



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

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P.O. Box 26167
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(336) 334-5789
On the Web: www.uncg.edu/mus/

Collegium Musicum

Pierpaolo Polzonetti, director

Italy’s Long Renaissance
Music from the 16th and 17th Century

Wednesday, April 13, 2005
7:30 pm
Organ Hall, School of Music



— Part I —

Sonata XII for Two Violins and Trombone (1629)

Allegro — Adagio
Allegro — Adagio — Allegro
Adagio — Adagio — Allegro
Adagio — Presto — Adagio

Dario Castello
(fl.1620-1629)

Laura Doyle and Jared Matthews, violins
Brian French, trombone
Brian Hodges, violoncello (basso continuo)
Elizabeth Loparits, organ (basso continuo)

— Part II —

Canzone “La Lomazza”

Giulio Cesare Ardemanio
(1580s-1650)

UNCG Recorder Consort
Katrina LoPresti, Daniel Pappas, Thomas Pappas
and Pierpaolo Polzonetti, recorders

Ricercar del Duodecimo Tuono

Andrea Gabrieli
(1532-1585)

Canzone “La Sardina”

Girolamo Frescobaldi
(1583-1643)

Daniel Pappas, Thomas Pappas and Pierpaolo Polzonetti, recorders
Carol Marsh, bass viol

— Part III —

Canzon “La Foresta”

Costanzo Antegnati
(1549-1624)

Canzon Quinta “La Maggia”

Fiorenzo Maschera
(1540-1584)

UNCG Viol Consort

— Part IV —

Ahi, dolce sonno

Giovanni Domenico da Nola
(c1515-1592)

Il nostro gran dolore

Vincenzo Ruffo
(c1508-1587)

Quando nascesti, Amore?

Philippe Verdelot
(c1485-c1550)

Gwendolyn Degentesh, soprano
Amber Davies, mezzo-soprano
Brett Nolker, tenor

UNCG Viol Consort, directed by Carol Marsh
Karen Gilbert, Eric Koontz, Rebecca Marland, and Carol Marsh, viols

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The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.

Giovanni Domenico da Nola:
Ahi, dolce sonno

Ahi dolce sonno, ah lieto e bel dormire
Ch'ogni ben mi donast'in un momento!
Et hor arder mi sento
E fra me stesso spasmo e mi spavento

Deh, ciel, perché non fai che 'l
senso desto
Tanta dolcezza goda in manifesto,
E qual hor mi fa desto,
Mi faccia lieto in un soccorso presto?

Ah, fair slumber, ah, delightful sleep,
which gave me all good in one moment!
And now I feel myself burning
and inwardly I swoon and tremble.

Ah heaven, why dost thou not allow the
awakened sense
To enjoy such sweetness fully,
And whenever is awakens me,
To rejoice me with its speedy aid?

Vincenzo Ruffo:
Il nostro gran dolore

Il nostro gran dolore, Oh voi cinti d'alloro
Del vostr'alto piacer non fia minore
Né potreste già voi tanto gioire
Che non ne pianga tanto il nostro core

La morte tolse al mondo questo tale
Per dare a noi mortali aspro martire
E per giovare a voi spiriti felici
Svêlto del nostro ben n'ha le radici

Our great grief, O ye laurel crowned,
by your high pleasure is not lessened;
nor can ye so much rejoice
but that our heart can grieve as much.

Death took from the world such a one
to give us mortals a bitter pang,
and to serve you blessed spirits
he has torn up our happiness by the roots.

Philippe Verdelot:
Quando nascesti, Amore?

Quando nascesti, Amore?
— Quando la terra si riveste di verde
et bel colore.

Allor di che nascesti?
— D'un ardore che otio et lascivia in se
richiud' et serra.

Che ti constringe a farne tanta guerra?
— Calda speranza et gelido timore.

In cui fai la tua stanza?
— In gentil core che sotto il mio valor tosto
s'atterra.

Chi fu la tua nutrice?
— Giovinezza.

Et le serve che forno a lei d'intorno?
— Vanità, gelosia, pomp' et bellezza.

Di che ti pasci?
— D'un parlare adorno.

Offendeti la morte o la vecchiaia?
— No, che io rinasco mille volt' il giorno.

When were you born, Love?
— When the earth decks itself again in green
and lovely colors.

Of what were you born then?
— Of ardor that binds and locks sloth and
wantonness tightly within.

What makes you battle so?
— Fervent hope and gelid fear.

Where is your abode?
— In a kind heart that by my prowess is soon
vanquished.

Who was your nurse?
— Youth.

And the maid-servants who surrounded you?
— Vanity, jealousy, pride, and beauty.

On what are you nourished?
— On sweet talk.

Can death or old age affect you?
— No, for I'm reborn a thousand times a day.



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