

## MUSIC IN GERMANY CA. 1502

and recent reworkings by Lainie Fefferman, Sean McClowry, David Stovall, Matthew Suttor, and Francine Trester

### YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

*soprani* Patricia Johnson  
Suzanne Knittel  
Kristin Kovner  
Kelsey Linnett  
Lina Perkins  
Amy Shimbo  
Ayana Smith

*alti* Nicole Biamonte  
Lainie Fefferman  
Carol Hwang  
Elizabeth Meeker  
Marilyn Newman  
Vira Slywotzky

*tenori* Paul Berry  
Nunzio D'Alessio  
Sumanth Gopinath  
Darien Lamén  
Stephen Rodgers

*bassi* Jonathan Biran  
Michael Jo  
Dale Martin  
Benjamin Warfield

*with*

#### THE LOUD BEINECKE RENAISSANCE BAND

Corey Cowart, *bass sackbut*  
Mark Dancigers, *electric guitar*  
Timothy Feeny, *percussion*  
Tim Kansler, *tenor sackbut*  
Jemmie Robertson, *alto sackbut*  
David Snyder, *cornetto*  
Brian Umlah, *cornetto*  
Mingzhe Wang, *bass clarinet*

#### THE SOFT BEINECKE RENAISSANCE BAND

Todd Gilman, *viola da gamba*  
Netta Hadari, *baroque violin*  
Alexander Henry, *guitar*  
Jenna-Claire Kemper, *flauto traverso*  
Michael Rigsby, *viola da gamba*  
David Rothenberg, *keyboard*  
Alex Segal, *viola da gamba*  
Francine Trester, *violin*

#### THE SEAN MCCLOWRY ENSEMBLE

Matthew Clayton, *alto saxophone*  
Konrad Kaczmarek, *keyboard*  
Sean McClowry, *bass*  
Jim Oblin, *drums*

#### GENERATION KLEZ

Julie Asuma, *klarnet*  
Mark Bergman, *bas*  
Netta Hadari, *fidl*  
Craig Harwood, *gitare*

### IN STREETS AND CHAMBERS

Neidhart von Reuenthal · Maienzit ane nit  
from Glogauer Liederbuch · Wo lib mit libe  
Paul Hofhaimer · Erst weis ich  
from Glogauer Liederbuch · Der seiden schwantz  
Ludwig Senfl · Ein Maidlein zue dem Brunnen gieng  
from Glogauer Liederbuch · Se hyn mein herz  
Adam von Fulda · Ach Jupiter

### TREATMENTS OF TUNES

from Glogauer Liederbuch · Zenner, Greiner  
Heinrich Finck · Greiner, Zanne  
from Glogauer Liederbuch · Elslein  
Ludwig Senfl · Ach Elslein  
Ludwig Senfl · Ach Elslein / Es taget  
Ludwig Senfl · Ach Elslein / Es taget / Wann ich

### RECENT REWORKINGS

from Lochamer Liederbuch · Möcht ich dein begehren  
David Stovall · Möcht ich dein begehren

Paul Hofhaimer · Meins trawrens ist  
Sean McClowry, arr. · Meins trawrens ist

Arnold Schoenberg · Herzlieblich, lieb  
Francine Trester · Three For All

### HEINRICH ISAAC · O Maria Mater Christi

*intermission*

### HEINRICH ISAAC · Virgo Prudentissima

### AGNUS DEI

Heinrich Isaac · from *Missa Een vrolic wesen*  
Heinrich Isaac · from *Missa la Spagna*  
Matthew Suttor · Agnus Dei *Alcuna Miracholosa Chosa*

### MAIENZIT

Lainie Fefferman · Ich spring an disem ringe  
Oswald von Wolkenstein · Der mai mit lieber zal  
Heinrich Finck · Herzeinigs M  
Ludwig Senfl · Dort oben auf dem Berge  
Valentin Haussmann · Catkanei  
Ludwig Senfl · Im Maien

May 1, 2002

5:00

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New Haven

IN STREETS AND CHAMBERS

Neidhart von Reuenthal (c1180-c1239) • *Maienzit ane nit*

*Minnesang* (courtly love song), monophonic, in *Barform* (AAB), with improvised guitar and "fifthing" in upper voices

Dale Martin, Amy Shimbo, Lina Perkins, Michael Jo  
Alexander Henry, *guitar*

*Meienzit ane nit*  
*Vröuden git wider strit,*  
*Sin widerkomen kan uns allen helfen.*  
*Uf dem plan ane wan*  
*Siht man stan wolgetan*  
*Liehtiu bruniu blüemel bi den gelfen.*  
*Durch daz gras sint si schon uf gedrunge,*  
*Und der walt manecvalt,*  
*Ungezalt ist erschalt,*  
*Daz er wart mit dem nie baz gesungen.*

*Maytime gives joy*  
*Without hardship;*  
*Its return can help all of us.*  
*In the meadows, indeed,*  
*We see brown-shining flowers*  
*Beside yellow ones.*  
*They have pierced through the grass,*  
*And the frost manifoldly*  
*Resounds from unnumbered voices*  
*As was never before heard.*

*Ich sung nit nach ir sit,*  
*Haete ich vrid des ich bit,*  
*Ob mir ieman koeme dran ze troste.*  
*Ich bin verzeit, miniu leit*  
*Unverzeit sint so breit;*  
*Ich naeme ez noch, swer mich davon erlost.*  
*Liebes blic der kan mich schicken wilde.*  
*Es ist min klage alle tage,*  
*Und gedage als ein zage,*  
*Liebes blic, laz mich bi blickes bilde!*

*I would not have to sing like the birds*  
*If I had the peace that I long for;*  
*If only someone would comfort me.*  
*I am disheartened, my grief*  
*Is still present and is great.*  
*It would be good if someone rescued me.*  
*A glance from my beloved can chase me away.*  
*All the time I must complain,*  
*But I keep silent like a coward.*  
*Dear sight, could I but dwell in her sight!*

three additional verses summarized during recitation

from *Glogauer Liederbuch* (c1480) • *Wo lib mit libe*

three-part song without text, quite possibly a Franco-Flemish chanson; *Barform*

tutti voices

Matthew Clayton, *alto sax*, Michael Rigsby, *tenor viol*, Alex Segal, *bass viol*, Todd Gilman, *bass viol*

Paul Hofhaimer (1459-1537) • *Erst weis ich*

three part song, tune distributed throughout voices

Suzanne Knittel, Amy Shimbo, Stephen Rodgers, Darien Lamén, Jonathan Biran, Benjamin Warfield  
Kristin Kovner, Ayana Smith, Paul Berry, Sumanth Gopinath, Dale Martin, Michael Jo  
Alexander Henry, *guitar*

*Erst weis ich was die liebe ist*  
*Seh ich dein schön anblick zu dieser frist.*  
*Glaub mir fürwahr on argen list*  
*Nichts an dem leib das dir begrist.*

*Now, at last, I know what love is,*  
*When I behold your fair face for the first time,*  
*Believe me on my word, and without ulterior motive,*  
*Your figure has not the slightest flaw.*

from *Glogauer Liederbuch* • *Der seiden schwantz*

"The Silk Tail" - originally a three-part motet with Latin text, reconditioned as one of many instrumental pieces with fanciful titles

David Snyder, *cornetto*, Brian Umlah, *cornetto*  
Jemmie Robertson, *sackbut*, Tim Kansler, *sackbut*

Ludwig Senfl (1490-1543) • *Ein Maidlein zue den Brunnen gieng*

four-part *Gesellschaftslied* (community song)

tutti voices, Amy Shimbo, Kelsey Linnett, Paul Berry, Darien Lamén  
Michael Rigsby, *tenor viol*, Todd Gilman, *bass viol*, Alex Segal, *bass viol*

Ein Maidlein zue den Brunnen gieng,  
und das war süßerlichen,  
begegnet ihm ein Jüngling g'ring,  
er grüßt sie züchtiglichen.  
Sie setzt das Krüglein neben sich  
und fragt ihn, wer er wäre.  
Er kußt's an ihren roten Mund:  
"Ihr seid mir nit unmäre.  
Tret't here, tret't here!"

Das Maidlein trägt Pantöffel an,  
darin tut's einher schnappen;  
wer ihm nit recht zusprechen kann,  
dem schneid't es bald ein Kappen.  
Kein Tuch daran wird nit gespart,  
kann eim gar höflich zwagen,  
sagt, sie woll nimmer unser sein,  
sie hab ein andern Knaben:  
"Laß traben, laß traben!"

Fahr hin, fahr hin, mein Maidlein fein,  
weil du hie nit wilt beiten,  
es sind hie noch mehr Druselein,  
gen Rom dörf wir nit reiten.  
Wir han noch Maidlein dir geleich.  
Alls Glück tu dich bewahren!  
Wer weiß, wen es zum ersten reut?  
Dein'r Spottwort tu nicht sparen:  
"Laß fahren, laß fahren!"

A maiden went to the well,  
and that was in all virtue,  
there she met a young man,  
who greeted her politely.  
She put her pitcher down  
and asked for his name.  
He kissed her on her red mouth:  
"You interest me.  
Come here, come here!"

The maiden clatters along  
proudly in her clogs;  
if anyone is not to her liking,  
he may well be told so straight.  
Nothing is left behind, she washes  
everything neatly for you,  
but she will never give in to you,  
for she already has a boy:  
"Twirl round, twirl round!"

Be gone, fair lady,  
if you will not bide here!  
There are more maidens here,  
you do not have to go to Rome.  
We have more of your sort.  
So on your way and take good care!  
Who can say who will be sorry first?  
Don't hold back on your scornful  
"Clear off, clear off!"

from *Glogauer Liederbuch* • *Se hyn mein hercz*

Darien Lamen

Jenna-Claire Kemper, *flauto transverso*, Michael Rigsby, *tenor viol*, Alexander Henry, *guitar*

*Se hyn mein hercz, du auserweltes mein  
es wil nür bey dir wesen.  
so wil ich auch sunst anders nymants sein.  
Hylff, das ich mocht genesen.  
Wann mich verlangen hat verwunt  
den tag und nacht und alle stund,  
Darumb, schöns lieb, mach mich gesunt  
und thu mir deiner gnaden kunt.*

*Gedenck für war mich ander nicht helfen wil,  
und bringt mir nichts wen trauren.  
Meins gmüts zil wurd werlich gar zu vil  
und mecht sein nicht von dauren.  
Solt es nit anders schicken sich,  
so mecht ich nimmer frewen mich,  
zu ganzer trewen bit ich dich.  
Gewer mich frewlein miniclich.*

early *Tenorlied*, tune in middle (tenor) of three parts; possibly an example of contrafactum practice by which a new text replaces the original

*You have my heart, my chosen, my dearest,  
and its only wish is to be with you.  
You are my one and only,  
help, that I may be healed.  
I'm wounded with desire,  
day and night and hour by hour,  
so, my dearest, heal me,  
and show me your homage.*

*Remember, you are my only help,  
all else brings me nothing but sorrow.  
My heart may have hoped too high,  
and its hope may not be meant to last.  
If it must be so,  
then I'll be happy no more,  
I pray you, trust me.  
My dearest, help me and keep me.*

Adam von Fulda (c1445-1505) • *Ach Jupiter*

Paul Berry, Stephen Rodgers, tutti voices  
Michael Rigsby, *tenor viol*

*Ach Jupiter hetstu gewalt so manigfalt  
als etwan was er höchst dein preis.  
Mein klag: die für ich tausendfalt in der gestalt  
vor deinem tron kläglicher weis  
mein bitt wirt nit von dir gewend  
behend erman ich dich der gir  
da dich schwerlich der liebe kraft  
behaft durch frauen deine zir  
hör merk mein klag die ich dir sag  
send hilf und trost eh ich verzag.*

ten verses in original

mature *Tenorlied*; tune in third (tenor) of four parts, other lines highly ornamented

*Ah, Jupiter, if you had as much power  
as was your value high in former times!  
My lament—which I perform a thousand times  
before your throne in the most lamentable manner—  
may my request not be turned away by you  
(may I remind you of the time  
when you yourself were in the grip of love  
exerted upon you by women);  
may you hear and accept my prayer  
and send help and consolation before I despair.*

thanks to Ingeborg Glier and Howard Stern for this translation

## TREATMENTS OF TUNES



from *Glogauer Liederbuch* • *Zenner, Greiner* | three-part song, tune in middle

men's voices

David Snyder, *cornetto*, Brian Umlah, *cornetto*

Jemmie Robertson, *alto sackbut*, Tim Kansler, *tenor sackbut*, Corey Cowart, *bass sackbut*

*Zenner, Greiner, wie gefällt dir das?*

*Ich wil bei dir am tisch sitzen*

*und dein weib ins maul küssen,*

*wie gefellt dir das?*

*Meddler, grumbler, how about that?*

*I want to sit with you at the table*

*and kiss your wife on the mouth,*

*how about that?*

*Heinrich Finck* (c1445-1527) • *Greiner, Zanner* | five-part instrumental fantasia with tune appearing intermittently in all voices

tutti voices

Michael Rigsby, *tenor viol*, Alex Segal, *bass viol*, Todd Gilman, *bass viol*

David Snyder, *cornetto*, Brian Umlah, *cornetto*

Jemmie Robertson, *alto sackbut*, Tim Kansler, *tenor sackbut*, Corey Cowart, *bass sackbut*

*Greiner, Zanner, wie gefällt dir das,*

*daß ich bein deinem Buhln sitz*

*du mußt hinderm Ofen schwitz,*

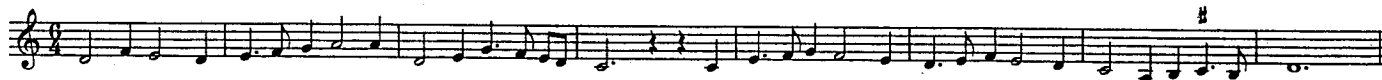
*wie gefällt dir das?*

*Grumbler, meddler, how about that?*

*that I sit with your woman,*

*and you must sweat behind the stove,*

*how about that?*



from *Glogauer Liederbuch* • *Elstein* | three-part song, tune on top

alti

Michael Rigsby, *tenor viol*, Alex Segal, *bass viol*, Todd Gilman, *bass viol*, Alexander Henry, *guitar*

*Elstein, liebstes elselein,*

*wir gern wär ich bei dir.*

*So sein zwei tiefe wasser wol*

*zwischen dir und mir.*

*Elsie, Elsie dear,*

*how I wish I were with you,*

*but waters deep between me and you*

*keep us apart.*

*Ludwig Senfl* • *Ach Elstein* | four-part, tune on top, homophonic texture ala *frottola* or pedagogical ode

Lina Perkins, Vira Slywotzky, Sumanth Gopinath, Dale Martin

*"Das bringt mir großen Schmerzen,*

*herzallerliebster Gsell.*

*Red' ich von ganzem Herzen,*

*hab's für groß Ungefäll."*

*"That brings me great pain,*

*dearest boy.*

*If I were to speak from the bottom of my heart,*

*I would have a great misfortune."*

*Ludwig Senfl* • *Ach Elstein / Es taget vor dem Walde* | four-part quodlibet, "Elstein" in soprano, "Es taget" in tenor

Ayana Smith, Patricia Johnson, Steven Rodgers, Nunzio D'Alessio

Michael Rigsby, *tenor viol*, Todd Gilman, *bass viol*

*soprani*  
"Hoff, Zeit werd' es wohl enden,  
hoff', Glück werd' kommen drein,  
sich in alls Guets verwenden,  
Herzliebstes Elselein!"

"Hope that time will end it,  
hope that luck will enter in,  
and change it all for the better,  
Elsie, my dearest."

*tenori*  
Es taget vor dem Walde:  
Stand uf, Kätterlin!  
Die Hasen laufen balde:  
Stand uf, Kätterlin!  
Holder Buehl, heiaho,  
du bist min, so bin ich din:  
Stand uf, Kätterlin!

It's getting light in the woods:  
Stand up, little Kitty!  
The rabbits are already running:  
Stand up, little Kitty!  
Sweet love, heiaho,  
You are mine, and I am thine:  
Stand up, little Kitty!

Ludwig Senfl • *Ach Elslein / Es taget vor dem Walde / Wann ich des Morgens* | full-fledged quodlibet, five-part

tutti voices

Michael Rigsby, *tenor viol*, Alex Segal, *bass viol*, Todd Gilman, *bass viol*

added to the preceding:

*Wann ich des Morgens früh aufsteh'*  
*Und in meins Vaters Stüblein geh',*  
*So kumbt mein Lieb*  
*Und beut mir ein'n gueten Morgen.*

*When I awake early in the morning*  
*And enter my father's little house,*  
*Then my loved one enters*  
*And offers me a "good morning."*

## RECENT REWORKINGS

from *Lochamer Liederbuch* (1452-1460) • *Möcht ich dein begeren* | three-part song, tune in middle

Sumanth Gopinath, Steven Rodgers, Jonathan Biran, Benjamin Warfield  
Jenna-Claire Kemper, *flauto transverso*, Michael Rigsby, *tenor viol*

*Möcht ich dein begeren,*  
*zarte lieb, gelaisten schier,*  
*ich wolt dich, fraw, geweren*  
*des geleichen traw ich dir.*  
*Dein lieb, die tut sich meren*  
*in meines herzen begir*  
*hinfür gar unverkeret*  
*das solt du glauben mir.*

*I wish to desire you,*  
*dear love, I promise,*  
*I wish to vouchsafe*  
*the same faithfulness.*  
*Your love, which grows*  
*in my heart's desire*  
*will always be unchanged*  
*that you should believe.*

David Stovall (b1979) • *Möcht ich dein begehren* (2002)

tutti voices

Timothy Feeney, *gongs*, David Rothenberg, *keyboard*

The original popular tune is exploited through extended harmonizations and melodies, the added dimension of space, and the contrast between music in strict time and improvised ideas. Four-part choral work with drums and gongs.

Paul Hofhaimer • *Meins trawrens ist*

four-part song

tutti voices

Jenna-Claire Kemper, *flauto*, Michael Rigsby, *tenor viol*, Alex Segal, *bass viol*, Todd Gilman, *bass viol*

*Meins trawrens ist ursach mir gbrist*  
*das ich niemants darff klagen*  
*Denn dir alleyn, mein clarer schein*  
*pein muß ich deinthalb tragen.*  
*Ich wolt blaub mir*  
*schir ee den tod erkiesen*  
*dann dich also verliesen.*

*There is good reason for my plaint,*  
*My grief is that I may voice my grief*  
*To no one but you, my shining sun.*  
*On your account I suffer pain.*  
*I would, believe me,*  
*Sooner choose death*  
*Than lose you.*

arr. Sean McClowry (b1978) • *Meins trawrens ist* (2002)

Reharmonization of original soprano line, five courses of variations after the musical language of John Coltrane. Trane takes a simple melody and harmonizes it with complex chord changes to give it a melodic, yet sophisticated sound.

Sean McClowry Ensemble

Matthew Clayton, *alto saxophone*, Konrad Kaczmarek, *keyboard*, Sean McClowry, *bass*, Jim Oblin, *drums*

Arnold Schoenberg (1874-1951) • *Herzlieblich lieb*

four-part harmonization of original tune (in soprano) from *Schedel Liederbuch* (1460-1467)

tutti voices

*Herzlieblich Lieb, durch Scheiden  
hat sich mein Herz verkehrt,  
als wars gen einen Heiden,  
es wär doch viel zu hart.  
Damit es mir entfremdet ist;  
recht war es nimmer mein,  
und blieb doch stete dein.*

*Ja, bringt mir das nicht Schmerzen,  
so kann ich Leid verstahn,  
ich scheid ohn Trost vom Herzen  
und muß doch Liebes lan,  
das ich nicht mag begeben  
durch Lust, Freud oder Not,  
ohn End bin ich in dem Tod.*

Francine Trester (b1975) • *Three For All* (2002)

Three 15th century songs - "Herzlieblich lieb," "Elslein," and "Ich spring an disem ringe" - are woven together to create a multi-layered quodlibet. Of the three, "Ich spring an disem ringe" is most contemporary in sound. Old and new materials first come into conflict with the violin, who upon entering, initiates a "duel" with the Baroque violin.

tutti voices

Netta Hadari, *Baroque violin*,  
Francine Trester, *violin*  
Tim Feeney, *percussion*  
Alex Segal, *bass viol*, Todd Gilman, *bass viol*  
Tim Kansler, *tenor sackbut*, Corey Cowart, *bass sackbut*,

HEINRICH ISAAC (c1450-1517) • *O Maria Mater Christi*

Marian antiphon motet of four sections for four voices, continuous flow of Franco-Flemish style

tutti voices; Ayana Smith, Paul Berry, Darien Lamien, Michael Jo

*O Maria, mater Christi, virgo pia,  
maestorum consolatrix,  
pauperum adjutrix,  
perditorum restauratrix,  
lapsorumque pia relevatrix,  
languentium curatrix,  
nostrae salutis adamatrix.*

*Ave Domina, deitatis cellula,  
inter omnes virgins castissima,  
te petimus nostra dele facinora;  
quae es caelis altior,  
terris latior,  
stellis purior,  
abyssa profundior.  
O Maria, cunctis Sanctis es sanctor.*

*O Jucunda Tu es Aaron virgula fructifera  
quae fructum vitae, Christum, nobis protulit,  
omnes virtutes omnium lapidum in se continens  
atque cunctarum herbarum vim retinens.*

*O Mary, Mother of Christ, devout Virgin,  
Consoler of the sad,  
Helper of the poor,  
Restorer of the lost,  
Devout uplifter of the fallen,  
Healer of the sick,  
Lover of our salvation.*

*Hail Mistress, cell of deity,  
Chastest of all virgins:  
We entreat Thee to wipe out our misdeeds,  
For Thou art loftier than the heavens,  
Wider than the round of the earth,  
Purer than the stars,  
Deeper than the abyss.  
O Mary, Thou art holier than all the saints.*

*O Thou art delightful, fruitful rod of Aaron,  
Who has brought us the fruit of life, Christ,  
Containing all the virtues of the precious stones  
And retaining the strength of all the herbs.*

*Ave Sanctissima,  
dele peccamina,  
reprime noxia,  
sensus nostros visita  
et flagita,  
ut gaudia  
possideamus caelica  
post carnis exilium  
O Maria.*

*Hail, Thou holiest:  
Wipe out our sins  
Suppress the harmful,  
Visit our senses  
And chastise them,  
So that the heavenly joys  
May be ours  
After the exile of the flesh,  
O Mary.*

*i n t e r m i s s i o n*

**HEINRICH ISAAC • *Virgo Prudentissima***

| coronation motet (first section of a two-section piece)

tutti voices

Michael Rigsby, *tenor viol*, Alex Segal, *bass viol*, Todd Gilman, *bass viol*  
David Snyder, *cornetto*, Brian Umlah, *cornetto*  
Jemmie Robertson, *alto sackbut*, Tim Kansler, *tenor sackbut*, Corey Cowart, *bass sackbut*  
David Rothenberg, *keyboard*

*Virgo prudentissima, quae pia gaudia mundo attulit,  
ut sphaeras omnes transcendit  
et astra sub nitidis pedibus radiis,  
et luce chorusca liquit,  
et ordinibus iam circumsepta novenis  
ter tribus atque ierarchiis excepta.  
Supremi ante Dei faciem steterat,  
Patrona reorum.  
Dicite qui colitis splendentia culmina Olympi:  
Spirituum proceres,  
Archangeli et Angeli  
Virtutesque throni vos principum,  
et agmina sancta, vosque potestates,  
et tu dominatio caeli flammanes cherubin,  
verbo seraphinque creati,  
an vos laetitiae tantum perfuderit nunquam sensus,  
ut aeterni matrem vidisse tonantis consessum.  
Caelo, terraque, marique potentem reginam  
Cuius numen modo spiritus omnis et genus humanum  
merito veneratur adorat.*

*When the most wise Virgin, who brought holy joy to the world  
passed beyond all spheres  
and left the stars beneath her glistening feet  
in gleaming, radiant light,  
she was surrounded by the ninefold ranks  
and received by the nine hierarchies.  
Before the face of the supreme God  
stood the friend of suppliants.  
You who inhabit eternally the dazzling lights of heaven:  
leaders of the spirits,  
archangels and angels,  
and sustaining virtues and thrones of princes,  
and you holy armies and you powers,  
and you dominions of heaven – flaming cherubin  
and seraphim created from the word –  
say whether such a feeling of joy has ever taken you  
as when you saw the assembly of the Mother of the Almighty.  
Of the heavens, on land and at sea, she is the queen.  
Every spirit and every human being  
rightly praises and adores her divine majesty.*

**AGNUS DEI**

**I Heinrich Isaac • from *Missa Een vrolic wesen***

| first section of three-section mass movement; for four voices

tutti voices

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

*Lamb of God,  
who takes away the sins of the world  
have mercy on us.*

**II Heinrich Isaac • from *Missa la Spagna***

| central section of three-section mass movement; for three voices

women's voices

Matthew Klayton, *alto sax*, Sean McClowry, *bass*

**III Matthew Suttor (b1967) • *Agnus Dei (Alcuna Miracholosa Chosa)* (2002)**

A work for chorus and instrumental ensemble which takes the exact length and phrase structure of the Agnus Dei from Isaac's *Missa Een vrolic wesen*. However, a canon for solo tenor and alto saxophone, derived from the soprano and alto lines, has been superimposed over the choral texture. The text is from a dream Leonardo da Vinci described in one of his famous notebooks; da Vinci was an exact contemporary of Isaac.

Paul Berry, tutti voices

Matthew Klayton, *alto sax*, Sean McClowry, *bass*, Konrad Kaczmarek, *keyboard*, Michael Rigsby, *bass viol*

*I came to the entrance to a large cave and stopped for a moment, struck with amazement, for I had not suspected its existence. Stepping down, my left hand around my knee, while with the right I shaded my frowning eyes to peer in, I leaned this way and that, trying to see if there was anything inside, despite the darkness that reigned there; after I had remained thus for a moment, two emotions suddenly awoke in me: fear and desire — fear of the dark, threatening cave and desire to see if it contained some miraculous thing.* Leonardo da Vinci (Notebooks, British Museum)

## MAIENZIT

Lainie Fefferman (b1982) • *Ich spring an disem ringe* (2002)

Tune borrowed from the *Lochamer Liederbuch*. This piece was inspired by such diverse influences as Renaissance dance rhythms, modal harmonic language, blues guitar tradition, and sixties rock music. Fefferman strives to capture Bruegel's lusty depictions of Western European peasant life and recollections of wild parties on the Yale campus.

tenori

Mark Dancigers, *electric guitar*, Mingshe Wang, *bass clarinet*, Tim Feeney, *marimba*

*Ich spring an diesem ringe  
des pesten, so ichs kan,  
von hübschen frewlein singen  
als ichs geleret han.  
Ich raidt durch fremde lande,  
do sach ich mancher hande,  
do ich dy frewlein vand!*

*I jump in this ring  
as best as I can  
and sing of pretty girls  
so as I've learned.  
I rode through foreign lands,  
there I saw many a hand,  
and that's where I found the lasses.*

*Die frewlein von francken,  
dy sich ich alzeit gerne,  
Noch jn stein mein gedancken,  
sy geben süssen kerne.  
Sy seind dy veinsten dirnen,  
wolt got, solt ih yn zwirnen:  
spynnen wolt ich lernen.*

*Now as to Franconian girls,  
I always have an eye for them,  
they're still in my thoughts,  
they give you sweet fruits.  
They're the finest lasses,  
God willing, I'll twine one,  
but it was spinning I wanted to learn.*

*Die frewlein von swaben  
dy haben gulden har,  
so dürens frischlich wagen  
sy spynnen über lar,  
der jn den flachs will swingen,  
der musz sein nit geringe,  
das sag ich euch fürwar.*

*Now as to Swabian girls,  
they have golden hair,  
now here's your second chance,  
they spin at the hearth,  
and he who'd swing them the flax,  
he can't be your ordinary sort,  
that I tell you indeed.*

*Die frewlein von Bayren  
dy können kochen wol,  
mit kesen vnd mit ayren  
jr kuchen die sing vvol.  
Sy haben schöne pfannen,  
weyter dann dy wannen,  
haysser dann ein kol.*

*Now as to Bavarian girls,  
they know how to cook,  
and their cakes are full  
of cheeses and grains.  
They have beautiful pans,  
wider than the tubs,  
hotter than a coal.*

*Den frewlein sol man hofiren  
alzeyt vund weil man mag,  
die zeyt dy kummet schire,  
es wirt sich alle tag,  
Nw pin ich worden alde,  
zum wein musz ich mich halden  
all dy weyl ich mag.*

*Girls are meant for courting  
at all times and while one can,  
the time, it's coming soon,  
it happens every day.  
Now I'm an old man,  
and have for company my wine  
and will have all the while I can.*

Oswald von Wolkenstein (1376-1445) • *Der mai mit lieber zal*

| two-part Minnesang

Kelsey Linnett  
Michael Rigsby, *tenor viol*

*Der mai mit lieber zal  
die erd bedecket überal,  
pühel, eben, perg und tal  
auss süesser voglein schal  
erklingen, singen hohen hal,  
galander, lerchen, droschel, nachtigal.*

*May covers the earth  
everywhere with its lovely host,  
hill and plain, mountain and valley  
resound with sweet bird-call.  
Skylarks, thrushes and nightingales  
sing piping songs.*



Der gauch fleucht hinten nach  
mit großem ungemach,  
kleinen vögelein gogoleich.  
höret wie er sprach  
"Cucu, cucu,  
den zins gib mir,  
den vil ich han von dier  
der hunger macht lunger  
mier den Magen schier."  
"Ach ellentd nu wellent  
sol ich? so sprach das klaine vieh.  
"Küangel, zeisel, mais, lerch,  
nu kumm, wir singen: oci  
und tu ich, tu ich, tu ich  
oci oci oci oci oci  
fi, fideli, fideli, fideli,  
ci cieri ci, ci cieri ci,  
ci ri ciwigg, cidiwigg, fici."  
So sang der gauch nur "kawa wa, cu cu."

"Rae," so sprach der rab,  
zwar ich sing auch wol,  
vol muess ich sein  
das singen mein:  
"Scheub ein! herein! herein! vol sein!"  
"Liri liri liri liri liri lon"  
so sang die lerch, so sang die lerch.  
"Ich sing hel ain droschlein,  
das in dem wald erklinget  
lierent, zierent,  
gracket and wachet  
hin und her,  
recht als unser pfarrer.  
Cidiwigg, cidiwigg, cidiwigg,  
cifigo, cifigo, cifigo nachtigall,  
dieselb mit irem gesang beheub den gral."

"Upchali," so sprach das fül,  
"lat uns auch was darzue!"  
frue vert die kue,  
der esel lue,  
"her sack, auf meinen nack!"  
"Rigo, rigo, rigo, rigo, rigo, rigo kum."  
so ruft die mül,  
"ker ab," so sprach die mülnerin,  
"heb auff!" so schrai die päurin,  
"nu trag hin mein eselin,  
nicht veir, pis dir der geir  
die haut abziehen wirt bei dem veir."  
"Wolauff, wolauff, wolauff, wolauff,  
sailer pind auff!"  
"Schind dich, Walpurg!  
rügel dich, guet waidman  
mit jagen, paissen, roggen in dem tan!"

The cuckoo flies up behind,  
a terror to  
the merry little birds.  
Hear what he says:  
"Cuckoo, cuckoo,  
give me my due,  
this I must have from you.  
Hunger will soon  
make my stomach eager."  
"Ah, alas, now where shall I turn?"  
says the small fowl.  
"Wren, siskin, titmouse, lark,  
come on, sing:  
oci, tweet tweet,  
oci oci oci  
fideli fideli fi  
tsiri tsiri li  
tsiriwick."  
But the cuckoo just sings "cawawa cuckoo."

"Caw" says the raven,  
"I can sing well too,  
but my belly must be full."  
This is my song:  
"Shovel it in, all in, must be full."  
"Liri liri lon"  
sings the lark, so sings the lark.  
"I, the little thrush, sing so brightly  
that it resounds in the wood.  
You drone, trill,  
caw and stagger  
to and fro  
just like our parson.  
Cidiwick, cidiwick, cidiwick,  
sisitsigo, sisitsigo, sisitsigo, the nightingale  
might well win the Grail with its song."

"Eeeeyoore, strikes up the ass's foal,  
"Let's have a go too!"  
The cow goes early to pasture,  
Let the ass bray too!  
"Mister Sack, get on by back!  
Rigo, rigo, come!  
So calls me the mill.  
"Push off," says the Miller's wife.  
"Hup," shouts the farmer's wife,  
"Now carry it off, my little donkey,  
and don't you dare to rest  
till the vulture skins you by the millpond."  
"Then up, then up, then up and on with it!  
Tie it on, ropemaker!"  
"Put your back into it, Walburg!  
Hurry, good huntsman,  
to hunt, hawk, and set traps in the pinewoods."

### Heinrich Finck • Herzeinigs M

| four-part song with Klezmer treatment

tutti voices

Generation Klez

Julie Asuma, *klarnet*, Mark Bergman, *bas*, Netta Hadari, *fidl*, Craig Harwood, *gitare*

Herzeinigs M, mein Treu erkenn,  
die ich dir tun erzeigen!  
Mein Herz sagt mir alls Guts zu dir,  
und gib mich dir für eigen.  
Liebst anderst mich als ich dann dich,  
so wirstu das genießen.  
Zu seiner Zeit, so Glück das geit,  
will ich dir Trauren büßen.  
Laß mich dasselb genießen!

The one and only of my heart, recognize the fidelity  
which I demonstrate to you!  
My heart tells me only good things about you  
and hands me over to you alone.  
Furthermore, if you were to love me as I love you,  
you would benefit greatly.  
At the appropriate time, if fortune grants it,  
I will recompense you for your amorous troubles.  
Let me enjoy the same from you!

thanks to Ingeborg Glier and Howard Stern for this translation

Ludwig Senfl • *Dort oben auf dem Berge*

| four-part Tenorlied with Klezmer treatment

tutti voices

Generation Klez

Julie Asuma, *klarnet*, Mark Bergman, *bas*, Netta Hadari, *fidl*, Craig Harwood, *gitare*

*Dort oben auf dem Berge,  
Da steht ein hohes Haus,*

*Up there on the mountain,  
there is a tall house,*

*Da gehnd wohl alle Morgen  
Drei hübsche Fräulein aus.*

*and every morning  
three fair maidens come out.*

*Die erst' die ist mein Schwester,  
Die andr'ist mir gefreund't,*

*The first one is my sister,  
the second is my friend,*

*Die dritt' die hat kein'n Namen,  
Die muß mein eigen sein.*

*the third has no name,  
she must become mine.*

Valentin Haussmann (1569-1614) • *Catkanei*

| variations on monophonic instrumental dance tune

Generation Klez

Julie Asuma, *klarnet*, Mark Bergman, *bas*, Netta Hadari, *fidl*, Craig Harwood, *gitare*

Ludwig Senfl • *Im Maien*

| four-part song

tutti

*Im Maien, im Maien  
hört man die Hahnen krähen.  
Freu dich, du schöns brauns Mägdelein,  
hilf mir den Habern säen.  
Bist mir viel lieber dann der Knecht,  
ich tu dir deine alte Recht.  
Bum, Mägdlein, bum bum bum,  
ich freu mich dein ganz um und um,  
wo ich freundlich zu dir kumm.  
Freu dich, du schöns brauns Mägdelein,  
Ich kumm.*

*In May, in May,  
one hears the cocks crowing.  
Be happy, you pretty young girl,  
and help me sow the outs.  
You're much dearer to me than the lad,  
I'll give you what you deserve.  
Dance, girl, dance,  
You make me happy all over,  
especially when I come to you.  
Be happy, you pretty young girl,  
Ich kumm.*

## Isbruck, ich muss dich lassen

Is-bruck, ich muss dich las-sen, ich far dahin mein stras-sen in fremde land da-hin. Mein freud ist mir  
 Is - bruck, ich muss dich las - sen, ich far dahin mein stras - sen in fremde land da-hin. Mein freud ist mir  
 Is-bruck, ich muss dich las-sen, ich far dahin mein stras-sen in fremde land da-hin. Mein freud ist mir  
 Is - bruck, ich muss dich las - - sen, ich far da-hin mein stras - sen in fremde land da-hin. Mein freud ist mir

ge - nom-men, die ich nit weiss be-kum - men, wo ich im e - - lend bin, wo ich im e - - lend bin.  
 genom - men, die ich nit weiss bekum - men, wo ich im e - - lend bin, wo ich im e - - lend bin.  
 ge - nom-men, die ich nit weiss bekum - men, wo ich im e - - lend bin, wo ich im e - - lend bin.  
 nom - - men, die ich nit weiss be-kum - men, wo ich im e - lend, im e - lend bin, wo ich im e - lend, im e - lend bin.

**THE YALE COLLEGIUM MUSICUM**     **RICHARD LALLI, director**

*soprani*    **PATRICIA JOHNSON** is graduating this spring with an MBA from the Yale School of Management; in June she'll move back to San Francisco to work with the Pacific News Service. **SUSANNE KNITTEL** is an exchange student from Germany and is doing her Master's Degree in American Literature, Art History, and Italian. **KRISTIN KOVNER** is a sophomore English major at Yale College and is honored to be performing with such a talented group of musicians. **KELSEY LINNETT** is a junior linguistics major from Oakland, CA. **LINA PERKINS** is a failed opera singer who is trying to turn reading under the covers into a successful cottage industry. **AMY SHIMBO** analyzes twelve-tone vocal music when not singing with the Collegium. **AYANA SMITH** recently completed a PhD in musicology at Yale with a specialization in Italian Baroque opera and teaches voice at Southern Connecticut State University.

*alti*        **NICOLE BIAMONTE** is Director Emeritus of the Yale Collegium Musicum. **LAINIE FEFFERMAN** is an undergraduate composer in Silliman College. **CAROL HWANG** is the oldest undergraduate in the group and has no plans to graduate. **ELIZABETH MEEKER** is from San Diego, received her bachelor's degree from Boston University, and will graduate from the School of Music this spring. She is a trumpet player. **MARILYN NEWMAN** is a special education music teacher at Celentano School in New Haven and received her doctorate in music and music education from Teachers College, Columbia University. **VIRA SLYWOTZKY** is a sophomore music major in Stiles College.

*tenori*    If **PAUL BERRY** is actually at this concert, he shouldn't be. He should be at home writing papers. **NUNZIO D'ALESSIO** is a Divinity graduate student studying some obscure ideas that are only useful for crossword puzzles. **SUMANTH GOPINATH** is a fourth-year graduate student in music theory at Yale. **DARIEN LAMEN** is a sophomore and wants more than anything to spend the rest of his life making music. **STEPHEN RODGERS** is a third-year graduate student in music theory beginning a dissertation on Berlioz.

*bassi*        **JONATHAN BIRAN** graduated from Swarthmore College and Stanford Law School, currently is an Assistant United States Attorney in New Haven, and is proud to be a Yale staff spouse. **MICHAEL JO** is a doctoral candidate in the History Department, writing on American conservatism; most weekends he can be found on the top of a mountain. **DALE B. MARTIN** a professor of religious studies at Yale; it makes him feel younger to sing with students. **BENJAMIN WARFIELD**, a member of the Morse College class of 2000, is now working as a Computational Chemist for Neurogen Corp. in Branford, CT.

*with*

**THE SOFT BEINECKE RENAISSANCE BAND**

**TODD GILMAN**, *viola da gamba*, Yale's Librarian for Literature in English, served as co-artistic director of the Toronto-based baroque chamber ensemble Arbor Oak Trio from 1988-96 while pursuing a PhD in English literature. **NETTA HADARI**, *baroque violin*, also appears on this program with Generation Klez. **ALEXANDER HENRY**, *guitar*, is a senior music major who will continue in the School of Music next year. **JENNA-CLAIRE KEMPER**, *flauto traverso*, is graduating from the Yale School of Music this month. **MICHAEL RIGSBY**, *viola da gamba*, is a faculty member of the Yale School of Medicine. **DAVID ROTHENBERG**, *keyboard*, a doctoral student in music history, will spend next year in Germany and Austria Renaissance music from the court of the Holy Roman Emperor. About a year from now he will have to leave Innsbruck. **ALEX SEGAL**, *viola da gamba*, is a sophomore English major at Yale. **FRANCINE TRESTER** is a composer and violinist currently on the faculty of the Yale School of Music.

**THE LOUD BEINECKE RENAISSANCE BAND**

**COREY COWART**, *bass sackbut*, is a native of Texas and first year bass trombonist at the Yale School of Music. **MARK DANCIGERS**, *electric guitar*, (TD '03) was born in Virginia Beach, Virginia and began studying guitar at age 11 and composition at age 16. **TIMOTHY FEENEY**, *percussion*, is a second year student at the School of Music. **TIM KANSLER**, *tenor sackbut*, is a graduate of the Hartt School of Music in pursuit of a masters of music at the Yale School of Music. **JEMMIE ROBERTSON**, *alto sackbut*, is originally from Montana, graduated from the University of Northern Colorado, and will earn a masters of music degree in December. **DAVID SNYDER**, *cornetto*, is a graduate of the Royal Academy of Music in London who is looking forward to graduating from Yale later this month. **BRIAN UMLAH**, *cornetto*, is a graduate of the University of Iowa who will earn the masters of music degree in 2003. **MINGZHE WANG**, a native of China, started playing the clarinet at the age of 8, and is currently a master of music candidate at the Yale School of Music studying with David Shifrin.

**THE SEAN MCCLOWRY ENSEMBLE**

**MATTHEW CLAYTON**, Yale College '02, a music major and saxophonist, will be attending Harvard University's PhD program in ethnomusicology in the fall. **KONRAD KACZMAREK** plays piano and Fender Rhodes and is a senior music major in Morse College. He will be living in London next year, where he will be performing and studying electronic music composition. **SEAN MCCLOWRY**, *bass*, is a MM candidate at the Yale School of Music. He is giving a solo recital tomorrow, May 2, in Dwight Hall at 7pm. **JIM OBLON**, *drummer*, is currently on faculty at the Greater Hartford Academy School for the Arts. As a jazz musician, he has performed with Dave Liebman, John Abercrombie, and Dick Oats.

**GENERATION KLEZ**

**JULIE ASUMA**, *klarnet*, is a recent graduate of the Yale School of Music and is in demand as clarinet instructor and performer throughout Connecticut. **MARK BERGMAN**, *bas*, is a recent graduate of the Yale School of Music and an avid home brewer. **NETTA HADARI**, *fidl*, is a recent graduate of the Yale School of Music; he has lived and studied in Israel, London and Cape Town. **CRAIG HARWOOD**, *gitaré*, is a PhD candidate in Music Theory, where he is working on his dissertation, "Mozart's Subversive Strategies."

**COMPOSERS**

**LAINIE FEFFERMAN** sings with the Collegium Musicum. **SEAN MCCLOWRY** plays with the Sean McClowry Ensemble. **DAVID STOVALL** is a first year student pursuing a master's degree in composition at the Yale School of Music under Joseph Schwantner and Martin Bresnick. **MATTHEW SUTTOR** is an alien of outstanding ability. He teaches composition and music technology in the Department of Music. **FRANCINE TRESTER** will perform her own composition.

THE COLLEGIUM MUSICUM AT THE BEINECKE LIBRARY 2002-2003 SERIES

- September 11 Tenebrae: The Lamentations of Jeremiah (music of eight composers)  
November 14 Alessandro Scarlatti: Oratorio and Cantatas (from the Osborn Collection)  
March 6 A Berlioz Bicentennial Celebration (with music from the Koch Collection)  
April 23 The Mellon Chansonier (from the Beinecke Collection)

all concerts at 5:00 *free and open to the public*