

The School of Music  
presents the 20th program of the 1989-90 season

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1989  
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## The Collegium Musicum

Margriet Tindemans, Director

*Music By*

Hildegard of Bingen

## The Madrigal Singers

Joan Catoni Conlon, Director

*16th - 20th Century*

Motet Masterpieces

December 2, 1989, 8:00 PM

~~December 3, 1989, 3:00 PM~~

Brechemin Auditorium



School  
of  
Music  
  
University  
of  
Washington

# Program

## The Collegium Musicum Music By Hildegard of Bingen (1098 - 1179)

Instrumental Symphonia  
O VIRTUS SAPIENTIE

O VIRTUS SAPIENTIE ..... Antiphone for Divine Wisdom

*O energy of wisdom! You circled circling, encompassing all in one path that possesses life. Of your three wings one soars in heaven, one sweeps the earth and the third flies all around us.*

KYRIE ELEISON  
Instrumental Symphonia

HODIE APERUIT

HODIE APERUIT ..... Antiphone for the Virgin

*Today the door that the serpent slammed on a woman is open again: the flower of the Virgin Mary gleams in the dawn.*

O ECCLESIA

O ECCLESIA ..... Sequence for St. Ursula

*O Ecclesia celebrates St. Ursula, who according to legend was martyred with eleven thousand virgins at Cologne. She rejected an earthly marriage for a heavenly one and led a company of Christian women.*

In a vision of true faith Ursula loved the Son of God. But she was mocked by the people. Then she received a sign and everybody realized that she was the truly wise one. But the devil came over them and made them strike down those noble women. *And all the Elements heard the great cry: O, the red blood of the innocent lamb ...*

REX NOSTER  
O PLANGENS VOX  
Instrumental Symphonia  
O VIVENS FONIS

REX NOSTER ..... Responsory for the Holy Innocents

*Our King is swift to receive the Blood of Innocents. Hence the angels sing and resound in praises. But even the clouds are grieving over the same blood.*

O PLANGENS VOX ..... from "Ordo Virtutum"

This song is from the morality play "Ordo Virtutum". The Virtues lament the loss of the soul that has given in to the temptations of the devil.

O VIVENS FONIS ..... from "Ordo Virtutum"

After a struggle in which all the virtues come to the aid of the unhappy soul, she is accepted back in the 'Circle' (Ordo) of the Virtues. All sing and rejoice.

NUNC GAUDEANI  
O SUCCESSORES

NUNC GAUDEANT ..... Antiphon for the dedication of a Church

*Now let Mother Ecclesia sing for joy! Her children are gathered home to celestial harmony. Praise to you, Highest King. Alleluia.*

O SUCCESSORES ..... Antiphon for Confessors

*O successors of the mightiest lion, as the angels resound in praises and as they help the people you are among those chosen always to serve the Lamb.*

## Hildegard of Bingen

Hildegard of Bingen was the abbess of the cloister of Rupertsberg, near Bingen in Germany. She is known for her religious and diplomatic activities, as well as for her literary and musical works. She wrote poetry, recorded her visions, wrote medical and scientific treatises, hagiography and letters. Her visions started when she was still a child, but didn't write them down till 1141 with the help of the monk Volmar. The result was a trilogy of apocalyptic, prophetic and symbolic visions: *Scivias*, *Liber Vite Meritorum*, and *Liber Divinorum Operum*. She was known as the 'Sybil of the Rhine' because of her prophecies and was consulted by popes, emperors, kings and archbishops.

Hildegard's lyrical poetry is collected under the title *Symphonia Armonie Celestrum Revelationum* ("The Harmonious Music of the Heavenly Mysteries"). It consists of 77 poems, all with music, and a morality play, the *Ordo Virtutum*. Hildegard did not have any formal musical training. She writes how the music came to her in a vision. Her music is highly individual, with an enormous range and full of free melismatic melodies. The poetry is full of brilliant imagery, with a rich imaginative quality. The instrumental symphonias make use of Hildegard's melodies and are arranged by Vicki Melin and Margriet Tindemans.

In some of her letters Hildegard fervently defends the use of instruments. They have an important place in her musical world. Each instrument has its own symbolic role. So is the harp associated with the journey of mankind on his path to follow the 'first-chosen' angels; the flute is the true divine instrument; the combination of wind and string instruments stand for the mystical marriage, the union of God and man.

— Margriet Tindemans

## The Collegium Musicum

Margriet Tindemans, Director

Cynthia Beitmen, voice  
Erin Durrett, voice  
Tamara Friedmann, voice  
Adriana Girandola, voice  
Catherine Haight, voice  
Gretchen Hubbert, voice  
Bill McJohn, voice  
Cynthia Oeck, voice  
Victoria Seibert, voice  
Pamela Salimperi, voice

Joseph Bichsel, vielle  
Chris Corfman, recorder  
John Maloney, recorder  
Vicki Melin, flute  
Peggy Monroe, harp  
Leslie Totusek, recorder  
Trevor Tunnacliffe, recorder  
John Walwick, lute

Translations from: *Symphonia of Hildegard of Bingen*,  
by Barbara Newman (Cornell University Press)

## Intermission

Cass side B

## The Madrigal Singers

Noe, Noe ..... JEAN MOUTON (1450 - 1522)

*Noel, Noel, Sing Noel Jerusalem. Rejoice and be joyful for today is born the saviour of the World. Noel, Noel . . .* This motet in the Dorian mode is built around the recurring motive, 'Noe, Noe.' This motet became popular in its day, and was much parodied.

Missa Noe, Noe ..... JACOB ARCADELT (1505 - 1568)

*Kyrie-Christe-Kyrie  
Sanctus*

Arcadelt was only one composer who parodied the Mouton motet *Noe, Noe*. In the opening 'Kyrie', the 'Noe, Noe' motive is isolated and imitated. The 'Christie' takes the motet's next three motives, so that the second 'Kyrie' can return to 'Noe, Noe', as the motet does. Successive portions of the *Missa Noe, Noe* expand on the entire motet, but the 'Noe, Noe' is favored throughout.

Pastores Loquebantur ..... FRANCISCO GUERRERO (1528 - 1599)

*The shepherds said to one another, 'Let us go straight to Bethlehem and see what has happened . . .'* So they quickly went and found Mary and Joseph with the baby in the manger. *Alleluia.* (Luke 2,xv-xvi)

O Magnum Mysterium ..... GIOVANNI PIERLUIGI DA PALESTRINA  
(1525 - 1594)

*How great a mystery and how wonderful a sacrament, that beasts should see the new-born Lord lying in their manger . . . Alleluia*

Tu es Petrus ..... GIOVANNI PIERLUIGI DA PALESTRINA

*Thou art Peter, and upon this rock a church shall be built over which the forces of evil shall not prevail, and I shall give to you the keys to the heavenly city.*

Also hat Gott die Welt geliebt ..... HEINRICH SCHÜTZ (1585 - 1672)

*For God so loved the world that he gave his only begotten Son; that whosoever believeth in Him shall not perish but shall have eternal life.*

Ein Kind ist uns geboren ..... HEINRICH SCHÜTZ

*A child is born to us, a son is given us, and the government shall be upon his shoulder ...*

Hodie Christus Natus Est ..... GIOVANNI GABRIELI (1554 - 1612)

*Today Christ is born, Allelulia. Today is born the saviour of the world, Allelulia. Although this was printed with text under each part, presumably to be sung, the ranges of each line and of the totality of the motet suggest that it was written for instruments and voices. Writing the words under each line simply would tell the players how to articulate and phrase the musical lines. It is performed as a choral work here as an experiment; the motet literally runs the gamut, from very low to very high.*

Lully Mine Liking ..... RICHARD RODNEY BENNET (b. 1936)

Although this text is very old, this is a recent setting, dedicated to the musical former British Prime Minister Edward Heath, whose conducting baton is on display in London's Royal Festival Hall foyer, along with the batons used by Toscanini, Barbirolli, Beecham, and Bernstein.

Laurie Hungerford Flint, *soprano*  
Cynthia Beitmen, *mezzo-soprano*

Brent Kroon, *tenor*  
Robert Tangney, *bass*

Jauchzet dem Herrn ..... JOHANN PACHELBEL (1653 - 1706)

This motet for double chorus is a joyous paraphrase of Psalm 100. In the middle section of the motet, the singers all join in one four-voice fugue, but later return to eight voices.

## The Madrigal Singers

Joan Catoni Conlon, Director

Laura Ash  
Bob Bavis  
Cynthia Beitmen  
Marc Cassone  
Gabriel Dumitrescu  
Brian Fairbanks  
Laurie Hungerford Flint  
Adino Ho  
Robert Holcomb  
Gretchen Hubbert  
Ellen Kaisse

Brian Koreski  
Brent Kroon  
Pat Patterson  
Tara O' Brien Pride  
Phil Raether  
Ted Rosenberger  
Michael Solomon  
Robert Tangney  
Dianne Vars  
Julia Vogel

Dianne Vars, Assistant Director

### Music at the University Of Washington

For over 125 years, aspiring musicians have come to the UW School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 students, the School of Music offers an intimate learning atmosphere; our faculty-to-student ratio in the School of Music averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is the largest university in the Northwest. Students at UW have all the advantages of attending a great university located in a major city, while benefitting from highly personalized teaching in their major fields. Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Many of our faculty are regularly invited around the world to present clinics and give performances. Our students come to the UW to work and learn in a highly stimulating artistic environment.

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### Upcoming Concerts

**Studio Jazz Ensemble;** December 4, 8:00 PM, Meany Theater

**New Music by Young Composers;** December 5, 8:00 PM, Brechemin Auditorium

**University Chorale;** December 6, 8:00 PM, Meany Theater

**Soni Ventorum;** December 8, 8:00 PM, Brechemin Auditorium

**Rachelle McCabe, piano;** December 10, 8:00 PM, Brechemin Auditorium

**Keyboard Debut Series;** December 14, 8:00 PM, Brechemin Auditorium

**Béla Siki, piano;** January 5, 8:00 PM, Meany Theater

**Music by Women Composers;** January 16, 8:00 PM, Meany Theater

**Dames at Sea;** January 16-20, 8:00 PM; January 21, 3:00 PM;  
 Meany Studio Theater

**Tim Smith, piano;** January 19, 8:00 PM, Brechemin Auditorium

**David Breitman, fortepiano & Elizabeth Field, violin;** a Musical Poetical Club  
 concert; January 21, 3:00 PM, Brechemin Auditorium

**University Symphony;** January 24, 8:00 PM, Meany Theater

**Jazz Festival;** February 3, 8:00 PM, Meany Theater