
SOUNDS FROM ST. OLAF
DIGITAL CONCERT SERIES

*ECHOES FROM THE PAST:
EARLY MUSIC AT ST. OLAF*
DANA MAEDA, JULIE ELHARD, THEREES TKACH HIBBARD, *HOSTS*



SUNDAY, MARCH 7, 2021

COLLEGIUM MUSICUM RECORDER CONSORT AND VIOL CONSORT

Dana Maeda, *director*; Julie Elhard, *director*

La Canarie

Michael Praetorius (1571–1621)

COLLEGIUM MUSICUM WIND BAND

Dana Maeda, *director*

Gailliarde: La dona (*The Lady*)

Tielman Susato (1500–1561)

COLLEGIUM MUSICUM RECORDER CONSORT AND ST. OLAF CHAMBER SINGERS

Dana Maeda, *director*; Therees Tkach Hibbard, *conductor*

Ecco la primavera

Francesco Landini (ca. 1325/1335–1397)

Josiah Beretta '18, *soloist*; Ian Schipper '20, *soloist*

SUNG IN ITALIAN

Ecco la primavera,
Che'l cor fa rallegrare,
Tempè d'annamorare
E star con lieta cera.

*Spring has come apace
To waken hearts to gladness,
Time for lovers' madness
And to wear a happy face.*

L'erbe con gran freschea
E fior' coprono i prati,
E gli albori adornati
Sono in simil maniera.

*The grass in fresh rebirth
Helps meadows come a-flower,
And every branch and bower
Is decked with kindred grace.*

Noi vegiam l'aria e'l tempo
Che pur chaim' allegria
In questo vago tempo
Ogni cosa vagheça.

*The elements together
Are beckoning to mirth
In this delightful weather
Delight pervades the earth.*

Ecco la primavera
Che'l cor fa rallegrare
Tempè d'annamorare
E star con lieta cera.

*Spring has come apace
To waken hearts to gladness
Time for lovers' madness
And wear a happy face.*

—*Francesco Landini*

COLLEGIUM MUSICUM BAROQUE ENSEMBLE

Julie Elhard, *director*

Canzona Prima

Selma y Salaverde (1580–1640)

COLLEGIUM MUSICUM RECORDER CONSORT

Dana Maeda, *director*

Canarios

Gaspar Sanz (1640–1710)

COLLEGIUM MUSICUM WIND BAND

Dana Maeda, *director*

Angeles del cielo (*Angels from the sky*)

Anonymous (16th century)

COLLEGIUM MUSICUM RECORDER CONSORT

Dana Maeda, *director*

Ricercar 24 from *Musicque de Joye*

Gabriel Coste (fl. 1538–1543)

COLLEGIUM MUSICUM WIND BAND

Dana Maeda, *director*

Tant que vivray

Claudin de Sermisy (1490–1562)

ST. OLAF CHAMBER SINGERS

Therees Tkach Hibbard, *conductor*

Mille Regretz

Josquin Des Prez (1440–1521)

SUNG IN FRENCH

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definer.

*A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.*

— *Josquin Des Prez*

COLLEGIUM MUSICUM VIOL CONSORT II

Julie Elhard, *director*

Doulce Memoire

Diego Ortiz (1510–1570)

COLLEGIUM MUSICUM RECORDER CONSORT

Dana Maeda, *director*

La Tricotea Samartin la vea

Anonymous

ST. OLAF CHAMBER SINGERS AND COLLEGIUM MUSICUM

Therees Tkach Hibbard, *conductor*

Revecy venir du printans

Claude Le Jeune (1530–1600)

Anika Hodel '18, Anna Koopman '20, Emily Chmielewski '20, Emi Kaliski '20,
Carolyn Nuelle '18, Jacob Packard '19, Brian Klein '20, *soloists*

SUNG IN FRENCH

Revecy venir du Printans
L'amoureux' et belle saizon

*Here again comes the Spring,
the amorous and fair season.*

Le courant des eaus recherchant
Le canal d'été s'éclaircît;
Et la mer calme de ces flots
Amolit le triste courrous:
Le Canard s'egaye plonjant
Et se lave coint dedans l'eau;
Et la grû' qui fourche son vol
Retraverse l'air et s'en va.

*The currents of water that seek
the canal in summer become clearer;
and the calm sea the waves'
sad anger soothes.
The duck, elated, dives
and washes itself quietly in the water.
And the crane that branches off in flight
Recrosses the air and flies away.*

Revecy venir du Printans
L'amoureux' et belle saizon

*Here again comes the Spring,
the amorous and fair season.*

Le Soleil éclaire luizant
D'une plus Séreine clairté:
Du nuage l'ombre s'enfuit,
Qui se ioû' et court et noircît.
Et foretz et champs et coutaus
Le labeur humain reverdît,
Et la pré' découvre ses fleurs

*The sun shines brightly
with a calmer light.
The shadow of the cloud vanishes
from him who sports and runs and darkens.
Forests and fields and slopes
human labor makes green again,
and the prairie unveils its flowers.*

Revecy venir du Printans
L'amoureux' et belle saizon.

*Here again comes the Spring
the amorous and fair season*

—*Claude Le Jeune*

COLLEGIUM MUSICUM VIOL CONSORT

Julie Elhard, *director*

Suite for Viola de gamba and Strings

Georg Philipp Telemann (1681–1767)

Bourée

Isaac Maier '16, *bass viol*

COLLEGIUM MUSICUM BAROQUE ENSEMBLE

Julie Elhard, *director*

Quartet VI in E Minor (“Paris”)

Prélude: A discretion—Très vite—A discrétion

Georg Philipp Telemann (1681–1767)

ST. OLAF CHAMBER SINGERS AND COLLEGIUM MUSICUM

Therees Tkach Hibbard, *conductor*

Gottes Zeit ist die allerbeste Zeit, BWV 106

2a. *Chor* (Chorus)

Johann Sebastian Bach (1685–1750)

SUNG IN GERMAN

Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir,
solange er will.
In ihm sterben wir zur rechten Zeit,
Wenn er will.

*Mighty God, His time is ever best.
In Him live we and move we,
and have we our being.
And we die at His appointed time,
when he wills.*

ST. OLAF CHOIR

Anton Armstrong '78, *conductor*

Cantate Domino

Claudio Monteverdi (1567–1643)

SUNG IN LATIN

Cantate Domino canticum novum,
Cantate et benedicite nomini eius:
Quia mirabilia fecit.
Cantate et exsultate et psallite
in cithara et voce psalmi:
Quia mirabilia fecit.

*Sing to the Lord a new song,
Sing and give praise to his name:
For he has done marvellous deeds.
Sing and exult and praise
In songs with the harp and the voice:
For he has done marvellous deeds.*

—*Psalm 96, 98*

ST. OLAF CANTOREI

James E. Bobb, *conductor*

“Isaiah in a Vision Did of Old”

from *Luther’s Sanctus Chorale*

Michael Praetorius (1571–1621)

ST. OLAF BAND

Timothy Mahr '78, *conductor*

Concerto for Two Trumpets, RV 537

Antonio Vivaldi (1678–1741)
trans. Robert Rumbelow

I. *Allegro*

Jens Lindemann, *trumpet*; Martin Hodel, *trumpet*

Antonio Vivaldi's popular *Concerto for Two Trumpets*, RV 537, is remarkable in that the work itself is among Vivaldi's best-known creations, and yet we know practically nothing about it. The source of this concerto is a single manuscript located in the Renzo Giordano Collection at the National Library of Turin, a large gathering of manuscripts believed to preserve what is left of the ones Vivaldi himself accumulated during his lifetime. This served as the source used by Gian Francesco Malipiero, who first edited this concerto for publication in 1950. The second movement also appears in Vivaldi's *Violin Concerto in C major*, RV 110, another undated manuscript found in the same collection.

The material is appropriately flashy and fanfare-like in the outer movements, both of which are marked *Allegro* and propelled by vigorous rhythmic support. The trumpets usually play together in the solo passages, and add some interesting color when playing along in the *tutti*. In the first movement the accompaniment takes a turn toward the minor mode, which the trumpets turn back to the major. The central *Largo* is basically served as a short bridge between the two outer movements; the soloists are not heard, and the accompanying forces tread through a series of nonmelodic repeated chords. The third movement dashes forward vigorously and emphatically in triple meter. The limitations of the valveless trumpets of the time challenged the composers to work around the technical problems posed by the instrument's having a limited number of playable notes, but the end result gives us fanfare-like effects, enhancing the celebratory mood.

—Program note by Timothy Mahr

ST. OLAF PHILHARMONIA

Martin Hodel, *conductor*

Music for the Royal Fireworks

George Frideric Handel (1685–1759)

III. *La réjouissance* ("The Rejoicing")

G.F. Handel's *Music for the Royal Fireworks* is an orchestral suite in five movements, composed for an outdoor performance and celebration of the end of the War of Austrian Succession in 1749. Handel was widely traveled and found favor with King George II of Great Britain, who commissioned the piece, despite being a German composer. As the title implies, this piece was to precede a fireworks display; a display of grandeur and victory that could only be completed by a set designed by the designer of the Paris Opéra. In concept, this victory celebration was lavish and top tier, but poor planning and stormy weather made the actual realization a catastrophe.

—Program note by Emmie Head '22