

The St. Olaf College Department of Music presents

# The St. Olaf Collegium Musicum & Early Music Singers

Julie Elhard ✦ Robert C. Smith ✦ Robert Wiemkin  
interim directors

*East & West, Old & New*



Friday, April 26<sup>th</sup>, 2013 ✦ 7:30 p.m. ✦ Boe Memorial Chapel

# Program

## I.

### ... from the Old World Cathedrals

Caritas abundant (Antiphon No. 16)	Hildegard von Bingen (1098–1169) <i>Germany</i>
Sancta Maria	Christóbal de Morales (c.1500–1553) <i>Spain</i>
Hear my Prayer	Henry Purcell (1659–1695) <i>England</i>
Three Motets II. Jesu dulcis memoria	Pierre Villette (1926–1998) <i>France</i>

*Early Music Singers*

## II.

### ... from the great New World Cathedrals ~ part 1

Hanacpachap cussicuinin <i>Tutti ensemble</i>	Juan Pérez Bocanegra (fl.1598–1631) <i>Peru</i>
Deus in adiutorium meum intende <i>Viols &amp; Recorders</i>	Juan Gutiérrez de Padilla (c.1590–1664) <i>Mexico</i>
Christianos <i>Recorders</i>	Anonymous, 17 <sup>th</sup> c. <i>Bolivia</i>
Elegit eum Dominus <i>Wind Band Mexico</i>	Gaspar Fernandes (c.1570– before 1629)
Tantum ergo <i>Viols, Dulcian &amp; Singers</i>	Francisco López Capillas (c.1615–1673) <i>Mexico</i>
Cançion #76 <i>Recorders</i>	Clemens non Papa? Lerma <i>Spain</i>
Alleluia! Dic nobis Maria <i>Early Music Singers</i>	López Capillas <i>Mexico</i>
Ego enim accepi <i>Wind Band Mexico</i>	López Capillas
Turulu neglo <i>Recorders</i>	Anonymous, 17 <sup>th</sup> c. <i>Peru</i>
Jesus dulcis memorias <i>Early Music Singers</i>	Tomas Luis de Victoria (1548–1611) <i>Spain, Mexico</i>
Antiphon: Dabit ei Dominus/Ps. 112 Laudate pueri/Fabordones Tono 1 <i>Tutti ensemble</i>	traditional chant/Philippe Rogier (c.1561–1596) <i>Spain, Mexico</i>

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## Intermission

### III.

#### ... from the great New World Cathedrals ~ part 2

Missa pro Defunctis: Agnus Dei	Christóbal de Morales (c.1500–1553)
<i>Wind Band Mexico</i>	
Xicochi xicochi	Fernandes
<i>Early Music Singers</i>	<i>Oaxaca, Mexico</i>
Circumdederunt me gemitus mortis	Morales
<i>Viols &amp; Dulcian</i>	
<i>Mexico</i>	
Benedicamus Domino	Antón de España (fl. early 17 <sup>th</sup> c.)
<i>Viols &amp; Dulcian, Recorders &amp; Singers</i>	<i>Guatemala</i>
Dulce Jesús mío	Anonymous, early 17 <sup>th</sup> c.
<i>Tutti ensemble</i>	<i>Bolivia</i>

#### ... popular entertainments in the villages and courts of Mexico

Tañe Gil du tamborino	Gaspar Fernandes
<i>Wind Band Mexico</i>	
Tururu farara con son	Fernandes
<i>Recorders</i>	<i>Mexico</i>
Victoria, victoria	Tomás Pascual (fl. early 17 <sup>th</sup> c.?)
<i>Viols</i>	<i>Guatemala</i>
Dame albricia mano Anton	Fernandes
<i>Recorders</i>	<i>Mexico</i>
Sobre vuestro canto llano	Fernandes
<i>Wind Band Mexico</i>	

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### IV.

#### Monteverdi madrigals

Quel Augelin che canta	Claudio Monteverdi (1567–1643)
<i>Fourth Madrigal Book</i>	<i>Gian Francesco Malipiero</i>
Anima del cor mio	Monteverdi
<i>Fourth Madrigal Book</i>	<i>unknown author</i>
E dicea l'una sospirando	Monteverdi
<i>Second Madrigal Book</i>	<i>Torquato Tasso</i>
Si ch'io vorrei morire	Monteverdi
<i>Fourth Madrigal Book</i>	<i>Maurizio Moro</i>

*Early Music Singers*

## Texts and Translations

### I.

**Caritas Abundant** in omnia,  
de imis excellentissima  
super sidera,  
atque amantissima in omnia  
quia summon Regi  
osculum pacis dedit.

*Love lives in everything  
from the deepest depths to brightest stars  
and she is the most charming  
for she has given the high King the kiss of peace*

**Sancta Maria**, succurre miseris,  
juva pusillanimes, refove flebiles,  
ora pro populo,  
intervene, pro clero,  
intercede pro devoto femineo sexu:  
sentient omnes tuum juvamen  
quicumque celebrant  
tuam sanctam commemorationem.

*Holy mother, succor those in need,  
help the faint-hearted, support the weak,  
pray for the people,  
mediate for the clergy,  
intercede for all devout women:  
let all experience Thy help  
who celebrate  
Thy holy communion*

**Hear my prayer**, O Lord, and let my  
crying come unto thee.

**Jesu dulcis memoria**  
Dans vera cordis gaudia:  
Sed super mel et Omnia  
Ejus dulcis præsentia.  
Nil canitur suavius,  
Nil auditur jucundius  
Nil cogitatur dulcius  
Quam Jesus Dei filius.  
Jesu spes pænitentibus,  
Quam pius es petentibus!  
Quam bonus te quærentibus!  
Sed quid invenientibus?  
Nec lingua valet dicere,  
Nec littera exprimere:  
Expertus potest credere,  
Quid sit Jesum diligere.  
Sis Jesu nostrum gaudium  
Qui es futurus præmium  
Sit nostra in te Gloria  
Per cuncta semper sæcula.  
Amen.

*Jesus, sweet remembrance,  
Granting the heart its true joys,  
But above honey and all things  
Is His sweet presence.  
Nothing more pleasing can be sung,  
Nothing gladder can be heard  
Nothing sweeter can be thought  
Than Jesus, son of God.  
Jesus, hope of the penitent,  
How merciful you are to those who ask,  
How good to those who seek,  
But O, what you are to those who find!  
Tongue has no power to describe  
Nor writings to express  
But only belief can know by experience  
What it is to love Jesus.  
Be our joy, O Jesus,  
Who will be the prize we win,  
May all our glory be in you, always  
And through all ages.  
Amen.*

## II.

**Hanacpachap cussicuinin**  
Huaran cacta muchascai  
Yupairurupucoc mallqui  
Runacunap suyacuinin  
Callpan nacpa quemi cuinin  
Huaciascaita.

Uyarihuai muchascaita  
Diospa rampan Diospa maman  
Yurac tocto hamancaiman  
Yupascalla, collpascaita  
Huahuarquiman suyuscaita  
Ricuchillai.

**Tantum ergo** Sacramentum  
Veneremur cernui:  
Et antiquum documentum  
Novo cedat ritui:  
Praestet fides supplementum  
Sensuum defectui.

**Alleluia!**  
**Dic nobis Maria,**  
quid vistic in via?  
Sepulchrum Christi viventis  
et gloriam vidi resurgentis.  
Angelicos testes,  
sudarium et vestes.  
Surrexit Christus spes mea:  
praecedet vos in Galileam.  
**Alleluia!**

**Jesus dulci memoria** (see section I)

**Psalm 112 (113)**  
1 Laudate pueri Dominum,  
laudate nomen Domini;  
Sit nomen Domini benedictum,  
ex hoc nunc et usque in saeculum.  
2 A solis ortu usque ad occasum,  
laudabile nomen Domini;  
Excelsus super omnes  
gentes Dominus,  
et super caelos gloria eius.  
3 Quis sicut Dominus Deus noster,  
qui in altis habitat

*O tree bearing thrice-blessed fruit  
Heaven's joy! a thousand times  
shall we praise you.  
O hope of mankind,  
helper of the weak.  
Hear our prayer!*

*Attend to our pleas,  
O column of ivory, Mother of God!  
Beautiful iris, yellow and white,  
receive this song we offer you:  
come to our assistance,  
Show us the fruit of your womb!*

*Hence so great a Sacrament  
Let us venerate with heads bowed  
And let the old practice  
Give way to the new rite;  
Let faith provide a supplement  
For the failure of the senses.*

*Alleluia!  
Tell us Mary,  
what did you see in the journey?  
The tomb of the living Christ  
and the glory of the resurrection.  
Bright angels,  
and the shroud left behind,  
Christ my hope is arisen:  
He goes before you to Galilee  
Alleluia!*

*1 Praise the Lord, ye children:  
praise ye the name of the Lord;  
Blessed be the name  
of the Lord, from henceforth now and for ever.  
2 From the rising of the sun unto the going down  
of the same,  
the name of the Lord is worthy of praise.  
The Lord is high above all nations;  
and his glory above the heavens.  
3 Who is as the Lord our God,  
who dwelleth on high; and looketh down on the low  
things in heaven and in earth?*

Et humilia respicit in caelo et  
in terra. Suscitans a terra inopem,  
et de stercore erigens pauperem;  
4 Ut conlocet eum cum principibus,  
cum principibus populi sui.  
Qui habitare facit  
sterilem in domo,  
matrem filiorum laetantem.  
5 Gloria Patri et Filio, et Spiritui Sancto;  
Sicut erat in principio, et in saecula  
saeculorum. Amen.

*Raising up the needy from the earth, and lifting  
up  
the poor out of the dunghill;  
4 That he may place him with princes,  
with the princes of his people;  
Who maketh a barren woman  
to dwell in a house,  
the joyful mother of children.  
5 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. Amen.*

### III.

**Xicochi, xicochi, conetzintle**  
Ca omitzhuihuixoc in angelosme.

*Sleep, sleep little child  
for the angels have rocked you.*

**Benedicamus Domino**  
Deo gratias, amen.

*Let us praise the Lord,  
Thanks be to God, amen*

**Dulcé Jesús mío**  
Dulce Jesús mío, mirad con piedad  
mi alma perdida por culpa mortal.  
Llorad ojos míos, llorad sin cesar,  
a Dios ofendido, con mi mal obrar.  
Yyaî Jesuchristo, apoquîrui,  
itacu niyucîpî ninahît zobi.  
Apoquîrui, oxoosî iñemo,  
chenucopî caîma ninahîtî zobi.  
Azazatî iñemo, ñoocatî aemo,  
achee na gracia mo noxima zobi.  
Acheito noxima nixoocobo  
Miyazar aicarî ta maeza ape.

*My sweet Jesus, look with mercy  
on my soul lost through mortal guilt.  
Weep, my eyes, weep without ceasing  
To God, offended by mortal sin.  
Lord Jesus Christ, have mercy on me,  
My soul lost to mortal sin.  
Have mercy, I am repentant,  
Without wishing to, I have offended you.  
Look at me, I trust in you,  
Grant me your grace that I may be good.  
Grant me a goodly death  
That I may contemplate you in heaven.*

### IV.

**Quel Augelin, che canta**  
Si dolcemente  
E lascivetto vola  
Hor da l'abete al faggio  
Et hor dal faggio al mirto,-  
S'havesse humano spirto,  
Direbb': Ardo d'amor, ardo d'amore!  
Ma ben arde nel core  
E chiam' il suo desio  
Che li rispond':

*That little bird which sings  
So sweetly  
And gaily flies  
Now from the fir to the beechtree  
And now from the beech to the myrtle,  
If he had a human mind,  
Would say: I burn with love, I burn with love!  
But in his heart he burns indeed  
And calls to his beloved*

Ardo d'amor anch' io!  
Che sii tu benedetto,  
Amoroso, gentil, vago augelletto!

**Anima del cor mio**

poi da che me, misera me, ti parti,  
s'ami confort'alcun a'miei martiri,  
non isdegnar ch'almen ti segu'anch'io,  
solo co'miei sospiri  
e sol per rimembrarti,  
ch'in tante pen'e'n così fiero scempio  
vivrò d'amor di vera fede esempio

**E dicea l'una sospirand'allora:**

anima, a dio, con languide parole.  
E l'altra: vita, a dio, le rispondea,  
a dio, rimanti. E non partiansi ancora  
inanzi al novo sole,  
e innanzi a l'alba che nel ciel sorgea,  
e questa e quella impallidir vedea  
le bellissime rose  
ne le labr'amorose,  
e gl'occhi scintillar come facella  
e come d'alma che si part'e svella,  
fu la partenza loro:  
a dio che part'e moro,  
dolce languir, dolce partita e fella.

**Sì, ch'io vorrei morire,**

ora ch'io bacio, amore,  
la bella bocca del mio amato core.  
Ahi, car' e dolce lingua,  
datemi tanto umore,  
che di dolcezza in questo sen' m'estingua!  
Ahi, vita mia, a questo bianco seno,  
deh, stringetemi fin ch'io venga meno!  
Ahi, bocca! Ahi, baci! Ahi, lingua! Torn' a  
dire: Sì, ch'io vorrei morire!

*Who replies to him:*  
*I too am burning with love!*  
*How fortunate you are,*  
*Sweet little loving bird!*

— *Trans. Mick Switbinbank*

*Spirit of my heart,*  
*since you are leaving me, wretched me,*  
*if you take pleasure in some solace for my pain,*  
*don't scorn that fact that at least I am following*  
*you too,*  
*only with my sighs*  
*and only to remember you,*  
*so that in such distress, such cruel slaughter*  
*I shall live as an example of love and true faith.*

*And one said, sighing with languid words:*  
*Good-bye, my soul.*  
*And the other answered: My life, good-bye.*  
*Good-bye, no, stay! And they would not leave*  
*before the new sun.*  
*And before dawn, which rose in the sky,*  
*each saw*  
*the most beautiful roses*  
*pale on loving lips,*  
*and eyes shimmer like small flames.*  
*And their parting was that of souls*  
*which are cut up and uprooted:*  
*Good-bye, for I leave, and die.*  
*Sweet languor, and melancholic departure.*

*Yes, I would like to die,*  
*now that I'm kissing, sweetheart,*  
*the luscious lips of my darling beloved.*  
*Ah! dear, dainty tongue,*  
*give me so much of your liquid*  
*that I die of delight on your breast!*  
*Ah, my love, to this white breast*  
*ah, crush me until I faint!*  
*Ah mouth! Ah kisses! Ah tongue! I say again:*  
*Yes, I would like to die!*

## Program Notes

*El Nuevo Mundo* — a New World, new lands, new peoples, new languages, new sights, new art and architecture, new foods and drinks, new flora and fauna, new resources and raw materials, and new possibilities — all confronting the ‘conquistadores’ of old Spain and Portugal and altering their lives ineluctably. One can only imagine the impact on those new arrivals! East, the former West, intending to find a route to the East, finds the new West!

No wonder, then, if those explorers should seek solace in the familiar, should feel the need for stability and the comfort of the old! That they found, most certainly, in the lap of Mother church, the Roman faith that was one of their chief infusions into these newfound environments. Conversion was its aim, saving souls its principal goal!

The wonder lies in the remarkable and almost immediate response of the indigenous peoples of this *Nuevo Mundo* to the music of Catholicism so foreign to their ears and experiences. Accounts from the earliest years of exploration tell the astounding tale of near immediate attraction, and conversion, to this music, the Spanish sacred polyphony with its strong emotional content and otherworldly appeal. Where words initially faltered, music communicated! Where sermons bewildered, mass and motet enchanted!

Thus, the old found its home in the new and in turn became the new itself. The music that resounded within the fresh mission churches in Mexico and Guatemala, and eventually in the whole of South America, was for the most part that which echoed in the great cathedrals of Seville and Toledo, of Salamanca and Madrid, of Lisbon and Évora. The composers were the same, especially Christóbal de Morales, whose *Missa pro defunctis* and *Circumdederunt me* rang out in the cathedral in Mexico City in 1559, once news of the death of emperor Charles V had reached those distant shores. The earliest printed polyphony copied for use in the New World was, in fact, Morales’ first book of masses published in 1544. Soon thereafter came the works of Francisco Guerrero, extremely popular in New World centers, whose *Magnificat secundi toni* circulated in Lima, Peru, well into the 18<sup>th</sup> century. Add to these Tomás Luis de Victoria, exemplified on this program with his *Jesus dulcis memorias*, whose works took pride of place in New World liturgies and served as models for aspiring young composers who had never witnessed the grand occasions of Old World piety on its own turf.

Without doubt, however, new impacted old as well. A smattering of surviving pieces with texts in native tongues hints at preexisting musical styles and practices. Such is the case with the *Xicochi xicochi*, a lullaby in the Nahuatl language of the Mexican Aztec, and the *Dios itlaçonantzine*, attributed to a Dom Hernando Franco, but more likely by an essentially unknown Don Francisco. Yet, even the villancicos, or songs of the ‘villani’, the common folk, with their earthy texts and rhythmic exuberance, written in the New World, such as the *Tururu farara con son* and the *Dame albricia mano Anton*, the latter a *negrito* with African influence, display very similar formal structures, harmonic languages, jaunty rhythms and the down-to-earth vitality of those from the Iberian peninsula. The anonymous Bolivian piece on this program, *Dulce Jesús mío*, with its



essentially homorhythmic structure, simple piety and straightforward expression also evinces foreign influence amalgamated with local sensibilities.

Most striking among these native-composed, vernacular pieces is the Hanacpachap cuissicinín, in the Quechua language of the Peruvian Incas, a liturgical piece intended for processions in the cathedrals at the start of a festive Mass or Vespers service. This work appeared for the first time in the book “*Ritual Formulario e Institución de Curas*” (Lima, Peru, 1631) and is considered to be the most ancient known polyphonic work in this country. Since Juan Perez de Bocanegra (?1598 - fl. 1631) was the publisher of the *Ritual*, many sources cite him as the composer of this work, although its authorship is uncertain.

Nothing really that new here, however! Perhaps the difference is simply one of degree, rather than inherent identity. This should come as no surprise. The composers who held the principle musical posts in the ecclesiastical establishments of colonial America until well into the 17<sup>th</sup> century, and who influenced compositional practice throughout the Americas, hailed from Old World centers and were educated in the great cathedral schools there. The names are numerous, including Hernando Franco (Galizuela, Spain, to Santiago de Guatamela in 1555), Gaspar Fernandes (Évora, Portugal, to Santiago de Guatamela in 1599 and to Puebla, Mexico, in 1606), and Juan Gutiérrez de Padilla (Málaga, Spain, to Puebla, Mexico, in 1620), to name a very prominent few, those who never returned to their homeland but completed their careers and lives in the Americas.

Fernandes stands prominent among these transplants, in large part because much of his music has survived and a solid portion has been made available to the general public. A singer and organist at the Évora Cathedral in Portugal already in 1590, he nevertheless traveled to the New World sometime between then and 1599, when he is mentioned as organist of Guatemala Cathedral. Soon thereafter he was engaged as *maestro de capella* of Puebla Cathedral in Mexico. An autographed manuscript, consisting mainly of his chanzonetas and villancicos composed for the Puebla Cathedral, is the largest surviving collection of 17<sup>th</sup> century secular music in the New World. His *Elegit eum Dominus* stand as the earliest Latin secular work by a New World composer, celebrating in stately fashion the entry of the 13<sup>th</sup> Mexican viceroy into Puebla in 1613. His *Tañe Gil du tamborino*, a villancico for the Christmas season, begs the character Gil to play his tambourine, sound the flutes and strum the guitars to celebrate the birth of the Christ child.

It wasn't until well into the 17<sup>th</sup> century that composers, born in the Americas, began to occupy the top musical positions of their own homelands and whose music began to dominate the local publishing world. One outstanding example is Francisco López Capillas, who was hired in 1641 as organist and bajonista (player of the dulcian) in the Puebla Cathedral choir, then under the direction of Juan Gutiérrez de Padilla. He achieved the dual post of organist and chapel master of the famed Mexico City Cathedral in 1654 and became the most prolific publisher of masses, of sacred music in general, in Mexico. His *Tantum ergo*, *Alleluia Dic nobis Maria*, and *Ego enim accepi* display convincingly the Old World musical erudition that he inherited from his foreign-born forebears, but not without a touch of New World imagery.

Thus, New World repertoires, at least those published and preserved for posterity, share a common identity, a parallel soundscape and common intent with their Old World models. A work such as the *Elegit eum Dominus* by Fernandes, for instance, the earliest known Latin-texted secular work by a composer living in the new world, celebrating the entry of the 13<sup>th</sup> Mexican viceroy into Puebla in 1612, would have passed muster in any old world ceremonial event. At the same time, the polychoral *Deus in auditorium meum intende* by Padilla, and the motet *Ego enim accepi* by López Capillas would have been perfectly at home in Iberian liturgies. In fact, a beautifully decorated choirbook of the latter's work was presented to the cathedral in Madrid in 1672.

The flip side of this Old World/New World coin must have engraved on its face a band of *Ministriles*, for they too, like the composers, were instrumental in planting Iberian sounds in the fertile fields of the Americas. A part of the very first waves of exploration and conquest, these instrumentalists, predominately wind players, introduced their sounds and hardware to the local populace, once again largely in connection with the efforts of the Church. Chirimía (shawm), bajón (dulcian), flauta (recorder), sacabuche (sackbut), gaita (bagpipe), arpa (harp), vihuela and guitar quickly took root, growing on the one hand Old World liturgical practice in the new ecclesiastical soils, while on the other fitting local secular songs and dances to these imported instrumental sounds. Eventually too consorts of viola da gambas, followed by violins proliferated throughout the Americas, especially in those regions that were not colonized until the late 17<sup>th</sup> century, such as Bolivia which welcomed the Jesuits in about 1691.

A collection of music from *el Nuevo Mundo*, then, especially one mostly instrumental in performance, will not produce all radically new sounds, styles, genres and sensibilities. Instead, anyone familiar with music from the Old World will find much of that from the New thoroughly recognizable, at least insofar as that which has been preserved for posterity up to this point is concerned. Certainly there exist pieces that evince clearly distinctive characteristics, products of African and Indian cultural influences. So much music in Central and South American archives remains to be unearthed, studied and published, however, that the picture could change in the decades to come. Nevertheless, each newly discovered and published piece from New World sources tends largely to confirm the general story that has been written to this point.

New is old and old becomes new. East and West merge and exchange geographical identities. It becomes a matter of perspective. The shock of the new worked in both directions.

— program notes by Robert Wiemken

## Biographies

**Robert Wiemken** began his musical life as a French hornist many years ago and continued pursuing modern brass for some 18 years. Eventually, however, he became inexplicably enamored of the double-reed instruments and leapt at the chance to begin playing early reeds in the Collegium Musicum at the University of Pennsylvania, while a graduate student in Classics there. That began a long love affair with medieval through early Baroque double-reed instruments and music that has only crescendoed over the past 27 years of playing, exploring, studying, maintaining, servicing and, above all, making reeds for shawms, dulcians, baroque bassoon, krumphorns and more, for himself and many others. As Artistic Co-Director of Piffaro, The Renaissance Band, he has performed worldwide, recorded extensively, built over 100 programs of Renaissance and early Baroque music and commissioned new works for early winds and chorus. He has been very fortunate to perform with many of the world's leading early music ensembles, in festivals in North and South America and throughout Europe, and in spaces contemporary with the music that helped him define the role, sound and capabilities of double reeds in historic performance settings. He is an eager and well-appreciated teacher and lecturer in college and university settings, having directed the Early Music Ensembles at the Esther Boyer College of Music and Dance at Temple University for 20 years, bringing the world of early instruments to modern players. He also teaches regularly at festivals and workshops throughout the country. Currently, in addition to his performing, researching, recording and educating responsibilities, he continues to attempt to plumb the depths of early reed construction, design and technique in an effort to understand the mysteries of these glorious instruments.

**Julie Elhard** performs regularly as a soloist and chamber musician around the country. Ms. Elhard received a Performing Artist Certificate from the Royal Conservatory of Music in The Hague, The Netherlands. She has taught at Carleton and St. Olaf Colleges in Northfield, MN, and at workshops across North America. Ms. Elhard currently teaches at Macalester College in St. Paul, MN and at the Saint Paul Conservatory of Music where she is developing a new method for teaching children and adult beginners the remarkable repertoire of the viola da gamba.

Beginning his musical path as a euphonium and trombone player, **Robert C. Smith** holds degrees in instrumental as well as vocal music. He is a graduate of St. Olaf College (B.M) Yale University (M.M.), and the University of Texas (D.M.A.). Major teachers have included Phyllis Curtin, Donald Hoiness, Barbara Honn, Mary Kaye Schmidt, and Darlene Wiley with additional study in Milan, Italy with Rita Patané. Robert has appeared with the Dallas Symphony, the Aspen Festival, Madeira Bach Festival (Portugal), Norfolk Chamber Music Festival, Covent Garden Festival (London), Prague Spring Festival (Czech Republic), Foire Saint Germain (Paris), Festival Van Vlaanderen (Belgium) and at the Library of Congress in Washington, D.C. As an avid chamber musician, Dr. Smith is a long-time member of the VocalEssence Ensemble Singers. He has sung at two World Symposia on Choral Music, several ACDA National Conferences, and in radio broadcasts on Belgium Radio, Radio France, NPR, and the BBC. Professor Smith served on the faculties of the University of New Mexico, the Berkshire Choral Festival and the University of Vermont before coming to St. Olaf College in 1995. He currently teaches studio voice, vocal literature, and is the interim director of the Early Music Singers.

## St. Olaf Early Music Singers

Andrea Deering, *University Place, Wash.*  
Margaret Burk, *Lawrence, Kan.*  
Katherine Burk, *Lawrence, Kan.*  
George Fergus, *Haltom City, Texas*  
Jordan Boucher, *Overland Park, Kan.*  
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, *Saint Charles, Ill.*  
Mark Donlin, *Andover, Minn.*

## St. Olaf Collegium Musicum

### Wind Band

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

### Recorder Consort

Margret Bradley, soprano & alto recorders, consort leader, *Edgerton, Wis.*  
Kelsee McDermott, soprano & tenor recorders, *Maplewood, Minn.*  
Carianne Newstat, alto & tenor recorders, *Waukegan, Ill.*  
Jonathan Sanchez, alto recorder, *Columbia, S.C.*  
Chris Steer, bass recorder, *Eagan, Minn.*  
Eric Broker, tenor & greatbass recorders, *Saint Cloud, Minn.*

### Viol Consort

Julie Elhard, bass viol  
John Ondich-Batson, tenor viol, *Duluth, Minn.*  
Jared Thomson Brown, treble viol, *Oak Park, Calif.*  
Keegan O'Donald, treble viol, *Greenville, Mich.*