



SCHOOL OF MUSIC

Presents

TCU Collegium Musicum
Stuart Cheney, guest director

March 29, 2021

7:00 PM

PepsiCo Recital Hall

Program

Dance Suite

Pavan: Paradizo

Suono del Ballo de' Selvaggi e delle Simie

Il suona dell scesa de' Pastori

Galliard: The fairy rownde

Ballo de' Cigni

Gagliarda

Almain: Hartes Ease

Antony Holborne (c1545–1602)

Giacomo Spiardo (fl. 1610–20)

Andrea Anzalone (d. 1656)

Holborne

Spiardo

Carlo Gesualdo (1566–1613)

Holborne

Canzon Quarta a 2. Canto e Basso

Girolamo Frescobaldi

(1583–1643)

Ricercata for violin on Palestrina's madrigal *Vestiva i colli*

Anonymous

Canon a due violoncelli

Domenico Gabrielli

(1659–1690)

Canzon Terza a 2. Canto e Basso

Frescobaldi

Fantasia No. 3

Alfonso Ferrabosco ii

(c1575–1628)

Partita no. 20 in D (FbWV 620) for harpsichord

Johann Jacob Froberger

Meditation faist sur ma mort future

(1616–1667)

Gigue

Courante

Sarabande

Dances from *Terpsichore*

Ballet

Spagnoletta

Bransle de la Royne

La Rosette

3 Bourrées

arr. Michael Praetorius

(1571–1621)

Emily Ilyes, violin

Stuart Cheney, viola

Emily Torkelson, cello

Max Healy, cello

David Preston, harpsichord, organ, percussion

Kalle Walker, harpsichord, organ

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes – The Harmony of Nations
by David Preston

Tonight's concert centers on composers from the early Baroque period, including Girolamo Frescobaldi, Alfonso Ferrabosco (ii), Antony Holborne, and Michael Praetorius. To perform music from these periods as historically as possible, the ensemble uses gut-stringed bowed instruments, harpsichord, and chamber organ—all tuned at A=415 Hz, a half step lower than modern pitch, and using authentic, unequal temperaments. The program is a compendium of works demonstrating the versatility of music from the late 16th and early 17th centuries and exploring several styles from Italy, France, England, Germany, and Austria.

Brief notes on a selection of composers for this evening:

Not much is known about Antony Holborne (c1545-1602), but it is certain he was well respected outside of England. His *Pavans, Galliards, Almains and Other Short Aeirs*—from which tonight's selections are drawn—is one of two collections published in his lifetime. Perhaps the most notorious composer on our program is Prince Carlo Gesualdo (1566-1613), known for his highly chromatic works and a double homicide. Famous for his madrigals, he also wrote sacred and instrumental music. Though not as notorious, Alfonso Ferrabosco the Younger (c1575-1628) has an equally interesting story. The illegitimate son of Bolognese musician Alfonso Ferrabosco the Elder, he was left in England and joined the court of Queen Elizabeth I, who retained him against his father's wishes. The younger Ferrabosco's works range from masque songs to viol consort music, the latter of which are represented tonight on violins. In Italy, Girolamo Frescobaldi (1583-1643) was famous as an organist and composer. Though mostly known for his toccatas, ricercars, and other contrapuntal and quasi-improvisatory keyboard works, he composed dozens of ensemble canzonas for a wide variety of instrumentations with continuo.

Turning to Germany, Michael Praetorius (1571-1621) was another famous and prolific composer. His *Terpsichore* dances are a large collection written and arranged by Praetorius and French court violinist Pierre Francisque Caroubel. One of the "youngest" works in this recital is by Johann Jacob Froberger (1616-1667), a student of Frescobaldi and a keyboard virtuoso in his own right who worked for the imperial chapel in Vienna. Almost all of Froberger's works are for solo keyboard and show French, Italian, and German influences. His suites focus on later styles of dance such as the allemande, courante, sarabande, and gigue, instead of pavaues and galliards like his forbears.