



PROGRAM

<u>Masquing Ayres</u> , No. 18	John Adson (fl. 1600-1640)
I saw my Lady weep Warren G. Roberts, tenor	John Dowland (1562-1626)
In Nomine recorders, viols	John Bull (ca. 1563-1628)
Go nightly cares Gerry Prody, soprano	John Dowland
Browning viols	Elway Bevan (fl. 1575-1634)
Sorrow, sorrow stay Pedro Stern, tenor	John Dowland
<u>Masquing Ayres</u> , No. 13	John Adson
I call and cry to thee, O Lord	Thomas Tallis (ca. 1505-1585)

INTERMISSION

En vray amoure	Henry VIII, King of England (1491-1547)
Remember not, O Lord Tom Latham, organ	Thomas Tallis
Woefully arrayed directed by Diane Steinhaus	William Cornysh (fl. 1500-1526)
Ah, gentle Jesu Karen Anderson & Marianne Brown-Lüdi, sopranos Warren Roberts & Pedro Stern, tenors Robert Crummey, bass directed by Diane Steinhaus	Sheryngham (fl. ca. 1500)
Rejoice in the Lord alway Tom Latham, organ	Anonymous
Gloria from Mass 'The Western Wind'	John Sheppard (ca. 1512-1560)
Credo from Mass 'The Western Wind'	Christopher Tye (ca. 1500-ca. 1573)
Veni Redemptor Tom Latham, organ	Thomas Tallis
Dum transisset Sabbatum	John Taverner (ca. 1495-1545)

THE UNIVERSITY EARLY MUSIC ENSEMBLE

David Nutter, director
Diane Steinhaus, assistant

Tuesday, June 3, 1980

8:15 pm

Main Theatre

The English musical renaissance of the pre-Reformation period shows features markedly distinct from the national styles then emerging on the Continent. This is due in part to the continued concentration by English composers on Latin sacred polyphony, of conservative design and florid, elaborate style, largely uninfluenced by the work of contemporary Franco-Flemish composers of the Josquin generation. A vigorous secular form such as the French chanson or the Italian madrigal, cross-fertilising the liturgical forms, did not develop in England. During the reigns of Henry VII and Henry VIII -- the latter a composer of some skill -- the carol and court song show curious combinations of monophony, imitative writing, syllabically declaimed lines of verse and elaborately decorated melismas. Woe-fully arrayed and Ah, gentle Jesu, from the Fayrfax Manuscript of about 1500, are set to traditional poems based on the Passion of Christ, possibly by Lydgate (d. ca. 1450) with an added 'burden' or refrain in the typical form of the carol. The poems are characterised by a quasi-dramatic 'pleading' style (Christ is often the speaker) and by an intense, if mannered, concentration on Christ's physical suffering which is reflected in the composer's concern for illustrating the natural details of the text.

English polyphonic church music retained its importance throughout the reign of Henry VIII, experienced temporary eclipse with the Reformation under Edward VI, and enjoyed a final flowering under the Catholic revival of Mary Tudor. Works based on a recurrent melody, or cantus firmus, form the backbone of the repertoire, such as Taverner's Dum transisset Sabbatum, the second Respond for Easter Sunday at Matins. Until the Reformation, English composers based their music on versions of plainsong adapted for the ritual of Salisbury Cathedral (the 'Sarum' rite) and unlike continental composers only occasionally used secular cantus firmi. Exceptional in this regard are the three cyclic masses based on the 'Western Wind' tune, composed about 1535-40 by Taverner, Tye and Sheppard. In each the cantus firmus is repeated continually, either in different voices by turns (Taverner and Sheppard) or in one voice only (Tye), while the other voices weave varied counterpoints around it. (Tye, as was the English practice, makes a substantial cut in the text of the Credo). I call and cry to thee, O Lord was originally published with a Latin text (o sacrum convivium) in the Cantiones Sacrae of 1575, a joint publication by Tallis and Byrd. At some point before 1600 it acquired a substitute English text suitable for use in the reformed Church of England.

During the reigns of Elizabeth I (1558-1603) and James I (1603-25) the 'golden age' of English music reached its zenith; a great variety of secular music developed in this period which is best known nowadays through the charming but somewhat historically belated medium of the Italian madrigal (or rather canzonetta) 'Englished' by such masters as Morley and Weelkes. More novel and wholly English in their exaltation of melancholy are the solo songs for voice and lute accompaniment by John Dowland (one of his solo lute pieces is characteristically entitled 'semper Dowland, semper dolens') whose First Book of Songs or Ayres (1598) set in motion a vogue for such songs by numerous other composers. Dowland's songs resemble the madrigal in their polyphonic writing (some are provided with three fully texted lower voices as well), and in their strophic or through-composed formal design, but clearly emphasise the uppermost voice. Among the most original of his songs are three scored for descanting treble viol, lute, bass viol and voice, published in The Pilgrimes Solace (1612). Go nightly cares, with its opening leap of a seventh for the singer, parlando and sobbing effects around which the instruments weave a continuous tapestry of richly scored counterpoint is a sensational example.

Browning (or, as it was also known 'The Leaves be Green') is a secular melody frequently used by English composers in instrumental works as a cantus firmus; in the three-voice fantasy by Bevan it can be heard played by the various instruments in turn. The origins of the many In nomine settings long puzzled music historians until it was discovered that the source for all such works was the Benedictus of Taverner's Mass 'Gloria tibi Trinitas' where at the words "In nomine Domini" the plainsong was laid out in long equal values; this same device is used in Bull's setting of the plainsong. Adson's Masquing Ayres are dance pieces used for court entertainments and have the form of a paired pavan and galliard. The organ pieces on this evening's program are liturgical works; they serve to introduce the newly-arrived positive organ built for the EME by John Brombaugh of Portland, Oregon.
D.N.

*Ushers for this evening's concert are provided by the Impresario Society.
The Department of Music invites your contributions to the Music Students' Scholarship Assistance Fund, which includes the Fannie Kopald Stein Award for Excellence in Musical Performance. A box is provided in the lobby.
The use of cameras and recording equipment is forbidden. Smoking is permitted in the lobby only.*

presents

Diane Steinhaus, assistant

Robert Crumney
Tom Latham
Geoffrey Levin

David Nutter, bass crumhorn, lute
Keith Riddick, soprano shawm
Rebecca Romani, alto recorder
denise joy slobodnik, tenor and bass
viol
Nancy Steffensen, transverse flute,
bass recorder
Lorelei Tanji, tenor viol

Early music concert familiar, yet strange

By RICHARD KIRKIN

Staff Writer

Programs of ancient music can be heard only in two places — the largest cities or smaller ones that host a major university. I was with the latter at a special concert Tuesday evening at the Early Music Ensemble of the University of California at Davis in the UCD Main Theater.

I was not disappointed, for I reminded me that programs of ancient music combine in a unique way the historic and the familiar. And that is their principal charm for others than specialists in the genre.

THE MUSIC IS certainly exotic — composed in musical styles that have long evolved into more dramatic and more rhetorical forms and contained in a harmonic language that sounds very strange to contemporary musical ears.

There is something distinctly British in Dowland's choice of instruments, and the Renaissance proves important. Take for instance the three performers who made up the consort of viols in the 13 players seated in a semi-circle on stage in the concert Tuesday evening.

They played instruments that resembled the viola, viola and cello, but are significantly different. All of them are held between the knees of the performers instead of either under the chin or pegged to the floor as are their modern counterparts.

And there is the shawm. It sounds something like the modern oboe but is closer in appearance to an extended telescope.

The recorder concert — soprano, tenor, alto and bass — look roughly and sound like flutes, and it always comes as a mild surprise to see them played vertically rather than horizontally.

ALL OF THE instruments share one thing in common — they all produce sounds more soft, more shadow and intimate than their brighter and bolder

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contemporary counterparts. And the same goes for the vocal voices, produced with an absence of resonance and a gentleness that is the reflection of early musical styles.

Director David Nutter devised an interesting program, carefully arranged. The program was devoted primarily to music of Tudor England with a smattering of works composed in the time of the Stuarts. Nutter carefully alternated instrumental works with vocal ones, extracting the maximum variety from the program.

Much of the program was instantly in character — or at least sounded it. In part, it was because the program had outlined much of the music in other words. In character. In part it is because the celebration of antiquity is part of the culture of English composers of the period. It is not for nothing that Dowland, a contemporary of Shakespeare, wrote of one of his late pieces, "Temper Dowland, temper dolens." (Always Dowland, always sad.)

AMONG THE BRIGHTEST moments of the evening was the lullaby — almost lullaby-like tune — of Warren G. Hobart. The relative confidence of later Tudor Stems in Dowland's "Barrow, Barrow, Shave," the a cappella quintet, "An Gentle Jest," by Sherryghears, led by assistant director Diane Smithson and both the conducting and late-playing by director Nutter.

The singing of later Stems seemed relatively assured largely because almost all of the instrumentalists and singers seemed grim. Possibly they were simply frightened or the stoic nature of the evening weighed upon them. An odd aspect of the evening was the costumes. The men wore tunics, and the women wore gaudy dresses. It did not suggest anything in particular. It might be preferable either to wear no costumes at all or adopt costumes that are strictly in the period.

Willie Nelson, Harris, Haggard to play concert at Hughes Stadium

Willie Nelson's First Annual California Picnic Country, attracting a new wave of young audience for country music, will be held at noon on August 2 at Hughes Stadium. The two singers were featured on the

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