



The UC Davis

# EARLY MUSIC ENSEMBLE

David Nutter, *director*

with

## ALTA SONORA

*shawm & dulcian*



## LAUDATE!

*cornetto & sackbut*

### Program

I

Tmeiskin (Odhecaton, Venice 1501)

James, james, james (Odhecaton)

Mon ami (Canti C, Venice 1504)

Jacob Obrecht

Jean Mouton

Anon

II

Tu solus qui facis mirabilia

Josquin Desprez

(ca 1450-1521)

Stabat Virgo Maria (= Era l'anima mia, Quinto libro de madrigali, 1605)

Claudio Monteverdi

(1567-1643)

Sancta Maria (=Deh! bella e cara, Quinto libro de madrigali, 1605)

III

Exultate Deo (Motetorum liber quartus, Rome 1584)

Giovanni Pierluigi da Palestrina

(ca 1525-1594)

In te, Domine, speravi (Frottole libro primo, Venice 1504)

Josquin

Hodie Christus natus est (Concerti, Venice 1587)

Andrea Gabrieli

(ca 1523-1585)

IV

The Woman with the Alabaster Box (1997)

Arvo Pärt

(1935 -)

Tribute to Caesar (1997)

Nunc dimittis (2001)

V

Kyrie a5 (Concerti 1587)

Andrea Gabrieli

Christe a8

Kyrie a12

O quam suavis (Sacrae symphoniae, Venice 1597)

Giovanni Gabrieli

(ca 1554-1612)

29 February 2004

8 pm

St Martin's Episcopal Church

## The UC Davis EARLY MUSIC ENSEMBLE

### *Soprano*

Sarah Eyerly, Carole Hom, Tiffany Fong, Elise Keddie, Uta Russell, Jocelyn Olander,  
Elenka Proulx, Marta Zumwalt

### *Alto*

Jacki Amos, Margaret Cayward, Laura Kaplan, Felicity Lyons, Eleni Nikitas, Helen Nutter,  
Ashley Richardson, Julia Sheppard

### *Tenor*

Mark Grote, Siwa Msangi, Christopher Neff, Amanda Ou, Philip Sternberg,

### *Bass*

Peter Kaplan, Richard Mix, Neil Willits

## ALTA SONORA

Peggy Murray - soprano shawm & bass dulcian  
Karen Nebelkopf - alto shawm & tenor dulcian  
Mary Ellen Reed - alto shawm & alto dulcian

## LAUDATE

Marcia Grumme - alto sackbut  
John Harris - tenor sackbut  
Robin Houston - cornetto & alto cornetto  
Robert Jackson - cornetto

### Program notes

In 1501 Ottaviano Petrucci famously published at Venice a collection of textless French chansons for mostly three voices, the *Harmonice Musices Odhecaton* (roughly "one hundred songs"). Petrucci used a multiple impression process in which the page was run through the press two or three times, each run adding typographical elements to the previous. Petrucci went on to publish more books of chansons (*Canti C*), settings of Italian secular verse ("frottole" as Josquin's *In te Domine speravi*), and collections of Franco-Flemish polyphony (e.g., the masses of Josquin Desprez). These publications, serving the musical needs of both the private (do-it-yourself) and institutional (church and court) consumer, mark the beginning of commercial music publishing. The industry grew rapidly during the 16<sup>th</sup> century, the age of "print culture," and it was to enable the rapid (and affordable) diffusion of musical repertoires across Europe.

"Apt for voices and/or instruments" was touted on the title pages of fair number of prints so that just about any vocal music was fair game for instrumental performance with or without singers. None of the music on tonight's concert was in fact conceived solely for instruments but sounds well played on them. One reason for this is that instruments of one family came in various sizes, the range approximating that of the human voice. Trombones of today are essentially unchanged from the sixteenth century and come in comparable sizes (i.e., alto, tenor, bass) so that vocal music fits easily to hand. The substitution of instruments for voices (especially the rare *tenor* species) was common practice in St Mark's basilica in Venice where Andrea and his nephew Giovanni Gabrieli were active as composers and organists and where they could count on the participation of a salaried wind band playing the kinds of instruments you will hear tonight: cornetto, trombone (or "sackbut"), and dulcian. Shawms were of course banned, and with good reason. One observer remarked on the sound of the music as sounding like "cataracts of celestial harmony" but you will have to judge for yourself. On another plane, secular music could permeate the sacred sphere: Josquin's *Tu solus qui facis mirabilia* for instance cites the soprano melody and words of a chanson by Ockeghem, *D'ung aultre amer* - a clever twist since this motet also substitutes for part of a complete mass by Josquin built on the tenor voice of Ockeghem's chanson. Perhaps even more curious are the sacred Latin texts that Aquilano Coppini, a professor of rhetoric at the University of Pavia, substituted for the emotionally highly-charged Italian texts set originally by Monteverdi. Madrigals to pious Italian texts ("spiritual" madrigals) and madrigals such as those reworded by Coppini ("contrafacta") were popular vehicles of Counter Reformation zeal and were according to Coppini "equally commendable to God and to his Saints in churches and private houses."

The music of the contemporary Estonian composer Arvo Pärt may seem a curious choice for an otherwise "early music" program. However it is suited to the type of choral singing required by earlier music. *Tribute to Caesar* and *The Woman with the Alabaster Box* were both commissioned for the 350th anniversary of the Karlstad Diocese in Sweden in 1997. Both are settings of texts from the Gospel according to Saint Matthew, and, although they stand as separate compositions, the two works do have many musical traits in common. Not the least of these is the contrasting use of chordal passages and mostly stepwise melodic declamation, both familiar elements of Pärt's music, but combined here with a new fluidity of texture and a more idiomatic moulding of choral sonorities. *Nunc dimittis* was commissioned by the Choir of St Mary's Episcopal Church, Edinburgh, and premiered in a cathedral Evensong during the Edinburgh Festival in August 2001. The opening sequence, with its stepwise downwards "sighs" and intermingling dissonances, recalls Pärt's earlier *Stabat Mater* of 1985. In the placid *Gloria patri* the upper voices work against each other in stepwise ascent, then descent, around a contrabass C sharp - G sharp pedal, the tenor line continually playing with consonance and dissonance. At the center of the work there is a radiant climax on "lumen ad revelationem" (a light to lighten) with a shift from C sharp minor to major.

Texts and translations

TU SOLUS QUI FACIS MIRABILIA

Tu solus qui facis mirabilia  
Tu solus creator qui creasti nos,  
Tu solus redemptor qui redemisti nos  
sanguine tuo pretiosissimo.  
Ad te solum confugimus,  
in te solum confidimus,  
Nec alium adoramus,  
Jesu Christe.  
Ad te preces effundimus,  
Exaudi quod supplicamus,  
Et concede quod petimus,  
Rex benigne.

D'ung aultre amer, nobis esset fallacia:  
D'ung aultre amer, magna esset stultitia  
et peccatum.  
Audi nostra suspiria,  
reple nos tua gratia.  
O Rex regum:  
Ut ad tua servitia  
sistamus cum laetitia  
in aeternum.

STABAT VIRGO MARIA

Stabat virgo Maria  
mestissimo dolore  
languens ad crucem & flebat amare.  
Et edidit ex ore tales voces:  
Quis te confixit in hoc diro ligno,  
quis mihi rapit vitam?  
Fili mi, Iesu Christe,  
en liquefacta languet  
& solvitur in lachrymas amoris  
anima mea dolens,  
en languero, en morior dolore!

- Aquilano Coppini

SANCTA MARIA

Sancta Maria, quæ Christum peperisti  
Virginei sine labe pudoris,  
volve serenos, volve;  
oculos illos tuos  
misericordiæ & pietatis  
in homines, qui tibi sunt devoti,  
dulcis Virgo Maria.  
Tu maris tumidi refulgens Stella,  
tu decus Paradisi, tu rosa vernans  
pudicissima Virgo  
& lilium suave,  
bonum est te amare,  
quæ non sinis perire.  
O' Virgo benedicta,  
duc nos ad gloriam Regni coelestis.

- Aquilano Coppini

You only, who do wonders,  
You, the only Creator, who created us,  
You only are the Redeemer, who redeemed us  
with your most precious blood.  
In You alone we seek refuge,  
in You alone we place our trust,  
and no other do we adore,  
Jesus Christ.  
To You we offer our prayers;  
Hear what we beg of You,  
and grant what we request,  
benign King.

To love another would be deceitful:  
To love another would be great folly  
and sin.  
Hear our sighs,  
Fill us with Your grace,  
O King of kings:  
that we may remain  
in your service with joy  
for ever.

The Virgin Mary stood with  
most sorrowful grief at  
the cross, fainting and weeping bitterly.  
And she uttered these words:  
Who has nailed you to this dreadful cross?  
Who is taking my life away from me?  
My son, Jesus Christ!  
weak with fainting  
and wracked with loving tears  
is my sad soul.  
I languish, I die with grief.

Holy Mary, who bore Jesus Christ  
without a stain on her virgin modesty,  
turn, turn your  
peaceful eyes  
full of mercy and piety  
on men who die devoted to you,  
sweet Virgin Mary.  
You are the star shining across the rising sea,  
you are the glory of paradise, the rose blooming  
in spring, virgin most pure,  
sweet lily,  
it is good to love you  
for you will not let us perish.  
O blessed Virgin,  
lead us to that glorious Kingdom of Heaven.

### THE WOMAN WITH THE ALABASTER BOX

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman having an alabaster box of very precious ointment and poured it on his head, as he sat at meat.  
But when his disciples saw it, they had indignation, saying, to what purpose is this waste? For this ointment might have been sold for much, and given to the poor.  
When Jesus understood it, he said unto them:  
Why trouble ye the woman? For she hath wrought a good work upon me, for ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial.  
Verily I say unto you:  
Whosoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

- St. Matthew 26: 6-13

### TRIBUTE TO CAESAR

Then went the Pharisees, and took counsel how they might entangle him in his talk.  
And they sent out unto him their disciples with the Herodians, saying:  
Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou art regardest not the person of men.  
Tell us therefore, what thinkest thou? Is it lawful to give tribute unto Caesar, or not?  
But Jesus perceived their wickedness, and said:  
Why tempt ye me, ye hypocrites? Shew me the tribute of money.  
And they brought unto him a penny.  
And he saith unto them:  
Whose is this image and superscription?  
They said unto him: Caesar's.  
Then saith he unto them:  
Render therefore unto Caesar the things which are Caesar's,  
And unto God the things that are God's.  
When they had heard these words, they marvelled and left him, and went on their way.

- St. Matthew 22: 15-22

### NUNC DIMITTIS

Nunc dimittis servum tuum, Domine,  
Secundum verbum tuum in pace,  
Quia viderunt oculi mei salutare tuum,  
Quod parasti ante faciem omnium populorum,  
Lumen ad revelationem gentium,  
Et gloriam plebis tuae Israel.

Lord, now lettest thou thy servant  
depart in peace according to thy word,  
for mine eyes have seen thy salvation, which  
thou hast prepared before the face of all people,  
a light to lighten the gentiles,  
and the glory of thy people Israel.

Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in secula saeculorum. Amen

Glory be to the Father, and to the Son, and to the Holy Spirit.  
As it was in the beginning, is now, and ever shall be,  
world without end. Amen

- Luke 2: 29-32

Kyrie eleison, Christe eleison, Kyrie eleison

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

### O QUAM SUAVIS

O quam suavis est, Domine, spiritus tuus:  
qui ut dulcedinem tuam in filios demonstrares  
pane suavissimo de caelo praestito esurientes  
replens bonis, fastidiosos divites dimittens inanes.

Oh how pleasant is your spirit, Lord;  
to show your sweetness to your children  
you fill the hungry with good things,  
the sweetest bread lent from heaven,  
and send the rich away rejected and empty.