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## Schola Cantorum Spring Concert

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND

Department of Music

Schola Cantorum  
Spring Concert

James Erb, *conductor*

April 4, 1988  
North Court Recital Hall  
8:15 PM

	I	
Motet: Tu es Petrus		Giovanni Pierluigi da Palestrina (c. 1525-1594)
Chanson: Dessus le marché d'Arras		Orlando di Lasso (1532-1594)
Canzonetta: Chiome d'oro		Claudio Monteverdi (1567-1643)

II

Hor ch'el ciel e la terra (Petrarch Sonnet 164): Three Settings.

- |                    |   |
|--------------------|---|
| 1. Frottola (1528) | Bartolomeo Tromboncino<br>(c. 1470-c. 1535) |
| 2. Madrigal (1552) | Cipriano de Rore<br>(1516-1565)             |
| 3. Madrigal (1638) | Claudio Monteverdi                          |

III

Six Chansons on Texts by Rainer Maria Rilke (1939) Paul Hindemith  
(1895-1963)

The Doe  
A Swan  
Since All Is Passing  
Springtime  
In Winter  
Orchard

### INTERMISSION

- |                                   |                                  |                                |
|-----------------------------------|----------------------------------|--------------------------------|
|                                   | IV                               |                                |
| Neue Liebeslieder, Op. 65         |                                  | Johannes Brahms<br>(1833-1897) |
| 1. Verzicht, o Herz, auf Rettung  | 8. Weiche Gräser im Revier       |                                |
| 2. Finstere Schatten der Nacht    | 9. Nagen am Herzen               |                                |
| 3. An jeder Hand die Finger       | 10. Ich kose süß mit der und der |                                |
| 4. Ihr schwarzen Augen            | 11. Alles, alles in den Wind     |                                |
| 5. Wahre, wahre deinen Sohn       | 12. Schwarzer Wald               |                                |
| 6. Rosen steckt mir an die Mutter | 13. Nein, Geliebter, setze dich  |                                |
| 7. Vom Gebirge Well' auf Well'    | 14. Flammenauge, dunkles Haar    |                                |
|                                   | 15. Zum Schluß                   |                                |

## TRANSLATIONS

### Motet: Tu es Petrus (Palestrina)

Text source: Matthew 16: 18-19

#### Part I:

Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam:

Thou art Peter; and upon this rock I will build my church;

Et portae inferni non praevalent adversus eam.

and the gates of hell shall not prevail against it.

Et tibi dabo claves regni coelorum.

And I will give unto thee the keys of the kingdom of heaven.

#### Part II:

Quodcumque ligaveris super terram erit ligatum et in coelis:

and whatsoever thou shalt bind on earth shall be bound in heaven:

et quodcumque solveris super terram, erit solutum et in coelis.

and whatsoever thou shalt loose on earth shall be loosed in heaven.

Et tibi dabo claves regni coelorum.

And I will give unto thee the keys of the kingdom of heaven.

### Chanson: Dessus le marché d'Arras (Lasso)

Text source: Adrian Willaert, c. 1528.

Dessus le marché d'Arras, mireli, mirela, bon bas,

Up at the market of Arras (look-a here, look-a there, good buns)

J'ai trouvé un Espangnart, sentin, senta sur le bon bas;

I met a Spaniard (feel the good buns);

(Refrain) Mireli, mirela bon bille, mireli, mirela bon bas.

Look-a here, good globules, look-a there, good buns.

Il m'a dit: fille écoute, mireli. . . .

He said to me: girlie, listen (look-a here. . . .)

De l'argent on vous don'ra, sentin. . . .

Silver you'll be paid (feel. . . .);

(Refrain) Mireli, mirela, bon bille, mireli, mirela bon bas.

Look a-here, good globules, look-a there, good buns.

Canzonetta: Chiome d'oro (Monteverdi)

Text source: unknown

1. Chiome d'oro  
Curls of gold  
bel tesoro,  
fair treasure,  
tu mi legghi in mille modi,  
you bind me a thousand ways,  
Se t'anodi,  
Whether braided,  
se ti snodi  
whether loose.
2. Candidete  
Bright  
perle elette,  
choice pearls,  
se le rose che coprite,  
if the roses you cover  
Discoprite  
Are revealed,  
mi ferite.  
you wound me.
3. Vive stelle  
Living stars  
che si belle  
that so fair  
e si vaghe resplendete,  
and bright sparkle,  
Se ridete  
If you smile  
m'ancidete.  
you torment me.
4. Preziose  
Precious  
amorose  
amorous  
coralline labbra amate,  
beloved coral lips,  
Se parlate  
If you speak  
mi beate.  
you bless me.
5. O bel nodo  
O fair knot  
per cui godo,  
in which I delight,  
o soave uscir di vita,  
o gentle way out of life,  
O gradita  
O blessed  
mia ferita!  
my wounds!

Hor che'l ciel e la terra (Tromboncino, Rore, Monteverdi)

Text source: Petrarch, Sonnet 164.

Hor che'l ciel e la terra e'l vento tace  
Now that heaven and earth and wind are silent  
E le fere e gli augelli in sonno affrena,  
And beasts and birds in slumber are wrapped,  
Notte il carro stellato in giro mena,  
Night leads his starry chariot in its round,  
E nel suo letto il mar senza onda giace;  
And in its bed the sea waveless lies;

Voglio, penso, ardo, piango; e chi mi sface  
I keep watch, think, burn, weep; and she who undoes me  
Sempre m'è innanzi per mia dolce pena:  
Ever is before me, to my sweet pain:  
Guerra è il mio stato, d'ira e di duol piena;  
War is my condition, of anger and woe full;  
E sol di lei pensando ho qualche pace.  
And only thinking of her have I any peace.

Così sol d'una chiara fonte viva  
Thus only from a single living spring  
Move il dolce e l'amaro ond'io mi pasco;  
Flows the sweet and the bitter on which I feed;  
Una man sola me risana e punge.  
A single hand heals and pierces me.

E perchè il mio martir non giunga a riva,  
And because my martyrdom comes to no ending,  
Mille volte il dì moro, e mille nasco;  
A thousand times a day I die, and a thousand am born;  
Tanto dalla salute mia son lunge.  
Thus from my salvation am I far away.

## Neue Liebeslieder, Op. 65 (Brahms)

Text sources: Nos. 1-14, Georg Friedrich Daumer, Polydoro.  
No. 15, Johann Wolfgang von Goethe, Alexis und Dora.

1. Verzicht, o Herz, auf Rettung, dich wägend in der Liebe Meer!  
Renounce, o heart, all rescue, when daring the sea of love!  
Denn tausend Nachen schwimmen zertrümmert am Gestad umher.  
For thousands of vessels wash smashed to pieces on the banks.
  
2. Finstere Schatten der Nacht, Wogen- und Wirbelgefahr!  
Dark shadows of night, peril of wave and of whirlpool!  
Sind wohl, die da gelind rasten auf sicherem Lande,  
Are they who softly rest upon the safe shore  
Euch zu begreifen imstande?  
Able to understand you?  
Das ist der nur allein, welcher auf wilder See  
That can only he do who on the wild sea  
Stürmischer Öde treibt, Meilen entfernt vom Strande.  
violent desolation dares, miles remote from the shore.
  
3. An jeder Hand die Finger hatt' ich bedeckt mit Ringen,  
On either hand my fingers had I bedecked with rings,  
Die mir geschenkt mein Bruder in seinem Liebessinn.  
That my brother presented me in his love.  
Und einen nach dem andern gab ich dem schönen  
And one after another gave I to the pretty  
Aber unwürdigen Jüngling hin.  
But unworthy youth.
  
4. Ihr schwarzen Augen, ihr sollt nur winken,  
You black eyes, you have but to blink;  
Paläste fallen und Städte sinken.  
Castles fall and cities decline.  
Wie sollte stehn in solchem Strauß  
How should you stand up in such a struggle?  
Mein Herz, von Karten das schwache Haus?  
My heart, you weak house of cards?

5. Wahre, wahre deinen Sohn, Nachbarin, vor Wehe,  
 Shield, shield your son, dear neighbor, from pain,  
 Weil ich ihn mit schwarzem Aug' zu bezaubern gehe.  
 Because I with dark eye him to enchant intend.  
 O wie brennt das Auge mir, das zu zünden fordert!  
 O how my eye burns, demanding to ignite!  
 Flammet ihm die Seele nicht, deine Hütte lodert.  
 If his soul is not in flames, then your hut shall be.
6. Rosen steckt mir an die Mutter, weil ich gar so trübe bin.  
 Mother pinned roses on me because I am so gloomy.  
 Sie hat Recht, die Rose sinket, so wie ich entblättert bin.  
 She is right: the rose droops, even as I am defoliated.
7. Vom Gebirge Well' auf Well' kommen Regengüsse.  
 From the mountains wave on wave come pourings of rain.  
 Und ich gäbe dir so gern hunderttausend Küsse.  
 And I'd so love to give you a hundred thousand kisses.
8. Weiche Gräser im Revier, schöne, stille Plätzchen,  
 Soft grasses in the glade, fair, quiet places,  
 O wie linde ruht es hier sich mit einem Schätzchen!  
 O how tenderly one rests here with a sweetheart!
9. Nagen am Herzen fühl ich ein Gift mir,  
 Gnawing in my heart I feel a poison,  
 Kann sich ein Mädchen ohne zu fröhnen zärtlichem Hang,  
 Can a girl, without being a slave to tender desire,  
 Fassen ein ganzes, wonneberaubtes Leben entlang?  
 Grasp a whole, love-bereft life?
10. Ich kose süß mit der und der, und werde still und kranke,  
 I fondly kiss with her and with her, and become still and sickly,  
 Denn ewig, ewig kehrt zu dir, O Nonna, mein Gedanke!  
 For ever, ever returns to you, O Nonna, my thought!



11. Alles, alles, in den Wind sagst du mir, du Schmeichler!  
 Everything, everything into the wind you tell me, you flatterer!  
 Allesammt verloren sind deine Mühn, du Heuchler!  
 Totally lost are your efforts, you traitor!  
 Einem andern Fang' zu lieb, stelle deine Falle!  
 Catch another for your love, set your trap!  
 Denn du bist ein loser Dieb, denn du Buhlst um Alle!  
 For you are a loose thief, and you woo them all!
12. Schwarzer Wald, dein Schatten ist so düster!  
 Black Forest, your shade is so dark!  
 Armes Herz, dein Leiden ist so drückend!  
 Poor heart, your sorrow is so pressing!  
 Was dir einzig werth, es steht vor Augen,  
 What is along dear to you stands before your eyes,  
 Ewig untersagt ist Huldvereinung!  
 Eternally forbidden is fulfillment!
13. Nein, Geliebter, setze dich mir so nahe nicht!  
 No, beloved, do not sit so close to me!  
 Starre nicht so brünstiglich mir in's Angesicht!  
 Stare not so passionately into my face!  
 Wie es auch im Busen brennt, dämpfe deinen Trieb,  
 However your bosom may burn, stifle your yearning,  
 Daß es nicht die Welt erkennt, wie wir uns so lieb.  
 That the world may not know how much we love.
14. Flammenauge, dunkles Haar, Knabe wonnig und verwogen,  
 Flaming eye, dark hair, boy so ecstatic and desperate,  
 Kummer ist durch dich hinein in mein armes Herz gezogen.  
 Sorrow has through you come into my poor heart.  
 Kann in Eis der Sonne Brand, sich in Nacht der Tag verkehren?  
 Can the hot human breast breathe without the glow of desire?  
 Ist die Flur so voller Licht, daß die Blum im Dunkel stehe?  
 Is the meadow so full of light that the flower stands in the dark?  
 Ist die Welt so voller Lust, daß das Herz in Qual vergehe?  
 Is the world so full of desire that the heart in torment perishes?
15. Zum Schluß / At the Close.  
 Nun, ihr Musen, genug! Vergebens strebt ihr zu schildern,  
 Now, ye muses, enough! Vainly ye strive to describe  
 Wie sich Jammer und Glück wechseln in Liebender Brust.  
 How misery and joy alternate in the loving heart.  
 Heilen könnet die Wunden ihr nicht, die Amor geschlagen,  
 Heal ye cannot those wounds that Eros has struck,  
 Aber Linderung kommt einzig, ihr Guten, von euch.  
 But comfort comes only, you dears, from you.

## PROGRAM NOTES

When the term "Renaissance music" is used among music lovers the name that most readily comes to mind is that of **Palestrina**. A native Italian who never left his homeland, Palestrina spent most of his career as composer to the Vatican. His liturgical music was widely published and copied, and even was arranged for instruments. The six-voice motet, *Tu es Petrus*, on a text central to the Papacy's claim to leadership over all Christendom, was intended for services on the Feast of St. Peter, patron saint of the Vatican. It is typical of the polished, euphonious style that to this day has made Palestrina's music the standard of excellence in counterpoint.

More widely travelled than Palestrina and far more widely admired and published in his day, **Orlando di Lasso** composed in a greater variety of languages and styles than did his Roman colleague. His six-voice chanson *Dessus le marché d'Arras* is based on a popular tune of about 1516 in which a girl of the low countries is approached by a soldier of the Spanish occupation with an indecent proposal -- with her bold encouragement. Lasso's bustling setting, with its salvos of "mireli, mirela," reflects his mischievous delight in the bawdy humor of his time.

As a composer situated astride one of the major stylistic divisions of music history, **Claudio Monteverdi** is comparable to Beethoven. Born to, and nurtured in, the counterpoint of Lasso and Palestrina, Monteverdi became the first major composer of audience-directed, chord-and-melody-oriented music now called "baroque." *Chiome d'oro* is a vocal duet based on a four-measure bass ostinato with an instrumental refrain that pops up between the song's five verses. The use of instruments playing parts written expressly for them, on an equal footing with the voices, was the invention of baroque-era composers. None took it up more enthusiastically or with more enduring effect than did Monteverdi.

Petrarch's Sonnet 164, *Hor che'l ciel e la terra*, is presented here in settings by three prominent composers of the era of 1500-1650. The first setting, that by **Bartolomeo Tromboncino**, interferes least with the projection of the poem: Each phrase of the music sets one line of text; and the first four phrases are repeated to the poem's second four lines. The two concluding tercets receive the same methodical treatment, though the composer does repeat the last line as a kind of farewell. The Netherlander **Cipriano de Rore**, in contrast, obliterates the sonnet's form except that he divides it into two parts, one for the first eight lines,

the other for the final six. The five-voice musical setting illuminates each line in a succession of fugue-expositions, each on its own subject. Noteworthy in this regard are the abrupt slowing of the pace on the word "piango" (I weep), a dissonant chord on "guerra" (war), and the trickling away of all the voices on the word "moro" (I die). The subtlety of these text-illustrations generally is lost on modern listeners, and would have been lost on even the keenest sixteenth-century ears without prior inside knowledge. Such madrigals were probably intended less for listeners than for the singers. The listener in most of Cipriano's madrigals seems to have been more like a spectator at a card game. Monteverdi's setting, unlike either of the others, clearly plays to an audience. Although it contains as much text-illustration as Cipriano's, this also is apparent to the passive ear of the listener. The bold stroke of having all the voices sing the first four lines to virtually the same chord, for instance, signals emotional peaks and valleys to come. Monteverdi customarily treats each segment of text more than once, using the same themes but increasing length and expressiveness the second time. Examples are many, but perhaps the most memorable is the long unison melisma on the word "lunge" (far) in the final line, repeated then immediately in harmony.

**Paul Hindemith**, as a young man, was considered one of Germany's dangerous radicals because of his aggressive dissonance. He lived to see himself come to be regarded as a traditionalist. An emigrant from Hitler Germany, he spent the 1940's and 1950's teaching at Yale University before retiring to Europe. During his time in the United States he was a major influence on a whole generation of American musicians. His *Six Chansons*, settings of French verse by Germany's most outstanding poet of the early twentieth century, Rainer Maria Rilke, have become staples of the American choral repertoire. They are virtually always sung here in the superior English translations provided by Elaine de Sinçay.

Equally prominent in the modern choral literature are the famous *Liebeslieder Waltzes* by Johannes Brahms. Of the two sets, Op. 52 and Op. 65, the former is the better known. The second set, presented here, is somewhat more serious in content than the first. This difference is nowhere more evident than in the final number, whose text is by the revered German poet, Johann Wolfgang von Goethe (1749-1832); it is also in 9/4 time, 3 x 3/4 time (thus "waltz time cubed"), and is composed upon a ground bass, like a seventeenth-century dance. Ever responsive to technical challenges, Brahms brings to the chain of pieces in triple meter an astonishing variety of colors, textures, harmonies and rhythms, so that monotony never threatens.

## PERSONNEL

Elizabeth Bostwick, *soprano*  
Karen Heard, *soprano*  
Lee Hendricks, *alto*  
Beverly Letcher, *alto*  
David Chauncey, *tenor*  
Scott Witmer, *tenor*  
Kelly Byrne, *bass*  
Nicholas Husni, *bass*  
Randall Jenkins, *bass*

### Monteverdi

Robin Land, *violin*  
Sarah Towner, *violin*  
Laura Geer, *violoncello*  
Michelle Key, *guitar*

### Brahms

Suzanne Bunting, *piano*  
Wesley Ball, *piano*

Next: Junior Recital:  
K. Scott Witmer, *tenor*  
Katherine E. Nimmo, *piano*  
April 6, 1988, 8:15 PM  
North Court Recital Hall