

UC Davis Department of Music presents the

Early Music and Baroque Chamber Ensembles

David Nutter, Michael Sand & Phebe Craig, *directors*

Venice to Vienna:

17th-century music from Germany and Italy

Program

Sinfonia seconda (*Sonate da camera*, Venice 1667)

Johann Rosenmüller
(1619 – 1684)

Sonata (Adagio - Allegro - Adagio - Allegro)
Allemanda
Correnta
Ballo

Lamentation faite sur la mort très douloureuse de Sa Majesté Impériale,
Ferdinand le troisième (1657)

Johann Jakob Froberger
(1616 -1667)

Lamento sopra la Morte Ferdinandi III

Johann Heinrich Schmelzer
(ca. 1620 - 1680)

Adagio - Todtenglockh - Allegro - Allegro

Un amante doglioso (Richard Mix, bass)

Barbara Strozzi
(1619 – 1677)

Sonata seconda (*Concerti ecclesiastici*, Milan 1610)

Giovanni Paolo Cima
(1570 - 1622)

Tutto lieto cantai (*Madrigali concertati, libro secondo*, Op. 6, Venice 1640)

Giovanni Rovetta
(1595 / 7 – 1668)

Venga dal ciel migliore (Madrigali concertati)

Rovetta

A che bramar (Madrigali concertati)

Rovetta

Pars III, from *Mensa Sonora* (Salzburg 1680)

H. I. F. Biber
(1644 - 1704)

Gagliarda
Sarabanda
Aria
Ciaccona
Sonatina

Altri canti d'Amor (*Madrigali guerrieri et amorosi*, Venice 1638)

Claudio Monteverdi
(1567 – 1643)

Saturday, 1 March 2008

8 p.m.

St. Martin's Episcopal Church

THE EARLY MUSIC ENSEMBLE

Soprano

Stephanie Beattie, Carole Hom, Elise Keddle, Carter Mills, Susanna Peebles, Lisa Sueyres

Alto

Jacki Amos, Justine Chadly, Violet Grgich, Danielle Gusland, Helen Nutter

Tenor

Mario Cuaresma, Brook Ostrom, Dan Phillips, Lloyd Waldo

Bass

Tom Dotan, Ron Holmberg, Dave Jones, Richard Mix, Neil Willits

UC Davis Baroque Ensemble

Violin

Matthew Saldana, Lowell Ashbaugh, Theresa DiMarco, Devin Hough, Rick Hsu, Zoe Kemmerling,
Michale Sand

Viola

Meghan Dingman, James Keith

Violoncello

Anya Dingman

Bass

Jered Emery

Emma Gavenda, *harpsichord*; Phebe Craig, *harpsichord and organ*

Colin Shipman, *viola da gamba*

Program note

The north-south Alpine routes taken by musicians seeking employment are ancient and well-travelled. Wealthy Italian cultural centers (Milan, Ferrara, Rome) drew many northern musicians of Franco-Flemish origin (the "oltremontani"): Dufay, Isaac, Josquin and others. Roland di Lassus, native of Mons and chapel master to Maximilian I, recruited Italian instrumentalists for the court at Munich, including the Venetian organists and composers Andrea and Giovanni Gabrieli. Heinrich Schütz, arguably the greatest German composer of the 17th century, was sent to Venice as a young man to study with Gabrieli, later returning to Venice to study newer styles with Monteverdi. Two of Giovanni Gabrieli's pupils, Priuli and Valentini, headed the Hapsburg imperial music establishment in Vienna.

During the reign of Ferdinand II (1619-37), the imperial court in Vienna attracted prominent Italian musicians to its service from Venice, Florence, Mantua and Rome. Ferdinand's marriage in 1622 to Eleonora Gonzaga led to the imperial court's establishing links with Monteverdi; his *Selva morale* (1640) was dedicated to the Empress Eleonora and his eighth book of madrigals (*Madrigali guerrieri et amorosi*, 1638) was dedicated to Ferdinand III (1637-57). Italian musicians (Valentini, Bertali and Buonamonte) introduced instrumental music as an independent genre. Johann Schmelzer, who drew on both the Italian tradition and that of German-speaking countries, was the leading composer; his collection of solo sonatas was the first to be printed outside Italy (1664). His lament on the death of Ferdinand III includes a passage meant to sound like funeral bells; Froberger's lament, in the tradition of the French *tombeau* - a musical memorial in honor of a deceased friend or patron - is in the unusual key of in F minor; it concludes with the depiction of Ferdinand's ascent to heaven to the sound of three high F's.

Johann Rosenmüller began his career in Leipzig, eventually finding his way to Venice where he was employed as a trombonist at St. Mark's. Between 1678 and 1682 he held the position of composer at the Ospedale della Pietà, the famous girls' orphanage where Antonio Vivaldi later was director of music. Italian influence is evident in the chamber sonatas published in Venice in 1667. Biber, the most outstanding violinist of his time, was in the service of the prince-bishop of Olomouc but moved to Salzburg in 1670. There he was appointed vice Kappelmeister to Archbishop Maximilian Gandolph in 1679 and Kapellmeister in 1684. Biber's *Mensa sonora* ('table music'), a collection of six chamber sonatas, was meant for performance in the dining room or salon, as a pleasant background accompaniment to a social occasion.

Barbara Strozzi, singer and composer, was the illegitimate (but later adopted) daughter of Giulio Strozzi, a Florentine intellectual and poet living in Venice. She published eight books of cantatas, many set to texts by Giulio, and most scored for soprano and continuo. "Un amante doglioso" survives uniquely in manuscript (in Kassel) and has been transcribed and edited by Richard Mix. Giovanni Paolo Cima, active in Milan, was one of the earliest to write solo violin sonatas. Giovanni Rovetta was from 1614 an instrumentalist at San Marco, Venice. He became assistant choirmaster to Monteverdi in 1627, and succeeded him as *maestro di cappella* at San Marco in 1644, remaining in that post for the rest of his life. He published three volumes of concertato madrigals, in 1629, 1640 and 1645. Rovetta's second book contains mainly duets and trios; it also contains a number of larger-scale madrigals that, while not matching the scale of Monteverdi's late madrigals, nevertheless exhibit many similar features: the addition of two violins, contrasting vocal textures (duets, trios), extended triple-meter sections, subtle and not so subtle word-painting, and texts memorably set to finely-profiled motifs.

Claudio Monteverdi, appointed in 1590 a string player to the household of Vincenzo Gonzaga, Duke of Mantua, later became *maestro della musica* to the Gonzaga court in 1601. His duties included the production of courtly entertainments, the most lavish being the operas *Orfeo* (1607) and *Arianna* (1608). Dismissed in early 1612 by Vincenzo's successor, Francesco, in the following year Monteverdi was appointed *maestro di cappella* at St. Mark's Basilica, Venice, a position he held until his death (Venice, 29 November, 1643). In the preface to the Madrigals of Love and War (1638) Monteverdi explained that while the musical style of his day was well fitted to express love and passion, it was less well fitted to express the contrary emotions of anger, disdain and war. To this end he devised a new "agitated" style - the *stile concitato* - combining the repeated hammer strokes of the Pyrrhic measure of Greek poetry with the conventional fanfares and diatonic harmonies of Renaissance battle music.

Texts and translations

Un amante doglioso

Un amante doglioso
stava su la partita
il piè da Filli,
e l'alma da la vita
ma non prima parti
ch'egli pianse così:

An unhappy lover
was about to
leave his Filli,
and his soul separate from life;
but before leaving
he spoke, tearfully, thus:

Io parto Filli, io parto
ma quest'anima mia
pria che da Filli - oh Dio!
da me partir vorria
Filli mio cor ti lascio
miracolo d'Amore
ch'abbia cor di partir
chi non ha core.

I am leaving, Fili,
but before my soul,
from Filli, O God!
should wish to leave me,
Filli, I leave you my heart.
it is love's miracle that
who has the heart to depart
has no heart.

Alma mia se tu t'aggiri
troppo lunge dal tuo sol
Ah ch'immensa in mar di duol
saran venti i tuoi sospiri.

My dear, should you
fly too far from your sun,
ah! in an immense sea of pains
your sighs will be but winds.

Se mio cor sei Fido Amante
non seguir gl'error deh
più che non naufraghi tra se
dentr'un Pelago incostante.

If you are my trusted lover,
alas, do not follow the mistakes
that of themselves may drown you
in a sea of inconstancy.

Io parto Filli, ohimè,
io parto, e la mia cruda sorte
può tormi alla mia vita
senza darmi la morte?

I take my leave, Filli, alas,
I take my leave, can my cruel fate
return me to life
without giving me death?

Spiriti vitali, abbandonatemi
s' il mio ben ho da lasciar;
Ferri fatali, tosto svenatemi
se non posso il piè arrestar.

Abandon me, life-giving spirits,
should I have to leave my love;
Fatal wounds, let me bleed to death
if I cannot resist departing.

Datemi per conforto
ch'ove viver non posso
io resti morto.

Allow me, as solace,
that, where I cannot live,
I may end my life.

Ma lasso ahimè che chieggiò
Ah, se ben comprendo il mio martoro
tanto uccide il partir quanto il morire.

But woe is me, alas, what am I saying?
Ah, if I understand my torment,
parting kills as much as death.

Tutto lieto cantai, benigno Amore Sonetto

Tutto lieto cantai, benigno Amore,
Mentre godei del mio bel sol i rai:
Ch'eclissato poi piansi e sospirai
Ed egli in ciel ridea del mio dolore.

Full of happiness I sang, O benign Love,
while I enjoyed the rays of my beautiful sun:
then, when it was eclipsed, I wept and sighed,
while he in heaven laughed at my sorrow.

Appena vidi il mattutino albore
Ch'in occaso sparito io lo mirai:
E benché splenda ora più bel che mai,
Notte per me restò, piena d'orrore.

Scarcely had I seen the morning light
before I watched it disappearing in the west:
and though the sun now shines more beautiful than ever,
night remained for me, full of dread.

Quando di nuovo sol raggio lucente
Nel buio ancor mi fa discernere quanto
S'assomiglia all'estinto il dì nascente,

Now that the bright light of a new sun
in the darkness makes me see how
similar the dawning day is to the one that is gone,

La cetra mia che s'è rivolta in pianto
M'è forza a ritoccar, già che sovente
M'invita un nuovo Apollo a nuovo canto.

my lyre, now turned to weeping,
I must take up again, for a new
Apollo invites me to a new song.

Venga dal ciel migliore Madrigale

Venga dal ciel migliore
Virtù ch'adorni le pudiche menti:
Venga modesto Amore
Ed empia d'allegrezza i casti accenti.
Voi Grazie ove restate,
Che qui non ritornate?
La gioia, il gaudio e 'l riso
Scenda dal Paradiso,
Né mai tromba guerriera
Né strepito di Marte
Rimbombi in questa armoniosa parte
Sia festoso ogni dì, lieta ogni sera:
Sian grati i nostri canti
E a più felici e a più funesti amanti.

Let the highest Virtues come
from heaven to adorn our pure minds:
Let modest Love come
and fill our chaste songs with joy.
You Graces, where are you dwelling
that you do not return here?
Let joy, mirth and laughter
descend from paradise
that no more may the warlike trumpet
nor the tumult of Mars
resound in this harmonious place.
May each day be festive, each evening happy:
may our songs be agreeable to both
the happiest and the most sorrowful lovers.

A che bramar Madrigale

A che bramar, a che aventar i dardi
In segni oscuri ed al colpir fallaci?
In che ti struggi e sfaci
Stolto voler ch'ogni tuo ben ritardi?
Oggi se avampi ed ardi,
Diman quanto bramavi odi e disprezzi.
Quel che piace è un inganno
Che ci addormenta con lusinghe e vezzi;
E l'inquieto cor cerca il suo danno.
Tutto languisce e cade:
Quanto Fortuna dà, fura e ritoglie.
Il tempo vola e rade
E la vita e le voglie.
More il mondo e rinasce
E 'l viver del morir si nutre e pasce.

Why long for, why fire your arrows at
targets to hit, and in false strikes?
Why consume and ruin yourself in foolish
desire so that you delay your happiness?
Today, though you blaze and burn,
Tomorrow you will hate and despise.
That which pleases is a deception
that kills us with allurements and charms;
and the restless heart seeks out its own harm.
Everything fades and falls:
what Fortune gives she takes away.
time flies and eradicates
both life and longing.
The world dies and is reborn
and life feeds and nourishes itself on death.

Altri canti d'Amor, tenero Arciero

Altri canti d'Amor, tenero Arciero,
I dolci vezzi sospirati baci
Narri gli sdegni e le bramate paci
Quand'unisce due alme un sol pensiero.

Let others sing of Love, the tender archer,
of the sweet caresses, the sighing kisses;
let him narrate the quarrels and delightful making-up
When two souls unite in a single thought.

Di Marte furibondo e fiero
I duri incontri e le battaglie audaci
Fo nel mio canto bellicoso e fiero
Strider le spade e bombeggiar le faci.

Of Mars, wild and raging
of harsh encounters and brave battles,
I make my martial, fierce song,
Of the drawing of swords and flashing lightning.

Tu, cui tessuta han di Cesare alloro
La corona immortal, mentre Bellona
Gradite il verde ancor novo lavoro

You, whose immortal crown is woven
from the laurels of Caesar, while Bellona [the sister of Mars]
receives the green and still-new work,

Che mentre guerre canta e guerre suona,
O gran Fernando, l'orgoglioso choro
Del tuo sommo valor canta e ragiona.

as she sings and sounds of war,
O grand Ferdinand, the proud chorus
Sings and recounts your supreme valor.