrote this song for Lady Anne Boelyn about their tumultuous relationship, although there does not appear to be solid evidence for this theory.

There are many interpretations of the word "greensleeves." Green could symbolize sexual promiscuity by referring to grass stains from outdoor frolicking, or symbolize truth and fidelity. A knight could give a green armband to his love to demonstrate devotion by wearing his "heart on his sleeve." Green in Chaucer's age was the color of lightness in love, as described by Neville Coghill in his translation of *The Canterbury Tales*.

Shakespeare's *Merry Wives of Winsor* (1602) contains two references to *Greensleeves*, indicating the song was well known by then, and both the music and the words gained popularity from the end of the 16th century on. From 1686 through the 19th century the music was set with Christmas and New Year's lyrics, and by 1865 William Chatterton Dix had written "*What Child is This?*" using the *Greensleeves* melody.

The version of *Greensleeves* we are playing is from a collection of compositions called *The Division Flute*, originally published by John Walsh in 1702, although many of the melodies were written much earlier. The melody is played over a "ground," a repeating chord pattern, in the form of the *Romanesca* melodic formula in triple meter, which was very popular in the Italian Renaissance, and known throughout Europe. A modern example of this *Romanesca* format exists in Led Zeppelin's song *Stairway to Heaven*. Ralph Vaughn Williams also arranged a beautiful *Fantasia on Greensleeves* in 1934. True to history, we are continuing to play with this beautiful, haunting English melody of *Greensleeves*.

IV. Joyful Pastoral Carols

La Bergere (The Shepherdess)

Jacob van Eyck
(1590-1657)

Yiqiao Bao, Meaghan Berns

Noel Nouveau (New Christmas)

Traditional French carol

Quando nascette Ninno (When Christ, the Son of Mary) Traditional Neapolitan carol, 1709
Hana Wasserman, *soprano*

Christ, the Son of Mary, in Bethlehem was born,
‘Twas night, and yet the light was bright as summer’s morn!
Stars were gleaming, Brightly beaming over the town of Bethlehem;
A brighter star there shone
For magi far, a guiding star that led them on.

When Christ, the Son of Mary, within the crib did lie,
There came to shepherds drowsy a voice which sang on high:
‘Peace on the earth Is come with this birth; Go, seek the Babe in yonder stall
Your King, though weak and small;
The world’s true light is come this night to save you all.’

For many centuries in southern Italy before Christmas, shepherds would come down from the hills in sheepskin cloaks and hats playing pastoral music on their pipes to honor the Virgin Mary. One of the songs they played was *Quando nascette Ninno*, which became very popular and may well have been the influence for Handel’s *He shall feed his flock*. Many 18th century composers used this *siciliana* rhythm of the Italian shepherds to represent Christmas.

El coloquio de los pastores (The conversation of the shepherds)
Originally collected and arranged by Virginia Nylander Ebinger, 1991
Present arrangement by Nancy Ekberg Tynan and Dale Miller

Hermanos pastores (Brother shepherds)
De la real Jerusalem (from The royal Jerusalem)
Esta noche (This night)
Duermete Nino lindo (Lovely child)

El coloquio de los pastores is a Christmas play, which dates in unbroken tradition from Renaissance Spain. The four melodies presented here are delightful examples of the Christmas folk songs, which arrived from Europe around 1598; many variants exist today in small mountain villages in northern New Mexico and southern Colorado.

V. Dance Suite

Spero (Pavan No. 23)
The Marie-Golde
Galliard (No. 24)

Anthony Holborne
(c. 1545-1602)

Barley Break
(from *My Layde Nevells Booke*)

William Byrd
(1543-1623)

Members of the Collegium Musicum

Nancy Ekberg Tynan,* *director, recorders*

Meaghan Berns, *recorders*

Garrett Cry, *recorders*

Frank Shelton,* *harpsichord and organ*

Robert Meller, *cello*

Isaac Radner, *violin*

Clare Holtzman, *viola*

Yiqiao Bao, *harp and recorder*

Tim Tynan, *percussion*

Hana Wasserman, *soprano*

Classical Guitar Ensemble

directed by Dale Miller*

Neil Hesse

Minqi Liu

Robert Adler

*Colorado College Faculty member

Special Thanks

Frank Shelton, *keyboards*

Dale Miller, *guitar*

Stormy Burns, Music Department Coordinator

Andrew Pope, Music Department Paraprofessional

Re Evitt, for pronunciation of Middle English and Latin

Cathe Bailie, program production



UPCOMING EVENTS IN THE CC MUSIC DEPARTMENT

Unless otherwise noted, all concerts are in Packard Hall, are free, and open to the public

For the most current information, please check the events website:

<http://www.coloradocollege.edu/newsevents/calendar/>

Chamber Orchestra

Daniel Brink, *director*

Tuesday, December 10 ~ 7:30 pm

Music at Midday

Instrumental and Vocal Student Performances

Wednesday, December 11 ~ 12:15 pm

Tiger Jazz Ensemble

Tom Taylor, *director*

Thursday, December 12 ~ 7:30 pm

A Night of Student Music

Friday, December 13 ~ 7:30 pm

***Tunjung Sari* Balinese Music and Dance**

Made Lasmawan, *director*

Sunday, December 15 ~ 3:00 pm