



The Yale Collegium Musicum

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EARLY MUSIC AMERICA:
THE BIRTH OF MUSIC IN THE NEW WORLD

THE YALE COLLEGIUM MUSICUM

Robert Mealy, *director*
Richard Lalli, *vocal director*

and special guests
Christopher Layer
Paul Shipper
Grant Herreid
Christa Patton
Ian Howell

December 5, 2006
5:15 PM
Beinecke Rare Book & Manuscript Library

INTRODUCTION

This second concert of our season is a celebration of our own American musical heritage, and a tribute to the wintry season now upon us as well as the warm holiday traditions that drive away the winter's chill. The students of Music 223 have moved from the lean harmonies of medieval music to the even plainer musical architecture of American colonial music in this project: they've learned the mysteries of shape-note notation, a simple mnemonic devised for untrained singers, and discovered the joys of those exotic dances of 17c Latin America, the guaracha and the negrito.

Our program (curated by the resourceful Eric Bianchi) investigates the music of three very different Americas. From our own New England comes the stark harmonies of early hymnody, and their dissemination through a vigorous and still-living tradition of shape-note singing in both the South and the North. The first prints of many of these treasures reside here in the Beinecke. We've alternated their full-voiced fervor with some secular tunes of the season: dances from Playford's immensely popular collection, and haunting melodies taken from a colonial soldier's personal anthology.

Another tradition is represented by works from the Moravian culture, settlers who followed a vision of their leader Nikolaus von Zinzendorf to create their own Holy Land in America, first in Pennsylvania (where their sacred landscape still exists: Bethlehem, Nazareth, Emmaus) and then in North Carolina. These communities brought their eighteenth-century traditions of concerted music-making, and their composers produced their own version of the musical language spoken by Haydn and Mozart, in miniature. Finally, we move westwards to the Spanish colonies in Mexico and South America, where — just as in their architecture — a vibrant musical culture incorporated indigenous traditions (and languages!) into the realm of “art” music.

We welcome several guest artists to join this program, including a few who are making a special appearance en route to the 17c English masque performed later this evening at 8pm at Berkeley College. We hope our brief tour of America's musical heritage takes the edge off the winter's chill!

— Robert Mealy

PROGRAM

You are kindly requested to hold your applause until the completion of each part of the program.

I NEW ENGLAND

Cold and Raw *from* Playford's *Dancing Master*
Invocation
In the fields/Drive the cold winter/Christmas cheer
Baptismal Anthem
Peace and plenty/New year's eve/The merry wassail
Emanuel for Christmas
Over the water to Charlie
from Captain George Bush's Note-Book (1779)
Euroclydon
Modern Music

anon.
William Billings (1746–1800)
anon. (Playford)
Benjamin Franklin White (1800–1879)
anon. (Playford)
Billings

anon.
Billings
Billings

II NEW HAVEN

Greensleeves/Lumps of Pudding
Winter
New Haven
Our pleasure
Star in the East
A Soldier's Joy
Sherburne

anon. (Playford)
Daniel Read (1757–1836)
Billings
anon. (George Bush's Note-Book)
anon. (published in New Haven)
anon. (George Bush's Note-Book)
Read

III NEW YEAR

Kathren Oggie's tunes
New Year

anon. (George Bush's Note-Book)
P.M. Atchley (1827–1910)

IV NEW JERUSALEM

Andante *from Three Trios*, op.3 (c.1790)
Der Herr ist mein Theil
Es ist ein köstlich Ding
Rondo *from Three Trios*, op.3 (c.1790)
Hail, Infant Newborn

John Antes (1740–1811)
Johann Friedrich Peter (1746–1813)
J.F. Peter
J. Antes
David Moritz Michael (1751–1827)

V NEW SPAIN

Hanacpachap cussicuinin (Quechua-Inca)
Villancico: Canten dos jilguerillos
Negrito: Los coflades de la estleya
Xicochi, xicochi conetzintle (Nahuatl)
Guaracha: Convidando está la noche

Juan Pérez Bocanegra (c.1631)
Francisco Escalada (fl.1677)
Juan de Araujo (1646–1712)
Gaspar Fernandes (1570–1629)
Juan Garcia de Zéspedes (1619–1678)

PROGRAM NOTES

By Eric Bianchi

"I don't think myself confin'd to any Rules for Composition laid down by any that went before me... I think it best for every Composer to be his own Carver." William Billings, The New-England Psalm-Singer, 1770.

William Billings' words seem an appropriate artistic credo for an American composer writing on the eve of Independence. But we might also see the history of American music not as one of revolution, but of continuity and gradual change: as emigrants came from the Old World to the New, they brought with them the musical traditions of their homelands. Those traditions took root and grew into something new and distinctive. It didn't happen overnight. Early American fiddlers, for instance, long continued to draw upon a body of tunes from popular English prints like John Playford's *The Dancing Master* (1686). Some of those tunes — such as *Greensleeves* — are still familiar to us today.

The musical traditions of the rural British parish — psalmody, fugal tunes, unpretentious anthems — stand solidly behind Billings' work. Nevertheless, his own colorful personality shines through in his music, especially his anthems. The anthem, an extended and free setting of a text, allowed Billings to show off his creativity. In *Modern Music*, we see Billings' playful sense of humor: he directs the singers to take "the pitch slyly from the Leader" in order to surprise his audience. In *Euroclydon*, Billings' reveals his dramatic side: he paints for us a storm at sea, complete with wind, waves, and terrified sailors. Modern audiences often find Billings' word-painting amusing. We can only imagine how residents of seafaring towns like Boston and New Haven would have reacted. They knew well the dangers of the sea; their *buzzas* may have been heartfelt.

Billings' hymn tunes are simpler, but no less effective. *Invocation* opens solemnly, with broad rhythms punctuated by long rests, and sets an appropriate tone for addressing a "majestic God." The bittersweet *New Haven* is one of many tunes named for a place. Billings was in demand as a singing school leader throughout New England; it is tempting to imagine that the title commemorates a visit to the Elm City. New Haven had an active music scene in the 18th century and was home to Daniel Read, after Billings, the leading New England psalmist. Read's fugal tune *Sherburne* was

popular in its own day, and has never left the living repertoire. Read was an enterprising businessman as well as a composer, and partly due to his efforts, New Haven became an important center of music publishing. In addition to collections of his own and other composers' music, Read published *The American Musical Magazine* (1786-1787), the first music periodical in America. Two tunes on our program — *New Year* and the haunting *Star in the East* — are taken from another important New Haven publication, *The Southern Harmony* (1835) which had sold an astounding 600,000 copies by the 1860s.

By this time, the old traditions had mostly died out in New England; popular tunebooks like *The Southern Harmony* were printed in the North for export to the South, where the old tunes are still sung today. In today's performance we borrow a few hints from this living tradition. One is the practice of singing tunes on solmization syllables (usually four, such as fa-sol-la-mi). Since the notehead for each syllable was given a distinctive shape, this type of singing became known as "shape-note": at a time when formal musical training was rare, those who couldn't read music could still join in the part-singing by reading the note shapes. Another practice is that of "lining out" a tune, in which each line of a tune is first sung by a solo "leader" and then repeated by the full group. Like "shape-note" singing, "lining" enabled those without musical literacy to participate in congregational singing; like so much of musical practice in New England, it can be traced back to the rural churches of the British Isles.

From the 1790s, the music of Billings and his peers was increasingly attacked for its compositional "crudities," such as the parallel fifths and open harmonies which make the music so distinctive. No such criticism could be leveled at the work of Moravian composers in America. Usually born and trained in Europe, they were completely conversant in the latest Continental styles. Though roughly contemporary with Billings' music, Johann Friedrich Peter's *Der Herr ist mein Theil* and *Es ist ein köstliche Ding* sound as if composed in another world. The long stretches of consonant harmony and gracefully sighing appoggiaturas breathe a sweetness rarely encountered in the New England repertoire.

The Moravians, a Protestant sect which traced its roots to reformer Jan Hus in the 15th century,

had long been persecuted in Europe. Beginning in the 1730s, they founded communities in America including Salem, North Carolina and Bethlehem, Pennsylvania. In their communities, somewhat set apart from their neighbors, the Moravians cultivated a rich musical life. Their music is usually simple, well-crafted, and direct. Moravian composers and performers generally avoided virtuosity lest they distract from devotion. Like so many immigrant groups in America, over time the Moravians began to assimilate. While David Moritz Michael's *Hail, Infant Newborn* is stylistically similar to Peter's music, the English text of this work shows the Moravians beginning to abandon their traditional German.

Thus far, we have seen European musical traditions blossoming and evolving in the New World. With the Moravians, that exchange begins to move in the other direction. John Antes was born and raised near the community at Bethlehem, Pennsylvania. His *Three Trios, op. 3*, published in England around 1790, are possibly the earliest chamber music composed by a native-born North American. Antes was an instrument maker and reputedly invented a music stand equipped with an automatic page-turner. After becoming a minister, Antes traveled as a missionary to Egypt where he wrote the trios. As unlucky as he was talented, he was kidnapped and tortured there in a botched attempt at extortion, and seems never to have fully recovered.

The reports of the earliest European observers in present-day Central and South America testify to thriving indigenous musical cultures in those regions. But as those same observers arrived, the very nature of indigenous music-making was rapidly changing. As early as 1527 — just 8 years after the Spanish invasion of Mexico — Native Americans were being trained in European part-singing, and by 1530, they were providing polyphony at the Mexico City cathedral every Sunday and high feast. During the 17th century, many churches in Central and South America employed large choirs and orchestras which regularly performed grandiose polychoral music for the Latin Mass.

The works on tonight's program are all a bit more modest, and all in the vernacular. Juan Pérez Bocanegra's *Hanacpachap Cussicuinin*, a simply harmonized hymn to the Virgin Mary, was published at Lima in 1631, the first piece of polyphonic music

printed in the New World. The text is in Quechua, a language spoken in the former Inca regions of South America. In the music of New Spain we are faced, as in no other early American repertoire, with the cultural diversity of the New World: not just European immigrants, but also Native Americans and enslaved Africans.

Although Native Americans accounted for the majority of performers and worshippers in New Spain, they were usually barred from entering the clergy; only rarely were they allowed to distinguish themselves as composers or music directors. Church and Crown welcomed the Indians' participation in liturgical music as a means of converting them, but their conversion would come on the Spaniards' terms and under the Spaniards' guidance. In the process of conversion, cultural accommodation would be kept to a minimum.

It's difficult to sense this grim backdrop in the music we present tonight, much of it joyful and captivating. In addition to Bocanegra's *Hanacpachap*, Francisco Escalada's *Xicochi, xicochi conetzintle* is sung in Nahuatl, an indigenous Mexican language. Two other pieces use rhythms derived from African dances: the *guaracha* in Juan Garcia de Zéspedes' *Convidando está la noche* and the *gurumba* in Juan de Araujo's *Los coflades de la estleya*. Still, of the three composers represented in this portion of the program, three were born and trained in Europe; the other, Zéspedes, though born in Mexico, seems to have been of full European stock, a privileged pedigree in colonial society. The music of New Spain offers an early glimpse into the complexities of life in a multicultural New World.

The music of the Americas made itself heard in the midst of exile, persecution, war, and slavery. In its disarming beauty and verve, listeners and performers may have found a brief refuge in a difficult and uncertain world.

TEXTS AND TRANSLATIONS

INVOCATION

Majestic God, our Muse inspire,
And fill us with seraphic Fire;
Augment our Swells, our Tones refine;
Performance ours, the Glory Thine.

BAPTISMAL ANTHEM

In those days came John the Baptist,
Preaching in the wilderness of Judea
And saying: Repent ye,
For the kingdom of Heaven is at hand.

For this is he that is spoken of by the prophet Esaias, saying
Prepare ye the way of the Lord, make His paths straight.
And this same John had his raiment of camel's hair
And bound with a leathern girdle;
And his meat was locusts and wild honey.

EMANUEL FOR CHRISTMAS

As Shepherds in Jewry were guarding their Sheep,
Promisc'usly seated estranged from Sleep;
An Angel from Heaven presented to View,
And thus he accosted the trembling Few:
Dispel all your Sorrows, and banish your Fears;
For Jesus your Saviour in Jewry appears.

A Token I leave you whereby you may find,
This heavenly Stranger, this Friend to Mankind;
A Manger's his Cradle, a Stall his Abode;
The Oxen are near him and blow on your God.
Then Shepherds be humble, be meek and lie low
For Jesus your Saviour's abundantly so.

This wonderful Story scarce cool'd on the Ear,
When Thousands of Angels in Glory appear;
They join in the concert and this was the Theme:
"All Glory to God and good Will towards Men."
Then Shepherds strike in, join your voice to the Choir
And catch a few Sparks of Celestial Fire.

"Hosanna!" The Angels in Extacy cry,
"Hosanna!" The wondering Shepherds reply;
Salvation, Redemption are centered in one,
All Glory to God for the Birth of his Son.
Then Shepherds adieu, we commend you to God
Go visit the Son in his humble Abode.

EUROCLYDON

They that go down to the Sea in Ships, and occupy their Business in great Waters;
These men see God's Wonders, his great and mighty Wonders in the Deep.
For he commanded the stormy Winds to blow, and he lifted up the Waves thereof.

They are mounted up as it were to Heav'n, into the Deep, and their Souls melt away with Trouble.
They reel and stagger to and fro like a drunken Man, and are at their Wit's End.
Then they cry unto God in their Trouble, and he bringeth them out of their Distresses.

He maketh the Storm a Calm, so that the Waves are still.
Then they are glad because they are quiet; and he bringeth the Vessel into Port,
And all huzza, huzza, huzza.
Their Friends assembl'd on the Wharf to welcome them on Shore.
And all huzza, huzza, huzza.
Welcome here again, welcome Home!

MODERN MUSIC

We are met for a Concert of modern Invention;
To tickle the Ear is our present Intention.
The Audience are seated Expecting to be treated
With a piece of the Best.

And since we all agree
To set the tune on E,
The author's darling Key
He prefers to the Rest,

Let the Bass take the Lead / And firmly proceed / Till the Parts are agreed / To fuge away.
Let the Tenor succeed / And follow the Lead / Till the Parts are agreed / To fuge away.
Let the Counter inspire / The Rest of the Choir, / Inflam'd with Desire, / To fuge away.
Let the Treble in the Rear / No longer forbear, / But expressly declare / For a Fuge away.

Then change to brisker Time
And up the Ladder climb, and down again;
Then mount the second Time
And end the strain.

Then change the Key to pensive Tones and slow
In treble time; the Notes exceeding low
Keep down a While, then rise by slow Degrees;
The Process surely will not fail to please.

Thro' Common and Treble we jointly have run;
We'll give you their Essence compounded in one.
Altho' we are strongly attach'd to the Rest,
Six-four is the Movement that pleases us best.

And now we address you as Friends to the Cause;
Performers are modest and write their own Laws.
Altho' we are sanguine and clap at the Bars,
'Tis the Part of the Hearers to clap their Applause.

WINTER

His hoary frost, his fleecy snow,
Descend and clothe the ground;
The liquid streams forbear to flow,
In icy fetters bound.

When from his dreadful stores on high,
He pours the rattling hail,
The wretch that dares this God defy
Shall find his courage fail.

NEW HAVEN

Come now my Soul, my Heart, my Tongue,
Come join my Muse, my Voice, my Song,
To praise the Pow'r that rules the Skies,
My Soul the highest Notes would raise.

STAR IN THE EAST

Hail the blest morn, see the great mediator
Down from the regions of glory descend!
Shepherds, go worship the babe in the manger;
Lo, for his guard the bright angels attend.
 Brightest and best of the sons of the morning!
 Dawn on our darkness, and lend us thine aid;
 Star in the east, the horizon adorning,
 Guide where our infant redeemer was laid.

Say, shall we yield him, in costly devotion,
Odors of Eden, and offerings divine,
Gems from the mountain, and pearls from the ocean,
Myrrh from the forest, and gold from the mine?
 Brightest and best...

SHERBURNE

While shepherds watch'd their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

"Fear not," said he, for mighty dread
Had seiz'd their troubled mind,
"Glad tidings of great joy I bring
To you and all mankind.

"All glory be to God on high,
And to the earth be peace;
Good-will, henceforth, from heav'n to men
Begin, and never cease."

NEW YEAR
Eternity draws nigh,
Life's period rolls on,
Another leaf from time's thin scroll
Is swiftly rushing by.

DER HERR IST MEIN THEIL,
spricht meine Seele.
Darum will ich auf Ihn hoffen.

ES IST EIN KÖSTLICH DING,
daß das Herz fest werde,
welches geschiehet durch Gnade.

HAIL INFANT NEWBORN, whom the angels adore,
who came to redeem us and life to restore.
What Adam had lost he has brought us again;
ye people be joyful, for God loveth men.
Praise, honor, and glory forever pertain
unto this dear infant who for us was slain.

HANACPACHAP CUSSICUININ
Huaran cacta muchascaiqui.
Yupairuru pucoc mallqui,
Runa cunap suyacuinin,
Callpan nacpa quemi cuinin,
Huaciascaita.

Uyarihuai muchascaita
Diospa rampan Diospa maman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuarquiman suyuscaita
Ricuchillai.

CANTEN DOS JILGUERILLOS
al sol infante
porque los pajaritos
al niño acallen,
canten suaves.
Que esta noche de cielo
sus voces salen.

Copla
A esta noche le llaman
la Noche Buena:
para todos de gozo,
de gusto, de gloria,
y adiós de pena
Canten dos jilguerillos...

THE LORD IS MY PORTION,
saith my soul.
Therefore will I hope in Him.
(*Lamentations 3:24*)

IT IS A PRECIOUS THING
when the heart proves constant,
a thing which happens through grace.
(*Hebrews 13:9*)

O TREE BEARING THRICE-BLESSED FRUIT,
Heaven's joy! a thousand times
shall we praise you.
O hope of humankind,
helper of the weak,
hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the fruit of your womb!

TWO LITTLE GOLDFINCHES ARE SINGING
to the infant sun,
that the little birds
may lull the child Jesus to sleep.
Sing softly,
for tonight from heaven
their notes do come.

Stanza
Tonight indeed is called
Christmas eve:
For all an evening of enjoyment,
of relish, of glory,
and farewell to pain.
Two little goldfinches are singing...

LOS COFLADES DE LA ESTLEYA
vamo turus a Beleya
y velemo a Ziola
beya con ciolo en lo potal
Vamo, vamo currando aya,
Oylemo un viyansico
que lo compondlá Flastico
ziendo gayta su fosico
y luego, lo cantalá Blasico
Pellico, Zuanico i Tomá
y lo estliviyo dilá:

Gulumbé, gulumbé, gulumbá
Guache, moleniyo de Safala.

Vamo abel que traen de Angola
a ziolo y a ziola
Baltasale con Melchola
y mi plimo Gasipar.
Vamo, vamo currando ayá...

Vamo siguiendo la estleya (*eya*)
lo negliyo coltezano (*vamo*)
pus lo Rey e cun tesuro (*turo*)
de calmino los tlesban (*aya*)
Gulumbé...

Vamo turuz loz Neglios (*plimos*)
pues nos yeba nostla estleya (*beya*)
que sin tantuz neglos folmen (*noche*)
muchaluz en lo potal (*ablá*)
Blasico, Pellico, Zuanico y Toma
plimos, beya noche ablá
Gulumbé...

Los coflades...

XICOCHI CONETZINTLE.
Caomiz huihui joco in angelos me,
Aleloya.

CONVIDANDO ESTÁ LA NOCHE
aquí de músicas varias
Al recién nacido infante
canten tiernas alabanzas

¡Ay, que me abraso, ay! divino dueño, ay!
en la hermosura, ay! de tus ojuelos, ¡ay!
¡Ay, cómo llueven, ay! ciento luceros, ay!
rayos de gloria, ay! rayos de fuego, ¡ay!

FELLOW BROTHERS OF THE STAR,
let's all go to Bethlehem
to see our beautiful Lady
and our Lord in the cradle.
Let's go hurry there,
and we'll hear a *villancico*
that Francis will compose,
piping in his little voice.
And then little Blaise will sing it,
Peter, John, and Thomas,
and the chorus goes like this:

Gurumbe, gurumbe, gurumba,
Poor boys, black boys of Safara,

Let's go see what they've brought from Angola,
for our Lord and our Lady,
Balthasar, Melchior,
and my cousin Caspar.
Let's go hurry there...

Let's go follow the star (*oh yeah!*)
we black courtiers (*let's go!*)
since the Magi with their treasures (*all of them!*)
are all three on their way (*oh yeah!*)
Gurumbe...

Let's go, all the black boys (*cousins!*)
since our star guides us (*beautiful!*)
and though we're all black people (*at night*)
there will be lots of light in the manger (*oh yeah*)
Blaise, Peter, John, and Thomas,
cousins, it'll be a beautiful night!
Gurumbe...

Fellow brothers...

GENTLY SLEEP, LITTLE CHILD.
Cry no more, for the angels are here.
Alleluia.

NIGHT-TIME IS AN INVITATION
for all kinds of bands
to sing tender, joyful hymns
to the new-born child:

Ah, how I burn, divine Master,
in the glory of your little eyes!
Ah, how a hundred stars pour down
rays of glory, rays of fire!

¡Ay, que la gloria, ay! del portaliño, ay!
ya viste rayos, ay! si arroja hielos, ¡ay!
¡Ay, que su madre, ay! como en su espero, ay!
mira en su lucencia, ay! sus crecimientos, ¡ay!

Alegres cuando festivas
unas hermosas zagales
Con novedad entonaron
juguetes por la *guaracha*.

¡En la *guaracha*, ay! le festinemos, ay!
mientras el niño, ay! se rinde al sueño, ¡ay!
¡Tocquen y bailen, ay! porque tenemos, ay!
fuego en la nieve, ay! nieve en el fuego, ¡ay!

¡Pero el chicote, ay! a un mismo tiempo, ay!
llora y se ríe, ay! qué dos extremos, ¡ay!
¡Paz a los hombres, ay! dan de los cielos, ay!
a Dios las gracias, ay! porque callemos, ¡ay!

Ah, how the glory of [Bethlehem's] little gate
is bathed in sunlight, even as it shoots out icy shafts!
Ah, how his mother, as if in hope,
watches him grow in the light he creates!

Some beautiful party girls
sang some new
comic lines
as they danced the *guaracha*:

Let's party with the *guaracha*
for the little child, while he sleeps!
Let them play and dance, because we have
fire in the snow, snow in the fire!

But the little kid, at the same time,
cries and laughs! what two extremes!
Peace from Heaven to all men is given,
Let's all give thanks to God, and we'll all be silent!

THE YALE COLLEGIUM

Robert Mealy, *director*

Richard Lalli, *vocal director*

soprano

- Emily Bala, *junior in Yale College*
- * Rachel Berkowitz, *senior in Yale College*
- * Stephanie Chan, *sophomore in Yale College*
- * Emma Clune, *senior in Yale College*
- * Rachel Cohen, *sophomore in Yale College*
- Lauren Holmes, *first-year graduate student in the Department of Music*
- * Estelí Gomez, *junior in Yale College*
- Sharon Neufeld, *research associate in Epidemiology/Public Health*
- Lynda A. H. Paul, *first-year graduate student in the Department of Music*
- * Nicole Rodriguez, *senior in Yale College*

alto

- Jessica Bian, *junior in Yale College*
- Anne Curtis, *professor at Yale School of Medicine*
- Anna Garsten, *lawyer and early music enthusiast*
- Carol Hwang, *Molecular, Cellular, and Developmental Biology*
- Gundula Kreuzer, *assistant professor in the Department of Music*
- * Alexandra Pulst-Korenberg, *junior in Yale College*
- * Annie Rosen, *junior in Yale College*

tenor

- * James Apgar, *sophomore in Yale College*
- Eric Bianchi, *third-year graduate student in the Department of Music*
- Josh Burson, *fifth-year graduate student in History*
- Christopher Crick, *third-year graduate student in the Department of Computer Science*
- * Turner Fishpaw, *senior in Yale College*
- * John Paredes, *senior in Yale College*
- * Joel Pattison, *sophomore in Yale College*
- * David Wagner, *sophomore in Yale College*

bass

- * Avi Feller, *senior in Yale College and Rhodes Scholar*
- * Brock Forsblom, *senior in Yale College*
- Matthew Gabbard, *senior in Yale College*
- Jeremy Hays, *third-year graduate student in the Department of Music*
- * Drew Levitt, *junior in Yale College*
- * Brian Mummert, *sophomore in Yale College*
- * Alan Morales, *junior in Yale College*
- Ian Quinn, *assistant professor in the Department of Music*
- Benjamin Thorburn, *second-year graduate student in the Department of Music*
- Terry Vidal, *taxpayer*

* member of MUSIC 223: *The Performance of Early Music*

THE YALE COLLEGIUM PLAYERS

strings

Robert Mealy, *lecturer in music*

* Daniel Lee, *third-year violinist in the School of Music*

Anna Pelczer, *second-year violist in the School of Music*

* Ezra Seltzer, *first-year cellist in the School of Music*

Cameron Arens, *senior in Yale College*

with special guests

flute, pennywhistle, fife

guitar, percussion, bass

guitar

double harp

percussion

Christopher Layer

Paul Shipper

Grant Herreid

Christa Patton

Ian Howell, *Institute of Sacred Music and School of Music*

* member of MUSIC 223: *The Performance of Early Music*

RICHARD LALLI is an Associate Professor (Adjunct) of Music at Yale University, where he has taught since 1982. In addition to his work at Yale, Mr. Lalli performs early and contemporary music around the world. He was featured in the one-man chamber opera *Cézanne's Doubt*, by Daniel Rothman, at Princeton, and also gave the American premiere of a new performance piece, *ME*, by Edmund Campion, at the Cal Performances Edge Festival in Berkeley. He recently premiered a dramatic song cycle for baritone and string quartet by Gary Fagin at the Concertgebouw in Amsterdam, and *Bus 66*, a cycle of eighteen songs by Francine Trester, at Weill Recital Hall. In March Professor Lalli and his students performed an evening of songs by Stephen Sondheim with the composer, and this fall he presented three programs of new commissions at Merkin Hall with the Mirror Visions Ensemble.

CHRISTOPHER LAYER is one of the premier traditional musicians in the U.S. His numerous orchestral appearances include the National, Pittsburgh, St. Louis, Baltimore, Portland, and Seattle Symphonies. His many folk and chamber music festival appearances include the Aspen Summer Music Festival, the Bard Chamber Music Festival, Festival International de Louisiane, and the Tage Alter Musik in Regensburg (Germany), as well as numerous dance and music festivals in Asia, Europe, and North America. Layer has held the Artist in Residence position at the Moab Music Festival since 2004. Since 1996, he has been the principal pipe soloist and flautist for the Trinity Irish Dance Company. Layer is a member of Local Hero, a Scottish dance band, Dulra, an Irish early music ensemble, and The Spondooliks, an experimental lark with roots in improvisation and traditional music. Layer has taught at the Augusta National Folklife Center in Elkins, West Virginia, for *Feis Na Gael* on the Isle of Tiree and Golspie, Scotland, and on board the NYS Tugboat Urger (where he also worked as a deckhand), to name but a few.

ROBERT MEALY is one of America's leading historical string players. He has recorded over 50 cds on most major labels, ranging from Hildegard of Bingen with Sequentia, to Renaissance consorts with the Boston Camerata, to Rameau operas with Les Arts Florissants. In New York he is a frequent leader and soloist with the New York Collegium, ARTEK, and Early Music New York. He also leads the distinguished Boston Early Music Festival Orchestra, and this season is appearing as guest concertmaster and director with the Phoenix Symphony. A devoted chamber musician, he is a member of the medieval ensemble Fortune's Wheel, the renaissance violin band The King's Noyse, and the 17c ensemble Spiritus. He was recently appointed Lecturer here at Yale University, and also directs the Harvard Baroque Chamber Orchestra; in 2004 Mr. Mealy received Early Music America's Binkley Award for outstanding teaching at both institutions.

PAUL SHIPPER is a familiar face to early music audiences worldwide. He is a founding member of Ex Umbris, the lute band Visceral Reaction, bass soloist and continuo player with ARTEK, and co-director of Bottom's Dream theater group. He has also performed with Pomerium, the Baltimore Consort, Hesperus, Concert Royale, Folger Consort, Piffaro, Early Music New York, Harp Consort, and Apollo's Fire. His travels have taken him to festivals in Utrecht, Cracow, Hong Kong, Tokyo, Athens, London, Paris, Florence, Regensburg, Ravinia (Chicago), Boston, Tanglewood, Miami, and Bloomington. Recent projects include lieder recitals of the 16th-century *meistersingers*; romantic lieder of Schubert, Brahms, and Wolf; feature roles in Lully's *Carnaval Masquerade* with Paul O'Dette; and directing opera, most notably Mozart's *Marriage of Figaro* for Bronx Opera and co-directing *La Purpura de la Rosa* at Amherst Early Music with Grant Herreid and Andrew Lawrence-King, music director. His CDs can be found on Harmonia Mundi, RCA, Windham Hill, BMG, Dorian, Koch, Arabesque, Lyrichord, and other labels.

GRANT HERREID is a versatile musician/director/teacher on the early music scene. As a multi-instrumentalist and singer he performs frequently with Hesperus, Piffaro, My Lord Chamberland's Consort and the Folger Consort, and New York City Opera, and he has also appeared with Tafelmusik and the Newbury Consort. A noted early music educator, Grant conducts classes in Renaissance music and 17th-century song at Mannes College of Music in New York, and directs the New York Continuo Collective. He has created and directed several theatrical early music shows, but mostly he devotes his time to exploring the esoteric unwritten traditions of early music with the groups Ex Umbris and Visceral Reaction. He has recorded for Archiv, Dorian, Lyrichord, Musical Heritage Society, Newport Classics, and others.

CHRISTA PATTON has served as baroque harpist most recently with the Seattle Baroque Orchestra, ARTEK, the New York City Opera's production of Monteverdi's *Ulisse* at Lincoln Center and The Wolf Trap Opera Company's production of Monteverdi's *L'Incoronazione di Poppea* in Washington DC. As a multi-instrumentalist Christa has performed in the US, Europe, and Japan with New York's Ensemble for Early Music since 1993 and has recorded *Istampitta* on the Lyrichord label. She has been a regular guest with Piffaro and appears on their latest compact disc, *Trionfo d'Amore e della Morte*, on Dorian Records. Ms. Patton has also performed and recorded with Ex Umbris and can be heard on their compact disk *Chacona*. In Italy, Christa has performed with the *Laboratorio permanente sulla Musica vocale del XVII secolo* at the Palazzo Reale in Milan, the Barbarini Palace in Rome, and at the Tempio dell'Incoronata in Lodi under the direction of Roberto Gini. A recipient of the prestigious Fulbright scholarship, Christa studied the Italian baroque harp at the Civica Scuola di Musica in Milan with historical harp specialist Mara Galassi.

Frontispiece by Paul Revere from
William Billings, *The New-England Psalm-Singer* (Boston, 1770). Irving S. Gilmore Music Library.