

MUSIKE FOR THE NYWE YEARE 2010



AVE
MARIS
STELLA



MUSIKE FOR THE NYWE YEARE 2010

A Program Featuring

Soprano: Dee Bielenberg · Andrea Boothby
Elena Hamilton · Jane Hards
Gretchen Piston Ogden

Alto: Laura Buxbaum · Lara Campbell
Cheryl Cosby · Jane McFarland

Tenor: Gregory Moore · Matthew Smith
Kenelm Winslow · Bill Zuber

Bass: John G. Arrison · Jim Birch · John Gass
Charlie Grey · Peter Pfister · Morten Moesswilde

FRIDAY, JANUARY 22, 7:30 P.M.
Phippsburg Congregational Church, Phippsburg

SATURDAY, JANUARY 30, 7:30 P.M.
Belfast Free Library, Belfast

SUNDAY, JANUARY 31, 3:00 P.M.
St. Thomas Episcopal Church, Camden

PROCESSIONAL

<i>Ayo Visto Lo Mappamundi</i> Men only. Gregory Moore, soloist	Anonymous (c.1450)
<i>Ce Moys de Mai</i>	Clément Janequin (c.1485-1564)
<i>Thule, the Period of Cosmography/The Andalusian Merchant</i>	Thomas Weelkes (1576-1623)
<i>Chi Chilichi</i>	Orlande de Lassus (c.1530-1594)
<i>Beata Viscera</i> Andrea Boothby, soloist	Perotin (<i>fl.</i> c.1200)
<i>Beata Viscera</i> Men only	Anonymous
<i>Ave Maria</i> Women only	Gustav Holst (1874-1934)
<i>Ave Maria</i>	Tomas Luis de Victoria (c.1548-1611)

INTERMISSION

<i>Tu Pauperum</i>	Josquin des Prez (c.1450-1521)
<i>Kyrie & Agnus Dei from the Messe du Tournai</i>	Anonymous, (c.1349)
Music from Georgia <i>Mival Guriashi</i> Kenelm Winslow, soloist	Traditional Georgian Traveling Song
<i>Megruli Nana</i> Women only	Traditional Georgian Lullaby
<i>K'akhuri Lashkruli</i>	Traditional Georgian Traveling Song
<i>Lully, Lulla, Thou Little Tiny Child (Coventry Carol)</i> Dee Bielenberg, soloist	Kenneth Leighton (1929-1988)
<i>There Will be Rest</i>	Frank Ticheli (1958-)



Ayo Visto Lo Mappamundi

Anonymous (c.1450)

This piece, popular at the Aragonese court of Naples in 1450, was incorporated into the “Missa de la Mappa Mundi” by the Spanish composer Johannes Cornago several decades later. “Xixilia” refers to three Sicilies: the island of that name, the two kingdoms of King Alfonso, and Saint Cecilia’s Day. The fourth Xixilia refers to the beautiful & ethereal Cecilia of whom we may not speak.

*Ayo visto lo mappamundi
É la carta de naviguari,
Ma Xixilia me pari
La più bella d’aquesto mundi.
Tre Xixilia son no più;
Tota tri son coronati:
Rey Alfonso n té la duy,
Citrafarum et Ultrafarum.
La terç a no lo calendari.
Non xe parla de la quarta
Que non xe trobar en carta.
E venuta del otro mundi.
Vidi Corcega e Serdenya,
E la isola de Medeya;
Non sia nullo qui m’ensenyà
Cipra, Candia, la Moreya.
Ay xercato con la galleya
La nov’isola de Castella;
Ma Xixilia è tanto bella,
Que pensando me confundi*

I have seen the map of the world
And the charts used by navigators,
But I think Sicily
Most beautiful in this world.
There are three Sicilies, no more,
And all three are crowned;
King Alphonse holds two:
Citrafaro and Ultrafaro.
The third is on the calendar.
Do not speak of the fourth,
Which is on no map.
You get there in another world.
I have seen Corsica and Sardinia,
And the island of Medea.
I’ve experienced them all,
Cyprus, Candia, and Morea.
In the galleys I have searched out
The new islands of Castile;
But Sicily is so beautiful
That my mind is confounded.

Ce Moys de Mai

Clément Janequin (c.1485-1564)

Janequin was one of the most famous composers of popular chansons of the entire Renaissance, and thus was hugely influential in the development of the Parisian chanson. His fame was spread far and wide by the concurrent development of music printing. Janequin’s career was highly unusual for his time—he never had a regular position with a cathedral or an aristocratic court. Instead he held a series of minor positions, albeit often with important patronage. In 1505 he was employed as a clerk to Lancelot du Fau, who eventually became Bishop of Luçon; Janequin retained this position until du Fau’s death in 1523, at which time he took a position with the Bishop of Bordeaux. Around this time he became a priest. He often complained about lacking money, for his appointments were rarely lucrative. In his will, dated January 1558, he left a small estate to charity. He complained again of age and poverty in the dedication to a work published posthumously in 1559. He died in Paris.

*Ce moys de may, ce moys de may,
ce moys de may, ma verte cotte,
ce moys de may, je vestiray.
De bon matin me lèveray,
ce joly, joly moys de may.
De bon matin me lèveray:
Un sault, deux saults, trois saults,
en rue je feray,
Pour voir si mon amy verray.
Je luy diray qu’il me descotte;
Me descottant le baisera.*

This month of May, This month of May,
This month of May, My green petticoat,
This month of May, I will wear.
Early in the morning I will rise,
This lovely, lovely month of May;
Early in the morning I will rise:
One leap, two leaps, three leaps,
In the street I will do,
To see if my boyfriend will see me.
I will tell him that he may remove my petticoat
As he does I will kiss him.

Thule, the Period of Cosmography / The Andalusian Merchant

Thomas Weelkes (1576-1623)

Weelkes is particularly known for madrigals that set a secular text for four to six voices. The word “madrigalism” refers to text painting achieved by changing the texture, tone, range, or volume to musically depict what the words are describing. Listen for the long elaboration on the word “sulphureous” which comes out sounding “furious”—the kind of word-painting we associate with Handel more than a century later. As to where Thule actually is, Wikipedia tells us that “in classical literature, [it is] a place, usually an island. Ancient European descriptions and maps locate it either in the far north, often Iceland, possibly the Orkney Islands or Shetland Islands or Scandinavia, or in the Late Middle Ages and Renaissance Iceland or Greenland. Another suggested location is Saaremaa in the Baltic Sea.” Other place names in the piece include Hecla: a volcano in Iceland; Trinacria: the Greek name of Sicily; Andalusia: a province of southern Spain; and Fogo: a volcanic island in the Cape Verde group.

Thule, the Period of Cosmography,

Doth vaunt of Hecla, whose sulphureous fire
Doth melt the frozen clime and thaw the sky;
Trinacrian Etna’s flames ascend not higher:
These things seem wondrous, yet more wondrous I,
Whose heart with fear doth freeze, with love doth fry.

The Andalusian Merchant,

that returns laden with Cochineal and China dishes,
reports in Spain how strangely Fogo burns,
amidst an ocean full of flying fishes!
These things seem wondrous, yet more wondrous I,
whose heart with fear doth freeze, with love doth fry.

Chi Chilichi

This Moresca for six voices is one of six such settings by de Lassus (also known Orlandus Lassus, Orlando di Lasso, Roland de Lassus, or Roland Delattre), first published in 1581. A Moresca (Moresque) was a 15th-16th century pantomime dance in which the performers wore Moorish costumes. This one is a setting of an anonymous text, and like the other five, had origins in folk music. The dialects are unusual, having been influenced by Moors who were living as domestics in Renaissance Italy around this time. This piece is an unabashedly humorous and sexually provocative illustration of the wooing between a pair of lovers named Lucia and Martino. Note the suggestive repeated rhythms, e.g. “Lassa ca rump a canella.”

*Chi chilichi? Cucurucu!
U scontienta, U beschina,
U sportunata me Lucia!
Non sienta Martina galla cantare?
Lassa cantà, possa clepare!
Porca, te piscia, sia cicata!
Io dormuta, tu scitata.
Ba con dia, ba con dia,
Non bo piú per namolata.
Tutta notte tu dormuta,
Mai a me tu basciata.
Cucurucu! Cucurucu!
Che papa la sagna,
Metter' ucelli entr'a gaiola,
Cucurucu! Cucurucu!
Leva da loco,
Piglia zampogna,
Va sonando per chissa cantuna:
Lirim li, lirim li. Lirim li.*

*(Sona, se voi sonare)
Lassa ca rump a canella,
Lassa Martina, lassa Lucia;
U, madonna,
A ti cilum barbuni,
U, macera catutuni.
Sona, Son'e non glidare:
Lirim li, lirim li. Lirim li.
La moglie del pecoraro
Sette pecor'a no denaro;
Se ce fusse Caroso mio
Cinco pecor'a 'no carlino.
Auza la gamba, madonna Lucia,
Stiendi la mano, piglia zampogna,
Sauta 'no poco con mastro Martino.
Lirim li, lirim li. Lirim li.*

Orlande de Lassus (c.1530-1594)

Who calls? Cucurucu!
O unhappy, poor me,
O unfortunate me Lucia,
Don't you hear, the cock Martino?
“Let him sing and drop dead!
Pig, piss on you, go blind!
I was sleeping, and you awakened me.
Go away, go away,
I am no longer in love with you.
All night you slept,
And me you never kissed.
Cucurucu! Cucurucu!
For the birdman knows
How to put birds in the cage.
Cucurucu! Cucurucu!
Get up from there,
Take the bagpipe,
Go playing this song:
Lirim li, lirim li. Lirim li.

(Play, if you'd like.)
Let them break their legs,
Let Martino alone, and let Lucia alone;
Oh madonna,
To you and into your beard,
O, grind it up.
Play, Play, and don't scream:
Lirim li, lirim li. Lirim li.
The wife of the sheep-seller,
Seven sheep for one pound;
If my Caroso were here
Five sheep for three pounds.
Lift your leg, madonna Lucia,
Extend your hand, take the bagpipe,
Jump a little with master Martino
Lirim li, lirim li. Lirim li.

Beata Viscera

Beata Viscera (Blessed Offspring) is a Marian piece intended for the Communion section of the Mass. It comes from Psalm 45. The text is used at all times in the Roman rite (except during Advent) as the Communion motet of the Votive Mass of the Blessed Virgin. This setting is a single-voice conductus attributed to the medieval French composer Perotin (*fl.* c.1200), who is also known as Perotinus, which means “Little Peter.” The conductus was a musical form that gained in popularity during Perotin's lifetime. It could be either polyphonic or monophonic, but its distinguishing characteristic was that the melody was newly composed rather than being linked to a piece of chant. Perotin was one of the most famed composers of organum; this is his only attributed monophonic work. The words of this setting are by Philippe the Chancellor (d. 1236), the most highly regarded writer of Latin lyric poetry of the time.

*Beata viscera Marie virginis
cuius ad ubera rex magni nominis;
veste sub altera vim celans numinis
dictavit federa Dei et hominis
O mira novitas et novum gaudium,
matris integrita post puerperium.
Solem, quem librere, Dum purus otitur*

*In aura cernere visus non patitur,
cernat a latere dum repercutitur,
alvus puerpere, qua totus clauditur.
O mira novitas et novum gaudium,
matris integrita post puerperium.*

Beata Viscera

Fragments of the medieval era from early bindings often provide otherwise unknown compositions which, considering their antiquity, survive in a surprisingly complete state. Such is the case with this version of Beata Viscera found in the so-called Worcester Fragments in the cathedral library at Worcester. Presumably used in the the original Benedictine abbey, this manuscript may or may not have originated in another monastic establishment in the western part of England. The music apparently dates from around 1290, and was definitely bound together at the Worcester Cathedral at some point. This piece offers a typical example of music for worship at that time.

*Beata viscera Mariae Virginis,
quae fructu gravida aeterni germinis
in poculo propter nos hominis
portabant sedulo potum dulce dinis*

Perotin (fl. c.1200)

Blessed flesh of the Virgin Mary,
at whose breast the king of eminent name,
concealing, under altered guise,
the force of divine nature,
has sealed a pact of God and Man.
O astonishing novelty and unaccustomed joy
of a mother still pure after childbirth.

Vision does not endure to behold in its radiance
the sun, unconcealed, as he rises forth, pure.
Let the wholly enclosed womb of the mother
behold from the side as it is reflected.
O astonishing novelty and unaccustomed joy
of a mother still pure after childbirth.

Anonymous

Blessed is the womb of the Virgin Mary,
which, heavy with fruit of the everlasting seed,
carried with care the drink of sweetness
in the cup of life for mankind.

Ave Maria

Written in 1900, this composition was first performed in 1901 and is dedicated to the memory of Holst's mother, Clara Lediard Holst, who died when he was a child. A simple yet elegant *a cappella* piece, its modes and harmonies are reminiscent of the sacred works of Monteverdi and his contemporaries. Phrases of flowing counterpoint show Holst's practical abilities as a composer, even at this early stage in his writing. The creative setting in eight parts gives the statement and response effect of a double choir and the soaring vocal lines create an uplifting feeling appropriate to the time-honored lyrics.

*Ave maria, gratia plena
Dominus tecum benedicta tu in mulieribus
Et benedictus fructus ventris tui Jesus
Sancta maria, sancta maria, maria
Ora pro nobis
Amen*

Ave Maria

Victoria is generally regarded as the greatest Spanish Renaissance composer. The eleven volumes of his work that were published in his lifetime were almost exclusively Latin church music. This eight-part double choir work is one of numerous settings by Victoria of Marian texts and is, perhaps undeservedly, the lesser known of his two Ave Marias. The style of the motet is devotional and richly sonorous. The sectional structure based on the text includes a characteristic triple-time passage similar to the Venetian motets of the Gabriellis but with smooth and beautiful imitative vocal lines.

*Ave maria, gratia plena
Dominus tecum benedicta tu in mulieribus
Et benedictus fructus ventris tui Jesus
Sancta maria, Regina caeli,
dulcis et pia, O mater Dei,
Ora pro nobis peccatoribus
ut cum electis te videamus
Amen*

Gustav Holst (1874-1934)

Hail Mary, full of grace,
the Lord is with thee, blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, holy Mary, Mary
Pray for us
Amen

Tomas Luis de Victoria (c.1548-1611)

Hail Mary, full of grace,
the Lord is with thee, blessed art thou among women,
and blessed is the fruit of thy womb, Jesus
Holy Mary, Queen of heaven
sweet and holy, O Mother of God,
pray for us sinners, that,
with the chosen ones,
we may see thee. Amen



INTERMISSION

Tu Pauperum Refugium

by Josquin des Prez (c.1450-1521)

From the motet "Magnus es tu, Domine," this example of Josquin's Italian chordal style is set for four-part mixed chorus. The opening text recites God's attributes (a refuge, a source of hope) and uses primarily homophonic chords to depict beseeching sorrow, with diversions to the more complex polyphony at which Josquin was a master, before returning to the opening motifs. As the text changes to a more hopeful, reassured, and motivated voice, refuge having been received, a change in meter occurs. The work then reprises the opening material, symbolic of a new beginning.

*Tu pauperum refugium, tu languorum remedium,
spes exsulum, fortitudo laborantium,
via errantium, veritas et vita.*

*Et nunc Redemptor, Domine, ad te solum confugio;
te verum Deum adoro, in te spero, in te confido,
salus mea, Jesu Christe.*

Adjuva me, ne unquam obdormiat in morte anima mea.

Thou art the refuge of the poor, remedy for afflictions,
hope of exiles, strength of those who labor,
way for the wandering, truth and life.

And now, Redeemer, Lord, in thee alone I take refuge;
thee, true God, I adore, in thee I hope,
in thee I confide, my salvation, O Jesus Christ.

Help me, lest my soul ever sleep in death.

Kyrie & Agnus Dei from the Messe du Tournai

Anonymous, c.1349

Preserved in the library of the Cathedral of Tournai in Belgium and dating from 1349, the Tournai Mass is the oldest complete polyphonic mass to survive intact. Unlike *Le Messe de Notre Dame*, the earliest complete mass written by an individual composer (Machaut), the Tournai Mass is a compilation, believed to be composed by several musicians over a period of 50 or more years. The sections are anonymous and originate from different places and periods. Compiled and copied by one scribe, the cohesion of the pieces is limited to the three-part homophonic writing common to all but the final motet. The work belongs to the Ars Nova, a period of great upheaval in musical style and compositional technique. Looking both backward and forward in time, it comprises both Franconian or modal notation, characteristic of the Ars Antiqua; and mensural notation, which includes innovations and approaches brought in with the Ars Nova.

*Kyrie eleyson
Christe eleyson
Kyrie eleyson
Agnus dei
qui tollis peccata mundi
Miserere nobis
Dona nobis pacem*

Lord, have mercy
Christ, have mercy
Lord, have mercy
Lamb of God
who took away the sins of the world
have mercy on us
grant us peace



Music from Georgia

Situated in the mountainous valleys and broad plains of the South Caucasian mountain range, Georgia has long struggled for its existence against invasions by aggressive neighbors including the Mongols, Turks, and Russians. It's no wonder that music from Georgia has been described as alarming, breath-taking, eerie, haunting, startling, strident, and sonorous, a testament to this folk and sacred music tradition that has withstood the tests of time. Polyphonic singing has always had its natural place in Georgian social life, at festivities as well as at work. Folk songs and church songs are an inseparable part of the Georgian musical treasury, of which the country is deservedly proud. Songs and music have passed from one generation to the next via oral tradition. The music relates closely to the circumstances of village life—travel, weddings, crying babies, the harvest, hunting—and often include nonsense syllables. Our interest in Georgian music was sparked by Patty Cuyler and Larry Gordon of Vermont's Village Harmony, who have provided inspiration, scores, and helpful advice.

Mival Guriashi

A Georgian folk song about traveling home to Guria.

*Wo rai do da
Mival guriashi mara, sulma tsin tsin, gaipara
Mivdie da, ar dabruna, arts mi-igho tamad para
O rai da, o rai da, o rai da, Waraida rai da, o*

*Wo rai do da
Erti chemi sa kwa reli am kveganas chebi mara
Adrianad geakh lebi, ardog toveb, ara ara
O rai da, o rai da, o rai da, Waraida rai da, o*

Megruli Nana

A traditional lullaby (nana) from Samagrello, Georgia.

*Nana nana i a nana i a nana i a da.
Nana nana i a nana i a, nana shichi ri ma.
Bzhado tu tas Kogurapu, nana i a nana i a da.
Nana nana i a, nana shichi ri ma.*

K'akhuri Lashkruli

Another traditional traveling song, this one from Kakheti, Georgia.

*Arulalo haida arulalo
Aralali ariaralo o
T'sasvla sjobs t'sarmavalisa
Ar daqovneba khanisa,*

*Arulalo haida arulalo,
K'otsna sjobs tetri kalisa
Chakh vevna shavgvrevmanisa,
Arulalo aida arulalo, Aralali ariaralo ho!*

*Arulalo haida arulalo
Aralali ariaralo o
It's better to get going
than to linger and waste time.*

*Arulalo haida arulalo,
It's better to kiss a fair woman,
but embrace a dark-haired one.
Arulalo aida arulalo, Aralali ariaralo ho!*

Lully, Lully, thou Little Tiny Child (Coventry Carol) Kenneth Leighton (1929–1988)

This modern setting of the 16th-century Coventry Carol, by Kenneth Leighton, one of the most distinguished of Britain's post-war composers, is probably his best-known *a cappella* choral work. The carol was performed in Coventry as part of a mystery play. The play depicts the Christmas story about the massacre of the innocents, in which Herod orders all male infants under the age of two in Bethlehem to be killed. The lyrics of this haunting carol represent a mother's lament for her doomed child. It is the only carol that has survived from this play.

Lully, lully, thou little tiny child, bye, bye, lully lullay. O sisters too, how may we do, for to preserve this day, this poor youngling for whom we sing, bye, bye, lully lullay. Herod the king in his raging, charged he hath this day,	his men of might, in his own sight, all young children to slay. Then woe is me, poor child, for thee! And every morn and day, for thy parting not say nor sing bye, bye, lully lullay. Lully, lully, thou little tiny child, bye, bye, lully lullay
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There Will be Rest

Frank Ticheli (1958-)

Born in Louisiana, Frank Ticheli is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, where he is Professor of Composition at the University of Southern California. A number of his works have become standards in concert band repertoire. To date, he has composed four works for chorus, all based on the work of the American lyric poet Sara Teasdale, who was born in Missouri in 1884. Teasdale suffered from ill health from birth, and, haunted by depression, finally took her own life at the age of 48. Nonetheless, this setting of "There Will Be Rest," which was one of her last poems, offers words of solace drawn from the stars and their ancient promise of peace.

There will be rest, and sure stars shining Over the roof-tops crowned with snow, A reign of rest, serene forgetting, The music of stillness holy and low.	I will make this world of my devising Out of a dream in my lonely mind, I shall find the crystal of peace, – above me Stars I shall find. —Sara Teasdale
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FINIS

YOUR HELP WANTED!

We are working toward a new name that will better reflect our mission statement:

Ave Maris Stella is a small, auditioned vocal ensemble based in midcoast Maine. Repertoire is drawn primarily from the Middle Ages and Renaissance and also embraces other eras and styles. Members aspire to a high level of musicianship, scholarship, and excellence in performance. Ave Maris Stella endeavors to reach a broad audience through enjoyable, powerful musical experiences.

Your suggestions and thoughts are most welcome—send to: info@avemarisstella.org.



THANK YOU FOR ATTENDING THIS PERFORMANCE AND FOR SUPPORTING LIVE MUSIC!

SPECIAL THANKS TO:

Wayne Beach and Bob Webb, co-coordinators of the Friends of Music series at Phippsburg Congregational Church, the Rev. Mark D. Wilson, Pastor.

The Belfast Free Library, Belfast, and Steve Norman.

St. Thomas' Episcopal Church, Camden, where we rehearse each week, and the Rev. John Rafter, Music Minister Jane Schroeder, and Parish Administrator Carol Miller.

Having these beautiful spaces in which to sing is a huge inspiration to us.

Rick Crampton is recording our performance at St. Thomas. Poster and program design by Kat Stuart. Jim Dugan got all of us to hold still for our group photographs. The program was written collaboratively, and printed by Elm Street Printing. Tim Seymour printed our posters. We also salute our very helpful ushers. Last, but certainly not least, we thank our families for all their patience and their support of our music-making.

ABOUT US

Ave Maris Stella strives to bring unusual, mostly early a cappella vocal music to Maine audiences, with more familiar works by such renowned composers as Byrd, Dufay, Josquin, Monteverdi, and Palestrina also forming a large part of the group's wide-ranging repertoire. In recent years we have brought more focus to medieval music from England, Spain, and France, and instruments have begun to play a part in our performances as well. While the focus is on early music, we enjoy performing appropriate settings by contemporary composers such as Barber, Duruflé, Lauridsen, Pärt, Poulenc, Tavener, and Vaughan Williams.

We are young and old(er), students and teachers, working and retired, all brought together by our love of this amazing music. We generally perform two concert sets annually (late January and June/July), and are available at other times by arrangement.

Ave Maris Stella has performed at many venues around Maine from Merrill Auditorium in Portland to the Vanderkay Music Series in Blue Hill. The group is unusual in that it is collectively run. All singers are encouraged to be involved in the music selection process and to share in the many responsibilities of running the group. Membership is by audition, but we are all volunteers. Our "day jobs" include administration, animal husbandry, architecture, carpentry, education, electronics, forestry, gardening, hospitality, magazine editing, physical therapy, and parenting.

OFFICERS:

Gretchen Piston Ogden (Executive Director) · Elena Hamilton (Music Director)

Jane Hards (Secretary) · John Gass (Treasurer) · Lara Campbell (Personnel Liaison)

UPCOMING PERFORMANCES:

Join us in late June and July for "Poets and Their Muses," a program of poetry-based music, Shakespearean and otherwise. Works by the likes of John Dowland, Matthew Harris, Thomas Morley, Henry Purcell, Thomas Tallis, John Tavener, and more. Concert details at our website.

For more information about Ave Maris Stella or to audition with us:

www.avemarisstella.org 207-236-9413