

Acknowledgements

Thanks to Vernon Read for musical transcriptions and inspiration; to Jennifer Randolph for translations and program notes; to Mary Anne James for program production; to Ted Lorraine and Mike Megas for publicity; to Westminster Presbyterian Church for use of Mission Hall.

Many of the instruments we use belong to Camerata members, but we are indebted to Dr. Ed Harris of San Jose State University School of Music and Dance for allowing us access to and use of their fine collection of early instrument replicas. Special thanks to Erik Siverson for tuning the harpsicord.

Scott Barta and Pacific Soundcraft are recording our concert. Excerpts from this and previous performances can be heard on their website www.pacificsoundcraft.com.



Other concerts to benefit the Westminster Sound System fund:

- ❖ *Sunday, March 17, 2002, 4:00 P.M.*
Charles Cramer piano recital
- ❖ *Sunday, April 28, 2002, 4:00 P.M.*
Silverwood (Celtic harp and flute) in concert

Donation: adults \$7, seniors and children \$5

For more information, contact the church office: 408-294-7447.



Camerata California

*Festive music from 16th and 17th century Italy:
Carnival songs, villanelle, frottole, and
dances*

*Benefitting the Sound System fund
Westminster Presbyterian Church*

*Sunday, March 10, 2002
Westminster Presbyterian Church
1100 Shasta Avenue, San Jose
(at the Alameda)
7:00 PM*

The Program

Two medieval dances:

- ❖ *Lamento di Tristano* Anonymous
14th century
- ❖ *La Rotta*

Chosi pensoso (caccia) *Ecco la primavera*

Francesco Landini
1325-1347

Two medieval dances:

- ❖ *Trotto* Anonymous
14th century
- ❖ *Saltarello I*

Non e tempo

Marchetto Cara
1465-1525

Two instrumental dances:

- ❖ *Moschetta (The rifle)* Francesco Bendusi
fl. ca. 1553
- ❖ *Animoso (Courageous)*

Five canzoni villanesche:

- ❖ *Cingari simo* Giovane da Nola
c. 1510 – 1592
- ❖ *Medici nui siamo*
- ❖ *Noi tre madonna*
- ❖ *Tri ciechi siamo*
- ❖ *Madonna nui sapimo bon giocare*

Instrumental dance: *Speranza*

Francesco Bendusi

Quando ritrova la mia pastorella

Costanzo Festa
c. 1490 – 1545

Dimmi un poco che vuol dire

Michele Pesenti
c. 1470 – c. 1524

Un sonar de piva in fachinesco *(Lirum bililrum)*

Rossino Mantovano
fl. c. 1550

❖❖❖ Intermission ❖❖❖

Three baroque songs:

- ❖ *Se tu m'ami* Alessandro Parisotti
(attr. to Pergolesi, 1710-1736)
1853-1913
- ❖ *Selve amiche* Antonio Caldara
1670-1736
- ❖ *Chi vuol la zingarella* Giovanni Paisello
1741-1816

Lettie Smith, mezzo-soprano
Daniel Durand, harpsicord

merits of masquerading, eating, and entertaining oneself in all possible ways before Lent arrives. Banchieri's work includes references to characters of the *commedia dell'arte* – the Italian comedies performed by traveling troupes beginning during the Renaissance and lasting into the eighteenth century. The staged work is also related to the new style of Italian opera.

Early opera

The balanced Renaissance polyphonic style of Banchieri was supplanted by word painting, harmonic and rhythmic contrast that appear in the madrigals of Luca Marenzio (1533 – 99), Carlo Gesualdo (c. 1561 – 1613), and Claudio Monteverdi (1567 – 1643). The early examples of opera by Monteverdi and others gave way to the mature Roman style of the early 17th century operas of Stefano Landi (c. 1590 – 1653). Landi's librettos included comic scenes, and "Poca voglia" ("The idle servants") was likely comic relief to the more formal mythological or historical scenes. "La rappresentazione di anima e di corpo" of Emilio del Cavaliere (c. 1550 – 1600) is a musical morality play in several acts (we are performing the final Act III, Festa).

Solo vocal music

"Se tu m'ami" was first thought to be a work of Giovanni Pergolesi (1710 – 1736), but most scholars now believe that Alessandro Parisotti (1853 – 1913) is the composer. Parisotti loved early music and used a poem from the 1700's to make his work seem more authentic. Antonio Caldara (1670 – 1736) was a choirboy at St. Mark's Basilica in Venice, and later went onto Austria to serve the Imperial Court in Vienna. "Selve Amiche" and many other of his "aria antiche" were said to be greatly admired by Bach. Giovanni Paisello (1741 – 1816) was the most popular comic composer of his time. Paisello's graceful melodies, exemplified in "Chi vuol la zingarella" influenced many other composers, even Mozart.

The Instruments

Many early music groups use only modern copies of medieval and Renaissance instruments (very few working instruments survived past the 17th or 18th centuries), but Camerata California also exploits such instruments as the modern guitar and bowed psaltery to recreate the sound and spirit of the era.

Crumhorn (or krumhorn) – The word crumhorn means "curved horn". It has a double-reed covered by a cap. Although the shape and sound of the krumhorn might be unusual (sometimes "kazoo" comes to mind), the musical life of the krumhorn was a serious one, and they were often played in consorts like recorders.

Bowed psaltery – The bowed psaltery is probably more of a folk instrument of the mid-20th century, but we use it to create the droning sound of a medieval vielle.

Recorder – Wind instruments such as flutes and recorders are very old indeed. Recorders started to look like their modern counterparts in the middle ages, and were made in several different sizes and ranges by the 14th century. Recorder playing had achieved a high degree of technical accomplishment by the 16th century.

Rankett – The rankett (also called rackett) is a double reed instrument in which the bore is folded in on itself. The bass rankett actually plays as low as a bassoon, in spite of being only just over a foot high, due to a maze of tubing within the cylindrical body.

Shawm – The shawm, the most important early double reed instrument, was played in Europe as early as the 13th century. It is similar to the modern oboe in that it has an exposed double reed. This instrument was made in different sizes and produced a loud sound best suited to outdoor music.

Program Notes

History of Carnival

Carnival has pre-Roman roots. The word Carnival (from *carnem levare*, Latin for to remove meat) referring to its position as the last Church festival before Lent. Carnival begins on Ekipany (January 6) with masquerades, theatrics, acrobatics, and general revelry reaching a climax on the day before Lent, called Fat Tuesday (or Mardi Gras). Carnival was particularly celebrated in Venice, when Venetian law was effectively suspended as disguised citizens partied, carried on illicit affairs, and poked fun at social and religious conventions. Costumes were required, and those who did not wear one were playfully punished.

The Carnival Song

Canti carnascialeschi (carnival songs) were an important form of secular music in the 15th and 16th centuries. The musical form is mostly homorhythmic chordal style, and strophic with a refrain. The texts are related to pre-Lenten or Spring festivities and most often mock social customs or contain double-entendres and playful obscenities; however, some texts were more serious, dealing with such subjects as mathematics or the four temperaments. Some tunes were so popular that they were even used with religious texts.

The Frottola

“Non e tempo” is an example of the frottola – a simple and homophonic Italian song, often with a characteristic “long-short-short” rhythm. Marchetto Cara (1465 – 1525) and Bartolomeo Tromboncino (c. 1470 – c.1535) – both from Verona – were important composers of frottole. Michele Pesenti (“Dimmi un poco che vuol dire”) was another. The first-ever printed books of music, issued between 1504 and 1514 by the Venetian Ottavino Petrucci, held numerous frottole. “Lirum bililurum / Un sonar di piva” is from the 1505 Petrucci collection.

Dance music

Very little dance music from Renaissance Italy has survived in ensemble form. Francesco Bendusi’s *Opera Nova de Balli*, published in 1553, is one of the few collections to appear in Italy. The two selections--“Animoso” and “Moschetta” --are from this collection.

The villanella

Giovanni Domenico del Giovane da Nola (1510/20 – 1592) published a collection, *Canzoni villanesche a Venezia* in 1541. The villanella originated in Naples as a form of popular “peasant song,” but was developed into high art by Adrian Willaert and Orlando Lassus. Da Nola’s compositions are songs of the “mascherate” or masked revelers during the wild Carnival parties. The song “Noi tre Madonna” may refer to the bells of San Francesco della Vigna in Venice, which tolled slowly and mournfully signifying the end of Carnival and the beginning of Lent.

The early madrigal

Costanzo Festa (c.1490 – 1545) wrote some of the earliest madrigals, simple and homorhythmic, like the frottola and lacking the text painting of 16th century madrigals. The poetry is usually more serious than that of the frottola, although the song “Quando ritrova la mia pastorella” (“When I find my shepherdess”) doesn’t quite follow this mold. Festa was the first internationally known native Italian composer and highly regarded for his work at the Sistine Chapel.

Madrigal comedy

Adriano Banchieri (1567 – 1634) composed *Festino* (literally “feast”) in 1608 as an entertainment to be sung “...on the evening of Fat Tuesday before supper.” Over 20 madrigals discuss the

Donna, da’ vostri sguardi

Luca Marenzio
1553-1599

Rappresentazione di anima e di corpo : Act III, Festa

Emilio del Cavaliere
c. 1550-1600

Poca voglia (The idle servants)

Stefano Landi
c. 1590 – 1653

Three songs from Festino (1608)

Adriano Banchieri
1567 – 1634

- ❖ *Il diletto moderno per introduzione*
- ❖ *Gli Festinanti*
- ❖ *Contraponto bestiale alla mente*

The Players

Vernon Read – Artistic Director

Mary Anne James – soprano; recorders; crumhorn; percussion

Lettie Smith – soprano; recorders; crumhorn; shawm; rankett

Jennifer Randolph – soprano; recorders; crumhorn; guitar; percussion

Mike Megas – tenor; recorders; crumhorn; guitar; percussion

Ted Lorraine – baritone; bells; percussion

About Camerata California

Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through Baroque eras. The ensemble is led by Dr. Vernon Read, who, before retirement, taught and led early music at San Jose State University. The six ensemble members all have varied, long-standing musical experience. **We are always looking for skilled musicians to join us for rehearsals and performances throughout the year.**

Texts, Translations, and Notes

Chosi pensoso

*Così pensoso com'Amor mi guida
per la verde rivera passo passo.
senti': - Leva quel sasso! - Ve' 'l gran chio, ve'
-Ve' 'l pesce, piglia, piglia-
- Quest'è gran maraviglia. -
Cominciò Isabella con istrida:
- Omè omè! - Che hai? che hai? -
I' son morsa nel dito. -
- O Lisa, il pesce fugge. -
- I' l'ho, i' l'ho: l'Ermellina l'ha preso. -
- Tiel ben, tiel ben. - Quest'è bella peschiera. -
Intanto giunsi a l'amoroso schiera.*

*dove vaghe trova' donne ed amanti.
che m'accolson a lor con be' sembianti*

Ecco la primavera

*Ecco la primavera
ch'el cor fa rallegrare,
Temp'e da'nmamorare
e star con lieta ciera.*

*Nov'è già l'aria e'l tempo,
Che pur chiam'allegrezza,
In questa vago tempo
Ogni cosa a vaghezza.*

*L'erbe con gran freschezza
E fiori coprono i prati
E gli albori adornati
Sono in simil maniera.*

Non e tempo da spectare

*Non e tempo da spectare
Quando se ha bonaza o vento,
Che su vede in un momento
ogni cosa variare*

Cingari simo

*Cingari simo venite a giocare.
Donna a la coriola de bon core
Quelle dentro quelle fore
Quando e dentro ha piu sapore
Se noi perdiamo pagamo un carlino
Et se perdite voi pagate il vino
Quelle dentro, etc.*

*In meditation as love guides me
step by step along the green shore,
I heard : - Lift that rock! - There is a crab. -
There is a fish, get it, get it!
- This is marvellous! -
- Oh me, oh me! - cried Isabella.
- What's the matter? -
- I have been bitten on my finger! -
- Oh Lisa, the fish is getting away! -
- I have it, I have it! - Ermellina caught it." -
- Hold it tight. - This is a beautiful fish pond. -
Meanwhile, the delightful group having drawn
near,
I found fair ladies and their lovers
who welcomed me with kindly looks.*

*Spring is here
To cheer the heart
Time to fall in love
And put on a merry face.*

*The newly fresh air
Calls us to cheer and merrymaking
In this changing time
Everything is quite lovely.*

*The greenery is new and fresh,
And flowers cover the meadow
And the trees are adorned with blossoms
In the same way.*

*There is no time for waiting,
Though the moment be one of wind or calm.
For we see in a moment,
Everything changing.*

*Come into the circle and let's gamble,
Everyone, both indoors and out.*

*If we lose, we'll pay you a penny,
And if you lose, you have to pay us with wine.
Everyone, both indoors and out.*

The Westminster Sound System Fund-raising Campaign

The present building of Westminster Presbyterian Church has occupied the corner of Shasta Avenue and the Alameda since 1926. The congregation brought established traditions from the earlier location, and a set of lovely and symbolic stained glass windows to be re-installed in the new Sanctuary.

Over the years, much care and effort and money have been lovingly bestowed to maintain and improve the church and associated equipment. However, time and use take a toll on even well-cared-for electronics. One by one, components of the existing sound system have begun to fail. It seems the time has come to replace it.

The Music and Worship Committee and Building and Grounds Committee have spent more than a year evaluating replacement systems, interviewing experts, weighing our needs, and pondering the expense and disruption of a replacement project. Under the guidance of consultant Arthur Yeap, we have developed a plan which can be accomplished in phases, so that not all funds need be raised at once. Additionally, substantial parts of the installation will be done by volunteers from the congregation.

The overall project will cost between \$22,000 and \$30,000, and has already begun with the purchase of new microphones.

Thanks to all who support our fundraising by supporting the concert series or by making a designated donation.

*Voi di Dio fedeli amanti
Genti giuste huomini santi
Grati eterne a Dio rendete
Gigli e rose insiem spargete
E con i gigli e con le rose
Lodi eterne e gloriose*

Poca voglia (The Idle servants)

*Poca voglia di far bene
Viver lieto andar a spasso
Fresco e grasso mi mantiene.
La fatica m'enemica
E mentri 'io vivo cosi
E per me festa ogni di
Diri diri di.*

Festino nella sera del Giovedì Grasso avanti cena

(Celebration for the evening of Fat Thursday [sic] before supper)

Il diletto moderno per introduzione

*Chi brama havere Spasso e piacere
Per un tantino entri al Festino
Gioveni amanti tra suoni e canti
Inamorate con e si entrate
Di belli humori s'u gran fuori
In buona vena avanti cena
Scherzi ballate con mascherate
Tratenimenti sospiri ardenti
Feste allegrezze e contentezze
S'hano a sentire torniamo a dire
Chi brama havere Spasso e piacere
Per un tantino resti al Festino*

Gli Festinanti

*Oh, oh, oh, to-no-no-no
Non comparendo qui piu mascherate
Sara ben fatto ritirarsi a cena
Sendo tre hore gia certo sonate
Pero accostinaci tutt'in buona vena
La viamoci le manche l'insalate
Gia son condite e di vivande piena
Ecco la mensa noi per un tantino
Cantiamo viva via il bel Festino*

Contraponto bestiale alla mente

Wherein a dog, a cuckoo, a cat, and an owl make counterpoint over a bass part which chants philosophical nonsense.

Medici nui siamo

*Medici nui siamo, o donne belle
Con radiche sanamo le ferite*

*Righteous and blessed people,
Give eternal thanks to God
Strew ilies and roses everywhere;
And with the lily and the rose
Eternal and glorious praise.
You faithful lovers of God,*

*Would be the best employment
Living for enjoyment and for pleasure
Work has no attraction, we prefer inaction*

*And if we could have our way
We'd have days off every day.
Diri diri di.*

*Those who love many pastimes and pleasures,
enter the Feast and be entertained!*

What a masquerade party! And what food!

*We are doctors, oh lovely ladies, and we have
both large and small roots to make our*

*Su, su, su, su citelle
Se havite el tempo mo non lo perdite.*

*Per le ferite larghe e strettolelle
Radiche grosse et piccولة haverrite
Su, su, su, etc.*

Noi tre Madonna

*Noi tre Madonna stamo al pendino
Che lavoramo capane'e sonagli
E dam' anche battagli gross' e piccinini
Ad ogni prova per fare bon tin tin tini tini*

*Po suono sentirai tanto divino
Ch'in paradiso par che te ne sagli
E dam' anche, etc.*

Tri ciechi siamo

*Tri ciechi siamo povr' in amorati
Privi di luc' e senza alcun conforto
Cosi quel crud' Amor sia fatto torto
Per esser fragli amanti nui sgraciati
O donne belle vegavi pietade
de far agli orbi qualche caritade
De una elimo sina poveri orbi*

Madonna, nui sapimo bon giocare

*Madonna, nui sapimo bon giocare
A scarrecavarill e a scariglia
E assecura me giusto parapiglia
La ciaramelle sapimo sonare
Che n'ha imparate di Rienzo la figlia
E assecura me giusto parapiglia*

Quando ritrova la mia pastorella

*Quando ritrova la mia pastorella
Al prato con le pecor in pastura
Io mi gli a coste presto la saluto
La mi responde tu sia il benvenuto
E poi dice in quella: O gentil pastorella,
non men crudel che bella,
Sei del moi ben ribella
Deh ! non es server me con tanto dura
Cosi respond' anchella :
Disposta son a quel tuo cortesia
Ma se non mai denari, va a la tua via.*

incisions.

*We three ladies hang here in the bell-tower,
Working to toll the bells both large and small.
There are big clappers, and tiny ones too.
And every blow that is struck makes a lovely
note.*

*You will hear such divine sounds,
That you will think you are in Heaven.*

*We are three poor blind men in love,
Deprived of light and with no other comfort.
Here is how love has twisted us,*

Lovely ladies, have pity!

*Ladies, we know well how to gamble:
First lay the blame upon one another,
then escape the ensuing fight just in time!*

*When I find my shepherdess
in the meadow pasturing her sheep,
I approach and greet her.
She replies: "Yelc lae."
Then I say, "My gentle shepherd girl,
as cruel as you are beautiful,
you imoodestroying my happiness.
Alas, don't be so heartless toward me!"
She answers:*

*I appreciate your courteous attention,
but if you have noer 8(m)TJ8:14 0 TD0:0002 Tc0:0003 h
S'io ti miro, ti nascondi If I lo
S'io ti parlo non rispondi If I sp
If I fo*

S'io ti seguo, vuoi fuggire I try t

*Io ti miro per mostrarti nel mio volto
il gran dolore ch'io patisco per amarti con
gran fe, con gran dolore*

*E s'io son tuo servitore, e per te voglio morire
Nel mi martire i tuoi sguardi sono ad altra
parte intenti
Nel parlarti a ben ch'io tardi la mia voce*

*Per non senti or se i cieli sono contenti ch'io ti
deggi ognor seguire
Dimmi un poco che vuol dire*

Un sonar de piva in fachinesco (Lirum bililirim)

This song is nearly impossible to translate except as "Sound of the bagpipes." The term "piva" was sometimes used for the crumhorn as well.

Se tu m'ami

*Se tu m'ami, se tu sospiri
Sol per me, gentil Pastor;
O dolor de' tuoi martiri,
O diletto del tuo amor
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei sogetto
Facilmente a t'ingannar.*

*Bella Rosa porporina
Oggi Silvio sceglierà
Con la scusa della spina
Doman poi la sprezerà.
Ma degli uomini'l consiglio
Io per me non seguio
Non perche mi piace il Giglio
Gli altri Fiori sprezero.*

Selve amiche, ombrose piante

*Selve amiche, ombrose piante,
fido albergo del mio core,
Chiede a voi quest' alma amante
qualche pace al suo dolore*

Chi vuol la zingarella

*Chi vuol la zingarella
graziosa accorta e bella?
signori, eccola qua
Le donne sul balcone
so bene indovinar
I giovani al cantone
so meglio stuzzicar.
A vecchi innamorati scaldar fo le cervella*

*That is full the pains that I suffer in order to
love to you with great faith and with great
pain
Because I am your servant and wish to die for
you
In my martyrdom your piercing glances have
the opposite effect
In speaking to you, my voice is halting.*

*and do you not feel that heavens smile if I
were to follow you always
Tell me what it means?*

*If you love me, if you sigh
only for me, kind shepherd,
I have sorrow for your sufferings.
I have pleasure in your love,
But if you think that alone I must love you in
return,
Little shepherd, you are deceiving yourself.*

*Today, Silvio will choose the beautiful red
rose,
but tomorrow, with its thorn, despise it.*

*So the advice of men I will not follow,
Though some blossoms fail to please me,
Should I scorn to pluck the fair?*

*Friendly forest with shadowing trees
I trust you to shelter my heart
I beg you to offer this poor lover peace to ease
her pain*

*Who wants the gipsy
so gracious, witty and pretty?
As you can see, Sir, I am she!*

*The ladies at their balcony
whose fortunes I tell stare at me
The young men at the inn I amuse as well.
Amorous old men turn their heads when they*

see me.

Doonna da' vostri sguardi

*Donna, da' vostri sguardi
E scon pungenti dardi,
E da' bel gli occhi Amor prende diletto,
Di trafiger mi ogni hor con essi il petto.
O Dio, che dolce gioco :
Dardi, catene e foco
Mi dan gli occhi, le trecce e le parole,
E dolor sento, che cosi Amor vuole.*

Rappresentazione di anima e di corpo : Act III, Festa

*Chiostri altissimi e stellati
Dove al bergano i beati.
Luna, sol, stelle lucenti
Fate in Ciel dolci concenti
Tutto il Mondo pieno sia
d'allegrezza e d'armonia.
(interlude)
Congiungete Angeli buoni,
Congiunge te canti e suoni
E quaggiu la terra ancora
Mentre lieta il seno infiora
Con il canto con il riso corrisponda al
Paradiso.*

*D'arpe, lire, organi, e trombe,
L'aria, e terra, e mar rimbombe,
L'aure vaghe, il suon giocondo
Portin via per tutto il Mondo,
E toccando il suono il core,
Senta giubili d'amore.*

*Lady, from your looks
come forth piercing darts
And from fair eyes Love's delights,
To transfix my bosom with them every hour.
Oh God, what sweet sport:
Darts, chains, and fire.
Are given me by your eyes, your hair, your
words
And I feel pain, for Love so wills it.*

Representation (play) of the spirit and the body: Holiday (or Saint's day)

*Most high and star-filled cloister
Where Blessed souls live
Moon, sun, and stars shining
Make in Heaven a sweet concord.
All the world is full
of joy and harmony
Together with the kind Angels
Sing and resound.
And here below on earth as well
As gladness causes the bosom to flower
The singing and laughter corresponds to that
of Paradise above.*

*The harp, lyre, organ and trumpets,
The air, the earth and thundering sea,
The sweet breeze sounding merrily,
Lead the way for the whole world,
And touch the heart
With the jubilant feeling of love.*