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Music of Home: English Songs and Madrigals from the Time of the Jamestown Colonists

Department of Music, University of Richmond

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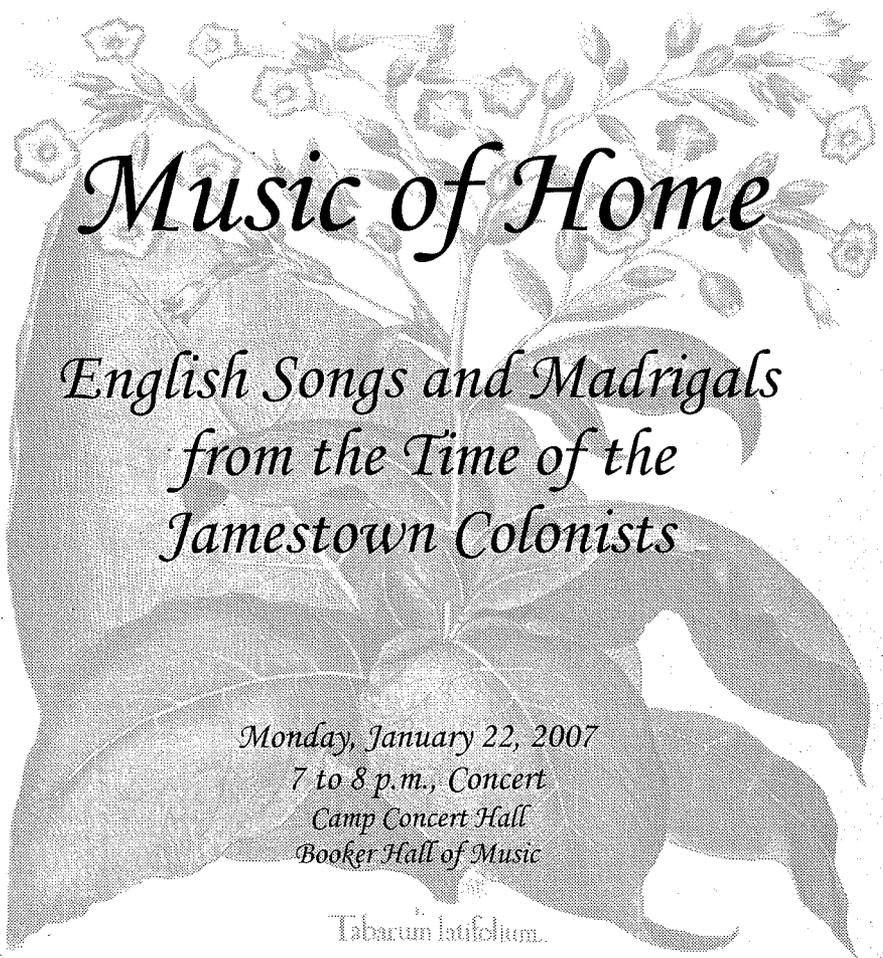
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Music of Home

*English Songs and Madrigals
from the Time of the
Jamestown Colonists*

Monday, January 22, 2007

7 to 8 p.m., Concert

Camp Concert Hall

Booker Hall of Music

Tabacum latifolium.

*8 to 9 p.m., Opening reception and preview of the exhibition,
News of the Colonies: Prints, Maps, and Perceptions of the
New World*

*Joel and Lila Harnett Print Study Center,
University of Richmond Museums,
George M. Modlin Center for the Arts*

PROGRAM

Introduction by Anna Kim, MLA '07, graduate student, University of Richmond, and co-curator of the exhibition, *News of the Colonies: Prints, Maps, and Perceptions of the New World*

Music of Home: English Songs and Madrigals from the Time of the Jamestown Colonists

<i>Mistress mine, well may you fare</i> (1600)	Thomas Morley (c. 1558-1602)
<i>Can she excuse my wrongs</i> (1597)	John Dowland (1563-1626)
<i>Rest, sweet nymphs</i> (1605)	Francis Pilkington (c. 1570-1638)
<i>When Laura smiles</i> (1601)	Philip Rosseter (1567/8-1623)
<i>Flow, my tears (Lachryme)</i> (1600)	Dowland
<i>What if I never speed?</i> (1603)	Dowland
<i>Now, o now, I needs must part</i> (1597)	Dowland

Jennifer Cable, soprano
Kenneth Merrill, harpsichord

<i>Captain Hume's Galliard</i> (c. 1605)	Tobias Hume (c. 1579-1645)
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Ulysses Kirksey, viola da gamba

<i>Alman (XIII)</i>	Morley
<i>Pavana Lachryme</i>	arranged by William Byrd (c. 1540-1623)

Kenneth Merrill, harpsichord

<i>Sing we and chant it</i> (1595)	Morley
<i>April is in my mistress' face</i> (1594)	Morley
<i>My bonny lass she smileth</i> (1595)	Morley
<i>Weep, o mine eyes</i> (1599)	John Bennet (fl. 1599-1614)
<i>Fair Phyllis I saw sitting all along</i> (1599)	John Farmer (fl. 1591-1601)
<i>If Love be blind</i> (1604)	Thomas Batteson (c. 1575-1630)
<i>Fyer, fyer!</i> (1595)	Morley

McLean Turner, soprano
Jennifer Cable, soprano
Jeffrey Riehl, alto
Michael Kotrady, tenor
James Smith-Parham, baritone
Kenneth Merrill, harpsichord

Funding for this evening's performance provided by the University of Richmond Cultural Affairs Committee and the Department of Music

NOTES

Lute Songs

The lute song or "ayre" was in the midst of enormous popular success when the *Godspeed*, the *Susan Constant*, and the *Discovery* departed Blackwell, London, on December 20, 1606. By that time, three books of lute songs had been published by the preeminent English lutenist, John Dowland. His first volume, entitled *First Booke of Songs or Ayres* (1597), went through four editions between 1600 and 1613—more than any other English printed volume during that time. Dowland's first volume of lute songs was also notable because it was printed in a "table layout" format rather than in individual part books. The table layout format was intended to be laid flat on a table while the performers gathered around the four sides of the table, each reading their individual part. *The First Booke of Songs and Ayres* included the solo vocal line, the lute part (in lute tablature), an optional bass viol line and additional vocal parts for alto, tenor and bass. With this type of publication, the amateur as well as the professional, was provided with several performance alternatives.

The lute songs on this evening's program are all set in a strophic format (numerous verses set to the same music). This was a common construction for lute songs of the period. Some, like those of Philip Rosseter (from his *Book of Ayres*, dated 1601) and Francis Pilkington (from his *First Booke of Songs or Ayres*, dated 1605) are simple in construction, highlighting the vocal line through the use of a homophonic accompaniment texture, as well as limited phrase repetition. Others, such as those of Dowland, emphasize the use of complicated accompaniment textures and harmonies, in addition to the use of a musical compositional technique known as word painting. In word painting, the meaning of the word is reflected in the musical setting of the text (for example, the word "descending" would be set to a descending scale passage). Word painting was used not only in lute ayres, but also in the English madrigals of the period. Excellent examples of word painting in madrigal composition can be found in John Farmer's madrigal *Fair Phyllis I saw sitting all along*, heard later in the program.

Captain Hume's Galliard

Tobias Hume published two volumes of music (1605 and 1607), each featuring compositions for the lute. A viol player himself, Hume composed music that highlighted the viol's potential in solo music as well as ensemble pieces, claiming that the viol was a worthy rival to the lute. Despite his talents as performer and composer, Hume placed his role as a musician second to his occupation as a soldier. Hume served as an officer in the Swedish and Russian armies.

Alman and Pavana Lachryme

At his death, William Byrd was described as "a father of Musick," and his versatility as a composer remains well known to audiences today. Though a highly skilled composer of vocal music who was one of the first English composers to employ word painting extensively, Byrd is represented on this evening's program by an arrangement that he made of John Dowland's famous song *Lachrymae* or *Flow my tears*, heard earlier in the program.

Paired with Byrd's arrangement is *Alman* in C, a virginal piece by Thomas Morley. Morley was a student of Byrd's and musicologist Joseph Kerman, in his on-line Grove article on Byrd, suggests that much of Byrd's teaching "must surely be preserved in Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597)." Morley's volume also contains "some of the many tributes to Byrd known from the period."

English Madrigals

The English madrigal was based in large measure upon the Italian madrigal. Manuscripts of Italian madrigals were available in England as early as the 1530's. English musicians were keenly interested in the madrigal construction, though English composers lacked poems designed for use as a madrigal text. Once poems were written for use in the madrigal, the popularity of the English madrigal soared with both professional musicians (at court) as well as amateur singers and instrumentalists. Along with the printing of English madrigals, which flourished during the 1590's, were anthologies of Italian madrigals, translated into English: the *Musica transalpina* (1588) was the first of these anthologies. Of English madrigal composers, Thomas Morley stands out as having the most influence on the late 16th and early 17th century madrigal form. According to musicologist Philip Brett, Morley was chiefly responsible for "grafting the Italian shoot on to the native stock" thereby bringing the best aspects of the Italian madrigal form to its English cousin.

A Final Note

While selecting the repertoire for this program, a question arose: What instruments did the Jamestown settlers bring with them on their journey? In an article published on December 14, 2006, Tom Roberts, in the *Richmond Times-Dispatch*, wrote about life on the *Susan Constant*, the largest of the three Jamestown vessels. Citing Lavery's *The Colonial Merchantman Susan Constant 1605* and Spectre's *A Goodly Ship*, Roberts states that passengers on the *Susan Constant* passed the time by, amongst other things, playing the lute or the flute. This implies that lute music and/or lute songs came to Jamestown at the time of the original voyage. However, Jamestown-Yorktown historian Nancy Egloff noted that there is no existing documentation indicating that lutes were included aboard ship with the first Jamestown settlers. Lutes are not mentioned in any records of the colony prior to 1620. Consistent with Jamestown's status as a military colony, the only documented instruments were drums (including tabors), pipes, valve-less trumpets, and cornets

(wooden instruments with finger-holes and a small cup-shaped mouthpiece). Cornets were used as a means of ship-to-ship communication. Historical records confirm that pipe and tabor were used to lure Native Americans out of hiding. They also list the presence of a "fiddler" in 1619, thus documenting the appearance of stringed instruments, probably those of the viol family, at the settlement.

Notes by Jennifer Cable

Special thanks to David Lingerfelt, Nancy Egloff, and Homer Rudolf, Professor of Music History Emeritus, University of Richmond, for their invaluable assistance with this program.

Resources:

Jamestown-Yorktown historian Nancy Egloff

Richmond Times-Dispatch

Grove Music Online: <http://www.grovemusic.com/index.html?authstatuscode=200>

PERFORMERS

Jennifer Cable is an Associate Professor of Music and Director of the Vocal Program at the University of Richmond. Jennifer holds degrees from Oberlin College and the Eastman School of Music. Whilst delighting in the numerous pleasures of 16th century madrigals and lute songs, most of Jennifer's research and performance efforts are focused on English solo vocal music of the 18th century.

A native of Richmond, **Ulysses Kirksey** studied cello and conducting at the Manhattan School of Music in New York City. Soon after completion of his studies, he developed an interest in early music performance. Kirksey began study of the viola da gamba with Grace Feldman at the National Conclave of the Viola da Gamba Society of America, of which he is a member. He continued gamba studies with Martha Bishop and Margaret Panofsky at Pinewoods near Plymouth, Massachusetts.

Kirksey was engaged for fifteen years as baroque cellist and gambist for the Colonial Williamsburg Foundation, giving concerts in the Governor's Palace. Kirksey performs with period instrument ensembles in Richmond (Centenary Classics) and Washington, D.C. (Stylus Luxurians). He is in his seventeenth year as conductor of the Petersburg Symphony.

Michael Kotrady, originally from Delaware, and a graduate of the University of Richmond, credits most of his musical abilities to his childhood violin teacher, Jorge Gardos, who provided his only formal musical education. This would likely come as somewhat of a surprise to Mr. Gardos, since little or no proficiency on the instrument was ever demonstrated.

Currently, Mike is in demand throughout the region as both a soloist and chorister. He has sung in recent years with numerous ensembles, among them the Virginia Chorale and Richmond Symphony. He will join the Virginia Symphony and its Chorus this summer on a tour of Germany and the Czech Republic. Mr. Kotrady has a day job with wine importer Kysela Pere et Fils.

Kenneth Merrill has appeared as pianist in concert with vocal artists such as Gerard Souzay, Anna Moffo, Robert Merrill, James King, Neil Rosenshein, Anthony Dean Griffey, Randall Scarlata, Charlotte Hellekant, Faith Esham, Jennifer Aylmer, and Jeanette Thompson. Among the instrumentalists that he has accompanied are violinist Madeleine Mitchell, flutists Nadine Asin, and Ulla Suokko, clarinetists Alexander Fitterstein and Joaquin Valdepeñas, and violist Peter Sulski. He has also appeared in several concerts in association with Regina Resnik Presents.

As conductor of opera, he has led productions of Britten's *The Burning Fiery Furnace*, *The Beggar's Opera*, and *Albert Herring*, Cavalli's *Las Calisto*, Eccles' *Semele*, Handel's *Giulio Cesare* and *Acis and Galatea*, Monteverdi's *L'incoronazione di Poppea*, Mozart's *The Impresario* and *Die Zauberflote*, Purcell's *Dido and Aeneas*, and Rossini's *La Cenerentola*. Recent Juilliard productions include John Blow's *Venus and Adonis*, Boyce's *The Shepherd's Lottery*, Eccles' *The Judgment of Paris*, and Mozart's *Don Giovanni*.

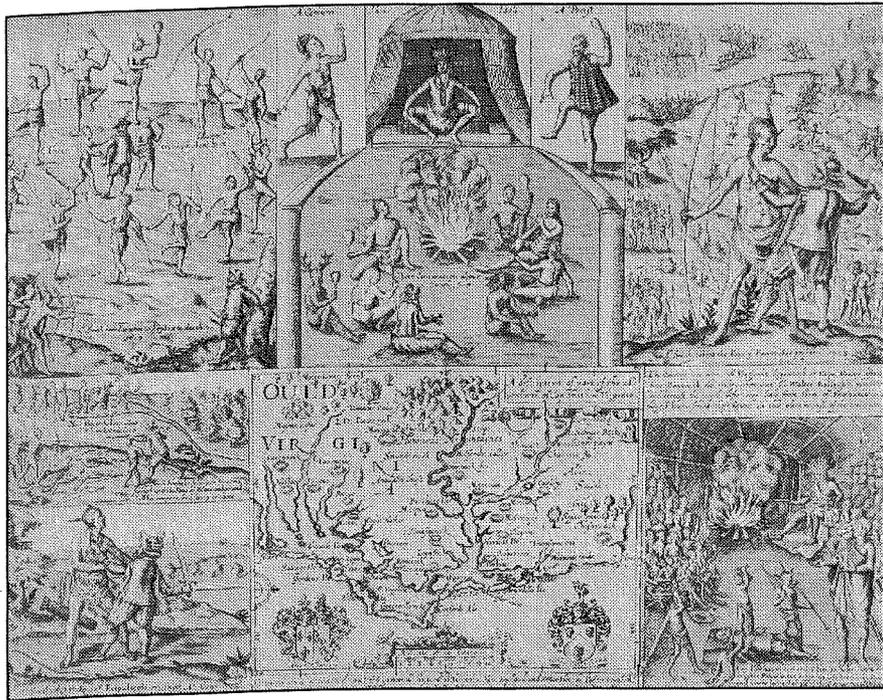
As harpsichordist and organist he has appeared in many concerts of early music, particularly with the ensembles Metro Baroque and Affetti Musicali and has played continuo in many operas of Mozart and Rossini.

Mr. Merrill is a faculty member of the Juilliard School Vocal Arts Department, the Manhattan School of Music, where he teaches song repertoire and accompanying, and the Aspen Music Festival, where he acts as head coach for the Aspen Opera Theater Center. Most recently he has begun an association with the New National Theatre of Tokyo Young Artist training program.

Jeffrey Riehl is Associate Professor of Music and Director of Choirs at the University of Richmond, Artistic Director and Conductor of the James River Singers, and Director of Music at Second Presbyterian Church in downtown Richmond.

James Smith-Parham has had a varied career singing opera, oratorio and musical theater. He has sung with Virginia Opera, Cincinnati Opera, Memphis Opera, and Connecticut Opera. Operatic roles include Count Almaviva/*Le Nozze di Figaro*, Marcello/*La Boheme*, Guglielmo/*Così fan Tutte*, Lescaut/*Manon*, Sharpless/*Madama Butterfly*, Gianni Schicchi/*Gianni Schicchi*, Aeneas/*Dido and Aeneas*. Upcoming engagements include Gustav Mahler's *Lieder eines fahrenden Gesellen* with the VCU orchestra (February 2007), stage directing Mozart's *Magic Flute* for VCU Opera Theater (April 2007), J.S. Bach's solo cantata *Ich habe genug* (April 2007) and staff coach/accompanist for Operafestival di Roma in Rome, Italy (July 2007). He teaches on the voice faculties of Virginia Commonwealth University and the University of Richmond.

McLean Turner is a recent graduate of the University of Richmond with a B.A. in Vocal Performance and Literature. She is currently in Richmond directing the Middle School Boy Choir at St. Christopher's School and house managing performances for the Modlin Center. She finds balance with the former by also purveying wine at a local shop.



Robert Vaughan (British, active 1622-1678), after John Smith (British, 1580-1631), *Old Virginia, A Description of Part of the Adventures of Cap: Smith in Virginia* from John Smith's *The Generall Historie of Virginia, New England and the Summer Isles*, 1624, engraving on paper, image 10 13/16 x 14 1/8 inches, sheet 11 3/16 x 14 5/8 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Louis S. Booth Arts Fund, H2006.36.01

Additional free programming in conjunction with the exhibition:

Friday, February 9, 2007, 12:30 to 1 p.m.

Joel and Lila Harnett Print Study Center, Modlin Center for the Arts

"Mapping the Marvelous," gallery talk by Anna Kim, M.L.A. '07, graduate student, University of Richmond, and co-curator of the exhibition, *News of the Colonies: Prints, Maps, and Perceptions of the New World*.