

PURCELL AT YALE

FEATURING SELECTIONS FROM YALE'S RICH STORE
OF PURCELL MANUSCRIPTS

Dedicated to the memory of Beekman C. Cannon

The Yale Collegium Musicum

Richard Lalli, *director*

with

The Yale Collegium Players

Robert Mealy, *director*

November 17, 2004
Beinecke Rare Book & Manuscript Library
Concert—5:15 PM

DEDICATION

On Tuesday, October 19 of this year, we lost a dear friend, and one of music's greatest supporters at Yale – Beekman C. Cannon. Since his own undergraduate days at Yale in the early 1930s, Beekman Cannon delighted in and supported undergraduate music-making and study. He could probably boast a longer personal attachment to the Yale Collegium Musicum than anyone since its inception in the 1940s, having been an early anchor of the bass section. Over the almost sixty years of the Collegium's existence, he surely attended more performances than any other individual.

During the past few years the Collegium has honored Beekman Cannon on numerous occasions. In 2002, with the support of Jonathan Edwards College, we produced Purcell's Dido and Aeneas in celebration of his 90th birthday. And as recently as January of this year the Collegium Players, with undergraduate singers, presented two oratorios by Carissimi, a composer dear to Beekman's heart. (He had requested this concert, hoping that his collection of Carissimi manuscript microfilms was not gathering dust in the Music Library basement!) Beekman never failed to express his gratitude, either through a morning-after phone call or a handwritten note.

We will miss his deep appreciation for wonderful music and music-making. Today's concert is the first of many that will attest to the legacy of Beekman Cannon. He would be happy today, seeing an orchestra of Yale undergraduates playing in the baroque style (and using the bows which he so generously donated), hearing new pieces written by Yale undergraduates in the style of Purcell, and reading program notes prepared by undergraduates discovering this miraculous music for the first time. And he would be amused by our newly-devised "Cannon Suite," which replaces dirge-like elements of the traditional funeral service with uplifting dance movements. He, above all others, would have appreciated this theatrical mix of the sensual and the sublime.

PROGRAM

You are asked to kindly hold applause until the completion of each half of the program.

HENRY PURCELL (1659-1695)

I. THE CANNON SUITE : NEWLY ARRANGED FOR THIS OCCASION

G Minor Suite: Overture

Funeral Sentence One: Man that is born of woman

G Major Suite: Saraband

Funeral Sentence Two: In the midst of life

G Major Suite: Air

Funeral Sentence Three: Thou knowest, Lord

G Minor Suite

newly composed upon Purcell's bass lines from Filmer MS 8

Rondeau

Stephen Hopkins (b.1984)

Bourrée-Triple

Gerardo Tirado (b.1985)

Jigg

Stephen Hopkins

II. SELECTIONS FROM KING ARTHUR : OR, THE BRITISH WORTHY

Please consult the following pages for movement titles and performers' names.

TEXTS

FUNERAL SENTENCES (for Mary II, d. 28 December 1694; adapted from the 1680-82 Funeral Service)

I

Man that is born of a woman
hath but a short time to live, and is full of misery.
He cometh up and is cut down, like a flow'r;
he flee'th as it were a shadow, and ne'er
continueth in one stay.

II

In the midst of life we are in death:
of whom may we seek for succour but of thee,
O Lord, who for our sins art justly displeas'd?
Yet, O Lord, most mighty, O holy and most merciful Saviour,
deliver us not into the bitter pains of eternal death.

III

Thou knowest, Lord, the secrets of our hearts;
shut not thy merciful ears unto our pray'rs;
but spare us, Lord most holy, O God most mighty,
O holy and most merciful Saviour,
thou most worthy Judge eternal,
suffer us not, at our last hour,
for any pains of death to fall away from thee.
Amen.

KING ARTHUR : OR, THE BRITISH WORTHY, *a Dramatick Opera*

OVERTURE

AIR

FIRST SAXON PRIEST *Dale B. Martin*
Woden, first to thee,
A milk-white Steed in Battel won,
We have Sacrific'd.

CHORUS

We have sacrific'd.

SECOND SAXON PRIEST *Stephen Hopkins*

Let our next oblation be,
To *Thor*, thy thundering Son,
Of such another.

CHORUS

We have Sacrific'd.

FIRST SAXON PRIEST

A Third ; (of *Friezland* breed was he,)
To *Woden's* Wife, and to *Thor's* Mother:
And now we have atton'd all three.

CHORUS

We have Sacrific'd.

SAXON PRIESTESS *Amy Shimbo*

The Lot is Cast, and *Tanfan* pleas'd:
Of Mortal Cares you shall be eas'd.

CHORUS

Brave Souls to be renown'd in Story,
Honour prizing,
Death despising,
Fame acquiring
By Expiring,
Dye, and reap the fruit of Glory.

THIRD SAXON PRIEST *Paul Berry*

I call ye all,
To *Woden's* Hall;
Your Temples round
With Ivy bound,
In Goblets Crown'd,
And plenteous Bowls of burnish'd Gold;
Where ye shall Laugh,
And dance and quaff,
The Juice, that makes the Britons bold.

CHORUS

To *Woden's* Hall &c.

[Six Saxons are led off by the Priests, in Order to be Sacrific'd.]

FIRST ACT TUNE

PHILIDEL, A REPENTANT SPIRIT COMMANDED BY MERLIN TO GUARD THE BRITONS *Ramie Speight*

Hither this way, this way bend,
Trust not that Malicious Fiend:
Those are false deluding Lights,
Wafted far and near by Sprights.
Trust 'em not, for they'll deceive ye;
And in Bogs and Marshes leave ye.

PHILIDEL'S SPIRITS

Hither this way, this way bend.

GRIMBALD'S SPIRITS

This way, this way bend.

PHILIDEL

If you step, no Danger thinking,
Down you fall, a Furlong sinking:
'Tis a Fiend who has annoy'd ye;
Name but Heav'n, and he'll avoid ye.

PHILIDEL'S SPIRITS

Hither this way, this way bend.

GRIMBALD'S SPIRITS

This way, this way bend.

PHILIDEL'S SPIRITS

Trust not that Malicious Fiend.

Hither this way, this way bend.

SHEPHERD *Alexander Maldonado*

How blest are Shepherds, how happy their Lasses,
While Drums & Trumpets are sounding Alarms!

Over our Lowly Sheds all the Storm passes;

And when we die, 'tis in each others Arms.

All the Day on our Herds, and Flocks employing;

All the Night on our Flutes, and in enjoying.

SHEPHERDS AND SHEPHERDESSES

How blest are Shepherds &c.

SHEPHERD

Bright Nymphs of *Britain*, with Graces attended,

Let not your Days without Pleasure expire;

Honour's but empty, and when Youth is ended,

All Men will praise you, but none will desire.

Let not Youth fly away without Contenting;

Age will come time enough, for your Repenting.

SHEPHERDS AND SHEPHERDESSES

Bright nymphs of Britain &c.

[Here the Men offer their Flutes to the Women, which they refuse.]

TWO SHEPHERDESSES *Estelí Gomez, Emma Clune*

Shepherd, Shepherd, leave Decoying:

Pipes are sweet, a Summers Day;

But a little after Toying,

Women have the shot to pay.

Here are Marriage-Vows for signing:

Set their Marks that cannot write:

After that, without Repining,

Play and Welcome, Day and Night.

SHEPHERDS AND SHEPHERDESSES

Come, Shepherds, lead up, a lively Measure;

The Cares of Wedlock, are Cares of Pleasure:

But whether Marriage bring Joy, or Sorrow,

Make sure of this Day, and hang to Morrow.

HORNPIPE

THIRD ACT TUNE

PAN, NEREIDE, AND A THIRD *Lindsay Elliott, Peter Park, Thomas Dolan*
For Folded Flocks, on Fruitful Plains,
The Shepherds and the Farmers Gains,
Fair *Britain* all the World outvyes:
And *Pan*, as in *Arcadia* Reigns,
Where Pleasure mixt with Profit lyes.

Though *Jason's* Fleece was Fam'd of Old,
The *British* Wool is growing Gold;
No Mines can more of Wealth supply:
It keeps the Peasant from the Cold,
And takes for King the *Tyrian* Dye.

COMUS AND CHORUS *Thomas Dolan*
Your Hay it is Mow'd & your Corn is Reap'd;
Your Barns will be full, and your Hovels heap'd:
Come, my Boys, come;
Come, my Boys, come;
And merrily Roar out our Harvest Home;
Harvest Home,
Harvest Home;

CHORUS
And merrily Roar out & c.

COMUS
We ha' cheated the Parson, we'll cheat him agen;
For why shou'd a Blockhead ha' One in Ten?
One in Ten,
One in Ten;
For why shou'd a Blockhead ha' One in Ten?

For Prating so long like a Book-learn'd Sot,
Till Pudding and Dumplin art burnt to the Pot;
Burnt to the Pot,
Burnt to the Pot;
Till Pudding and Dumplin art burnt to the Pot.

We'll toss off our Ale till we canno' stand,
And Hoigh for the Honour of Old *England*:
Old *England*,
Old *England*;
And Hoigh for the Honour of Old *England*.

VENUS *Amy Shimbo*
Fairest Isle, all Isles Excelling,
Seat of Pleasures, and of Loves,
Venus here, will chuse her Dwelling,

And forsake her *Cyprian* Groves.
Cupid from his Fav'rite Nation,
Care and Envy will Remove;
Jealousie, that poysons Passion,
And Despair that dies for Love.

Gentle Murmurs, sweet Complaining,
Sighs that blow the Fire of Love;
Soft Repulses, kind Disdaining,
Shall be all the Pains you prove.

Every Swain shall pay his Duty,
Grateful every Nymph shall prove;
And as these Excel in Beauty,
Those shall be Renown'd for Love.

SONG *Peter Park*

How happy the Lover,
How easie his Chain,
How pleasing his Pain?
How sweet to discover!
He sighs not in vain.

CHORUS

How happy the Lover &c.

SYLVAN AND NYMPH *Stephen Hopkins, Charlotte Dobbs*

For Love every Creature
Is form'd by his Nature;
No Joys are above
The Pleasures of Love.

CHORUS

No Joys are above
The Pleasures of Love.

NYMPHS

In vain are our Graces,
In vain are your Eyes.
If Love you despise;
When Age furrows Faces,
'Tis time to be wise.

THREE MEN *Lindsay Elliott, Peter Park, Gary Gregoricka*

Then use the short Blessing
That Flies in Possessing:
No Joys are above
The Pleasures of Love.

CHORUS

No Joys are above
The Pleasures of Love.

Text as edited by Montague Summers.

PROGRAM NOTES

Prepared by undergraduates enrolled in MUSIC 223: The Performance of Early Music

PURCELL'S ENGLAND

Estelí Gomez and Peter Park

Henry Purcell was born into a society that had been ravaged by long-term power struggles between ambitious monarchs and the English Parliament. In fact, Purcell's birth in 1659 coincided with one of the most significant turning points in English history: England's return to monarchy. Oliver Cromwell—the military leader largely responsible for decimating the royalist army and beheading Charles I—drew his last breath just one year prior to Purcell's birth. By Purcell's first birthday celebration, Charles II had escaped exile in France and returned to England, where he ruled with full authority. This event, called the Restoration, signaled England's return to relative stability under a secure ruler. More importantly, the return of Charles II acted as a catalyst for replenishing England with fine art, music, and theater, all of which were generally discouraged under Oliver Cromwell, a devout Puritan.

Charles II had spent most of his formative years in France after fleeing England in 1642 as an adolescent. Naturally, when he returned to England in 1660, he brought with him a significant amount of French mannerism and culture. He was also influenced by other European cultures, particularly the musical culture in Italy. As king of England, Charles II he sought to revive a culture that emphasized aesthetic beauty and general entertainment. Many of his efforts were devoted to encouraging the imitation of Louis XIV's French Court. Charles II's initiatives, coupled with the public's thirst for secular entertainment, resulted in an unusually intense blossoming of the arts in England.

It is safe to say that Henry Purcell's life was greatly affected by this revolution. Purcell's musical career and affiliation with Charles II began as early as 1667, when Purcell was selected to sing in the choir of the Chapel Royal. There, he not only received a top-notch and comprehensive musical education, but he also met other talented musicians of his generation such as William Lawes and Pelham Humfrey. Under the wings of a stable monarchy (which allowed for extravagant spending that Cromwell might have considered superfluous and unnecessary), Purcell was allowed access to one of the most sophisticated orchestras of his time. There is no doubt that Purcell's reputation as the most extraordinary

orchestral composer of his time had much to do with his excellent resources. Indeed, Purcell had both talent and luck on his side.

THE SEMI-OPERA

Thomas Dolan and Lindsay Elliott

Opera first developed in Italy in the late 1500s - roughly one century before Purcell's output - through the work of the Florentine Camerata. The art form was created as an attempt to emulate Greek tragedy. Early Italian opera was assimilated by musicians in Paris in the 1640s, and developed into the *comédies-ballets*; Lully and Rossi are commonly attributed with this invention. The English were first exposed to opera through the work of William Davenant, who in 1638, secured a royal patent from Charles I to build an opera house in London. Due to the English Civil War and subsequent closure of theatres under Cromwell in 1642, however, Davenant's first production was not mounted until 1656.

Thomas Betterton, an actor-manager in England during the 1600s, took the developing operatic art form and, in collaboration with playwright Thomas Shadwell and composer Matthew Locke, introduced a novel creation, namely, the semi-opera. The three men assumed that the Italian operatic form would not suit English taste, which was accustomed to spoken theater. The Italian form was too musically driven; English plays had introduced music and dance, but a fully-sung opera was considered radical. The men sought a compromise.

The musical form most closely aligned with Betterton, Shadwell, and Locke's new music-drama conception was the Jacobean masque, another invention of the early 1600s. Masques were lavish court diversions commissioned by wealthy patrons of the arts. These masques had no rigid rubric, but, rather, were performances rigidly separated into spoken, sung, and danced portions with an emphasis on the spoken. Masques were often performed during sumptuous dinners and lasted as long as four or five hours. Betterton, Shadwell, and Locke's compromise was to take the masque form and integrate the discrete portions to create a form that, while still discrete, would be driven by both the spoken and sung language. This new form emerged as the semi-opera.

Traditionally, semi-operas were plays with approximately four acts performed by lavishly costumed

singer-actors on an elaborate stage. Semi-opera plots were carried out by a combination of singing, dancing, and speaking. Conventional plays were occasionally converted into semi-operas by the addition of discrete musical elements; the plays used were often tragedies, though some of the most famous, such as *The Faerie Queen*, were not. A staging of *The Tempest* in 1674 was the first successful semi-opera production. Though the 1674 piece was quite different from the original, the music evolved *organically* from the plot—a fundamental characteristic of the semi-opera.

Semi-operas were popular among the nobility, but were more often played to the public. After its introduction, the form continued to flourish into the 18th century, though no composer would match the popularity of Henry Purcell, who is widely considered to be the master of the form. His semi-operas include *King Arthur*, *Dioclesian*, and *The Faerie Queen*.

Purcell's semi-operas differed slightly from those of Matthew Locke's in that the difficulty of Purcell's work demanded that singers, not actors, perform the musical portions. This demand resulted in more distance between spoken and sung parts than Locke had originally envisioned for the genre.

DRYDEN'S *KING ARTHUR*

Elisabeth Kinsley

John Dryden—b. Aug. 9, 1631; d. May 1, 1700—was a hugely prolific writer and dramatist in 17th century England. In 1668 he was appointed Poet Laureate—a position which he served for twenty years. It was well into his distinguished career, then, that Dryden first wrote *King Arthur* in 1684. The play was originally intended for the celebration of Charles II's restoration, but only *King Arthur's* prologue, *Albion and Albanius*, suited the king's appeal for a French-style opera. Thus, the prologue was expanded and produced, and not until 1691 did Dryden revise *King Arthur* and present it to Henry Purcell in the hopes that it might make a popular semi-opera.

Dryden revised his aspirations for the *King Arthur* material even before 1684, having at one time intended to spin the Arthurian literary tradition into an epic poem. In the preface to his 1693 translation of *Juvenal*, Dryden claims, "This [King Arthur] too, I intended chiefly for the Honour of my Native country, to which a poet is particularly oblig'd." *King Arthur* never surfaced as an epic poem, although Dryden offered a noble portrayal of Britain even in the libretto he *did* produce.

Having abandoned his vision of *King Arthur's* epic

potential, Dryden compromised somewhat when he produced the story in the form of a play in 1684.

Further compromise was necessary for the 1691 version, which Dryden wrote with Purcell's musical settings in mind. In the play's Dedication to the Marquis of Halifax, Dryden notes, "But, not to offend the present times, nor a government that has hitherto protected me, I have been obliged so much to alter the first design..." We can thus assume that Dryden's earliest libretto bore political implications that were diluted in the 1691 semi-opera libretto. The semi-opera context forced Dryden to alter the writing style of the 1684 version as well. He explains to the Marquis of Halifax, "In many places, I have been obliged to cramp my verses, and make them rugged to the reader, that they may be harmonious to the hearer... My art, on this occasion, ought to be subservient to [Purcell's]."

In simplifying his writing style, Dryden also simplified the characters of the Arthurian tradition. According to Sir Walter Scott in the 1884 collection of Dryden's works, "He [Arthur] is not... the formidable possessor of Excalibar, and the superior of the chivalry of the Round Table; nor is Merlin the fiend-born necromancer, of whom antiquity related and believed so many wonders. They are the prince and magician of a beautiful fairy tale..." Though he tweaked the characters and invented much of *King Arthur's* plot, Dryden did rely on several Arthurian sources, namely Bede, Bochartus, and Geoffrey Monmouth's *Historia regum Britanniae*.

Despite his "cramped verses," Dryden's *King Arthur* libretto met with a great deal of success and made important historical contributions. This was the first libretto specifically composed as a semi-opera; Purcell's previous semi-operas were set to pre-existing plays. For this reason, the songs in *King Arthur* achieve more dramatically than the songs in Purcell's other semi-operas. For example, the duet between Philidel and Grimbald in act II, scene I, depicts the struggle between Philidel, the good spirit, and Grimbald, the evil spirit, to gain the trust of Arthur and his friends. Philidel sings, "Hither this way, this way bend, / Trust not that malicious fiend," while Grimbald retorts, "Trust me I am no malicious fiend." After many "hither this ways" sung back and forth by the two spirits, the characters, "all incline to Philadel."

While *King Arthur* may be remembered primarily for Purcell's achievements, the quality of the semi-opera is largely due to Dryden, who provided a libretto that was intentionally and perfectly suited to both the semi-opera genre and Purcell's compositional style.

PURCELL'S *KING ARTHUR*

Ramie Speight

Musically, *King Arthur* is a pastiche of styles. The overture opens with a slow, stately section marked by dotted rhythms that leads to a sprightly fugal section. This French overture form borrows chiefly from Lully's ballets — one of Purcell's chief influences.

The opening musical scene, a sacrifice by the Saxons after battle, is composed in the style of the verse anthem, with alternating solo incantations and choral sections that become increasingly more complex as the piece progresses. The verse anthem is associated with the devotional Anglican tradition.

Several sections of *King Arthur* are composed in the style of English folk songs, with relatively simple melodies and strophic text setting. "Your Hay is Mow'd" uses a pastoral text to complement the idyllic simplicity of the music. Dance forms also play an important role in *King Arthur*. The much-loved aria, "Fairest Isle," for example, is composed in the style of a graceful minuet.

The final scene on our program, and the centerpiece of the fourth act, is the extended passacaglia, "How Happy the Lover." This form also shows the influence of Lully, who is known to have used a related form, the chaconne, in his *tragédies en musique*. Purcell's passacaglia in *King Arthur* is built upon a four-bar pattern in the bass which is variously repeated 59 times.

PURCELLIANA AT YALE

Anneke Schaul-Yöder and Norah Rexer

The Osborn Collection of the Beinecke Rare Book and Manuscript Library contains several early manuscripts of Purcell's music. This collection was originated by James Osborn in the 1930s. While attending Oxford University, Osborn encountered the books and manuscripts of Edmond Malone, an eighteenth-century collector. Aspiring to follow in Malone's footsteps, Osborn started to amass a similar collection, with the goal of ultimately housing it in an important scholarly library. Initially a gathering of manuscripts of English poetry, the Osborn collection now includes items from a great range of English literary and historical genres.

The following are the manuscripts relating to Purcell in the Osborn Collection:

MS 9: Elizabeth Segar, "Her Booke", 1692, a commonplace book containing two recognizable Purcell pieces: "A Dialogue between Corridon and Mopsa in ye Fairy Queen" and "Fairest Isle" from *King Arthur*.

MS 21: Edmund Thomas Warren-Horne, "Morley's Fa la la's, an Ancient piece from the Museum Decyphr'd and a Collection of Madrigals etc.," late 18th century, a collection of music including that of Purcell.

MS 25: anonymous songbook, after 1718, a collection of songs and exercises, including two songs by Purcell, one being "Fairest Isle" from *King Arthur*.

MS 509: Benjamin Britten, "Young Person's Guide to the Orchestra," 1946, and a holograph of the "Variations and Fugue on a theme of Henry Purcell."

MS 511: Benjamin Britten, "How Blest are Shepherds", ca. 1960-1961, a holograph of Britten's realization for voice and piano of Purcell's "How Blest are Shepherds" from *King Arthur*.

MS 512: anonymous musical album, "Services", 1744, a collection of liturgical music including Purcell's "Morning and Evening Services in B Major."

MS 514: anonymous musical manuscript, "Church Music," early 18th century, a collection of settings of church music including some of Purcell's compositions.

MS 515: "Purcell, Pelham Humfrey and Blow Autograph," ca. 1680, a collection of continuo parts to compositions by Purcell and others, of which several pages have been identified as being in Purcell's handwriting.

The Filmer Collection was purchased by Yale in 1945 from the estate of Baronet Filmer, whose family was prominent among the gentry in Kent. The collection comprises thirty-seven manuscripts along with a number of early prints. The Filmers were not a family of professional musicians, with the exception of Edward Filmer—the brother of a notable political philosopher, Sir Robert Filmer—who died in 1650. Still, the family seems to have been fond of music and friendly with musicians, and these interests manifest themselves in their collection.

When purchased, the Filmer collection was divided between the Beinecke Rare Book and Manuscript Library and the Music Library, but eventually the whole collection was united in the Music Library. Not all of the manuscripts in the collection pertain to the study of Purcell at Yale, but at least six are of interest. They are described below:

MS 8 contains the bass parts for music by Lully, Smith, and Purcell. The Purcell is theatrical repertoire. Bass lines for five dance suite movements are unique, that is, they have not been found in any other manuscript sources. (These are the bass lines for which class members have composed upper parts).

MS 13 contains instrumental parts to more theatrical music of Purcell, including pieces from *Abdelazar*, *Amphitryon*, *Dioclesian*, *The Fairy Queen*, *The Married Beau*, and of particular interest in our case, *King Arthur*.

MS 15 is a musical commonplace book belonging to Amy Filmer, as indicated repeatedly in her child's hand on the front flyleaf. It contains songs by Purcell, along with William Turner, John Blow, and Francis Forcer.

MS 17 is a musical commonplace book written in by numerous people, and it primarily contains works by William Turner, but also includes works by Purcell and Handel.

MS 21 seems to have been transcribed by one of the contributors to MS 17. It contains chants by Aldrich, as well as a rare anthem by Purcell, "The Lord is King."

MS 26 is another commonplace book that has, along with music by John Playford and various popular pieces, the treble instrumental parts to "Sybell," a piece by Purcell.

THE G MINOR RECONSTRUCTION PROJECT

Stephen Hopkins

Robert Shay, in his *Bass Parts to an Unknown Purcell Suite at Yale*, notes that Yale University owns a manuscript with bass lines of several instrumental movements ascribed to Purcell. These movements are known as "Purcell's Overture in g minor," followed by five unique dances (a rondeau-minuet, a bourrée, two

additional triple-time movements, and a "jigg"), forming a suite in g minor throughout. My task is to reconstruct the first and last movements of the suite by composing upper voices (two violins and viola) to add to the bass lines by Purcell.

In order to accomplish this while keeping to Purcell's style, I assign the melodic line to the violins. I aim for these lines to have good contour, shape, and range by including much back-and-forth interplay between the violins when presenting the theme. I also adapt similar melodic material to Purcell's implied tonal regions by using chromatic alterations. For example, I change D-E-F#-G (g minor) to D-Eb-F-G (Bb Major) in the opening of the Rondo-Minuet movement. John Playford similarly prioritizes key areas when he writes in his *A Brief Introduction to the Art of Descant: or, Composing Musick in Parts*, "To a flat Key, the Principal is the Key it self, the next in dignity the Fifth above, and after that the Third and Seventh above."

As is typical of Purcell's work, I sometimes write cross relations in the inner voices in order to accommodate the harmony, especially at the end of one phrase and the beginning of the next. Playford describes, "... 'tis very Inharmonical, therefore to be avoided, for you will seldom meet with two full Thirds either ascending or descending, unless it be to prepare for a Close." My cross relations help to avoid the consecutive major thirds that Playford so strongly discourages. I also use voice swapping and voice crossing as compositional techniques and for coloristic effects. For instance, I use Bb-C-D in the treble voice to accompany D-C-Bb in the bass, as well as bringing the cello higher than the viola at certain points to vary the texture.

When thinking about how to reconstruct the suite, I had to decide how to unearth possible melodic solutions using only a single bass line. I soon discovered that using consonant thirds with the bass is always a good place to start; therefore, starting with the outer voices seemed to be a good idea. There is conflicting evidence in two separate sources regarding whether or not Purcell, himself, may have used this same approach. In *Purcell Manuscripts: The Principal Musical Sources*, Robert Shay and Robert Thompson write, "Purcell's manuscripts provide considerable insight into his working methods and his thoughts about music. Composing drafts show numerous corrections and changes of mind, and his unfinished manuscripts, or score completed in differently coloured ink, reveal that he composed the outer parts first." In their introduction to a facsimile of *The Gresham Autograph*, however, Robert

Thompson and Margaret Laurie argue, "Differences in pen and ink colour and the occasional use of different terminal flourishes in the two parts suggest that sometimes the basso continuo was copied later than the voice." Scholars still have not come to a definitive conclusion about the order in which Purcell wrote his parts.

In both the Rondeau-Minuet and the Jigg, I try to utilize rhythmic interplay and a sort of phasing effect by taking the motive from the bass and composing it fresh in an upper voice. In the Rondo-Minuet, I pre-empt the descending dotted eighth/sixteenth note motive in the bass line of the first episode by including it in the second violin of the ritornello. I then go on in the episode to shift the rhythmic motives of the original bass line between the first and second violins, as well as between viola and violoncello, all the time moving through harmonic sequences.

I write this suite in a contrapuntal style similar to Purcell's and use imitation to develop motives of the original bass line, as aforementioned. For instance, the eighth note/dotted quarter motive in the Jigg is passed from the bass to the viola to the first violin. Ornamentation and embellishment, including trills, grace notes, and all other improvised flourishes, usually occur at cadence points. Lastly, Purcell wrote a melodic analog in the second half of the Jigg to his own *King Arthur*. He directly quotes the tune sung to the words "merrily roll out our harvest home" in *King Arthur* in the third bar from the end of the Jigg, originally F-E-D-C-A-F descending, but here in Bb Major. I emphasize this interesting self-reference in the upper voices.

SEARCHING AT HOME

Emma Clume and Alexander Maldonado

The Beinecke Rare Book and Manuscript Library houses many first editions and manuscripts, including works by Schütz, Gounod, Handel, Mozart, Brahms, Rossini, and, of course, Henry Purcell. It is now possible to access the vast resources of the Beinecke from your home with the click of a mouse!

To Search:

1. Open an internet browser and go to <http://www.yale.edu/library>.
2. Click "libraries & collections A-Z."
3. Click Beinecke Rare Book and Manuscript Library.
4. To do a general, topical search, click "Orbis (Yale's Online Catalog)."

Sample Search:

A search for "Purcell" on Orbis reveals 1,055 entries. Thus, we must narrow our search. "Purcell + manuscript" brings up only one result, a performer's guide located at the Music Library in Sterling Memorial Library. To find original manuscripts, the more specific Beinecke site (step 3) is the best place to go.

5. From the Beinecke site (step 3), click on "Overview of the Collections" and then "Finding Books, Manuscripts, and Images" for a guide to the multiple ways of accessing the Beinecke collection. These catalogs are more detailed and comprehensive than the general Orbis Catalog.

Sample Search:

Click on "Database of Archival Collections and Manuscripts." A search for "Purcell" in the Beinecke Library Collection brings up 16 results, mostly from the Osborn Collection (see "Purcelliana" above). The Osborn Manuscript Files are all numbered as follows: OSB MSS FILE#_____. Click "Retrieve this Document" to see the file number, date, and a short description of the manuscript. Another search for "Purcell + first edition" narrows the results to 5.

It is also possible to view digital versions of Beinecke's holdings from the comfort of one's home. This is one of the rare book library's newest features, and Beinecke has been working overtime to make all of its holdings available online.

6. Under the "Finding Books, Manuscripts & Images" header, select "Digital Images Online." At this point you will be taken to a new search page from where you can find and peruse rare works unavailable anywhere else in the world.

Sample Search:

As an example, enter "Petrarch" into the search box, leaving the default settings intact. There should be eleven images of Beinecke's Petrarch manuscripts displayed on the screen. The front cover or title page of a longer work will be shown without its composite pages; in the future entire manuscripts will be available online.

It should be known that Yale University, particularly Beinecke, has many works in its special collections that may not be listed in the Orbis Catalogue. These holdings are often the result of particularly generous gifts or special acquisitions by Yale, and, hence, are catalogued as such. In order to browse

these additional collections, again under the header "Finding Books, Manuscripts & Images," select the "Special Collections: Additional Resources" option. Here you will find detailed information about specific catalogues and search procedures. For an explanation of these different catalogs and databases pertaining to the Beinecke, click on "Guide to Research Tools" on the Beinecke main site. Past this point, our best advice is to consult with the Public Services Desk at Beinecke or an appropriate curator for the subject matter you are researching.

To access the resources of the Beinecke Library in person, it is useful to bring your internet search results with you (computer terminals are also avail-

able near the circulation desk). The Reading Room is open Mondays through Thursdays from 8:30 AM to 8:00 PM, and Fridays from 8:30 AM to 5:00 PM. Anyone, whether affiliated with Yale or not, may access the Beinecke by providing a current form of identification and filling out a registration card. (Permission is required for certain materials, however.) As Beinecke is a non-circulating, closed-stacks library, all materials must be viewed in the reading rooms. To view a commonplace book containing music by Purcell, for example, bring the file number to a librarian. She or he will bring the material to you in a reading room where it is yours to study and enjoy!

THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

soprani

Isla Alexander, reading consultant for Regional School District 13, Durham
Laura Chester, choral assistant at the Institute of Sacred Music
Emma Clune, sophomore in Yale College
Charlotte Dobbs, senior in Yale College
Estelí Gomez, freshperson in Yale College
Ilyana Sawka, sophomore in Yale College
Amy Shimbo, sixth-year graduate student in the Department of Music
Ramie Speight, junior in Yale College

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Anne Curtis, professor at Medical School
Lindsay Elliott, senior in Yale College
Terry Hare, cello teacher, viola da gambist, and choir director in New Haven
Carol Hwang, Molecular, Cellular, and Developmental Biology
Emma Jay, research associate at Beinecke Library
Elisabeth Kinsley, senior in Yale College
Norah Rexer, sophomore in Yale College
Adena Schachner, junior in Yale College

tenori

Eric Bianchi, first-year graduate student in the Department of Music
Stephen Hopkins, junior music major in Yale College
Alexander Maldonado, senior in Yale College
Peter Park, junior in Yale College

bassi Jonathan Breit, junior in Yale College
Thomas Dolan, senior in Yale College
Gary Gregoricka, junior in Yale College
Harry Haskell, writer and editor
John Hare, professor of Philosophical Theology in the Divinity School
Bruce Larkin, recorder teacher and early music specialist in New Haven
Michel Ledizet, research scientist in Biology
Drew Levitt, freshman in Yale College
Dale B. Martin, chair of the Department of Religious Studies
Rashad Ullah, third-year graduate student in the Linguistics Department
Zachariah Victor, fifth-year graduate student in the Department of Music
Richard Zwelling, graduate of Duke University

THE YALE COLLEGIUM PLAYERS

Robert Mealy, *director*

violini Robert Mealy
Heather Wittels, senior in Yale College
Ryan McFarlane, sophomore in Yale College
Meghan Titzer, junior in Yale College
Ashley Nyquist, sophomore in Yale College
Angela Marroy Boerger, third-year graduate student in the Department of Music

viola Anna Pelczer, senior in Yale College
Alexander Andrews, freshman in Yale College

violoncelli Anneke Schual-Yoder, senior in Yale College
Deborah Bedolla, sophomore in Yale College

contrabasso Gerardo Tirado, sophomore in Yale College

flauto dolce Susan Thompson, curator at the Collection of Musical Instruments
Rachel Berkowitz, sophomore in Yale College

hautboy Michael Barnett, senior in Yale College
Kevin May, first-year graduate student in the School of Music

theorbo Daniel Swenberg

cembalo Julien Dubruque, instructor in the Department of French Language and Literature

organo Rebecca Cypess, third-year graduate student in the Department of Music

ROBERT MEALY has been praised for his "imagination, taste, subtlety, and daring" (Boston Globe) in his performances on a wide variety of historical strings: baroque violin, Renaissance violin, lira da braccio, and medieval vielle and harp. He has recorded over 50 cds of early music 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. A devoted chamber musician, he is happy to be a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band the King's Noyse, the new 17c ensemble Spiritus, and the Irish early-music band Dúlra. He is a frequent leader and soloist in New York, where he performs regularly with the New York Collegium and ARTEK. Robert has lectured and taught historical performance techniques and improvisation at Columbia, Brown, Oberlin, U.C. Berkeley, and Yale. He is a non-resident tutor of music at Harvard College, and directs the Harvard Baroque Chamber Orchestra. Robert is currently the Hogwood Fellow of the Handel and Haydn Society, to advise them on historical performance questions. For his work with the Yale Collegium Players, he was recently given the Binkley Award for Distinguished Teaching by Early Music America.

Lutenist DANIEL SWENBERG plays and tunes a wide variety of Renaissance and baroque lutes, theorbos, and early guitars. Among the ensembles in which he performs are: ARTEK, REBEL, Visceral Reaction, The New York Collegium, The Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadtstheater Klagenfurt, Les Violons du Roy, Piffaro, and Lizzy and the Theorboys. He has received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany, with Stephen Stubbs and Andrew Lawrence King, at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music (New York City), receiving a Masters Degree in Historical Performance-Lute. Prior to his concentration on lutes, he studied Musicology at Washington University (St. Louis) and received a B.M. in classical guitar from the North Carolina School of the Arts.

UPCOMING CONCERTS BY THE YALE COLLEGIUM MUSICUM:

JANUARY 26, 2005 – AIR DE COUR

Early 17th century French repertoire, particularly songs for voices with strings by Pierre Guédron.

With Yale Noyse, a Renaissance violin band, lutenist Catherine Liddell, and soprano Anne Azéma.

4:15 PM Lecture/Demonstration by Robert Mealy
5:15 PM Performance

APRIL 19, 2005 – THE DE LÉVIS HOURS

Renaissance and recent settings of texts from the De Lévis Book of Hours.

With the Yale Schola Cantorum, Simon Carrington, conductor.

4:15 PM Lecture by Professor Craig Wright
5:15 PM Performance

Pavana (bass part), thought to be in Purcell's hand,
from Osborn Music MS 515 (ca. 1680). *Beinecke Library*.