

The School of Music
presents the 86th concert of the 1988-89 season

The Collegium Musicum

Margriet Tindemans

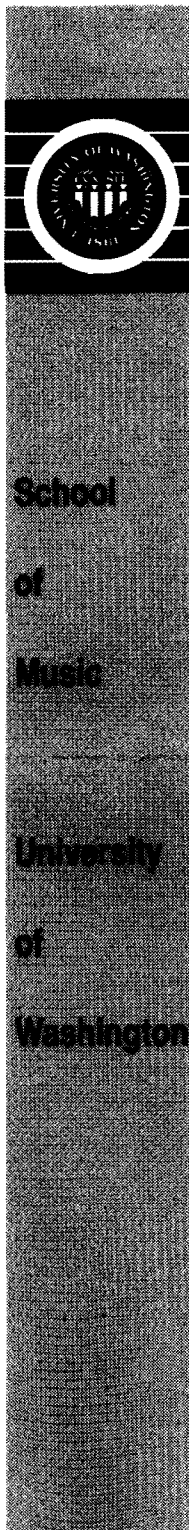
Director

C 66
1989
5-19

Cantigas
de
Santa Maria

13th Century Spanish Music

May 19 & 20, 1989
8:00 PM, Brechemin Auditorium



Program

• PROLOGO •

The Collegium Musicum instrumentalists

• PROLOGO: PORQUE TROBAR •

The poet (Alfonso?) tells us how he will use his understanding and wit to be a good 'trobador' and record all the miracles the Virgin performed.

Richard Hill, voice

• CANTIGA 100: SANTA MARIA STRELA DO DIA

Song of praise to the Holy Mary, in which she is praised as a guide and intercessor.

• CANTIGA 42: A VIRGEN MUI GRORIOSA

Joseph Bichsel, vielle
Jeanne Coburn, vielle
Leslie Johnson, vielle
Margriet Tindemans, vielle

• CANTIGA 29: NAS MENTES SENPRE TEER

According to what I have heard from men who have been there, in the Garden of Gethsemane were found images of the Mother of God on stone, that were neither paintings nor stone carvings, but the Virgin imprinted them on stone. . . .

Crista Cady, voice
Cynthia Beitmen, voice

• CANTIGA 330: QUAL È DE SANTIVIGADA

Sarah Weiner, shawm
Peggy Monroe, percussion

• CANTIGA 10: ROSA DAS ROSAS

Rose of all roses, fairest of flowers! Queen of all women! If I may win Her sweet love for mine own, then let all devils claim love's earthly revels!

Erin Durrett, voice
Vicki Melin, flute
Jon Walwick, lute
Peggy Monroe, percussion

• CANTIGA 60: ENTRE AVE ET EVA

There is a big difference between "Ave" and "Eva". While Eva made us lose Paradise and Our Lord, Ave will lead us back. Eva brought us the devil's temptation, Ave will help us to conquer him. Eva locks us out of Heaven without leaving us the key, but Mary will open the doors for us through "ave".

Gretchen Hubbert, voice
Pamela Salimperi, voice
Tamara Still, voice
Irene Senedak, voice

• CANTIGA 1: DES OGE MAIS

This song tells of the seven joys the Holy Virgin received from Her Son:

- how She was greeted by Gabriel, and told She was going to be pregnant with Him who is to save the world;
- how She arrived in Bethlehem and gave birth;
- how angels resounded, and how three kings came from afar to offer gifts;
- how the sepulchre stone rolled aside and an angel said "Fear not";
- how She experienced a great joy when She saw Her Son lifted up in a radiant cloud;
- how it was that the grace came upon Her, which God willed to send;
- how she was crowned when Her Son pleased to take Her away.

Cass side A
side B

Intermission

↑ 38'
↓ 34'

• CANTIGA 70: EN O NOME DE MARIA

The name MARIA has five letters, no more.

- M for Mother and Magnificent,
- A for Advocate, Arbiter and Adored,
- R for Root, Rose of the world and Reigning Queen,
- I for Jesus Christ, Just Judge,
- A means that we shall Attain All that we from God desire.

Crista Cady, voice
Pamela Salimperi, voice
Irene Senedak, voice
Tamara Still, voice

• CANTIGA 160: QUEM BÕA DONA

He who wants to praise a good lady, praise Her who has no equal.
She has no equal because She is the Mother of God;
She is the Mother of God and was and will always be Virgin;
She was and will be Virgin and She will be our guide;
She will be our guide and pray for us;

She will pray for us and grant us mercy;
She will grant us mercy and conquer the devil.

Cynthia Beitmen, voice

• CANTIGA 167: QUEN QUER QUE

A moorish woman brings her dead son to Santa Maria of Salas, and She brings him back to life.

Richard Hill, voice

• CANTIGA 340: VIRGEN, MADRE GRORIOSA

Margriet Tindemans, vielle
Peggy Monroe, percussion

• CANTIGA 109: RAZON AN OS DIABOS

How the Virgin saved a pilgrim who was attacked by five devils on his way to a sacred place.

• CANTIGAS 140: A SANTA MARIA DADAS

Let us sing the Virgin Mary songs of honour and of praise. Let us praise her love and wisdom; let us praise Her nobleness, honour and grace; let us praise Her succour and Her kindness.

Cantigas de Santa Maria

The Cantigas de Santa Maria are songs to honor the Virgin Mary. The collection was assembled at the court of Alfonso the Wise, King of Castile and Leon (1252-1284). A patron of learning and letters, of troubadours and jongleurs, Alfonso himself may have contributed some of the more than 400 songs in the collection.

Alfonso's court was a place where French, Islamic and Jewish culture flourished side by side with the Spanish culture. This interesting mixture of influences and styles is reflected in the musical idiom of the Cantigas. Some of the melodies resemble northern *trouvere* songs, while others show Moorish influences.

Most of the songs are ballad style accounts of miracles the Virgin Mary performed (Cantigas de mirages). Every tenth song is a more general song in her praise (Cantigas de loor). Miniatures of musicians performing on different instruments further distinguish these songs of praise. The Cantigas collection contains more pictures of instruments than any other medieval manuscript.

The cult of the Virgin was very strong in the thirteenth century. More than all the other saints in heaven, Mary entered people's daily lives to provide miraculous solutions for their insoluble problems.

The Cantigas were far more than a court entertainment: their greatest appeal must have been during popular festivities on the Church's holy-days and during

the many pilgrimages people undertook to appeal to the Virgin to relieve their pain and suffering.

The Cantigas are written in the Galician-Portuguese language. This was not the language spoken at the court, but until well into the fifteenth century it was the chief medium for lyrical poetry in the Iberian peninsula.

The Collegium Musicum

Margriet Tindemans, *director and vielle*

Cynthia Beitmen, voice
Crista Cady, voice
Erin Durrett, voice
Richard Hill, voice
Gretchen Hubbert, voice
Pamela Salimperi, voice
Irene Senedak, voice
Tamara Still, voice

Joseph Bichsel, rebec
Leslie Johnson, vielle
Vincent Ranger, recorder
Leslie Totusek, recorder
Jon Walwick, lute
Sarah Weiner, shawm, recorder
Nancy Wright, recorder

with

Jeanne Coburn, vielle
Vicki Melin, flute
Peggy Monroe, percussion, harp

With special thanks to Adriana Giarola for her help with the pronunciation of the Galician - Portugese.

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Upcoming Concerts

University Singers, May 22, 8:00 PM, Meany Theater
University Madrigal Singers, May 23, 8:00 PM, Meany Theater
University Wind Ensemble & Symphonic Band, May 24, 8:00 PM, Meany Theater
University Jazz Combos, May 25, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet, May 26, 8:00 PM, HUB Auditorium
Baroque Chamber Ensemble, May 27, 8:00 PM, Brechemin Auditorium
Scott Jones Memorial Concert, May 28, 8:00 PM, Brechemin Auditorium
Young Composers, May 30, 8:00 PM, Brechemin Auditorium
Studio Jazz Ensemble, May 31, 8:00 PM, Meany Theater