

# Collegium Musicum

2011–12 Season

183rd Concert

Thursday 17 November 2011

Dalton Center Recital Hall

8:15 p.m.

MATTHEW STEEL, Director  
NICHOLE FRAZER, Assistant

*with guest artists*

EDITH HINES, Baroque Violin  
JOHN CHAPPELL STOWE, Organ  
ELIZABETH START, Conductor

Biber, Buxtehude, and Bach:  
A Concert in Memory of Tamara Ballen

Heinrich Ignaz Franz von Biber  
1644–1704

Sonata I à 6 in D Major from  
*Sonatae tam aris quam aulis servientes*

Heinrich Ignaz Franz von Biber

*Vesperae longiores ac breviores*  
I. Laudate pueri Dominum  
Soloists: Samantha Downes, Sara Miller-Schulte,  
Justin Budzynski, and Brendan Closz  
II. Laudate Dominum

Heinrich Ignaz Franz von Biber

*Partitas on the Mysteries of the Rosary*  
Number 1: The Annunciation \*  
[Praeludium; Aria allegro-Variatio (8); Finale]  
Number 2: Mary's Visit to Elizabeth †  
[Sonata; Allamanda; Presto]  
Number 6: The Agony in the Garden ‡  
[Lamento; 3/2-Adagio; Adagio; (Adagio)]  
Edith Hines and John Chappell Stowe

Elizabeth Start  
b. 1959

*Revivals* (2011) World Premiere  
I. Nocturne  
II. Trios  
III. Searching

Collegium Viols  
Elizabeth Start, Conductor



Johann Sebastian Bach  
1685–1750

*Schweigt stille, plaudert nicht* BWV 211  
("Coffee Cantata")

- I. Ei! Wie schmeckt der coffee süsse  
Soloists: Samantha Downes and Brenna Halpin
- II. Die Katze lässt das Mäusen nicht  
Soloists: Samantha Downes, Justin Budzynski  
and Brendan Closz

Dietrich Buxtehude  
c.1637–1707

*Alles, was ihr tut mir Worten oder Werken* BuxWV 4  
Sonata  
Tutti  
Sonata  
Choral aria  
Bass aria  
Chorale  
Tutti

Soloists: Rory Closz and Jillian Newton

In memoriam Tamara Grace Ballen (1948–2010)

For all of us who knew her, the passing of Tamara Ballen on December 29, 2010 has meant the loss of a multi-talented and loving, caring friend, wife, and mother well before her time. Longtime early music enthusiasts in the Kalamazoo area cherish the memory of her numerous public performances, singing and playing a variety of period instruments with the WMU Collegium Musicum, the Kalamazoo Society for Old Music and with her own early music quartet, Wind Forest.

Tamara's association with Collegium Musicum dates back to the Winter Semester of 1985, and she remained a regular member of the ensemble through the late 1990s, performing with the group for the last time in Fall 2000. During those 16 years in some 40 different Collegium concerts, she was called upon routinely to display her many skills as a singer (a beautiful alto voice) and player of recorders, crumhorns, violas da gamba, and lap harp, sometimes all in the same concert!

Tamara's departure from Collegium came when she and her husband Harold set up their own healthcare company, Living Well. As with everything she did, Tamara approached this new challenge with all her passion and complete commitment. Though her life took a new path, she added to her legacy with Collegium by donating to the ensemble her considerable library of early music monographs and scores.

Tamara had an abiding religious faith and in recognition of that we, Collegium Musicum, dedicate this concert to her lasting memory.

– Dr. Matthew Steel



WMU is pleased to collaborate with The Michigan Festival of Sacred Music to present a week of dynamic concert programming. MFSM offers events which represent diverse religious traditions, promoting mutual respect and understanding through sharing the music treasured by these traditions. More information, and a schedule of concerts and events, can be found at [www.mfsm.us](http://www.mfsm.us).

If the fire alarm sounds, please exit the building immediately. All other emergencies will be indicated by spoken announcement within the seating area. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.

## COLLEGIUM MUSICUM

Matthew Steel, Director

① Nichole Frazer, Assistant

### Singers

Catherine Abele  
Scott Beck  
Justin Budzynski  
Rebecca Burkhead  
Brendan Closz  
Rory Closz  
Samantha Downes  
Evelyn Everhart  
Nichole Frazer  
Sara Miller-Schulte  
Nan Munn  
Jillian Newton  
Michael Voyt  
Ethan Waldron  
Dakota Williams

### Players

Brett Armstrong, Double Bass, Viol  
Kristin Benes, Viola, Viol  
Jonathan Boyd, Viola  
Taylor Crow, Cello, Viol  
Rebecca Dube, Viola  
Brenna Halpin, Flute  
Alyssa Madeira, Sackbut  
Heather Petcovic, Viol, Cello  
Mary Ross, Viol  
Karl Schmidt, Bass Sackbut  
Emily Solomon, Organ  
Matthew Steel, Viol

### Assisted by

John Forsleff, Harpsichord  
Yumhali-Adonai Garcia, Violin  
Sowon Kim, Harpsichord  
Youyang Qu, Violin

① Audrey Davidson Vocal Scholar

In addition to being a founding member of Ensemble SDG, violinist EDITH HINES performs with the Madison Bach Musicians, Ensemble Musical Offering, and Bach Collegium Fort Wayne and directs an early music ensemble through the University of Wisconsin–Madison Division of Continuing Studies. She has been adjunct instructor of violin and viola at Ripon College and currently holds the position of Assistant Editor at A-R Editions as well as Assistant Program Director of the Madison Early Music Festival. Edith has studied modern violin with David Updegraff, Donald Weilerstein, and David Perry and has had coaching in historical performance from Julie Andrijeski, Robert Mealy, and others. She holds degrees from the Cleveland Institute of Music, New England Conservatory, Case Western Reserve University, and UW–Madison.

Dr. JOHN CHAPPELL STOWE is Professor of Organ and Harpsichord at the University of Wisconsin–Madison, where he also co-directs the Collegium Musicum. He has served two terms as national Vice President of the American Guild of Organists and has held the separate posts of Associate Director and Director of Graduate Studies of UW–Madison's School of Music. Stowe completed degrees in organ performance and business administration from Southern Methodist University. He earned the Doctor of Musical Arts degree in organ performance from the Eastman School of Music. Dr. Stowe performs as organist and harpsichordist both as soloist and ensemble performer. His recorded performances include Fenster with UW–Madison trumpet professor John Aley and a compact disc of the historic 1863 Wadsworth organ at St. James Church in Madison on the Ethereal label.

Originally from Kalamazoo, ELIZABETH START holds bachelor's degrees in mathematics and cello performance from Oberlin College and Conservatory, master's degrees in cello and theory/composition from Northern Illinois University, and a Ph.D. in composition from the University of Chicago. Following the completion of her doctorate, Start spent 10 years free-lancing as a professional cellist, composer and teacher in the Chicago area. She has taught cello, composition, music history and theory, music appreciation, acoustics, and basic mathematics at many institutions, including DePaul University, Columbia College, Concordia University, Elmhurst College, Kalamazoo College, Elgin Suzuki Talent Education, and the McHenry County Music Center.

As a performer Start has premiered over 60 works and performed with many organizations in the Chicago area. As a composer working in acoustic, electronic, and mixed media, she has had numerous commissions and over 100 performances of over 50 works in the U.S. and abroad. Start returned to Kalamazoo in 2001. She is a section cellist with the Kalamazoo Symphony Orchestra and Executive Director of the Michigan Festival of Sacred Music. She continues her activities with the Elgin Symphony, Chicago Philharmonic, and Chicago Composers' Consortium.

## INSTRUMENTS FEATURED BY OUR GUEST ARTISTS

Violins played by Ms. Hines

\* Jay Heide, 2008, graciously loaned by Ralph Rabin

† Warren Ellison (after Guarneri del Gesù), 2007

‡ Daniel Larson (after Andrea Amati), 1999, graciously loaned by Karen Fox Fischer

Harpsichords played by Dr. Stowe

Biber: S. Fontwit/Willard Martin (after seventeenth-century Italian models), 1973/1995

Bach: Willard Martin (after eighteenth-century French models), 1983

## TRANSLATIONS

Biber, *Vesperae longiores ac breviores*

Laudate pueri Dominum (Psalm 113)  
Praise the Lord, O sons,  
Praise the name of the Lord.  
May the name of the Lord be blessed from henceforth  
And forevermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And His glory is above the heavens.  
Who is like the Lord our God,  
Who dwells on high  
And regards the lowly in heaven and on earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust; In order to  
place him  
With the princes of His people.  
Who makes the barren one to dwell  
In a house as the happy mother of children.  
Glory to the Father and to the Son and to the Holy  
Spirit,  
As it was in the beginning, now and forever,  
And for generations and generations,  
Amen

Laudate Dominum (Psalm 117)  
Praise the Lord all nations;  
Praise Him all people.  
For He has bestowed  
His mercy upon us,  
And the truth of the Lord endures forever.  
Glory to the Father and to the Son...

Bach, *Schweigt stille, plaudert nicht*

Ei! Wie schmeckt der coffee süsse  
Ah! how sweet coffee tastes!  
Lovelier than a thousand kisses,  
smoother than muscatel wine.  
Coffee, I must have coffee,  
and if anyone wants to give me a treat,  
ah!, just give me some coffee!

Die Katze lässt das Mäusen nicht  
The cat always pursues the mice,  
And the young ladies remain coffee addicts.  
Mother loved her cup of coffee  
And grandmother drank it also.  
So, who can blame the daughters!

Buxtehude, *Alles was ihr tut*

Choir  
Everything which you do, with words or works, do all  
in the name of Jesus  
and thank God and the Father through him.

Choral aria  
To you, oh highest one, all to you alone, most high, to  
you (my) senses, strength, and desire do I intend to  
sacrifice. Let everything according to all duty be  
aimed only to your praise.  
Help me to play, to rejoice, to sing, lift the heart  
towards heaven; everything which can shout, shout;  
let all instruments ring out.  
Father, help so that, for Jesus' sake, the praises may  
be commendable and burst into heaven, to fulfill our  
desires, that your heart, according to a father's duty,  
is directed towards our salvation.

Bass aria  
Delight yourself in the Lord, and he shall give you the  
desires of your heart. Psalm 37:4

Chorale  
I will let God give advice, for He is able to do all  
things. He blesses my deeds, my undertakings,  
my cause;  
I have commended to him my body, my soul,  
my life and whatever else he has given;  
he may do with it (them) as he pleases.  
To this I say Amen, and do not doubt;  
God will see everything in mercy;  
and now I reach out my hand,  
begin my work with joy,  
to which God has assigned me in my occupation  
and trade.

Choir  
Everything which you do...

## PROGRAM NOTES

With the exception of the world premier of Elizabeth Start's *Revivals*, all of tonight's program exemplifies music of the Baroque era Germany. If the three B's of western art music are Bach, Beethoven, and Brahms, then the three B's of German baroque are Bach, Buxtehude, and Biber.

Heinrich Ignaz Franz Biber spent most of his adult life in Salzburg, the birthplace (a century later) of Wolfgang Amadeus Mozart. Like Mozart, Biber was famous for his skill on the violin. In his *General History of Music*, historian and critic Charles Burney writes, "of all the violin players of the last century, Biber seems to have been the best, and his solos are the most difficult and the most fanciful of any music I have seen of the same period." Some of these "most difficult" solos are the "Rosary" Sonatas, fifteen sonatas for solo violin and continuo that depict fifteen events in and around the life of Jesus. Most of the sonatas require the violinist to retune their instrument from normal violin tuning—in which the four strings are separated by an interval of a perfect fifth—to more exotic with much narrower intervals. This scordatura, or "mistuning," provides a challenge to the musician above and beyond the difficulties of the musical line alone, and requires an extremely talented and well-prepared violinist.

### Biber, *Vesperae longiores ac breviores*

Many organists wrote music for both instrumental ensembles and church choirs; however, it was rare for a violinist, such as Biber, to do so. His *Vesperae longiores ac breviores* is noteworthy for this reason, but also for the dance-inspired elements featured in them. In the beginning of "Laudate Dominum" the individual melodic lines move independently at first, then in pairs, as the dancers exchange partners. First tenors and basses, then basses and altos, then sopranos and tenors. Finally, singing the words "omnes populi" ("all people"), the four parts come together as one, courtly ladies and gentlemen bowing to one another at the end of the dance. After a fairly static chorale section the dance begins again with hemiolas typical of baroque minuets: rhythms with two groups of three beats (which the orchestra plays by itself for several measures after the end of the chorale) are placed beside—or in some cases on top of—rhythms with three groups of two beats. These hemiolas lend the end of the movement more variety and excitement.

– Sara Miller-Schulte

### Start, *Revivals*

*Revivals*, for viol consort, was written for Collegium Musicum as part of a Kalamazoo Artist Development Initiative grant from the Arts Council of Greater Kalamazoo. Following reconnecting with my Early Music roots by attending the Oberlin Baroque Performance Institute in Baroque cello and viola da gamba, this work was created referencing fragments of melodies from my past as well as my Welsh heritage. The first movement, Nocturne, uses tiny fragments of the reassuring *All Through the Night*, and the mood of that song inspires the feeling of stability and comfort in this movement. The second movement takes its name from its construction and grouping of parts, and its inspiration from a Welsh tune describing a man reaching for his harp as he feels the end of his life approaching. It includes somewhat banal earthly references as well as a sense of reaching beyond them. The final movement, Searching, uses chromaticism and "wrong notes" to depict a quest for meaning, which is found with brief references and counterpoint written on fragments of a well-known hymn. Each movement uses, sparingly, a technique not commonly found in consort music for viols: strummed chords, tremolo, and glissandi.

– Elizabeth Start

### Bach, *Schweigt stille, plaudert nicht*

While the rise in popularity of social dance and opera was having its effect on art music of the Baroque era, a new vice was also making its presence felt. The first coffeehouse in the German states opened in 1683 in Vienna. Coffee became more and more popular until about the mid-eighteenth century when it was, as now, a favorite beverage of university students and intellectuals. Coffeehouses were a center of debate and revolutionary thought. For most of Johann Sebastian Bach's time, however, coffee was still a bit fringe, and thus a fitting subject for the most light-hearted of his secular cantatas, *Schweigt stille, plaudert nicht*, popularly called the "Coffee Cantata." The "Coffee Cantata" is a semi-dramatic work that tells the story of a young girl, Lieschen, who loves coffee, much to the dismay of her stick-in-the-mud father, Schlendrian. After many arguments Schlendrian thinks he has a solution to his problem: he tells Lieschen that unless she gives up coffee he will not find her a husband. Lieschen seems to go along with his plan and she promises to give up coffee—but in an aside to the audience, she reveals that any husband of hers must love coffee as much as she does!

Buxtehude, *Alles, was ihr tut*

A more stately dance than Biber's *Vesperae longiores ac breviores* is Dietrich Buxtehude's cantata *Alles, was ihr tut*. The choral texture is largely homophonic, with voices moving independently in only a few short sections. But more than by dance, *Alles, was ihr tut* seems to be influenced by a theatrical form that is one of the defining features of the Baroque era: namely, the da capo aria. A typical da capo aria features one singer with orchestral accompaniment; the orchestra begins with a theme, the ritornello, which they will return to throughout the aria; then the singer sings Section A; then the orchestra plays the ritornello; then the singer sings a contrasting Section B. Finally, the ensemble goes back and plays 'from the beginning' (the literal meaning of da capo), but with some elaboration or ornamentation in Section A and ending before Section B would have begun. Thus the form is ABA', with ritornelli after every section and at the very beginning. In *Alles, was ihr tut*, Buxtehude plays with the traditional form in different ways in two different places. The Aria itself, "Dir, o Höchster, dir aleine," is essentially a da capo aria—you can hear the orchestra come in with its ritornello after every section, and Section A is reiterated at the end. However, this movement lacks a contrasting B section, so we have three sections of the same musical idea (i.e., the form is AAA). A more interesting variation of the form occurs throughout the course of the piece; Buxtehude takes the idea of the da capo aria—ABA' form with repeated orchestral interludes—and stretches it over the entire cantata. Thus, the orchestra begins with the first movement sonata, followed by the chorus "Alles, was ihr tut," which is followed by a reprise of the sonata: a ritornello of sorts. Then follow two contrasting movements—Section B—and a reiteration of the first choral movement, "Alles, was ihr tut." In this last movement, however, the basses are featured with an elaborate melisma on the word "danket," which is taken up in turn by the altos, then the tenors, and finally the sopranos.

– Sara Miller-Schulte