

The St. Olaf College Department of Music  
presents

THE ST. OLAF  
COLLEGIUM MUSICUM  
&  
EARLY MUSIC SINGERS

Gerald Hoekstra, director

SETTINGS OF  
THE SONG OF SONGS  
MUSIC BY CLEMENS NON PAPA, PALESTRINA, FRANCK,  
AND OTHERS



Friday, Nov. 12, 2010 • 7:30 p.m. • Boe Memorial Chapel

## PROGRAM

The *Song of Songs* was a favorite source of texts for composers of the fifteenth, sixteenth, and seventeenth centuries. In the Hebrew tradition this fervent and sometimes erotic love poem of the Hebrew Bible was interpreted as allegorically as a love song of God for his people, and the Christian church adopted this view as well, interpreting it as an expression of Christ's love for the Church, his bride. In medieval theology Mary was seen as a symbol of the Church, notably in St. Bernard's writings on the Song of Songs, in which references to the bride are applied to Mary. For this reason verses from the Song of Songs were used for antiphons in offices of feasts of the Virgin Mary, and in some cases Marian acclamations were even intermingled with texts drawn freely from the poem. The principal characters of the poem are a young woman, identified in one place as "the Shulamite," her lover, and her friends, the daughters of Jerusalem. Much of the poem takes the form of dialogue, and some of the texts in this program should be heard that way. Thus, in "Ego flos campi," the young woman states, "I am the rose of Sharon..." and the man responds, "Like a lily among thorns..." Composers began setting these texts polyphonically already in the early fifteenth century. The John Dunstable setting of "Quam pulchra es" known to most students of music history is one of the earliest. The tradition continued with the great Franco-Flemish composers following him and persisted well into the seventeenth century, when German Protestant composers adopted the poem as a source of texts as well.

### I.

Clemens non Papa composed his seven-voice motet "Ego flos campi" for the Marian Confraternity in the Dutch city of 's-Hertogenbosch, where he was employed briefly as a singer in 1550. The unusual number of voices for this setting was likely chosen for its symbolic association with the Virgin (the seven joys, the seven sorrows, etc.). Clemens sets off the words "Sicut lilium inter spinas," the motto of the confraternity, with homophonic writing in the midst of what is an otherwise thoroughly contrapuntal piece.

The motet "Vulnerasti cor meum" appears in different sources with different attributions. The most likely composer was Antoine Févin, a French singer and composer who worked at the court of Louis XII. The Swiss theorist Heinrich Glarean states that Févin was a follower of Josquin. The later Spanish composer Morales thought highly enough of this motet to base a mass on it.

The two motets by Palestrina come from his fifth book of motets for five voices, *Canticum canticorum* (1584). As the title suggests, the entire volume takes its texts from the Song of Songs. The style of these motets owes as much to the spiritual madrigal as to the motet tradition. In the dedication addressed to Pope Gregory XIII, the composer expresses shame for having composed worldly madrigals earlier in life. He must have had a change of heart a few years later, though, since he published a second book of secular madrigals in 1586.

#### *Ego flos campi*

Ego flos campi, et lilium convalium.  
Sicut lilium inter spinas,  
sic amica mea inter filias;  
Fons hortorum, et puteus aquarum viventium  
quae fluunt impetu de Libano.

#### Jacobus Clemens non Papa c.1510-1555/56

*I am the rose of Sharon and a lily of the valley.  
Like a lily among thorns,  
so is my love among maidens;  
a garden fountain, a well of living water,  
and flowing streams from Lebanon.*

Song of Songs 2:1-2, 4:15

#### *Vulnerasti cor meum*

Vulnerasti cor meum, dilecta mea,  
vulnerasti cor meum in uno oculorum tuorum.  
Pulchriora sunt ubera tua vino,  
et odor unguentorum tuorum super omnia aromata.

#### Antoine Févin c.1470-c. 1512

*You have wounded my heart, my delight,  
You have wounded my heart with a glance of your eyes.  
Your breasts are more beautiful than wine,  
and the fragrance of your oils than any aromas.*

Vulnerasti cor meum;  
Veni sponsa mea,  
Pulchra es amica mea,  
suavis et decora, desiderata, tu amata,  
Veni, coronaberis, amica mea, columba mea,  
formosa mea, veni, coronaberis.

*You have ravished my heart.  
Come, my bride.  
Beautiful is my love,  
sweet and comely, desired, loved.  
Come, you shall be crowned, my beloved, my dove,  
my beautiful one; come, you shall be crowned.*

Song of Songs 4:9, 10; 6:3; etc.

## *Adjuro vos*

Adjuro vos filiae Jerusalem,  
si inveneritis dilectum meum,  
ut nuntietis ei, quia amore langueo.  
Qualis est dilectus tuus ex dilecto,  
o pulcherrima mulierum,  
quia sic adjurasti nos?  
Dilectus meus candidus et rubicundus,  
electus ex milibus.

Giovanni Pierluigi da Palestrina 1525/26-1594

*I adjure you, O daughters of Jerusalem,  
if you find my beloved,  
that you tell him that I languish with love.  
What is your beloved more than another,  
O most beautiful of women,  
that you adjure us so?  
My beloved is radiant and ruddy,  
distinguished among thousands.*

Song of Solomon 5:8-10

## *Caput ejus*

Caput eius aurum optimum,  
comae eius sicut elatae palmarum,  
nigrae quasi corvus.  
Oculi eius sicut columbae super rivulos aquarum  
quae lacte sunt lotae  
et resident iuxta fluentia plenissima.

Giovanni Pierluigi da Palestrina

*His head is as the finest gold:  
his locks are wavy like palm trees,  
black as a raven.  
His eyes are like doves beside brooks of water,  
bathed in milk,  
and set beside the plentiful streams.*

Song of Solomon 5:11-12

## Early Music Singers

### II.

The four songs in this set all come from Melchior Franck's *Geistliche Gesäng und Melodeyen* (1608). They exemplify an important genre of German music from the early seventeenth century, the German Biblical motet, or *Spruchmotette*. Fully a fourth of the *Spruchmotette* repertory consists of Song of Songs settings, most of which were intended as wedding motets. Unlike Palestrina, who set these passionate verses in a rather restrained manner, Franck revels in out the emotions and imagery of the words and brings out their expressive character with chromatic inflections, breathlessly repeated motives, and other madrigalistic devices. Franck served for most of his life as court music director at the court of Duke Johann Casimir of Saxe-Coburg.

## *Meine Schwester, liebe Braut*

Melchior Franck c.1679-1639

*Joy Gunderson, soprano; Brett Eisenbeis, baritone; and viols*

Meine Schwester, liebe Braut,  
du bist ein verschlossen Garten,  
eine verschlossene Quelle, ein versiegelter Brunn.  
Dein gewächs ist wie ein Lustgarten von  
Granatäpfeln, mit edlen Früchten, Cypem mit Narden,  
Narden mit Safran, Kalmus und Cynamen,  
mit allerlei Bäumen des Weihrauchs,  
Myrrhen und Aloes, mit den allerbesten Würzen.  
Wie ein Gartenbrunn, wie ein Brunn lebendiger  
Wasser, die von Libanon fließen.  
Steh auf, Nordwind, und komm, Südwind,  
und wehe durch meinen Garten,  
daß seine Würze triefen.

*My sister, my bride,  
you are an enclosed garden,  
an enclosed spring, a sealed fountain.  
Your shoots are an orchard of pomegranates,  
with the choicest fruits: henna with nard,  
nard with saffron, calamus and cinnamon,  
with all the incense-bearing trees;  
myrrh and aloes, with all the best spices.  
Like a garden fountain, like a well of living water,  
which flows down from Lebanon!  
Awake, north wind, and come, south wind,  
and blow upon my garden,  
that its aromas might flow out.*

Song of Songs 4:12-16

## *Du bist aller Dinge schön*

*recorders*

Melchior Franck

## *Ich sucht' des Nachts in meinem Bette*

*singers*

Melchior Franck

Ich sucht' des Nachts in meinem Bette  
den meine Seele liebet.  
Ich sucht' ihn, aber ich fand ihn nicht.  
Ich will aufstehn und in der Stadt umgehen  
auf den Gassen und Straßen und suchen,

*By night on my bed  
I sought him whom my soul loves:  
I sought him, but I found him not.  
"I will arise now and go about the city  
in the streets and in the squares;*

den meine Seele liebet.  
 Ich sucht' ihn, aber ich fand ihn nicht.  
 Es funden mich die Wächter, die in der Stadt  
 umgehen:  
 "Habt ihr nicht gesehen, den meine Seele liebet?"  
 Als ich ein wenig vorüber kam,  
 da fand ich den meine Seele liebet.

*I will seek him whom my soul loves."  
 I sought him, but I found him not.  
 The watchmen that go about the city found me:  
 "Have you seen him whom my soul loves?"  
 Scarcely had I passed by them,  
 when I found him whom my soul loves.  
 Song of Songs 3:1-4a*

*O, daß ich dich, mein Bruder*

*singers*

Melchior Franck

O daß ich dich mein Bruder,  
 der du meiner Mutter Brüste säugest!  
 Draußen finde, und dich küssen müßte,  
 daß mich niemand höhnete.  
 Ich wollt' dich führen  
 und in meiner Mutter Haus bringen,  
 da du mich lehren solltest.  
 Da wollt' ich dich tränken mit gemachtem Wein  
 und mit dem Most meiner Gratapfel.  
 Seine Linke liegt unter meinem Haupt,  
 und seine Rechte herzet mich.

*O that you were like a brother to me,  
 that nursed at my mother's breast!  
 If I met you outside, I would kiss you,  
 and none would despise me.  
 I would lead you and bring you  
 into the house of my mother;  
 there you would instruct me.  
 There I would give you spiced wine to drink  
 and the juice of my pomegranates.  
 O that his left hand were under my head,  
 And that his right hand embraced me!  
 Song of Songs 8:1-3*

### Early Music Singers and Collegium Musicum



"I adjure you, O ye daughters of Jerusalem, by the roes, and the harts of the field,  
 that you stir not up, nor awake my love till she please."

### III.

Municipal wind bands played motets as a regular part of their repertory, so in this section we include a number of Song of Songs motets played by winds. Every European town of any size had its resident civic wind band, a group of four to six players who were skilled in playing a variety of instruments, including shawms, sackbuts, recorders, dulcians, and even stringed instruments. They would perform daily concerts from the town hall steps, play in churches on major feast days, march in processions, and participate in official civic ceremonies. The musicians could also be hired for private occasions such as weddings or dances.

The two Palestrina pieces come from the same book as the motets in part I of the program, the composer's fifth book of five-part motets. Little is known of the composer Pierre Moulu, except that he was a member of the French royal chapel in the first two decades of the sixteenth century and was associated with the cathedral at Meaux, near Paris. The three remaining composers were all Flemish. Gombert spent a number of years working at the court of Charles V, Holy Roman Emperor and King of Spain. Pevernage was chapel master at the Church of Our Lady in Kortrijk when he published the book from which this motet was taken, his *Cantiones sacrae* (1578), and later chapel

master at the Cathedral in Antwerp. Van Weerbeke, a contemporary of Josquin, worked in a number of different chapels, including those of the Sforzas in Milan, the Medicis in Florence, the papal chapel, and later in life, churches in Cambrai and Tournai.

<i>Vineam meam</i>	recorders	Giov. Pierluigi da Palestrina
<i>Pulchrae sunt genuae tuae</i>	recorders	Giov. Pierluigi da Palestrina
<i>Quam pulchra es, amica mea</i>	wind band	Pierre Moulu ?1484 – c.1550
<i>Quam pulchra es, amica mea</i>	recorders	Andreas Pevernage 1542/43-1591
<i>O pulcherima mulierum</i>	wind band	Gaspar van Weerbecke c.1445-1516

### Collegium Musicum

#### IV.

With this set we move away from the Song of Songs. Canzonas, dances, and fantasias exemplify the new instrumental genres that arose in the late sixteenth century. The Italian canzona is a lively composition with strongly metrical rhythms. Merulo was an organist in Venice; Soderini and Bonelli were both organists active in Milan around 1600. Bonelli later moved to Bologna, where he was also a painter and collaborated with another artist on a series of frescoes. The pavan and galliard were two of the most important dance types of the Renaissance, the first a stately dance in duple meter and the second a lively dance in triple. The English composer William Byrd's pavan and galliard for viols, though, were never actually intended for dancing. They are purely instrumental chamber music. Finally, the fantasia is an English genre that usually begins in a serious style with a point of imitation and then proceeds in madrigal-like fashion through a series of contrasting sections.

<i>Canzona Erina</i>	wind band	Aurelio Bonelli c.1569-after 1620
<i>Pavan &amp; Galliard a 6</i>	viols	William Byrd 1539/40-1623
<i>Canzona no. 2</i>	recorders	Claudio Merulo 1533-1604
<i>Canzona 12, La Scotta</i>	wind band	Agostino Soderini fl. 1598-1608
<i>Fantasia no. 2 a 6</i>	viols	William Byrd

### Collegium Musicum



“What is your beloved more than another beloved, O fairest among women?”  
 “My beloved is all radiant and ruddy, distinguished among thousands.”



“Let him kiss me with the kiss of his mouth: for your love is better than wine.”  
 “I come to my garden, O my sister, my bride, I gather my myrrh with my spices.”

## V.

Musicians usually associate the practice of writing sacred music for several choirs of voices and instruments, and dividing the parts between solo voices, instruments, and the cappella (the full choir), with Andrea and Giovanni Gabrieli and their fellow Venetians, but in fact this kind of concerted performance arose earlier at the Bavarian court under the direction of Orlandus Lassus. Andrea Gabrieli would have encountered it when he studied with Lassus. Nevertheless, in the early seventeenth century it was considered to be an Italian innovation and was soon emulated throughout Germany as well as Italy.

Like his father Jacob (I), Hieronymus Praetorius spent most of his life as organist at the Jacobkirche in the north German city of Hamburg, as did his own son, Jacob (II). Two other sons of Hieronymus were also musicians. (They were not related to their better-known contemporary, Michael Praetorius, a leading Lutheran musician and composer in central Germany. Hieronymus and Jacob both excelled as composers of organ and choral music. In Lutheran Germany texts from the Song of Songs were favored for wedding motets, and that was most likely the case with the three German pieces in this set, although “Surge propera” does also have a liturgical use. It was associated with the Feast of the Visitation of Mary.

Francesco Usper’s “Vulnerasti cor meum” is the only piece in this set that is not polychoral: it is unusual for its time in specifying five of the parts for trombones. Usper spent much of his professional life in Venice, where he studied with Andrea Gabrieli and served as organist and chaplain for the church of San Salvador and was associated with the confraternity of San Giovanni Evangelista.

### *Veni in hortem meum*

Jacob Praetorius 1586-1651

Choir 1: violin & sackbuts

Choir 2: cappella, organ

Veni in hortem meum, soror mea sponsa,  
 Messui myrrham meam cum aromatibus meis.  
 Comedi favum meum cum melle meo,  
 Bibi vinum meum cum lacte meo.  
 Comedite amici et bibite, et inebriamini carissimi.

*Come into my garden, my sister and bride;  
 I gathered my myrrh with my spices.  
 I ate my honeycomb with my honey;  
 I drank my wine with my milk.  
 Eat, friends, and drink, and get drunk, my dearest ones.*

Song of Solomon 5:1

### *Vulnerasti cor meum*

Signe Rosenau, soprano, with sackbuts

Francesco Usper 1561-1641

Vulnerasti cor meum, soror mea sponsa,  
 Vulnerasti cor meum, in uno oculorum tuorum,  
 et in uno crine colli tui.  
 Quam pulchra es, amica mea, columba mea,  
 formosa mea.  
 Veni, veni de libano, sponsa mea.

*You have ravished my heart, my sister, my bride;  
 You have ravished my heart with one of your eyes,  
 with one hair of your neck.  
 How beautiful you are, my love, my dove,  
 my beautiful one.  
 Come from Lebanon, my bride.*

Veni, veni, quia amore languo.

*Come, for I languish from love.*

Song of Songs 4:9, 4:1-2, 2:5

*Surge propera, amica mea*

Hieronymus Praetorius 1560-1629

*Choir 1: Andrea Deering, Signe Rosenau, Daniel Dahlquist, Ben Andreae*

*Choir 2: cappella, organ*

Surge propera, amica mea, et veni.  
Iam hiems trasiit, imber abiit et recessit.  
Flores apparuerunt in terra nostra.  
Tempus putationis advenit.

*Rise up, my beloved, and come.  
Now the winter is past, the rain is over and gone.  
Flowers have appeared in our land;  
the appointed time has arrived.*

Song of Songs 2:10b-12a

*Tota pulchra es, amica mea*

Hieronymus Praetorius

*Choir 1: Signe Rosenau, Danny Dahlquist, violin, alto sackbut, tenor sackbut*

*Choir 2: Andrea Deering, Thore Dossdall, tenor and bass sackbuts*

*Choir 3: cappella, bass sackbut, organ*

Tota pulchra es, amica mea, et macula non est in te.  
Favus distillans labia tua; mel et lac sub lingua tua;  
odor unguentorum tuorum super omnia aromata:  
Surge, propera, amica mea:  
veni de Libano, veni, coronaberis.

*You are altogether beautiful, my love; there is no flaw in you.  
Your lips distil nectar; honey and milk are under your tongue;  
the scent of your perfumes is beyond all spices.  
Arise, my love, my fair one;  
come from Lebanon, come, you will be crowned.*

Song of Solomon 4:7, 11, 8

**Early Music Singers and Collegium Musicum**



“Your neck is like an ivory tower...”

“I am dark but comely, O daughters of Jerusalem, like the tents of Kedar, like the curtains of Solomon.”

Note on the illustrations: The late medieval woodcuts are of Netherlandish origin and were most likely the product of a religious community. The verses in the banderoles come directly from the Song of Songs. Old Testament and New are merged in the symbolism of Mary as the Bride and Jesus as the Church. In the woodcuts Jesus wears a nimbus, and Mary wears a nimbus and a crown and is accompanied by maidens (Song of Songs 1:3).

# ST. OLAF EARLY MUSIC SINGERS

Andrea Deering, *University Place, Wash.*  
Joy Gunderson, *Phoenix, Ariz.*  
Candice Jones, *Edina, Minn.*  
Anna Fulton, *Colton, N.Y.*  
Signe Rosenau, *Valley City, N.D.*  
Gillian Yoerg, *Hudson, Wis.*  
Lauren Anderson, *Prattville, Ala.*  
Charlotte Rosen, *Philadelphia, Penn.*

Thore Dosdall, *Morris, Minn.*  
Richard Jacobson, *Herndon, Va.*  
Daniel Dahlquist, *Sioux Falls, S.D.*  
Alexander Gaya, *Palo Alto, Calif.*  
Benjamin Andreae, *Marshfield, Wis.*  
Brett Eisenbeis, *Freeman, S.D.*  
Mark Donlin, *Andover, Minn.*

# ST. OLAF COLLEGIUM MUSICUM

## Wind Band

Katherine Heilman, soprano shawm, *Northbrook, Ill.*  
Stephanie Abbas, tenor sackbut, *Worthing, S.D.*  
Nicholas Church, tenor sackbut, *Madera, Calif.*  
Zachary Gingerich, bass sackbut, *Conway, Ark.*

## Recorder Consort

Margret Bradley, soprano & tenor recorder, *Edgerton, Wis.*  
Emily Rose Pfaltzgraff, soprano & tenor recorder, *Hampton, Iowa*  
Carianne Newstat, alto recorder, *Waukegan, Ill.*  
James Peterman, bass & great bass recorder, *Lino Lakes, Minn.*  
Christopher Sherwood-Gabrielson, tenor & bass recorder, *Scandia, Minn.*

## Viol Consort

Sarah Gingerich, treble viol, *Conway, Ark.*  
Julie Asparro, treble viol, *Oswego, Ore.*  
Katarina Schmitt, tenor viol, *Naperville, Ill.*  
Jacqueline Scott, tenor viol, *Plymouth, Minn.*  
Stephen Sokolouski, bass viol, *Maplewood, Minn.*  
Gerald Hoekstra, bass viol, *Northfield, Minn.*

## ADDITIONAL INSTRUMENTALISTS ON THE CONCERTED MOTETS:

Lindsie Katz, Baroque violin  
Andrew Schaeffer, organ  
Jesse Brault, alto sackbut  
Robin Schulze, bass sackbut

“Tota pulchra es” by Andreas Pevernage is published in *Andreas Pevernage: Cantiones sacrae (1578), Part 2: Motets for the Sanctore and General Use*, edited by Gerald R. Hoekstra, *Researches in the Music of the Renaissance*, vol. 154 (Middleton, WI: A-R Editions, Inc., 2010). Used with permission.

“Veni in hortem meum” by Jacob Praetorius is published in *The Motets of Jacob Praetorius II*, edited by Frederick K. Gable, *Recent Researches in the Music of the Baroque Era*, vol. 73 (Madison, WI: A-R Editions, Inc., 1994). Used with permission.

“Vulnerasti cor meum” by Francisco Usper will be published in *Seventeenth-Century Concerted Motets with Trombone*, edited by Linda Pearse, *Yale Collegium Musicum: Yale University, Second Series* (Middleton, WI: A-R Editions, Inc., forthcoming). Used with permission. Thanks to Linda Pearse for providing the score and parts.

“Surge, propera mea” will be published in the edition of the composer’s *Hieronymus Praetorius: Collected Vocal Works*, edited by Frederick K. Gable, *Corpus musicae mensurabilis 110* (Münster: American Institute of Musicology). I am grateful to the editor for providing the score.

“Tota pulchra es” by Hieronymus Praetorius is published in *Hieronymus Praetorius: Polychoral Motets, Part I*, edited by Frederick Gable, *Recent Researches in the Music of the Renaissance*, vol. 18 (Middleton, WI: A-R Editions, Inc., 1974). Used with permission.