USF Faculty Recital: John Robison
lute, theorbo, and archlute

with guest artist
Maggie Coleman, soprano

September 16, 2012 – 4:00 p.m.
Barness Recital Hall
Program

I
Pavane .................................................. Anthony Holborn (c. 1545-1602)
(Image of Melancholy) and Galliard (Jast Galliard)
John com Kisse mee Now...................................... Anonymous (c. 1610)

II
Fantasia XV ........................................ Diomedes Cato (1560-1618)

III
Passemezo d’Italia and Galliarde.......Joachim van den Hove (1567-1620)

IV
Prelude 100 and Fantasia 51...................... Elias Mertel (c. 1561-1626)

V
Entrée 3; Angelique 4 ......................... Robert Ballard (c. 1575-c. 1650)
Branle simple; Gaillarde ....................... Anthoine Francisque (c. 1575-1605)

VI
Prelude; Gaillarde du comte essex ............ Nicholas Vallet (c. 1583-1642)

VII
Fire! Fire ............................................... Thomas Campion (1567-1620)
Fain Would I Wed a Fair Young Man......... Thomas Campion
In Sherwood Lived Stout Robin Hood .......... Robert Jones (fl. 1597-1615)
Fire! Fire! Lo, here I burn, I burn in such desire, That all the tears that I can strain
Out of mine idle empty brain, Cannot allay my scorching pain.
Come, Trent and Humber and fair Thames, Dread Ocean, haste with all thy streams,
And if you cannot quench my fire, O drown both me and my desire.
Fire! Fire! There is no hell to my desire, See all the rivers backward fly.
And th’Ocean doth his waves deny, For fear my heat should drink them dry.
Come, heav’ly show’rs then pouring down, Come, you that once the world did drown.
Some then you spared, but now save all, That else must burn, and with me fall.

Fain would I wed a fair young man, that day and night could please me,
When my mind or body grieved that had the power to ease me.
Maids are full of longing thoughts that breed a bloodless sickness;
And that, oft I hear men say, is only cured by quickness.
Oft I have been wooed and prayed but never could be moved.
Many for a day or so I have most dearly loved.
But this foolish mind of mine straight loathes the thing resolved.
If to love be sin in me, that sin is soon absolved.
Sure, I think I shall at last fly to some holy Order,
When I one am settled there, then I can fly no farther.
Yet I would not die a maid, because I had a mother;
As I was by one brought forth, I would bring forth another.

In Sherwood lived stout Robin Hood, an Archer great none greater,
His bow and shafts were sure and good, yet Cupids were much better.
Robin could shoot at many a heard and miss, Cupid at first could hit a heart of his.
Hey jolly Robin, ho jolly Robin, hey jolly Robin Hood,
Love finds out me as well as thee, to follow me to the green wood.
A noble thief was Robin Hood, Wise was he could deceive him,
Yet Marian in his bravest mood, Could of his heart bereave him.
No greater thief lies hidden under skies, then beauty closely lodged in women’s eyes.
Hey jolly Robin.....
Now wend we home stout Robin Hood, Leave we the woods behind us,
Love passions must not be withstood, Love everywhere will find us,
I lived in field and town, and so did he, I got me to the woods, love followed me.
Hey jolly Robin . . .

**VIII**

**Sonata settima**........................................ Bellerofonte Castaldi
(1580-1649)

**Kapsberger**................................. Giovanni Girolamo Kapsberger
(c.1580-1651)

**IX**

**Dovrò dunque morire**............................. Giulio Caccini
(1551-1618)
Odi, Euterpe ............................... Giulio Caccini

Dovrà dunque morire,
Must I die, then,
Pria che di nuovo io miri voi,
Before I see you again,
bramata cagion de miei martiri?
O coveted source of my martyrdom?
Mio perduto tesoro,
O my lost treasure,
non potrò dirvi, pria ch’io mora: “Io Mora”?
Can I not say to you before I die, “I die?”
O miseria inaudita, non poter dir a voi:
O grief unheard! Not to be able to say to you:
"Moro, mia vita".
"I die, o my life!"

Odi, Euterpe, il dolce canto
Listen, Euterpe, to the sweet song
Ch’a lo stil Amor m’impetra
Love has put in my mouth,
Et accorda al dolce canto
And to that sweet song
L’aureo suon della mia cetra
that has tuned
Ch’a dir quell ch’ei mi ragiona
So that whoever tells me the reason
Troppo dolce amor mi sprona.
That sweet love spurns me on.
Di notturno e casto velo
With the chaste veil of night
La mia Lidia il sen copria;
My Lydia covered her breast,
Ma la luna in mezzo il cielo
but the moon high in the heavens
Dolcemens il sen m’apria,
uncovered it for me,
Ch’a mirar sì bel Tesoro
So I might admire such a lovely treasure
Lampeggiò di fiamme d’oro.
Lit with flames of gold.
Io mirava e ty ferivi,
I gazed and you wounded
Lidia mia, soavemente;
sweetly, my Lydia.
Io spronava e tu rapivi
I urged, and you robbed me
Nel tuo sen la vista ardente;
of the view of your breast.
Io movea poche faville,
I a tiny spark,
Tu le fiamme à mille à mille.
You a thousand flames.
Ma languia la vista inferna
But finally my view was blinded
A l’aprir di tanti obbietti,
with the uncovering of such beauties;
Ne potea giammai star ferma
It has the power to never sit still
A cercar tanti diletti,
to try many beloved things.
E moríro I rai meschini
It died in the rays,
Tra duoì pomi alabastrini.
Between two alabaster apples.

X

Sonata settima..................................Giovanni Zamboni
Allemanda ----- Giga ----- Sarabanda ----- Fuga  (fl. C. 1700-1720)
S’amor m’annoda il piede
S’Amor m’annoda il piede,
Come dunque fuggirò, Da quell cor che non ha fede?
I cannot hope for liberty.
Libertà non spero, no.
Sian pur dure le catene,
No matter how harsh the shackles,
Dure in sempre le mie pene, Ch’ìn
my suffering continues always, for in
servitú costante
eternal servitude
God’ ogn’ ora languendo un core amante.
a loving heart enjoys its languishing.
Lo stral ch’io porto al core d’un
The arrow I bear in my heart was the fault of
bel guardo colpo fù.
a beautiful glance;
Piu non cur olio mio dolore,
I no longer regret my servitude,
vivo lieto in servitú.
but live happily in slavery.
Il mio cor già fatto audace, sprezza ogn’ or’
My loving heart, now brave, disdains
l’ardente face;
the burning torch,
Che per vago oggetto ogn’incendio
d’amare è gioia à un petto.
because every fire of
love for a sweet object is joy to the heart.

Biographies

John Robison is Professor of Musicology and director of the Early Music Ensemble at the University of South Florida in Tampa. He received his doctorate in musicology/performance practice from Stanford University in 1975, where he studied with George Houle, William Mahrt, Imogene Horsley, Herbert Myers, Stanley Buetens, and Leonard Ratner. The co-author of A Festschrift for Gamal Abdel-Rahim (Binational Fulbright Commission, 1993) and the author of Johann Klemm: Partitura seu tabulatura italica (A-R editions, 1998), his research interests include Renaissance lute music, German Renaissance composers, the development of the fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on plucked string, bowed string, and woodwind instruments, he has done numerous solo Renaissance lute recitals over the past thirty-seven years, and also performs regularly on the viola da gamba, Renaissance/Baroque recorders, Renaissance double reeds (krummhorn, rauschpfeife, shawm, racket,
curtal), Baroque oboe, and modern oboe/English horn. His articles on Renaissance, Baroque, and Twentieth-Century topics have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to many parts of Africa, Asia, Australia, Europe, and North America. He created the world music survey course at the University of South Florida in the early 1990s, and also teaches a course on intercultural composers of the twentieth/twenty-first centuries. His book on Korean women composers will be published by the College Music Society in 2012; he is also completing a scholarly edition of the works of Jacob Meiland (1542-1577) for the American Institute of Musicology, and preparing a book on Indian composer John Mayer (1930-2004) that will be completed in 2012.

**Maggie Coleman** is a native of San Juan, Puerto Rico, where she studied voice with Maria Esther Robles at the Conservatorio de Musica de Puerto Rico. She earned a Bachelor of Music in Vocal Performance at Iowa State University, and subsequently moved to Tampa in 1987. Since that time has been soloist and section leader at St. Andrew’s Episcopal Church. She has also been seen as a soloist for the Sarasota Choral Society, Tampa Bay Performing Arts Center, Master Chorale of Tampa Bay, Oratorio Society of Tampa, Mendelssohn Choir at St. John’s Church and Mostly Pops Orchestra. She is a frequent guest soloist for several bay area churches, performing recitals and sacred works, including Handel’s “Messiah,” and Fauré’s “Requiem.” She has performed supporting roles with Tampa Bay Opera, and performed leading and supporting roles with Spanish Lyric Theater. Mrs. Coleman has also been a cantor at Nativity Catholic Church since 2003. She has taught voice privately in her home, on and off, since residing in Florida. Mrs. Coleman currently resides in Clearwater with her husband, attorney, Jeff Coleman, and their beagle, Maria Constanza.
Upcoming School of Music Events:

**Monday Night Jazz**
Monday, Sept. 24, 2012 7:30 pm, USF Concert Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

USF Jazz from Italy - Come and celebrate the USF Jazz Program’s successful tour of 2012 Italian Jazz Festivals. Hear the exciting concert music from the all-star student Jazz groups that performed on the tour, plus Italian-inspired originals from the USF Jazz Faculty. The evening will be also a celebration of the International outreach and Study Abroad experiences that USF Education Abroad and the President’s international outreach scholarship program are making possible for USF students. Come enjoy an evening of outstanding jazz music, with slide shows of the USF Italian Jazz Tour 2012.

**USF Faculty Recital: Tubacellolicious!**
Saturday, Sept. 29, 2012 7:30 pm, USF Concert Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

Veteran performers Jay Hunsberger (tuba), Scott Kluksdahl (cello) and Dharshini Tambiah (piano) team up to present duo and trio works for this unusual and beautiful combination of instruments, marking the beginning of a long-term collaboration to search for existing works and commission new works for possibly the most soulful of brass and stringed instruments.

**Faculty/Guest Artist Recital: Bay Baroque Ensemble**
Sunday, Sept. 30, 2012 4:00 pm, Barnes Recital Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

Organized by long-time USF faculty member Dr. John Robison, the concert will feature USF professor Kathie Aagaard (viola), USF adjunct professor Anne Marie Scotto (harpsichord), guest artists Patrick Baran and Nicole Wendt (violins) and Theresa Villani (viola da gamba), and guest soprano Maggie Coleman; John Robison will perform on several instruments, including Baroque oboe and recorder. The faculty/guest event will feature music by some of the finest Baroque composers from the late seventeenth to mid-eighteenth centuries, including Johann Sebastian Bach, George Philipp Telemann, Alessandro Scarlatti, and Tomaso Albinoni.

For additional information and to purchase tickets, visit music.arts.usf.edu

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