

PROGRAM

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| Sicut Cervus Desiderat | Pierre de la Rue |
| Dum Transisset Sabbatum | John Taverner |
| O Sacrum Convivium | Giovanni Pergolesi |
| Ave Verum Corpus | Lodovico da Viadana |
| Ballo, "Movete Al Mio Bel Suon" tenor solo - David Brown | Claudio Monteverdi |
| Cantata, "Befiehl dem Engel" | Dietrich Buxtehude |

INTERMISSION

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| Music, All Powerful | Thomas Walmisley |
| Cherubic Hymn | Pyotr Tchaikovsky |
| Ave Maria | Giuseppe Verdi |
| Ave Maris Stella | Edvard Grieg |
| Two Poems of Edward Thomas | Howard Skempton |
| Elizabethan Spring | Stephen Chatman |

The choir would like to acknowledge the generous assistance of the following:

St. Paul's Anglican Church
Nanaimo News Bulletin
Nanaimo Daily News
Cowichan Valley News Leader
Chemainus Courier
Stella Robinson
Rol Morris
Gina Prosperi Porta

- Pierre de la Rue (c1460-1518) stands with Josquin, Obrecht and Isaac as the creme of high-Renaissance Flemish masters, who flooded the Italian city-states, courts and chapels throughout the 15th & 16th Centuries. The psalm here exemplifies the distinguished quality of his copious output, which ranged over sacred and secular genres alike. Well into the 16th century la Rue was often, and laudably, cited and frequently reprinted – testimony to his excellence.
- Dum Transisset Sabbatum is one of two settings by John Taverner (c1490-1545) for Matins at Easter Sunday. These are both late works and clearly show why he is considered the pre-eminent English master of the first half of the 16th Century.
- Pergolesi (1710-1736), the boy wonder, enjoyed but modest fame during his brief 26 years. But posthumously his fame flared brightly – due in large part to his ground breaking comic opera La Serva Padrona and his swan song, Stabat Mater. The latter was first published in London, 1749, and soon became the most frequently printed single work of the 18th century. His fame was so great that his name was frequently forged for personal gain. O Sacrum Convivium is likely not Pergolesi's and is included in his Opera Omnia in the volumes reserved for "spurious" compositions.
- The motets of Lodovico Viadana (c1560-1627) were early works -- more in the Renaissance tradition of his youth than the Baroque of his maturity. Ave Verum Corpus is in his Op. 10 of 1597, just one small page of an 8 volume set. He was maestro di cappella at Mantua 1594-97, where he undoubtedly knew Monteverdi.
- In his monumental 8th Book of Madrigals (1638), Monteverdi (1567-1643) broke all molds – yet again! The book is in two parts, War and Love, each being a loosely knit madrigal-drama, much in the sense of the madrigal-comedies of Vecchi. Interspersed with the more traditional madrigals are ballos and intradas. Movete al Mio Bel Suon is the Intrada at the end of Part I. It includes all of the innovations inherent in the book: polyphonic chamber pieces, vocal solos, instrumental interludes, all culminating in a massed ensemble. The words are by Rinuccini of sonnet fame; where the wounds and pretentious warlike gestures of love are both erotic and humorous.
- All anyone ever needs to know about Dietrich Buxtehude (c1636-1707) is that J. S. Bach walked 200 miles to hear him play organ! Was he any good? Bach was granted a three week leave, but stayed four months. Buxtehude's Befiehl dem Engel is really not a Cantata -- as often claimed -- but rather a Chorale. And the chorale melody is used as a cantus firmus in the soprano, while the choir envelops it and the instruments provide accompaniments and interludes.
- A well respected teacher and glee composer, Thomas Walmisley (1783-1866) though a highly skilled musician, lacked individuality. His musical lineage leads through his master, Thomas Attwood, back to Mozart. Music all powerful is a rare multi-part glee, showing Walmisley bringing all of his long experience to bear on an otherwise simple form.
- The Three Cherubic Hymns (1884) are from Tchaikovsky's last crop of sacred music. No. 3 follows Glinka's lead in imitating monodic Kievan chant and holds a central place in 19th Century revival of Russian sacred music.
- On the 11th of April 1889 the City of Milan invested Giuseppe Verdi as an Honorary Citizen. The King decorated him while a chorus of 370 singers and an orchestra 130 strong premiered this Ave Maria. And, Dante's Italian translation of the Latin wasn't the piece de resistance. No, that honor was reserved for the Gazzetta, which next morning dedicated no less than 10 pages to the event!
- Edvard Grieg (1843-1907) was a chameleonic composer. He was early steeped in the Germanic tradition of Schumann, then discovered Norwegian folk music, only to be seduced by Wagner's chromaticism (if not his drama), and finally dabbled in the very early moments of impressionism. All this in one lifetime! Grieg here sets the 9th Century Latin liturgical hymn, Ave Maris Stella – Hail star of the ocean.
- Born in 1947 Howard Skempton is what the English call an eccentric. A virtuoso accordionist, Skempton was a founding member of Cornelius Cardew's Scratch Orchestra in the 1960s, and then joined up with the minimalists before working as a music editor. He is firmly ensconced in the English School of Experimental Music.
- Stephen Chatman (1950-) holds music degrees from Oberlin College (1971) and the University of Michigan (1977). Since 1976 he has been Professor of Music at U.B.C. His style favors collage and Ivesian counterpoint.
Rol Morris

From the Director



A hearty "Welcome!" to this evening's concert. Our program is an exploration of late Renaissance and Baroque sacred music leading to composers of the nineteenth century, interspersed with secular material, and ending with a pair of late twentieth century pieces. Quite a palette! – placing demands not only on the singers but also on you, our audience. We hope you enjoy these selections and the variety that they present. The Island Consort is pleased to include, as a collaboration, members of the Nanaimo Chamber Orchestra as well as organist, Peter Orme.

The Island Consort

Director: Bruce Farquharson

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|-----------|---------------------|---------|------------------|
| sopranos: | Katelin Bowes | tenors: | David Brown |
| | Antonia Gunardi | | Don Butt |
| | Elizabeth Lutz | | Ted Durnin |
| | Mary Butt | | |
| altos: | Solveig Farquharson | basses: | Lionel Tanod |
| | Elizabeth Wilson | | Robin FitzGerald |
| | Marla Tusa | | Peter Hewitt |
| | | | Jim Banman |

Accompanists

Members of the Nanaimo Chamber Orchestra

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|-----------|-------------------------------|
| violin I | Karl Rainer, Sonya Parkin |
| violin II | Leslie Krull, Rol Morris |
| cello | Hannah Wilson, Diana Fletcher |

Continuo; harpsichord and organ, Peter Orme



The Island Consort

*Director, Bruce Farquharson
with members of the Nanaimo Chamber Orchestra*

Elizabethan Spring



**Chemainus United Church
Saturday April 19 at 7.30**

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**Brechin United Church
Sunday April 20 at 7.30**

admission \$15