



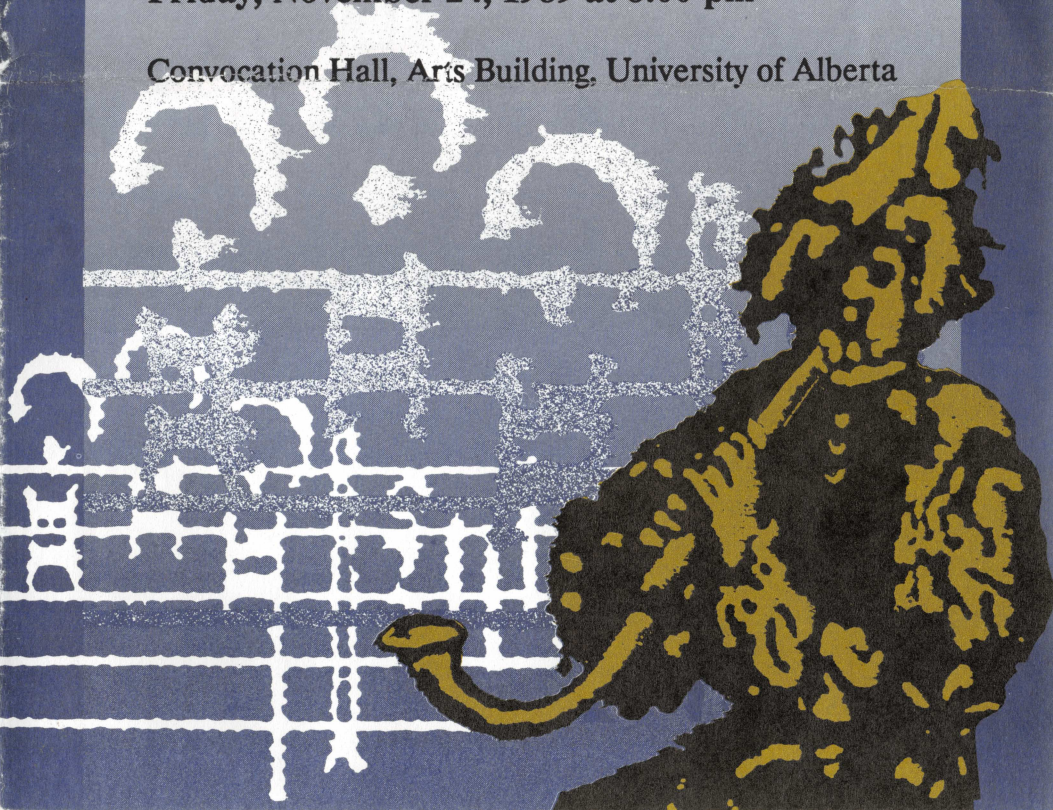
Department of Music
University of Alberta

Collegium Musicum

Marnie Giesbrecht and Debra Ollikkala, Directors

Friday, November 24, 1989 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta



Program

Orfeo (1607)

Toccata

Claudio Monteverdi

(1567-1643)

Fordyce Pier, trumpeter

Vespro della Beata Vergine (1610)

Domine ad adiuvandam me festina

Marnie Giesbrecht, organist

*O Lord, come quickly to my aid.
Glory to the Father, the Son, and the Holy Ghost.
As it was in the beginning, now, and forever more.
Amen. Alleluia.*

Kleine geistliche Konzerte, 1636

Heinrich Schütz

Lobet den Herren, der zu Zion wohnet (SWV 293)

(1585-1672)

Paul Polushin, gambist
Peter d'Haène, Jr., organist

*Praise the Lord who lives in Jerusalem,
Proclaim to the people His doings;
Because He remembers [the people]
and is asking for their devotion*
He does not forget the cries of the needy.*

* [literally: blood, soul]

Kleine geistliche Konzerte, 1639

Wann unsre Augen schlafen ein

Sally McIntosh, soprano
David Garber, bass
Paul Polushin, gambist
Janet Horwood, organist

*When our eyes are falling asleep,
So let the heart still be brave.
Hold above us Your right hand
That we do not fall into sin and disgrace.*

Balcony

Missa in Die Sanctae Trinitatis

**Kyrie "Deus Creator omnium"
Gloria**

Philip ap Rhys

(fl. 1545-1560)

Laura Jane Ehrman, organist

Gloria ad modum tube

Guillaume Dufay

(c. 1400-1474)

*Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God, heavenly King, God the Father almighty.
O Lord Jesus Christ, the only-begotten Son.
Lord God, Lamb of God, Son of the Father.
Who taketh away the sins of the world, have mercy upon us.
Who taketh away the sins of the world, receive our prayer.
Who sitteth at the right hand of the Father, have mercy upon us.
For Thou alone art holy. Thou alone art Lord.
Thou alone, O Jesus Christ, art most high.
Together with the Holy Ghost, in the glory of God the Father. Amen.*

INTERMISSION

Renaissance Carols

Coventry Carol

anonymous

(1591)

Lully, lulla, thou little tiny child, By by, lully, lullay.

*O sisters too, How many may we do
For to preserve this day This poor youngling,
For whom we do sing, By by, lully, lullay?*

*Herod, the king, In his raging,
Charged he hath this day His men of might,
In his own sight, All young children to slay.*

*That woe is me, Poor child for thee!
And ever morn and day, For thy parting
Neither say nor sing By by, lully, lullay!*

Renaissance Carols (continued)

Pray for us: In this valey

anonymous
(15th century)

Sally McIntosh, soprano
Michael Meraw, tenor

Pray for us that we saved be, protomartyr Stephane.

*In this valey of wrecchedniss
ypreeved was thy meekeniss;
therfor thou art in joy and bliss,
circumfultus undique.*

*With synfull wrecchys thou wer take;
thy feyth thou woldest not forsake,
but rather dyen for God sake,
circumfusus sanguine.*

Ríu, Ríu, Chíu *

anonymous
(16th century)

David Garber, bass

*Ríu, ríu, chíu, Guard our homes in safety.
God has kept the black wolf From our lamb, our Lady.*

*Raging mad to bite her, There the wolf did steal,
But our God Almighty Defended her with zeal
Pure He wished to keep her So she could never sin;
That first sin of man Never touched this virgin sainted.*

*He who's now begotten Is our mighty Monarch,
Christ our Holy Father In human flesh embodied.
He has brought atonement By being born so humble;
Though He is immortal, As mortal was created.*

* [represents sounds of a nightingale]

Instrumental Interlude

Canzon "Bergamasca"

Samuel Scheidt
(1587-1654)

Margaret Board Lute Book

Le Rossignol: An Almand for two lutes
Treble and Ground (Bergamasca) Duet

E D Blodgett, lutist
Michael Meraw, lutist

Songs of Nature and Love

Contrappunto bestiale alle mente

Adriano Banchieri
(1568-1634)

*Honoured spectator,
hear well four merry companions:
a dog, a cat, a cuckoo, an owl,
[who] for entertainment,
make from memory a counterpoint
over a bass [line].*

*Never trust a hunchback
The same with a lame man,
If the scurvy (knave) be good
In the annals set it down.*

Bow-wow, Meow, Hoo, Cuckoo.

Il bianco e dolce cigno

Jacques Arcadelt
(1514-1557)

*The white and gentle swan dies singing, and I
Weeping reach the end of my life.
What strange and diverse fate that he dies unconsolated,
And I die blessed.
Death, which in dying
Fills me full of joy and desire.
If in dying no other pain I feel
With a thousand deaths a day I would be content.*

Songs of Nature and Love (continued)

I spy Celia

Henry Purcell
(1659-1695)

Sally McIntosh, soprano
David Garber, bass
Lisa Wagner, gambist
Patricia Briskie, harpsichordist

*I spy Celia, Celia eyes me,
I approach her, but she flies me;
I pursue; more coy I find her,
I seem colder, then she's kinder:
Her eyes charm me, My words move her
She esteems me and I love her.
In not blessing, most she blesses,
And not possessing, Each possesses,
Now she blushes, I grow bolder,
She would leave me but I hold her,
She grows angry, I appease her.
I am redder, then I please her,
Her eyes charm me, My words move her
She esteems me and I love her.
In not blessing, Most she blesses,
And not possessing, Each possesses,*

El Grillo

Josquin des Pres
(1450-1521)

*The cricket is a fine singer;
he sings a long song.
Wine makes the cricket sing.
The cricket is a fine singer.
But he doesn't do it like the birds
which, after singing a little,
fly somewhere else --
the cricket always stays where he is.
When it gets warmer
he sings only for love.*

Program Notes

Orfeo and Vespro della Beata Vergine by Claudio Monteverdi

Domine ad adiuvandum me festina is the festive opening movement to Monteverdi's *Vespro della Beata Vergine* (1610). This response to the priest's intonation (*Deus, in adiutorium meum intende*) is scored for full chorus and orchestra. The orchestral parts are a reworking of the composer's own Toccata, the prelude to his opera *Orfeo* (1607), and their jubilant flourishes and fanfares are of a distinctly secular style. In contrast, the chorus solemnly chants on a single chord until it too joins in the fanfare for the final "Alleluia." It is not known why Monteverdi wrote the *Vespro della Beata Vergine*, however it is fairly certain that because of the opulence and length of the music, he did not intend it to be performed in a liturgical setting.

--Sally McIntosh

Kleine Geistliche Konzerte by Heinrich Schütz

Schütz's first collection of *Kleine Geistliche Konzerte* ("Small spiritual concerti") was published in 1636 and was followed three years later by the second volume. The total number of concerti contained in the two volumes is fifty-five. Written for one to four voices in a variety of vocal combinations, the pieces are arranged in each volume first according to the number of voices used and then according to whether the voices are high (soprano and tenor) or low (alto and bass). The musical style of writing in these concerti is a combination of the older sixteenth-century imitative style and the newer monodic vocal style, the latter being more evident in those concerti written for solo voices. The texts for all but six of the concerti come from the Bible.

--Debra Ollikkala

Missa in Die Sanctae Trinitatis by Philip ap Rhys

The practice of replacing parts of the Ordinary and Proper of the Mass with organ music spans musical history from 1400 to the present day. Because of the effect of the Reformation in England, the *Missa in Die Sanctae Trinitatis* by Philip ap Rhys, organist of St. Mary-at-Hill, London, is the only extant English Organ Mass. It includes a troped Kyrie for Trinity Sunday, Gloria, Offertorium, Sanctus and Agnus Dei. The organ plays in alternation with the sung portions.

--Marnie Giesbrecht

Program Notes (continued)

Gloria ad modum tube by Guillaume Dufay

Along with Dunstable and Binchois, Dufay was one of the leading composers of the early Renaissance. Considered as one of the chief figures of the Burgundian school, Dufay spent the majority of the creative part of his life at Cambrai. *Gloria ad modum tube* was written for two voices and two brass instruments. The upper two voices are treated canonically one whole note apart while the lower two parts maintain an ostinato fluctuating between the tonic and dominant. This ostinato is itself a canon between the two instruments, occurring the distance of a double whole note apart. In the final section of the Gloria, the lower two parts partake in a lively hocket (division of the melody between the two instruments).

--Debra Ollikkala

Carol

The carol is a song of English origin dating from Medieval times. The texts, in English or Latin or a combination of these two languages, most frequently had as their subject matter the Virgin Mary or some aspect of Christmas. Many carols were originally songs intended to accompany body movements or walking in procession. Structurally the carol is characterized by the alternation of a burden (refrain) and verses (stanzas).

--Kerstin Glathe

Canzon "Bergamasca" by Samuel Scheidt

Samuel Scheidt is an important member of the first generation of Baroque composers. Born in Halle, the German organist and composer combined traditional counterpoint with the new Italian concerto style. The form and style of the instrumental canzona developed from the Franco-Flemish chansons of composers such as Josquin, Janequin and Sermisy. It features clarity of texture and sectional structure which includes imitative and homophonic textures; duple and triple meters. "*Bergamasca*" is a generic term for dances, dance songs and popular poetry from the district of Bergamo in northern Italy. Composers often titled works "*Bergamasca*" to indicate a real or fancied association with Bergamo.

--Marnie Giesbrecht

Program Notes (continued)

Madrigal

The term "madrigal" was originally applied to a poetic form, however eventually the term came to be applied also to musical settings of various poetic types. Highly ornamented madrigals were written in the fourteenth century, but the genre fell into obscurity after 1400. The sixteenth-century madrigal, with which twentieth-century listeners are most familiar, has its roots in the Italian frottola (of which Josquin's *El Grillo* is an example). The texts are based on themes of love and nature and can be in a variety of formal patterns. In the early sixteenth century madrigals were written for four voices (as in Arcadelt's *Il bianco e dolce cigno*), but later in the century they were more commonly written for five voices (Banchieri's *Contrappunto bestiale alle mente*). The style of the music is a combination of imitative and homophonic textures, injected with many instances of word painting (the depiction of important words of the text through certain musical figurations).

—Kerstin Glathe



Collegium Musicum Membership 1989-90

Marnie Giesbrecht and Debra Ollikkala, Directors

Instrumentalists

Gamba

Paul Polushin
Lisa Wagner

Recorder

Brian Demuyneck
Liane Gayler
Mien Jou
Sharie Rathwell

Organ

Peter d'Haène, Jr.
Janet Horwood
Laura Jane Ehrman

Harpsichord

Patricia Briskie

Singers

Patricia Briskie
Laura Jane Ehrman
David Garber
Kerstin Glathe
Peter d'Haène, Jr.
Janet Horwood
Desirée Lafaut
Michael Meraw
Sally McIntosh
Tanya Sullivan

Upcoming Department of Music events include:

Sunday, November 26, 1989 at 8 pm
in Convocation Hall, Arts Building
ART SONG RECITAL Kuniko Furuhata, mezzosoprano,
with Helmut Brauss, pianist. Free admission

Monday, November 27, 1989 at 8 pm
in Convocation Hall, Arts Building
STAGE BAND CONCERT, Neil Corlett, Director.
An exciting evening of Jazz.
Tickets: \$5 Adults, \$3 Students & Seniors.

Friday, December 1, 1989 at 8 pm
at All Saint's Cathedral, 10039-103 Street
MADRIGAL SINGERS CONCERT, Len Ratzlaff,
Director, with guest organist: Jeremy Spurgeon.
Tickets: \$5 Adults, \$3 Students & Seniors.

Sunday, December 3, 1989 at 3 pm
in Convocation Hall, Arts Building
CONCERT BAND CONCERT, William H. Street,
Director. Tickets: \$5 Adults, \$3 Students & Seniors.

Sunday, December 3, 1989 at 8 pm
in Convocation Hall, Arts Building
CHAMBER WINDS & CHAMBER ORCHESTRA
CONCERT, Malcolm Forsyth and Norman Nelson,
Directors, featuring horn soloist, Christopher Gongs.
Tickets: \$5 Adults, \$3 Students & Seniors.

Sunday, December 10, 1989 at 8 pm
at First Presbyterian Church, 10025-105 Street
CONCERT CHOIR CONCERT, Debra Ollikkala,
Director, with organist, Marnie Giesbrecht.
Tickets: \$5 Adults, \$3 Students & Seniors.

Please note: All concerts are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will inform you of any changes made in our schedule.