

The School of Music
presents the 19th program of the 1990-91 season

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University
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Washington

**Collegium Musicum
And
Madrigal Singers**



Christmas Concert

~~8:00 PM, Saturday, December 1, 1990~~
3:00 PM, Sunday, December 2, 1990

Brechemin Auditorium

Spanish Christmas Music of the Renaissance

The music for this Christmas program is chosen from the rich repertory of the Spanish courts and cathedrals of the sixteenth century. Pedro de Escobar and Guerrero were both choirmasters at the cathedral of Seville, Morales at Toledo and Malaga, while Aguilera de Heredia was organist at the cathedrals of Huesca and Saragossa. A number of large song collections bear witness to the flourishing musical life at the courts of the "Reyes Católicos", the catholic kings and their vassals. Christmas was a time for special entertainments. Sometimes short plays were played performed, interspersed with three and four-part songs and dances. One of the forms that gained enormous popularity on the Iberian Peninsula was the Ensalada (salad!), a kind of quodlibet with musical quotations, and programmatic musical descriptions of a battle, a fire or even a tourney!

DAT ID 2 I. *The Cathedrals* (15')

Veni Redemptor gentium PEDRO DE ESCOBAR (C. 1465 - 1535)

In Escobar's setting of the famous Advent hymn **Veni Redemptor gentium** alternate verses are sung to a 14th century plainchant melody and to Escobar's four-part setting.

"Come, Saviour of the gentiles, make known the virgin birth, an eternal marvel. Not from the seed of man but from wondrous breath of life, the word of God was made flesh. Such a birth befits God..."

Puer natus est CRISTOBAL DE MORALES (C. 1500 - 1553)

Cristobal de Morales is one of the most important figures in Spanish sacred music of the 16th century. He sang in the Papal chapel in Rome before resuming his career as choirmaster and his style is often compared to that of his predecessor Josquin Desprez.

"A child is born unto us and a son is given to us. Gloria in excelsis. Alleluia."

Erin Durrett, soprano

O magnum mysterium CRISTOBAL DE MORALES

"How great a mystery and how wonderful a sacrament that beasts should see the newborn Lord lying in a manger!"

Falsas de sexto tono SEBASTIAN AGUILERA DE HEREDIA
(C. 1565 - 1627)

Aguilera de Heredia was the first composer to use the term "Falsas" for a composition in a slow tempo with almost continuous use of dissonance, false relations, and unexpected harmonic progressions.

O que Nueva! FRANCESCO DE GUERRERO

Guerrero was a pupil of Morales and became, as de Escobar had been, choirmaster at the cathedral of Seville. He was one of the most popular composers in the New World, and copies of his works are found in cathedrals all over South America.

"O what wonderful tidings! Who would think that the trough out of which a thin oxen ate would become as heavenly as Mary's womb! How wonderful that a manger in Bethlehem became paradise!"

DAT ID 3 II. *The Courts* (25')

The pieces in this group are found in some of the famous collections of secular court polyphony. The most celebrated of these, the "Cancionero Musical de Palacio" represents the repertory of the court of Ferdinand and Isabella. It contains over 400 mostly three- and four-part songs, many of which were written for use in staged plays.

The "Cancionero de Uppsala", so called because it is preserved in Sweden, contains a large number of Christmas songs in *villancio* form, with alternating solo verses and choir refrains. (Literally, *villancio* means peasant song.)

In te, Domine, speravi JUSQUIN D'ASCANIA

Cynthia Beitmen, voice

The frottola, **In te, Domine, speravi**, attributed to Josquin Desprez, found its way into the "Cancionero de Palacio."

"In Thee, Lord, did I put my hope to find pity forever."

Cancion de la Virgen que pario LUYVS VENEGAS DE HENESTROSA
(1510 - 1557)

A los maytines era ANONYMOUS

"It was in the morning, before dawn, that the Virgin gave birth; she carried Him for nine months and now the hour of Hope has arrived."

O Reyes Magos Benditos JUAN DEL ENCINA (1468 - 1529)

E la don don Verges Maria ANONYMOUS

Richard Hill, voice

The refrain of this song plays with the word for lady (*don*) and the imitation of the sound of bells ringing.

"This night the Virgin gave birth to a son, who has no equal. Angels sang Gloria in excelsis Deo, when they found Him in Bethlehem."

Propiñan de melior ANONYMOUS

Riu, riu, chiu ANONYMOUS

"The shepherd by the river bank: God kept the wolf away from our ewe. The furious wolf attempted to bite her, but God quickly took her under his protection. He wished to make her without sin, a Virgin unstained by our first father's fault. I saw a thousand youths coming forward singing in this place, leaping as they sang a thousand notes: 'Glory be in heaven and peace upon earth, since Jesus is born.'"

El Jubilate MATTEO FLECHA (1481 - 1553)

This ensalada is a medley of newly composed music and popular song quotations. It depicts the fall of Lucifer and the ultimate victory by the Virgin over Satan. The end of the piece describes a kind of ritual dance to keep the devil away: *"Here I'll see how you dance the Gerigonza! Jump and dance and scream with loud voices to protect yourself against the damned serpent! The blessed Virgin lets you dance the Gerigonza! And She Herself will shatter your (the Serpent's) head! Alleluia!"*

These ensaladas were performed during Christmas at the Duke of Calabria's court, where Flecha was employed.

CASS SIDE A

SIDE B

Intermission —

DATE 4 The Madrigal Singers (39')

Hodie Christus natus est CHANT

"Today Christ is born, today a Savior appears . . . Glory to God in the highest. Alleluia."

Gloria (from Missa Papae Marcelli) PALESTRINA (1525 - 1594)

The most famous and certainly one of Palestrina's greatest masses, it is the first one in which he did not use either a Gregorian melody or a model composition.

Duo Seraphim VICTORIA (1548 - 1611)

A picturesque portrayal of two angels calling to one another, *"Holy, holy, holy, Lord God of Sabaoth. All the earth is full of His glory. Three give testimony in Heaven . . . and these Three are One."*

Jocundare Jerusalem MOUTON (1475 - 1522)

This is an extended motet which tells the story of the three kings who travel from the Orient to Jerusalem, bringing gifts to the Christ child, and kneeling down to worship Him.

O beata et gloriosa trinitas PALESTRINA

A small gem, this ethereal motet praises the blessed, glorious trinity, and ends with a joyous "Alleluia."

Allon, gay Bergeres COSTELEY (1531 - 1606)

This French carol is well known to lovers of Renaissance music. *"Come, gay shepherds, let us go see the King who has come to earth from Heaven . . ."*

Gloria in excelsis Deo WEELKES (1575 - 1623)

A six-voice English anthem, employing the Latin text of the title, as well as "Sing my soul to God the Lord."

To Shorten Winter's Sadness WEELKES

A light-hearted ballet, this piece ends with the typical contrapuntal "Fa-La" chorus.

O Jesu mi dulcissime G. GABRIELI (1557 - 1612)

This late work of the composer exemplifies certain aspects from the common practice of the Renaissance and also the new, experimental technique of the Baroque. It is at once a motet for double chorus, a *Sacred Symphony* with basso continuo, and a chromatic madrigal with a sacred text: "O my sweetest Jesus, I adore Thee, lying in the stable. O most delightful boy . . . O most pious King, we adore Thee lying in the hay, shining in the heavens. O marvelous mercy of God, O wonderful love . . ."

The Madrigal Singers

The University of Washington Madrigal Singers, the longest-standing choral ensemble at the University, was founded in the 1930's by Helen Hall, then directed by Gerald Kechley from 1955 until 1986. It's present director, Joan Catoni Conlon, is on sabbatical leave. The select ensemble has performed throughout the Pacific Northwest, and by invitation for conferences of the American Choral Directors Association and the Washington Music Educators Association. While the ensemble focuses on madrigal literature from the Renaissance, they frequently also perform contemporary repertoire. In fact, their concerts have included premiere performances of many new works.

Dianne Vars is originally from western New York State. She received her bachelor's degree in piano from Mansfield University, and her master's degree in music theory from Indiana University. She has taught and conducted at Drury College, Springfield, Missouri, Mansfield University, Mansfield, Pennsylvania, and Northland College, Ashland, Wisconsin. She is currently a candidate for the Doctor of Musical Arts degree in choral conducting at the University of Washington, where she has been assistant conductor of all of the University's choral ensembles, conductor of the University Singers, and assisted in both undergraduate and graduate conducting classes. Her teachers over the years have included Allan Ross, Don Moses, Fiora Contino, Robert Feist, Paul Vermel, Joel Revzen, and Abraham Kaplan. She is presently serving as sabbatical replacement for Professor Joan Conlon, conducting the two select choral groups at the University, the Madrigal Singers and the University Chorale. She lives in Federal Way with her husband Charles Twining.

The Collegium Musicum

Margriet Tindemans, Director

| | |
|------------------------------|---------------------------|
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| Michelle Balkenhol, recorder | Laura Johnston, viol |
| Debora Batista, voice | Jennifer Sanderson, voice |
| Cynthia Beitmen, voice | Mina Thomas, voice |
| Joseph Bichsel, viol | Laurel Uhlig, recorder |
| Erin Durrett, voice | Sally Weak, recorder |
| Katharine Grant, voice | Ann Wilkinson, viol |
| Nancy Williamson, voice | |

The Madrigal Singers

Dianne Vars, conductor

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Emily Sullivan
Nancy Cook
Susan Slaven
Elisabeth Baeskens
Haeun Sarah Kim
Denice Dameron

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Philip Raether
James Peterson
Patrick Patterson
Andrew Sich

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Tara O'Brien Pride
Saralyn Stroup
Gretchen Hubbert-Bjork
Sydney Keegan

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Robert Bavis
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Joseph Bichsel, viola da gamba

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Upcoming Concerts

University Singers; December 3, 8:00 PM, Meany Theater

Jazz Combos I & II; December 3, 8:00 PM; December 4, 8:00 PM, Brecherein Auditorium

American Anniversaries: Works by prominent American composers celebrating various occasions; December 4, 8:00 PM, Meany Theater

Wind Ensemble and Symphonic Band; December 5, 8:00 PM, Meany Theater

Proconart: New music by student composers; December 6, 8:00 PM, Brecherein Auditorium

University Symphony; December 7, 8:00 PM, Meany Theater

Studio Jazz Ensemble; December 10, 8:00 PM, Meany Theater

Percussion Ensemble; December 11, 8:00 PM, Meany Studio Theater

University Chorale; December 12, 8:00 PM, Meany Theater