

University of Richmond

UR Scholarship Repository

Music Department Concert Programs

Music

1-9-1990

University of Richmond at the Carpenter Center

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



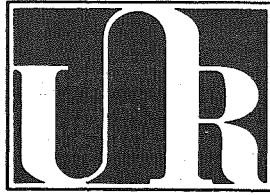
Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "University of Richmond at the Carpenter Center" (1990). *Music Department Concert Programs*. 951.

<https://scholarship.richmond.edu/all-music-programs/951>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.



U n i v e r s i t y o f R i c h m o n d
a t t h e
C a r p e n t e r C e n t e r

January 9, 1990

8:00 PM

Department of Music

University of Richmond, Virginia 23173 • (804) 289-8277

Please join us for a reception following the concert.

T h e B o s t o n C a m e r a t a

Joel Cohen, Music Director

**This concert by the Boston Camerata is made possible by a grant from
The E. R. and L. B. Carpenter Foundation.**

The Boston Camerata
Joel Cohen, Music Director

THE SACRED BRIDGE

I. Songs of Exile

Boray ad ana/Criador hasta quando

SEPHARDIC
(Jerusalem)

Creator, why have you imprisoned your Dove; why have you put her in chains? She is alone, without her children, crying Father, Father, Father. . .

Al naharot bavel (Psalm 137)

SEPHARDIC
(Jerusalem)

By the rivers of Babylon, There we sat down, yea, we wept. When we remembered Zion. Upon the willows in the midst thereof We hanged up our harps. For there they that led us captive asked of us words of song, And our tormentors asked of us mirth: "Sing us one of the songs of Zion." How shall we sing the Lord's song in a foreign Land?

II. The Sacred Bridge

Psalm 114 (Latin and Hebrew version) **GREGORIAN** and **ASHKENAZI**
When Israel came forth out of Egypt, The house of Jacob from a people of strange language; Judah became His sanctuary, Israel His dominion. . .

Ni al har horeb (Eulogy of Moses)

OBADIAH THE PROSELYTE
(12th Century)

Who other than Moses stood on Mt. Horeb at study? Who other than Moses led my flock in the desert bringing them forth water? To the Heavens he came to God. Know, my people, "That your light has come. The glory of God has shone upon you."

III. Jewish Minstrels in Christian Middle Ages

Par grant franchise

MATHIEU LE JUIF
(13th Century)

I must sing to you, unfaithful lady who torments me. False lovers make true love perish; I have served you faithfully, yet you mock me. Why have you thus betrayed me? For your love I have forsaken my Law, my God. May God make your face so wrinkled and old that all will hate you, save me!

Wa heb'uf

SUSSKINT VON TRIMBERG
(13th Century)

(Melody: Der Wilde Alexander, 13th Century)

What sorrow is now thrust upon me, now that my noble patron is gone. Now must I flee the court, let my hair and beard grow long. I shall live old Jewry, with a long coat and hat. Slow shall be my walk, and sad my song.

A poet's life

ISAAC GORNI
(13th Century)

(Translated from Hebrew)

IV. The Jews of Provence

Two excerpts from "Tragadie de la Reine Esther."

CARPENTRAS
(18th Century)

Prière d'Esther (Esther's Prayer)

(To the tune of "La Follia")

My God, save your oppressed people; make me beautiful so that I can please the King, and divert Haman's plotting.

Cansoun d'Esther (Esther's Song)

(To the tune of "L'Air du Postillon")

Esther is much loved by the King; She has appeared before him in all her beauty.

Eftach sephatai berinah (Circumcision)

CARPENTRAS
(18th Century)

I open my lips with happiness. We shall sing tomorrow at the dinner. I will praise God Highest on the tambourin and the violin. May the child being circumcised today become the wise man; May the exiles and the wanderers be returned; May the redeemer of Zion come.

--- *Intermission* ---

V. Song of Mystical Spain

Respondemos, Dio de Abraham SEPHARDIC
Answer us, O God of Abraham, Isaac and Jacob, in our hour of death.

Virgen Madre Gloriosa Attributed to ALFONSO EL SABIO,
KING OF CASTILLE (1226-1284)

Virgin Mary full of Glory, Sainted wife and daughter of God, who can glorify you?

Kaddish SEPHARDIC
(Instrumental version of the prayer of the dead)

Madre de Dios, ora pro nos ALFONSO EL SABIO
Mother of God, pray for us on this day of Judgement, while the trumpets will sound and the dead will be raised.

Des oge mas quer eu trobar ALFONSO EL SABIO
I wish to sing about Mary, how the Angel Gabriel came to her, and how she carried the infant Christ.

Gran dereit ALFONSO EL SABIO
(Instrumental)

Cuando el rey Nimrod SEPHARDIC
As King Nimrod raised his eyes to heaven, he saw the star above the Jewry, announcing the birth of Abraham, our much loved father.

Ahot Ketana Attributed to ABRAHAM,
CANTOR OF GERONA
The little sister prepares her prayers and intones her praises. O God, heal her sickness, may her misfortunes cease from now on.

Muit e benaventurado ALFONSO EL SABIO
(Instrumental)

El nora Alila SEPHARDIC
O God, grant us your pardon, the People of Israel, raise your eyes to those who are yours, May Michael, Elijah, and Gabriel proclaim the joyful news of redemption.

About the Program

Much of the music you are about to hear was produced in the saddest and most shamefully cruel corners of old Europe -- its ghettos. Yet the Jews and Christians, though forced to live apart, were in many ways, both large and small, dependent on each other; and our program will attempt to trace some of those ways through the music and poetry of pre-Enlightenment times.

In spite of the enforced segregation of the Jews, exchanges with the Gentile world were frequent, continuous, and bilateral. The synagogue gave to the early Christian church some of its ancient melodies: the recitation formula of *B'tset Yisrael* (When Israel went forth out of Egypt), for example, survives in the Gregorian chant repertoire as the *tonus peregrinus*. It is thanks to a Christian that we have the oldest surviving example of written-down Jewish music, the beautiful *Eulogy of Moses*. It was composed by Giovanni, a monk who, converting to Judaism, took the name Obadiah. Since he was a child of the Mediterranean world -- Sicily, then Egypt -- we have imagined accompaniments of near-Eastern kind to his sketchily notated melody.

Jewish minstrels were apparently not uncommon during the Middle Ages, though only a few have left traces of their activities. Two songs are attributed in French manuscripts to a mysterious "Mathew the Jew." The conventions of courtly love -- adoring trouvère, distant cruel lady -- are deepened and darkened in *Par grant franchise*. Here, the poet's wounds are real, his parting envoi nearly a curse. Like Mathew, the minnesinger Susskint suffered from his break with the Jewish community. In *Wa heb'uf*, he vows to forsake courtly life and to return to the Jewish fold. The extraordinary, tragicomic autobiographical poem of Yitshak Gorni (written originally in Hebrew) bears unruly witness to what it felt like back then to be an outsider.

If the Jewish musicians felt themselves to be different, their ways of being were nonetheless infused and informed by the majority of cultures in which they evolved. The Judaeo-Spanish melodies we perform in the second half of our concert were collected only a few years ago in Morocco and the Balkans; there, remnants of the Jewish community exiled from Spain in the fifteenth century clung tenaciously to their Hispanic heritage. Thus we have dared to juxtapose these songs and prayers with the Christian music of medieval Spain. The scale patterns, the melodic profiles, and the spiritual intensity of these two repertoires allow them to be heard together in neighborly good concord, just as Jews, Christians, and Moslems

managed to exist together for many centuries in the Iberian peninsula. Though separate in many ways, the different peoples who created Spanish music were all contributing, consciously or not, to the making of some uniquely precious musical dialects. From diversity came harmony and wholeness, as it will come someday on our troubled planet when the nations finally cease so furiously to rage.

Program note by Joel Cohen

THE BOSTON CAMERATA is an internationally celebrated ensemble of singers and instrumentalists dedicated to bringing alive the music of the Middle Ages, the Renaissance and the early Baroque.

Camerata activities include teaching, research, and work on publications, but the ensemble is best known for its performances -- live as well as on radio, television, and numerous recordings. The Camerata's performances of early music seek to combine historical accuracy -- interpretations on period instruments, using old techniques of singing and playing -- with commitment to high professional standards and a lively, vigorous, and engaging style of presentation.

The Camerata, founded in 1954, was associated for many years with the Boston Museum of Fine Arts. Since 1968 Joel Cohen has directed the ensemble, which became an independent, non-profit corporation in 1975. In the past decade its activities and audience base have grown tremendously. In the Boston area, the Camerata produces four major programs each season for its subscription series. Since 1984 these same programs have also been offered to New York audiences under the sponsorship of The Hebrew Arts School at Merkin Concert Hall. An extensive touring schedule takes concerts by the Camerata to universities and arts centers throughout the United States. Since 1975 the ensemble has toured regularly in Europe as well. Appearances abroad have included concerts at most major French music festivals as well as an annual summer workshop in the south of France. The Camerata made its debut in Holland in 1984, in Italy in 1985, in Spain in 1987. They toured successfully in Singapore, Portugal, and France during the summer of 1988.

Most recently, in March 1989, the ensemble won the coveted **Grand Prix Du Disque** for their recreation of the "Tristan and Iseult" legend on Erato records. Recordings of the ensemble have appeared on numerous labels, including Nonesuch, Erato and Harmonia Mundi. The group's current discography includes fifteen recordings sold worldwide. Media appearances have included a nationally syndicated series in the U. S.

and numerous appearances on French, English and Swedish radio, as well as specials on French television. Recordings and concert tapes by the ensemble are aired regularly throughout this country on both commercial radio and the National Public Radio Network.

JOEL COHEN studied composition and musicology at Harvard University. Awarded a Danforth fellowship, he spent the next two years in Paris as a student of Nadia Boulanger. He has taught and lectured at many East Coast universities, including Harvard, Yale, Brandeis, and Amherst. In Europe, he has given seminars and workshops at the Schola Cantorum in Basel, at the Royal Opera of Brussels, and in many French cities. His professional honors include membership in Phi Beta Kappa, the Erwin Bodky Award in early music, and the Signet Society medal from Harvard.

As a performer on the lute, Mr. Cohen has appeared with La Grande Ecurie et la Chambre du Roy, the Florilegium Musicum of Paris, and as accompanist to tenor Hugues Cuenod. His conducting invitations have included two seasons at the Brussels Opera.

Joel Cohen is widely known in France as a radio commentator on early music topics. In this country, his frequent radio appearances have included an engagement as host of WGBH's "Morning Pro Musica." Mr. Cohen's first book, *Reprise*, produced in collaboration with photographer Herb Snitzer, was published in 1985 by Little, Brown and Company.

Musicians of the Boston Camerata

Joel Cohen, Music Director

Anne Azema, soprano, percussion

John Fleagle, tenor, harp

Joel Cohen, baritone, oriental flute

Jesse Lepkoff, recorders, flute

Michael Collver, countertenor

Carol Lewis, vielle

The Boston Camerata, Joel Cohen, Music Director, appears
by arrangement with
The Aaron Concert Management, Boston.

University of Richmond at The Carpenter Center

Additional Concerts

February 27, 1990, 8:00 PM

**Guest Artist: Michael Brecker
with University Jazz Ensemble, Michael Davison, Conductor**

April 19, 1990, 8:00 PM

**Shanghai String Quartet
with Richard Becker, piano**

April 24, 1990, 8:00 PM

**CURRENTS Concert
Fred Cohen, Conductor**

**For additional information, call 289-8277.
(There will be no admission charge for these concerts)**

about the Music Department

The Department of Music at the University of Richmond offers both the Bachelor of Arts degree for those who want to major in music as part of a liberal arts curriculum and a Bachelor of Music degree for those wanting a more specialized major. Full time faculty members are:

SUZANNE BUNTING, professor and chairman. BA University of Richmond; MM University of Michigan. Applied organ and accompanying program.

JAMES ERB, professor. BA Colorado College; Teaching Certificate in Voice, Vienna State Academy of Music; MM Indiana University; AM, PhD Harvard University. Director, University Choir and Schola Cantorum.

GENE ANDERSON, associate professor. BA Luther College; MA, PhD University of Iowa. Director, University Wind Ensemble and Pep Band. Music theory.

HOMER RUDOLF, associate professor. BA Jamestown College; MA University of Southern California at Los Angeles; PhD University of Illinois (Urbana). History of music.

RICHARD BECKER, assistant professor. BM and Performer's Certificate, Eastman School of Music, MM Boston University. Applied piano program. Recitalist-composer.

FRED COHEN, assistant professor. BA University of California at Santa Cruz; MFA Cornell University; DMA Cornell University. Director, University Orchestra. Composition, music theory.

MICHAEL DAVISON, assistant professor, BME Eastman School of Music; MST University of Wisconsin (Whitewater); DMA University of Wisconsin (Madison). Director, University Jazz Ensembles. Applied trumpet.

CATHARINE PENDLETON KIRBY, assistant professor. BM Women's College of the University of North Carolina; voice study with Jean Sanders, Earl Berg, Raymond McDermitt, Cornelius Reid, Frederick Wilkerson; coaching with Wyatt Insko, Martin Katz, Pierre Bernac, Suzanne Chereau. Applied voice.

Faculty for additional applied music lessons are employed from the Richmond Symphony Orchestra and the city.

This year the SHANGHAI STRING QUARTET is in residence at the University of Richmond. In addition our concert series includes David Maze, baritone, on February 4, and Gustav Leonhardt, harpsichord, on March 15. The University Choir, directed by James Erb, will present the *St. John Passion* by J. S. Bach on April 13.

If you would like to be on our mailing list please contact us at 289-8277.