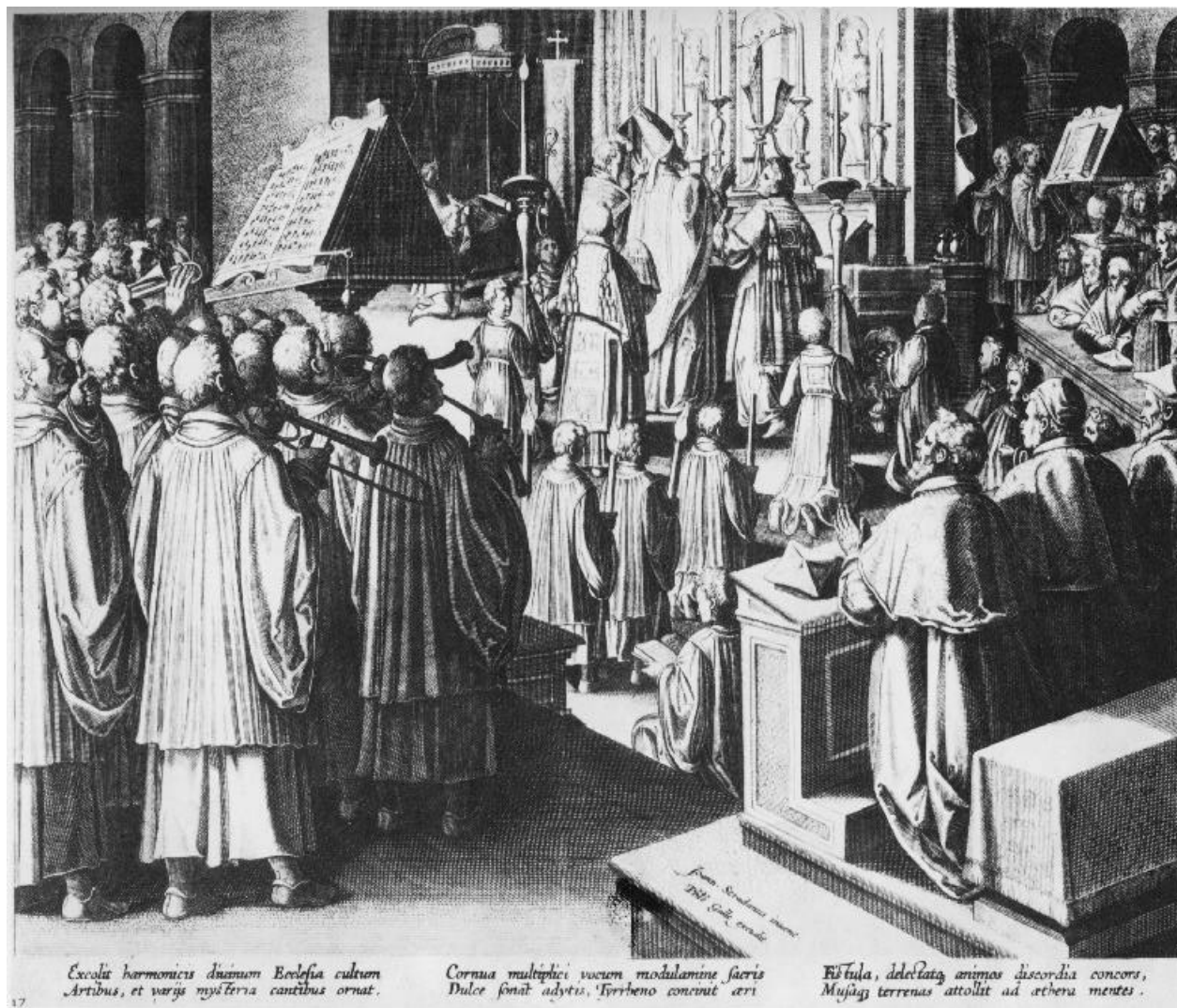


# EARLY MUSIC FROM ITALY



17  
*Æcolis harmonicis dænum Ecclēsia cultum  
Artibus, et varijs myſteria cantibus ornat.*

*Cornua multiplici vocem modulamine ſacris  
Dulce ſonat adytis, Terribens concitat æri*

*Fifſula, delectatq; animos diſcordia concors,  
Mijūq; terrenus attollit ad æthera mentes.*

## COLLEGIUM MUSICUM

May Sixth, 2001

4:00 PM

Center for Faith and Life

Luther College

Decorah, Iowa

# *The Luther Collegium Musicum*

*presents*

## **ITALIAN MUSIC BEFORE 1750**

### **Program, Notes, and Translations**

#### ***Forsennata Gridava*** (5v madrigal)

**Giaches Wert (1525?-1596)**

Rebekah Gilmore and Sara Strandjord, sopranos; Kristin Williamson, alto  
Derek Blechinger, tenor; Ben Niemi, bass

This madrigal comes from the eighth volume of madrigals written by Giaches Wert. Wert, a native of Flanders who spent most of his life in Italy, dedicated this volume to Duke Alfonso II of Ferrara. Although Wert was employed for most of his life at the Chapel of St. Barbara in Mantua, he made frequent trips to Ferrara—both to visit his mistress and to enjoy the fine cultural and musical climate of the Duke's court. There, Wert's mistress was a member of the famous *concerto delle dame*, a musical group composed entirely of women. This madrigal was probably intended for these women to sing. Wert's contemporaries knew him mostly for his madrigals, but he also composed many sacred works which have influenced later composers including Monteverdi.

*Sarah Strandjord*

Forsennata gridava,

“O tu che porte Teco parte di me, parte ne lassi,

O prendi l'un, o rendi l'altra, o morte

Dáinsieme ad ambe:

Arresta, arresta I passi,

Sol che ti sian le voci ultime porte;

Non dico I baci: altra piú degn' avrassi Quelli da te.

Che temi, empio, se resti?

Potrai negar, poi che fuggir potesti.”

Forsennata cried out:

“O you who take with you part of me, and part you leave,

O take one or give back the other, or death

Give together to both:

halt, halt your steps,

Only so that to you may my last words be carried;

I say not kisses: another more worthy shall have Those from you.

What fear you, cruel, if you stay?

You can refuse, since to flee you are able.”

#### ***Miserere*** (5v motet)

**Gregorio Allegri (1582-1652)**

Rebekah Gilmore and Sara Strandjord, sopranos; Kristin Williamson, alto  
Derek Blechinger, tenor; Ben Niemi, bass

Gregorio Allegri was a singer, composer, and priest, who lived and worked all his life in Rome. *Miserere* was written for the papal choir, and was performed during the Tenebrae (darkness), the last three days of lent. This motet was reserved for the exclusive use of the papal choir and, reputedly, excommunication was the penalty for copying the manuscript. It is rumored that many years later, Mozart himself transcribed the piece with only one listening.

*Ben Niemi*

|   |  |
|---|--|
| Miserere mei, Deus,<br>secundum mangan miseri cordiam tu am.<br>Et secundum multitudinem miserationum tuarum:<br>dele iniquitatem meam.<br>Amplius lava me ab iniquitate mea,<br>et a peccato meo munda me<br>Quoniam Iniquitatem meam ego cognosco:<br>et peccatum meum contra me est semper<br>Redde mihi laetitiam salutaris tui:<br>et spiritu principali confirma me.<br>Docebo iniquos vias tuas:<br>et impii ad te convertentur.<br>Libera me de sanguinibus, Deus, Dues salutis mae:<br><br>et exsultabit lingua mea justitiam tuam.<br>Domine, labia mea aperies:<br>et os meum annuntiabit laudem tuam.<br>Quoniam si voluisses sacrificium, dedissem utique:<br>holocaustis non delectaberis.<br>Sacrificium Deo spiritus contribulatus:<br>cor contritum et humiliatum, Deus, non despicias.<br>Benigne fac, Domine, in bona voluntate tua Sion:<br>ut aedificentur muri Jerusalem.<br>Tunc acceptabis sacrificium justitiae, oblationes,<br>et holocausta<br>tunc imponent super altare tuam vitulos | Have mercy upon me, O god,<br>after thy great goodness:<br>according to the multitude of thy mercies<br>do away mine offences.<br>Wash me thoroughly from my wickedness:<br>and cleanse me from my sin.<br>For I acknowledge my faults:<br>and my sin is ever before me.<br>O give me the comfort of thy help again:<br>and establish me with thy free spirit.<br>Then shall I teach thy ways unto the wicked:<br>and sinner shall be converted unto thee.<br>Deliver me from blood-guiltiness, O God, thou that art the<br>God of my health:<br>and my tongue shall sing of thy righteousness.<br>Thou shalt open my lips, O Lord:<br>and my mouth shall she thy praise.<br>For thou desirest no sacrifice, else would I geve it to thee:<br>but thou delightest not in burnt-offerings.<br>The sacrifice of God is a troubled spirit:<br>a broken and contrite heart, O God, shall thou not despise.<br>O be favourable and gracious unto Sion:<br>build thou the walls of Jerusalem.<br>Then shalt thou be pleased with the sacrifice of righteousness,<br>with the burnt offerings and oblations:<br>then shall they offer young bulocks upon thine altar. |
|---|--|

**Three Dances** (4v dances)

Il Ballo de Colla  
Il Spagnoletto  
La Mantovana

**Gasparo Zanetti (1626-45)**

“Josquin” Recorder Consort

Gasparo Zanetti was an Italian music editor and violinist. The dances *Il Ballo de Colla*, *Il Spagnoletto*, and *La Mantovana* are from his only work *Il scolaro...per imparare a suonare di violino, et altri stromenti*. This collection of four-voice dances was used for violin instruction. The violin played the soprano line while two violas and a cellos carried the alto, tenor, and bass lines. The dances have a binary structure, and each brief phrase repeats once with an ornamented version. The melodic material in the A sections is not necessarily used in the B section. However, the rhythm remains consistent throughout, unifying the two sections. The first dance is a Balletto or Ballo, a generic term for a foreign dance. The Ballo became established as the preferred chamber music form of the seventeenth century and generally serves as the opening movement to dance sets. The Spagnoletta, a sixteenth-century Italian dance, is usually in triple meter and follows a common Renaissance chordal scheme. The final dance, La Mantovana, was composed for the northern Italian city of Mantua (Mantova in Italian). The quick movement of the stepwise melody drives the dance forward and was sure to have inspired hours of practice for Zanetti’s string students.

*Christina Pamperin and Rebekah Gilmore*

**Quia Vidisti Me, Thoma** (4v motet)

**Luca Marenzio (1553/54-1599)**

Megan Gillette, soprano; Kelly Jones, alto  
Ryan Goessl, tenor; Chris Nelson, bass

Luca Marenzio was one of the most prolific madrigalists of the late sixteenth century. Trained in music and “letters,” Marenzio studied with Contino under the Gonzago family at Mantua until Contino’s death in 1568. Marenzio then worked under Cardinal Cristoforo Madruzzo until Madruzzo’s death in July of 1578. He then entered the service of Madruzzo’s close friend, Cardinal Luigi d’Este. Though primarily known as a singer up to this point in his life, by the age of twenty-five, Marenzio had just published his first madrigal and had become a noted lutenist. In the next eight years under d’Este, Marenzio became internationally known as a composer, publishing many volumes of both secular and sacred works. In 1586, after d’Este’s death, Marenzio refused Duke Guglielmo Gonzago of Mantua’s offer for the position of *maestro di cappella* because the duke denied Marenzio’s salary requests. Marenzio became a free lance musician in high demand. From 1587-89, Marenzio worked under Ferdinando de Medici in Rome. Afterwards, he worked for six years under several Italian cardinals. Ordered by the pope to enter the service of Polish King Sigismund III, Marenzio left for Poland to become the *maestro di cappella* in 1595, but returned to Italy in 1598. After this date, it has been said that he moved to Milan with Cardinal Cinzio Aldobrandini. Marenzio died in 1599 and was buried in Lucina “not without grief from the musicians [in Rome], who did him honour for his compositions.” *Kelly Jones*

Quia Vidisti Me, Thoma  
Beati qui non viderunt, et credide runt.  
Alleluia.

Because you have seen me, Thomas, you have believed.  
Blessed are those who have not seen, and yet have believed.  
Alleluia.

**Canzona "La Martinenga"** (4v canzona)

**Costanzo Antegnati (1549-1624)**

“Praetorius” Recorder Consort

Costanzo Antegnati was the most famous member of the renowned Antegnati family of organ builders, composers and musicians because of his treatise on the *Art of the Organ*. Costanzo wrote a number of collections containing madrigals, motets, masses, psalms, and ricercars. He had a flare for freedom in his writing, and his playing achieving an almost heightened awareness for his audience.

*Brian Kumler*

**El Grillo** (4v frottola)

**Josquin Desprez (c. 1440-1521)**

Gabrieli” Krummhorn Consort

Known as the “King of Singers,” Josquin des Prez was one of the most influential composers of the Franco-Flemish school in the late fifteenth century through the sixteenth century. Born circa 1440 in France, Josquin desired to learn to sing from the influential Sforza Family in Milan. While a chorister at the Milan Cathedral, Josquin earned his great reputation, and he left the choir 1501 to try his hand at composition. Josquin served the Ferrara court for a year as the *maestro di cappella* until plague caused him to flee to Notre Dame at Condé in 1504. On August 27, 1521, he died, causing his extraordinary musical career come to a halt. Josquin’s largest musical contribution to Renaissance music his emphasis on text expression. After learned about counterpoint and the relationship between words and music from Ockeghem (another notable composer of the time), Josquin perfected the “technique of pervasive imitation based on word-generated motives.”

The word *frottola* labels Italian vocal works with a light-hearted atmosphere containing mainly funny situations). Josquin's "El Grillo" imitates the sounds of a cricket with these extensive word-generated motives. The words and setting sound as if a cricket is actually talking about its own beautiful singing, as the text suggests. Now transcribed for the impeccable sound of the krummhorn, the spirit of the cricket still shines forth with even more whimsical humor. Angela Rebek

El grillo. El grillo e buon cantore  
 Che tiene longo verso.  
 Dale beve grillo canta.  
 El grillo. El grillo e buon cantore.  
 Ma non fa come gl'altriucelli,  
 Come li han cantato un poco,  
 Van' de fatto in altro loco,  
 Sempre el grillo sta pur saldo,  
 Quando la maggior el caldo  
 Alhor canta sol per amore.

The cricket is a good singer  
 Who hold a long note  
 Go ahead, drink and sing, cricket.  
 The cricket is a good singer.  
 But he is not like the other birds,  
 Who sing a little  
 And then go elsewhere.  
 The cricket always stands firm.  
 When it is hottest,  
 He sings alone for love.

**Le dur travail** (4v chanson)

**Adrian Willaert (c1490-1562)**

"Gabrieli" Krummhorn Consort

Composer and founder of the Venetian School in the late fifteenth century through most of the sixteenth century, Adrian Willaert was first taught by Josquin des Prez' protégé in Paris, having migrated there from Roulers, Netherlands. In 1516, Willaert traveled to Rome and then Ferrara. In 1527, Willaert became choir master at St. Mark's in Venice. There he experimented with various double choir writing (suggested by the architecture). Willaert uses the choirs separately in some passages and together in others. This practice became popular among many other composers.

"Le Dur Travail" is one of Willaert's many madrigals that employed poetry that describes day-to-day events; in this case, "hard work" is the subject. The singers in this madrigal mourn over how difficult it is to regain one's spirit after one's heart is broken. Today, the anguish of this piece is accented by krummhorns instead of voices. Angela Rebek

Le dur travail ou mon cueur est confit.  
 Contraint l'esprit d'avoir des maux assez,  
 Mais le pouvoir du Tres Puissant souffit  
 D'y pourvöoir et les rendre cassez.

**Chi Salirà per Me** (4v madrigal)

**Giaches Wert (1525?-1596)**

Lee Franson, soprano; Trina Uvaas, alto  
 Marino Polanco, tenor; Ronney Hunter, bass

Giaches de Wert's early years are obscure. It is believed that in his youth, Wert was kidnaped from his birthplace, Flanders, and brought to Italy to be a singer in a Padulla household. He worked as *maestro di cappella* first in Milan, and later in Mantua, where he remained until his death.

He is primarily known as a madrigal composer, although he also focused on church music, much of which was not published during his lifetime. His early madrigals were influenced by Rore, whom Wert knew personally. They both used intense chromaticism, representational melodic figures, and a dark coloring. In his

middle period, these characteristics were refined, and Wert increased his use of homophony and textual contrast. In his later years, Wert focused more on epic verse, using a very dramatic style employing striking contrasts.

*Trina Uvaas*

Chi salirà per me,  
Madonn', in cielo  
A riportarn' il mio perduto ingegno

Who will ascend for me,  
my Lady, to heaven  
To bring back my lost reason

Che, poi ch'uscì da' bei  
vostr' occhi il telo  
Che'l cor mi fiss',  
ognor perdendo vegno?  
Nè di tanta jattura  
mi querelo,  
Pur chè non cresca,  
ma stia a questo segno;

Which, since departed  
from your beautiful eyes the dart  
That my heart pierced,  
every hour I am losing?  
Nor of such a loss  
do I complain,  
Provided it increases not,  
but remains at this degree;

Ch'io dubito se più se va scemando  
che stolto me n'andrò pel mond' errando.

For I doubt, if more it diminishes,  
That foolish I shall go through the world wandering.

**Ballo detto il Conte Orlando** (dance)

Intauolatura di **Simone Molinaro (1520-1591)**  
Peter Lingen, Lute

“Ballo” refers to multi-movement suites created for the courtly ballroom and theatrical entertainments of the 1600's. These instrumental collections contain a variety of dances that were popular at the time: pavans, galliards, branles and salterellos. These were danced and choreographed by professional artists who created dramatic and narrative performances.

*Peter Lingen*

**Volta** (dance)

**Vincenzo Galilei (1570-1633)**  
Peter Lingen, Lute

The Italian “volta” (turn) was unique among court dances, in that the couples danced in close embrace. With much turning and jumping, the dance featured a thrusting from the males left thigh and a carefully timed springing on of the part of the female dancer, which when timed to perfection, resulted in vaulting the female to a remarkable altitude. It reached its highest popularity during the reign of Henri IV (1589-1610). Its eventual decline in popularity may stem from Henri's prudish son, Louis XIII (1610-13), who banned it from court because of its suggestive movements.

*Peter Lingen*

**I baci** (duet)

**Barbara Strozzi (1619-1677)**  
Rebekah Gilmore and Kristen Williamson, sopranos

The adopted daughter of Giulio Strozzi (librettist, poet, dramatist), Barbara Strozzi became a famous Italian composer and singer. Being a seventeenth-century woman, she enjoyed many more advantages being his sole heir: Her popularity arose while performing pieces for select Venetian *letterati* at the home of her father, and later, she assisted him in the organization of the musical/literary academy *Accademia degli Unisoni*. Strozzi

may have relied on her compositions for income after her father's death in 1652. She never married and was the sole supporter of her four children, three of whom took religious vows and dedicated their lives to God.

Many of the Strozzi works surviving today are ariettas, arias, and cantatas, several written on commission. About half set anonymous texts. Her pieces often evoke a sort of melancholy: "...precious love poetry filled with various conceits, ironic and lachrymose by turns" (*New Groves*, vol. 24). These two Strozzi duets are from the mid-seventeenth century. She was a pioneer of female composition and independent professionalism, a contribution not to be overlooked in a time of prevailing inequalities. *Kristen Williamson*

Oh dolci, oh desiati baci  
unite l'Alme vanno su'l labro ad incontrar si  
col bacio l'alme sanno nel cor grá colpi darsi.

O sweet, O dear, O desired kisses  
united the souls go on the lip to meet  
with kisses the souls know great blows in the heart.

Vezzosette si accordano  
Viperette si mordano  
mà sono i lor dolcissimi furori  
grand'unione dei cori

Charmingly they agree  
like Vipers they bite each other  
but their sweetest furies  
and the great union of hearts.

Oh dolci, oh desiati baci  
bacia mia bocca e taci.

O sweet, O dear, O desired kisses  
Kiss my mouth and be silent.

**La Vittoria** (duet)

**Barbara Strozzi (1619-1677)**

Rebekah Gilmore and Kristen Williamson, sopranos

Il gran Giove non si Gloria  
D'altre belle esser amante.

Great Jove does not glory  
to be the lover of other beauties.

Gode solo il Dio costante  
Quando in seno è di Vittoria.

The constant God takes pleasure  
Only in the bosom of victory.

**Che Fa Oggi Il Mio Sole** (6v madrigal)

**Luca Marenzio (1553-1599)**

"Sine Nomine" Recorder Consort

Luca Marenzio was perhaps the most prolific composer of vocal music in the late sixteenth century. He is especially remembered for his madrigals and his skill in evoking desired moods and images through music. Trained as a choirboy in Brescia, Marenzio was renowned as a daring harmonist and for his advanced use of enharmonic modulations. *Sarah Root*

**Sonata a tre, Op. IV/9** (sonata da camera, 1703)

**Francesco Bonporti (1672-1749)**

Preludio  
Allemanda  
Adagio  
Giga

String Orchestra

Taught by the great violinist Corelli in Rome and championed by the celebrated Veracini in his violin concert tours in Germany, this rather obscure Italian composer gained very little from his music making. His compositions were actually offerings to local and international noblemen, in an attempt to further his primary career, the Roman Catholic priesthood. Nothing came out of that effort, except a few highly original works. Because Bonporti was independent from any regional composition school of Italy style of writing for strings, his unusual style emphasizes some technically virtuosic passages in one instrument. Although not recognized by the dignitary addressees, this feature and his works found acceptance and reverence among a few musicians of his time, including J. S. Bach himself.

*Luiz Lange*

***Io v'amo vita mia*** (4v madrigal)

**Vittoria Aleotti (c. 1574-c. 1646)**

Collegium Singers

Io v'amo vita mia  
 volli sovente dire ed'ard ahi lasso  
 Chiuse la voc'entro le labbi' Amore  
 e vergogna e timore  
 E mi cangiar d'huom vivo in muto sasso  
 Amore ma se tu vuoi ch'i miei  
 Io pur tacci e sospiri  
 Tu dilli a lei che mi consumaes face  
 E le riscaldo il sen con la tua face.

I love you my life  
 I often wanted to say and burned so miserably.  
 Love closed the voice within my lips  
 and shame and fear  
 have changed me from a living man to a mute stone.  
 Love if you but wish that my torments  
 I would silence and sigh  
 you should tell them to her who consumes and undoes me  
 and you reheat her breast with your face.

Much confusion over the identity of this composer still persists in modern scholarship. At some point in their lives, Raphaela and her sister, Valeria, changed their names from Vittoria and Camilla, respectively. The author of this piece, Vittoria, was a musical prodigy sent to San Vito convent at the age of seven to study music, after thoroughly surpassing both of her male instructors. She went on to write many madrigals and motets, and served as *Maestra* of the concerto grande at San Vito. Vittoria instructed, organized, and conducted these twenty-three singing nuns who presided over musical activities at the convent. Historical commentaries testify to the female musicians' exceptional talents: "not human, bodily creatures, but truly angelic spirits." The subtext of such descriptions, however, is that mortal females are unable to achieve such quality on their own. This reflects the general opinion held about talented women: Because they achieved such high levels of excellence (and, in some cases, behaved like men), they could no longer be women. Truly, Raphaela Aleotta rose above the constraints of her gender's station and lived a long, brilliant career while attempting to find a voice and meaning in a society largely insensitive to women's thoughts and responses.

Aleotta's "Io v'amo vita mia" is a wonderful example of her compositional style. She favors discontinuous imitative textures that evade traditional representation of words in musical texture. Harmonic cadences often do not coincide with textual punctuation; no texture remains for more than a few measures while duets and trios frequently emerge from the larger texture. Like many of Aleotta's madrigals, this work features a middle section that changes to triple meter. The use of harmony and dissonance, and their "misappropriation" within the music express sentiments contrary to the text. The text at the beginning speaks of love. Yet, the music presents consecutive passing eighth notes in parallel augmented fourths between the bass and canto. Such dissonances are jarring and undermine the line "I love you my life." Cadences that should be strong and resolute are similarly marred by the missing of a solid third, alluding to a non-committed resolution. Aleotta's view of the suitor in this piece emerges when the first cadence with a third creates a solid, resounding, major chord: "changes me from a living man to a mute stone." This passage and her musical irony can be seen in retrospect as borderline feminist and somewhat humorous: the context of the lyrics has been turned inside out by a musical setting that denies the suffering of the unsuccessful suitor.

*Derek Blechinger*

*Parvulus filius* (12v motet)

Sulpitia Cesis (1577-c. 1619)

Collegium Singers

Rebekah Gilmore, Megan Gillette, soprano soloists

Lee Franson, Kelly Jones, alto soloists

Marino Polano, Ryan Goessl, tenor soloists

Sulpitia Cesis, the daughter of an Italian count, took her vows in 1593 at San Germinaino, an Augustinian convent. Contemporaries remarked on her extraordinary ability at motet composition, playing lute, and expelling unwanted dogs from the convent. The polychoral motet "Parvulus filius" from her only preserved collection *Motetti spirituali* employs two six-voice *a capella* choruses. One choir presents the text of Isaiah 9:6 while other punctuates the "Gloria" sections. In the second section of text on "Admirabilis Deus fortis" (wonderful God [who is] mighty), the music paints the words sonically. Perky syncopations set "Admirabilis," and strong, held notes embody the meaning of "fortis." The next line, "Pater futuris aeculi" illustrates gods everlasting presence through constant half-notes that consume the score.

Grant Appelhans

Parvulus filius hodie natus est nobis,

A small Son has been born to us today

Gloria in excelsis Deo

Gloria in the highest to God

Et vocabitur nomen eius

And His name will be called

Admirabilis Deus, fortis Pater futuri saeculi

The wondrous God, the mighty Father of the age to come

Gloria in excelsis Deo

Gloria in the highest to God

Et factus est principatus eius super humerum eius

And His rule has been established upon His shoulder

Gloria in excelsis Deo

Gloria in the highest to God



# **ENSEMBLE PERSONNEL**

## **COLLEGIUM SINGERS**

Leon Couch\*, Music Director and Ensemble Coach

**Bass**  
Ronney Hunter  
Chris Nelson  
Benjamin Niemi

**Tenor**  
Derek Blechinger  
Ryan Goessl  
Marino Polanco

**Alto**  
Lee Franson  
Kelly Jones  
Trina Uvaas

**Soprano**  
Megan Gillette  
Rebekah Gilmore  
Sarah Strandjord  
Kristen Williamson

## **RENAISSANCE WOODWINDS**

Rebekah Gilmore, Conductor and Ensemble Coach

**"Gabrielli"**  
Carin Boelman  
Angela Rebek  
Anita Smallin  
Kirsten Williamson

**"Josquin"**  
Arick Andersen  
Alyssa Erickson  
Christina Pamperin  
Sarah McKlveen

**"Praetorius"**  
Emily Bush  
Noah Hanson  
Brian Kumler  
Christina Liggett

**"Sine Nomine"**  
Amanda Bucheit  
Amy Larson  
Katie Larson  
Kristi Peterson  
Sarah Root  
Elizabeth Young

## **STRING ORCHESTRA**

Luiz Lange\*, Conductor

**Concertino Violins**  
Sarah Mertes  
Benjamin Niemi

**Tutti Violins**  
Kelly Bumpus  
Karen Elliott  
Anne Herreid  
Michel Riska

**Viola**  
Laura Gellhaus  
Stephanie Haasis  
Jessica Oftelie

**Cello**  
Laura Elliott

## **OTHER PERFORMERS**

Peter Lingen\*, lute

Kathy Reed-Maxfield\*, harpsichord

\* = on faculty at Luther College