

EARLY MUSIC ENSEMBLE

David Nutter, *director*

UCD BAROQUE CHAMBER ENSEMBLE

Phebe Craig, *director*

with the
EARLY MUSIC BRASS ENSEMBLE
Bruce Chrisp, *director*

GEORGE FRIDERIC HANDEL:

Dixit Dominus

Concerto grosso, op. 6, no. 1

WILLIAM CORNYSH:

Salve Regina

Woefully arrayed

ANTONIO VIVALDI:

La Folia

and works for brass ensemble

8:00 p.m.

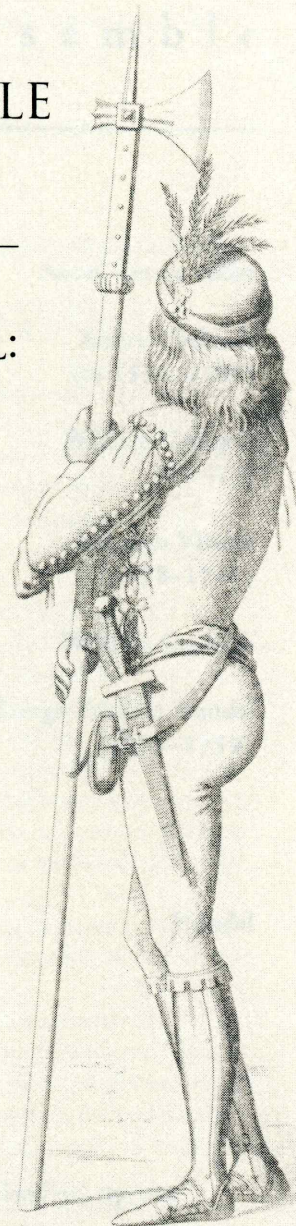
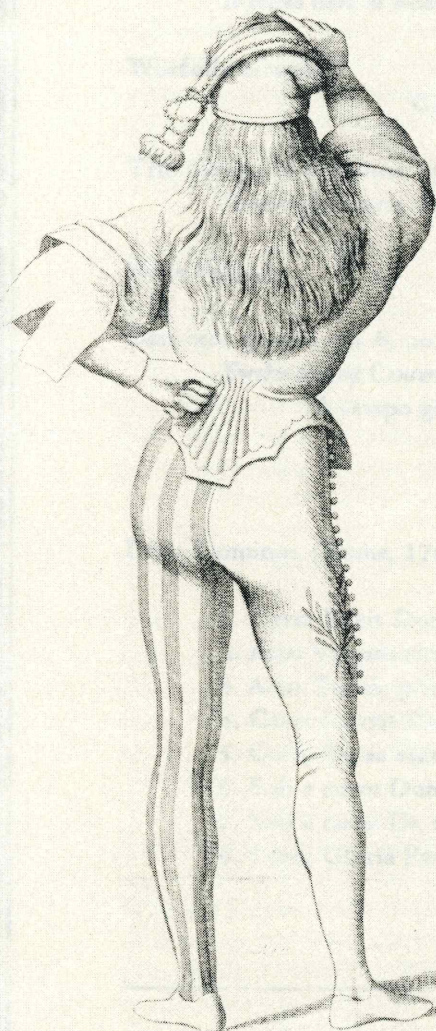
Sunday, 21 May 2000

St. Martin's Episcopal Church

640 Hawthorn Lane, Davis

Suggested donation \$6

Students and children \$3



The Department of Music presents the UC Davis

EARLY MUSIC ENSEMBLE

David Nutter, *director*

BAROQUE CHAMBER ORCHESTRA

Phebe Craig & Michael Sand, *directors*

Early Music Brass Ensemble

Bruce Christy, *director*

Program

Nasce la gioia mia Anon; Lerma codex

Con che lusingh'Amor - Non ti sarò, signor (second part) Andrea Gabrieli
Il primo libro de madrigali a sei voci (Venice, 1574) (ca 1533-1585)

Woefully arrayed William Cornysh
Carole Hom, Siwa Msangi, Mark Grote, Neil Willits († 1523)

Trio Sonata in D minor, op. 1, no. 12 (Variations on La Folia) Antonio Vivaldi
Suonate da camera a 3 (Venice, 1705) (1678-1741)

Salve Regina William Cornysh

Concerto grosso, op. 6, no. 1 in G major George Frideric Handel
Twelve Grand Concertos in 7 Parts (London, 1740) (1685-1759)
A tempo giusto - Allegro - Adagio - Allegro - Allegro

intermission

Dixit Dominus (Rome, 1707) Handel

1. Coro: Dixit Dominus
2. Aria: Virgam virtutis tuae Melissa Frago, *alto*
3. Aria: Tecum principium Cecilia Seufert, *soprano*
4. Coro: Juravit Dominus
5. Coro: Tu es sacerdos
6. Soli e coro: Dominus a dextris tui
7. Soli e coro: De torrente Kristi Brown-Montesano & Cecilia Seufert, *sopranos*
8. Coro: Gloria Patri



Sunday, 21 May 2000

8 p.m.

St. Martin's Episcopal Church

Supported in part by the Ed and Elen Witter Endowment

UCD Early Music Ensemble

Soprano

Kristi Brown-Montesano, Jeanne Fishback, Margaret Grayden, Carole Hom, Gerry Prody, Cecilia Seufert, Mary Seufert

Alto

Jacki Amos, Melissa Frago, Elise Keddie, Mary Ann Long, Helen Nutter, Kirsten Xanthippe

Tenor

Mark Grote, Siwa Msangi, Brook Ostrom, Frazier Stevenson, Stephen Young

Bass

Luciano Chessa, Bob Crummey, Richard Mix, Christopher Nucho, Neil Willits

UCD Baroque Chamber Ensemble

violin: Fawzi Haimor, Andrew Lentz, Angelo Moreno, Diane Lehmann, Michael Sand, Lisa Weiss

viola: Marianne Batchelder, Devin Hough

cello: Justine Eckersley, Michael Lawson, Richard Webb

bass: Greg Brucker

harpsichord: Phebe Craig

chitarrone: David Nutter

UCD Early Brass Ensemble

Robin Houston, Scott Macomber, *cornetti*

Bruce Chrisp, *tenor sackbut*, Janet Finkbeiner, *tenor sackbut*, Steve Trapani, *bass sackbut*, Peggy Murray, *dulcian*

The two major choral works on this concert are both favorites from the past. Cornysh's *Salve Regina* was first performed in Davis in December 1985 at a time when few recordings of the late 15th-century English cathedral music preserved in the Eton Choirbook were then available. The discovery of this beautiful, intricate music was a revelation to us at the time and it has lost nothing of its magic since. *Dixit Dominus* has an even older history: in the summer of 1976, the Early Music Ensemble (D. Kern Holoman presiding) took *Dixit Dominus* to a Handel festival in Oxford, England; several veterans of that campaign are with us tonight, as are other past members, once again reunited for this special occasion.

From 1509 until his death William Cornysh was Master of the Children of the Chapel Royal, the most prestigious appointment at court for a musician. In 1513 he took the Chapel Royal to France in the retinue of Henry VIII and won great favor with it by the performances at Lille and Tournai. Their reception was almost certainly caused by the combination of the high treble voice and the technically very intricate style of English sacred music. Nothing would have shown this off better than Cornysh's own five-voice *Salve Regina*. Cornysh also made notable contributions to the repertory of the partsong which flourished in the reign of Henry VIII, writing courtly love-songs as well as settings of sacred texts. *Woefully arrayed*, a religious song concerned with the Passion of Christ, follows on from the tradition of the medieval carol, with verses and a repeating burden (or refrain), but with important developments: the overall proportion is more broadly conceived, the figuration much freer and the feeling for harmonic expression clearly in evidence.

Vivaldi's trio sonata begins with a straightforward statement of the popular bass pattern known as "La Folia"; this series of chords then provides the harmonic foundation for the following 20 variations.

Handel's G major concerto grosso is in five movements, its construction akin that of a suite. The opening movement borrows material from the overture to the opera *Imeneo* (1739) and alternates dramatic tutti sections and pastoral lyricism in the soli. A harmonically-bold half close leads to an Allegro in which ritornello sections alternate with solo episodes. The adagio, in the relative minor key of E minor, is dominated by the concertino, whose themes are taken up by the orchestra. The fast fourth movement is a fugue, and the last movement is a lively gigue with echo effect in the solo sections.

Handel's first stay in Rome in 1707 was a triumphant success, and he soon found himself taken up by the elite of Roman society. It was through one of the most influential of his patrons, Cardinal Carlo Colonna, that the 22 year-old German Protestant composer found himself in the surprising position of providing music for a very Catholic occasion, the festival of Our Lady of Mount Carmel, celebrated each year on 16 July in the Roman church of the Carmelite order. The music was on the most lavish scale, and was financed by Colonna, who had close connections with the order. *Dixit Dominus*, completed in April, may possibly have been used on this occasion. It is the opening Vespers psalm on most feast days, and Handel follows custom in setting it on the grandest scale with much use of the psalm tone. It is divided into a number of short movements, each of which treats a small portion of the text. The scoring changes from section to section as large-scale contrapuntal courses contrast with aria-like solos. In this Handel respects the Roman musical tradition while bringing to it a breadth and vigor all his own.

Texts and translations

Woefully arrayed

1.
Woefully arrayed,
My blood, man,
For thee ran,
It may not be nayed;
My body blo and wan,
Woefully arrayed.

3.
Thus naked am I nailed;
O man, for thy sake I love thee, then love me,
Why sleep'st thou? Awake, awake,
Remember my tender heart-root
With pains my veins constrained to crake,
Thus tugged to and fro,
Thus wrapped all in woe,
Whereas never man was so entreated,
Thus in most cruel wise
Was like a lamb offered in sacrifice,
Woefully arrayed.

Salve regina

Salve regina, mater misericordiae;
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Evae;
ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.

Virgo mater ecclesiae,
aeterna porta gloriae,
esto nobis refugium
apud Patrem et Filium.

O clemens;

Virgo clemens, virgo pia,
virgo dulcis, O Maria,
exaudi preces omnium
ad te pie clamantium.

O pia;

Funde preces tuo nato,
crucifixo, vulnerato,
et pro nobis flagellato,
spinis puncto, felle potato.

O dulcis Maria, salve.

2.
Behold me I pray thee
with all thy whole reason
And be not hard-hearted and for this encheason,
Sith I for thy soul sake was slain in good season
Beguiled and betrayed by Judas's false treason.
Unkindly entreated, with sharp cord sore
fretted the Jews me threatened.
They mowed, they grinned, they scorned me,
Condemned to death, as thou mayest see,
Woefully arrayed.

4.
Of sharp thorn I have worn a crown on my head.
So pained, so strained, so rueful, so red.
Thus bobbed, thus robbed, thus for thy love dead;
Unfeigned, not deigned, my blood for to shed.
My feet and handes sore,
The sturdy nailes tore,
What might I suffer more
Than I have done, O man, for thee?
Come when thou list, welcome to me,
Woefully arrayed.
Woefully arrayed.

Hail O Queen, mother of mercy;
our life, our sweetness and our hope, hail!
To you we cry out, exiled children of Eve;
to you we sigh, mourning and weeping
in this valley of tears.
Then O, our gracious advocate,
turn towards us your merciful eyes.
And show to us the blessed fruit of your womb,
Jesus, after this exile.

Virgin mother of the Church,
everlasting gate to glory,
be our refuge
before the Father and the Son,

O gentle one;

Gentle virgin, virgin holy,
O sweet virgin Mary,
hear the prayers of all
who make their dutiful cry to you,

O loving one;

Pour out your prayers to your Son,
crucified, wounded,
scourged for our sake,
pierced with thorns and given gall to drink.

O sweet Mary, hail!

Dixit Dominus (Psalm 110)

1. Coro

Dixit Dominus Domino meo:
Sede a dextris meis, donec ponem
inimicos tuos, scabellum pedum tuorum.

The Lord said unto my Lord:
sit thou at my right hand
until I make thine enemies thy footstool.

2. Aria

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy strength out of
Sion: rule thou in the midst of thine enemies

3. Aria

Tecum principium in die virtutis tuae,
in splendoribus sanctorum:
ex utero ante luciferum genui te.

Thine shall be the dominion in the day of thy power,
amid the brightness of the saints: from the
womb, before the daystar have I begotten thee.

4. Coro

Juravit Dominus, et non poenitebit eum.

The Lord hath sworn, and will not repent.

5. Coro

Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Thou art a priest for ever
after the order of Melchisedech.

6. Soli e Coro

Dominus ad dextris tuis,
confregit in die irae suae reges.
Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

The Lord at thy right hand
shall strike through kings in the day of his wrath.
He shall judge among heathen,
he shall fill the places with dead bodies:
he shall wound the heads of many people on earth.

7. Soli e Coro

De torrente in via bibet:
propterea exaltabit caput.

He shall drink of the brook in the way:
therefore shall he lift up his head.

8. Coro

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula 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.