

Sail Gloriana



Art and image at the Court of Elizabeth I

Image: Portrait of Elizabeth I, by Isaac Oliver, the 'Rainbow Portrait' of c1600.

The Department of Music and the Student Activities Council present

Collegium Musicum

Meg Bragle, director

John Walthausen, harpsichord/organ

Monday, April 22, 2024

ST. MARY'S CHURCH

HAMILTON VILLAGE

University of Pennsylvania



PROGRAM

All creatures now (<i>The Triumphs of Oriana, 1601</i>)	John Bennet (c. 1575 – after 1614)
Sweet nymph come to your lover (<i>Canzonets to Two Voices, 1595</i>)	Thomas Morley (1557 –1602)
Maylis Avaro and Guillaume Falmagne	
Weep o mine eyes (<i>Madrigals for 4 voices, 1599</i>)	John Bennet
Remember me my deir (16th c. Scottish air)	Anonymous

Fortune hath taken thee away, my love,
My life's soul and my soul's heaven above;
Fortune hath taken thee away, my princess;
My only light and my true fancy's mistress.

– Sir Walter Raleigh

Fair Phyllis (<i>The First Set of English Madrigals, 1599</i>)	John Farmer (c. 1570 – c. 1601)
Flow my tears (<i>The Second Booke of Songs or Ayres, 1600</i>)	John Dowland (c.1563 -1626)
Emma Rackstraw and Dan Sylvester	
Never weather beaten sail (<i>The First Booke of Ayres, 1613</i>)	Thomas Campion (1567 – 1620)
A Fancie (<i>My Ladye Nevells Booke, 1591</i>)	William Byrd (c. 1540 - 1623)
John Walthausen, organ	

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.

-*The Merchant of Venice*, William Shakespeare

If ye love me (<i>Certaine notes set forthe in foure and three partes, 1560</i>)	Thomas Tallis (1505-1585)
Maylis Avaro, Emma Perkins, Guillaume Falmagne, Yuhong Kang, Laura Weiner, Ben D'Annibale, Charles Whitmer	
Justorum Animae (<i>Sacrae Cantiones, 1582</i>)	Orlando di Lasso (c. 1532 – 1594)
Drop, drop slow tears (<i>Hymnes and Songs of the Church, 1623</i>)	Orlando Gibbons (1583 – 1625)
Cristina Diaz, Isabel Garcia, Alan Qiao, Charles Whitmer	
Te lucis ante terminum (<i>Cantiones Sacrae, 1575</i>)	Thomas Tallis

O Lord Jesus Christ, my watchman and keeper, take me to thy care: grant that my body
sleeping, my mind may watch in thee, and be made merry by some sight of that celestial
and heavenly life, wherein thou art the king & prince, together with the father and the
holy ghost, where the Angels and holy spirits be most happy citizens. Oh purify my soul,
keep clean my body, that in both I may please thee sleeping & waking, for ever, Amen.

—Queen Elizabeth I, 1552

O Mistress Myne (<i>Fitzwilliam Virginal Booke, 1610-20</i>)	William Byrd
John Walthausen, organ	
The Silver Swan (<i>First Set of Madrigals and Mottets, 1612</i>)	Orlando Gibbons
Three Ravens (<i>Melismata, 1612</i>)	Thomas Ravenscroft
Laura Weiner and Angelina Wong	
Now, o now I needs must part (<i>The First Booke of Ayres or Songs, 1597</i>)	John Dowland
Long live fair Oriana (<i>The Triumphs of Oriana, 1601</i>)	Ellis Gibbons

Then sang the shepherds and nymphs of Diana: Long live fair Oriana!

- *The Triumphs of Oriana, 1601*

Collegium Musicum

Meg Bragle, music director
John Walthausen, accompanist

Soprano

Maylis Avaro
Cristina Diaz
Isabel Garcia+
Emma Perkins
Emma Rackstraw
Lisa Wooldridge

Alto

Yuhong Kang
Ayako Kano
Mritika Senthil
Laura Weiner
Angelina Wong

Tenor

Ben D'Annibale
Jay Sastry
Dan Sylvester

Bass

Bassam Al-Alawi
Guillaume Falmagne
Arnold Matthijssen
Alan Qiao
Charles Whitmer

+Selected as a Parberry Scholar, Spring 2024

+ A Parberry Scholar is a recipient of a grant award from the William Parberry Scholarship Fund, which was established in 2018 to commemorate the 45-year career of William Parberry as the Director of Choral Activities at Penn. The award covers the costs of private vocal instruction through the Blutt College House Music Program and is given annually to undergraduate students in one of Penn's choral ensembles who display a love of choral music and the potential to become leaders within these ensembles.

Penn Collegium Musicum is a chamber choir that specializes in music from the Medieval, Renaissance and early Baroque period. Open by audition to all members of the Penn community, the choir has a special interest in historically-informed performance practice.

With thanks to the University of Pennsylvania Music Department

Dr. Timothy Rommen, Chair

Dr. Michael Ketner, Director of Performance

Isaac Shalit, Performance Operations Coordinator

Diane Imboden, Communications Coordinator

And

The Otto E. Albrecht Music Library

Liza Vick, Head