

## Ensemble Biography:

For more than 40 years, the BGSU Early Music Ensemble has been a vital part of the diverse performance culture in the College of Musical Arts at Bowling Green State University. The ensemble usually consists of 15-20 students, with a group of six string players, a recorder consort, six singers and a harpsichord player. We perform once or twice per semester in venues in- and outside the BGSU campus. The ensemble has worked with internationally acclaimed early music specialists such as Bob Wiemken, David Douglass and the Ensemble REBEL. Its director, Arne Spohr, holds a PhD in music history from the Hochschule für Musik und Tanz in Köln (Germany), where he also studied recorder with Wolfgang Dey.

The group performs repertory from the early sixteenth to the late eighteenth century. Concert programming has centered on topics that tell “music histories,” not necessarily found in textbooks or music history lectures. These include programs such as The Travels of John Dowland. A Musical Journey through Europe c. 1600 (2011), Improvisation and Variation in Renaissance and Baroque Music (2011) and Images of Orpheus (2012).



**BGSU**  
Bowling Green State University

**EMA**  
EARLY MUSIC AMERICA

Early Music America's 2016 Young Performers Festival

*Fringe Music:*

Music from the Peripheries  
of Seventeenth-  
and  
Eighteenth-Century  
Europe

BOWLING GREEN STATE UNIVERSITY  
EARLY MUSIC ENSEMBLE

ARNE SPOHR, DIRECTOR

THURSDAY, JUNE 9, 2016  
11:00 A.M.  
ST. MARK'S EPISCOPAL CHURCH  
BERKELEY, CALIFORNIA



Support for the Young Performers Festival has been provided by the National Endowment for the Arts and generous individual donors.

Special thanks to the Berkeley Music Festival for their support of the Young Performers Festival.

# *Program*

**Portugal:**

Concerto in A Major ..... Carlos Seixas (1704-1742)

Allegro

Adagio

Giga: Allegro

Joana Simão, harpsichord

Sá qui turo, Villancico à 8..... Anonymous

(Ms., University of Coimbra General Library, 1647)

**Denmark:**

Care lagrime mie, Madrigal à 5..... Mogens Pederson (1583-1623)

Fuga and Galliarda à 4..... Matthias Mercker (fl. 1585-1622)

**Around the Harz Mountains:**

Confirma hoc deus, Motet à 7..... Anonymous

(Ms., Herzog August Library Wolfenbüttel, 1605)

**A Fringe Salon in 18th-Century Berlin:**

Trio Sonata for viola, bass recorder, and basso continuo... C. P. E. Bach (1714-1788)

Un poco Andante

Allegretto

Allegro

Alex Meaux, bass recorder  
Emma Cifrino, viola  
Aleks Tengesdal, cello  
Joana Simão, harpsichord

**Bohemia and Moravia:**

Pars III from Mensa Sonora (1680)..... Heinrich Ignaz Franz Biber (1644-1704)

Gagliarda

Sarabanda

Aria

Ciacona

Sonatina

Píseň nová..... Blažej Jitčinsky (fl. 1600)

Sonata a doi chorì à 8..... Johann Heionrich Schmelzer (c. 1623-1680)

# *Lesanne*

**Vocalists:**

Suzanne Pergal, soprano

Emma Cifrino, soprano

Mary Natvig, soprano

Jennifer Meister, alto

Bobby Rue-Wilder, tenor

Jacob Smith, tenor

Adam O'Dell, bass

Garrett Tanner, bass

**Recorders:**

Arne Spohr, soprano & alto

Ashlin Hunter, alto

Garrett Tanner, tenor

Alex Meaux, bass

**Bassoon:**

Alex Meaux

**Strings:**

Caleb Georges, violin

Mary Natvig, violin

Kalindi Bellach, violin & viola

Emma Cifrino, viola

Alex Tengesdal, cello

Nick Kiekenapp, guitar

**Keyboards:**

Joana Simão, harpsichord & organ

**Percussion:**

Joana Simão

Alex Meaux

**Director of Vocalists:**

Bobby Rue-Wilder

**Ensemble Director:**

Arne Spohr

## *Program Information*

In this program we venture on a musical journey of discovery that features rarely heard music from the fringes of seventeenth- and eighteenth-century Europe. Starting in Portugal, you will hear a virtuosic and energetic harpsichord concerto by Carlos Seixas (1704–1742) as well as the spirited rhythms and call-and-response patterns of an anonymous seventeenth-century Villancico de Negros, representing Black Africans who joyfully celebrate the birth of Christ. We will then move north to Denmark where King Christian IV, the most culturally active Danish king of all time, made his court a major center for the arts by employing musicians from all over Europe. We will perform a madrigal by Danish composer Mogens Pederson (ca. 1583–1623), and instrumental ensemble music by Matthias Mercker (fl. 1585–1622), a composer of Dutch origin. For the third and final part of our concert we will travel to Eastern Europe, to the court of the culturally sophisticated Prince-Bishop Karl von Liechtenstein-Kastelkorn, situated in the Moravian town of Kroměříž, to perform instrumental sonatas and partitas of two composers associated with this court, Johann Heinrich Schmelzer (c. 1620–1680) and Heinrich Ignaz Franz Biber (1644–1704).

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## **Text translations:**

### **Sá qui turo**

Here we are all black people,  
 All people from Guinea, he he he!  
 Drum, flute, and castanets and bells on our feet.  
 We are here to celebrate the Child Emmanuel.  
 You sing, Bastian! You sing Thomas! You sing Francisca!  
 Sing, Catherina! You sing Ferdinand! You sing, Reinaldo!  
 Listen up! All black people will sing! We are singing and dancing  
 Because we are free! Playing and singing, joyfully playing!  
 We play the pandeiro flute and rattle! We shout "Hurra!"  
 Long live Our Lady and long live Joseph!

### **Care lagrime mie**

My dear tears, saddening holders of my cruel pains,  
 Since you can not soften, alas, that heart which has no pity for my pain,  
 Please, extinguish my burning flame or even grow so immensely,  
 That I might drown in my own tears.

### **Confirma hoc deus**

Establish the thing, O God that thou hast wrought in us for thy temple's sake at  
 Jerusalem so shall kings bring presents unto thee.  
 Alleluia.

(Psalm 68:28-29)

### **Píseň nová**

This is our marital union  
 Not for goods nor for property  
 Without lustful wants  
 Does it take place.

Oh that we have chosen each other  
 For ourselves who were in such need  
 Yet God trusts thee  
 And gives aid to our weak spirits.

So then through watchful labor  
 And the pursuit of honest trades  
 Shall we earn our daily bread  
 Having more than we need.

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