

University of California, Davis
The Department of Music presents the

EARLY MUSIC ENSEMBLE

David Nutter, director

MUSIC FROM MANTUA AND VENICE



Claudio Monteverdi
Salamone Rossi
Giovanni Gabrieli

TUESDAY, MARCH 10, 1981 — WYATT PAVILION
8:15 P.M. — ADMISSION FREE

MUSIC FROM VENICE AND MANTUA

PROGRAM

Sinfonia - Gagliarda Salamone Rossi
'La Massara' (1608) (1570-1630)

Lamnatseah bingnot mizmor shir Salamone Rossi
(Hashirim asher lish'lomo, 1622-3)

Sinfonia (1608) Salamone Rossi

Ecco mormorar l'onde Claudio Monteverdi
(Il secondo libro de madrigali, 1590) (1567-1643)

Canzon Septimi toni Giovanni Gabrieli
(Sacrae symphoniae, 1597) (1553-1612)

Sfogava con le stelle Claudio Monteverdi
(Il quarto libro de madrigali, 1603)

O come sei gentile Claudio Monteverdi
(Concerto: settimo libro de madrigali, 1619)
Gerry Prody & Helen Nutter, sopranos
Lynn Powell, harpsichord

Canzon Duodecimi toni Giovanni Gabrieli
(Sacrae symphoniae, 1597)

Sì, ch'io vorrei morire Claudio Monteverdi
(Il quarto libro de madrigali, 1603)

Lamento della Ninfa Claudio Monteverdi
Non avea Febo -- Amor, dicea -- Si tra sdegnosi
(Madrigali guerrieri e amorosi, 1638)
Sandra Lipsman, soprano
John W. Ostrom, Richard Brunner, Thomas Estes, tenors
Lynn Powell, organ

O quam suavis Giovanni Gabrieli
(Sacrae symphoniae, 1597)

Laudate pueri Dominum Claudio Monteverdi
(Messa et psalmi, op. posth., 1650)

INTERMISSION

Con che soavità Claudio Monteverdi
(Concerto: settimo libro de madrigali, 1619)
Gerry Prody, soprano
Ensemble directed by Diane Steinhaus

Canzona Andrea Gabrieli
Dona Lee Brandon, organ (1510-1586)

Magnificat Claudio Monteverdi
(Vespro della Beata Vergine, 1610)

Lamnatseah bingnot mizmor shir (Psalm 67)

God be gracious unto us, and bless us; May he cause His face to shine upon us; Selah. That Thy way may be known upon earth, Thy salvation among all nations. Let the peoples give thanks unto Thee, O God; Let the peoples give thanks unto Thee, all of them. O let the nations be glad and sing for joy; For Thou wilt judge the peoples with equity, and lead the nations upon earth, Selah. Let the peoples give thanks unto Thee, O God; Let the peoples give thanks unto Thee, all of them. The earth hath yielded her increase; May God, our own God, bless us. May God bless us; And let all the ends of the earth fear Him.

Ecco mormorar l'onde

The waves already murmur, leaves and bushes whisper, in the morning breeze. On the green branches sweetly sing the little birds. The East smiles, already dawn is rising, casting its reflection on the ocean and brightening the sky. Into pearls it changes the sweet dew, and steepes in gold the high mountains. O beautiful, fair dawn; the morning breeze is your messenger, and you are hers, which refreshes every burning heart. (Torquato Tasso)

Sfogava con le stelle

One tormented by love cried out his sadness to the stars under the night sky, saying as he gazed upon them, "O beauteous images of the one I adore, as you show me her rare beauty while you shine, so show to her my living ardour. With your semblance of gold you would make her full of pity, as you make me full of love." (Ottavio Rinuccini)

O come sei gentile

O how sweet you are, dear little songbird; how similar is my lovelorn state to your captivity. I am a prisoner, you are a prisoner; you sing, I sing; you sing for her who keeps you prisoner, and I sing for her too. But in one respect my woeful fate is different: the singing life agrees with you, you live as you sing, but as I sing, I die. (Giovanni Battista Guarini)

Sì, ch'io vorrei morire

Yes I should like to die now that I kiss, o love, the beautiful mouth of my beloved one. Ah! dear sweet tongue, give me such moisture as will make me die for the sweetness I feel in my breast. Ah, my life! Press me close to your white breast until I faint. Ah, mouth! ah, kisses! ah, tongue! I say again, yes, I should like to die.

Lamento della Ninfa

Phoebus had not yet brought day to the world when a maiden came forth from her house. Her sorrow showed in her pale face; great sighs would break from her heart as she gathered flowers and crumpled them; wandering here and there, thus she wept for her lost love: "Love!" she cried, pausing and looking up to heaven; "Amor, where is the fidelity that the betrayer swore? Send back my lover, as he once was; or kill me, so that I may no longer torment myself. Ah, wretch that I am! No, no further, I cannot bear so much coldness. By the gods! No longer will I have these sighs -- unless from afar -- no, no, nor these torments speak to me. If I torture myself for his sake, he is unmoved, and if I flee from him, he will again bid me. Even though he who is not mine has a pleasing smile, Love has not endowed his heart with equal fidelity. Never will you receive such sweet kisses from that mouth, and none more tender; -- ah, say no more, you know it only too well." Thus proudly lamenting, her voice rose up to heaven. So in the hearts of lovers, Love mixes fire and ice. (Ottavio Rinuccini)

Laudate pueri Dominum (Psalm 113)

Praise the Lord ye servants: O praise the Name of the Lord. Blessed be the Name of the Lord: from this time forth for evermore. The Lord's Name be praised: from the rising up of the sun unto the going down of the same. The Lord is high above all heathen: and his glory above the heavens. Who is like unto the Lord our God, that hath his dwelling so high: and yet humbleth himself to behold the things that are in heaven and earth? He taketh up the simple out of the dust: and lifteth the poor out of the mire; that he may set him with the princes: even with the princes of his people. He maketh the barren woman to keep house: and to be a joyful mother of children. Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end, Amen.

Con che soavità

With what sweetness it is, O scented lips, that I both kiss and listen to you; but if I enjoy the one pleasure, the other is denied me. My soul longs for both these your delights, yet having the one negates the other. O dearest kisses, o sweet words! What wonderful harmony there might be if you could combine the sweetness of both together: kissing words, and talking in kisses. (Giovanni Battista Guarini)

Magnificat

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden. For behold, from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his name. And his mercy is on them that fear him: throughout all generations. He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with god things: and the rich he hath sent empty away. He remembering his mercy: hath holpen his servant Israel. As he promised to our forefathers: Abraham and his seed for ever. Glory be to the Father and to the Son: and to the Holy Ghost. As it was in the beginning, is now, and ever shall be: world without end, Amen.

THE UNIVERSITY EARLY MUSIC ENSEMBLE

David Nutter, director

Alisa Gould, assistant

SOPRANO	ALTO	TENOR	BASS
Barbara Brandon	Elizabeth Martin	Richard Brunner	Robert Crummey
Alisa Gould	Elizabeth Morris	Michael Graetzer	Thomas Estes
Sandra Lipsman	Kathleen Roland	Steven Law	Paul Holden
Helen Nutter	Diane Steinhaus	John W. Ostrom	Geoffrey Levin
Gerry Prody			

John Auch, sackbut	Pat Nash, viol, violin
Sarah Brosier, viol	David Nutter, lute
Clark Lagarias, flute	Lynn Powell, organ, harpsichord
Jeanette Liefson, recorder, harpsichord	Suzanne Scott Mackey, flute
Craig Merlic, sackbut	Nancy Steffensen, flute

Guest performers

Tess Albin-Smith, viola	Keith Cary, double bass
Cynthia Bates, violin	Steven Mackey, lute
Dona Lee Brandon, organ	denise joy slobodnik, viol

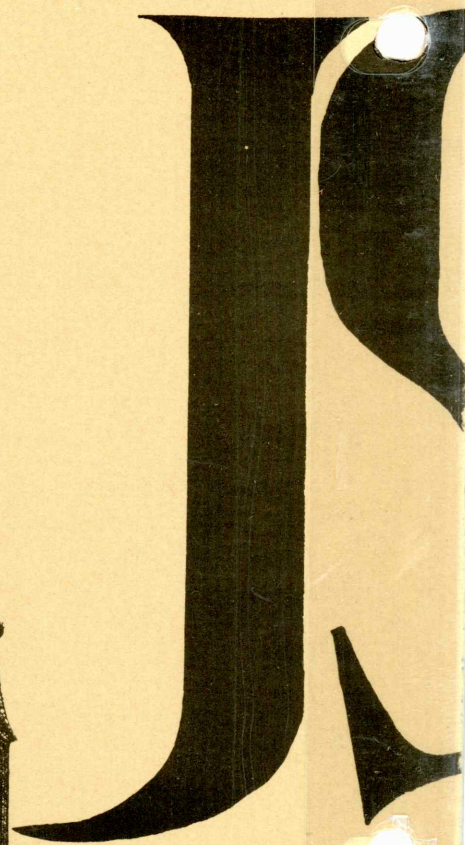
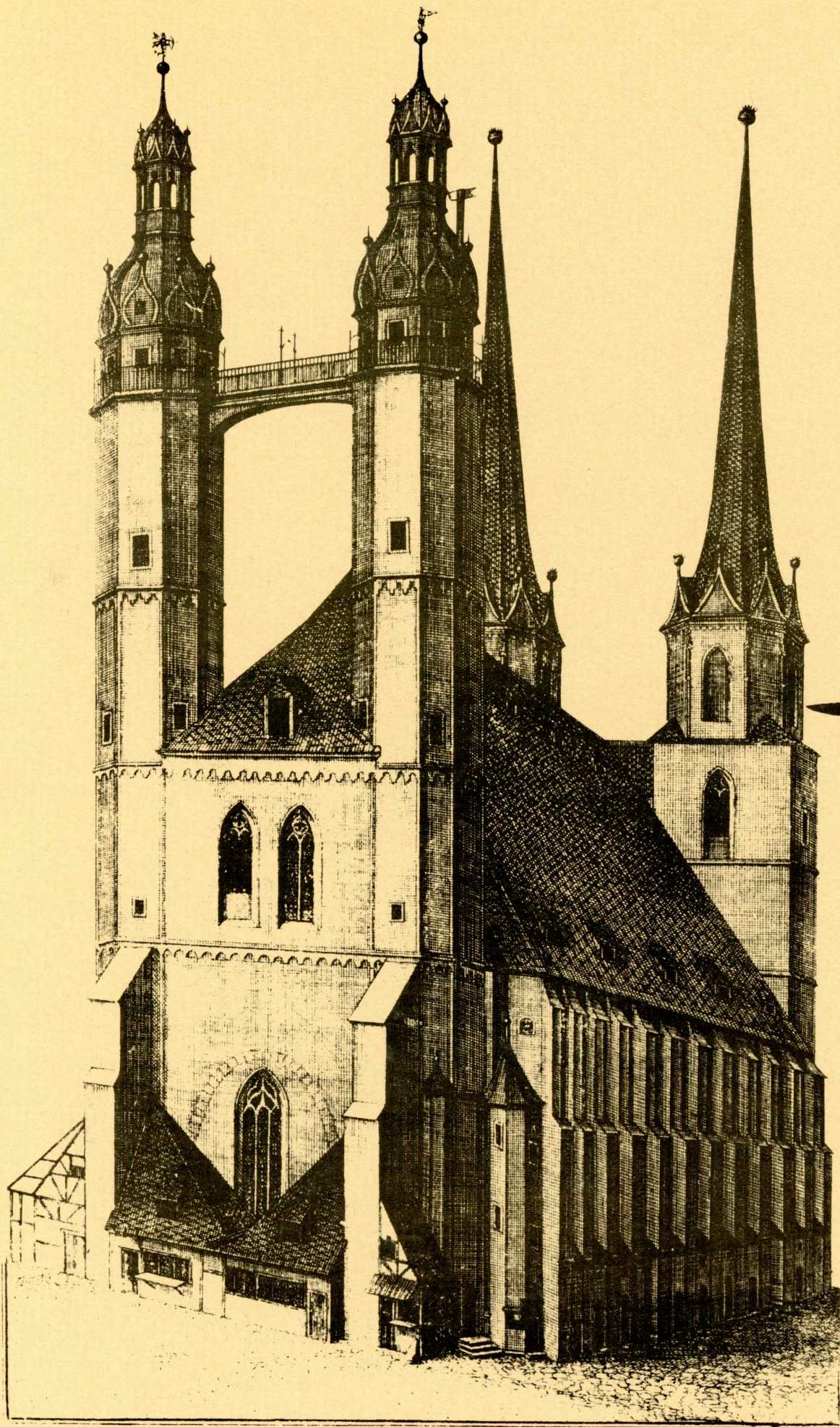
Claudio Monteverdi was born at Cremona in 1567, the son of a physician. By 1582, at the age of 15, he had already published his first works. The year 1590 coincided with the publication of his second book of madrigals and his appointment as a string player to the household of Vincenzo I, Duke of Mantua. In 1602 Monteverdi became "maestro della musica" to the Duke, a position he was to retain until his dismissal by Vincenzo's successor, Francesco II. In 1613 Monteverdi moved to Venice where he assumed the prestigious position of "maestro di cappella" at St Mark's Basilica, where he was to remain until his death in 1643 at the age of 76.

There is no doubt that Monteverdi was the greatest composer of his age. Though he was branded an incompetent contrapuntist by reactionist critics in his own time, his experiments were initially at least firmly anchored in the traditional forms and styles he inherited from such composers as Rore and Wert. The second book of madrigals (1590) is assured in technique. The chosen verse in the courtly tradition of Tasso is rich in imagery, important phrases are given ample development, and a sure sense of proportion infuses the whole (Ecco mormorar l'onde). Eleven years separate the third and fourth (1603) books of madrigals. During this period Monteverdi turned to the introverted and complex verse of Guarini and Rinuccini which required a new approach. Instead of concentrating on concrete images allowing obvious equivalents in music, Monteverdi sought both to make the works audible and to express their emotional meaning. Declamatory passages and angular lines to underline the astringencies of the verse show Monteverdi's indebtedness to Wert. But it is in the unusual, though logical, use of dissonance which informs the madrigals of this period (Sfogava con le stelle, Sì, ch'io vorrei morire) that gave Monteverdi the reputation of being a progressive composer (irregularly resolved suspensions, freely treated chords of the 7th and 9th, and chords made up of as many as five adjacent notes of the scale). Monteverdi's seventh book of madrigals (Concerto, 1619) is devoted to genres developed since 1600. The bulk of the works are virtuoso duets which now replace the five-voice madrigals as the medium for the sophisticated psychological expression of a wide range of emotions (O come sei gentile). There are also examples of solo recitative in the Florentine operatic style, and a completely novel piece (Con che soavità) scored for solo soprano and three contrasting groups of instruments in which the interest lies less in the vocal line than in the kaleidoscope of varied sonorities. Monteverdi's last book of madrigals (Madrigals of Love and War, 1638) is a retrospective collection of works written over a period of 30 years and appears as a manifesto for his theories of the three styles of humours: anger, moderation, and humility. The Lamento della Ninfa is a work in the theatrical style ('genere rappresentativo') which develops the mood of loneliness with extraordinary imaginative power. It is a triptych whose main central section, a soprano lament over a four-note ground bass, is framed by an introduction and conclusion that set the scene.

Monteverdi's religious music parallels in style his secular works and is equally varied. Laudate pueri, Dominum is a psalm sung at Vespers and comes from a large collection of sacred music written during his years in Venice. The Magnificat, the Canticle of the Virgin, which concludes Vespers, is the second of two that Monteverdi published in 1610. Unlike its more extravagant sister work which requires a large number of instruments, it is scored for organ and, unusually, Monteverdi specifies the stops to be used. It is a sectional work exploiting duets, trios and full chorus into each of which is inserted the plainsong melody of the liturgy which dominates the cyclical ground plan of the entire setting.

Giovanni Gabrieli's first music instruction was with his uncle Andrea Gabrieli, and later, like many North Italian musicians of the day, he spent some time at Munich as apprentice to Lassus. On his return to Venice he was appointed organist at St Mark's Basilica, a position he retained until his death. Although Giovanni published a number of madrigals he remained primarily a church musician and composer. Like his contemporaries Tifan and Tintoretto, the polychrome splendor of Giovanni's grand manner was eminently suited to the imperial aspirations of the Republic of Venice. His motets, many of which set texts sung on the major Venetian state festivals are for two or more choirs, often calling for doubling or independent instrumental ensembles. The instrumental canzonas are remarkable for developing a more truly abstract idiom. Formal patterns are of decisive importance and most use da capo technique or rondo structure, sometimes approaching Baroque concerto first-movement form.

Salamone Rossi was a Jewish musician who spent his entire professional career at Mantua. He had strong connections with the Gonzaga court and on several occasions collaborated with Monteverdi in the composition of music for court festivities. His music reflects current taste at Mantua, though it is conservative in style. Traditional approaches certainly characterize Rossi's collection of Hebrew psalms, hymns and synagogal songs, though his instrumental music, with its prominent equal upper parts and supporting bass, made an important contribution to the evolution of the Baroque trio sonata.



UNIVERSITY and CHAPEL

Albert J.

Paul Hol

Jo

Jes

Christine Moore and

Vocal and instrumental
included

"Singet dem

"Der Geist hilft

"Jesu

Wednesday, Jan

Free

Admission

BACH

UNIVERSITY CHORUS MEMBER SINGERS

McNeil, conductor

Holden, Assistant Conductor
van Grote, Organist
Jessica Papkoff, guitar
and Kathleen Roland, mezzosopranos

Instrumental program
including three Motets:

"Herrn ein neues Lied"
"unserer Schwachheit auf"
"meine Freude"

June 3, 1981 8:15 p.m.
Leiborn Hall
Admission Free

EARLY MUSIC ENSEMBLE

Chorus and baroque orchestra
David Nutter, director

Cantata BWV 4,
"Christ lag in Todesbanden"

with Gerry Prody and Sandra Lipsman, sopranos
Elizabeth Martin, alto
Michael Graetzer, tenor, Robert Crummey, bass

Ascension Oratorio, BWV 11,
"Lobet Gott in seinen Reichen"

with Gerry Prody, soprano, Kathleen Roland, alto
John W. Ostrom, tenor, Paul Holden, bass

Tuesday, June 9, 1981 8:15 p.m.
St. Martin's Episcopal Church,
Hawthorn Lane, Davis
Admission Free

University of California, Davis
The Department of Music
presents the music of

Concerts
conducted
15.

J.S.BACH

EARLY MUSIC ENSEMBLE

Chorus and baroque orchestra
David Nutter, director

Cantata BWV 4, "Christ lag in Todesbanden"

with Gerry Prody and Sandra Lipsman, sopranos
Elizabeth Martin, alto
Michael Graetzer, tenor, Robert Crummey, bass

1. Sinfonia
2. Verse I: Christ lag in Todesbanden
3. Verse II (duet: soprano I, alto, continuo): Den Tod niemand zwingen kann
4. Verse III (tenor, solo violin, continuo): Jesus Christus, Gottes Sohn
5. Verse IV (chorus, continuo): Es war ein wunderlicher Krieg
6. Verse V (bass, orchestra): Hier ist das rechte Osterlamm
7. Verse VI (duet: soprano II, tenor, continuo): So feiern wir das hohe Fest
8. Verse VII: Wir essen und leben wohl

INTERMISSION

Ascension Oratorio, BWV 11, "Lobet Gott in seinen Reichen"

with Gerry Prody, soprano, Kathleen Roland, alto
John W. Ostrom, tenor, Paul Holden, bass

1. Chorus: Lobet Gott in seinen Reichen
2. Recitative (tenor, continuo): Der Herr Jesus hub seine Hände auf
3. Recitative (bass, flutes, continuo): Ach, Jesu, ist dein Abscheid schon so nah?
4. Aria (alto, solo violin, continuo): Ach, bleibe doch, mein liebstes Leben
5. Recitative (tenor, continuo): Und ward aufgehoben zusehens
6. Chorale: Nun lieget alles unter dir
7. Recitative (tenor, bass, continuo): Und da sie ihm nach sahen
8. Recitative (alto, flutes, continuo): Ach, ja! So komme bald zurück
9. Recitative (tenor, continuo): Sie aber beteten ihn an
10. Aria (soprano, solo flute, solo oboe, violins, violas) Jesu, deine Gnadenblicke
11. Chorale: Wann soll es doch geschehen

Tuesday, June 9, 1981 8:15 p.m.
St. Martin's Episcopal Church

Christ lag in Todesbanden (BWV 4) is one of the earliest Bach cantatas known to us. It will have been written around 1707/1708, certainly before 1714. Although a chorale cantata -- being based on Luther's hymn of 1524 with unaltered text -- it nevertheless does not belong to the type characteristic of the later Bach (with inner movements in recitative and aria form), but to the archaic form of the chorale variation "per omnes versus", i.e., the chorale melody is retained in all seven verses, sometimes unaltered, sometimes modified. No themes foreign to the chorale appear, only accompanying instrumental figures of motif character. A brief Sinfonia, in which the beginning of the hymn is heard, is followed by the individual verses of the chorale in the following arrangements:

1. Chorale chorus, melody in soprano, lower parts in imitation, violins in figurative accompaniment. Last line, "Hallelujah", expanded into motetic writing in quickened tempo.
2. Chorale concerto in a small number of parts (soprano, alto, continuo).
3. Trio movement for violins, tenor and continuo, chorale melody (in tenor, final line freely treated) figuratively accompanied.
4. Motetic chorus, chorale melody (Dorian B minor within an E minor movement) in the alto.
5. String writing with bass and continuo. Each line of the hymn first in the bass, then in the strings (1st violin), final line again freely treated.
6. Chorale concerto in a small number of parts (soprano, tenor, continuo).
7. Plain four-part chorale setting, doubled by instruments.

Unfortunately we only know the work from the parts of the repeat performances of 1724 (without cornett and trombones) and 1725; yet the composition does not seem to have undergone any very substantial change compared with the original version. Striking features are the work's clear symmetry (central axis: verse 4) and the strong connection between text and form, which also lets important words stand out pictorially in the musical setting.

Versus 1 (Sopran, Alt, Tenor, Baß)

Christ lag in Todesbanden / Für unsre Sünd gegeben, / Er ist wieder erstanden / Und hat uns bracht das Leben; / Des wir sollen fröhlich sein, / Gott loben und ihm dankbar sein / Und singen Halleluja, / Halleluja!

Versus 2 (Sopran, Alt)

Den Tod niemand zwingen kunnt / Bei allen Menschenkindern, / Das macht' alles unsre Sünd, / Kein Unschuld war zu finden. / Davon kam der Tod so bald / Und nahm über uns Gewalt, / Hielt uns in seinem Reich gefangen. / Halleluja!

Versus 3 (Tenor)

Jesus Christus, Gottes Sohn, / An unser Statt ist kommen / Und hat die Sünde weggetan, / Damit dem Tod genommen / All sein Recht und sein Gewalt, / Da bleibet nichts denn Tods Gestalt, / Den Stachel hat er verloren. / Halleluja!

Versus 4 (Sopran, Alt, Tenor, Baß)

Es war ein wunderlicher Krieg, / Da Tod und Leben rungen, / Das Leben behielt den Sieg, / Es hat den Tod verschlungen. / Die Schrift hat verkündigt das, / Wie ein Tod den andern fraß, / Ein Spott aus dem Tod geworden. / Halleluja!

Versus 5 (Baß)

Hier ist das rechte Osterlamm, / Davon hat Gott geboten, / Das ist hoch an des Kreuzes Stamm / In heißer Lieb gebraten, / Das Blut zeichnet unsre Tür, / Das hält der Glaub dem Tode für, / Der Würger kann uns nicht mehr schaden. / Halleluja!

Versus 6 (Sopran, Tenor)

So feiern wir das hohe Fest / Mit Herzensfreud und Wonne, / Das uns der Herre scheinen läßt, / Er ist selber die Sonne, / Der durch seiner Gnade Glanz / Erleuchtet unsre Herzen ganz, / Der Sünden Nacht ist verschwunden. / Halleluja!

Versus 7 (Sopran, Alt, Tenor, Baß)

Wir essen und leben wohl / In rechten Osterfladen, / Der alte Sauerteig nicht soll / Sein bei dem Wort Gnaden, / Christus will die Koste sein / Und speisen die Seel allein, / Der Glaub will keins andern leben. / Halleluja!

Verse 1 (Soprano, Alto, Tenor, Bass)

Christ lay in the bonds of death / Delivered for our sins, / He has risen again / And has brought us life; / We must be joyful for this, / Praise God and be grateful to Him / And sing Hallelujah, / Hallelujah!

Verse 2 (Soprano and Alto)

Nobody could overcome Death / Among all mankind, / This was all caused by our sin, / No innocence was to be found. / For this, Death came so soon / And took power over us, / Held us captive in his kingdom. / Hallelujah!

Verse 3 (Tenor)

Jesus Christ, the Son of God, / Has come in our stead / And has cast sin aside, / Thereby taking from Death / All his rights and his power, / There remains nought but Death's form, / His sting he has lost. / Hallelujah!

Verse 4 (Soprano, Alto, Tenor, Bass)

There was a wondrous war / Between Life and Death. / Life won the victory / And Death was swallowed up. / This was written in the scriptures, / How one Death consumed the other, / And thus made a mockery of Death. / Hallelujah!

Verse 5 (Bass)

Here is the true Passover Lamb, / God had commanded it, / High upon the Cross's shaft / It has been roasted in ardent love, / The blood marks our doors, / Faith holds it before Death, / The murderer can no longer harm us. / Hallelujah.

Verse 6 (Soprano, Tenor)

So we celebrate the high feast / With heartfelt joy and delight / That the Lord lets shine for us, / He is Himself the sun / Who through the splendour of His grace / Lights up our hearts completely, / The night of sin has disappeared. / Hallelujah!

Verse 7 (Soprano, Alto, Tenor, Bass)

We eat and live well / With the true unleavened bread of Easter, / The old leaven shall not / Be with the Word of Grace, / Christ would be the meal / And would feed the soul only, / Faith wants no other life. / Hallelujah!

Lobet Gott in seinen Reichen (BWV 11) is one of the group of compositions that Bach, around 1734/35, named "Oratorio". To list it among the cantatas, as in the old Bach Gesamtausgabe, is therefore misleading, and the more so because it is thus, without any justification, set apart from the other two works similarly designated, the Christmas and Easter Oratorios. It is true that Bach performed the oratorios during the normal church service in place of a cantata; nevertheless, with these works he was obviously trying to present to the congregation the stories of Christmas, Easter and the Ascension in narrative form and to break away from the conventional scheme of contemporary cantata texts -- an endeavour that it is not our place to disguise by re-naming it after the event.

The text of the Ascension Oratorio rests mainly on the Biblical account in Luke XXIV:50-52, Acts 1:9-12 and Mark XVI:19; in addition there are some non-Biblical words in choruses, recitatives and arias and two verses of chorales (verse 4 of the hymn "Du Lebensfürst, Herr Jesu Christ" by Johann Rist, 1641, and verse 7 of the hymn "Gott fähret auf gen Himmel" by Gottfried Wilhelm Sacer, 1697). As in the Christmas Oratorio Bach

writes the Evangelist's account in secco style (one exception being the direct speech of the two men, which is an *arioso* for tenor and bass), whereas the non-Biblical recitatives are written in *accompagnato* style, with passages on the flutes illustrating the text from time to time.

The opening chorus and the arias are not new compositions but have been borrowed from secular cantatas. The original cantatas are now lost to us and therefore we cannot gauge to what extent Bach re-arranged these pieces. One thing we can judge though is how admirably suited the music is to its new words -- the joyful excitement of the opening da-capo chorus, the pleading tone of the violin in the aria "Ach bleibe doch" and, particularly, the delightful instrumentation for the aria "Jesu deine Gnadenblicke" which, in doing without all the lower-pitched instruments, evokes quite naturally an impression of freedom from earthly ties. The first chorale (6th movement) is a simple 4-part composition. The final chorale, on the other hand, once more summons the full orchestra, producing a magnificent concertante instrumental movement into which is inserted the chorus proclaiming the words line by line, with the chorale melody of "Von Gott will ich nicht lassen" in the treble.

Towards the end of his life Bach again borrowed the music of the aria "Ach bleibe doch" for the "Agnus Dei" of the B minor Mass; he used, however, the version from the lost secular cantata and not the version from the Ascension Oratorio.

Alfred Dürr

Chor

Lobet Gott in seinen Reichen, / Preiset ihn in seinen Ehren, /
Rühmet ihn in seiner Pracht; / Sucht sein Lob recht zu ver-
gleichen, / Wenn ihr mit gesamten Chören / Ihm ein Lied zu
Ehren macht!

Rezitativ (Tenor)

„Der Herr Jesus hub seine Hände auf und segnete seine Jünger,
und es geschah, da er sie segnete, schied er von ihnen.“

Rezitativ (Baß)

Ach, Jesu, ist dein Abschied schon so nah? / Ach, ist denn schon
die Stunde da, / Da wir dich von uns lassen sollen? / Ach,
siehe, wie die heißen Tränen / Von unsern blassen Wangen rol-
len, / Wie wir uns nach dir sehnen, / Wie uns fast aller Trost
gebricht. / Ach, weiche doch noch nicht!

Arie (Alt)

Ach, bleibe doch, mein liebstes Leben, / Ach, fliehe nicht so
bald von mir! / Dein Abschied und dein frühes Scheiden /
Bringt mir das allergrößte Leiden, / Ach, ja so bleibe doch noch
hier; / Sonst werd ich ganz von Schmerz umgeben.

Rezitativ (Tenor)

„Und ward aufgehoben zusehens und fuhr auf gen Himmel,
eine Wolke nahm ihn weg vor ihren Augen, und er sitzt zur
rechten Hand Gottes.“

Choral

Nun lieget alles unter dir, / Dich selbst nur ausgenommen; /
Die Engel müssen für und für / Dir aufzuwarten kommen. /
Die Fürsten stehn auch auf der Bahn / Und sind dir willig
untertan; / Luft, Wasser, Feuer, Erden / Muß dir zu Dienste
werden.

Rezitativ (Tenor, Baß)

T. „Und da sie ihm nachsahen gen Himmel fahren, siehe, da
stunden bei ihnen zwei Männer in weißen Kleidern, welche
auch sagten:

T. B. Ihr Männer von Galiläa, was stehet ihr und sehet gen
Himmel? Dieses Jesus, welcher von euch ist aufgenommen gen
Himmel, wird kommen, wie ihr ihn gesehen habt gen Himmel
fahren.“

Rezitativ (Alt)

Ach ja! so komme bald zurück: / Tilg einst mein trauriges Ge-
bärden, / Sonst wird mir jeder Augenblick / Verhaßt und
Jahren ähnlich werden.

Rezitativ (Tenor)

„Sie aber beteten ihn an, wandten um gen Jerusalem von dem
Berge, / der da heißet der Ölberg, welcher ist nahe bei Jeru-
salem und liegt einen Sabbater-Weg davon, und sie kehrten
wieder gen Jerusalem mit großer Freude.“

Arie (Sopran)

Jesu, deine Gnadenblicke / Kann ich doch beständig sehn. /
Deine Liebe bleibt zurücke, / Daß ich mich hier in der Zeit /
An der künftigen Herrlichkeit / Schon voraus im Geist er-
quicke, / Wenn wir einst dort vor dir stehn.

Choral

Wenn soll es doch geschehen, / Wenn kömmt die liebe Zeit, /
Daß ich ihn werde sehen, / In seiner Herrlichkeit? / Du Tag,
wenn wirst du sein, / Daß wir den Heiland grüßen, / Daß wir
den Heiland küssen? / Komm, stelle dich doch ein!

Chorus

Praise God in His kingdom, / Glorify His honour, / Extol Him
in His splendour; / Do justice to His praise, / By singing in full
choir / A hymn to His Glory!

Recitative (Tenor)

“Jesus raised His hands and blessed His disciples, and it came to
pass, while, He blessed them He was parted from them.”

Recitative (Bass)

“Ah, Jesus, is the time of your departure so near?”
Ah, has the hour come / In which we are to let You go from
us? / Ah, see how the hot tears / Roll down our pale cheeks, /
How we long for You, / How we need so much consolation. /
Ah, do not leave us yet!

Aria (Alto)

Ah, stay, my dearest Life, / Ah, do not flee from me so soon! /
Your farewell and Your early parting / Brings me the greatest
suffering of all, / Ah, stay here, do not go, / Otherwise I shall
be enveloped by grief.

Recitative (Tenor)

“While they beheld He was taken up; and a cloud received Him
out of their sight, and He sat on the right hand of God.”

Chorale

Now everthing lies below You, / You yourself only excepted; /
The angels must for ever and ever / Wait upon You. / Princes,
too, stand in line / And are Your willing subjects; / Air, water,
fire, earth / Must be at Your service.

Recitative (Tenor, Bass)

Ten.: ‘And while they looked steadfastly towards heaven as He
went up, behold, two men stood by them in white apparel;
which also said:

Ten., Bass: You men of Galilee, why do you stand gazing up
into heaven? This same Jesus which is taken up from you into
heaven, shall so come in like manner as you have seen him go
into heaven.”

Recitative (Alto)

Ah, return again soon, / End at last my grievous state, / Or for
me will every moment become / hateful, and the years too.

Recitative (Tenor)

“And they worshipped Him and returned to Jerusalem from
the mount called Olivet, which is near to Jerusalem being only
a Sabbath day's journey away, and they returned to Jerusalem
with great joy.”

Aria (Soprano)

Jesu, Your look of grace / I can see constantly. / Your love
remains behind / So that I, here in the meantime, / From the
glory that is to be, / Can refresh my soul beforehand, / When
one day we shall stand before You.

Chorale

When will it come to pass, / When will come that blessed time /
That I shall see Him, / In His glory? / O day, when will you
come, / When we can greet the Saviour, / When we can kiss the
Saviour? / Come, make ready!

University of California, Davis
The Department of Music presents the

EARLY MUSIC ENSEMBLE

David Nutter, director

*performing sacred and secular works
by Josquin Des Prez (d. 1521)
including his Mass De Beata Vergine*



Wednesday, December 2, 1981; 8:00 p.m.
Cathedral of the Blessed Sacrament,
1017 11th St., Sacramento
Admission Free

Friday, December 4, 1981; 8:15 p.m.
St. James Catholic Church, 14th & B Sts., Davis
Admission Free

Concerts
Conducted
17 + 18

University of California, Davis
The Department of Music presents the

EARLY MUSIC ENSEMBLE

David Nutter, director

MUSIC OF JOSQUIN DES PREZ (ca. 1440-1521)

P R O G R A M

Ave Maria . . . virgo serena

Recordare Virgo Mater (instruments; women)

Absalon, fili mi (men)

Belle pour l'amour (recorders)

Adieu mes amours (Sandra Lipsman, Grey Brothers,
Thomas Estes)

La plus des plus (viols)

Qui belles amours a (Faith Liu, Elizabeth Morris,
Richard Brunner, Thomas Estes)

El grillo e buon cantore (Gerry Prody, Elizabeth Martin,
Richard Brunner, Robert Crummey)

Scaramella va alla guerra (Gerry Prody, Elizabeth Martin,
Richard Brunner, Robert Crummey)

Tulerunt Dominum meum (instruments)

Inviolata, integra et casta es, Maria

INTERMISSION

Missa 'De Beata Virgine'

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

December 2, 1981

8:00 p.m.

The Cathedral

December 4, 1981

8:15 p.m.

St. James Catholic Church

THE EARLY MUSIC ENSEMBLE

David Nutter, director
Alisa Gould, assistant

SOPRANO: Sandra Lipsman, Faith Liu, Christine Moore, Gerry Prody

ALTO: Kay Dewey, Elizabeth Martin, Elizabeth Morris,
Kathleen Roland

TENOR: Grey Brothers, Richard Brunner, Steven

BARITONE: Jules Loventhal, Lorenz Schultz, Dwight Stone

BASS: Robert Crummey, Thomas Estes, Steven Kenner

INSTRUMENTALISTS (director: Alisa Gould):

Sarah Brosier, viol
Barbara Brandon, recorder
Carrie Crompton, viol
Frances Dodd, recorder
Jeanette Leifson, recorder
denise joy slobodnik, viol
Luanne Thompson, recorder

The Department of Music invites your contributions to the Music Department Award Fund, which includes the Fannie Kopald Stein Award for Excellence in Musical Performance. A box is provided at the entrance; please give generously.

The use of cameras and recording equipment is forbidden.

* * * * *

UPCOMING CONCERT: SUNDAY, DECEMBER 6 at 8:15 p.m. in Wyatt Pavilion, UC Davis, Robert Samson Bloch, baroque violin, and Susan Erickson, harpsichord, will perform baroque music by Elizabeth-Claude Jacquet de la Guerre. Admission is free. For more information call 752-0666.

Concerts
Conducted
17+18

EME
Program
Notes
6

Program notes

Josquin Des Prez was born about 1440, probably in Picardy. He may have received his early training in the cathedral at St Quentin, capitol of the Vermandois region, though precise details of his life are lacking. Like most composers of his generation he sought employment at the various courts and ecclesiastical institutions of Italy where he led a sometimes precarious existence enlivened by the whims and internecine power struggles of absolutist patrons. He is first recorded as a singer at Milan cathedral between 1459 and 1472, and later he served in the famous Milanese court chapel of Duke Galeazzo Maria Sforza, then rivalled in splendor only by the court chapel at Ferrara. The Duke's assassination in 1476 caused the disbandment of the chapel, though Josquin appears to have been maintained by the Duke's successors until 1479. Sometime prior to his employ in the Papal Chapel in Rome (1486-94), Josquin appears to have served in the retinue of Ascanio Sforza (hence the sobriquet 'Josquin d'Ascanio'); elevated to the purple in 1484, Ascanio may have been instrumental in bringing the composer to Rome. In 1503 Josquin was appointed chapel master to Duke Hercules d'Este of Ferrara at the highest salary ever paid a singer at the Ferrarese court, 200 ducats, asking and receiving nearly twice the salary requested by a rival candidate, Heinrich Isaac, in spite of a Ferrarese agent's report that 'Josquin composes better (than Isaac), but he composes when he wants to, and not when one wants him to'. Josquin's tenure in Ferrara was short lived. Following an outbreak of the plague (later to claim the life of his replacement, Obrecht, in 1505), Josquin left Italy for good to settle at Condè-sur-l'Escaut (near Valenciennes), occupying the position of provost at the collegiate church of Notre Dame until his death in 1521.

Primus inter pares, Josquin was universally recognized in his own time as the finest composer of the High Renaissance. For Martin Luther 'Josquin is master of the notes, which must express what he desires', and the Florentine Cosimo Bartoli called him 'a prodigy of nature' in comparing him to Michelangelo. Josquin's development as a composer shows a move away from the elastic, free-spun melisma of his immediate predecessors Dufay and Ockeghem towards sharply-profiled motifs closely, and often syllabically, derived from textual rhythms; on the development of the technique of imitation between voices of equivalent importance giving rise to a rational integration of musical space; on a growing emphasis with the development of a melodic and harmonic vocabulary capable of expressing verbal images in a totally new manner, and finally, on the masterful control of large-scale musical structures integrated cyclically through the use of canon, cantus firmus, and melodic paraphrase techniques.

Texts and Translations

Ave Maria...virgo serena. Josquin's most famous motet, set to Marian sequence and antiphon texts.

Ave Maria, gratia plena, Dominus tecum, virgo serena.

Ave cujus conceptio, Solemni plena gaudio,
Coelestia, terrestria, Mundum replens laetitia.

Ave cujus nativitas, Nostra fuit solemnitas;
Ut lucifer lux oriens, Verum solem praeveniens.

Ave pia humilitas, Sine viro fecunditas,
Cujus annuntiatio Nostra fuit salvatio.

Ave vera virginitas, Immaculata castitas,
Cujus purificatio, Nostra fuit purgatio.

Ave praeclara omnibus Angelicis virtutibus,
Cujus fuit assumptio Nostra glorificatio.

O Mater Dei, memento mei. Amen.

('Hail Mary, full of grace, the Lord is with Thee, Virgin fair. Hail Thou, whose conception, is full of holy joy. With heavenly and earthly joy Thou fill'st the world. Hail Thou, whose birth became our feast, as the morning star, a rising light, Thou predest the true sun. Hail, blessed humility. Inviolable fecundity, whose Annunciation became our salvation. Hail, true virginity, unspotted chastity, whose purification became our expiation. Hail Thou, who shinest with all angelic virtues, whose Assumption became our glorification. O Mother of God, Be mindful of me. Amen.')

Recordare, virgo Mater. A work of doubtful authenticity, though ascribed to Josquin in a printed source of 1520; the scoring, for high voices, is unusual.

Recordare, virgo Mater in conspectu Dei, ut loquaris pro nobis bonum. Et ut avertat indignationem suam ab hac familia. Tu propicia, mater eximia, pelle vicia fer remedia reis in via, dans in patria vite gaudia. Pro quibus dulcia, tu preconia laudes cum gloria suscipe, pia virgo Maria. Amen.

('Remember, virgin Mother, in the sight of God, to speak well for us, that He may turn his displeasure away from this family. Excellent mother, be gracious, drive vices away, and bring assistance to us sinners on our way, giving us joy in our native country. For these (requests) receive our sweet celebrations, praises and glory, holy virgin Mary. Amen.')

Absalon, fili mi. A work of extraordinary expressive power, it has been suggested that Absalon may commemorate the death either of Pope Alexander VI's son in 1497 or of the Emperor Maximilian I's in 1506.

Absalon fili mi!	Absalom, my son!
Quis det ut moriar pro te,	Would I might die for thee,
fili mi Absalon!	my son Absalom!
Non vivam ultra,	Let me live no longer
sed descendam in	but go down into
infernum plorans.	hell lamenting.

Adieu, mes amours. A chanson which combines two texts, a rondeau in the superius, and a popular song set quasi-canonically in the tenor and bass.

Tenor and Bass:

Adieu, mes amours,	Goodbye, my loves,
Adieu vous command,	To God I commend you,
Adieu je vous dy	Goodbye I say
Jusquez au printemps;	Until the spring;
Je suis en souci	I am concerned
De quoy je vivray;	What I shall live on;
La raison pour quoy?	The reason for why?
Je le vous diray:	I will tell you:
Je n'ay plus d'argent,	I have no more money,
Vivray je du vent,	Shall I live on air,
Se l'argent du roy	If the king's money
Ne vient plus souvent?	Comes not more often?

Superius:

Adieu, mes amours, on m'atent,	Goodbye, my loves, I am due elsewhere
Ma bourse n'enfle ne n'etend,	My purse will neither swell nor stretch
Et brief, je suis en desarroy	And in short, I am in a sorry plight
Jusquez a ce qu'il plaise au Roy	Until it pleases the King
Me faire avancer du content.	To advance some me some ready money.

Qui belles amours a. A 'chanson rustique' with the popular tune treated canonically between superius and tenor.

Qui belles amours a,	He who has fortune in love,
Souvent sy les remue,	Is often fickle,
L'autrier quant chevauchoye	The other day as I rode down
A Paris la grant rue,	The high road in Paris
Sur mon cheval moreau	On my brown horse
Qui souvent sault et rue	That bucks and rears,
<u>Qui belles amours a,</u>	<u>He who has fortune in love,</u>
<u>Souvent sy les remue.</u>	<u>Is often fickle.</u>

(over)

(Qui belles amours a continued)

Les quatre fers qu'il a
Font la pouldre menue,
La dame du chasteau
Est auz creneaux venue:
'Qui est ce garson la,
Qui point ne me salue?'
Qui belles amours a...

'Tel garson que je suis
Ailleurs vous ay tenue,
Et dessus vostre lit
Ay laissé ma sainture,
Et a vostre chevet
Mon espee esmoulue.'
Qui belles amours a...

His four shoes
Turn up the dust,
The lady in the tower
Came to the battlements:
'Who is that varlet
Who greets me not?'
He who has fortune in love...

'Varlet as I am
I have clasped you elsewhere,
And on your bed
I have left my belt,
And at your bedhead
My polished sword.'
He who has fortune in love...

El grillo è buon cantore. An amusing essay into the Italian genre of the
'frottola' perhaps not without sardonic intent.

El grillo è buon cantore,
Che tiene lungo verso,
Dale beve grillo canta
El grillo è buon cantore.

The cricket is a good singer,
Who sings a long note,
The cricket sings of drinking,
The cricket is a good singer.

Ma non fa come gli altri uccelli,
Com'egli han cantato un poco,
Van de fatto in altro loco:
Sempre el grillo sta pur saldo,
Quando l'a maggior el caldo,
Alhor canta per amore.

But he does not do like other birds,
When they have sung a little,
Off they go elsewhere:
The cricket stands firm,
When it is hotter weather,
Then he sings for the love of it.

El grillo è buon cantore...

The cricket is a good singer...

Scaramella va alla guerra. An Italian popular song with the preexisting
tune stated in the tenor.

Scaramella va alla guerra
Colla lancia et la rotella,
Lo zombero, borombetta,
Lo zombero, borombò!
Scaramella fa la gala,
Colla scharpa et la stivala,
Lo zombero, borombetta,
Lo zombero, borombò!

Scaramella goes to war
With his lance and shield,
The swashbuckler, borombetta,
The swashbuckler, borombò!
Scaramella celebrates
With his boot and shoe,
The swashbuckler, borombetta,
The swashbuckler, borombò!

Inviolata, integra et casta es, Maria. The original plainsong melody of this sequence is set canonically between alto and second tenor.

Inviolata, integra et casta es, Maria,
Quae es effecta fulgida caeli porta.
O Mater alma Christi carissima,
Suscipe pia laudum praeconia.

Te nunc flagitant devota corda et ora,
Nostra ut pura pectora sint et corpora.
Tua per precata dulcisona
nobis concedas veniam per saecula.

O benigna! O Regina! O Maria!
Quae sola inviolata permansisti.

('Inviolata, immaculate and chaste art thou, Mary, who became the glowing gate of heaven. O Mother of Christ, so kind and gentle, hear our devoted hymns of praise. We now implore thee with fervent heart and tongue that we may be pure in soul and body. Obtain for us, through thy sweet-sounding prayer, pardon for ever. O Mary, tho tender Queen, who alone inviolate didst stay.')

Missa 'De Beata Virgine'.

Three volumes of Josquin's masses were issued by the Venetian printer Ottaviano Petrucci between 1502 and 1514, an estimation of esteem afforded no other composer of the period. The last of these volumes contains Josquin's famous Lady Mass, a work held in high regard by the Swiss theorist Glarean, who remarks that it was composed when the master was approaching his last years. Unlike Josquin's other masses which are unified cyclically by recurring thematic material in all of the movements, the Lady Mass is based on the the appropriate Ordinary chants for feasts of the Virgin. The Kyrie and Gloria correspond to the present Mass IX of the Liber Usualis, the Credo to Credo I, and the Sanctus and Agnus Dei to Mass IV. The movements use the plainsong melodies in different ways. Both the Kyrie and Gloria present the plainsong in elaborated (paraphrased) form where it informs equally all of the voices. It is worth noting that Josquin includes in the Gloria the traditional Marian tropes later banned by the Council of Trent; that is to say, textual and musical additions to the Gloria such as 'Spiritus et alme orphanorum paraclite'; 'Mariam sanctificans', and so on. These two movements are for four voices. The remaining movements are scored for five voices. In these the technique is different. Here the plainsong melodies are presented canonically in long values by the tenor and alto in cantus firmus style. There is so much variety of scoring, mode and texture in this mass that it has been suggested that it is not a true cycle at all, though liturgically it is a correct setting of the necessarily composite 'Mass in honor of the Blessed Virgin Mary'. But the cyclicism (or lack of it) is not so important; Glarean was surely right to remark: 'Finer music cannot be written'.

Bringing Back Josquin's Music In A

By William C. Glackin
Bee Reviewer

JOSQUIN des PREZ, Not exactly a household name, even in the households of music lovers, even those music lovers not unfamiliar with the style of Palestrina and Di Lasso, who are generally awarded the crowns in the Golden Age of polyphonic music. Yet here are a few of the things the experts say

Music Review

about Josquin, who died in 1521, four years before Palestrina was born:

"The years about 1500 are a watershed in the history of music. The High Renaissance was the age of Josquin."

More than one historian compares him to Michelangelo. Another ranks him with Raphael and Leonardo.

"The first musician who impresses us as having genius." "The greatest composer who had yet lived."

"Josquin deserves to be classed as one of the greatest musical geniuses of any period."

"One of the greatest composers in the history of Western Europe."

The singers and instrumentalists of the Early Music Ensemble of the University of California at Davis, led by David Nutter, are doing their bit this week to see that the name and music of Josquin become a little more familiar in these parts. In a concert in Sacramento's Cathedral of the Blessed Sacrament Wednesday night, to be repeated tonight at

8:15 in St. James Catholic Church in Davis (across the street from the Veterans Memorial center at 14th and B streets) they are offering a sampling of his work that lasts an hour and a half. Richly fascinating and often raptly beautiful, the music supports the scholars' encomiums. The program is also a good example of what a university, through performance, can do for the public.

One of the ways in which Josquin moved music a great leap forward was in showing how strongly it could express human emotions. For Martin Luther, one of his admiring contemporaries, he was "master of the notes; they must do as he wills." What he willed them to do was express the words. Writing mostly for the church (20 masses and 100 motets survive) he found emotional power in Latin prayers as well as opportunities for the technical richness and brilliance, the interweaving of voices, the exfoliation of intricate flowing lines of melody out of familiar hymn tunes that so fascinated his predecessors and contemporaries.

The "Ave Maria" that opens the program is a good example of both the technical brilliance and the emotional power. The text is an expansion of the familiar prayer, and the composer weaves an intricate web of voices around it. Like any great artist, he has surprises for us; there is a startling change in the character of the work two-thirds of the way through. But the gripping moment is saved for the last line of the prayer: "O Mother of God, remember me. Amen." Josquin charges the words with sudden, solemn, poignant feeling, and Nutter and his

17 singers saw to it, Wednesday night, that the small audience (perhaps 50), gathered close to them as they stood on the steps in front of the altar, felt the charge.

JOSQUIN WAS ALSO a melodist of supreme ability, and this quality, too, was made abundantly clear, most of all, perhaps, in another salute to Mary, "Inviolata, Integra et casta es (Inviolata, immaculate and chaste art thou)." Again, there is a line toward the end that takes us to new heights of beauty and feeling: "O kindly one! O Queen! O Mary!"

The music is full of reverence, joy, admiration, supplication.

A delightfully different side to Josquin is represented in three of his many secular songs (about 75 survive). These include "Goodbye, my loves" (the text is French), an undisguised hint for more money (from one of his royal patrons?); "Qui belles amours (who has good fortune in love)," a jolly and even ribald song; "The cricket is a good singer," which has the flavor of a pop song (many of these pieces were indeed based on popular tunes); and "Scaramella goes to war," which the singers, with an air of relish, sang in

The Sacramento Bee • Friday, December 4, 1981 B11

Beautiful Manner

what might be called a street style.

The program's major offering is a mass, "De Beata Virgine," which seems clearly the work of a composer who deserves the word great: in the way the opening of the Gloria suggests celebration; in the appropriately somber contrast on the words "Thou who takes away the sins of the world;" in the rich-textured, lively movement of the voices in the "Amen"; in the high-flowing sopranos at the opening of the Sanctus, as if they were in heaven itself; in the startling little turns of harmony in the Hosanna; in the moving middle section of the Agnus Dei.

Nutter's conducting of all this had great vitality, and the sound, most of the time, was clear and pure and alive. The instrumental octet (four viols, four recorders) was also a pleasure to hear, playing both on its own and at times with the singers.

Tonight's concert in Davis is free. If it creates a mood for further discoveries, violinist Robert Bloch and harpsichordist Susan Erickson will revive a neglected figure from the baroque, Elizabeth-Claude Jacquet de la Guerre, in a Faculty Research Concert Sunday at 8:15 in Wyatt Pavilion at UCD. That, too, will be free.









