

The St. Olaf College Department of Music
presents

The St. Olaf Collegium Musicum & Early Music Singers

Gerald Hoekstra, director
with guest artist Phil Rukavina, lute

Music from the
Churches, Streets and Palaces
of Venice



Friday, November 9, 2012 • 7:30 p.m. • Boe Memorial Chapel

PROGRAM

I.

In 1527, as part of the doge's program to make Venice into "the new Rome," the procurators of the Basilica San Marco sought to improve the quality of the church's *cappella*. Essential to that effort was the hiring of a *maestro di cappella* of international renown; they selected the Flemish master Adrian Willaert.

Although Willaert is often overlooked by choral groups today, perhaps because of the thoroughly contrapuntal style of his music, he was highly esteemed by musicians in his own time. They praised his music for a phrasing that conveys the rhetorical structure and import of the words and for rhythms that project the words naturally. Both features reflect the humanist concern with rhetoric that dominated the intellectual life of the time. The two Willaert motets in this group illustrate these features. They also exhibit the intensely contrapuntal style of his Netherlandish training: both are imitative throughout, and the Marian antiphon *Ave regina caeli* features a strict canon between the soprano and alto voices as well.

Better known today are Willaert's successors at the basilica, Andrea Gabrieli and his nephew Giovanni Gabrieli. Yet neither ever held the post of *maestro di cappella* at the church; both were organists. Although the reputation of the Gabrielis stems primarily from their magnificent music for two or three choirs, the elder Gabrieli was also an accomplished composer of contrapuntal music, as his communion motet *Caro mea vere* reveals.

<i>Ave regina caelorum</i>	EMS	Adrian Willaert c.1490-1562
<i>Mirabile mysterium</i>	EMS	Adrian Willaert
<i>Caro mea vere est cibus</i>	EMS	Andrea Gabrieli 1532/33-1585

II.

Until the middle of the sixteenth century the repertoire of instrumental ensembles consisted almost entirely of vocal music. Civic wind bands, as well as court and amateur musicians, played the same madrigals, motets, and mass movements that choirs sang. Particularly popular were French chansons, even in Italy, probably because of their lively metrical rhythms. In the latter half of the century Italian composers began making arrangements of French chansons and then began composing new instrumental works in the style.

Andrea Gabrieli was one of those instrumental in creating the new genre, the canzona. Rather than performing one of his canzonas tonight, though, we present pieces by two his contemporaries. Claudio Merulo, who had studied with Willaert, was also an organist at San Marco. In fact, when he auditioned for the job in 1557, he beat out Andrea Gabrieli. Soderini, younger and less well known than Merulo and Gabrieli, was active in Milan, and his canzonas were published there as well, although they reflect the Venetian style.

Gabrieli's *Magnificat a 12* exhibits the style most associated with Venice in the minds of musicians today — *cori spezzati*, or music for divided choir. Its text is the song of Mary from the first chapter of Luke, which was sung every evening as part of the Vespers service. Along with the mass, Vespers was the service celebrated most lavishly at San Marco. In fact, a Vespers service there was essentially a concert, particularly on important liturgical or civic occasions. This particular setting of the Magnificat calls for three four-part "choirs" (i.e., ensembles of voices and instruments).

<i>Canzona La Olegia</i>	wind band	Agostino Soderini fl. c.1600
<i>Canzona a 5</i>	recorders	Claudio Merulo 1533-1604
<i>Magnificat a 12</i>	tutti	Andrea Gabrieli

III.

As was noted above, vocal music formed the principal repertoire of instrumental ensembles in the Renaissance. This section of the program features such pieces — chansons, madrigals, a motet, and a canzonetta. The two chansons by Willaert, *Vous marché a du bout du pié* and *A la fontaine*, both illustrate his contrapuntal approach; at the same time they feature the lively rhythms characteristic of the genre. The motet by Merulo, *In Deo speravit*, is just as contrapuntal. The Italians had learned the art from Willaert and other Netherlanders active in Italy. In contrast, the four Italian madrigals that follow shift between chordal and contrapuntal writing. The abrupt contrasts and sometimes unusual rhythmic figures that they exhibit are a result of the composers' efforts to tailor the music closely to the rhythms and meaning of the words. *Dolci colli fioriti* and *Io son restato* are both in the lighter style of the *canzonetta*, cultivated by Ferretti and others as an alternative to the more serious madrigal. They have some of the rhythmic character of the French chanson.

<i>Dolci colli fioriti</i>	wind band	Giovanni Ferretti c.1540-after 1609
<i>Vous marchez du bout du pié</i>	shawms	Adrian Willaert
<i>Amor mi strugge'l cor</i>	viols	Andrea Gabrieli
<i>A la fontaine</i>	wind band	Adrian Willaert
<i>In Deo speravit</i>	viols	Claudio Merulo
<i>Deh, perchè il lungo pianto</i>	recorders	Claudio Merulo
<i>Quel dolce suono</i>	viols	Andrea Gabrieli
<i>Donna, per aquetar</i>	recorders	Andrea Gabrieli
<i>Vivea solo per voi</i>	recorders	Claudio Merulo
<i>Io son restato</i>	wind band	Orazio Vecchi c.1490-1562

IV.

Alongside the more serious and aristocratic madrigal, Italian composers cultivated lighter genres of music as well. Especially popular in Venice were the rustic three-part songs of the Neapolitan composer Gian Domenico da Nola, such as *Chi la gagliarda*. Willaert and his colleagues arranged many of them for four voices to suit the tastes of their Venetian audience. These songs typically employ stock themes and stereotyped characters. Standard are the country bumpkin who expresses his desire in a ridiculous and crude way (*Madonna mia fa...*), the frustrated lover pleading for recognition (*A quand'a quand' haveva*), or the scornful young man who berates the guardian of his beloved as an old hag (*Vecchie letrose*).

In her edition of the *villanesche* of Willaert and his circle, Donna Cardamone writes, "In his patriarchal position as *maestro di cappella* of San Marco . . . Adrian Willaert held a place of honor at the center of a closely knit circle of composers, printers, and theorists. Willaert's sphere of influence attracted the patronage of the noblemen Neri Capponi and Marco Trivisano for whom he organized brilliant musical evenings which acquired great fame and had a lasting effect on the private musical life of the city." This group of pieces presents some of the entertaining music that might have been heard at such a concert.

<i>Zoia zentil</i>	solo ensemble	Adrian Willaert
<i>O bene mio famm' uno favore</i>	solo ensemble, lute, recorder	Adrian Willaert
<i>Padoana</i>	lute	Vincenzo Capirola 1474-after 1548
<i>Chi la gagliarda</i>	solo ensemble	Giov. Domenico da Nola c. 1510-1592
<i>Vita de la mia vita</i>	recorders	Lodovico Agostini 1534-1590

<i>Chi passa per sta strada</i>	<i>solo ensemble, lute, viols</i>	Filippo Azzaiolo c.1530-1569
<i>A quand' a quand' haveva</i>	<i>solo ensemble, lute, recorder, viols</i>	Adrian Willaert
<i>Madonna mia famme bon' offerta</i>	<i>solo ensemble, lute</i>	Adrian Willaert
<i>Vecchie letrose</i>	<i>EMS, lute, wind band</i>	Adrian Willaert

V.

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

His motets *Deus, Deus meus* and *Angelus ad pastores ait* are both early works. They were published in a volume published jointly with his uncle, the *Concerti di Andrea et di Gio. Gabrieli* of 1587. As in the Andrea Gabrieli *Magnificat* performed earlier in tonight's program, all parts are given texts in this print, and instrumentation is not specified but is left up to the performers. The seven-part *Exaudi Deus* also has all voices texted. Its contrapuntal texture shows that Giovanni was equally accomplished in the older Netherlandish style.

<i>Deus, Deus meus</i>	<i>tutti</i>	Giovanni Gabrieli
<i>Exaudi Deus</i>	<i>tenors, sackbuts, dulcian</i>	Giovanni Gabrieli
<i>Angelus ad pastores ait</i>	<i>tutti</i>	Giovanni Gabrieli

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Texts and Translations

I.

Ave Regina caelorum,
Mater regis angelorum:
Ave stella matutina,
Dux suavis et benigna.
O Maria, flos verginum,
Velut rosa vel lilium:
Funde preces ad Filium
Pro salute fidelium.

*Hail, Queen of Heaven,
Mother of the King of angels;
Hail, star of the morning,
Sweet and kindly guide.
O Mary, flower of virgins,
Rose or lily:
Pour out thy prayers to thy Son
For the salvation of the faithful.*

Caro mea vere est cibus,
et sanguis meus vere est potus.
Qui manducat meam carnem
et bibit meum sanguinem in me manet,
et ego in eo.

*My flesh is meat indeed,
and my blood is drink indeed.
Whoever eats my flesh
and drinks my blood abides in me,
and I in him.*

Mirabile mysterium declaratur hodie,
innovantur naturae;
Deus homo factus est;
id quod fuit, permansit,
et quod non erat, assumpsit,
non commixtionem passus neque divisionem.

*A wondrous mystery is declared today,
an innovation is made upon nature;
God is made man;
that which he was, he remains,
and that which he was not, he takes on,
suffering neither commixture nor division.*

II.

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurentes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.
Gloria Patri, et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*My soul magnifies the Lord.
And my spirit has rejoiced in God my Savior.
For he has regarded the lowliness of his handmaid:
behold, from henceforth all generations shall call me blessed.
For he that is mighty has done great things for me,
and holy is His name.
And his mercy is from generation to generation,
to them that fear him.
He has shown strength with his arm:
He has scattered the proud in the imagination of their hearts.
He has put down the mighty from their seat,
and has exalted the humble.
He has filled the hungry with good things:
and the rich He has sent empty away.
He has received Israel His servant,
remembering of His mercy;
As He spoke to our forefathers, Abraham,
and to his seed forever.
Glory be to the Father, and to the Son, and to the Holy Ghost,
As it was in the beginning, is now and shall be forever, world
without end. Amen.*

IV.

Zoia zentil che per secreta via
Ten vai di cuor in cuore
Portando la legrezza de l'amore
Col to venir celato
Tanto ben m'hai portato
Cche per legrezza tanta
El m'è forza che canta:
Fa li le li lon.
Beato colui son
Ch'a lo so amor in don.

*Gentle joy, you go by secret ways
From heart to heart
Carrying the joys of love.
You've brought me such happiness
With your secret coming
And such joy that
I am compelled to sing:
Fa li le li lon.
Fortunate is the one
Who receives love as a gift.*

L'amore n'è ben n'è caro
Che s'ha col so danaro.
Pi ch'el se paga manco è da stimare:
L'amor donato non si po pagare.

O bene mio fam'uno favore,
Che questa sera ti possa parlare.
E s'alcuno ti ci trova,
Et tu grida: chi vend'ova.

Vieni senza paura e non bussare,
Butta la porta che porai entrare.
E s'alcuno...

Alla finestra insino alle due hore
Farò la spia che porai entrare.
E s'alcuno...

Chi la gagliarda, donna, vo imparare,
Venit'a nui che simo mastri fini,
Che de ser'e de mattina
Mai manchiamo di sonare:
Tan tan tantira rarirura.

Provange un poco cance voi chiamare
Appassa diece volte che salmio,
Che de ser'e de mattina...

Principante, a ch'e principiante li vo dare,
Questo compagno ch'a nome Martino,
Che de ser'e de mattina...

Chi passa per sta strad'e non sospira,
Beato sè,
Beato è chi lo puote fare
Per la reale:
Affacciati mo, se non ch'io moro mo.

Affacciati, che tu me dai la vita.
Eschino me.
Se'l cielo non ti possa consolare
Per la reale:
Affacciati mo...

Et io ci passo da sera e mattina,
Meschino me,
Et tu, crudelo, che non t'affacci mai,
Perch'è lo fai?
Affacciato mo...

Compar Vassillo, che sta a luoco suo,
Beato s'è,
Salutami 'no poco la comare
Per la reale:
Affacciati mo...

A quand' a quand' haveva' una vicina
Ch'era a vedere la stella Diana.
Tu la vedevi
Tu li parlavi
Beato te se la basciavi tu.

Che veramente pare una regina
Ogn'uno' ne faria innamorare.
Te la vedevi...

*Love obtained with money
Is neither decent nor precious.
The more you pay, the less it's worth:
Love freely given cannot be bought. **

*O, love of mine, do me just one favor
So that we can be together tonight.
And if anyone should see you while you're here,
Just yell out, "Who's selling eggs?"*

*Come without fear and don't knock,
Push the door open and walk right in.
And if anyone should see you...*

*I'll spy at the window until two o'clock
Just to make sure you can come in.
And if anyone should see you... **

*Who the galliard, lady, wishes to learn,
Come to us who are fine teachers,
For at night and in the morning
We never fail to play:
Tan tan tantira rarirura.*

*Try and see, you will want to call us
after we have been up ten times,
For at night...*

*And to her who is a beginner I want to give
This partner whose name is Martino,
For at night...*

*Who passes this way and does not sigh,
Blessed is he!
Blessed is he who can do that
On the king's highway:
Come to the window now, that I die not now.*

*Come to the window, for you give me life,
Ah, wretched me!
So may heaven console you
On the king's highway,
Come to the window now..*

*And I pass by night and morning,
Ah, wretched me!
And you, cruel fair, who never show yourself.
Why do you do it?
Come to the window now...*

*Good Vassillo, who lives nearby her,
Blessed is he!
Greet the good woman for me
On the king's highway:
Come to the window now...*

*Oh, once I had a neighbor
Who looked like the morning star Diana,
You've seen her,
You've spoken to her,
You're lucky if you've kissed her.*

*Truly she looked like a queen
and could make anybody love her.
You've seen her...*

Che quando se levava la matina
Phebo per scorno se ne ritornava.
Tu la vedevi...

Mo mi credeva starne contento
Et trovomi le mani pien di vento.
Tu la vedevi...

Madonna mia famme bon' offerta

Ch'io porto per presente sto galuccio.
Che sempre canta quand'è di alle galline:
E dice: chi chir chi.
E tanto calca forte la galina
Che li fa nascer l'ov'ogni matina.

Quisto mio galo sempre sta al'alerta
Quando il di dorme sotto la coperta.
Che sempre canta...

Presto madonna se lo voi vedere
Ca te lo vacio mo quisto piacere.
Che sempre canta...

Vecchie letrose non valete niente
Se non a far l'aguaito per la chiaza.
Tira alla mazza,
Vecchie letrose scannaros'e pazze.

*For in the morning when she arose
The moon, disgraced, withdrew once more.
You've seen her...*

*Just when I thought I was in paradise,
I found myself empty-handed.
You've seen her... **

*My lady, make me a good offer
And in return I'll bring you this fat cock.
He crows to tell the hens it's day,
"Chi chir, chi," he'll always say.
So hard does he tread the hen,
She lays an egg each day at ten.*

*This cock of mine is always watchful,
Even in the daytime asleep under cover.
He crows...*

*Be quick, my lady, if you want to see him,
Because I offer you this treat right now.
He crows... **

*Sullen old hags are good for nothing
But setting traps for lovers in the public square.
Go ahead and club them,
Those scabrous, crazy old cut-throats.**

* Translations by Donna Cardamone

V.

Deus, Deus meus, ad te de luce vigilo.
Sitivit 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.
Ps. 62:2-5

Exaudi Deus, orationem meam,
et ne despereris deprecationem meam:
intende mihi, et exaudi me.
Contristatus sum in exercitatione mea,
et conturbatus sum a voce inimici,
et a tribulationes peccatoris.
Quoniam declinaverunt in me iniquitates,
et in ira molesti erant mihi.

Angelus ad pastores ait:
annuncio vobis gaudium magnum:
quia natus est vobis hodie salvator mundi.
Alleluja.
Gloria in excelsis Deo
et in terra pax hominibus bonæ voluntatis.
Alleluja.

*O God, thou art my God: early will I seek thee.
My soul thirsteth for thee,
my flesh also longs after thee,
in a barren and dry land, where no water is.
Thus have I looked for thee in holiness,
that I might behold thy power and glory.
For thy lovingkindness is better than the life itself:
my lips shall praise thee.
My soul shall be thoroughly satisfied:
and my mouth shall praise thee with joyful lips.*

*Listen to my prayer, o God,
do not ignore my plea:
hear me and answer me.
My thoughts trouble me,
and I am distraught
because of what my enemy is saying,
because of the threats of the wicked;
for they bring down suffering on me.*

*The angel says to the shepherds:
I bring you tidings of great joy;
For to you is born today the Savior of the world.
Alleluia.
Glory to God in the highest,
and in earth peace to men of good will.
Alleluia!*

ST. OLAF EARLY MUSIC SINGERS

Andrea Deering, *University Place, Wash.*
Katie Miller, *Plymouth, Minn.*
Emily Vite, *Titusville, N.J.*
Sophia Butler, *Burnsville, Minn.*
Audrey Craft, *Dover, N.H.*
Ryan Coopergaard, *Grass Valley, Calif.*
Gregory Martin, *Winter Park, Fla.*
Gabriel Smith, *Decorah, Iowa*
Tucker Moore, *Minneapolis, Minn.*
Erik Springer, *Golden Valley, Minn.*
Andrew Parr, *Metuchen, N.J.*
Emory Tower, *St. Charles, Ill.*
Mark Donlin, *Andover, Minn.*

ST. OLAF COLLEGIUM MUSICUM

Renaissance Wind Band

Katie Heilman, soprano shawm, *Lutherville-Timonium, Md.*
Jennifer Arnspong, soprano shawm, *Northbrook, Ill.*
William Hardy, alto shawm, *Northfield, Minn.*
Nicky Church, tenor sackbut, *Corte Madera, Calif.*
Ramsey Walker, tenor & bass sackbut, *Vashon, Wash.*
Linnea Pierson, bass dulcian, *San Jose, Calif.*

Recorder Consort

Kelsee McDermott, soprano & tenor recorders, *Maplewood, Minn.*
Margret Bradley, soprano, alto, tenor & bass recorders, *Edgerton, Wis.*
Rosanna Egge, alto recorder, *Lincoln, Neb.*
Christopher Steer, bass recorder, *Eagan, Minn.*
Erik Broker, tenor & great bass recorder, *St. Cloud, Minn.*

Viol Consort

Keegan O'Donald, treble viol, *Greenville, Mich.*
Jared Brown, treble viol, *Oak Park, Calif.*
Katherine Canon, tenor viol, *Madison, Wis.*
John Ondich-Batson, tenor viol, *Duluth, Minn.*
Omar Macias, bass viol, *Plymouth, Minn.*
Gerald Hoekstra, bass viol, *Northfield, Minn.*

Additional instrumentalists:

Jenny Asparro, Baroque violin
Jesse Brault, alto sackbut
Zachary Gingerich, Whitney Lussier, Phillip Meyer, tenor sackbut
Abigail Senuty, bass sackbut
James Bobb, positive organ
Phil Rukavina, lute