

sighs & tears

Renaissance laments

from life and literature



The University of California, Davis, Department of Music presents
The Early Music Ensemble, director David Nutter,
on Tuesday December 4th 1979 in
Music 115 at 8:15 pm

PROGRAM

Triste España Juan del Encina (1468-1529)
(on the death of Queen Isabella of Spain in 1504,
or that of her son, Prince Juan, in 1498)

Quis dabit capiti meo aquam? Heinrich Isaac (ca. 1450-1517)
(on the death of Lorenzo de' Medici, 'the Magnificent', in 1492)

Nymphes des bois Josquin des Prez (ca. 1440-1521)
(on the death of Johannes Ockeghem in 1497)

Quis dabit oculis nostris fontem lachrimarum? Jean Mouton (ca. 1440-1522)
(on the death of Anne of Brittany, Queen of France, in 1514)

Sinfonia Luca Marenzio (1533-1599)
Sassi, palae, sabbion del Adrian lio Andrea Gabrieli (ca. 1519-1586)
(on the death of Adrian Willaert in 1562)
Canzone da sonar Andrea Gabrieli

Pavane 'Mille regretz' Josquin des Prez/Tielman Susato (fl. 1529-1561)
Dulces exuviae Josquin des Prez
(Dido's lament from Vergil's *Aeneid*)

Sinfonia Cristofano Malvezzi (1547-1599)
Dunque baciare Giaches de Wert (1535-1596)
(Bradamante's jealous outburst against Ruggiero
from Ariosto's *Orlando furioso*)

Sinfonia Cristofano Malvezzi

Sinfonia Claudio Monteverdi (1567-1643)
O Mirtillo Luca Marenzio
(Amarilli's soliloquy on the forces of destiny from Guarini's
Il Pastor fido)

Giunto a la tomba Giaches de Wert
(Tancredi's lament at the tomb of Clorinda
from Tasso's *Gerusalemme liberata*)

Sinfonia Claudio Monteverdi

Ricercar del secondo tono Costanzo Antegnati (1549-1624)
Cruda Amarilli Claudio Monteverdi
(Mirtillo's monologue on unrequited love from *Il Pastor fido*)
Sinfonia Claudio Monteverdi

Giunt'era homai Clorinda Orazio Vecchi (1550-1605)
'*Il lamento di Clorinda*' (a paraphrase of Clorinda's
death scene after Tasso's *Gerusalemme liberata*)

THE UNIVERSITY EARLY MUSIC ENSEMBLE

David Nutter, *director*

SOPRANO
Karen Anderson
Gerry Prody

TENOR
Kevin Argys
John W. Ostrom
Warren G. Roberts
Pedro Stern

ALTO
Elizabeth Morris
Helen Nutter
Diane Steinhaus

BASS
Robert Crummey
David Dodd
Dennis Mumford

Gerry Prody, *soprano soloist*

Diedre Baker, <i>alto sackbut</i>	Patricia Nash, <i>treble viol, violin</i>
Robert Samson Bloch, <i>bass viol</i>	Rebecca Romani, <i>recorder, harp</i>
Barbara Brandon, <i>recorder</i>	Nancy Steffensen, <i>recorder, flute</i>
Marilyn Meagher, <i>bass viol</i>	Lorelei Tanji, <i>tenor viol, harpsichord</i>
Craig Merlic, <i>tenor sackbut</i>	Diana Tasker, <i>recorder</i>

Certain of the vocal pieces performed tonight are preceded or followed by instrumental pieces linked with them by mode and grouped together in the program. The audience is asked to confine applause to the end of the group.

Ushers for this evening's concert are members of the Impresario Society.

An award in memory of Fannie Kopald Stein, mother of Professor Sherman Stein, has been established by her family and friends. The prize is awarded once yearly and is a part of the Music Students' Scholarship Assistance Fund. Members of the university community are urged to continue their contributions, for which a box is provided at the door.

FORTHCOMING CONCERTS

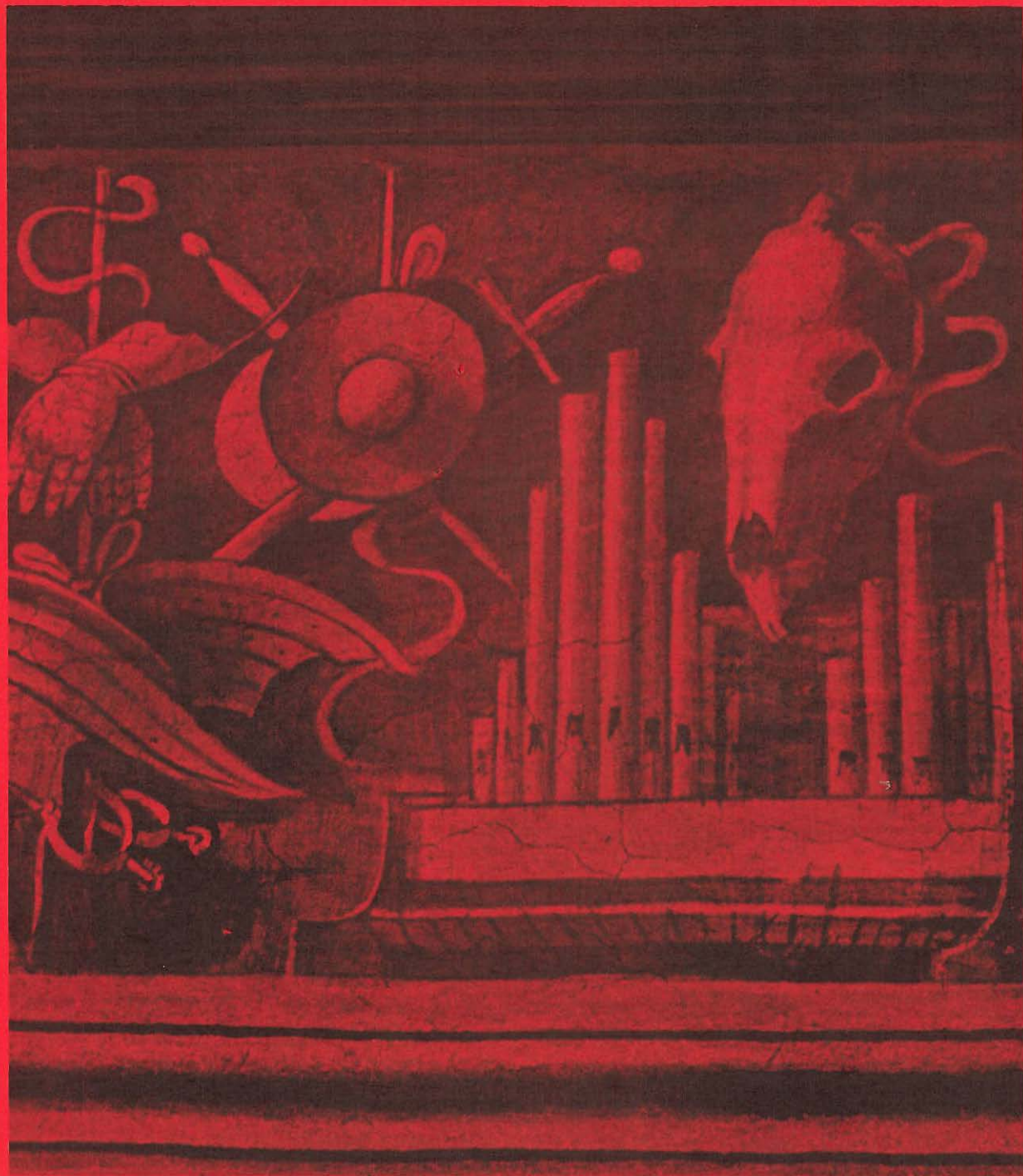
On Thursday, December 6th, 1979, the University Concert Band will perform works by Martin, Holst, Stravinsky, Copland and Hindemith. The concert will take place at 8:15 pm in Freeborn Hall; admission free.

In its Winter Quarter concert (March 1980) the Early Music Ensemble will be performing works by Guillaume Dufay and his contemporaries. Date and place to be announced.

ILLUSTRATIONS

front cover: Tragic mask, Teatro Olimpico, Vicenza

back cover: Giorgione: Frieze with attributes of the liberal arts (detail), Casa Marta-Pellizzari, Castelfranco Veneto



Notes

This evening's program is constructed round a musico-poetical theme, the lament, and its manifestations in Renaissance life and literature. Because 16th-century composers usually depended for employment upon wealthy patrons, their compositions often reflect closely contemporary political events, the births, weddings and deaths of the principal members of the great dynastic houses, the battles they fought, the short-lived treaties they signed. In death as in life, these patrons were habitually flattered by symbolic references to their mythological forebears, to Maecenas the patron of Virgil, or to Apollo, god of music and poetry and hence a symbol of inspiration to the poet. In the case of Isaac's *Quis dabit capiti meo aquam?* these references seem to be more apt than usual: Politian, writer of the text, and Isaac were without doubt on close personal terms of friendship with Lorenzo the Magnificent. Their lament on his death combines these classical references with musical use of religious symbolism, a recurrent melody drawn from the antiphon for Compline (the service immediately before retiring at night) to the words 'et requiescamus in pace' (and may we rest in peace). *Nymphes des bois* makes similar use of classical reference in the poetry combined with religious reference in the music; in the first section, the melody of the Introit 'Requiem aeternam' which precedes the Mass for the Dead, here played on sackbut, and in the conclusion of the last section, the postcommunion 'et requiescant in pace' (and may they rest in peace) appear. Writing in commemoration of a fellow composer rather than a patron, Josquin's lament for Ockeghem is to be seen as an act of tribute to the master to whom he and other composers of the younger generation owe so much, rather than a public gesture. The piece is written in two styles, reflecting this debt: first the seamless flowing polyphony characteristic of Ockeghem's work, and in the second section a more modern style, without cantus firmus, with sequential treatment of a falling third motif used elsewhere by Josquin as a symbol of mourning. By contrast, Mouton's lament for Anne of Brittany, wife of Louis XII of France, is freely composed without liturgical cantus firmus and with innovative and emotional use of different phrase lengths and fermata; its text, couched firmly in Biblical language, includes in its middle portion the texts of the three sermons preached by Anne's confessor during her funeral ceremonies. Andrea Gabrieli's lament for Willaert comes from a different world; during his thirty-five years as chapel master at St Marks, Willaert had established an influential and specifically Venetian school of composers, foremost among whom was Andrea. Their language is secular, scholarly, witty; Molino's marine extravaganza in Venetian dialect is founded on a pun, on 'Adriatic' sea and 'Adrian' Willaert, and Andrea's crisp, word-generated rhythms and clear diatonic harmonies reflect his joyous inventive commemoration of a figure revered by all Venice.

The second part of the concert centres around musical settings of laments drawn from epic and pastoral literature. Virgil's *Aeneid* was widely admired and imitated in the Renaissance and served as model for the epic romances of Ariosto and Tasso among others. Josquin's setting, Dido's lament, in itself showing the widening sphere of influence of Renaissance humanism, is written in motet style. It shows Josquin's mastery of lucid textures and balanced phrases, but apart from establishing a general mood, does not attempt to capture the dramatic intensity of Dido's farewell speech. Not until later in the 16th century did composers begin to experiment with expressive musical devices whereby emotional states might be illustrated in the music. Wert's setting of *Dunque baciár* shows an experimental stage in the development of the all-important aspect of word-setting. By subduing melodic interest in favour of a fluid, speech-like declamation, the text takes on primary importance. *Giunto a la tomba* is an altogether extraordinary work and reads like a catalogue of contemporary expressive devices: sudden changes of register, texture and pace, the

simultaneous manipulation of twin motifs, the continuous juxtaposition of false relations and an emphatic use of the 'forbidden' interval of the major sixth. Less starkly dramatic in conception, the two settings from *Il pastor fido* by Marenzio and Monteverdi form musical counterparts to the polished elegance which informs the lyrics of Guarini's pastoral. Marenzio's work unfolds in a sectional manner, and each new phrase of text receives a thoroughly decorous, though distinct, musical treatment. Similar procedures can be seen in Monteverdi's setting of *Cruda Amarilli*, but the smooth transition from one emotional mood to the next seems part of a larger, more unified conception which gives the work the sense of inevitability characteristic of Monteverdi's output as a whole. Vecchi's setting of a paraphrase version of Clorinda's death scene is in essence a miniature dramatic cantata, effectively contrasting narrative, individual speech and concluding final chorus. With the exception of Gabrieli's *Canzone* and the instrumental arrangement of *Mille regrets*, all the instrumental works have been drawn from contemporary theatrical entertainments; their use here as introduction or final comment to the works they precede or follow, is a practice characteristic of 16th century chamber music and theatrical performance.

D.N.



Triste España

Juan del Encina (1468-1529)

(source: Madrid, Biblioteca del Palacio Real, Cancionero musical de Palacio; ed. H. Anglès, Monumentos de la Música Espanola, x, Madrid, 1951)

Triste España sin ventura,
Todos te deven llorar;
Despoblada d'alegria,
Para nunca en ti tornar.

Sad Spain, without a future,
All should weep for you;
Forsaken by joy
Which is never to return to you.

Quis dabit capiti meo aquam?

Heinrich Isaac (ca. 1450-1517)

(source: Florence, Biblioteca nazionale centrale, Mus. ms. II.I, 232; ed. J. Wolf, Denkmäler der Tonkunst in Österreich, XVI/1, Vienna, 1907)

Quis dabit capiti meo aquam? Quis oculis meis fontem lachrimarum dabit, ut nocte fleam, ut luce fleam? Sic turtur viduus solet, sic cygnus moriens solet, sic lucinia conqueri. Heu miser, o dolor!
Laurus impetu fulminis illa jacet subito, laurus omnium celebris musarum choris, nympharum choris. Et requiescamus in pace.
Sub cuius patula coma et Phebi lira blandius insonat et vox blandius; nunc muta omnia, nunc sorda omnia.

Who will give my head water? Who will give my eyes a fountain of tears that I may weep by night, that I may weep by day? Thus the bereaved turtledove is wont to mourn, thus the dying swan, thus the nightingale. Woe is me, O grief!
The laurel struck suddenly by a thunderbolt lies there; the laurel, celebrated by the choirs of all the Muses, by dances of the nymphs. And may we rest in peace.
Under his spreading shelter even Phoebus' lyre sounded more enticingly and his voice more sweetly. Now all is silent, now all is deaf.

Angelo Poliziano

Nymphes des bois

Josquin des Prez (ca. 1440-1521)

(La déploration de Johannes Ockeghem)

(source: The Medici Codex of 1518, ed. E.E. Lowinsky, Monuments of Renaissance Music, iv, Chicago, 1968)

Nymphes des bois, déesses des fontaines,
Chantres experts de toutes nations,
Changez vos voix tant clères et haultaines
En cris trenchans et lamentations.
Car Atropos, très terrible satrappe,
A vostre Ockeghem attrappé en sa trappe,
Vray trésorier de musique et chief d'oeuvre,
Doct, élégant de corps et non point trappé;
Grant dommaige est que la terre le couvre.

Nymphs of the woods, goddesses of the
Skilled singers of all nations, (fountains,
Change your voices so clear and proud
To sharp cries and lamentations.
For Death, terrible satrap
Has caught your Ockeghem in his trap,
True treasurer of music and chef d'oeuvre,
Learned, handsome in appearance, not stout,
Great pity that the earth should cover him.

Acoustrez vous d'habits de doeuil:
Josquin, Piersson, Brumel, Compère,
Et plourez grosses larmes d'oeil:
Perdu avez vostre bon père.
Requiescat in pace. Amen.

Clothe yourselves in mourning,
Josquin, Piersson, Brumel, Compère,
And weep great tears from your eyes,
For you have lost your good father.
May he rest in peace. Amen.

Quis dabit oculis nostris fontem lacrimarum? Jean Mouton (1479-1522)

(source: Florence, Biblioteca nazionale centrale, Mus. ms. II.I. 232; ed. E. Dagnino, *Monumenta polyphoniae italicae*, ii, Rome, 1936)

Quis dabit oculis nostris fontem lacrimarum? Et plorabimus die ac nocte coram Domino. Britannia, quid ploras? Musica, cur siles? Francia, cur inducta lugubri veste moerore consumeris?
Heu nobis, Domine, defecit Anna, gaudium cordis nostri. Conversus est in luctum chorus noster; cecidit corona capitis nostri.
Ergo eiulate pueri, plorate sacerdotes, ululate senes, lugete cantores, plangite nobiles et dicite: Anna requiescat in pace.

Who will give to our eyes a well of tears? Then shall we weep day and night before the Lord. Brittany, why do you weep? Music, why are you silent? France, why do you wear clothes of mourning, and waste away in sorrow?
Woe to us, Lord, for Anne, the joy of our heart, is gone. Our song is changed to grieving; the garland is fallen from our head.
So sound complaints of woe, you youths; weep, you priests; grieve, you aged ones; mourn, singers; lament, you noblemen, and say: May Anne rest in peace.

Sinfonia

Luca Marenzio (1533-1599)

(source: Intermedi et concerti, Venice, 1591; ed. D.P. Walker, *Les fêtes de Florence* (1589), *Musique des intermèdes de 'La Pellegrina'*, Paris, 1963)

Sassi, Palae, Sabbion

Andrea Gabrieli (ca. 1519-1586)

(source: Di Manoli Blessi il primo libro delle greghesche, Venice, 1564; ed. D.N.)

Sassi, Palae, Sabbion, del Adrian lio,
Alleghe, Zoncchi, Herbazzi chie la stéu,
Velme, Palui, Barene, chie scundéu,
l'Ostreggha 'l Cappa E'l Passarin polio.
E vui del valle pesci e d'ogni rio,
E del mar grandi e pizuli chie séu,
Scombri, Chieppe, Sardun, chie drio tiréu
Le Syrene dunzell' e ch' a mario.

Stones, sticks and sands of the Adriatic shore,
algae, rushes and herbs that grow there,
grassy shoals, mud-flats and fens that hide
the oyster, clam and cleanly flounder.
You marine creatures of tidepool and every canal,
and of the sea, large and small as you may be,
mackerel, shad and sardine that bring behind you
the Siren wrasses and those with husbands.¹

E vu fiumi chie déu tribut' al Mari,
Piave, Ladese, Po, Sil, Brenta et Ogio,
Vegni cha tutti canti a lagrimari
La morte d'Adrian, del chal me dogio;
Chie nol porà mie versi plio lustrari
Cul dulce canto chie rumpe ogni scogio.
O megalos cordogio
del mundo tutto. Chy sarà mo chello?

And you rivers that pay tribute to the sea:
Piave, Dese, Po, Sile, Brenta and Oglio,
come, that all may sadly sing
of the death of Adrian, for whom I mourn;
for he no more will adorn my verses
with his sweet music which dissipates all
O immense grief difficulty.
of the world entire! Who will stand in his
place now?

Chie in armonia del par vaga cun ello?

Who in musical harmonies is his equal?

¹ Antonio Molino, alias Manoli Blessi

The wrasse is referred to as a Siren because it has an air bladder in its head capable of making short, sharp noises. A shoal of these can apparently be heard quite clearly below a fishing boat, perhaps giving rise to the myth. The Italian name for the wrasse is 'donzella', which also means 'maiden'; hence the curious and untranslatable pun.

(source: Verona, Biblioteca capitolare, Ms. MCXXVIII; ed. D. Kämper, 'Studien zur instrumentalen Ensemblesmusik des 16. Jahrhunderts in Italien', *Analecta musicologica*, x, Cologne, 1970)

Pavane "Mille regrets"

Josquin des Prez

(source: Tielman Susato: *Danserye*, Antwerp, 1551; ed. F.J. Giesbert, Mainz, 1936)

Dulces exuviae

Josquin des Prez

(source: London, British Library, Ms. Royal 8, GVII; ed. M. Antonowycz and W. Elders, *Werken*, 55/v, Amsterdam, 1968)

Dulces exuviae, dum fata deusque sinebat,
accipite hanc animam meque his exsolve curis.
Vixi et quem dederat cursum fortuna peregi,
et nunc magna mei sub terras ibit imago.

Virgil: *Aeneid*, iv, 651-4

Dido: Dress he wore, sweet while doom and deity allowed!
receive my spirit now, and release me from my distresses.
I have lived and fulfilled Fortune's allotted course;
and now shall I go a queenly phantom under the earth. trans. J.W. Mackail

Sinfonia

Cristofano Malvezzi (1547-1599)

(source: *Intermedi et concerti*, 1591, above)

Dunque baciare

Giaches de Wert (1535-1596)

(source: *Il primo libro de madrigali a quattro voci*, Venice, 1561; ed. C. MacClintock, *Collected Works*, xv, n.p., 1972)

Dunque baciare sì belle e dolce labbia
deve altra, se baciare non le poss'io?
Ah non sia vero già ch'altra mai t'abbia;
che d'altr'esser non dèi, se non sei mio.
Più tosto che morir sola di rabbia,
che meco di mia man morì, disio;
che se ben qui ti perdo, almen l'inferno
poi mi ti renda, e stii meco in eterno.

'Can I allow another's lips to kiss
Those sweet and lovely lips, if mine may not?
No other woman shall enjoy that bliss,
Fate to no other woman shall allot
The boon which I no longer may possess,
Since all your vows of love are now forgot.
Die with me here! Inferno will restore
You to me, to be mine for evermore.

Se tu m'occidi, è ben ragion che deggi
dar mi de la vendetta anco conforto;
che voglion tutti gli ordini e le leggi,
che chi dà morte altrui debba esser morto.
Né par ch'anco il tuo danno il mio pareggi;
che tu morì a ragione, io moro a torto.
Farò morir chi brama, ohimè! ch'io muora;
ma tu, crudel, chi t'ama e chi t'adora.

On your account I die, so it is right
That by revenge I shall be comforted:
Justice demands, whoever kills in spite,
By his own death, the forfeit shall be paid.
And yet your death will not my own requite:
Yours is deserved and mine unmerited.
I slay a man who longs for me to die,
You slay the one whom you are worshipped by.'

Ariosto: *Orlando furioso*, xxxvi, 32-3
trans. Barbara Reynolds, 1977.

(source: Intermedi et concerti, 1591, above)

Sinfonia

Claudio Monteverdi (1567-1643)

(source: L'Orfeo, favola in musica, rappresentata in Mantova l'anno 1607, Venice, 1609; ed. G.F. Malipiero, Tutte le opere, xi, Vienna, n.d.)

O Mirtillo

Luca Marenzio

(source: Il settimo libro de madrigali a cinque voci, Venice, 1595; ed. J. Steele, Le opere complete, vii, New York, 1975)

O Mirtillo, Mirtillo, anima mia,
 se vedessi qui dentro
 come sta il cor di questa
 che chiami crudelissima Amarilli,
 so ben che tu di lei
 quella pietà, che da lei chiedi, avresti.
 O anime in amor troppo infelici!
 che giova a te, cor mio, l'esser amato?
 che giova a me l'aver sì caro amante?
 Perchè, crudo destino,
 ne disunisci tu, s'Amor ne strigne?
 e tu, perchè ne strigni,
 se ne parte il destin, perfido Amore?

Amarilli: Mirtillo, O Mirtillo! couldst thou see
 That heart which thou condemn'st of cruelty,
 (Soul of my soul) thou unto it wouldst show
 That pity which thou begg'st from it I know.

O illstarr'd Lovers! what avails it me
 To have thy love? T'have mine, what boots
 it me?
 Whom Love hath joyn'd why dost thou separate,
 Malitious Fate! And two divorc'd by Fate
 Why joyn'st thou perverse Love?

Guarini: Il pastor fido, III, 4

trans. Sir Richard Fanshawe, 1643-4

Giunto a la tomba

Giaches de Wert

(source: Il settimo libro de madrigali a cinque voci, Venice, 1581; ed. C. MacClintock, Collected Works, vii, n.p., 1967)

Giunto a la tomba, ove al suo spirto vivo
 dolorosa prigione il Ciel prescrisse,
di color, di calor, di moto privo
 già marmo in vista al marmo il viso affisse.
 Al fin, sgorgando un lagrimoso rivo,

in un languido oimè! proruppe e disse:
 -- O sasso amato tanto, amaro tanto,
 Che dietro hai le mie fiamme, e fuor' il
 pianto;

non di morte sei tu, ma di vivaci
 ceneri albergo, ov'è nascosto Amore;
 sento dal freddo tuo l'usate faci
 Men dolci sì, ma non men cald' al core.
 Deh prendi questi piant' e questi baci,

prendi, ch'io bagno di doglioso umore;
 e dàlli tu, poi ch'io non posso, almeno
 a le amate reliquie c'hai nel seno.

Tasso: Gerusalemme liberata, xii, 96-7; trans. Fairfax, 1600. (a variant version.)

Before Her new-made Tomb at last arriv'd
 The wofull Prison of his living Sprite,
 Pale, cold, sad, comfortless, of Sense
 depriv'd,
 Upon the Marble grey he fix'd his Sight:
 Two Streams of Tears were from his Eyes
 deriv'd,
 Then with a sad Alas began the Knight:
 'O Marble dear, on my dear Mistress plac'd,
 My Flames within, without my Tears thou hast:

Not of dead Bones art thou the mournfull Grave,
 But of quick Love the Fort'ress and the Hold;
 Still in my Heart thy wonted Brands I have,
 More bitter far, alas! but not more cold:
 Receive these Sighs, these Kisses sweet
 receive,
 In liquid Drops of melting Tears inroll'd,
 And give them to that Body pure and chaste,
 Which in thy Bosom cold intomb'd thou hast.'

(source: L'Orfeo, 1607, above)

Ricercar

Costanzo Antegnati (1549-1624)

(source: L'Antegnata, Intavolatura de ricercari d'organo, Venice, 1608; ed. W. Apel, Corpus of Early Keyboard Music, ix, n.p., 1965)

Cruda Amarilli

Claudio Monteverdi

(source: Il quinto libro de madrigali a cinque voci, Venice, 1605; ed. G.F. Malipiero, Tutte le opere, v, Vienna, n.d.)

Cruda Amarilli, che col nome ancora,
 d'amar, ah! lasso! amaramente insegni;
 Amarilli, del candido ligustro
 più candida e più bella,
 ma de l'áspido sordo
 e più sorda e più féra e più fugace;
 poi che col dir t'offendo,
 i' mi morrò tacendo.

O Amarillis, Authresse of my flame,
 (Within my mouth how sweet now is thy name!
 But in my heart how bitter!) Amarillis,
 Fairer and whiter then the whitest Lillies,
 But crueller then cruell Adders far,
 Which having stung (least they should pitie) bar
 Their ears, and flie: If then by speaking I
 Offend thee, I will hold my peace and die.

Guarini: Il pastor fido, i, 2; trans. Sir Richard Fanshawe, 1653.

Sinfonia

Claudio Monteverdi

(source: L'Orfeo, 1607, above)

Giunt' era homai Clorinda

Orazio Vecchi (1550-1605)

(source: Dialoghi a sette et otto voci del Signor Horatio Vecchi da Modona da cantarsi et concertarsi con ogni sorte de stromenti, Venice, 1608; ed. D.N.)

Giunt' era homai Clorind'a l'hor estreme
 Quando dolente disse:
 'Hor c'hanno fin le risse
 Queste membra infelici hor accogliete,
 O voi ch'al morir mio presenti sete;
 E se tinta di sangu' è questa salma,
 Via più candid' è l'alma;
 Hor la mia Tomba, e'l mio riposo sia
 Dove l'acqua lavò mia colpa ria.
 E tu, Tancredi mio, i caldi tuoi sospiri
 acquet' e i martiri;
 Chè se per le tue man'il corpo giace,
 Per le tue man'in ciel havrò ancor pace'.
 Così disse e morio.
 E tost' a l'hor s'udio
 Risonar d'ogn' intorno:
 'O fortunato e per te lieto giorno!'

By now Clorinda had reached her last hour,
 when she spoke, grieving:
 'Now that our fighting is ended,
 bear up these unhappy limbs,
 o ye who are present at my death;
 for though this corpse of mine is stained with
 yet ever purer is my soul, blood,
 now my tomb and resting-place may be
 where the [baptismal] water washed away my sin.
 And you, my Tancred, calm your hot sighs
 and your tormentings;
 for though I lie here by your hands,
 through your hands I shall yet find peace in
 Thus she spoke, and died. heaven'.
 And suddenly there was heard
 Echoing all around:
 'O fortunate and for you joyful day!'

?Orazio Vecchi