

The St. Olaf College Department of Music
presents

The St. Olaf Collegium Musicum & Early Music Singers

Gerald Hoekstra, director

with guest artist Philip Rukavina, lute and theorbo

Music of Lassus, Dowland,
Pevernage, Gabrieli,
and others



Friday, April 25, 2014 • 7:30 p.m. • Boe Memorial Chapel

PROGRAM

I.

By the fifth century the Christian church had come to identify seven Psalms as especially appropriate for penitential use: Psalms 6, 32, 38, 51, 102, 130, and 143 (ASV numbering). Over the next several centuries these psalms became part of the liturgies of public penance, Ash Wednesday, reconciliation of the penitent, and other rites of confession and absolution. They were also sung regularly in the canonical offices during Lent, especially on Fridays, and they were used by individuals for private devotions.

Lassus was the first composer to set all seven psalms polyphonically as a set. His patron, Duke Albrecht V of Bavaria, valued these settings so highly that he reserved them for his own chapel, not allowing them to be published, and had them copied into a manuscript sumptuously illustrated with scenes from the Bible and group portraits of Lassus and the court musicians. Lassus's Penitential Psalms remain one of the great monuments of Renaissance music.

A contemporary of the composer, Samuel Quickelberg, observed: "Lassus expressed these psalms so appropriately in accommodating, according to necessity, thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, and in placing the object almost alive before the eyes, that one is at a loss to say whether the sweetness of the affections enhanced the lamenting tones more greatly, or whether the lamenting tones brought greater ornament to the sweetness of the affections."

Domine, ne in furore tuo (Penitential Psalm no. 1)

Orlande de Lassus 1532-1594

Domine, ne in furore tuo arguas me,
neque in ira tua corripas me;
Miserere mei, Domine, quoniam infirmus sum:
sana me, Domine, quoniam conturbata sunt
ossa mea.
Et anima mea turbata est valde:
sed tu Domine usquequo?
Convertere Domine, et eripe animam meam:
salvum me fac propter misericordiam tuam;
Quoniam non est in morte qui memor sit tui:
in inferno autem quis confitebitur tibi?
Laboravi in gemitu meo, lavabo per singulas noctes
lectum meum:
lacrimeis meis stratum meum rigabo.
Turbatus est a furore oculus meus:
inveteravi inter omnes inimicos meos.
Discedite a me omnes qui operamini iniquitatem.
quoniam exaudivit Dominus vocem fletus mei.
Exaudivit Dominus deprecationem meam,
Dominus orationem meam suscepit.
Erubescant et conturbentur vehementer omnes inimici
mei:
convertantur et erubescant valde velociter.
Gloria Patiri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Lord, rebuke me not in thy anger,
nor chastise me in thy wrath.
Have mercy on me, O Lord, for I am weak:
heal me, O Lord, for my bones are
troubled.
And my soul is troubled exceedingly:
but thou, O Lord—how long?
Turn to me, O Lord, and deliver my soul:
save me for thy mercy's sake.
For there is no one in death that is mindful of thee:
in hell who can confess to thee?
I have labored in my groanings; every night I flood my
bed [with tears]:
with my tears I drench my couch.
My eye is troubled through indignation:
I have grown old amongst all my enemies.
Depart from me, all you workers of iniquity:
for the Lord has heard the voice of my weeping.
The Lord has heard my supplication:
the Lord has accepted my prayer.
Let all my enemies be ashamed, and sorely troubled:
let them be turned back and be put to shame very
speedily.
Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning, is now,
and ever shall be, world without end. Amen.

II.

The Flemish composer Andreas Pevernage published his large book of Latin motets, the *Cantiones sacrae [et] elogia nonnula* ("Sacred songs and some elegies...") at a time of great religious upheaval in the South Netherlands. In fact, in the year that it was published, 1578, the composer was forced to relinquish his post as choirmaster at the church of Our Lady in Kortrijk, when Calvinists took over the town and the mass was suspended. Although the city was restored to Catholic control by Spanish forces under the leadership of Alexander Farnese in 1585, Pevernage

did not return to his post there; he had been offered the more prestigious position of chapelmaster at the Cathedral in Antwerp.

Along with 38 sacred motets, arranged according to the liturgical year, the *Cantiones sacrae* is remarkable for the inclusion of 25 occasional motets, or *elogia*, the first of which is a dedicatory motet for Louis de Berlaimont, Archbishop of Cambrai. Like many music books of the time, the title page of the *Cantiones sacrae* bears the phrase “suitable for all sorts of instruments as well as voices.”

The six-part motet *Laetatus sum* is for Laetare Sunday, the fourth Sunday of Lent. *Vespere autem sabbati*, also for six voices, is an Easter motet. Like Lassus, Pevernage attuned his music closely to the words. The phrasing, accents, and expression all serve to convey and enhance the presentation of the text. In *Laetatus sum*, for instance, note the cessation of movement on “Our feet are standing...,” the rising lines for “There did the tribes go up,” and the triple rhythms conveying joy for “quaesivi bona tibi” (I have sought good things for thee).

The five-part setting of *Pater noster*, the Lord’s prayer, is not from the *Cantiones sacrae*. Rather, it appeared, along with three other Latin-texted pieces, in the third book of the composer’s four books of French chansons. This collection of mostly secular French part songs was published in Antwerp in 1589-91, after Pevernage had become choirmaster at the Cathedral of Our Lady in that city.

Laetatus sum

EMS

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 judicio,
sedes super domum David.

I rejoiced at the things that were said to me:
let us go into the house of the Lord.
Our feet are standing in thy courts, O Jerusalem.
Jerusalem, which is built as a city,
which is compact together.
There did the tribes go up, the tribes of the Lord:
the testimony of Israel, to praise the name of the Lord.
Because their seats have sat in judgment,
seats upon the house of David.

Rogate quae ad pacem sunt Jerusalem,
et abundantia diligenter 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 of my neighbors,
I spoke peace of thee.
Because of the house of the Lord our God,
I have sought good things for thee.

Ps. 121 (slight variants from Vulgate)

Pater noster

wind band

Andreas Pevernage

Vespere autem sabbati

EMS & wind band

Andreas Pevernage

Vespere autem sabbati, quae lucescit in primam
sabbati, venit Maria Magdalene et altera Maria
videre seplchrum. Alleluia.

Matt. 28:1

After the Sabbath, at dawn on the first day of the week,
Mary Magdalene and the other Mary went to look at the
tomb. Alleluia!



The Antwerp Cathedral of Our Lady

III.

Like many of his contemporaries, Josquin was intrigued by canonic writing. *Faulte d'argent* is a five-part setting of a *chanson rustique*, a popular or folk song of the time. The original tune appears in canon at the fifth in the tenor and alto parts, and the other three voices are woven independently around it in a way that effectively conceals the canon. The four-part setting of *Baisés moy*, also a *chanson rustique*, is a double canon, and the six-part setting is a triple canon, though once again the composer conceals that somewhat in both settings. *Scaramella* is one of only two Italian-texted songs by the composer; it appears to be a setting of a popular song as well. The five-part *Cueurs desolez* is attributed to Josquin in sources of the time, but most scholars now question that attribution.

Cueurs desolez par toute nation recorders attrib. to Josquin des Prez c.1450-1521

Faulte d'argent wind band Josquin des Prez

Scaramella Emory, Will, Guillermo, Nathaniel Josquin des Prez

Scaramella va alla guerra
colla lancia et la rotella,
La zombero boro borombetta,
La boro borombo.

Scaramella is going off to war
With lance and buckler,
La zombero boro borombetta,
La boro borombo..

Scaramella fa la gala
colla scharpa et la stivala,
La zombero boro borombetta,
La boro borombo.

Scaramella is out on a spree
With boot and shoe,
La zombero boro borombetta,
La boro borombo.

Baisés moy à 4 and à 6 Emory, Will, Guillermo, Nathaniel, Jocque, Jacob Josquin des Prez

– Baisés-moi, ma douce amie,
par amour, je vous en prie.
– Non feray!
– Et pourquoi?
– Si je faisais la folle,
Ma mère en serait morrie.
Vela de quoy!

"Kiss me, my sweetheart,
as my true love, I beg you!"
"Indeed I will not."
"And why?"
"If I were foolish,
my mother might be hurt.
That's why!"

III.

"...Tis the joy of my eyes and the delight of my ears
to see good living and to hear beautiful music
at Pevernage's house, where all good spirits gather."

from a sonnet by Jonker Jan van der Noot addressed to the scholar Jan van Gheesdale

The principal language of secular part songs in the Flemish-speaking areas of the Low Countries was French, so it is not surprising that Pevernage produced a large number of French chansons but no Flemish songs. After moving to Antwerp in the mid-1580s he published four books of chansons through the Antwerp firm of Christophe Plantin, whom he also served as music adviser and music editor. Like his contemporary, Hubert Waelrant, who ran a flourishing music-publishing business in Antwerp himself, Pevernage composed Italian madrigals as well, this being a fashionable genre all over Europe in the late sixteenth century. Both composers followed in the footsteps of Josquin in employing a primarily contrapuntal style even when setting French texts. Although Philip van Wilder was Flemish as well, he spent most of his life in the service of the English court. His popular chanson *Je file quand Dieu* appeared in music prints spanning several decades, including *Le Rossignol musical* (1597), the last anthology of French part songs to be printed.

Je porte tes couleurs wind band Andreas Pevernage

Triste fortune Elysa & recorders Andreas Pevernage

Triste fortune au bas m'a voulu attirer
Par ses havetz et du tout accabler,
Mais ses desseings n'a sceu effectuer.
Constanc' est bonne qui s'en peut emparer.

Sad fortune wanted to pull me down
with its hooks and to overpower me completely,
but its designs could not be carried out.
Constancy is good for him who can take hold of it.

<i>Un jour passé</i>	recorders	Hubert Waelrant 1517-1595
<i>Si je vis en pein'et en langueur</i>	Sophia & viols	Andreas Pevernage
Si je vis en pein'et en langueur, De bon gré je le porte, Puis que celle qui a mon coeur Languist de mesme sorte. Clément Marot 1496-1544	If I live in pain and in languor, willingly I endure it, since the one who has my heart languishes in the same way.	
<i>Je file quand Dieu</i>	recorders	Philip van Wilder c.1500-1554
<i>Si je maintiens ma vie</i>	wind band	Hubert Waelrant
<i>Comme le chasseur</i>	recorders	Andreas Pevernage



The Antwerp town wind band

IV.

For this set we leave the Continent and cross the channel to England for music of Dowland and Byrd. Although the viola da gamba was popular all over Europe, nowhere did it inspire a repertory of music written especially for the instrument as it did in England.

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 four of the 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 pavans 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 allemands.

<i>Browning</i>	viols	William Byrd 1540-1623
<i>Lachrimae antiquae</i>	viols & lute	John Dowland 1563-1626
<i>The King of Denmark's Galiard</i>	viols & lute	John Dowland
<i>Sir John Souch his Galiard</i>	recorders & lute	John Dowland
<i>M. George Whitehead his Almand</i>	viols & lute	John Dowland

V.

Giovanni Gabrieli played a central role in the development of the grand Venetian style, a style featuring multiple choirs of voices and instruments. As organist of both St. Mark's Basilica and the *Scuola Grande di San Rocco*, one of several important confraternities in Venice, he was expected to provide music for both ecclesiastical festivals and important civic occasions.

Gabrieli's motet *Deus, Deus meus*, is an early work, having appeared originally in the *Concerti di Andrea et di Gio. Gabrieli* of 1587, a volume that Giovanni published jointly with his uncle, Andrea. The ten parts are grouped in two choirs, a *coro acuto* (high choir) and a *coro grave* (low choir). All parts are printed with words in this print, and the instrumentation is not specified but is left up to the performers. The same is true of *Plaudite, psallite, omnes terra*, a joyous psalm setting for twelve parts in three choirs. In contrast, the later motet *Omnes gentes, plaudite manibus*, with sixteen parts in four choirs, has its instrumentation clearly specified by the composer—one choir calls for solo bass and strings, another for solo alto and three trombones, a third for the cappella (choir), and a fourth for solo soprano and three trombones.

Omnes gentes, plaudite manibus

EMS & Collegium
soloists: Elysa, Will, Emory

Giovanni Gabrieli c.1554-1612

Omnes gentes, plaudite manibus;
jubilate Deo in voce exsultationis:
quoniam Dominus excelsus, terribilis,
rex magnus super omnem terram.
Subjecit populos nobis,
et gentes sub pedibus nostris.
Elegit nobis haereditatem suam;
speciem Jacob quam dilexit.
Ascendit Deus in jubilo,
et Dominus in voce tubae. Alleluia!
Ps. 46:1-4 (Vulgate)

All you people, clap your hands together:
sing unto God with exultant voice.
for the Lord is high, and to be feared:
the great King over all the earth.
He shall subdue the peoples under us:
and the nations under our feet.
He shall choose out an heritage for us:
even the worship of Jacob, whom he loved.
God is gone up with a merry noise:
and the Lord with the sound of the trumpet. Alleluia!

Deus, Deus meus

EMS & Collegium

Giovanni Gabrieli

Deus, Deus meus, ad te de luce vigilo.
Sivit in te anima mea;
quam multipliciter tibi caro mea!
In terra deserta, et in via, et in aquosa,
sic in sancto apparui tibi,
ut viderem virtutem tuam et gloriam tuam.
Quoniam melior est misericordia tua super vitas,
labia mea laudabunt te.
Sic benedicam te in vita mea,
et in nomine tuo levabo manus meas.
Psalm 62:2-5 (Vulgate)

O God, my God, early will I seek thee.
My soul thirsts for thee;
my flesh, O how many ways!
In a desert and weary land, where there is no water.
So I have looked upon thee in the sanctuary,
to see thy power and thy glory.
Because thy mercy is better than life itself,
my lips will praise thee.
So I will bless thee all my life long:
and in thy name I will lift up my hands.

Plaudite, psallite, omnes terra

EMS & Collegium
with EMS alumni

Giovanni Gabrieli

Plaudite, psallite.
Jubilate Deo omnis terra. Alleluia!
Benedicant Dominum omnes gentes
collaudantes eum. Alleluia!
Quia fecit nobis cum Dominus
misericordiam suam. Alleluia!
Et captivam duxit captivitatem;
admirabilis et gloriosus in saecula. Alleluia!
Prayer from a 15th-century Book of Hours

O clap your hands, sing praises.
Let all the earth rejoice. Alleluia.
Let all peoples bless the Lord,
praising him. Alleluia.
He who made us has shown us his mercy.
Alleluia.
He has led captivity captive,
wondrous and glorious forever. Alleluia.

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You are invited to a reception following the concert in the undercroft of the Chapel.

A note regarding the music:

A number of the pieces heard in tonight's program come from my own published editions:
André Pevernage, Sieben Chansons, Das Chorwerk no. 131 (Wolfenbüttel, 1981)
André Pevernage, The Complete Chansons, Recent Researches in the Music of the Renaissance,
vols. 40-44 (A-R Editions, Madison, Wis., 1982)
Hubert Waelrant, Il primo libro de madrigali e canzoni francezi, RRMR, vol. 88 (1991)
Le Rossignol musical des chansons (Antwerp, 1597), RRMR, vol. 138 (2004)
Andreas Pevernage, Cantiones sacrae...e elogia nonnula (1578), RRMR, vols. 153-155 (2010)
G.H.

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ST. OLAF EARLY MUSIC SINGERS

Elysa Bond, <i>Reading, Mass.</i>	Zachary Rolfs, <i>Arden Hills, Minn.</i>
Sophia Magro, <i>Champaign, Ill.</i>	Guillermo Rodriguez, <i>Cd. Acuña, Mexico</i>
Lauren Hahn, <i>Pittsford, N.Y.</i>	John Holmstrom, <i>Savage, Minn.</i>
Christa Schmidt, <i>Farmers Branch, Tex.</i>	Jocque Warner, <i>New Richmond, Wis.</i>
Kasha Prinzing, <i>Overland Park, Kan.</i>	Emory Tower, <i>St. Charles, Ill.</i>
Annamarie Pearson, <i>Lewiston, Idaho</i>	Nathaniel Hendrix, <i>Edmonds, Wash.</i>
Xuan He, <i>Shenzhen, China</i>	Sebastian Surom, <i>Iowa City, Iowa</i>
William Holt, <i>Tyler, Tex.</i>	Jacob Fossing, <i>Deephaven, Minn.</i>
Charles Baird, <i>New Canaan, Conn.</i>	

ST. OLAF COLLEGIUM MUSICUM

Renaissance Wind Band

Joshua Kosberg, alto shawm, *Wildwood, Ill.*
William Hardy, alto shawm, *Northfield, Minn.*
Antonio Patrick, tenor sackbut, *Tacoma, Wash.*
Ramsey Walker, tenor & bass sackbut, *Vashon, Wash.*
Linnea Pierson, bass dulcian, *San Jose, Calif.*
Gerald Hoekstra, cornett, *Northfield, Minn.*

Recorder Consort

Kelsee McDermott, soprano & tenor recorder, *Maplewood, Minn.*
Jonathan Sanchez, alto recorder, *Columbia, S.C.*
Donyell Sison, tenor & G-bass recorder, *Cedar Rapids, Iowa*
Christopher Steer, F-bass & soprano recorder, *Eagan, Minn.*
Sebastian Surom, tenor & C-bass recorder, *Iowa City, Iowa*

Viol Consort

Jared Brown, treble viol & Baroque violin, *Oak Park, Calif.*
Katherine Canon, tenor viol, *Madison, Wis.*
Isaac Maier, tenor viol, *Forest Lake, Minn.*
Omar Macias, bass viol, *Plymouth, Minn.*
Gerald Hoekstra, bass viol, *Northfield, Minn.*

Additional instrumentalists on Gabrieli pieces:

Lindsie Katz, Baroque violin
Philip Meyer, Whitney Lussier, Benjamin Stevens, tenor sackbuts
Abigail Senuty, bass sackbut
Catherine Rodland, positive organ
Philip Rukavina, lute and theobo