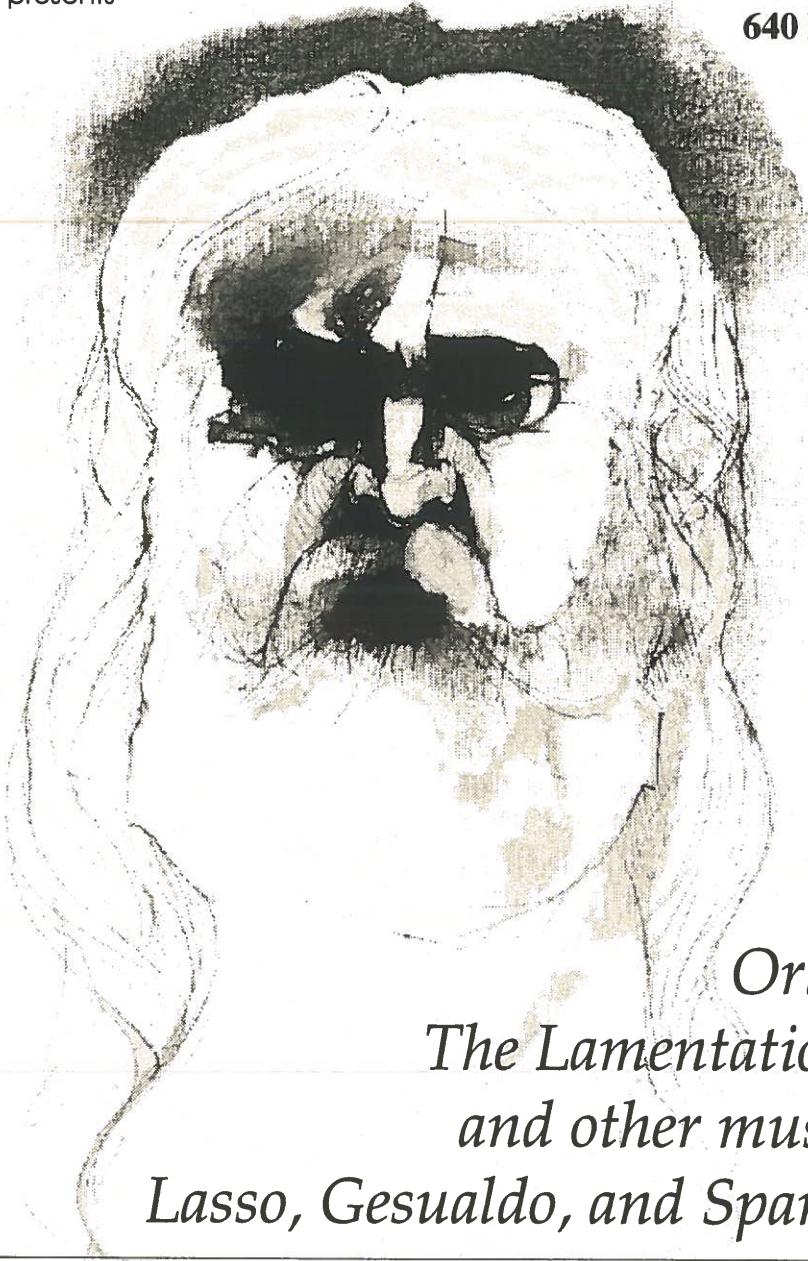




University of California, Davis  
The Department of Music  
presents

8:00 P.M., Friday, 22 November 1996  
St. Martin's Episcopal Church  
640 Hawthorne Lane, Davis  
Suggested Donation \$5



*Orlando di Lasso:  
The Lamentations of Jeremiah  
and other music by Ludford,  
Lasso, Gesualdo, and Spanish composers*

**UCD Early Music Ensemble**

David Nutter, *director*

*with the wind ensemble*

**Bona Speranza**

*on cornetto, curtal, dulcian, and recorders*

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

# Early Music Ensemble

David Nutter, *director*

with

## Bona Speranza

a Renaissance wind ensemble

program

Sera nel cor mio

Anon

Viva, viva rey Ferrando

The Lamentations of Jeremiah for Maundy Thursday of Holy Week (1585)

Orlando di Lasso  
(1530-1594)

The First Lamentation: *De lamentatione Hieremiae Prophetae*

Pange lingua

Johannes Ureda

Nasce la gioia mia

(fl 2nd half of 15th century)

The Lamentations of Jeremiah

Orlando di Lasso

The Second Lamentation: *Zain. Recordata est Hierusalem*

Ave Regina caelorum

Andreas de Silva  
(fl 1480-1530)

The Lamentations of Jeremiah

Orlando di Lasso

The Third Lamentation: *Lamed. O vos omnes*

¶ intermission ¶

Domine Ihesu Christe

Nicholas Ludford  
(ca 1485-1557)

O gloriosa Dei genitrix

Francisco Guerrero  
(1528-1599)

Tribulationem et dolorem inveni (1603)

Carlo Gesualdo  
(1561-1613)

Timor et tremor (1564)

Orlando di Lasso

**UCD Early Music Ensemble**

*Soprano*

Carole Hom, Cecilia Seufert, Mary Seufert

*Alto*

Jacki Amos, Margaret Grayden, Emilie Patton, Emmett Rahl

*Tenor*

Seth Arnopole, Paul Christiansen, John Westbrook Ostrom, Frazier Stevenson, Jeremy Wright

*Bass*

Tom Kaiser, Richard Mix, Charlie Monson, Neil Willits

**Bona Speranza**

*cornetto, shawm, sackbut, curtal, dulcian and recorders*

Janet Finkbeiner, Kathy Cochran, Karen Nebelkopf, Mary Ellen Reed, Peggy Murray, with Robin Houston

Bona Speranza, a Renaissance wind ensemble, started as a recorder group in 1988 and added double reed and brass instruments in 1992. The group has performed at concerts, workshops, and schools in the Bay Area. The double reed instruments they play include the shawm, the predecessor of the modern oboe, and the dulcian or curtal, the predecessor of the modern bassoon. Brass instruments include the Renaissance trombone or "sackbut," and the cornetto, a curved, leather-covered wooden instrument with finger holes like a recorder's but with a brass mouthpiece. The group's matched set of Renaissance recorders are tuned in meantone and are designed to give a rich, balanced sound when played in consort. As with recorders, the reed and brass instruments are made in families of soprano, alto, tenor, and bass, well-suited to playing the polyphonic music of the 15th and 16th centuries. The group will play recorders, shawms, and mixed configurations of cornetts, sackbut, and dulcians during this concert. Some of the music on their program comes from a manuscript discovered several years ago in an organ cabinet in Lerma, Spain. This small town near Burgos in northern Spain owed its prosperity during the Renaissance to the Dukes of Lerma, who were favorites of the Spanish court. The manuscript had been compiled for use by the town's wind band, a prestigious musical group in that period which would have performed for both civic and religious occasions. Bona Speranza thanks Dan Stillman of the Boston Shawm and Sackbut Ensemble for sharing transcriptions of the Lerma Codex repertoire performed this evening.

The vocal works on this evening's concert (November 22, St Cecilia's Day, the patron saint of music), chosen for its intrinsic musical value, represents a continuation of our exploration of the music of Lasso, Ludford and Gesualdo. Most of the works are set to penitential texts of mourning or petitions for grace. These ancient prayers, set to music in a time remote from our own, have, we are convinced, lost none of their power to console nor, indeed, their relevance to the human condition, timeless and enduring.

In the liturgy of the Roman Catholic Church the climax of the Lenten period is reached in the three days prior to Easter Sunday, when the Old Testament verses of mourning of the prophet Jeremiah (*Threni, Lamentationes*) are sung as lessons for the first Nocturn of Matins on Maundy Thursday, Good Friday, and Holy Saturday. Ascribed to Jeremiah, the lamentations were written by several poets between 587 and 539 BC. These poems constitute an elegy on the destruction of the Temple by Nebuchadnezzar's Chaldean hordes, a calamity that brought with it the fall of Jerusalem and the Babylonian Captivity. Each day of the lamentations begins with an incipit and consists of three lessons, each of which ends with a quotation from Hosea, "Jerusalem, Jerusalem, return to the Lord thy God." The verses are preceded by a Semitic letter (Aleph, Beth, etc.), a mnemonic and incantatory device. In Lasso's setting, these letters act as structural devices, the music constituted of motivically similar musical material, either stated directly or inversion. The verses, austere but plangent, contain a multitude of textual images with certain words or phrases being singled out for dramatic treatment by the composer.

The English composer Nicholas Ludford's motet, *Domine Ihesu Christe*, survives in a single source dated about 1540. The literary origin of the text - a petition to Christ for intercession at life's end - is unknown. Portions of it closely resemble a prayer frequently found in Books of Hours as early as the 15th century. According to the rubric, the prayer is prescribed to be recited "in the agonie and laste ende of man and woman labouryng agaynst the dethe." Ludford's grandiose setting conveys its message in that flamboyant manner so characteristic of English composers of the late 15th and early 16th centuries, the music rising vertically to heaven like Gothic perpendicular architecture. But where Ludford's music is largely neutral in its depiction of the text, Gesualdo's response to the sentiments expressed by the words was far different: this is painfully intense music, brief yet concentrated in its emotional outpouring. Finally, Lasso's setting of *Timor et tremor* returns us to the ceremonial power of music to invoke a kind of massive grandeur, dignified and universal.

## Texts and Translations

### Hieremiae prophetae lamentations

#### Lamentatio prima, primi diei

Incipit lamentatio Hieremiae Prophetae.

##### Aleph

Quomodo sedet sola civitas plena populo:  
facta est quasi vidua domina gentium:  
principis proviciarum facta est sub tributo.

##### Beth

Plorans ploravit in nocte, et lachrymae  
ejus in maxillis ejus:  
non est qui consoletur eam ex omnibus caris ejus:  
Omnes amici ejus spreverunt eam  
et facti sunt ei inimici.

##### Gimel

Migravit Judas propter afflictionem,  
et multitudinem servitutis:  
habitavit inter gentes, nec invenit requiem:  
omnes persecutores ejus apprehenderunt  
eam inter angustias.

Hierusalem, Hierusalem, convertere  
ad Dominum Deum tuum.

#### Lamentatio secunda, primi diei

##### Zain

Recordata est Hierusalem dierum afflictionis suaem,  
et praevaricationis, omnium desiderabilium  
suorum, quae habuerat a diebus antiquis,  
cum caderet populus ejus in manu hostili,  
et non esset auxiliator.

Viderunt eam hostes, et deriserunt sabbatha ejus.

##### Heth

Peccatum peccavit Hierusalem, propterea  
instabilis facta est.

Omnes qui glorificabant eam, spreverunt illam,  
quia viderunt ignominiam ejus:

Ipsa autem gemens et conversa est retrorsum.

##### Teth

Sordes ejus in pedibus ejus, nec recordata est finis sui.  
Deposita est vehementer: non habens consolatorem.

Vide, Domine, afflictionem meam,  
quoniam erectus est inimicus.

Hierusalem, Hierusalem, convertere  
ad Dominum Deum tuum.

### The lamentations of Jeremiah

#### The First lamentation of the First Day.

Here begins the lamentation of the Prophet Jeremiah.

##### Aleph

How does the city sit alone, that was full of people:  
she has become like a widow, she that was great among  
the nations: the leader of the provinces has become a vassal.

##### Beth

She weeps, she weeps in the night, and  
her tears lie on her cheeks:  
there is none to comfort her, even among her own flesh.  
All her friends have scorned her  
and become her enemies.

##### Gimel

Judah has departed because of torment  
and great slavery:  
she has dwelt among the heathen but has not found rest.  
All her pursuers seized her  
in her perplexity.  
O Jerusalem, Jerusalem, turn  
to the Lord your God.

#### The Second Lamentation of the First Day

##### Zain

In the days of her torment and her distraction,  
Jerusalem remembered all her longed-for desires  
which she possessed in days of old: when  
her people fell into the hands of the enemy,  
and she had no helper.

The adversaries saw her and mocked at her sabbaths.

##### Heth

Jerusalem has sinned greatly, therefore  
she has been made weak.

All who honored her, despised that,  
for they saw her disgrace:  
again she sighs and turns backward.

##### Teth

Her squalor is in her feet: she has not remembered her ending.  
She has fallen violently: not having a comforter.

O Lord, see my torment:  
for the enemy is triumphant.  
O Jerusalem, Jerusalem, turn  
to the Lord your God.

## Lamentatio tertia, primi diei

### Lamed

O vos omnes, qui transitis per viam,  
attendite, et videte, si est dolor sicut dolor meus.  
Quoniam vindemiavit me, ut locutus est  
Dominus in die irae furoris sui.

### Mem

De excelsu misit ignem in ossibus meis,  
et erudit me: expandit rete pedibus  
meis, convertit me retrorsum:  
positus me desolatus tota die moerore confectam.

### Nun

Vigilavit jugum iniquitatum mearum: in manu  
eius convolutae sunt, et impositae collo meo.  
Infirmata est virtus mea: dedit me  
Dominus in manu, de qua non potero surgere.  
Hierusalem, Hierusalem, convertere  
ad Dominum Deum tuum.

### Domine Ihesu Christe

Domine Ihesu Christe splendor et imago patris,  
salus nostra ac vita eterna, tui cum omnipotente  
patre et spiritu sanctissimo equalis est honor gloria  
eadem, sempiterna maiestas ad Deo substantia una.  
Te invocamus: te adoramus, tibi magnas gratias  
agimus pro immensa tua in humanum genus pietate  
ac clementia. Obsecrantes ut ignominiose crucis tue  
passionem quam iuxtam causa ultro pertulisti  
amarissimam interponas tremendo indicio tuo et  
animabus nostris, non solum modo dum hostis ille  
noster antiquus nobis undique insediatur querens  
quos devoret. Sed potissimum tunc quo mortis  
insectorit hora ne peccatorum pondere obruti in  
Gehenne ignum numquam extingendum  
precipitemur. Impartivi que digneris ecclesie tue  
sancte Dei pacem que omnem exuberat sensum,  
concordium mutuam, peccatorum omniam veniam  
et tue deitatis suavissimam fruitionem  
gloriamque sempiternam. Amen

### Tribulationem et dolorem

Tribulationem et dolorem inveni  
Et nomen Domini invocavi.  
O Domine, libera animam meam.  
Misericors Dominus et justus  
Et Deus noster miseretur.

### Timor et tremor

Timor et tremor venerunt super me,  
et caligo cecidit super me.  
Miserere mei Domine:  
quoniam in te confidit anima mea.  
Exaudi Deus deprecationem meam,  
quia refugium meum es tu, et adjutor fortis.  
Domine, invocavi te:  
non confundar in aeternum.

## The Third Lamentation of the First Day

### Lamed

O, all you who pass by, attend  
and see if there is sorrow like to my sorrow.  
For he has gathered me, as the  
Lord has spoken, in the day of his fierce anger.

### Mem

From on high he has sent fire into my bones,  
and taught me: he has spread a net for my feet,  
he has turned me back:

he has made me desolate, to mourn all the day long.

### Nun

He has guarded the yoke of my iniquities: by his hand  
are they coiled, and placed upon my neck.  
My strength has failed: the Lord has  
given me into hands from which I am unable to rise.  
O Jerusalem, Jerusalem, turn  
to the Lord your God.

Lord Jesus Christ, glorious likeness of the Father,  
our salvation and eternal life, your honor equals that  
of the almighty Father and the Holy Ghost, so too your  
splendor and eternal majesty, one substance with God.  
We call upon you, we worship you, we give hearty thanks  
for your immeasurable faithfulness and mercy towards the  
human race. We pray that you will interpose that bitterest  
passion of your shameful cross, which once you bore,  
though guiltless, between your judgement and our souls,  
not only while our ancient enemy lies in wait for us,  
seeking whom he may devour, but above all when  
the hour of death is at hand, that we may not be  
overwhelmed by the weight of our sins and hurled  
into the ever-burning fires of Hell. I have  
revealed how you may adjudge the peace  
of God worthy of your holy church, that peace  
which enriches every sense, mutual harmony, the  
pardon of every sin and the most sweet enjoyment  
of your divinity, and endless glory. Amen.

I have known torment and pain  
And I have called upon the name of the Lord.

O Lord, deliver my soul.  
The Lord is merciful and just,  
He is for us our Lord full of mercy.

Fear and trembling came upon me,  
and a darkness blinded me.  
Have mercy, O Lord, upon me;  
for my soul has trusted in you.  
Hear my plea, O Lord,  
you are my refuge and mighty strength.  
Lord, I have called on you:  
let me never be confounded.