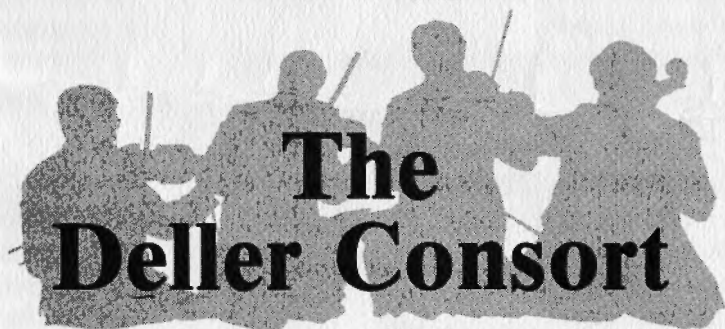


TWENTY-THIRD SEASON
FIRST CONCERT

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PRESENT THE



Elizabeth Lane - soprano
Lynne Dawson - soprano
Mark Deller - counter-tenor
Rogers Covey-Crump - tenor
Maurice Bevan - baritone
Robert Spencer - lute

Hamman Hall

Tuesday, October 5, 1982
8:00 P.M.

Rice University

PROGRAM

SIDE 1 Music in Tudor and Stuart England

1. The Court of Henry VIII

Pastime with good company
Madame d'amours
The King's pavan (lute solo)
Quid petis O fili
Hoyda, jolly Rutterkin
King Henry
Adieu, my heartes lust

Henry VIII
 Anon.
 Anon.
 Richard Pygott
 William Cornish
 Anon.
 William Cornish

2. Elizabethan England

On the plains, fairy trains
Semper Dowland, semper dolens (lute solo)
Too much I once lamented
Ho, who comes here?
Go from my window (lute solo)
Oft have I vowed
All creatures now are merry-minded

Thomas Weelkes
 John Dowland
 Thomas Tomkins
 Thomas Morley
 Thomas Robinson
 John Wilbye
 John Bennet

SIDE 2 INTERMISSION

3. Shakespearean Theatre

Farewell, dear love
When griping griefs
Bergomask (lute solo)
O mistress mine
The poor soul sat sighing
A French brawl (lute solo)
Where the bee sucks

Robert Jones
 Richard Edwards
 Nicolas Vallet
 Thomas Morley
 Anon.
 Robert Ballard
 Robert Johnson

4. Restoration Theatre

Ah, fading joy
Dialogue for a clown and his wife
Wine does wonders
Good neighbor, why?
We the spirits of the air

Pelham Humphrey
 Henry Purcell
 John Eccles
 Henry Purcell
 Henry Purcell

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PROGRAM NOTES

1. The Court of Henry VIII

King Henry seems to have been an enthusiastic amateur musician; but his activity as a composer may have been exaggerated, for it consisted mainly of adding parts to previously composed melodies. The tune of "Pastime with good company," for instance, was known on the continent as "De mon triste desplaisir." But the king did employ several able composers at his court. Richard Pygott and William Cornish both offer examples of the carol, which has an initial refrain called a burden. Pygott's "Quid petis O fili" ("What are you seeking, O son?") is one of a number of carols portraying Mary and the infant Jesus. But "Hoyda, jolly Rutterkin" is a bawdy satire on visiting Dutchmen. "Madame d'amours" is a richly textured setting of a courtly love lyric; and Cornish's "Adieu, my heartes lust" is a simpler but affecting miniature.

2. Elizabethan England

The lute became the most popular and versatile instrument of the sixteenth century. Some performers, notably John Dowland, wrote solo lute music of astonishing virtuosity. Many lute pieces were written in dance forms, such as "The King's pavan" and the "French brawl" (*brangle*); "Semper Dowland, semper dolens" ("always sorrowing") is also a pavan, as is Dowland's trademark piece, "Lachrymae" ("tears"). Some pieces like the "Bergomask" have a more complex background: it was composed by a Frenchman in the style of an Italian dance from Bergamo; Shakespeare's Athenian workmen dance a "Bergomask" in *A Midsummer Night's Dream*. Robinson's piece is an arrangement of a native English popular song.

The Italian madrigal was thoroughly naturalized in England in the later sixteenth century. It is true chamber music in that it is intended for the performers as much as the audience. Thomas Morley's "Ho, who comes here" celebrates the Morris dancers with their bells and hobby-horse; and John Bennet's madrigal celebrates the Queen herself as "Oriana." Wilbye's "Oft have I vowed" offers an example of illustrative word-setting in the treatment of "sighs." Weelkes's piece is not a madrigal, but a *balletto*, a lighter form characterized by the "fa la" refrain. Tomkins's "Too much I once lamented" is a *balletto*-like verse given a madrigal-like setting.

3. Shakespearean Theatre

Shakespeare used music in his plays in almost every conceivable way. There are original set-pieces with specially composed music, as in "Where the bee sucks" from *The Tempest*; there are quotations of popular songs at appropriate moments, as in Desdemona's "Willow Song" ("The poor soul sat sighing") in *Othello*; and there are many allusions to well-known songs, such as the one to Richard Edwards' old "dump" in *Romeo and Juliet*. In *Twelfth Night*, Shakespeare used Robert Jones' song as the basis for some comic baiting of Malvolio by Sir Toby and Feste; but whether he used the same tune for "O mistress mine" that Thomas Morley used in one of his instrumental pieces is uncertain, even though the combination works.

Restoration Theatre

English "opera" of the Restoration combined spoken drama and elements of the older English masque with music in the newer imported Baroque style. "We the spirits of the air" is from one of Purcell's last works, an operatic adaptation of Dryden's *The Indian Queen*. Purcell's "Dialogue for a Clown and his wife" was sung in Thomas D'Urfey's *Comical History of Don Quixote*. John Eccles also contributed music for D'Urfey's play, and for many others during his long career. Humphrey's "Ah, fading joy" is from *The Indian Emperour*, Dryden's sequel to his earlier play.

...Edward Doughtie

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