

SCHOLA PASTORIS

Early Music Ensemble

Russell Murray, Director

and

Lynn Griebeling, Soprano

Ecco la primavera,

Ecco l'autunno

- Italian music of the 14th and 16th centuries -

Monday, November 19, 1990

7:00 p.m. in the

Rice Memorial Chapel

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

<i>Ecco la primavera</i>	<i>Francesco Landini (?1325-1397)</i>
<i>Nel meço a sey paghone</i>	<i>Giovanni da Firenze (fl. 1340-1350)</i>
<i>Parlamento</i>	<i>Anonymous</i>
<i>Non avrà ma' pietà</i>	<i>Francesco Landini</i>
<i>Charo signor, palesa</i>	<i>Francesco Landini</i>
<i>Gram piant' agli ochi</i>	<i>Francesco Landini</i>
<i>Lamento di Tristano</i>	<i>Anonymous</i>
<i>La Rotta</i>	<i>Anonymous</i>

INTERMISSION

<i>Four Dances</i>	<i>Anonymous</i>
<i>Paduana del re</i>	
<i>Saltarello: El tutu</i>	
<i>Gagliarda: Su l'herba frescha</i>	
<i>Pavane: La bataglia</i>	
<i>Ricercar X</i>	<i>Adrian Willaert (c. 1490-1562)</i>
<i>Ricercar I</i>	<i>Adrian Willaert</i>
<i>Virgine bella</i>	<i>Bartolomeo Tromboncino (c. 1470-?1535)</i>
<i>Deh si, deh no, deh si!</i>	<i>Bartolomeo Tromboncino</i>
<i>Four Dances</i>	<i>Anonymous</i>
<i>Pavane: La Monina</i>	
<i>Saltarello: La gamba</i>	
<i>Pavane: Passo e mezzo</i>	
<i>Gagliarda: La lavandara</i>	

PROGRAM NOTES

Ecco la primavera

*The spirit of the Italian fourteenth century is well expressed by the words of Petrarch's ballata, **Ecco la primavera: Behold the spring**. A century of writers such as Boccaccio, Dante, and Petrarch was matched in music by the likes of Giovanni da Firenze and the most famous trecento composer, Francesco Landini. In the music of this early Renaissance, we can see already the Italians' preference for melodic beauty over the rhythmic and structural complexity of their French counterparts. Whether in a two-voice work such as Giovanni's **Nel meço a sey paghone**, or more complex three-voice songs such as Landini's pieces, the melodic nature of the top voice takes on an undeniable focus. At the same time, non-Italian elements can be detected in the dance music of the time. The repetitive form of **Parlamento** reflects the older tradition of the French Estampie, and both this work and the dance pair **Lamento di Tristano/La Rotta** betray elements that seem to point to Spain and the Arabic influence of the Moorish presence there.*

Ecco l'autunno

*According to an Italian legend, St. Martin, whose feast is celebrated in mid-November, so moved God by his selfless gift of parts of his cloak to two shivering beggars in the cold days of November, that He granted a second temperate season to soften the shortening days of autumn. In like manner we can view the early sixteenth century in Italian music. The preceding century had brought a flood of French and Flemish musical style, and with it, purely Italian music seemed to disappear, only to return in the **St. Martin's summer** of the early sixteenth century. Fittingly, we find composers turning to the old poets as Tromboncino did in setting Petrarch's **Virgine Bella**; but we also see him dealing with simpler, more modern forms in this frottola, **Deh si, deh no, deh si!** Instrumental music was not neglected in this period either, from the strict ricercare of the last of the long line of northern composers, Adrian Willaert, to the light and cheery anonymous dances presented here. This autumn was not to lead to winter just yet, however, and the madrigals and the rich instrumental forms that were to grow out of these early sixteenth century works were to crown fittingly the Italian Renaissance.*

— Notes by Russell Murray

SCHOLA PASTORIS

*Kate O'Connell, Recorder
Nancy Harris, Recorder
Brady Lanier, Viol
Erika Lawson, Vielle*

*Astrid Mascher, Rebec
Andrea Moore, Percussion
Russell Murray, Recorder
Constance Slaughter, Harp*

RUSSELL MURRAY is Visiting Assistant Professor of Music History at The Shepherd School of Music for the 1990-1991 academic year. He has previously taught at Texas Wesleyan University and the University of North Texas, where he received his Ph.D. in 1989. He was a Fulbright Scholar in Italy in 1986-1987. Dr. Murray's involvement in early music, both as a performer and a conductor, is long-standing. As a graduate student he performed with and directed various ensembles of the Collegium Musicum at the University of North Texas, helping to establish a permanent Medieval and Renaissance ensemble within the program there. In addition, he has performed with various ensembles in Texas, both vocal and instrumental.

LYNN GRIEBLING, a native of Kenosha, Wisconsin, received her Bachelor of Music degree in piano from St. Olaf College and her Master of Music degree in voice from the University of Wisconsin. She spent the next few years as both artist and teacher, performing in concerts with Robert Shaw and the Cleveland and Minnesota Orchestras. Her career then took her to England, where her concerts for the B. B. C., the London Bach Festival, Les Musiciens du Roi and other groups have been acclaimed by both the press and public. Lynn Griebing has appeared with the Houston Symphony, the Houston Ballet, the Texas Chamber Orchestra, and Houston Grand Opera. She has been a faculty member of Carleton College, California State University (Los Angeles), Morley College (London), and is currently Artist Teacher of Voice at The Shepherd School of Music.

SCHOLA PASTORIS was founded in 1987 by Honey Meconi. The ensemble consists of undergraduate and graduate students from The Shepherd School of Music as well as other students from Rice University. Performing music of the Middle Ages and Renaissance, the ensemble makes use of a growing collection of period instruments.

