

CALENDAR OF EVENTS

Convocation
Faculty Master Class with Diane Boyd Schultz
Friday, October 22
Recital Hall - 12:00 noon

Lana Avis, viola
Saturday, October 23
Recital Hall - 4:00 p.m.

Marcus Miller, baritone
Saturday, October 23
Recital Hall - 6:00 p.m.

Stephen Cary, tenor
Kevin Chance, piano
Sunday, October 24
Recital Hall - 2:00 p.m.

Lora Kilpatrick, violin
Sunday, October 24
Concert Hall - 2:00 p.m.

Caleb Young, euphonium
Sunday, October 24
Recital Hall - 4:00 p.m.

Naomi McKinney, bassoon
Sunday, October 24
Recital Hall - 8:00 p.m.

Matt Wilson Quartet, master class
Monday, October 25
Concert Hall - 2:00 p.m.

Matt Wilson, drums
Monday, October 25
Concert Hall - 7:30 p.m.

Matt Wilson Quartet, master class
Tuesday, October 26
Jazz Room - 2:00 p.m.

Dawn Neeley, soprano
Tuesday, October 26
Recital Hall - 5:30 p.m.

Alabama Jazz Ensemble
Tuesday, October 26
Concert Hall - 7:30 p.m.

Arthur Diaz, French horn
Saturday, October 30
Concert Hall - 5:00 p.m.

*For tickets or information please call (205) 348-7111.

**For TSO tickets or information please call (205) 752-5515.

Website Address: <http://www.music.ua.edu/>

THE UNIVERSITY OF ALABAMA
COLLEGE OF ARTS & SCIENCES
SCHOOL OF MUSIC

LESS IS MORE

in San Marco, Venice

Thursday, October 21, 2010

Concert Hall

7:30 p.m.

PROGRAM

Intonazione primo tono, for organ Giovanni Gabrieli

(ca. 1554-1612)

Deus in ajutorium meum intende
for chorus, brass, and continuo Claudio Monteverdi

(1567-1643)

(from the *Vespro della Beata Virgine*)

University Singers

Imgyu Kang, conductor

Eric Yates and Brittany Hendricks, trumpets

Jonathan Whitaker, alto trombone

John Shanks and Lucas Kaspar, trombones

Daniel Pyle, organ

Motet: *O bone Jesu* for 2 sopranos and continuo Claudio Monteverdi

Jennifer Bryant and Jeanette Fontaine*, sopranos*

Ten Yeen Chong, harpsichord; and Daniel Pyle, organ*

Sonata in ecco for 3 violins and continuo Biagio Marini

(1594-1663)

Gesa Kordes, Jubal Fulks, and Malgorzata Leska*, violins*

Daniel Pyle, organ

Motet: *Sancta Maria*, for 2 sopranos and continuo Claudio Monteverdi

Jennifer Bryant and Kathleen Buccleugh*, sopranos*

Ten Yeen Chong, harpsichord; and Daniel Pyle, organ*

Canzoni for brass Giovanni Gabrieli

Canzona per sonare 1

Canzona per sonare 2

Canzona per sonare 3

Canzona per sonare 4

Alabama Brass Quintet

Eric Yates and Brittany Hendricks, trumpets;

Charles G. "Skip" Snead, French horn; Jonathan Whitaker, trombone

Chris Brown, tuba

Pianto della Madonna for soprano and continuo Claudio Monteverdi
Jennifer Cowgill, soprano
Daniel Pyle, organ

Sonata per due violini for 2 violins and continuo Biagio Marini
 (from op. 22)
Jubal Fulks and Gesa Kordes, violins
Daniel Pyle, organ

In ecclesiis for chorus, soloists, brass, and continuo Giovanni Gabrieli
 (from *Symphoniae Sacrae*)
University Singers
John Ratledge, conductor
Jennifer Bryant, soprano
Leslie Procter, alto
Brian Skoog, tenor
Kyle Wheatley, baritone
Eric Yates, Brittany Hendricks, John Allen, trumpets
Jonathan Whitaker, John Shanks, Bruce Faske, Lucas Kaspar, trombones
Daniel Pyle, organ

* Denotes members of the Early Chamber Music Ensembles of the University of Alabama, Gesa Kordes, director

Fifty-second Program of the 2009-2010 Season

PROGRAM NOTES

Tonight's concert draws its inspiration from the music composed for the great cathedral of Saint Mark during the height of Venice's wealth and influence in the late 16th and early 17th centuries. During this period, Venice owed its unusually vibrant musical life to its central position in the trade routes to the east and its political independence from Rome. Calling itself "La Serenissima" ("the most serene republic"), the city set about creating its self-image not only through political and economic means, but—in the grand tradition of other Italian city-states—through artistic patronage. Because of this wealth and independence, the liturgy at St. Mark's developed its own flavor. The cathedral acted as the city's central civic institution not only for worship but as a locus for celebrations (one of which can be seen taking place on the piazza in front of the cathedral on the poster for this concert). The music of the cathedral, too, took on a celebratory character. The cathedral maintained a large corps of singers and instrumentalists, and hired some of the most famous musicians in all of Italy to be its *maestri di capella* [chapel masters] and organists. All three composers on this program served at the Cathedral: Monteverdi was chapel master from 1614 until his death in 1643, Gabrieli was organist (along with his brother, Andrea) from 1584 until his death in 1612, and Biagio Marini served there for about five years as violinist from 1615 before commencing an exciting career as a travelling virtuoso.

My design for this program was to give the flavor of the liturgy at St. Mark's, but not to attempt to reconstruct a whole service (something that has been done by a number of early music groups, most notably by Andrew Parrott and the Taverner Choir, who recorded a liturgical reconstruction of Monteverdi's *Vespers for the Blessed Virgin*

Kaycee McFalls-Sophomore, International Studies, Mobile, AL
 Marcus Miller-DMA, Vocal Performance, Antioch, TN
 Laura Ashley Missildine-Senior, Vocal Performance, Montgomery, AL
 Andrew Nalley-Freshman, Vocal Performance, Huntsville, AL
 Christopher Nix-Sophomore, Music Therapy, Helena, AL
 Robert Palmer-Sophomore, Electrical Engineering, Memphis, TN
 Emily Peace-Freshman, Music Therapy, Woodstock, GA
 Margaret Perry-Freshman, Vocal Performance, Florence, SC
 Nicole Pietrangelo-Freshman, Vocal Performance, Milton, GA
 Leslie Procter-Senior, Vocal Performance, Tuscaloosa, AL
 Brian Skoog-Senior, Vocal Performance, Hoover
 Camille Sonnier-Junior, Vocal Performance, Mobile, AL
 Brittany Sparks-Junior, Biology/Pre-Med, Springville, AL
 Rocky Tejada-MM, Choral Conducting, Alabaster, AL
 Lindsay Katherine Turner-Senior, Musical Theatre, Nashville, TN
 Kyle Wheatley-MA, Music Education, Wichita, KS
 Caleb Young-Senior, Euphonium, Asheville, NC
 Michael Zauchin-Senior, Music Education, Birmingham, AL

In omni loco dominationis benedic anima mea Dominum. Alleluia.	In every place of his power, bless, my soul, the Lord. Hallelujah.
In Deo salutari meo et gloria mea.	In God is my salvation and my glory,
Deus auxilium meum et spes mea in Deo est. Alleluia.	God is my help and my hope is in God. Hallelujah.
Deus noster te invocamus, te laudamus, te adoramus.	Our God, we invoke you, we praise you, we adore you.
Libera nos, salva nos, vivifica nos. Alleluia.	Free us, save us, give us life. Hallelujah.
Deus Adjutor noster in aeternum. Alleluia.	God is our hope forever. Hallelujah.

UNIVERSITY SINGERS PERSONNEL

John Ratledge and Imgyu Kang, conductors

Katie Aldrup-Sophomore, Vocal Performance, Katy, TX
 Michelle Austin-MM, Choral Conducting, Cumming, GA
 Arthur Bosarge-Senior, Piano Performance, Fairhope, AL
 Jennifer Bryant-DMA, Vocal Performance, Columbia, SC
 Kathleen Buccleugh-MM, Vocal Performance, Auburn, AL
 Bryant Bush-Sophomore, Vocal Performance, Mobile, AL
 Lauren Carlton-Freshman, Vocal Performance, Madison, AL
 Abigail Carter-Freshman, Vocal Performance, Mobile, AL
 Alexa Chastine-Junior, Music Education, Tuscaloosa, AL
 Lawson Daves-Sophomore, Vocal Performance, Greenwood, MS
 Daniel deShazo-MM, Choral Conducting, Mobile, AL
 Sandy Draper-Freshman, Vocal Performance, Wetumpka, AL
 Emily Ehlers-Junior, Music Education, San Angelo, TX
 Donna Ferretti-Sophomore, Music Education, Birmingham, AL
 Kasey Fuller-MM, Vocal Performance, Orlando, FL
 Pam Gordon-Collaborative Pianist, Instructor of Piano, Tuscaloosa, AL
 Jarvis Halsey-Senior, Music Administration, Trussville, AL
 Ellyn Hamm-Senior, Music Therapy, Huntsville, AL
 Rachel Hester-Junior, Marketing, Montgomery, AL
 Catherine Hoop-Freshman, Vocal Performance, Madison, AL
 Lelia Huber-Junior, Music Therapy, Sugar Hill, GA
 Caleb Jacobs-Senior, Music Administration, Sylacauga, AL
 Jenner Jordan-Freshman, Vocal Performance, Oxford, MS
 Im Gyu Kang-DMA, Choral Conducting, Seoul, South Korea
 Zacchaeus Kimbrell-Senior, BA in Music, Fayette, AL
 Wesley King-Senior, Choral Music Education, Fosters, AL
 Joanna Kirk-Freshman, Music Education, Suwanee, GA
 Marion Latimer-Instructor, Music Education, Tuscaloosa, AL
 Amy Lawson-Senior, Vocal Performance, Huntsville, AL
 Allison Lockhart-Freshman, Music Therapy, Weston, FL

in 1984). The program opens with an *intonazione* (literally, an “intonation”), a piece in toccata-like improvisatory style. Such pieces would have been improvised by the organists of St Mark’s to give the choir their pitches before the beginning of a motet or other vocal work. Gabrieli published a whole collection of them, one in each of the church modes (i.e., keys) of the period. The one played here is in “primo tono,” or dorian mode, which sets the key for the piece that follows, the opening verse of the liturgy for Vespers (the evening service in the daily round of monastic offices), *Deus in adjutorium meum intende* [“O God, make speed to save me”]. It was set by Monteverdi for his famous *Vespers for the Blessed Virgin* and adds the music from the overture to his opera *Orfeo*, played by the brass, to the recitation of the verse by the chorus.

This is followed, as it might have been in a service, by music for smaller ensembles. Tonight, this includes motets for two sopranos and continuo by Monteverdi, and a sonata by Marini, which uses the echo effects made popular across Italy by the very live acoustic of the cathedral. The motets are typical of those written in the period for small forces: they express the intimate devotions of the individual worshipper, and their music consequently reflects the emotional tensions felt by believers in their supplications to Jesus and the Virgin.

The central portion of the program is taken up by music for brass ensemble by Gabrieli. These pieces are justifiably famous among brass ensembles still today, but would have originally been played by an ensemble of sackbuts (essentially trombones with a smaller mouthpiece and bell) and cornetti (an instrument that attached a brass mouthpiece to a curved wooden tube with holes for the fingers). This ensemble was considered THE instrumental group for playing in church in the period: it was both loud enough to be heard in a large space, but flexible enough to double voices.

The last half of the program contains yet another sonata by Marini, this time a “trio” sonata (two violins and continuo), and an unusual work, the *Pianto della Madonna* (Lament of the Madonna) by Monteverdi. The *Pianto* is a *contrafactum*: a secular song with new sacred words. The original version is the famous Lamento d’Arianna (Arianna’s lament), the only part that has survived from Monteverdi’s opera, *L’Arianna*. In the opera, Arianna bewails the departure of her lover, and her first words, “Lasciatemi morire” (“Let me die”) express her wish for death rather than a life without him. The new version represents the words of Mary at seeing her son, lifeless, on the cross. The work in is “monodic” form, whose plastic range of styles, which move between lyrical singing and recitative-like declamation, follows every possible shade of the character’s changing emotions.

The final piece on the program develops the Venetian practice of *cori spezzati* (divided choirs, which sang in alternation). Over the course of time, Venetian composers sought to enrich this practice by contrasting the instrumentation, tessitura, and vocal scoring of the different choirs. Gabrieli’s polychoral motet *In ecclesiis*, published posthumously in 1615, is one of the most famous examples of this development. The work is written for three separate choirs—one chorus of solo singers, one chorus of instruments, and a chorus of multiple voices—that alternate and combine in kaleidoscopic combinations.

—Don Fader, Assistant Professor of Musicology

TEXTS AND TRANSLATIONS

Deus in adjutorium

Deus in adjutorium meum intende.

O God, make speed to save me

Domine ad adjuvandum me festina O Lord make haste to help me.
 Gloria Patri et Filio Glory be to the Father and to the Son,
 Et Spiritui Sancto And to the Holy Ghost
 Sicut erat in principio, As it was in the beginning
 Et nunc et semper Is now and ever shall be,
 et in saecula saeculorum. Amen. World without end. Amen.
 Alleluia. Halleluia.

O bone Jesu

O bone Jesu, O piissime Jesu, O good Jesus, O most holy Jesus,
 O Jesu fili virginis Mariae O Jesus, son of the Virgin Mary,
 plene misericordine et pietate full of forgiveness and piety,
 O nomen Jesu, nomen dulce, nomen Jesu, O name of Jesus, sweet name, name of Jesus,
 nomen dilectabile, nomen Jesu, beloved name, name of Jesus,
 nomen suave, sweet name,
 quid enim est Jesus nisi salvator? for what is Jesus if not our savior?
 Ergo bone Jesu propter Therefore good Jesus
 nomen sanctum tuum through your name,
 Esto mihi Jesus et salva me. save me that I shall not perish.

Sancta Maria

Sancta Maria, Holy Mary,
 succurre miseris, help the unfortunate,
 iuva pusillanimes, aid the weak,
 refove flebiles. encourage the feeble.
 Ora pro populo, Pray for the people,
 interveni pro clero, intervene for the clergy,
 intercede pro devoto femineo sexu. intercede for pious women.
 Sentiant omne tuum iuvamen May all feel your help
 quicumque celebrant who celebrate
 tuam sanctam commemorationem your holy commemoration.

Pianto della Madonna

Lament of the Madonna
 Iam Moriar mi Fili, Now let me die, my son.
 Quis nam poterit mater consolari How can a mother be consoled
 in hoc fero dolore; in this fierce pain;
 in hoc tam duro tormento? in such harsh torment?
 Iam Moriar mi Fili Mi Jesu, Now let me die, my son. My Jesus,
 O Jesu mi sponse, mi dilecte, Jesus my spouse, my delight,
 mea spes, mea vita, my hope, my life
 me deferis heu vulnus You are taken from me alas,
 cordis mei. you wound my heart.
 Respice Jesu mi, precor, Look upon me Jesus, I pray
 respice matrem tuam look upon your mother
 quae gemendo pro te pallidam languet who is groaning, pale and languishing for you
 atque in morte funesto in hoc tam dura in your death on the harsh

et tam immani Cruce, and pitiless cross,
 tecum petit affigi, mi Jesu, O Jesu mi, she seeks to be fixed with you, my Jesus,
 O potens homo, o Deus O man of power, O God!
 cuius pectores heu tanti doloris Mary is tortured by your pain
 quo torquetur in her heart
 Maria, miserere gementis, take pity on her who grieves with you;
 tecumquae extinta sit quae per te vixit. who lives and dies with you.
 Sed promptus ex hac vita discendis But you are departing quickly from this life,
 O mi Fili, et ego, hic ploro, my son, and I am weeping here;
 tu confringes infernum you break through hell
 hoste victo superbo, defeating the proud enemy,
 et ego, relinquo preda doloris and I, left a prey to sorrow,
 solitaria et mesta alone and sad.
 Te Pater almus, te que fons amoris May the gentle father, the fount of love,
 suscipiant laeti, and the blessed ones, take you up,
 et ego te non videbo but I will not see you again,
 O Pater, O mi sponse O Father, O my spouse!
 Haec sunt promissa Archangeli Gabrielis, Is this the promise of the Archangel Gabriel?
 haes illa excelsa sedes this the high throne of
 antiqui Patris David; our father David?
 sunt haec regalia septra quae this the royal crown that is to
 tibi cingant crines, surround your hair,
 haec ne sunt aurea sceptrum this the golden scepter
 et fine regnum, and kingdom,
 affigi duro ligno fixed to the hard cross, pierced with nails
 et clavis laniari atque corona. and a crown of thorns?
 Ah Jesu mi en mihi dulce Ah my Jesus, it would be sweet
 mori ecce plorando, to die, see how weeping
 ecce clamando rogat, Te misera Maria, and crying wretched Mary calls you,
 nam tecum mori est illi gloria et vita. for to die with you is glory and life.
 Hei Fili non respondes, hei surdes Ah my son you do not reply, alas you are deaf
 ad flectus atque quarellas, to my tears and complaining,
 O morso culpa , oh anguish
 O inferne esse sponsus meus for my betrothed to be
 mersus in undis velox, consumed and swallowed in the waves,
 O terrae centrum aperite profundum oh may the deep abyss of the earth open
 et cum dilecto meo quoque absconde. to hide me also with my beloved.
 Quid loquor? What am I saying?
 Heu quid spero, misera, Alas what can I hope for, wretched as I
 heu iam quid quero, am? What do I seek?
 O Jesu mi non sit quid volo, Oh my Jesus, may not what I want
 sed fiat quod tibi placet, but your will come to pass.
 vivat mestum cor meum pleno dolore Let my heart live in sadness, full of grief.
 pascere Fili mi, Matris amore. Feed on a mother's love my son.

In Ecclesiis

In ecclesiis benedicite Domino. Alleluia In the churches, bless the Lord. Hallelujah