

The St. Olaf College Department of Music
presents

THE ST. OLAF COLLEGIUM MUSICUM & EARLY MUSIC SINGERS

Gerald Hoekstra, director

with Guest Artist Phillip Rukavina, lute and theorbo

MUSIC BY
TALLIS, BYRD, GESUALDO,
WEELKES, SCHÜTZ,
AND OTHERS



Friday, April 29, 2011 • 7:30 p.m. • Boe Memorial Chapel

PROGRAM

I. MUSIC FOR THE SEASON, 1: LENT AND HOLY WEEK

Pevernage's "Laetatus sum" bears the designation *Domenica Laetare* (Laetare Sunday, or Fourth Sunday in Lent) in an early print of the composer's motet book. The day derives its name from the opening of the Gregorian Introit, "Laetare Jerusalem: et conventum facite omnes qui diligitis eam" (Rejoice, O Jerusalem: and come together all you that love her). Thus, like the third Sunday of Advent (Gaudete Sunday), this Sunday offers through its expression of joy a departure from the penitential focus of the season. When Pevernage published his *Cantiones sacrae* (1578) he chose a number of texts appropriate for the principal feasts of the church calendar and arranged the motets in calendrical order. This was unusual. Motets were considered extralitururgical music (i.e., they were not actually part of the liturgy). Although composers often chose texts from either chant or scripture appropriate for particular feast days or liturgical seasons, they did not typically specify a feast for which they should be sung.

Weelkes' anthem for Palm Sunday, "Hosanna to the Son of David," conveys the excitement and enthusiasm of the crowd crying "Hosanna" as Jesus entered Jerusalem. While Pevernage and Gesualdo both worked with the Latin of the Catholic liturgy, Weelkes wrote equally powerful music with the English language for the Anglican Church.

Palm Sunday, of course, marks the beginning of Holy Week. Gesualdo's "O vos omnes" was for the last day of Holy Week – Holy Saturday. It is a setting of Responsory V from the Tenebrae service on that day. Tenebrae is sung on the evening before or early morning of Maundy Thursday, Good Friday, and Holy Saturday. The structure of the service for all three days is the same: the principal components are three nocturnes, each of which consists of three psalms, three readings, and a responsory follows each reading. Gesualdo is perhaps better known for his Italian madrigals than his sacred music, but his settings of the complete responsories for Tenebrae provide some of the most moving music of the period. The chromaticism for which he is known comes into very effective use in expressing the pathos of these Holy Week texts.

Laetatus sum

Andreas Pevernage 1542/43-1591

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus;
stantes erant pedes nostri in atriis tuis Jerusalem.
Jerusalem, quae aedificatur ut civitas, cujus participatio ejus in
idipsum.
Illuc enim ascenderunt tribus, tribus Domini,
testimonium Israel, ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.

*I rejoiced when they said to me:
"Let us go into the house of the Lord."
Our feet were standing within thy courts, O Jerusalem;
Jerusalem, built as a city bound firmly together.
For thither did the tribes go up, the tribes of the Lord:
the testimony of Israel, to praise the name of the Lord.
Because there thrones of judgment were set,
the thrones of the house of David.*

Rogate quae ad pacem sunt Jerusalem,
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
quaesivi bona tibi.

*Pray for the peace of Jerusalem:
and abundance for them that love thee.
"Let peace be in thy strength:
and abundance in thy towers."
For the sake of my brethren and neighbors,
I spoke peace of thee.
For the sake of the house of the Lord our God,
I have sought good things for thee.*

Ps. 121 (slight variants from Vulgate)

Hosanna to the Son of David

Thomas Weelkes 1573-1623

Hosanna to the Son of David!
Blessed be the King that cometh in the name of the Lord.
Hosanna, Thou that sittest in the highest heav'ns! Hosanna in excelsis!

O vos omnes

Carlo Gesualdo 1566-1613

O vos omnes, qui transitis per viam, attendite et videte.
Si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum.
Lamentations 1:12a

*All you people who pass by, behold and see:
If there is any sorrow like unto my sorrow.
Behold, all peoples, and look upon my sorrow.*

Early Music Singers

II. MUSIC FOR THE SEASON, 2: EASTER AND PENTECOST

Like his better-known nephew Giovanni, Andrea Gabrieli is known for his colorful polychoral motets, compositions for several choirs of voices and instruments echoing back and forth with each other. He also produced a number of books of five- and six-part madrigals and polyphonic motets for five to seven voices, such as this seven-part Easter motet, which tells the story of the three Marys visiting the tomb on Easter morning.

Like Weelkes, Byrd and Tallis produced a number of English-texted anthems for the Anglican Church, but their real loyalties lay with the Catholic Church. Thus, it is not surprising that both produced a number of Latin motets. The text for Byrd's "Haec dies" comes from the Gradual for Easter Sunday.

The text for Tallis's seven-part "Loquebantur variis linguis" comes from the Responsory for First Vespers on Pentecost. The verse and *Gloria patri* sections of the responsory are left to be sung in chant, but the chant melody runs through the polyphonic sections as well, where it appears in the tenor as a cantus firmus. Acclamations of "Alleluia" interrupt the text throughout. In fact, all three anthems in this group conclude with rousing "Alleluias" that ring polyphonically through the choir, often in syncopations and triple rhythms that conflict with the prevailing duple meter.

Maria Magdalene

Andrea Gabrieli 1532/33-1585

Maria Magdalene, Maria Jacobi,
et Salome emerunt aromata,
ut venientes ungerent Jesum.
Et dicebant ad invicem:
Quis revolvat nobis lapidem ab ostio monumenti?
Dixit illis angelus: Nolite expavescere.
Jesum queritis Nazarenum crucifixum.
Surrexit; non est hic.
Alleluia.

Mark 16: 1, 3, 6 modified

*Mary Magdalene, Mary the mother of James,
and Salome, bought spices,
so that they might come and anoint Jesus.
And they were saying to one another,
"Who will roll away the stone for us from the door of the tomb?"
The angel said to them, "Do not be afraid;
You seek Jesus of Nazareth, who was crucified.
he is risen; he is not here.
Hallelujah.*

Haec dies

William Byrd 1539/40-1623

Haec dies quam fecit Dominus:
exultemus et laetemur in ea. Alleluia.

*This is the day that the Lord has made:
let us rejoice and be glad in it. Alleluia.*

Loquebantur

Thomas Tallis c. 1505-1585

Loquebantur variis linguis Apostoli, alleluia.
Magnalia Dei, alleluia.
Repleti sunt omnes Spiritu Sancto, et coeperunt loqui.
Magnalia Dei. Alleluia.
Gloria Patri et Filio, et Spiritui Sancto. Alleluia.

*The apostles spoke in different tongues, alleluia,
of the great works of God, alleluia.
They were all filled with the Holy Spirit, and began to speak
of the great works of God, alleluia.
Glory be to the Father and to the Son and to the Holy
Spirit. Alleluia.*

Early Music Singers

III. MUSIC OF THE LONDON WAITES

Every Renaissance town of any size had its resident band of professional instrumentalists. In Italy they were called *piffari*, in Germany *Stadtpeiffers*, in the Netherlands *Speellieden*, and in England Waites. As the English name suggests, they had their origin in the medieval night watchman, usually a shawm player, who sounded the hours and alarms from the town hall. In the fifteenth century a second shawm player was added, and by the mid-sixteenth century the ensemble had grown into a five- or six-member ensemble of shawm and sackbut players. Although they played primarily wind instruments, including recorders, many also played strings.

These wind bands performed daily concerts from the steps of the town hall. They were also called to play for inaugurations of town councils, royal entries, and other important civic events, and they could be hired by citizens for dances, weddings, and other private events. Their repertory consisted primarily of dance music and vocal music, such as the Byrd motet and the two English madrigals in this group. But increasingly in the sixteenth

century, composers produced abstract instrumental pieces such as the two fantasias, “Hackney,” and “The Song called Trumpets.”

<i>The Song called Trumpets</i>	wind band	Robert Parsons c. 1535-1572
<i>Miserere mei Deus</i>	wind band	William Byrd
<i>Fair Phyllis I saw sitting all alone</i>	recorders	John Farmer c.1570-c.1605
<i>Lady when I behold</i>	recorders	Thomas Weelkes
<i>Hackney</i>	wind band	Clement Woodcock 1540?-1590
<i>Fantasia no. 7 a 4</i>	recorders	Alfonso Ferrabosco II c.1575-1628
<i>Fantasia a 5</i>	wind band	John Coprario 1570?-1626

Collegium Musicum

IV. ITALIAN MADRIGALS

While English madrigals such as those played by the recorders in the last set often have a distinctly playful character, the madrigals of Italian composers are generally much more serious. Italian composers thought deeply about the relationship of poetry and music and sought the most effective ways to communicate the words through the music. This lends them frequently a fragmentary character, as the melodic ideas and rhythmic figures change with each phrase of text. That would seem to make them less suitable for instruments, but we know that madrigals were performed on instruments. In fact, a number of Italian madrigals, including those from Monteverdi’s third book of madrigals (from which “Se per estremo ardore” comes) appear in English manuscripts without their texts, as instrumental compositions.

<i>Amor io sento</i>	wind band	Giovanni de Macque 1548/50-1615
<i>Datemi pace</i>	recorders	Cipriano de Rore 1515/16-1565
<i>Se per estremo ardore</i>	viols	Claudio Monteverdi
<i>Ne l’aria in questo dì</i>	recorders	Cipriano de Rore

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IV. ENGLISH CHAMBER MUSIC

The English fantasia was strongly influenced by the madrigal. In Ward’s fantasia for four viols one can hear the abrupt changes and strong contrasts of mood typical of that genre, though it was conceived from the start as an instrumental piece. Byrd’s *Browning* is one of several instrumental pieces by English composers based on the popular tune known variously as “The Leaves be Green” or “Browning.” The words associated with this tune, which moves from instrument to instrument throughout the piece as an ostinato, are “The leaves bee greene, the nuttes bee browne, thay hange soe highe they will not come downe.”

John Dowland was the premier lutenist of Elizabethan England. All three of his pieces in this section of the program exist both in versions for solo lute and for viol consort. *Lachrimae antiquae* is the first of a set of seven pavaues that employ the melody of his beautiful but mournful song “Flow my tears.” He calls them “lachrimae” (tears) – ancient tears, new tears, sorrowful tears, loving tears, etc. Published in the same collection of 1604 are other dances of a lighter character, such as galliards and almands.

<i>Fantasia no. 1 a 4</i>	viols	John Ward 1571-1638
<i>Browning</i>	viols	William Byrd

<i>Lachrimae antiquae</i>	<i>viols and lute</i>	John Dowland 1523-1626
<i>Captaine Digorie Piper his Galliard</i>	<i>viols and lute</i>	Dowland
<i>Mrs. Whites Nothing</i>	<i>lute</i>	Dowland
<i>Mrs. Winters Jump</i>	<i>lute</i>	Dowland
<i>M. George Whitehead his Almand</i>	<i>viols and lute</i>	Dowland

Collegium Viols & Phil Rukavina

VI. SACRED CONCERTOS OF SCHÜTZ

After returning from three years of study in Venice with the famed Venetian organist and composer Giovanni Gabrieli, Heinrich Schütz published his *Psalmen Davids* (“Psalms of David, together with various Motets and Concertos with eight or more parts”). Schütz describes the contents as “German Psalms in the Italian manner,” which in this case refers to the use of several choirs. He had encountered this type of composition during his years in Italy and he may even have begun some of the pieces at that time. For the most part, though, they were written after his return to Germany and the Dresden court, where he was appointed director of music in 1615.

In both Venice and Dresden, concerted performances of polychoral music with instruments and voices were essential for festive ecclesiastical occasions. One such occasion was the celebration of the 100th anniversary of the Reformation that took place in Dresden Oct. 30–Nov. 2, 1617. In a report entitled “On the Evangelical Jubilee of the Saxon Electorate” the Dresden court preacher Matthias Hoë von Hoënegg described these services and their music. Two of the pieces he mentions were almost certainly the two works on tonight’s program. *Jauchzet dem Herren, alle Welt* has as its text a compilation of verses from several Psalms, though it draws most on Psalm 150. When von Hoënegg in his report states that “a concerto *Jubilare Deo* with four choirs” was performed before the Credo at the final church service, he is surely referring to this composition, although he refers to the psalm by its Latin name. The piece calls for three choirs of solo voices and instruments and a Capella (the large ensemble). Schütz specifies the instrumentation for the solo choirs: for Choir I two flutes and fagotto (dulcian), along with solo tenor and alto; for Choir II solo tenor and soprano; and for Choir III solo soprano and viols.

Danket dem Herren was performed at the conclusion of this service and was thus the triumphant finale of the three days. Von Hoënegg writes that on November 2 “after the sermon the 136th Psalm with trumpets and military drums concluded the celebration.” In addition to the trumpet ensemble and the Capella, the work calls for a choir of four solo voices and a choir of tenor with three trombones. In Schütz’s day the basso continuo in large concerted works was performed with multiple instruments; in that spirit we use both theorbo and organ.

Jauchzet dem Herrn, alle Welt Heinrich Schütz 1585-1672

Choir I: Nathan Dougherty, alto, & Danny Dahlquist, tenor, with recorders, and dulcian

Choir II: Maggie Burk, soprano, with viols

Choir III: Annie Deering, soprano, and Russell Draeger, tenor

Capella: Early Music Singers, with Baroque trumpet, violin, and sackbuts

Basso continuo: theorbo and organ

Jauchzet dem Herrn, alle Welt,
singet, rühmet und lobet!
Lobet den Herrn mit Harfen und mit Psalmen!
Lobet ihn mit Pauken und Reigen!
Lobet ihn mit Saiten und Pfeiffen!
Mit Drommeten, mit Posaunen,
jauchzet für dem Herrn, dem Könige!
Lobet, ihr Himmel, der Herren,
und die Erde sei fröhlich,
Das Meer brause und was drinnen ist.
Lobet den Herrn, alle Heiden.
Preiset ihn, alle Völker.
Denn seine Gnad und Wahrheit
waltet über uns in Ewigkeit. Alleluia.

*Make a joyful noise unto the LORD, all the earth:
make a loud noise, rejoice, and sing praise.
Praise the Lord with harps and psalms!
Praise him with timbrel and dance!
Praise him with strings and pipes!
With drums, with trumpets,
rejoice before the Lord, the King!
You heavens, praise the Lord,
and earth be joyful,
the roaring sea and all that is in it.
Praise the Lord all nations,
Worship him, all peoples,
For his grace and truth
reign over us for all eternity. Alleluia.*

Danket dem Herren

Heinrich Schütz

Choir I: Annie Deering, Katie Burk, Nathan Dougherty, Russell Draeger

Choir II: Thore Dossdall, tenor, with sackbuts

Capella: Early Music Singers with violin & sackbuts

Baroque trumpets & drum

Basso continuo: theorbo and organ

Danket dem Herrn; denn er ist freundlich,
denn seine Güte währet ewiglich.
Danket dem Gott aller Götter,
denn seine Güte währet ewiglich.
Danket dem Herrn aller Herren,
denn seine Güte währet ewiglich.
Der allein große Wunder tut,
denn seine Güte währet ewiglich.
Der die Himmel mit Weisheit gemacht hat,
denn seine Güte währet ewiglich.
Der die Erde über den Wassern ausgebreitet hat,
denn seine Güte währet ewiglich.
Der große Lichter gemacht hat,
denn seine Güte währet ewiglich:
die Sonne, den Tag zu regieren,
denn seine Güte währet ewiglich;
den Mond und die Sterne, die Nacht zu regieren,
denn seine Güte währet ewiglich.
Der die Erstgeborenen schlug in Ägypten,
denn seine Güte währet ewiglich;
und führte Israel von dort heraus,
denn seine Güte währet ewiglich;
mit starker Hand und ausgerecktem Arm,
denn seine Güte währet ewiglich.

Der das Schilfmeer teilte in zwei Teile,
denn seine Güte währet ewiglich;
und ließ Israel mitten hindurchgehen,
denn seine Güte währet ewiglich;
der Pharao und sein Heer ins Schilfmeer stieß,
denn seine Güte währet ewiglich.
Der sein Volk führte durch die Wüste,
denn seine Güte währet ewiglich.
Der große Könige schlug,
denn seine Güte währet ewiglich;
und brachte mächtige Könige um,
denn seine Güte währet ewiglich;
Sihon, den König der Amoriter,
denn seine Güte währet ewiglich;
und Og, den König von Baschan,
denn seine Güte währet ewiglich;
und gab ihr Land zum Erbe,
denn seine Güte währet ewiglich;
zum Erbe seinem Knecht Israel,
denn seine Güte währet ewiglich.
Der an uns dachte, als wir unterdrückt waren,
denn seine Güte währet ewiglich;
und uns erlöste von unsern Feinden,
denn seine Güte währet ewiglich.
Der Speise gibt allem Fleisch,
denn seine Güte währet ewiglich.
Danket dem Gott des Himmels,
denn seine Güte währet ewiglich.

Ps. 136, from Luther's translation of the Bible

O give thanks to the LORD, for he is good,
for his steadfast love endures for ever.
O give thanks to the God of gods,
for his steadfast love endures for ever.
O give thanks to the Lord of lords,
for his steadfast love endures for ever;
to him who alone does great wonders,
for his steadfast love endures for ever;
to him who by understanding made the heavens,
for his steadfast love endures for ever;
to him who spread out the earth upon the waters,
for his steadfast love endures for ever;
to him who made the great lights,
for his steadfast love endures for ever;
the sun to rule over the day,
for his steadfast love endures for ever;
the moon and stars to rule over the night,
for his steadfast love endures for ever;
to him who smote the first-born of Egypt,
for his steadfast love endures for ever;
and brought Israel out from among them,
for his steadfast love endures for ever;
with a strong hand and an outstretched arm,
for his steadfast love endures for ever.

to him who divided the Red Sea in sunder,
for his steadfast love endures for ever;
and made Israel pass through the midst of it,
for his steadfast love endures for ever;
but overthrew Pharaoh and his host in the Red Sea,
for his steadfast love endures for ever;
to him who led his people through the wilderness,
for his steadfast love endures for ever;
to him who smote great kings,
for his steadfast love endures for ever;
and slew famous kings,
for his steadfast love endures for ever;
Sihon, king of the Amorites,
for his steadfast love endures for ever;
and Og, king of Bashan,
for his steadfast love endures for ever;
and gave their land as a heritage,
for his steadfast love endures for ever;
a heritage to Israel his servant,
for his steadfast love endures for ever.
It is he who remembered us in our low estate,
for his steadfast love endures for ever;
and rescued us from our foes,
for his steadfast love endures for ever;
he who gives food to all flesh,
for his steadfast love endures for ever.
O give thanks to the God of heaven,
for his steadfast love endures for ever.

(RSV)

Early Music Singers and Collegium Musicum

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ST. OLAF EARLY MUSIC SINGERS

Annie Deering, <i>University Place, Wash.</i>	Thore Dosedall, <i>Morris, Minn.</i>
Joy Gunderson, <i>Phoenix, Ariz.</i>	Richard Jacobson, <i>Herndon, Va.</i>
Maggie Burk, <i>Lawrence, Kan.</i>	Danny Dahlquist, <i>Sioux Falls, S.D.</i>
Anna Fulton, <i>Colton, N.Y.</i>	Russell Draeger, <i>Owatonna, Minn.</i>
Katie Burk, <i>Lawrence, Kan.</i>	Adam Sadowski, <i>Bangkok, Thailand</i>
Signe Rosenau, <i>Valley City, N.D.</i>	Ben Andreae, <i>Marshfield, Wis.</i>
Gillian Yoerg, <i>Hudson, Wis.</i>	Brett Eisenbeis, <i>Freeman, S.D.</i>
Lauren Anderson, <i>Prattville, Ala.</i>	Mark Donlin, <i>Andover, Minn.</i>
Charlotte Rosen, <i>Philadelphia, Penn.</i>	Jordan Boucher, <i>Overland Park, Kan.</i>
Nathan Dougherty, <i>Lakewood, Colo.</i>	Ian McPherson, <i>Westminster, Colo.</i>
Martin Shedd, <i>Ashburnham, Mass.</i>	

ST. OLAF COLLEGIUM MUSICUM

WIND BAND

Katie Heilman, soprano shawm, *Lutherville-Timonium, Md.*
Stephanie Abbas, tenor sackbut, *Worthing, S.D.*
Nicky Church, tenor sackbut, *Corte Madera, Calif.*
Zachary Gingerich, bass sackbut, *Conway, Ark.*
Linnea Pierson, bass dulcian, *San Jose, Calif.*
Gerald Hoekstra, cornetto, *Northfield, Minn.*

RECORDER CONSORT

Margret Bradley, soprano, alto, & tenor recorder, *Edgerton, Wis.*
Carianne Newstat, alto recorder, *Waukegan, Ill.*
Jim Peterman, soprano, bass, & great bass recorder, *Lino Lakes, Minn.*
Christopher Sherwood-Gabrielson, bass recorder, *Scandia, Minn.*

VIOL CONSORT

Sarah Gingerich, treble viol, *Conway, Ark.*
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
Jesse Brault, alto sackbut
Paul Davis, tenor sackbut
Mitch Evett, bass sackbut
George Fergus, organ
Jeff Fuhrer, Garrett Klein, Kevin Huseeth, Baroque trumpets
Alora Killian, drum