



BEDLAM

GUEST ARTIST SERIES
ASU ORGAN HALL
SEPTEMBER 25, 2015 • 7:30 PM

MUSIC

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

Pronunciation:

Historical pronunciation of Scottish English and English English has become a fascinating topic of interest for performers over the past few decades. When looking at the texts of songs from the 16th and 17th century, it immediately becomes apparent that when using modern pronunciation, issues arise with rhyme and double meaning. For example, a line of poetry might end with the word “say,” and the next line ends with “die.” In modern English these two words do not rhyme, but in early 17th century English English, the word “die” sounds like the word “day” to modern ears. As performers, we have to weigh the advantages and disadvantages of performing with OP, or original pronunciation. On the one hand, OP can sometimes make it difficult for audience members to immediately understand what is being said, while on the other hand, it adds a distinct color to the music that helps to separate it from other English song repertoire. Bedlam has decided to perform the works in as close to original pronunciation as possible because we believe that it allows us to explore the full spectrum of colors and sounds that were available to 16th century and early 17th century singers.

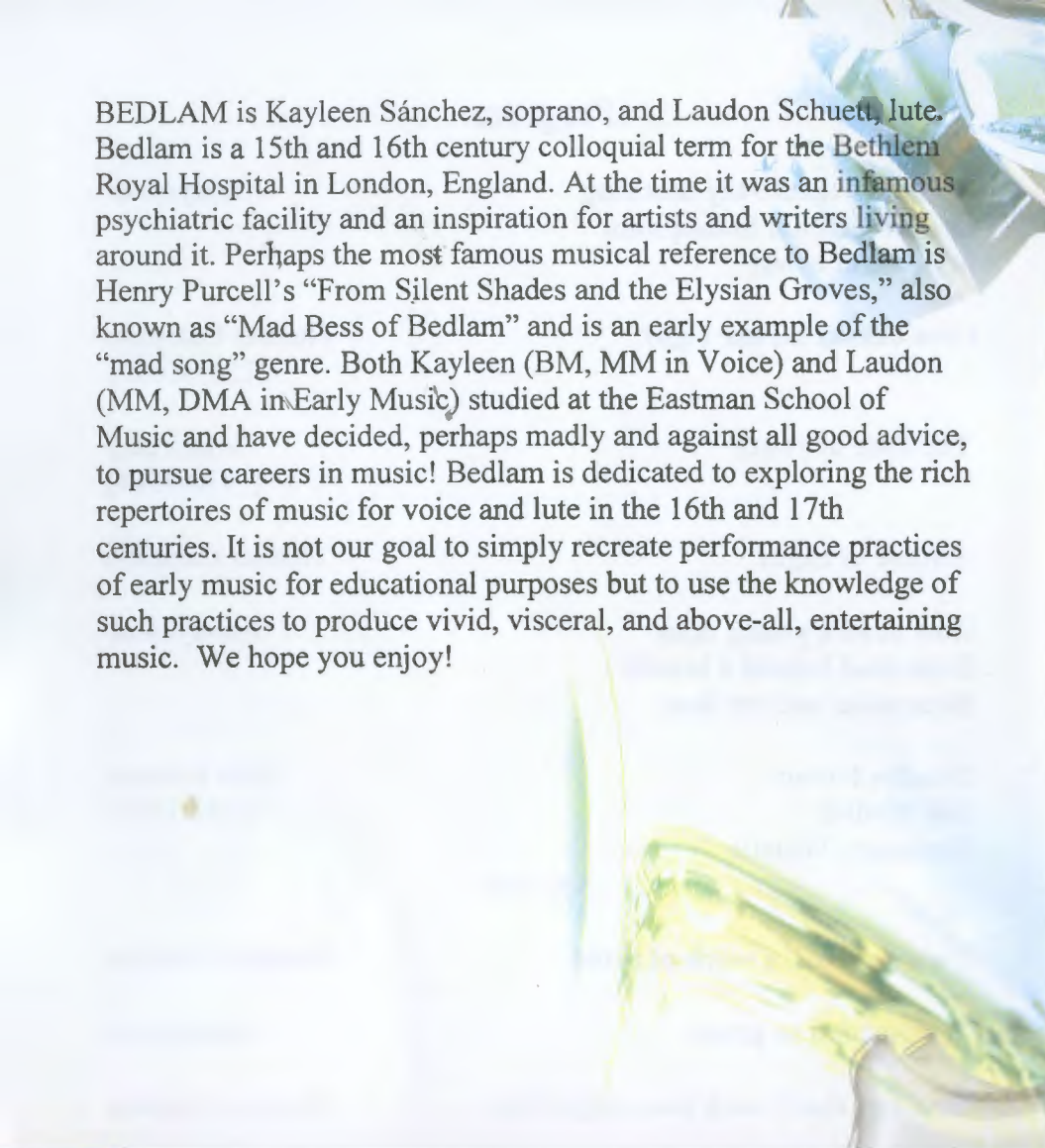
Program

Into a mirthful May morning	Anonymous
Lyk as the dum Solsequium	
My bailful briest	
Give beauty all her right	Thomas Campion (1567-1620)
The time of youth	John Fethy (1530-1568)
Author of Light	Thomas Campion
How shall a young man	Anonymous
Evin dead behold I breath	
Remember me my dear	
Quadro Pavan	John Johnson (1545-1594)
Old Medley	
Carman’s Whistle	
	<i>Solo lute</i>
View me lord, a work of thine	Thomas Campion
In a Garden so green	Anonymous
Oh dear, that I with thee might live	Thomas Campion
O Lusty May	Anonymous

This concert is co-sponsored by the ASU School of Music and the Phoenix Early Music Society.

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.



BEDLAM is Kayleen Sánchez, soprano, and Laudon Schuett, lute. Bedlam is a 15th and 16th century colloquial term for the Bethlem Royal Hospital in London, England. At the time it was an infamous psychiatric facility and an inspiration for artists and writers living around it. Perhaps the most famous musical reference to Bedlam is Henry Purcell's "From Silent Shades and the Elysian Groves," also known as "Mad Bess of Bedlam" and is an early example of the "mad song" genre. Both Kayleen (BM, MM in Voice) and Laudon (MM, DMA in Early Music) studied at the Eastman School of Music and have decided, perhaps madly and against all good advice, to pursue careers in music! Bedlam is dedicated to exploring the rich repertoires of music for voice and lute in the 16th and 17th centuries. It is not our goal to simply recreate performance practices of early music for educational purposes but to use the knowledge of such practices to produce vivid, visceral, and above-all, entertaining music. We hope you enjoy!

EVENT INFORMATION 480.965.TUNE (480.965.8863)
herbergerinstitute.asu.edu/events