

The BU Academy

Erly Musik concert

Dr. Brett Abigaña, Music Director
Jingxiao Zeng, Music Assistant

Wednesday, April 9th at 6:00pm
Marsh Chapel
Boston, MA

Please turn off all electronic devices

Programme

- My Lorde of Oxenford's Masque.....William Byrd
- The Silver Swan.....Orlando Gibbons
- Mignonne allons voir si la rose.....Jehan Chardavoine
Alejandro Latorre, tenor
- Douce Dame Jolie.....Guillame de Machaut
Quinten Jin, baritone
- La Bella Franceschina.....Anonymous
Vox Caeli and Polytropos
- Epitaph.....Seikilos
Dr. Kristin Jewell, soprano
- Newcastle, All in a Garden Green.....John Playford
- Rosin the Bow.....Colonial American
- Xicochi Conetzintle.....Gaspar Fernandes
- L'Eroica.....Andrea Falconieri

Lyrykes

Mignonne allons voir si la rose

Mignonne, allons voir si la rose
Qui ce matin avait déclose
Sa robe de pourpre au soleil,
A point perdu cette vesprée,
Les plis de sa robe pourprée,
Et son teint au vôtre pareil.

Sweetheart, come let us see if the rose
Which this morning unfolded
Its crimson dress to the sun
Has lost, at evening,
The folds of its crimson dress
And its colour, so like your own.

Las ! voyez comme en peu d'espace,
Mignonne, elle a dessus la place
Las ! las ! ses beautés laissé choir !
Ô vraiment marâtre Nature,
Puis qu'une telle fleur ne dure
Que du matin jusques au soir !

Alas! See how in such a short a time,
Sweetheart, she has let
her beauty fall from above!
Nature is truly cruel
When such a flower only lasts
From dawn to dusk!

Donc, si vous me croyez, mignonne,
Tandis que vôtre âge fleuronne
En sa plus verte nouveauté,
Cueillez, cueillez votre jeunesse :
Comme à cette fleur la vieillesse
Fera ternir votre beauté.

So if you would believe me, Sweetheart,
While your young age is in flower
In its greenest freshness,
Gather, gather your youth.
Since age will tarnish your beauty
As it has faded this flower.

Douce Dame Jolie

Douce dame jolie,
Pour dieu ne pensés mie
Que nulle ait signorie
Seur moy fors vous seulement.

Sweet, lovely lady
for God's sake do not think
that any has sovereignty
over my heart, but you alone.

Qu'adès sans tricherie
Chierie
Vous ay et humblement
Tous les jours de ma vie
Servie
Sans villain pensement.

For always, without treachery
Cherished
Have I you, and humbly
All the days of my life
Served
Without base thoughts.

Helas! et je mendie
D'esperance et d'aïe;
Dont ma joie est fenie,
Se pité ne vous en prent.

Mais vo douce maistrie
Maistrie
Mon cuer si durement
Qu'elle le contralie
Et lie
En amour tellement

Qu'il n'a de riens envie
Fors d'estre en vo baillie;
Et se ne li ottrie
Vos cuers nul aligement.

Et quant ma maladie
Garie
Ne sera nullement
Sans vous, douce anemie,
Qui lie
Estes de mon tourment,

A jointes mains deprie
Vo cuer, puis qu'il m'oublie,
Que temprement m'ocie,
Car trop langui longuement.

Alas, I am left begging
For hope and relief;
For my joy is at its end
Without your compassion.

But your sweet mastery
Masters
My heart so harshly,
Tormenting it
And binding
In unbearable love,

So that [my heart] desires nothing
but to be in your power.
And still, your own heart
renders it no relief.

And since my malady
Healed
Will never be
Without you, Sweet Enemy,
Who takes
Delight in my torment

With clasped hands I beseech
Your heart, that forgets me,
That it mercifully kill me
For too long have I languished.

La Bella Franceschina

La bella Franceschina, ninina, bufina
La fili bustachina
Che la vorria mari, nini la fili bustacchi

The beautiful Franceschina, ninina,
Bufina, la fili bustachina,
Who would want her, nini la fili bustacchi.

La suo padre a la finestra, ninestra
Bufestra, la fili bustachestra
Ascoltar quel che la di', nini la fili
bustacchi.

Her father at the window, ninestra,
Bufestra, la fili bustachestra,
Listen to what he says, nini la fili
bustacchi.

Tasi, tasi Franceschina, ninina
Bufina, la fili bustachina
Che te daro mari, nini la fili bustacchi.

Shut up, shut up, Franceschina, ninina,
Bufina, la fili bustachina,
That I will give you, nini la fili bustacchi

Te darogio lo fio del Conte, ninonte
Bufonte, la fili bustaconte
Del Conte Constanti, nini la fili bustacchi

I give you the Count's son, ninonte,
Bufonte, la fili bustaconte,
Of the Count Constanti, nini la fili
bustacchi.

E no voggio lo fio del Conte, ninonte
Bufonte, la fili bustachonte
Del Conte Constanti, nini la fili bustacchi

But I don't want the Count's son, ninonte,
Bufonte, la fili bustachonte,
Of the Count Constanti, nini la fili
bustacchi.

Che voggio quel giovenetto, ninetto
Bufetto, la fili bustachetto
Che sta in prigion per mi, nini la fili
bustacchi

I want that young man, ninetto,
Bufetto, la fili bustachetto,
Who is in prison for me, nini la fili
bustacchi.

Epitaph

ΟΣΟΝ ΖΗΣ ΦΑΙΝΟΥ
ΜΗΔΕΝ ΟΛΩΣ ΣΥ
ΛΥΠΟΥ ΠΡΟΣ ΟΛΙ
ΓΟΝ ΕΣΤΙ ΤΟ ΖΗΝ
ΤΟ ΤΕΛΟΣ Ο ΧΡΟ
ΝΟΣ ΑΠΑΙΤΕΙ

As long as you're alive, shine,
Don't be sad at all;
Life is short,
Time asks for its due.

Rosin the Bow

Well I've traveled the wide world all over,
And now to another I go,
And I know the good quarters are waitin'
To welcome old Rosin the Bow.

To welcome old Rosin the Bow, me lads,
To welcome old Rosin the Bow,
And I know the good quarters are waitin'
To welcome old Rosin the Bow.

When I'm dead and laid out on the counter
Then a voice you may hear from below
Sayin', "Send down a hogshead o' whiskey!"
To drink with old Rosin the Bow.

Well then get you some buxom young maidens
And line 'em all up in a row
Let 'em drink out of half gallon bottles
In the memory of Rosin the Bow.

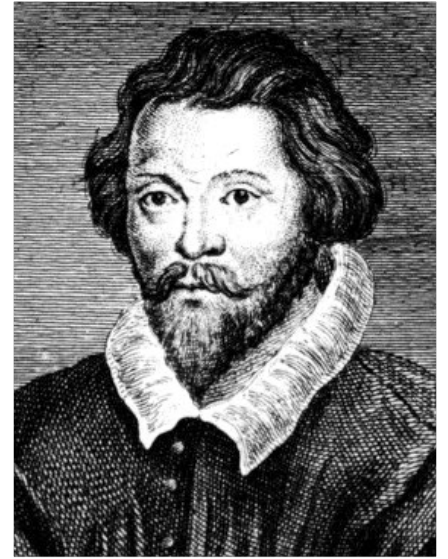
When I hear the grim reaper approachin'
That cruel and remorseless old foe,
I'll lift up me glass in his honor!
Take a last drink with Rosin the Bow.

Take a last drink with Rosin the Bow, me lads,
Take a last drink with Rosin the Bow.
I'll lift up me glass in his honor!
Take a last drink with Rosin the Bow!

Noetes

My Lorde of Oxenford's Masque

William Byrd (c.1540–1623) was one of the most prominent English composers of the Elizabethan era, celebrated for his remarkable versatility and deep influence on Renaissance music. Among his diverse output, *My Lorde of Oxenford's Masque* holds a unique charm. Written for viol consort, this elegant instrumental work reflects the social vibrancy of the Elizabethan court. Dedicated to Edward de Vere, the Earl of Oxford—a notable patron of the arts and a figure intimately connected with Byrd's circle—this piece captures the ceremonial and playful spirit of courtly entertainment.



In this masque, Byrd intertwines intricate counterpoint and dance rhythms, embodying both sophistication and grace. His mastery in balancing musical complexity with emotional expressiveness creates a vivid soundscape, transporting listeners to the splendor and pageantry of the Renaissance court. Though secular, the masque subtly mirrors Byrd's religious devotion through the refined beauty and contemplative character of its melodies. Tonight, as students and families of Boston University Academy, you experience firsthand Byrd's musical ingenuity—an enchanting bridge connecting us with the cultural vibrancy of Elizabethan England.

The Silver Swan

Orlando Gibbons (1583–1625), one of the most celebrated English composers and keyboardists of the early 17th century, composed the exquisite madrigal *The Silver Swan*. Written in 1612, this piece is among Gibbons's finest vocal works, showcasing his

mastery of poignant text setting and expressive polyphony.

The Silver Swan is renowned for its lyrical beauty and melancholic grace. It reflects the late Renaissance fascination with themes of elegance and mortality, poetically expressed through the metaphor of a swan's solitary and silent final song. Gibbons sets the text with careful attention to word painting, elegantly matching musical gestures with poetic imagery. The interplay of rich harmonic textures and emotional depth invites listeners to explore the contemplative yet harmonious world of early English music. Gibbons's madrigal, with its gentle yet profound introspection, continues to captivate audiences today, reminding us of music's timeless power to move and inspire.



Mignonne allons voir si la rose

M*ignonne allons voir si la rose* is a lyrical gem from the Renaissance chanson collection compiled by Jehan Chardavoine (c.1538-1580), a notable French editor and composer active in late 16th-century Paris. Published in 1576, Chardavoine's collection—*Le recueil des plus excellentes chansons en forme de voix de ville*—featured accessible, monophonic settings of popular poetry by prominent writers such as Pierre de Ronsard. This particular chanson sets one of Ronsard's most celebrated poems, expressing the ephemeral beauty of youth symbolized by the fading rose. Chardavoine's melodic setting captures the elegant simplicity and poetic charm characteristic of French "voix de ville," popular songs often sung and danced in streets and social gatherings. With a clear, dance-like rhythm and an expressive melodic contour, *Mignonne allons voir si la rose*



exemplifies the vibrant interplay between poetry and music in Renaissance France. Chardavoine's music offers listeners a delightful glimpse into the refined world of 16th-century Parisian popular culture, reminding us of the timeless beauty of life, art, and youth itself.

Douce Dame Jolie

Guillaume de Machaut

(1300-1377) was born in the area northeast of Reims, one of seven children. Not much is known about his childhood, but he was eventually employed as secretary to the King of Bohemia, and accompanied the King on various social and military trips around Europe. When the King was killed in 1346, Machaut became in demand and worked as a freelance composer and secretary for various nobility and royalty for the next 31 years. He managed to survive the Black Plague that killed much of Europe, and spent his last years compiling his memoirs and musical works, while enjoying and worrying about his torrid love-affair with a woman 50 years his junior.



Douce Dame Jolie is perhaps his most famous secular work, and is a frequently performed Medieval madrigal. That said, given the complexities of the language and pronunciation in the chronologically correct French dialect, it is very rarely performed with words. The song is a virelai, a common Medieval song form, in the *ars nova* style, meaning that it involves the “new style” of rhythmic usage suggested by Phillippe de Vitry in 1322, and therefore would have been considered the cutting edge of musical development.

La Bella Franceschina

L*a Bella Franceschina* is a captivating example of a 16th-century Italian popular song, reflecting the joyful, dance-inspired style typical of the Renaissance. Although its composer remains anonymous, the song was widely circulated and beloved across Italy, appearing frequently in musical anthologies and collections of the period. Its title references the charming Franceschina, a lively character whose allure and playful personality embodied the carefree spirit often portrayed in Italian secular music of the time. With its rhythmic vitality and catchy melodic phrases, *La Bella Franceschina* invites listeners into the festive atmosphere of Renaissance court entertainments and public celebrations. The song's dance-like qualities recall social settings where such pieces were performed for both amusement and communal enjoyment, accompanied by instruments such as the lute, recorder, or viol. *La Bella Franceschina* offers audiences a spirited glimpse into Italy's vibrant cultural landscape. Its enduring appeal lies in its delightful simplicity, rhythmic charm, and melodic grace, characteristics that continue to resonate centuries after its composition which resemble an essential part of everyday Renaissance life.

Seikilos Epitaph

The **Seikilos Epitaph** is the oldest fully notated piece of music in existence, and dates from the 1st century AD. Written on a pillar from the ancient Greek village of Tralles and discovered there in 1883, it contains two poems, one a short elegy and the other paired with a type of vocal notation written above the words, which tell the reader which direction to alter pitches and by how far, as well as vaguely how long to hold the notes. The first inscription reads, "I, the stone, am an image and Seikilos places me here to be a long-lasting monument to immortal memory." Unfortunately, the second

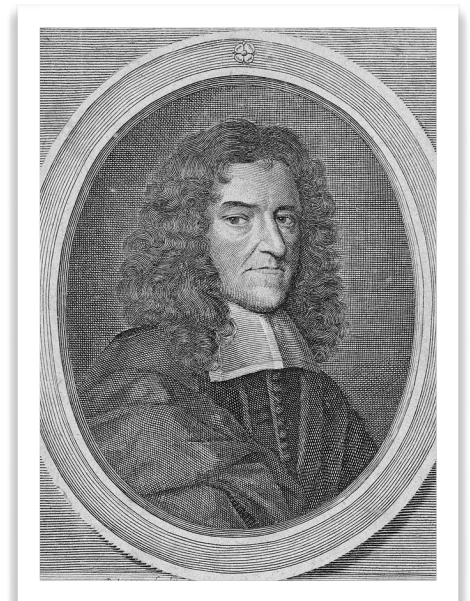


inscription is now incomplete, as the archaeologist who discovered the pillar in the modern-day town of Aydin (located at the same site in Turkey as Tralles) had the bottom of the pillar cut off so his wife could use it to hold a flower pot. The music heard tonight was transcribed from a rubbing of the epitaph itself, made before the destruction of the bottom.

Newcastle

All in a Garden Green

John Playford (1623-1686) was born in Norwich, England. He apprenticed in London to learn the trade of publishing, after which he opened his own shop near Temple Church, where he also served as clerk. He published books on music theory, musical pedagogy, and dance instruction, espousing the more traditional methods of musical notation and technique and shunning new developments. His wife Hannah maintained a boarding school until her death in 1679, and helped John maintain his publishing business before their son Henry took over due to John's poor health. John Playford died in 1686 and was most likely buried in the Temple Church as per his final wishes, although the church doesn't have a burial register under that name. In a testament to his service to music, his funeral was attended by composers such as Henry Purcell and John Blow. His most famous published collection was *The English Dancing Master*, published in 1651. While the music contained therein is usually attributed to him, it's more likely that he didn't compose any of them and instead happened to be the first to write them down, as most of them had been well-known melodies with documented performance histories. *Newcastle* and *All in a Garden Green* are both from this collection, and are published with complicated dance steps specifying directional steps, bowing, turning, shaking of hands, and even kissing, suggesting that these

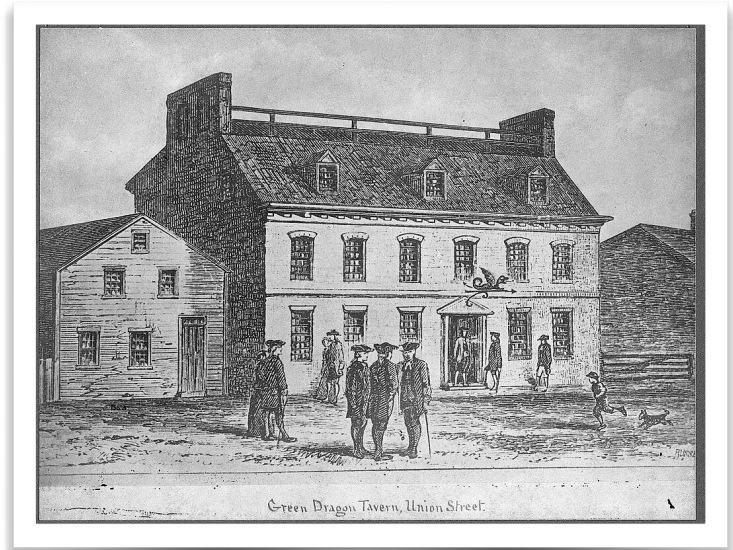


would never have been enjoyed at court but rather in more colloquial and familiar settings.

Rosin the Bow

The origins of **Rosin the Bow** can be traced back to several sources, none of which is indisputable. There are several sets of lyrics in at least three different languages, and even the spelling of the title seems to be in doubt. It has at various times and places been “Róisín” (an Irish name meaning “Little Rose”), and “Bow” has also been “Beau;” as such, the

intended meaning of the title is very much in doubt, and several different sets of lyrics tell completely different stories, ranging from love stories to Irish rebel songs, and from odes to laziness to rousing drinking songs. The version heard tonight is part of the most common Colonial American version, song often for upwards of 20 minutes at a time here in Boston, with verses being invented on the spot. It seems to have been particularly popular at the Green Dragon Tavern, a tavern now rebuilt down the street from Faneuil Hall; the original structure was on Green Dragon Lane, which is now Union Street, and was demolished in 1832. The Green Dragon Tavern was a popular meeting place for the Boston Freemasons as well as the Sons of Liberty. Indeed, the Boston Tea Party was planned there, and Paul Revere embarked on his famous midnight ride from the common room. The song was apparently also sung by boisterous Sons of Liberty on their way to dump tea in the harbor as a way to identify themselves to Bostonians on route (although this anecdote is somewhat in doubt). Popular also in Williamsburg, Virginia and among the House of Burgesses, *Rosin the Bow* was apparently a favorite of George Washington, who probably heard a



different set of lyrics than the ones heard tonight, as Virginian lyrics tended to be less bawdy than their New England equivalents.

Xicochi Conetzintle

Gaspar Fernandes (1566-1629) was a Portugese-Mexican composer. Not much is known about his life, aside from the generally accepted assumption that he was employed as a singer in the cathedral of Évora in Portugal, and was then appointed organist and organ tuner (a very specific set of skills) of the cathedral of Santiago de Guatemala. In 1606, he was asked to succeed his long-time friend Pedro Bermúdez as choir master at the cathedral of Puebla, where he would remain until his death in 1629. He spent a lot of time compiling and binding choir books of Catholic polyphony, many of which are still in use in Guatemala today. Upon his arrival in Puebla, he changed his focus to vernacular languages, incorporating not only Spanish but Amerindian into his music. *Xicochi Conetzintle* is a Nativity chanzoneta in Nahuatl, the original language group of Nahua/Aztec peoples. Aside from its language, the piece is also notable for its odd rhythmic inflection which betrays a deep knowledge of the indigenous language (uncommon among European colonizers), as well as a departure from typical 16th century counterpoint, suggesting a musical turn towards the new Baroque style of the 17th century, which focused more on textual expression than on mathematical/intervallic relationships.



L'Eroica

Andrea Falconieri (1585-1656) was born in Naples and was a ward of the Duke of Parma, when he started to learn music. He began his professional life in 1604 as lutenist in Parma, eventually being appointed to the position of court lutenist

in 1610. He would eventually travel to Florence, where he had the good sense to publish his music and dedicate it to Cardinal Carlo de Medici, who extended patronage to Falconieri for the next few years. While he was married in 1620, he seemed to prefer spending long periods of time away from his wife, traveling around Spain and France for the next seven years alone. He returned to perform at the wedding of the Duke of Parma and the Princess Margherita de Medici in 1628, but quickly accepted a teaching position at a convent in Genoa. Typical of his reputation, he left the position in 1637 after the Mother Superior complained that he was too “distracting” to the younger nuns. He would eventually return to visit his wife in 1642, but continued to travel Europe until the Black Plague claimed his life in 1656.

L'Eroica is one of 56 pieces published in 1650 under the ponderous title of *Il Primo Libro di Canzone, Sinfonie, Fantasie, Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte per Violini, e Viola, overo altro Stromento à uno, due, e trè con il Basso Continuo, All'Altezza Serenissima del Signore D. Giovanni d'Austria.*



Sonus

Camilo Gutiérrez-Lara

Recorders, Aulos

Isabella de Lemos

Violoncello

Ajay Wadhvani

Harpsichord, Bodhran

Jingxiao Zeng

Sackbut, Bodhran

Dr. Brett Abigaña

Recorders, Cornetto, Lute, Bodhran

Vox Caeli

Kendree Chen

Sabrina He

Maya Rachlin

Polytropos

Owen Bergstein **Harris Braman**

Quinten Jin **Alejandro Latorre**

Special Guest Artist: Dr. Kristin Jewell

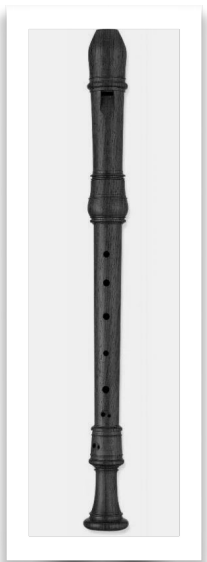
Historik Instrumentes

Not many high schools in the world can boast an early music ensemble, let alone a library of historical instruments. OK, if I'm being honest, I haven't found ANY other high school in the country that can. I'm proud to teach at an institution that allows and encourages such a specific and enriching exploration of this underplayed music, and I'd like to introduce you to just some of the instruments we own that will be enjoyed this evening.

First, our original historical instrument is a single manual **Flemish harpsichord**. The ancestor of the piano, the harpsichord was the standard keyboard instrument through much of the Renaissance and into the Classical era. The technology behind the instrument (which was invented in the late Middle Ages) is fairly simple: the player presses a key similar to a piano, but smaller. The opposite end of the key moves up, lifting a 6- to 8-inch jack with a sharpened bird feather sticking out of the top. That quill pushes through a string, plucking it, and then must return through the string, dampening it, in order to be sounded again. Given the simple mechanics, variations in volume can



only be achieved by adding more strings. Our harpsichord has two ranks of 8-foot strings, meaning you can play either set, or both together for more volume. The instrument requires an extremely light touch at the keyboard, and also requires twice-weekly tuning and maintenance.



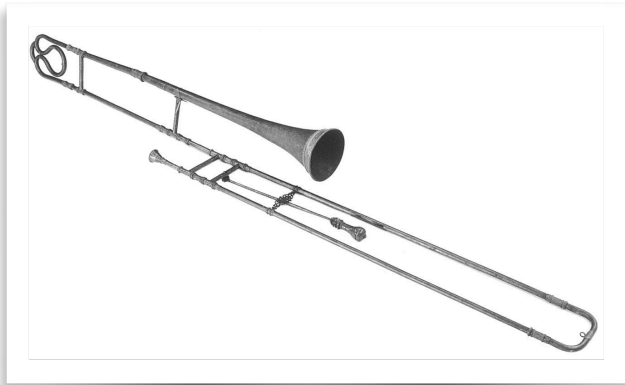
Recorders are of course nothing new to most 5th grade music students, but there naturally exists a wide gap between plastic instruments and wooden professional recorders. The instrument was first invented in the Middle Ages, and like the harpsichord enjoyed great popularity into the Baroque and early Classical eras. While the design

of Medieval and Renaissance recorders vary slightly when compared to Baroque recorders, the overall structure is the same: a stream of air is directed into the windway and is directed across a gap called the window, towards a sharp edge called the labium, which then agitates the air column in the rest of the instrument and produces sound, which is raised or lowered by changing the length of the resonant chamber. This is done by placing fingers over holes in the body of the instrument. Standard recorders range in size from soprano (about 8 inches long) to the great bass, which is about 6 feet long. Tonight, both soprano and alto recorders will be heard, although we have tenor and bass recorders as well.

The **cornetto** is the ancestor of the trumpet, despite looking more like a woodwind instrument. The cornetto was invented sometime around the year 1500, and reached the height of popularity between 1550-1650. The instrument is actually made of 8 precisely curved and joined pieces of wood, sometimes intricately carved, and with 7 finger holes. The entire instrument is then covered in black leather and the holes re-bored. The result is a curved conically-bored tube, round on the inside but octagonal on the outside, with an impossibly small mouthpiece in one end which is usually made out of ivory. It's an unnaturally difficult instrument to play, given the size of the mouthpiece, the shortness of its length, and the widely spaced finger holes, all of which conspire to make it an instrument most sane people avoid. But the sound is gorgeous, lying somewhere between an oboe and a flugelhorn. It blends beautifully with sackbuts, recorders, and voices, but is also capable of a gloriously strong forte sound.

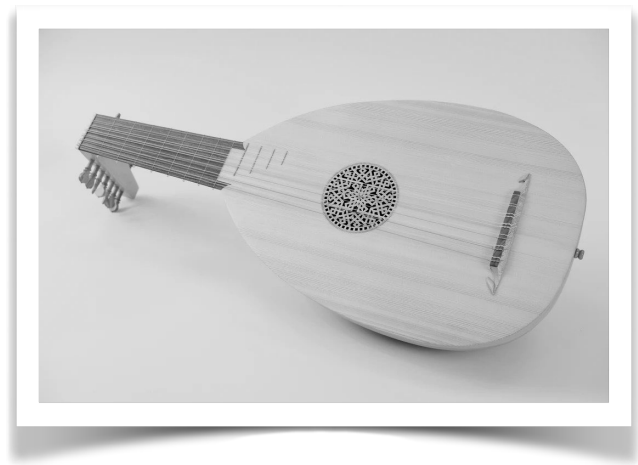


You will notice an oddly-shaped trombone in tonight's concert. This instrument has one of the greatest names of any instrument in the world: the **sackbut**. Sackbuts originated in France in the Renaissance and early Baroque eras, and because of their smaller, more conical bore and less flared bell (in comparison to modern trombones) had a much more directional and veiled sound, and so were often used as vocal accompaniment. This was especially common in Venice, and the

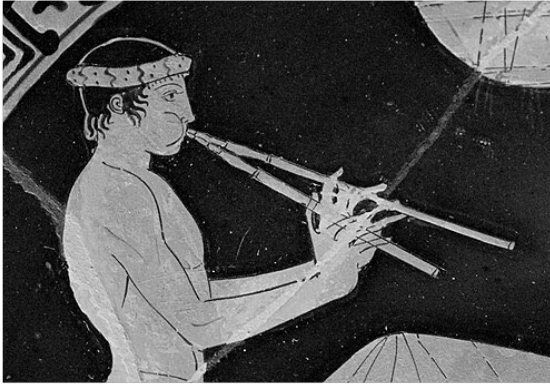


instrument was used in a particularly effective way by Andrea and Giovanni Gabrieli. These are not always fully chromatic, and in fact the bass sackbut (pictured here) needed a wooden handle in order to throw the slide into the harder-to-reach outer positions. Also, sackbut is a really fun word to say. Try it: “Sackbut.” He-he.

A **lute** is any plucked string instrument with a neck and a deep, round back, ensuring a large, round cavity. Most lutes have intricately carved sound hole roses. The instrument was invented in its original form around 2000 BC, and continued to develop until the Renaissance, when our lute, a 7-course instrument became the predominant design. A fretted instrument, instead of installed metal frets like a guitar, the gut frets are tied to the instrument and often re-tightened with small pieces of sharpened wood, presenting imminent danger of frequent laceration when playing. Lutes today come in a variety of courses, meaning groups of strings. A course can either be one or two strings and when it is two, they are either tuned in unison or octaves for the lower strings. This gives the lute the ability to play in several octaves at once and the gut strings and large resonating chamber give it a particular gentle, pleasing sound. Yes, you read that right: lute strings are sometimes made of steel, and sometimes made of cat gut, which is exactly what you think it is. Our lute has both types of strings on it. Meow.



The **aulos** is an Ancient Greek instrument. While the word is often translated to mean “double flute,” it’s actually not related to the flute but rather to double reed instruments like oboe and bassoon. The instrument consists of two pipes with a series of holes bored in them to



allow notes to be changed. Each pipe has two reeds tied together, which the musician blows into, producing a strident, reedy sound akin to certain types of bagpipes, but without the bag. The instrument was a common accompaniment to elegiac poems, and also provided musical underscore to wrestling matches and other feats of strength. It also has its place in mythology, with Marsyas the Satyr challenging Apollo to a musical duel, he

with his aulos, and Apollo with his lyre. Apollo beat Marsyas in the duel and as punishment, had him flayed alive. The myth was a warning against hubris. In Athens, the aulos was often displayed as the antithesis to the lyre, and often represented servility as opposed to freedom, and excess versus moderation. In contrast, in Sparta, the aulos was often associated with Apollo (instead of the lyre) and would be played to accompany Spartan soldiers into battle.

The **bodhran** (pronounced bow-run) is a traditional Irish drum that dates from sometime before the 14th century, when the first written mention of a bodhran was made. Interestingly, it doesn't say anything about the instrument and is in fact a medical diagnosis: the afflicted seemed to have a distended belly that, when forcefully punched, had a "hollow booming sound like a bodhran." No word about whether the poor person recovered, although if that was the medical care received, I doubt it. Several cultures all over the world have similar drums to the Irish bodhran, and as used tonight, it occupies the unique position of sounding like several different frame drums outside of the Irish tradition. This particular bodhran is named Séamus, after the goat that lent its skin to this instrument, and is tattooed (not painted) with a Celtic shield knot meant to protect the player from evil spirits.



Please join us on May 2nd at 7:00pm in the
Tsai Performance Center for the
BU Academy Spring Concert

featuring

the BUA Chorus and Orchestra

and the winners of our Concerto Competition