



Department of Music
University of Alberta

Collegium Musicum

Marnie Giesbrecht and Debra Olikkala, Directors

Friday, March 23, 1990 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta



Programme

New Oysters (Round)

Thomas Ravenscroft

(c.1582 - c.1635)

*New oysters, new oysters, new walefleet oysters,
at a groat a pecke, at a groat a pecke, each
oyster worth two pence; fetch us bread and wine
that we may eate, let us lose no time with such
good meat, a banquet for prince.*

Tosto che l'alba (Caccia)

Ghirardello da Firenze

(fl. c. 1375)

Tosto che l'alba del bel giorno appare
Isveglia li cacciator:
"Su, su, ch'egli el tempo!"
"Alletta li can, te, te, Viola, te, Primera!"
Su alto al monte con buon cani al mano
E gli bracchett'al piano.
E nella piaggia ad ordine ciascuno.
Io veggio sentir uno de' nostri miglior bracchi.
Star' avisato "Bussate d'ogni lato ciascun le macchie
che Quaglina suona!"
"Aio, aio!" A te la cerbia viene.
Carbon la prese in bocha la tene.

*As soon as the dawn of the fair day appears
The hunter awakens.
"Arise, arise, for it is now time!"
"call out the dogs; here, here Viola, here Primera!"
Upon the high mountain with good dogs in hand
and the pack silent,
And on the long slope each in order.
"I see one of our best hounds sniffing.
He must be on the trail of something. Let each
one of you pierce through, from all sides
into the thickets, for the quail calls."
"Hola, hola," the hind is coming to you.
Carbon has seized her and holds her in his mouth.*

Del monte que' che v'era su gridava
Al atra all'altre suo corno sonava.

*From the mountain, he who was up there called out
now to one, now to another, and sounded his horn.*

Deo gracias Anglia (*The Agincourt Carol*)

Dance: Galliard

Deo Gracias Anglia Redde pro victoria.

England, render thanks to God for victory!

Owre kynge went forth to Normandy

Our king went forth to Normandy

With grace and myght of chyvalry;

With his host of mighty and virtuous knights;

Ther God for hym wrought mervelusly;

There, God was on our side,

Wherefore Englonde may calle and cry,

So England has cause to raise the cry,

'Deo Gracias'.

'Thanks be to God!'

He sette a sege, the sothe for to say,

He set a siege, [the truth to say]

To Harflu toune with ryal aray;

To the town of Harflu with his royal array;

That toune he wan and made a fray

He won that town and made such a carnage

That Fraunce shal rywe tyl domesday;

That France shall rue it until judgement day;

Deo Gracias.

Thanks be to God!

Than went oure kynge with alle his oste

Then our king went with all his host

Throwe Fraunce, for alle the Freshe boste;

Through France, as he had promised;

He spared no drede of lest ne moste

He spared no deed no matter how small or large

Tyl he come to Agincourt coste;

Until he came to the Agincourt coast;

Deo Gracias.

Thanks be to God!

Than, forsoth, that knyght comely

Then, truly, that handsome knight

In Agincourt feld he faught manly;

Fought bravely in the field at Agincourt;

Thorw grace of God most myghty

Through the grace of God almighty

He had bothe the felde and the victory;

He won both the field and the victory;

Deo Gracias.

Thanks be to God!

Anonymous

(15th century)

translation by

Candace Bamber

Deo gracias Anglia (*The Agincourt Carol*) continued

Now gracious God he save oure kyng,
 Now gracious God, save our king
His peple, and his wel-wyllynge;
 And his people, and give to all, God's good will;
Yef hym gode lyfe and gode endynge,
 Grant to us a good life with an honourable ending.
That we with merth mowe savely synge;
 That we happily may truly sing;
Deo Gracias.
 Thanks be to God!

Stabat Mater

Giovanni Battista Pergolesi

Stabat Mater dolorosa

(1710 - 1736)

Fac, ut ardeat cor meum

Sally McIntosh, soprano; Peter Phoa, countertenor;
Marnie Giesbrecht, organ; Paul Polushin, gamba

Stabat Mater dolorosa

At the cross her station keeping

Juxta crucem lacrimosa

Stood the mournful Mother weeping,

Dum pendebat Filius.

Close to Jesus at the last.

Cujus animam gementem

Through her heart, His sorrow sharing,

Contristatam et dolentem

All His bitter anguish bearing,

Pertransivit gladius.

Now at length the sword has passed.

Fac ut ardeat cor meum,

Make me feel as thou hast felt,

In amando Christum Deum,

Make my soul to glow and melt

Ut sibi complacem.

With the love of Christ our Lord.

Sancta Mater, istud agas,

Holy Mother, pierce me through,

Crucifixi fige plagas

In my heart each wound renew

Cordi meo valide.

Of my Saviour crucified.

Alles, was ihr tut

Dietrich Buxtehude
(1637-1707)

1. Sonata
2. Concerto: *Alles, was ihr tut*
3. Sonata
4. Aria: *Dir, dir Höchster, dir alleine*
5. Arioso: *Habe deine Lust am Herrn*
6. Choral: *Gott will ich lassen raten*
7. Sonata
8. Concerto: *Alles, was ihr tut*

Sally McIntosh, soprano; David Garber, bass;
Jennifer Bustin, 1st violin; Moni Mathew, 2nd violin;
Glen Archibald, 1st viola; Yu-Chen Chu, 2nd viola;
Lisa Wagner, cello; Paul Polushin, continuo
Marnie Giesbrecht, organ

Concerto: *Whatsoe'er you do, by word of mouth or by action let in honour the Name of Jesu, and thank ye God and the Father through Him.*

Aria: *Thee, O Father, and none other, Thou, the Highest unto Thee, all the blessings given me, gladly back to Thee I offer. All we do throughout our days, make it to extol Thy praise. -- Help us, that with joyful singing, all men raise to Thee their voice, let the whole wide world rejoice, and with music sweet be ringing, that we may throughout our days, ever offer Thee our praise. -- Father, for the sake of Jesus, help us praise Thee more and more, even unto Heaven's door; for 'tis only Thou canst please us. Help us with true father's love, till we meet in Heaven above.*

Arioso: *Let thy pleasure be only in the Lord, and He will give thee thy heart's desire.*

Choral: *No-one but God shall guide me, for all is in His power. With strength will He provide me and new blessings every hour. To Him do I commit my body, life and spirit, and all things else of merit, to use as He deem fit. --To this I say my Amen and all falls into place, my fears are all allayed then, for all is in God's Grace. Therefore with gladsome mind I face my daily labour, to serve Thee and my neighbour, as Thou, Lord, hast ordained.*

Concerto: *Whatsoe'er you do, by word of mouth or by action let in honour the Name of Jesu, and thank ye God and the Father through Him.*

INTERMISSION

Florilegium Primum, Suite no. 2 (1695)
"Sperantis Gaudia"

Georg Muffat
(1653-1704)

Ouverture
Presto
Ballet
Bourrée
Rondeau
Gavotte
Menuet I
Menuet II

Medieval Motets

Detractor est

Roman de Fauvel
(14th century)

Detractor est: A disparager is the most worthless fox. By his slanders he harms others and himself worse. But no less is he a bland flatterer. For he deceives kings, princes, counts, dukes. Such ones are to be fled by all... [The remainder of the text continues in much the same vein.]

Qui secunter: Those who follow the camps are wretched, for poorly are their services rewarded... [The remainder of the text continues in much the same vein.]

David Garber, Rehearsal Director

In seculum (hocket)

Anonymous Spaniard
(13th century)

Error popularis - Dominus

Anonymous
(13th century)

Error popularis palam ponitur:

Everywhere is error publicly installed:

Sedes presularis facta pupillaris venditur.

When a lead position loses its incumbent, it is sold.

Dare sub avaris dum suspenditur

As upon the greedy giving now depends,

Error popularis - Dominus continued

et Ares ab aris dum eliditur,
and as from the altars Ares is proclaimed,
leditur vir ruralis.

ruin comes to the farmer.

Curialis ex nummo renascitur.

Yea, the courtier rises through the worth of gold;

Magistralis laus a scalis presulum repellitur.

Competence, recommendations don't avail you toward success.

Paperlardalis presbiteralis fraus plena malis occultitur.

Fraudulence full of evil and sin is hidden 'neath high-sounding,
priestly words.

Plebs vivit talis; preses est qualis,

People live thus, officials are this way,

qui faustus alis erigitur,

who are held up as the beacon lights,

a quo fas est vertitur.

they who are perverting right.

Sapor salis doctrinalis terram sapit et conteritur.

Knowledge, scientific wisdom knows the world, but now is held
passé.

Bubulcus extollitur;

Now the cowherd is extolled;

presuli collateralis asinus consulitur;

equal with the civic leader's dunce's counsel now is sought,

illi creditur.

and he is believed.

Cardinalis vir Latialis donis emitur;

Gifts buy even the Cardinal, the man who comes from Rome;

extinguitur lux sacerdotalis et grex oberrans offenditur.

ah, as the light of the priesthood darkens, the faltering people suffer
hard.

Capricorno pastoralis honor hodie committitur;

Once again the farmer turns in veneration to the zodiac.

spiritualis cibus exigitur,

Spiritual nourishment has been driven away

qui cum sepultura venum traditur.

and, like a burial with pomp, is up for sale.

Ergo numinis honor impenditur

Thus the honour of God is sold out for gold,

et realis et vocalis, et destruitur lex,

both the real and proclaimed one, and the law's destroyed,

quam dederat Dominus.

though it was ordained by our Lord.

On parole - A Paris - Frère nouvele

Anonymous
(13th century)

On parole de batre et de vanner
Et de foir et de hanner,
*They speak of beating and winnowing
And of digging and plowing,*
Mais ces deduis trop me desplaisent,
Car il n'est si bonne vie
*But these pastimes displease me,
For there is no life so good*
Que d'estre a aise
De bon cler vin et de chapons,
*As being at ease,
With good clear wine and capons,*
Et d'estre avec bons compaignons,
Liés et joians,
*And to be with good companions,
Gay and joyous,*
Chantans, truffans et amorous,
Et d'avoir, quant c'on a mestier,
*Singing, cheating and amorous;
And to have, when one needs them,*
Pour solacier beles dames a devis:
Et tout ce truev' on a Paris.
*Fair ladies to solace us as we wish:
And all this one finds at Paris.*

A Paris soir et matin
Truev' on bon pain et bon cler vin,
*In Paris, morning and night,
One finds good bread and good clear wine,*
Bonne char et bon poisson,
De toutes guises compaignons,
*Good meat and good fish,
Companions of all sorts,*
Sens soutie, grant boudour,
Biaus joiaus dames d'ounour,
*Clever wit, great joy,
Ladies of honour;*
Et si truev' on bien entredeus
De menre feur pour homes desiteus.
*And also there are, at good occasion,
Means to live for poverty-stricken men.*

Frère nouvele! Muere france!
Fresh strawberries! Wild blackberries!

Intradas from the "Lustgarten" (1601)

Hans Leo Hassler
(1564-1612)

I, III, VIII, IX, Galliard

Dance: Farandole

Programme Notes

New Oysters, Tosto che l'alba, Agincourt Carol

These three works represent popular music of Sixteenth- (and early Seventeenth-) Century England, Fourteenth-Century Italy and Fifteenth-Century England respectively.

Thomas Ravenscroft's *New Oysters* is a round for three voices based on a street cry.

Tosto che l'alba is a caccia (chase, hunt), an interesting form belonging to the early Italian Ars nova. Its literary subjects are hunting or fishing scenes full of lively description. The musical form is a strict canon in two parts supported by a free (non-imitating) tenor in longer note values.

In the carol, the chorus or burden (refrain) precedes and follows each verse. *The Agincourt Carol* is a song of victory for King Henry V in the Battle of Agincourt, 1415.

Stabat Mater - Pergolesi

The text of the *Stabat Mater* has attracted many composers over the years, Pergolesi's setting being but one of many. Written in the Thirteenth century by Jacopone de Benedictis, the text is a poignant description of Mary's sorrows at the foot of the cross. The poem comprises ten paired verses, each pair having a rhyme scheme of AAB CCB. In this evening's programme, the first and fifth paired verses have been chosen for performance. Pergolesi's setting of the first verse is imbued with suspensions, perhaps in an attempt to reflect the agony of Mary. The fifth verse is treated fugally.

Programme Notes *continued*

Alles, was ihr tut - Buxtehude

Although German composers did not begin to use the term "cantata" until after 1700, vocal genres of this type were written throughout the Seventeenth century and were variously labelled as "concerto", "motetto concertato", and "Kirchenstück". Buxtehude wrote some 120 works of this type and his music represents a culmination of the pre-Bach cantata form. Most of Buxtehude's cantatas (this term is generally used by modern scholars in reference to these works) were written between 1675 and 1690. *Alles, was ihr tut* appears to have been one of his most popular cantatas since it is the only one that was included in all three of the main manuscript collections that contain Buxtehude's vocal music. The work comprises three main vocal sections -- a concerto (a vocal/instrumental movement in which musical motives are shared), an aria (a strophic movement with an instrumental ritornello occurring between each verse) and a chorale (a simple harmonization of a hymn melody), with an abbreviated repetition of the concerto recurring at the end of the work. These vocal movements are interspersed with instrumental movements called "sonatas". The text of the cantata is primarily Biblical, the words for movements 1 and 7 coming from Colossians 3, and movement 5 from Psalm 37. The text of movement 6 is two verses of the chorale "Aus meines Herzens Grunde".

Medieval Motets

Motets written between ca.1200-1450 generally comprised a tenor voice (lowest voice) derived from a chant and one or two newly composed upper voices. The character of the tenor part was considerably different from that of the upper parts primarily in terms of rhythm and text. A brief rhythmic pattern or mode was applied to the selected chant melody that made up the tenor voice and this pattern was repeated until all the notes of the melody were used up. The melody in turn was repeated as many times as necessary to make the composition the desired length. Above this "cantus firmus" the upper voices were written to move in a rhythmically active fashion that was free from any recurring rhythmic pattern. Textually the tenor voice appeared with the Latin words or syllables of the chant section from which it was extracted while the upper voices were given Latin or secular French texts which frequently dealt with love or political satire, as is evident in the texts of the motets included in this evening's programme. By the end of the second half of the Thirteenth century it became standard practice to use a different text for each of the upper voices and thus motets were identified by a compound title made up of the first few words of the voice part, from the highest to the lowest. Although in the early stages of development, the Medieval motet was intended for use in the church service, by the Fourteenth century it had become a secular genre.

Programme Notes *continued*

Florilegium Primum, Suite no. 2 - Muffat

Georg Muffat was a South German composer and organist who was particularly important for the part he played in introducing the French and Italian musical styles to Germany. His *Florilegium* collections are to be numbered among the finest early classical suites known to us. Influenced by Jean Baptiste Lully, the suites contain a wide range of dances. The general style is elegantly sophisticated in comparison with the robust manner of earlier German orchestral suites.

Intradas from the *Lustgarten* - Hassler

Hassler was the first celebrated German composer to travel to Italy for musical study. A student of Andrea Gabrieli, his music bears influence of the Venetian style. In 1601, the collection *Lustgarten newer teutscher Gesäng, Balletti, Galliarden und Intraden* was published, containing thirty-nine vocal movements and eleven instrumental movements (ten intradas or preludes and one Galliard). These are some of the oldest representatives of German instrumental music.

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Candace Bamber, Department of English
Anna Street, Department of Romance Languages
Norman Nelson, Department of Music
John McCormick, Department of Music
Members of the Historical Dance class, Department of Drama

Collegium Musicum 1989-90

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Janet Horwood

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Michael Meraw

Sally McIntosh

Peter Phoa

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Tanya Sullivan

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Glyn Thomas

Aimee Barnabee

Tim Dixon

Sandy Paddick

Kate Ryan

Colleen Tillotson

Susan Bristow

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