

Collegium Musicum

2011–12 Season

520th Concert

Thursday 29 March 2012

Dalton Center Recital Hall

8:15 p.m.

“The Sounds of Lent”

MATTHEW STEEL, Director
Kimberly Dunn Adams, Associate Director
Brendan Closz, Conductor
Jillian Newton, Conductor

Wilbur Held
b. 1914

Herzliebster Jesu

Emily Solomon

Orlando Gibbons
1583–1625

Drop, Drop Slow Tears

Collegium Singers

Fantasia for Six Viols

Brett Armstrong, Kristen Benes, Taylor Crow, Heather Petcovic,
Michael Peterman, Mary Ross, and Emily Solomon

Giovanni Gabrieli
c. 1554–1612

O Domine Jesu Christe

Collegium Singers and Kristen Benes, Brett Armstrong, Michael Peterman,
Taylor Crow, and Emily Solomon

Giovanni Battista Pergolesi
1710–1736

Stabat Mater

- I. Stabat mater dolorosa
- VIII. Fac ut ardeat
- XII. Quando corpus – Amen

Nan Munn, Andrew Miller, Julie Evans, Youyang Qu, Kristen Benes,
Taylor Crow, Brett Armstrong, Nicholas Laban, and Emily Solomon

Tomás Luis de Victoria
1548–1611

Vere languores

Collegium Singers

William Byrd
1543–1623

Ave verum corpus

Collegium Singers

Henry Purcell
c. 1659–1695

Fantasia In Nomine à 7

Brett Armstrong, Kristen Benes, Taylor Crow, Heather Petcovic,
Michael Peterman, Mary Ross, Robert Squiers, and Emily Solomon

Heinrich Schütz
1585–1672

Die sieben Worte Jesu Christe am Kreuz

Evangelists and Thieves: Sara Miller-Schulte, Justin Budzynski,
Kimberly Dunn Adams, and Rory Closz

Jesus: Casey Schenkel
and the Collegium Musicum

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

Singers

Justin Budzynski
①+ Brendan Closz
+ Rory Closz
Eleni Gaves
Nicholas Laban
Andrew Miller
Sara Miller-Schulte
Nan Munn
① Jillian Newton
Cambrae Reedstrom
Casey Schenkel
Mike Voyt
Ethan Waldron
Jared Wall
Amy Walsh
* Dakota Williams

Players

Brett Armstrong, Viol and Double Bass
Kristen Benes, Viol and Viola
Taylor Crow, Viol and Cello
Nicholas Laban, Keyboard
Alyssa Madeira, Sackbut
Heather Petcovic, Viol
Michael Peterman, Viol
Mary Ross, Viol
☆ Emily Solomon, Organ
② Michael Wells, Sackbut

assisted by

Julie Evans, Violin
③ Youyang Qu, Violin
Robert Squiers, Violin

① Audrey Davidson Scholar
② Robert Whaley Scholar
③ WMU/KSO Artist Scholar

☆ Personnel and Business Manager
+ Member of Phi Mu Alpha Sinfonia music
fraternity for men
* Member of Sigma Alpha Iota music fraternity for
women

TRANSLATIONS

Gabrieli, *O Domine Jesu Christe*

Oh, Lord Jesus Christ,
I adore You, wounded on the cross,
having drunk gall and vinegar,
I beseech Thee to be the cure
for the wounds of my soul.

Pergolesi, *Stabat Mater dolorosa*

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last
Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord
While my body here decays,
may my soul Thy goodness praise,
Safe in Paradise with Thee. Amen

Luis de Victoria, *Vere languores*

Truly He Himself bore our griefs,
and He Himself carried our sorrows;
by His wounds we are healed.
Sweet cross, sweet nails,
sweetly bearing the weight,
you alone were worthy
to bear the King of heaven and the Lord.

Byrd, *Ave verum corpus*

Hail, true Body, born
of the Virgin Mary,
who having truly suffered,
was sacrificed on the cross for mankind,
whose pierced side
flowed with water and blood:
May it be for us a foretaste
[of the Heavenly banquet]
in the trial of death.
Oh sweet Jesus, Oh pious Jesus,
Oh Jesus, son of Mary,
have mercy on me. Amen

Schütz, *Die sieben Worte Jesu Christi am Kreuz (The Seven Words of Jesus Christ on the Cross)*

Introitus: When Jesus stood on the cross and he was wounded, so very bitter with pain, the seven words which Jesus spoke, contemplate them in your heart.

Evangelist: And it was around the third hour where they crucified Jesus that he said:

Jesus: Father, Father, forgive them for they know not what they do.

Evangelist: Now there stood by the cross of Jesus his mother and his mother's sister Mary, the wife of Cleophas, and Mary Magdalene. When Jesus saw his mother and his disciple, whom he loved, standing nearby, He spoke to his mother:

Jesus: Woman, behold your son.

Evangelist: Then he said to his disciple:

(continued)

Jesus: John, behold, this is your mother.

Evangelist: And from that hour, the disciple took her into his own home. However, one of the offenders who was hanged blasphemed him, saying:

Thief on the left: If you are Christ, help yourself and us.

Evangelist: The other answered, rebuking him, saying:

Thief on the right: And You, do you not fear God, seeing thou art in the same damnation? And we indeed are justly in it, as we receive the due reward of our deeds, but this man has done nothing wrong.

Evangelist: And he spoke to Jesus:

Thief on the right: Lord, remember me when You come into your kingdom.

Evangelist: And Jesus said:

Jesus: Truly I say to you, today you will be with me in paradise.

Evangelist: And around the ninth hour, Jesus cried out loud, saying:

Jesus: Eli, Eli, Lama Sabachthani.

Evangelist: This is interpreted as:

Jesus: My God, My God, why have you forsaken me?

Evangelist: Then when Jesus knew that all was already accomplished and that the scripture was fulfilled, he said:

Jesus: I am thirsty.

Evangelist: And one of the soldiers soon took a sponge and filled it with vinegar and hyssop and stuck it on a reed and held it to his mouth and he drank it. When Jesus had taken the vinegar, he said:

Jesus: It is finished.

Evangelist: And Jesus cried aloud:

Jesus: Father, into your hands I commend my spirit.

Evangelist: And as he said that, he bowed his head and gave up his spirit.

Conclusion: Whoever honors the woes of God and often recall his seven words, will find your God, both here on Earth with his grace and thereafter in the eternal life.

PROGRAM NOTES

by Sara Miller-Schulte and Emily Solomon

The tune *Herzliebster Jesu* was composed by Johannes Crüger (1598–1662), an influential figure in the development of Protestant hymnody through his contributions as a composer, arranger, and compiler of hymns. With text by Johann Heermann, it was published in 1604 as part of Crüger's first set of chorales. The popular tune has been used in Johann Sebastian Bach's *St. Matthew Passion* and *St. John Passion*, as well as in numerous chorale preludes. It is most commonly known today as the Lenten hymn, *O Dearest Jesus, What Law Hast Thou Broken*.

Orlando Gibbons and his contemporaries – most famously William Byrd, Thomas Tallis, and Thomas Tomkins – lived in perhaps the most turbulent time in history for an English Church musician. Following the Church's break with Roman Catholicism during the reign of Henry VIII, English church-goers experienced a century of violent fluctuations in church doctrine and practice. In rapid succession, Henry was succeeded by his children: Calvinist Edward, Catholic Mary, Anglican Elizabeth. Along with the changes in church teachings came changes in musical style and taste. Under Edward, church music was to be simple and syllabic, with texts in English, so that the words could be clearly understood and not buried under 'popish' ornamentation. Under Mary, church musicians returned to a more traditional, heavily melismatic style, with Latin texts. Elizabeth, famous for balancing religious and political goals, encouraged the simpler, syllabic, Protestant style, but allowed both languages – vernacular English for the people, but Latin, the language of clerics and scholars, was allowed in the queen's chapel.

The unornamented, straightforward style typical of music in Edward's church and later, under James I, is exemplified in Gibbons' hymn, *Drop, Drop, Slow Tears*. Its homophonic texture allows the words to be clearly heard and understood. The challenge it presents to singers comes from its structure: because the hymn is divided into three stanzas, each with a text distinct in tone and feeling, singers must modulate their delivery to distinguish between the emotional context of the verses.

Gibbons also displayed a partiality for consort music through the numerous fantasias composed for viol consort. While his consort works often bear many similarities to those for keyboard, Gibbons found unique compositional possibilities with string consorts.

The ability of strings to repeatedly articulate contrasting statements allowed Gibbons's viol consorts to possess more varied, rapidly changing structures than that of both his keyboard works and those of his contemporaries. In the *Fantasia a 6*, the initial lamenting dissonances give way to increasing rhythmic complexity, which serves to propel the piece through the independent lines. The result is a highly contrapuntal work that is, at turns, not only plaintive and melancholy, but also texturally and rhythmically active.

A student of Orlando Lasso, Giovanni Gabrieli is perhaps best known as the first composer to include dynamic indications in *Sonata pian' e forte* (1597). Taught by his uncle, organist and composer Andrea Gabrieli, Giovanni Gabrieli imparted his training through the tutelage of German students Heinrich Schütz and Michael Praetorius. Gabrieli ultimately traced the famous footsteps of his uncle when he became both organist (1585) and composer (1586) at St. Mark's Cathedral in Venice. The unique arrangement of St. Mark's was often manifested in Gabrieli's compositional style. Two choir lofts with individual organs faced each other antiphonally and led to the use of multiple ensembles and choruses, later known as the Venetian polychoral style. This influence is exemplified in *O Domine Jesu Christe* through the division of the 8-parts into two 4-part choirs.

As a contemporary of Gibbons, William Byrd also lived through the tumult of the beginnings of the English Reformation. Byrd's situation was particularly precarious, however, because he remained a practicing Catholic even after the break with the Roman Church. Under Mary's reign, he flourished, but she ruled for only a tiny fraction of Byrd's adult life, much of which was spent in the service of Elizabeth, as organist of her Chapel Royal. Here, he had the opportunity to continue to write settings of familiar Latin texts, though with simpler settings. But he continued to write music for followers of his own faith. Under Elizabeth, and even more so under her successor, James I, Catholics were taxed and in some cases even imprisoned or killed. Byrd, however, was the greatest English composer of his day, and his royal patronage spared him this fate.

Giovanni Battista Pergolesi, though a prolific composer of sacred and instrumental works, is most famous for his comic operas, which he wrote primarily for the

Teatro S Bartolomeo in Naples, though they were performed throughout Europe. Seventeenth-century reluctance to allow women to perform in the theatre – which continued into Pergolesi's day – promoted the careers of men singing in a treble range: that is, castrati and countertenors. Castrati were trained boy choristers who were castrated before reaching puberty. As their voices never changed, they retained the range of a high soprano, while developing the strength and lung capacity of an adult man. The best castrati were the rock stars of their day: however, the practice of altering young boys in the service of art was deemed inhumane, and the use of castrati had died out by the end of the nineteenth century. Castrato roles today are generally sung by a soprano or a very carefully trained countertenor. The countertenor voice is actually an aspect of a tenor's or light baritone's range: men's head or falsetto register can produce pitches usually (in our time) associated with women's voices.

Both countertenors and castrati performed in church as much or more than in the theatre. Thus, when Pergolesi wrote his semi-dramatic setting of *Stabat mater dolorosa*, it was likely with male singers in mind. The dissonances created by two relatively equal voices moving in very close harmony particularly in the first movement, from the very beginning, emphasize the suffering of the Virgin Mary as she stood by her crucified Son.

Hailed as the greatest Spanish composer of the Renaissance, Tomas Luis de Victoria was actually trained in Rome and served there for much of his adult life, returning to Spain to serve the Dowager Empress Maria until her death in 1605. His motet *Vere languores* was written during his time in Rome, and begs comparison to the works of the other great composer in Rome, Giovanni Perluigi da Palestrina. Like Palestrina's works, *Vere languores* exhibits a lush polyphony that allows each part to have its moment in the sun. However, Victoria's works are known for their poignancy, and *Vere languores* is no exception. Particularly poignant is one moment when that polyphony disappears, leaving all four parts singing together, "dulce lignum, dulces clavos."

The instrumental *In nomine* tradition began with English Renaissance composer John Taverner (ca. 1490–1545) who made an instrumental setting of the chant melisma on "In nomine Domini" (In the name of the Lord) from his *Gloria Tibi Trinitas* mass. During its popularity, over 150 *In nomine* settings were composed, both for consort and for keyboard. During Purcell's time, *In nomine* settings were losing popularity, as was the

prevalence of viols. In what feels like a backward glance, Purcell's six and seven-part *In nomine* settings draw upon the influence of earlier predecessors, such as Robert Parsons and Robert White. *Fantasia in Nomine à 7* features the cantus firmus in the middle, moving slowly with every measure, simultaneously enveloped by gliding imitative voices. Undoubtedly, Purcell's *In nomine* contributions mark a triumphant end to a compositional tradition

Written near the end of Heinrich Schütz's career, *Die Sieben Worte Jesu Christe am Kreuz* is one of Schütz's own "last words." It is a history, a genre featuring a narrative with some dramatic elements, popular during the Renaissance and especially popular with Schütz, who also wrote a *Resurrection History* and his *Christmas History*. These join three passions and some lost secular works in the corpus of Schütz's dramatic music works.

In *Die Sieben Worte*, dramatic character is provided by a low tenor, who portrays Jesus on the cross. In between his "seven sayings," a quartet of evangelists narrate the action, and occasionally take the parts of other characters, as when the alto and bass represent the thieves crucified to the right and left of Jesus. Wrapped around this central action is a repeated interlude, a *sinfonia*, played by the orchestra alone. The "words" are framed by an introductory and concluding choruses sung by a full four-part choir.