The New England Renaissance Conference
of the Renaissance Society of America
Center for the Humanities
University of New Hampshire
Durham, New Hampshire 03824

Professor John T. Paoletti
Art Department
Wesleyan University
Middletown, CT 06459

Hotels offering group rate:
Please book directly with hotel before Sept. 9 and identify yourself as a member of the New England Renaissance Conference.
New England Center. On campus. 603-862-2801. ($39 + tax, single or double).
Anchorage Motor Inn, Rochester. 603-332-3350. Exit 12 off Spaulding Turnpike. ($45.95 single, $55.95 double + tax).

Hotels not offering group rate:
Friendship Inn in Dover, 603-742-4100; Days Inn in Dover, 603-742-0400. Both $54 single + tax.

Directions to Conference Site:
The Thompson School of Applied Science, UNH, is on the right side of Mast Road, with parking behind.
From Boston: Take 95N to Portsmouth. Take the left lane Exit 4 to Spaulding Turnpike and Route 4. Take exit 6W from Spaulding to Route 4. Take exit for Route 108 and turn left. After gas stations, bear right. Road turns right past Post Office. At traffic island, bear left. Turn right (west) onto Main St. Follow Main Street west over railroad tracks, turn right on Mast Road.

From points southwest: Take 495 until it joins 95 and then proceed as From Boston.
From Portland: take 95 south to Portsmouth. Take exit 5, following signs to Spaulding Turnpike and Route 4. Then as From Boston.
From points due west: Take Route 4 east. Take exit for 155A and go right. Continue straight, and turn left at second sign for Mast Rd., after greenhouses.


REGISTRATION:
Please make checks payable to the Center for the Humanities, UNH, and return registration as soon as possible to:
NERC, Center for the Humanities, Murkland Hall, UNH, Durham, N.H. 03824.
Guest tickets for dinner and lunch may be purchased, subject to availability.
For further information, call Patricia Emison, 603-868-5768.
THE NEW ENGLAND RENAISSANCE CONFERENCE
of the Renaissance Society of America

Sponsored by the Center for the Humanities at the University of New Hampshire
Friday and Saturday, October 9 & 10, 1992    Durham, N.H.

THE PROGRAM

Friday, October 9

Registration and Informal Reception, 1-3 P.M.
The Woodman Consort: Music from the Court of Lorenzo de’ Medici
Welcoming remarks by Dr. Walter Eggers, Vice-President for Academic Affairs, 3 P.M.

Session I

Roland Greene, Harvard University
The International Wyatt, the Imperial Sidney

Anne van Buren, Tufts University, Retired
The Changing View of History in Fifteenth-Century France
Chairperson: Elizabeth Hageman

Cocktails and Reception, 5:30 P.M.
Banquet (by reservation), 6:30 P.M.

Evening Speaker: Katharine Park, Wellesley College
Wonders of Nature: Renaissance Science and the Culture of the Marvelous
Introduction: William Jones

The Hampshire Consort: Music of the Age of Exploration

Saturday, October 10

Coffee and Doughnuts, 9:00 A.M.

Session II

Marcia Hall, Temple University
1492: Florentine Art at the Time of the Death of Lorenzo de’ Medici

Guido Ruggiero, University of Connecticut
The Abbot’s Concubine: Illicit Sex and Microstrategies of Power at the End of the Renaissance
Chairperson: Patricia Emison

Luncheon buffet (by reservation), 12 noon
THE NEW ENGLAND RENAISSANCE CONFERENCE  
FRIDAY, OCTOBER 10, 1992  
DURHAM, NEW HAMPSHIRE

MUSIC IN THE AGE OF EXPLORATION

THE HAMPSHIRE CONSORT

Robert Stibler - cornetto, recorder, krummhorn, sackbutt, pipe & tabor, shawm  
Nicholas Orovich - sackbutt, recorder, krummhorn, voice, percussion  
Paul Merrill - sackbutt, recorder, krummhorn, voice, percussion  
John Rogers - sackbutt, recorder, krummhorn, percussion

* * * PROGRAM * * *

I. Music in Late 15th Century Italy - The Casanatense Ms.
   L’homme armé  
   C’est mal charche  
   Le renvoy  
   Cela sans plus  

   Robert Morton  
   Martin Agricola  
   Loyset Compère  
   Johannes Martini

II. Music at the Court of Ferdinand and Isabella
   Pase el agoa  
   Ve, temor/Sobíme a lo alto  
   In te, Domine, speravi  
   Falalalanlera  

   Anonymous  
   Anonymous  
   Jusquin d’Ascanio  
   Anonymous

III. Mid - 16th Century Parisian Dances and Chansons
   Basse dance "La brosse"  
   Pavanne et gaillarde  
   Il est bel et bon  
   La teste  

   Pierre Attaignant  
   Attaignant  
   Passereau  
   Anonymous

* * * INTERMISSION * * *

IV. Guatemalan Wind Band Music
   Y Vostris  
   (Untitled)  
   Pavan  
   Salamanca  

   Anonymous  
   Alonzo de Avila  
   Anonymous  
   Anonymous

V. Early 17th Century English Music
   While Dancing Rests  
   When Loe, By Breake of Morning  
   Alman  
   Dr. Bull’s my selfe  

   Giovanni Coprario  
   Thomas Morley  
   John Bull  
   John Bull

VI. Settings of "La Spagna"
   Falla con misuras  
   Agnus Die II from "Missa Bassadanza"  
   Alta  

   Guglielmo Ebreo da Pesaro  
   Heinrich Isaac  
   Francisco de la Torre
RENAISSANCE WIND INSTRUMENTS

**Cornetto** - A hybrid of woodwind and brass families, the cornetto has no modern descendant, but was the most valued wind instrument in its day. Besides the normal size cornetto, the Consort employs a smaller cornettino, a larger alto cornetto, the softer toned cornetto muto, and the lathe-turned cornetto diretto.

**Sackbutt** - The sackbutt, the cornetto's natural partner, evolved in the 15th century, and remains in use today with only minor changes as the trombone. We use altos in F and Eb, tenors in Bb, and a bass in F.

**Trumpets** - Since valves were not applied to brass instruments until the 19th century, the trumpets used on Consort programs are all "natural" trumpets including the short Medieval claro (in D) and larger buisine (in F), and the Renaissance slide trumpet (in C).

**Recorders** - We use reproductions of the 16th century version of these instruments, louder and with a wider bore than the more common Baroque style instrument, in five sizes ranging from sopranino through bass.

**Krummhorns** - This unusual, hook-shaped instrument has a buzzy, almost mechanical sound due to a double reed which is encapsulated rather than being placed in the player's mouth. The Consort employs soprano through bass sizes, as well as a closely related, softer toned instrument, the cornamuse.

**Shawm** - This very loud instrument was used primarily for outdoor performance in the Middle Ages and Renaissance. With a controlled double reed, it was an ancestor of the oboe.

**Flute** - A wooden instrument with no key mechanism, the Renaissance flute was used indoors, and played very quietly indeed. We utilize a tenor size (in C), which matches roughly the size of the modern flute.

**Gemshorn** - The gemshorn is a simple recorder with very limited capabilities, using an animal horn for the instrument body. It has a sweet, haunting sound.

**Pipe and Tabor** - The "three-hole" pipe is another specialized recorder, designed so that by varying breath pressure one can play scales and melodies one-handed, leaving the other hand free to strike a drum (tabor) - the original one man band. The Consort uses pipes in G and high D.

The Consort's instrumentation also includes harpsichord, its Medieval ancestor the psaltery, organ, various percussion instruments, and even, on occasion, the modern synthesizer.

R.S.