



PRESENTS

# PRISM

POMONA COLLEGE DEPARTMENT OF MUSIC  
AN EVENING OF CHORAL MUSIC

MABEL SHAW BRIDGES HALL OF MUSIC  
FRIDAY, 14 FEBRUARY 2020 AT 8:00 P.M.



## PRISM: THE POMONA COLLEGE CONCERT

- I. *Loquebantur variis linguis Apostoli* (c. mid 1550s) Thomas Tallis (c. 1505–1585)  
Agnus Dei from *Missa corona spinea* (c. 1520s or 1530s) John Taverner (c. 1490–1545)
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- II. *Three Shakespeare Songs* (1951) Ralph Vaughan Williams (1872–1958)  
“Full Fathom Five”  
“The Cloud Capp’d Towers”  
“Over hill, over dale”
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- III. Northfield (pub. 1805) Jeremiah Ingalls (1764–1832)  
Invitation (new) (1854/1878) William Walker (1809–75)  
Cowper (1803/13) Oliver Holden (1765–1844)  
“Angel Band” (pub. 1862) William Batchelder Bradbury (1816–68)  
arr. Marsha Genensky
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- IV. Kyrie from *Missa pro victoria* (pub. 1600) Tomás Luis de Victoria (1548–1611)  
*Tutto lo dì* (pub. 1581) Orlando di Lasso (c. 1530/2–94)  
*Il bianco e dolce cigno* (pub. 1539) Jacques Arcadelt (1507–68)  
*A la strada / Fyre! Fyre!* (1585/1595) Luca Marenzio (1553/4–99) / Thomas Morley (1557/8–1602)  
*Allala pia calia* (pub. 1581) Lasso
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- V. *Lux aeterna* (arr. 1996) Sir Edward Elgar (1857–1934)  
arr. John Cameron  
*Gloria in excelsis Deo* (c. 1602–10) Thomas Weelkes (1576–1623)

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Please be considerate of the audience and performers and silence your phones, alarm watches, and candy wrappers.

Recording devices and cameras may not be used during the performance.

Please hold applause until the end of each set of pieces.

Welcome to the second concert of PRISM!

We are a new vocal chamber ensemble that focuses on revitalizing choral music, especially works from the Renaissance. The ensemble's goal is to offer performances using a conductorless model that promotes the highest levels of collaboration, connection, and interpretation among the singers.

Our name, PRISM, reflects our philosophy of music-making. In geometry, a prism is any solid with two equal bases and parallelograms at each end, but in optics, and for us, a prism is a transparent body whose polished, refracting surfaces change one's perception when looking through it.

We are a PRISM for choral music, providing a way to discover the beauty embedded in early music for vocal ensemble, and in works by later composers whose creations are either explicitly or implicitly inspired by it. Additionally, we see harmony and balance across historical eras, and we look to explore the influences and resemblances between newer works and their predecessors.

We are grateful for your presence tonight, and we hope you will enjoy the music you hear. We invite you to add your name to our mailing list, which you can do by visiting our website ([prismensemble.org](http://prismensemble.org)); we also encourage you to follow us on Facebook ([facebook.com/PRISMensemble](https://facebook.com/PRISMensemble)). To contact us directly, please email us at [heyitsprism@gmail.com](mailto:heyitsprism@gmail.com).

Thank you so much for coming. We look forward to seeing you at our next concert.

Adrien Redford, *Co-Artistic Director*  
Donna M. Di Grazia, *Co-Artistic Director*  
Hayden Eberhart, *Administrative Director*

### OUR MUSICIANS

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Lauren Buckley Schaer	Donna M. Di Grazia	Saunder Choi	Scott Graff
Hayden Eberhart	Callista Hoffman-Campbell	Gerald W. Craft	James Hayden
Claire Seely Fedoruk	Sarah Gonzalez	Thomas Segen	Jae Park
Carrah Stamatakis	Alice Kirwan Murray	Matt Tresler	Adrien Redford Jeremy Taylor

Following the concert, you are invited to a reception  
in the lobby of Thatcher Music Building, located just west of Bridges Hall of Music.

## NOTES & TRANSLATIONS

This evening's program focuses most directly on works from sixteenth- and early seventeenth-century England and Italy, a period marked by many significant political, economic, and religious changes. Perhaps the most notable of these was the Protestant Reformation, which was set in motion in Germany by the writings of Martin Luther in 1517, though concerns had been voiced by others (more quietly) for decades.

During our concert, you will have an opportunity to compare the intricate counterpoint of pre-Reformation English polyphony (Set 1) with the clarity of post-Reformation selections by Thomas Weelkes (Set 5) and Tomás Luis de Victoria (Set 4). Also in Set 4, you will hear examples of serious and light-hearted secular genres of the sort cultivated first in Italy but then taken up in England. Interspersed between these sets are selections from later eras that represent two contrasting musical and historical styles. With Ralph Vaughan Williams' Shakespeare settings (Set 2) and John Cameron's choral arrangement of Edward Elgar's "Nimrod" (Set 5), we offer examples of works inspired not only by each composer's immediate predecessors or contemporaries, but also by fundamental elements that one can trace to earlier English Renaissance works heard elsewhere on our program. Finally, we also include selections from nineteenth-century America (Set 3) that represent a specific sound first cultivated in the American Northeast in the eighteenth century before spreading southward and somewhat westward into more rural areas. Reflecting the ideals of the new country, this music is purposefully less refined: it represents music of the people, to be sung by all regardless of training or privilege.

### SET I

Tallis: *Loquebantur variis linguis Apostoli*

Taverner: Agnus Dei from *Missa corona spinea*

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England in the sixteenth and seventeenth centuries are generally considered to be the golden age of choral music. Although fraught with political and religious strife, this period produced some of the most glorious music in England's long and rich musical tradition, with Thomas Tallis and John Taverner being two of the most important composers in the pre- and post-Reformation periods. Whereas Taverner's music represents the full flourishing of English sacred music before Henry VIII's break with Rome, thus establishing the Church of England (1530), Tallis was among the last English composers to write Latin motets specifically prescribed for use in Roman Catholic liturgies in pre-Reformation England, while also being among the first to compose English anthems for the new Anglican rite.

Our opening motet, Tallis's seven-part *Loquebantur variis linguis Apostoli* (SSAATBB), embodies elements of both pre- and post-Reformation music, depicting on the one hand, the grand motet style as it developed before 1530, and the more reformed-minded approach of music that developed in the succeeding two decades. It is a great responsory for first Vespers on Pentecost, taking as its foundation a pre-existing plainchant melody used specifically for that feast day. Although it is not clear when *Loquebantur* was composed, certain stylistic features have led scholars to believe it may have been written in the mid 1550s, when the temporary return to Catholicism under Mary I (r. 1553-8) reversed many of the reforms that had been put in place. It is also possible that it was written during the first years of Elizabeth I's reign (r. 1558-1603), when Latin motets of this grand type continued to be composed and sung for the Queen's private devotions.

Certainly, *Loquebantur* is *not* wholly reflective of post-Reformation reforms of the 1530s and 1540s: its Latin text, dense imitative texture, and melismatic text setting that obscures the clear declamation of the text, are all things reformers argued should be eliminated. However, Tallis handles these elements a bit more carefully than one finds in true pre-Reformation music. Moreover, the work's dense textures, which suggest a pre-reform approach, may instead reflect Tallis's intentional decision to depict the literal meaning of the text: the eleven Apostles speaking simultaneously, each in a different language.

Because Tallis expected *Loquebantur* to be used in a liturgical service, its first word ("Loquebantur") is intoned by a single voice rather than sung by the full choir. Similarly, because it functions in the liturgy as a responsorial prayer, its verse ("Repleti sunt . . .") and doxology ("Gloria Patri . . .") also would have been chanted. Thus, only the opening refrain is set polyphonically ("variis linguis . . ." minus the intoned first word). Throughout this refrain, phrases are much more long-breathed than one finds in the more concise, less complicated, syllabic approach that characterized post-Reformation Anglican anthems of the preceding and succeeding decades.

*Loquebantur* unfolds with repeated, overlapping entrances spaced fairly close together. This tight approach to imitative writing, with five of the seven voice parts all bunched together in the same octave-and-a-half range below paired sopranos, creates a very dense soundscape. What's more, each part outlines its own independent modal shape that doesn't always fit with the other parts. If you listen closely you might notice several instances where two parts sing pitches that are only a half-step apart, making for a fleeting dissonant sound. Such harmonic "crunches," called cross relations (or "false relations"), are a signature feature of English music from this period, and were used as an expressive device, or in this case, as a means of depicting the Apostles' different languages. In the middle of this cacophony of voices are the tenors, who sing the borrowed plainchant melody in significantly slower-moving note values.

*Loquebantur variis linguis Apostoli [Alleluia] magnalia Dei. Alleluia.*

*Repleti sunt omnes Spiritui Sancto, et ceperunt loqui, magnalia Dei. Alleluia.*

*Gloria Patri et Filio, et Spiritui Sancto. Alleluia.*

The apostles spoke in many tongues [Alleluia] of the great works of God. Alleluia.

They were all filled with the Holy Spirit, and began to speak of the great works of God. Alleluia.

Glory be to the Father, Son, and Holy Spirit. Alleluia.

– Responsory for Matins on the Feast of Pentecost; from Acts 2:4

With John Taverner's six-voice *Agnus Dei* from his *Missa corona spinea* (SACtTBarB), we have a perfect model of what the post-Reformation musical reforms were meant to "correct." Specifically, listeners may find that it is difficult to follow the text because Taverner uses only one syllable for many notes (sometimes for well over a page of music), and on many occasions, rests do not mark the end of a phrase, or even the end of a word.

In the three examples shown on the next page, one can compare how Taverner's inattention to the text differentiates him from later composers like Tallis or William Byrd (Tallis's immediate successor). Whereas Taverner needs nearly sixty notes to complete the initial two-word phrase "Agnus Dei" (Ex. A), Tallis only needs ten (Ex. B); Byrd needs just five (Ex. C). Taverner's focus on the melodic content above all else, including text intelligibility, is one of the hallmarks of mature pre-Reformation English sacred music, and he is considered a master of it.

Ex. A. Taverner: Agnus Dei from the *Missa corona spinea*, c.1520s or 1530s (modern notation)

A - gnus De - i

Ex. B. Tallis: Agnus Dei from the Mass in Four Parts, c.1550s (modern notation)

A - gnus De - i

Ex. C. Byrd: Agnus Dei from the Mass for Four Voices, c.1592–3 (modern notation)

A - gnus De - i

Another aspect of the Agnus Dei (and of the *Missa corona spinea* as a whole) that is different from later music is its overall texture. Taverner emphasizes melodic motion that outlines triads, an approach he inherited from earlier English composers including John Dunstable. The “sweet” sounds emanating from this persistent triadic motion was new in the mid-fifteenth century and was distinctively English; it was different from the sound of music being composed by contemporaries from continental western Europe. Thus, Taverner’s sound here exemplifies the full flowering of the luxuriant English style that dominated much of the fifteenth and early sixteenth centuries.

Part of what makes Taverner’s Agnus so distinctive is how each of the six voice parts work. The movement is based on a plainchant melody that is sung in long note values by the tenors. Below them, the two bass parts work in tandem; though they are more rhythmically active than the tenors, they maintain a sense of rhythmic and harmonic constancy above which the other three upper parts (contratenor, alto, and soprano) dance with significantly more active, syncopated motion. The higher the voice part, the more rhythmically complex and intense their individual lines. It is this rhythmic complexity, together with the work’s predominantly disjunct melodic motion (featuring leaps of thirds, fourths, fifths, and sixths rather than stepwise motion), and its constantly changing vocal combinations that give it its unique sound.

Indeed, one of the Agnus Dei’s most striking features is the way Taverner creates contrasts in it. Many sections begin with a reduced number of voices, but these combinations continually change so that there are only a few passages where the entire ensemble sings together. The piece begins this way, combining the brilliance of the sopranos (placed in the stratosphere) with the two lowest parts. The most remarkable moment in this regard occurs in the section just after the close of the first iteration of the text’s opening line. The four lowest parts (CtTBarB) begin a lyrical quartet that they eventually pass to the upper voices. Here, though, the sopranos and altos, which to this point had consisted of just two vocal lines (SA), each divide further into two more parts (SSAA), a compositional technique called a double gimell (gimell meaning

“twin”). The resulting music is an extended passage of dense, intricate polyphony in which the pairs of sopranos and altos exchange rhythmic motives in close succession, creating a seamless effect that is unlike anything else in the literature.

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

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

– Ordinary of the Mass

## SET II

### Vaughan Williams: Three Shakespeare Songs

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For a piece that Ralph Vaughan Williams was reportedly reluctant to write, his *Three Shakespeare Songs* (SSAATTBB *divisi*) are considered to be among the gems of the twentieth-century choral literature for unaccompanied voices. Set to texts from two Shakespeare plays, *The Tempest* (c.1610 or 1611) and *A Midsummer Night's Dream* (c.1591 or 1596), Vaughan Williams wrote them as contest pieces for The British Federation of Music Festivals' National Competitive Festival in 1951. These are atmospheric pieces in which the sounds and vocal textures Vaughan Williams calls for create a forward-looking soundscape that enhances Shakespeare's masterful words. There are few pieces like them in the choral repertoire before the end of the twentieth century.

“Full Fathom Five,<sup>1</sup>” from *The Tempest*, is a setting of Ariel's moving song to Ferdinand about the fate of his father (Alonso), who (Ferdinand believes) perished in a shipwreck. With Vaughan Williams' music, we are placed in the glistening water, as if we are looking down into it and at Alonso's body. Divided sopranos set the tone from the start, sounding a four-note chord (F–G–A–C) that is not unpleasant, but also not entirely stable. Tenors join with a tolling D-flat, a note that destabilizes the harmony further in that it is dissonant with three of the sopranos' chord's four notes: a half step with C, a tritone with G, and an augmented 5<sup>th</sup> with A. Altos enter with another rhythmic layer: a repeated four-note triplet figure that adds yet a third repetitive motive to the texture. This combination of sounds and repeated rhythmic figures creates a shimmering, undulating effect that suggests the water's gentle motion.

Below these varied choral textures, Vaughan Williams gives his principal melody to the basses, surely a symbolic choice given the text, with each phrase ending with an echoing tag that also suggests gentle rocking. Midway through the song, a brief contrasting section features upper voices in parallel motion followed by a sinking passage that lands on more unstable chords for the words “rich” and “strange.” The voices are divided into eleven parts here, sounding the disorienting tone cluster C, D, E, G, and A-flat three times, each one softer than the next; it is as if one is witnessing Alonso's body slipping further into the depths. For the last three lines of text, Vaughan Williams returns to a variant of the opening music, though here the

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<sup>1</sup> A fathom is measurement of length, or in nautical contexts, of depth; each fathom equals six feet.

metaphorical waters are more agitated. The song concludes with tolling bells throughout the choir, and in the end, with the altos sounding the tenors' dissonant D-flat alone.

*[Ding-dong, bell.]*  
*Full fathom five thy father lies;*  
*Of his bones are coral made;*  
*Those are pearls that were his eyes;*  
*Nothing of him that doth fade,*  
*But doth suffer a sea-change*  
*Into something rich and strange.*  
*Sea-nymphs hourly ring his knell:*  
*Ding-dong.*  
*Hark! now I hear them – ding-dong, bell.*

– William Shakespeare (1564–1616), *The Tempest*, Act I, Scene 2

With “The Cloud-Capp’d Towers,” Vaughan Williams changes his approach, focusing our attention now on the vertical tuning of chords: it is a lovely contrast to the more horizontal design of “Full Fathom Five.” The text, again from *The Tempest*, is delivered by the play’s protagonist, Prospero, to his daughter (Miranda) and her newly betrothed (Ferdinand) at the conclusion of a masque offered in celebration of their engagement. It is a serious speech, and for it, Vaughan Williams writes luscious chords that move slowly from one to the next, often arriving somewhere unexpected. The motion forward is subtle, evoking a dream-like atmosphere alluded to in Prospero’s speech. Like the soundscape of “Full Fathom Five,” the harmonic motion in “The Cloud-Capp’d Towers” is gentle, with an insistent hint of instability.

*The cloud-capp’d towers, the gorgeous palaces,*  
*The solemn temples, the great globe itself,*  
*Yea, all which it inherit, shall dissolve,*  
*And, like this insubstantial pageant faded,*  
*Leave not a rack behind: we are such stuff*  
*As dreams are made on, and our little life*  
*Is rounded with a sleep.*

– Shakespeare, *The Tempest*, Act IV, Scene 1

The final song, “Over hill, over dale,” takes its text from *A Midsummer Night’s Dream* at the point where Puck (Robin Goodfellow) enters for the first time and asks one of Queen Titania’s fairies, “Where are you going?” Marked Allegro vivace, the speed of the piece recalls the patter-song style of Gilbert and Sullivan (and others) in the lower three voices, complete with a tongue-twisting alliterative text, lightning fast speed, ever-shifting melodic cells, and nary a spot for the singers to take a breath. Just as basses presented the principal melodic material in “Full Fathom Five” to evoke the depths of the sea, sopranos offer the melody here, thus summoning the fairy world of Shakespeare’s play.

*Over hill, over dale,*  
*Thorough bush, thorough briar,*  
*Over park, over pale,*  
*Thorough flood, thorough fire,*



*I do wander everywhere,  
Swifter than the moonè's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dew-drops here,  
And hang a pearl in every cowslip's ear.*

– Shakespeare, *A Midsummer Night's Dream*, Act II, Scene 1

### SET III

Ingalls: Northfield

Walker: Invitation (new)

Holden: Cowper

Bradbury: “Angel Band”

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In Set Three we turn our attention to one of the quintessential sounds of music in early America. Hymn writing—texts and tunes—was part of American culture from the time when the United States was still a collection of British colonies. Our understanding of what these hymns sounded like when people sang them is limited, but central to our interpretation this evening is that they were meant for congregational singing rather than for professional choirs.

From the days of the pilgrims to the colonies' official break from England, hymn singing in New England consisted mainly of an unaccompanied single line that had been learned by rote. According to *Grove Music Online*, such singing in the eighteenth century was variously described as being raucous, unwieldy, and “undisciplined noise.” In response, singing schools began to emerge in Boston and elsewhere in New England, and along with them a plethora of tunebooks were published for the purpose of teaching singing and sight reading to the masses. Typically oblong in shape, these books titled their contents not according to the first line of the text as one finds in most church hymnals, but rather by the name of each tune, thus reflecting the origins of this tradition in singing schools rather than in churches.

Unique to the music in many of these collections is a specialized notation system dating from around 1800 called “fasola” or shape-note, in which four solfege syllables were each assigned a distinct note-head shape—fa =  $\triangleleft$  sol =  $\circ$  la =  $\square$  and mi =  $\diamond$ —to help untrained singers sight read. The first tunebook to use this system was *The Easy Instructor*, compiled by William Smith and William Little in 1801, but it was William Walker's *The Southern Harmony and Musical Companion* (1835) that established shape-note notation as the prevailing system for this specific nineteenth-century singing tradition.

Most early American hymnody and shape-note music is written for three or four voice parts. Unlike most music influenced by Europe where the melody is heard in the soprano, the “tunes” (melodies) in these works are placed in the tenor (or “lead”) part. The harmonic language is heavily based on octave and fifth sonorities, giving the music a more open, less polished sound than that heard elsewhere on our program. The new works composed in this style—anthems, strophic songs/hymns, and fuguing tunes chief among

them—reveal a conscious departure compositionally speaking from the hymns that came from the Old World. From folk hymns to camp revival songs and religious ballads, this music became a regular feature in most Protestant denominations active in New England and the Atlantic States, especially in Baptist, Congregational, Methodist, and Presbyterian churches. Although rooted in liturgical practices, this music also served a dual role for shaping community and for encouraging social interaction. Eventually, composers in the North turned toward a more classically influenced style of hymn writing, but composers in the South and Midwest, especially in rural communities in Alabama, Georgia, Kentucky, and Tennessee, continued to generate works in this new native style.

The shape-note tradition is still alive today, especially in the rural South, where two- and three-day singing conventions are held. Singers stand in a large, hollow square (each voice part occupying one side of the square) and sing one unaccompanied song after another for hours, all for the pure enjoyment of singing as enthusiastically and in as uninhibited a manner as possible. Although this approach reflects current shape-note singing practice, the preface in Walker's *The Southern Harmony* specifically includes several rubrics that contradict the practice of shouting and harsh singing. In trying to capture the spirit of this style, we sing the pieces in this set with brighter vowels, with less precise motion from pitch to pitch and with no conscious dynamic variation. If this music seems a little less refined in comparison to the rest of the program, it is because the traditional, fundamental purpose of shape-note singing was to encourage collective fellowship, and to highlight the contribution of the individual to the community rather than the beauty of the uniform ensemble sound.

Jeremiah Ingalls, a native New Englander (born in Massachusetts; died in Vermont) was an important composer and compiler of early American hymnody. Northfield was included in Ingalls' lone tunebook, *The Christian Harmony, or Songster's Companion* (1805). It sets words by Isaac Watts, a prolific author of hymn texts, some of which, like his Christmas carol "Joy to the World," are familiar to us today. Like many hymn texts from the eighteenth and nineteenth centuries, Northfield survives in different hymnbooks with different words. When Ingalls came to publish it in *The Christian Harmony*, he reordered Watts's stanzas, taking what had been the original last verse ("How long dear Savior") and placing it first, and omitting three others.

Musically, Northfield is a fugal-tune, a simple work with a melody and three harmony parts that start out moving together in rhythmic unison. At the end of the first sentence of each verse, the voices enter one by one at the distance of one measure with an imitative melodic gesture before rounding off the music for the concluding phrase. This second line is then repeated before a new verse begins. Fugal-tunes came to America from England, where they were especially popular in country parish churches.

*How long, dear Saviour, O how long shall this bright hour delay?  
Fly swifter 'round the wheel of time and bring the welcome day.*

*Lo! what a glorious sight appears to our believing eyes!  
The earth and seas are passed away and the old rolling skies.*

*His own soft hand shall wipe the tears from every weeping eye,  
and pains, and groans, and griefs, and fears, and death itself shall die.*

— Isaac Watts (1674–1748), *Hymns and Spiritual Songs*, Book I (1707)

The music of William Walker represents a slightly later tradition of hymn writing, this one cultivated in the southern United States. A native of Spartanburg, South Carolina, Walker was only twenty-six when he published his first, and most influential tunebook, *The Southern Harmony and Musical Companion* (1835); it was

the most important and widely-used tunebook in the South—600,000 copies were reportedly sold by the end of the Civil War. Walker published the three-voice tune titled Invitation in that collection, borrowing it from Staunton S. Burdett's *The Baptist Harmony* (1834). Twenty years later, he published the same text with a new melody and harmonization in a revised edition of *The Southern Harmony* (1854), titling it "Invitation (new)" to distinguish it from the original Invitation tune. Then, in 1878, he published it yet again, this time reharmonized for four voices rather than three, and with a new text, F. R. Warren's "Hark! I hear the harps eternal," in place of the original one.

*Hark! I hear the harps eternal ringing on the farther shore,  
As I near those swollen waters, with their deep and solemn roar.  
Hallelujah! Praise the Lamb! Oh! Hallelujah! Glory to the great I AM!*

*And my soul though strained with sorrow, fading as the light of day,  
Passes swiftly o'er those waters to the city far away.  
Hallelujah! Praise the Lamb! Oh! Hallelujah! Glory to the great I AM!*

*Souls have crossed before me, saintly, to that land of perfect rest;  
And I hear them singing faintly in the mansions of the blest:  
Hallelujah! Praise the Lamb! Oh! Hallelujah! Glory to the great I AM!*

– F. R. Warren (William Hauser's *The Olive Leaf*, 1878)

Like Ingalls's Northfield, Oliver Holden's Cowper—so-named after William Cowper, the author of the first verse—is a fuging-tune. Like many American hymn-tune composers of the day, Holden was not a trained musician; rather, he was a carpenter and prominent citizen in Charlestown, Massachusetts, where he served as a local minister, public official, and eventually as a state legislator. However, he taught in various singing schools for a good portion of his life, he wrote nearly 250 songs and hymns for his pupils. The text for Cowper first appeared in print in Holden's hymnbook titled *The Charlestown Collection* (1803). Ten years later, the words and music were included in John Wyeth's *Repository of Sacred Music* (Part II; pub. 1813), here with a second verse by Ann Taylor who, along with her sister Jane, specialized in writing poems and hymns for children, the most famous of which is "Twinkle, twinkle little star."

*Forgive the song that falls so low  
beneath the gratitude I owe!  
It means thy praise, however poor,  
An angel's song can do no more.*

*Great God! and wilt Thou condescend  
To be my Father and my Friend.  
I, a poor child, and Thou so high,  
The Lord of earth, and air, and sky!*

– William Cowper, *Olney Hymns* (1779) and  
Ann Taylor [Gilbert], *Hymns for Infant Minds* (1810)

William Bradbury's prolific contributions to American hymnody reflect his training in the more learned, European influenced style of the North. Unlike Ingalls, Walker, and Holden, Bradbury studied music formally, first at Lowell Mason's Academy of Music in Boston, and later with Moritz Hauptmann and Ignaz Moscheles in Leipzig. The original melody of his "Angel Band" (arr. SSA) first appeared in print with the title "The Land of Beulah" in *Bradbury's Golden Shower of S. S. Melodies*, published in 1862. A favorite of singers then as now, "Angel Band" has enjoyed long-lasting popularity throughout the twentieth and twenty-first centuries, especially as performed by the women's quartet Anonymous 4. We sing their arrangement this evening.

The latest sun is sinking fast, my race is almost run.  
My strongest trials now are past, my triumph is begun.

*O come, angel band, come and around me stand,  
O bear me away on your snow-white wings to my immortal home,  
Bear me away on your snow-white wings to my immortal home.*

I know I'm near the holy ranks of friend and kindred dear;  
I've brushed the dew on Jordan's banks, the crossing must be near.

*O come, angel band . . .*

I've almost gained my heav'nly home – my spirit loudly sings.  
The Holy Ones, behold, they come – I hear the noise of wings.

*O come, angel band . . .*

– Jefferson Hascall (1860)

#### SET IV

Victoria: Kyrie from *Missa pro victoria*

Lasso: *Tutto lo di*

Arcadelt: *Il bianco e dolce cigno*

Marenzio: *A la strada* / Morley: *Fyre! Fyre!*

Lasso: *Allala pia calia*

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In Set 4 we return to the sixteenth century with music from Italy, or at least influenced by it. We begin with a selection by Tomás Luis de Victoria, Spain's most revered composer. Born in Avila, Victoria was sent to Rome in the mid 1560s, where he would have known the great Giovanni Pierluigi da Palestrina, who was twenty-three years his senior, and may have studied with him. He spent over two decades in Rome before he returned to Spain (Madrid) in 1587, remaining there until his death in 1611.

Like Palestrina, Victoria's fame rests on his sacred music: motets, masses, and other works for liturgical use. From what scholars have learned from surviving records, his masses would have been accompanied by organ if the required choral resources were not available. Further, there is evidence that the major cathedrals in Spain all employed wind bands by the second half of the sixteenth century. If this is true, it is reasonable to believe that the church music of the later Spanish Renaissance may have sounded more like that found in Venice than in Rome, where choirs singing unaccompanied (or with organ doubling) was the norm.

The Kyrie eleison from Victoria's nine-part *Missa pro victoria* (pub. 1600) does not come from his time in Italy, but it was definitely inspired by it. With its clear text setting, economical structural plan, and gentle, predominantly stepwise motion, it serves as a wonderful example of the Counter-Reformation's response to issues raised by Protestant reformers. Remembering the sound of Taverner's *Agnus Dei* performed earlier this evening, Victoria's Kyrie should seem much more transparent. Although it is written for nine voice parts (SSATB in choir 1; SATB in choir 2), the rhythmic motion in each choir is almost entirely aligned, and the text is declaimed syllabically, so its meaning is clear.

Singers (and some listeners) often mention how similar the opening few bars are to the Kyrie of Palestrina's *Missa Papae Marcelli* (pub. 1567), a work Victoria would have known. Although there is no evidence that he had Palestrina's great mass in mind when he composed *Missa pro victoria*, it is indeed based on a pre-existing

model: Clément Janequin's popular French chanson *La Bataille de Marignan* (also known as *La Guerre*), which was first published in 1529. Masses based on secular models were not uncommon in the Renaissance, and the choice of Janequin's work reflects both its popularity and the public's fascination with battle pieces in general. Victoria's debt to Janequin's model is clearest at the beginning of the piece, which opens in a nearly identical way, and at the return of the Kyrie eleison at the end, where all nine parts variously sing four sixteenth notes in rapid succession, a musical motive that figures prominently in Janequin's original chanson.

*Kyrie eleison. Christe eleison. Kyrie eleison.*

Lord have mercy. Christ have mercy. Lord have mercy.

– Ordinary of the Mass

From Victoria we shift to music by perhaps the most multi-faceted composer of the Renaissance: Orlando di Lasso (a.k.a. Roland de Lassus and Orlande de Lassus). Almost an exact contemporary of Palestrina, and a bit older than Victoria, Lasso's career could hardly have been more varied than theirs. Whereas Palestrina's employment was centered in and around Rome almost exclusively, and Victoria's in Rome and Madrid, Lasso's career took him from various cities in Italy (including Mantua, Milan, Naples, and Rome), to Antwerp, and eventually to the ducal court in Munich, where he was employed for the last thirty years of his life. It seems his travelling never ceased, and the reputation he gained throughout Western Europe is thought to have been second to none among his contemporaries.

Because of his travels, his compositional output reflects myriad national styles that one simply doesn't find in his contemporaries. He was fluent in French, German, and various Italian dialects, and he was as adept at writing French chanson and German Lieder as he was at serious Italian madrigals and its lighter forms, including the villanelle, or "canzone villanesca alla napolitana" ("rustic songs in the Neapolitan style"), a kind of popular song (often about amorous relationships) originating in Naples from around 1540.

*Tutto lo dì* is one such piece, a work for double choir (SATB/SATB) that was published in a collection of other light works in 1581. According to Renaissance scholar James Harr, Lasso reportedly said the pieces in this collection were "written in his old age when he should have known better" (*Grove Music Online*). Like many secular madrigals and other popular song types from this period the text of this playful piece has multiple meanings; we leave the particulars to your imagination.

*Tutto lo dì mi dici: «Canta, canta!»*

*Non vedi ca non posso refiatar?*

*A che tanto cantare?*

*Vorria che mi dicessi «Sona, sona!»*

*Non le campan'a nona*

*Ma lo cimbalo tuo*

*O se campo ri ro ro ri rogne*

*S'io t'haggio sott' a st'ogne.*

All day long you tell me: "Sing, sing!"

Don't you see that I am all out of breath?

What's the use of so much singing?

I wish you would tell me, "Play, play!"

Not the bells at None [afternoon prayer]

But on your cembalo. [a harpsichord/keyboard]

Ah! if I survive the scra-, scra-, scratching

Let me but hold you in my clutches

– anonymous, 16<sup>th</sup> century  
(translation by Donna Cardamone, A-R Editions)

If Lasso's *Tutto lo dì* exemplifies the lighter Italian secular forms in their mature Renaissance state, our next work, Jacques Arcadelt's madrigal *Il bianco e dolce cigno* (SATB), is an early example of Italy's more serious side. As a musical genre, the madrigal originated in the 1520s as a four-part, through-composed setting of

serious Italian poetry, often written by the most prestigious Renaissance poets, including Petrarch, Tasso, Guarini, and Ariosto. These were not light-hearted works at all; rather, they featured sophisticated compositional techniques that distinguished them from the more straight-forward chordal style of the lighter genres such as the vocal balletto, the villanella, and the canzonetta. Because the poetry was considered paramount for the expressive drama of the work, madrigals were carefully crafted to highlight both the meaning and emotion of the text.

Although the first works to be called *madrigali* start showing up in manuscripts dating from the 1520s, the first printed collection to use the designation—works by Philippe Verdelot—appeared in 1530. It is with Arcadelt's first collection of madrigals, however, his *Il primo libro di madrigali*, that we find quintessential examples of early madrigal style. *Il bianco e dolce cigno*, from that 1539 collection, is a gentle, passionate love song that maintains a declamatory chordal texture for much of the work. Only near the end does it become animated (as noted scholar James Haar puts it). Here, Arcadelt's use of imitation for the poem's final line ("di mille mort' il di") depicts in musical terms the repetition the lover seeks.

*Il bianco e dolce cigno cantando more  
ed io piangendo giung' al fin del viver mio.  
Stran' e diversa sorte ch'ei more  
sconsolato ed io moro beato.  
Morte che nel morire m'empie di gioia tutt'  
e di desire.  
Se nel morir altro dolor non sento,  
di mille mort' il di sarei contento.*

The white and gentle swan sings when he is dying,  
and I, weeping, approach the end of my life.  
How strange the difference is, for he dies  
disconsolate while I die happy.  
Death alone does not die, it fills my soul with joy  
and desire.  
Since I do not feel any pain at death,  
I would be content to die a thousand deaths a day.

– variously attrib. to Giovanni Guidiccione (1480–1541)  
or Alfonso d'Avalos (1502–46)

In the decades that followed the publication of *Il bianco e dolce cigno*, pieces called madrigals began to become more dramatic, complex compositions, and by the last quarter of the sixteenth century and the first decade of the seventeenth, the mature Italian madrigal was the single most important secular vocal genre being composed in continental Europe. The increased melodic, harmonic, and interpretive demands these pieces placed on performers caused them to become the exclusive repertoire of professional chamber singers, most of whom were employed by the most affluent courts in Italy.

England's introduction to and fascination with serious Italian madrigals and their related, lighter subgenres (especially the balletto and the canzonetta) began with the publication of two important anthologies of Italian works printed with English rather than Italian texts: Nicholas Yonge's *Musica transalpina* (1588) and Thomas Watson's *Italian Madrigals Englished* (1590). These collections, and others that circulated widely throughout northern Europe and England, had an immediate and direct impact on English composers, including Thomas Morley, who is generally recognized as the first of England's great Elizabethan madrigalists. It is with this history in mind that we offer the next two works, by Luca Marenzio and Thomas Morley respectively, which directly illustrate the connection between the established Italian genres and the new English ones.

Along with Giaches de Wert, Carlo Gesualdo, and Claudio Monteverdi, Luca Marenzio was one of the most prominent Italian madrigalists in the second half of the sixteenth century. But, in addition to his significant output of serious madrigals, he also published five collections of lighter works, many for three voices, that he variously called balletti, villanelle, villanesche, and canzonette. (By this point, the distinction

between these last three terms seems to have been insignificant at best.) His *A la strada* (SSB), from his *Il secondo libro delle canzonette alla napoletana* (“The Second Book of Neapolitan Songs”), is a representative example of these works. Marenzio’s *Second Book* was published in Venice in 1585, while Yonge’s *Musica transalpina* (1588), Watson’s *Italian Madrigals Englished* (1590), and Giovanni Gasoldi’s *Balletti a cinque voci con li suoi versi per cantare, sonare, & ballare* (1591), all circulated widely over the course of the next decade. Morley drew much inspiration from the works contained in these and later anthologies, and in many cases he used them as direct models for his own works.

By 1595, ten years after Marenzio’s *Second Book* first appeared, Morley had come across Marenzio’s three-voice *A la strada*, and transformed it into a brilliant new work, his five-voice *Fyre! Fyre!* (SSATB), one of the most recognizable pieces from the English Renaissance. Unlike Marenzio’s original, which is a villanella, Morley’s *Fyre! Fyre!* is a ballett, a popular song form modeled after Gastoldi’s Italian balletti, which follow a simple AABB structure (that is, with each section repeated) and include a fa-la-la refrain. Although *Fyre! Fyre!* is more in the style of Gastoldi’s balletti than Marenzio’s villanelle, Morley’s approach is much more sophisticated than Gastoldi’s, with its imaginative imitative writing and spirited, contrapuntal fa-la-las.

Morley included *Fyre! Fyre!* in his own *First Booke of Balletts to Five Voyces* (1595), a collection that he also published separately in Italian (that is, with Italian texts) as *Il primo libro delle ballette a cinque voci*, no doubt to attract collectors in Italy as well as England. In our performance tonight, we sing *Fyre! Fyre!* as Morley published it: with the first verse in Italian, followed by the familiar English.

*A la strada o Dio o Dio  
Aiut' ohimè ch'io son tradito  
O poverino me ch'io son ferito.*

In the street O God, O God,  
Help! Ah, I am betrayed,  
O poor me, I'm wounded.

*Amazzate il tristarello  
Ohimè ch'io sento un gran dolore  
Guardate questo stral ch'ho dentro al core.*

Kill the wretch!  
Alas, I feel great pain,  
Look at this arrow that has struck my heart.

– anonymous, 16<sup>th</sup> century  
translation courtesy of James Chater (London)

*A la strada o Dio o Dio  
Aiut' ohimè ch'io son tradito  
O poverino me ch'io son ferito.*

In the street O God, O God,  
Help! Ah, I am betrayed,  
O poor me, I'm wounded.

*Fyer, fyer! my heart! Fa, la, la, la, la . . .  
O help! Alas! O help! Ay me! I sit and cry me,  
And call for help, alas, but none comes nigh me! Fa, la, la, la, la . . .*

– anonymous, 16<sup>th</sup> century

We conclude this set with Lasso’s *Allala pia calia*, another light-hearted villanelle from his 1851 collection of Neapolitan songs, and like *Tutto lo dì* heard earlier on our program, it is meant to be fun. The language here is a mix of Neapolitan and other regional dialects, nonsensical words, and onomatopoeia, all of which made translating it in a way that seemed accurate to be beyond our reach. What is clear is that it is not a serious song, but rather, an entertainment piece.

*Allala pia calia,  
 Siamo, siamo bernaguala!  
 Tanbilibilibi.  
 Schinchina bacu, santa gamba,  
 Gli, gli, pampana calia.  
 Cian, cian, nini gua, gua, ania catuba,  
 (Chi linguacina bacu lapia clama gurch.)  
 He, he, he, he, ha, ha, ha, ha, ho, ho, ho, ho!  
 Cucanacalia rite apice scututuni lapia piche,  
 Berlinguaminu charachire.  
 Et non gente gnam, gnam, gnam, gnam, gnam  
 Ch'ama figlia gentilhuom!  
 Non curare berlinguaminum ch' amar fosse chissa hominum are buscani!  
 A la cura chi de cua!  
 Are patichache, siamo beschin!  
 Allala pia calia,  
 Siamo, siamo bernaguala!  
 Tanbilibilibi.*

– anonymous nonsensical Neapolitan text, 16<sup>th</sup> century

## SET V

Elgar (arr. Cameron): *Lux aeterna*

Weelkes: *Gloria in excelsis Deo*

For the first of our final two pieces, we return to music of the more recent past. John Cameron's *Lux aeterna* (SSAATTBB) is a lush eight-part arrangement of the "Nimrod" melody from Edward Elgar's "Enigma" Variations (1899), a work originally composed for symphony orchestra. An Academy Award® nominee, Cameron is best known as a composer and orchestrator of music for film and television. Among his major accomplishments are his orchestral scores for *Les Misérables*, which were used for every production from 1979 and 2005. *Lux aeterna* is a setting of a solemn yet hope-filled prayer from the Requiem Mass; the Latin is from the pre-Vatican II Roman rite, but it also appears in the funeral services of the Anglican, Lutheran, and Methodist rites as well. It is a radiant work that relies on delicate pacing and a sensitive approach to phrasing to maximize Cameron's effect.

*Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Eternal light shine on them, O Lord, with Thy saints forever, because Thou art merciful. Grant them eternal rest, O Lord, and may perpetual light shine on them.

– Communion antiphon, Requiem mass (various Christian rites)

We conclude our program with a jubilant return to Renaissance England with Thomas Weelkes's exuberant six-voice anthem *Gloria in excelsis Deo* (SSAATB). Like nearly all of Weelkes's sacred music, the date of composition remains elusive, though scholars have suggested that it was probably written during the composer's long tenure at Canterbury Cathedral that began in or just before 1602 and lasted until his death in 1623. The anthem survives today in four separate sets of manuscript partbooks, the earliest of which,



Tenbury 807-11, has been dated to around 1610. Weelkes's time at Canterbury was long, but it was not without personal turmoil, and there are numerous reports that he was reprimanded for inappropriate behavior, including drunkenness, swearing, and blasphemy.

Whatever his personal struggles, Weelkes's musical legacy remains unblemished, and the works he left behind, both sacred and secular, are among many of our singers' favorites. *Gloria in excelsis Deo* is structured in three short sections, the last of which is a repeat of the first, though this time the two soprano and two alto parts exchange the music they sang at the beginning. Unrelenting in its joy, Weelkes employs various madrigalian techniques in the anthem, including some wonderful instances of word painting. For phrases that include the word "highest," for example, the music ascends to the highest pitch in each line; for the phrase "tune thy heart," Weelkes inserts two chords that abruptly change the harmony in a way wholly unexpected and unusual for its day.

– DMD

*Gloria in excelsis Deo!*

*Sing, my soul, to God the Lord, all in glory's highest key.*

*Lay the angels' choir abroad, in their highest holy day.*

*Crave thy God to tune thy heart unto praise's highest part.*

*Gloria in excelsis Deo! Amen.*

– refrain from Luke 2:14; verses unknown



### ACKNOWLEDGMENTS

*We offer special thanks to the members of our inaugural board (Rich Eberhart, Jill Fontaine, and Ondrej Hochla), and to those who have assisted us in these early days. Without your support and enthusiasm, we would not be here tonight:*

Richard Watkins	Tom Flaherty
Paul Smith	Sherrill Herring
Kiki Gindler	Charlotte Eberhart
Jenny Wong	Susie McDermid
Elizabeth Champion	Nick Aase
Patricia Smiley	Eric Rice
Bowen Close	James Chater
Kelly Garrison	Tim Campbell
Allison Kirkegaard	Alex Dean

John Robinson and the Southern California Early Music Society  
Pomona College Music Department, Eric Lindholm, Department Chair

## UPCOMING CONCERTS

### Student Recital

8:15 p.m. Friday, February 19, 2020 – Lyman Hall, Thatcher Music Building

### Friday Noon Concert: Anne Harley and Melissa Givens, sopranos; Jodi Goble, piano

12:15 p.m. Friday, February 21, 2020 – Balch Auditorium, Scripps College

*Music by Goble, Harold Bruce Forsythe and others*

### Mojave Trio: Sara Parkins violin; Maggie Parkins, cello; Genevieve Feiwen Lee, piano

3 p.m. Sunday, February 23, 2020 – Bridges Hall of Music

*Music by Beethoven, Gao Ping and Kaija Saariaho*

### Ustad Lal Singh Bhatti and Los Angeles Folk Arts Club

4:15 p.m. Wednesday, February 26, 2020 – Lyman Hall, Thatcher Music Building

*A program of bhangra dance, drumming, and song*

### Friday Noon Concert: Cornucopia Baroque Ensemble

12:15 p.m. Friday, February 28, 2020 – Balch Auditorium, Scripps College

*Music by Handel and Telemann*

### Friday Noon Concert: Alfred Cramer, violin; Katie Franklin Ledsinger, piano

12:15 p.m. Friday, March 6, 2020 – Balch Auditorium, Scripps College

*Music by William Grant Still and other mid-twentieth-century composers*

### Pomona College Orchestra, Eric Lindholm, conductor

8 p.m. Friday, March 6, 2020 – Bridges Hall of Music

3 p.m. Sunday, March 8, 2020 (*repeat of March 6<sup>th</sup> program*)

Andrew Acs, euphonium (PO '20) 2019 Orchestra Concerto Competition co-winner

Joseph Horowitz: Euphonium Concerto

Gustav Mahler: Symphony No. 1 in D

### Senior Recital with Zachary Freiman (PO '20), baritone

8 p.m. Saturday, March 7, 2020 – Lyman Hall, Thatcher Music Building

*Music by Barber, Haydn, Mendelssohn, Poulenc, Rachmaninoff and Scarlatti, joined by Kyungmi Kim, piano*

### Pomona College Jazz Ensemble, Barb Catlin, director

4:30 p.m. Tuesday, March 10, 2020 – Lyman Hall, Thatcher Music Building

*Original compositions and small groups*

### Student Recital

8:15 p.m. Wednesday, March 11, 2020 – Lyman Hall, Thatcher Music Building

### Sophomore Recital with Andrew Zhao (PO '22), piano

8 p.m. Saturday, March 28, 2020 – Lyman Hall, Thatcher Music Building

*Music by Mozart, Copland and Chopin*

### Aaron Larget-Caplan, guitar and electronics

3 p.m. Sunday, March 29, 2020 – Bridges Hall of Music

*Music by Lou Bunk, Cage, Flaherty and others*

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