

The UC Davis Department of Music presents

## The Early Music Ensemble

David Nutter, *director*

## The UC Davis Baroque Ensemble

Phebe Craig & Michael Sand, *directors*

### Program

|                         |                                       |
|-------------------------|---------------------------------------|
| Recordare virgo Mater   | Anon (attributed to Josquin)          |
| Eburnea, Nivea, Lactea  | Anon.; 13 <sup>th</sup> -century hymn |
| Ave, generosa           | Hildegard of Bingen<br>(1098-1179)    |
| Ave maris stella (hymn) | Orlande de Lassus<br>(1532-1594)      |
| Missa Ave maris stella  | Josquin Desprez<br>(ca. 1440-1521)    |
| Kyrie                   |                                       |
| Gloria                  |                                       |
| Credo                   |                                       |
| Sanctus                 |                                       |
| Agnus Dei               |                                       |

*intermission*

### Three Latin Prayers (1970)

Ave Maria  
Pater noster  
Alleluia

Giacinto Scelsi  
(1905-1988)

### Sonata Nr. XII a 5

Richard Mix, *bass*

Johann Rosenmüller  
(1620-1684)

### Concerto Grosso in D major, Opus 6, no. 4

Adagio - Allegro  
Adagio-Vivace  
Allegro-Allegro

Arcangelo Corelli  
(1653 - 1713)

## The Early Music Ensemble

### *Soprano*

Sarah Eyerly, Marjorie Halloran, Carole Hom, Elise Keddie, Laura Navarette,  
Uta Russell, Colleen Terry, Marta Zumwalt

### *Alto*

Jacki Amos, Margaret Cayward, Nicole Chun-Nelson, Amanda Donev, Felicity Lyons, Helen Nutter

### *Tenor*

Mark Grote, Siwa Msangi, Brook Ostrom, Neil Willits

### *Bass*

Seth DuVernay, Stephen Fasel, Peter Kaplan, Miguel Galperin, Richard Mix, Eric Talevich

## UC Davis Baroque Ensemble, Phebe Craig & Michael Sand, *directors*

Violins: Andrew Lentz (Leader); Brie Hassall, Devin Hough, Kiyomi Kawamoto, Nick Weis

Violas: Miho Nina Echizen, Holly Harrison

Cello: Sharon Lim

Bass: Greg Brucker

Harpsichord: Phebe Craig

texts and translations

### **Recordare, virgo Mater**

The scoring of this work, for three equal sopranos and alto is unusual for the period. Printed with an ascription to Josquin in 1520, its authenticity is doubtful. We like it anyway.

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.

### **Eburnea / Ave generosa**

Hildegard of Bingen (1098-1179) was born into an age when women were accorded little freedom, physically or intellectually. Despite these set-backs, she became a woman of great power and creativity. She was an abbess, a visionary, a theologian, a composer, a writer, a scientist, and a healer. "If Hildegard had been a man," writes historian Matthew Fox, "she would be well known as one of the greatest artists and intellectuals the world has ever seen."

This nun from the tiny town of Bingen on the Rhine river is one of the first composers of Western liturgical music we know by name. Over her lifetime, she composed a body of seventy-five liturgical songs intended for use within the liturgy of the Daily Office and the feast-days of certain saints. Because of her gender, Hildegard was not taught in the monastic tradition how to write formal Latin poetry, or to compose music in accepted forms and genres. However, the very fact that she was not taught these things gave her the freedom to exercise her own creativity. She created her own language of over 1,000 nouns, the "lingua ignota," as well as her own alphabet, the "litterae ignotae."

Ideas of flesh and spirit were present throughout sacred and secular music in the Middle Ages. Were the mind and body opposing forces, locked in struggle, or could they transcend this inherent duality? Medieval mystics wrote

numerous texts where the word was made flesh, and out of the purest purity came a body--the body of the Son of God. "Ave, generosa" and "Eburnea, Nivea, Lactea" are devotionals to the Virgin Mary, the vessel in which the word became flesh. Both texts invoke erotic imagery, drawn from the "Song of Songs." The fertility of the Virgin becomes the very force of life which animates the earth and all its' creatures. (Sarah Eyerly and Vanessa Paloma)

### **Eburnea, Nivea, Lactea**

Eburnea

Nivea

Lactea

Ivory, snowy, milky,  
lilied, glistening pearl, white,  
shining, glowing, Virgin Mary.

Liliata

Margarita

Fulgida

Wondered at in heaven  
and proclaimed on earth,  
receive the songs of your servant  
whom falseness entices, vanity destroys,  
tangles in vilest, filthy vices.

Alba, nitens

Candens virgo

Maria.

O Mother of God,  
spotless, luminous torch,  
glowing cloud,  
manna which forever rains down  
upon your dear servants,  
give us highest joys forever.

Caelis admiranda

Et saeclis praedicanda,

Quos pellicit falsitas,

Perimit vanitas,

Cantica tuorum

Suscipe famulorum

Taeterrimis, sordidis

vitiis implicat.

O mater Dei

carens omni

Macula

Lucida

Facula

Candens nubecula,

Manna quae pluis

Semper tuis

Servulis,

Optima

Nobis da

Iugiter gaudia.

### **Ave, generosa**

Ave, generosa,

gloriosa et intacta puella.

Tu pupilla castitatis, tu materia sanctitatis,  
que Deo placuit.

Nam hec superna infusio in te fuit,  
quod supernum Verbum in te carnem induit.

Hail, girl of a noble house,

Shimmering

And unpolluted, You, pupil in the eye of chastity,  
You, essence of sanctity,

Who were pleasing to God.

For the heavenly potion

Was poured into you,

In that the heavenly word

received a raiment of flesh in you.

Tu candidum lilyum,  
quod Deus ante omnem creaturam inspexit.

O pulcherrima et dulcissima,  
quam valde Deus in te delectabatur,  
cum amplexionem caloris sui in te posuit,  
ita quod Filius eius de te lactatus est.

Venter enim tuus gaudium havuit,  
cum omnis celestis symphonia de te sonuit,  
quia, Virgo, Filium Dei portasti,  
ubi castitas tua in Deo claruit.

Viscera tua gaudium habuerunt,  
sicut gramen, super quod ros cadit,  
cum ei viriditatem infudit,  
ut et in te factum est,  
o Mater omnis gaudii.

Nunc omnis Ecclesia in gaudio rutileat  
ac in symphonia sonet  
propter dulcissimam Virginem  
et laudabilem Mariam, Dei genitricem.

You, the lily that dazzles,  
Whom God knew before all his other creatures.

O most beautiful  
And delectable one;  
How greatly God delighted in you.  
In the clasp of His fire  
He implanted in you so that His Son  
might be suckled by you.

Thus your womb  
Held joy,  
When all the heavenly harmony  
Chimed out for you,  
Because, O Virgin, you bore the Son of God  
Whence your chastity blazed in God.

Your womb knew delight  
Like the grassland touched by dew  
And drenched in its freshness;  
So it was done in you,  
O Mother of all joy.

Now let all Ecclesia glimmer  
With the dawn of joy  
And let it resound in music  
For the sweetest virgin,  
Mary compelling all praise,  
Mother of God.

Amen.

Amen.

### Ave maris stella

Orlande de Lassus was born at Mons (Hainault) in 1532. From the age of twelve he served various courts in Italy (Mantua, Milan, Naples), eventually being appointed chapel master at St. John Lateran, Rome, in 1553. His first works were published at Antwerp in 1555, and a year later he joined the court of Duke Albrecht V of Bavaria at Munich as a singer (he was a tenor) in the ducal chapel. In 1563 Lassus took over the leadership of the chapel, a position he was to hold for the next 30 years. Lassus's setting of the hymn *Ave maris stella* alternates chant (verses 1, 3, 5, 7) with polyphony (2, 4, 6). After hearing this melody repeatedly, its melodic outline should be quite readily apparent in the mass by Josquin, where it permeates all the voices, but with longer statements in the tenor as was typical of the "cyclic mass" of the period, in which all the movements were related by common melodic and thematic materials.

1. Ave maris stella  
Dei Mater alma,  
Atque semper Virgo  
Felix coeli porta.

Hail, star of the sea,  
mother of God  
and ever virgin,  
Joyful gate of heaven.

2. Sumens illud Ave  
Gabrielis ore,  
Funda nos in pace  
Mutans Evaem nomen.

Receiving that "Ave"  
Spoken by Gabriel  
and reversing the name "Eva"  
establish peace in our lives.

3. Solve vincla reis  
Profer lumen caecis  
Mala nostra pelle  
Bona cuncta posce.

Loose the bonds of sin,  
bring light to the blind,  
destroy our wickedness,  
pray for all that is good.

4. Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus  
Tulit esse tuus.

Be thou a mother to us;  
let him, who deigned for our sake  
to be born your son,  
hear our prayers through thine.

5. Virgo singularis  
Inter omnes mitis  
Nos culpis solutos  
Mites fac et castos.

Most excellent  
and submissive of virgins,  
free us from sin,  
make us meek and spotless.

6. Vitam praesta puram  
Iter para tutum:  
Ut videntes Iesum  
Semper collaetemur.

Grant us a sinless life,  
prepare a safe journey for us  
so that, at the sight of Jesus,  
we may rejoice eternally.

7. Sit laus Deo Patri,  
Summo Christo decus.  
Spiritui Sancto,  
Tribus honor unus.  
Amen.

Praise be to God the Father,  
glory to Christ the Lord  
and to the Holy Spirit,  
the same honor to all three.  
Amen.

### Three Latin Prayers

On a superficial level, Scelsi's "Three Latin Prayers" (1970) can be perceived as being written in a sort of neo-gregorian chant. However, the operation is far from the pseudo-medieval bric-a-brac that it might seem. What's wrong in the picture might not show right away, but pondering on the structure, eventually it appears clear that Scelsi's operation is deliberately and coherently non-idiomatic. If we consider a mode not just as a scale, but, better, a melodic structure, the novelty of the work comes out. In the *Ave Maria* the rules of the *cantillatio* are cleverly subverted. The melodic phrases fall from a high point, point of maximum (melodic) energy, to return to it after an anti-climatic, inverted melodic curve. The symbology of departure from Heaven to return to Heaven seems clear. In the *Pater Noster*, characterized by elegantly tangled phrases, the *clausulae* are the place where an orthodox interpretation of the modal phrases is set to fail. The final *Alleluia*, that repeats the same structural device as the *Ave Maria*, could be called Scelsi's deconstructivist chant - the wordly rules of musical stasis do not apply to the Heavens. (Luciano Chessa)