

University of Richmond

## UR Scholarship Repository

---

Music Department Concert Programs

Music

---

2-21-1992

### Schola Cantorum

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](#)

---

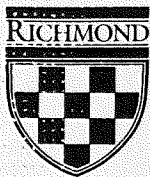
#### Recommended Citation

Department of Music, University of Richmond, "Schola Cantorum" (1992). *Music Department Concert Programs*. 988.

<https://scholarship.richmond.edu/all-music-programs/988>

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](mailto:scholarshiprepository@richmond.edu).

# UNIVERSITY OF RICHMOND



DEPARTMENT OF MUSIC  
CONCERT SERIES

UNIVERSITY OF RICHMOND  
FOUNDED 1830

## Schola Cantorum James Erb, *director*

*February 21, 1992, 8:15 PM*

*North Court Recital Hall*

---

UNIVERSITY OF RICHMOND, VA 23173

804/289-8277

PROGRAM

I. Motet, Madrigal, Chanson

- Ave Maria Josquin Desprez (c. 1450-1521)  
Agnus Dei Giovanni Pierluigi da Palestrina (1525-1594)  
(from *Missa ad Fugam*)  
Scaldava il sol Luca Marenzio (1555-1599)  
Il est bel et bon Pierre Passereau (fl. 1509-1547)  
Three Chansons of Charles d'Orléans Claude Debussy (1862-1918)  
Dieu! qu'il la fait bon regarder!  
Quant j'ai ouy la tabourin  
solo: Julie Price  
Yver, vous n'estes qu'un villain  
solo quartet: Jennifer Whipple, Laura Riddle,  
Scott Edwards, Steven Berry

II. Three Psalms (1989)

- Who Shall Abide in Thy Tabernacle, Lord? Edwin Robertson  
(Psalm 15)  
God Be Merciful Unto Us (Psalm 67) Edwin Robertson  
Sing Unto the Lord a New Song (Psalm 96) Edwin Robertson  
(First Performance)

III. Folksongs

- My Lagan Love (Irish, arr. 1979) arr. James Erb  
solos: Travis Allison, Julie Price  
The Colorado Trail (American, arr. 1990) arr. James Erb  
solos: T.J. Moffett, Amy Craver

IV.

- Behold the Hippo (1990) Fred Cohen  
solo: Chris O'Brien  
harmonicas: Julie Price, Matthew Beams  
(First Richmond Performance)

---

Schola Cantorum:

- |                     |                    |
|---------------------|--------------------|
| Travis Allison, '94 | David Howson, '92  |
| Matthew Beams, '93  | Anji McEntire, '93 |
| Steven Berry, '92   | T.J. Moffett, '94  |
| Amy Craver, '94     | Chris O'Brien, '92 |
| Scott Edwards, '92  | Julie Price, '93   |
| Jennifer Himes, '93 | Laura Riddles, '94 |

Jennifer Whipple, '94

## NOTES

Motets are generally written to sacred Latin texts, madrigals generally are in Italian or English with secular content. Chansons are almost always French (the word "chanson" itself still means any kind of vocal composition), and are also usually secular. The form (and therefore also the emotional effect) of these pieces depends heavily on their relation to their verbal texts.

Josquin's "Ave Maria," perhaps his most beloved motet, is a setting of a more elaborate prayer to the Virgin than the one now in use, in the sing-song rhyme characteristic of medieval poetry. He sets its seven stanzas to unequal numbers of measures: 31, 20, 23, 14, 16, and again 31, with an unforgettable 10-measure conclusion.

Palestrina, today best known of all 16th-century composers, was composer to the Vatican at the peak of its power, producing for its services large amounts of music of stunning beauty. 105 settings of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus-Benedictus and Agnus Dei) are more or less reliably credited to him. Every movement of the *Missa ad Fugam* is based on elaborate use of canon. Listeners may notice that the Agnus Dei setting presented here consists of two simultaneous canons, one for three voices, the other for two.

Luca Marenzio has been compared to Mozart for his felicity of musical text-illustration. "Scaldava" describes the oppressive noontime heat of a summer day, with typical sixteenth-century text-illustration stunts, as when, e.g., he gives the word "sol" (only) to a single singer, or when at the end he imitates the chirping of the cicadas.

"Il est bel et bon," Pierre Passerau's best-known chanson, has traits of "Parisian chansons" of its time (ca. 1525-1560): refrain, fast tempo, peppery syllabic word-setting, imitation of animals (here chickens' clucking to mock the cuckolded husband mentioned in the text).

Debussy's "Three Chansons" are his only unaccompanied choral pieces. The poetry of Charles, Duke of Orleans (1391-1465) holds a respected place in French literature and was a natural source of texts for Debussy's elegant essay into antique *a cappella* style.

Edwin Robertson, a 1962 graduate of the University of Richmond, composed the *Three Psalms* on commission for his alma mater. Holder of a doctorate in composition, he now is Professor of Music at Montevallo State University in Alabama.

"My Lagan Love" and "The Colorado Trail" were arranged for Schola. The first features an Irish tune known only through a voice and piano setting made by Sir Hamilton Harty in about 1910, though its strange contour and modal ambiguity suggest an earlier origin. "Lagan stream" is the River Lagan that flows through Belfast; a "lenanshee" is a fairy mistress of Irish folklore; the "beetle's horn" refers to the cricket's chirp; a "shieling lorn" is a forlorn shack; and "bogwood" refers to peat, used for fuel. The only known version of "The Colorado Trail" collected by Carl Standburg has just one stanza. Two others were added to provide an elliptical non-tale of love and loss in the old West.

"Behold the Hippo" was composed for a 1991 Choir-Schola Far East tour cancelled because of the Gulf War. Along with Robertson's "Psalms" it was intended as a component of a group of pieces featuring music by University of Richmond composers ca. 1914-1990. Responding to a specific request for something "light," the composer chose texts his daughter Emily liked: a Shaker bestiary that lists outlandishly-named animals, interspersed with verses about animals by Ogden Nash, and suggested that the latter be read before the performance of the piece.

--J.E.

### TRANSLATIONS

#### Josquin, Ave Maria:

1. Hail Mary

Full of grace,  
The Lord is with Thee,  
Virgin Fair

2. Hail, Mistress of Heaven,  
Mary, full of grace,  
With heavenly and earthly joy  
Dost Thou fill the world.

3 Hail to Thee, whose birth  
Became our feast,  
As the morning star, a rising light,  
Thou didst go before the true sun.

4. Hail, blessed humility,  
Inviolat fecundity,  
Whose Annunciation  
Became our salvation.

5. Hail, true virginity,  
Immaculate fecundity,  
Whose purification  
Became our expiation.

6. Hail Thou, who shinest  
With all angelic virtues,  
Whose Assumption  
Became our glorification.

7. O Mother of God,  
Remember me.  
Amen.

Palestrina, Agnus Dei:

Lamb of God, who takest away the sins of the world, grant us peace.

Luca Marenzio, Scaldava il sol:

Scaldava il sol di mezo giorno, l'arco  
Nel dorso del Leon suo albergo caro.  
Sotto il boschetto più di frondi carco,  
Dormia il pastor con le sue gregghi a paro,  
Giaceva il villanella de l'opra scarco  
Vie più di posa che di spighe avaro.  
Gli augei, le fere, ogni huom' asconde e tace,  
Sol la cicada non si sente in pace.

The sun blazed at midday, from the arch  
In the back of Leo, its favorite place.  
Under the trees, fuller of foliage  
Slept the shepherd, his flock at his side,  
Lay the country boy, freed from toil.  
The birds and beasts, every man is still;  
Only the cicadas are not at peace.

-- Luigi Alamanni

Passereau, Il est bel et bon:

Refrain: He is fair and good, neighbor, my husband

Verse: Two women, both of a kind,

Asked one another, "d'you have a good husband?"

(Refrain)

Verses: Mine neither provokes nor beats me,

He does the housework,

He feeds the chickens,

And I take my pleasure.

Neighbor, it's laughable

When the chickens cry

"Cuck-cuck-a-dé, little coquette" like that.

(Refrain)

Debussy, Three Chansons:

1. Dieu! qu'il la fait bon regarder!

God! What a vision she is!

The gracious one, true and beautiful!

For all the virtues that are hers

Everyone is quick to praise her.

Who could tire of her?

Her beauty constantly renews itself.

God! What vision she is!

The gracious one, true and beautiful!

On neither side of the sea

Do I know any girl or woman

Who is to all virtues so perfect;

It's a dream even to think of her;

God! What a vision she is! (tr. after S. Spence)

2. Quant j'ai ouy le tabourin

When I hear the tambourine  
Sounding to call us to the May  
    Snug in my bed I lie,  
    Nor lift my head from the pillow,  
    Saying: it's too early;  
    I'll sleep a little longer.  
When I hear the tambourine. . . .  
    Young folk are off to [win] their prizes  
    With Nonchalance I'll get acquainted,  
    And he can be *my* prize.  
    I've found a closer neighbor.  
When I hear the tambourine. . . (tr. JE)

3. Yver, vous n'estes qu'un villain

Winter, you're nothing but a rogue.  
Summer is pleasant and gentle,  
As testify May and April,  
Which accompany it eve and morn.  
Summer fills fields, woods and flowers  
With its livery of green  
And with many other colors,  
By the ordinance of nature.  
  
But you, Winter, are ever too full  
Of snow, wind, rain and hail.  
One should banish you to exile.  
Bluntly I'll say it plain:  
Winter, you're nothing but a rogue. (tr. JE)