



Presents

Early Music Concert with *Collegium Musicum* and *Consortio*

Sunday, April 3, 2011

4:00 p.m.

PepsiCo Recital Hall

Collegium Musicum TCU

H. Joseph Butler, Director, Harpsichord
Joseph Phillpott, Gustavo Mendoza, and Max Taboada, Violin
Chi Lee, Viola
Liora Holley and Hyung Kim, Cello
Raymond Yu, Bass

Sonata No. 6 for Cello, Violin, and Continuo

Joseph Bodin de Boismortier
(1689-1755)

Largo
Allegro
Larghetto
Allegro

Sonata à 5 in G Major, Op. 2 No. 1

Tomaso Albinoni
(1671-1751)

Grave e adagio
Allegro
Adagio
Allegro

Sonata à 5 in G minor, Op. 2 No. 6

Tomaso Albinoni

Adagio
Allegro
Grave
Allegro

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Consortio

Timothy Watkins, Director
H. Joseph Butler, Organ
Heidi Irgens, Lana Runnels, and Katherine Wilson, Soprano
Michelle Blumsack and Monica Boldt, Alto
Jim Hodges and Jason Runnels, Tenor
Stuart Cheney and Till Meyn, Bass

Officium Defunctorum (1605)
The Office of the Dead

Tomás Luis de Victoria
(1548-1611)

Fabordones del primer tono

Antonio de Cabezón
(1510-1566)

Fabordone no. 1
Lectio
Fabordone no. 2
Motectum
Fabordone no. 4
Responsorium

Program Notes, Texts, and Translations

Collegium Musicum TCU performs on authentic replicas of Baroque instruments. The temperament used is Valotti, a late 18th-century well-tempered tuning system; pitch level is A = 415, one half-step lower than modern concert pitch.

Joseph Bodin de Boismortier was the first composer in history to make a comfortable living through the sale of his published compositions; he held no church or court positions and had no regular patrons. Strongly influenced by the Italian style that dominated Europe outside of France, Boismortier was the first French composer to adopt the Italian concerto genre and compose a solo concerto. In addition, he was a pioneer of solo music for the cello. The work heard tonight follows the Italian slow–fast–slow–fast form of the sonata.

Today, **Tomaso Albinoni** is best known for a piece he did not compose: the famous Adagio in G minor which is actually by Remo Giazotto. Nevertheless, Albinoni achieved considerable fame in his own time, securing the support of the most elite patrons: Cardinal Ottoboni and members of the Medici family. His works were in demand and published repeatedly in Venice, Amsterdam, and London. His style resembles that of Corelli, in that it is elegant, controlled, and fairly conservative. The Sonatas in five parts, two of which will be performed tonight, are similar in effect to a concerto, with the first and second violins playing the most elaborate passagework. However, his fugal final movements allow all the players to perform the main theme. J. S. Bach admired Albinoni's fugal subjects and used four of them as a basis for keyboard works.

Consortio is a chamber ensemble specializing in Renaissance vocal music. It is composed of members of the TCU community and other professional musicians from the Fort Worth area. The name of the group is a reference to groups of intellectuals—scientists, poets, philosophers, musicians—who in the late Renaissance gathered to discuss ideas and to perform music. The discussions and experimentation of one of the most famous of these groups, the so-called Florentine “Camerata,” (another frequently-used term), was influential in the creation of opera.

The *Officium Defunctorum*. Tomás Luis de Victoria, one of the greatest Spanish composers of the 16th century, received his early musical training as a chorister in the Cathedral of his native Avila. After his voice broke he spent almost 26 years in Rome, where he studied at the Collegium Germanicum and held positions as chapelmaster at the Church of S. Maria de Monserrato, the Collegium Germanicum, and the Collegium Romanum. While in Rome he published eight collections of his music, much of which ranks among the masterpieces of the Renaissance. In 1583, after a full career as a church musician and a priest, Victoria expressed a desire to return to Spain. That desire was granted four years later when he was appointed by King Philip II to serve as chaplain to the king’s sister (the Dowager Empress Maria), living in retirement at the Royal Convent of the Poor Clares in Madrid. Along with his service to the Empress, Victoria was also the *maestro* of the convent choir. The *Officium Defunctorum* was composed in memory of the Empress upon her death in 1603, and two years later became the last of the composer’s pieces to be published. It consists of polyphonic settings for the standard parts of the Requiem Mass (except for the “Dies irae” sequence), a motet, and two other movements from the Office of the Dead: the Second Lesson for Matins of the Dead, and the Responsory sung at the ceremony of Absolution following the Mass. As was customary in Spain, Victoria set the text of the Second Lesson for Matins in the style known as *fabordón* (*falsobordone* in Italian)—a primarily root-position triadic harmonization of a psalm tone for four vocal parts in a predominantly homorhythmic style. The other movements of the *Officium* are for SSATTB with the cantus firmus usually paraphrased in the Soprano II part, around which the other parts weave in either free or slightly imitative polyphony. The music is somber and reflective, but deeply expressive, with chromatic alterations to the cantus firmus, melodic tritones, and exposed minor seconds that “resolve” to major seconds.

Antonio de Cabezón was among the most prominent keyboard performers and composers of his time. He served as music tutor to the future Phillip II and continued his service in the Emperor’s chapel when the monarch ascended the throne. Among his many compositions, which Victoria would have known, were the organ *fabordones* used in this concert—functional liturgical works consisting of variations organized according to mode. We use them on our program both to connect choral movements that would have been separated in their original context by various other sections of the liturgy, and also to give the pitch to the singers.

The **organ** used to intone and accompany the **Office** is in meantone tuning, a Renaissance tuning that favors the keys and modes used in the 16th and early 17th century and utilizes pure 3rds and slightly tempered 4ths and 5ths. Pitch level is A=415.

Consortio will perform Victoria’s *Officium Defunctorum* in its entirety on Friday, April 15 at St. Stephen Presbyterian Church, 2700 McPherson Avenue (7 p.m.) and again on Saturday, April 23 at St. Andrew’s Episcopal Church, 917 Lamar Street (3 p.m.).

Lectio
(Job 10:1-7)

Taedet animam meam vitae meae,
Dimittam adversum me eloquium meum,
Loquar in amaritudine animae meae.
Dicam Deo: Noli me condemnare:
Indica mihi, cur me ita iudices,
Numquid bonum tibi videtur,
Si calumnieris, et opprimas me
Opus manuum tuarum,
Et consilium impiorum adiuves?
Numquid oculi carnie tibi sunt:
Aut sicut videt homo, et tu vides?
Numquid sicut dies hominis dies tui,
Et anni tui sicut humana sunt tempora,
Ut quaeras iniquitatem meam,
Et peccatum meum scruteris?
Et scias, quia nihil impium fecerim,
Cum sit nemo, qui de manu tua posit eruere

My soul is weary of my life;
I will leave my complaint against myself;
I will speak in the bitterness of my soul.
I will say to God: Do not condemn me;
Show me why Thou judgest me in this manner.
Does it seem a good thing to Thee
To despise and oppress me,
The work of Thine own hands,
And to support the schemes of the wicked?
Are Thine eyes of flesh?
Dost Thou see only as men do?
Are Thy days like the days of men
And Thy years like the seasons of men
That Thou enquirest after mine iniquity,
And searchest after my sins?
Surely Thou knowest that I am not wicked;
There is none that can deliver me from Thy hand.

Versa est in luctum cithara mea
Et organum meum in vocem flentium.
Parce mihi, Domine, nihil enim sunt dies mei.

Moctectum

My harp is turned to mourning
And my organ into the voice of those who weep.
Spare me, O Lord, for my days are nothing.

Libera me, Domine, de morte aeterna,
In die illa tremenda:
Quando caeli movendi sunt et terra
Dum veneris iudicare saeculum per ignem.

Tremens factus sum ego, et timeo,
Dum discussio venerit, atque ventura ira.
Quando caeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae,
Dies magna et amara valde:
Dum veneris iudicare saeculum per ignem.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna,
In die illa tremenda:
Quando caeli movendi sunt et terra:
Dum veneris iudicare saeculum per ignem.
Kyrie eleison. Christe eleison. Kyrie eleison.

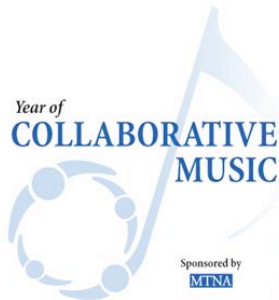
Responsorium

Deliver me, O Lord, from eternal death
On that fearful day,
When the heavens and the earth shall be moved
And Thou shalt come to judge the world by fire.

I am seized with trembling, I am sore afraid,
For the judgment and and for the wrath to come,
When the heavens and the earth shall be moved.
That day, a day of wrath, calamity, and misery,
A great day and bitter indeed,
When Thou shalt come to judge the world by fire.

Grant them eternal rest, O Lord,
And let light perpetual shine upon them.

Deliver me, O Lord, from eternal death
On that fearful day,
When the heavens and the earth shall be moved
And Thou shalt come to judge the world by fire.
Lord have mercy. Christ have mercy. Lord have mercy



Tonight's concert is presented in partnership with MTNA's Celebration of the Year of Collaborative Music

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