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SATURDAY, NOVEMBER 15, 2014 ~ 7:00 PM

EPISCOPAL CHURCH OF ST. MARTIN, 640 HAWTHORN LANE, DAVIS

## UC Davis Early Music Ensemble

William David Cooper, director

### Soloists

Alice Del Simone, soprano | Sarah Nitzan, soprano | Erin Opray, soprano | Daniel Phillips, tenor

### PROGRAM

Agnus Dei from <i>Messe de nostre dame</i>	Guillaume de Machaut (1300–1377)
Agnus Dei from <i>Missa mille regretz</i>	Cristóbal de Morales (1500–53)
Sanctus from <i>Missa ave regina cælorum</i>	Giovanni Pierluigi da Palestrina (1525–94)
Agnus Dei from <i>Mass for Four Voices</i>	William Byrd (1539/1540–1623)

### PAUSE

Agnus Dei from <i>Missa prolationum</i>	Johannes Ockeghem (1410/1425–1497)
Sanctus from <i>Missa O magnum mysterium</i>	Tomás Luis de Victoria (ca. 1548–1611)
Agnus Dei from <i>Missa l'homme armé sexti toni</i>	Josquin des Prez (1450/55–1521)

### Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, holy, holy Lord God of Hosts.  
Heaven and Earth are full of your glory.  
Hosanna in the highest.  
Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

### Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who take away the sins of the world, have mercy on us.  
Lamb of God, who take away the sins of the world, have mercy on us.  
Lamb of God, who take away the sins of the world, grant us peace.

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers who cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.

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### EARLY MUSIC ENSEMBLE

#### SOPRANO

Katelan Bowden  
Alice Del Simone  
Andressa Gonçalves-Vidigal  
Carole Hom  
Jade Siwei Liu  
Sarah Nitzan

#### ALTO

Jacki Amos  
Melita Denny  
Jocelyn Olander  
Erin Opray  
Susan Vang

#### TENOR

Andrew Hudson  
Tatz Ishimaru  
Alex Stalarow  
Daniel Phillips

#### BASS

Avi Jones  
Jonathan Spatola-Knoll  
Jonathan Willits  
Neil Willits

**D**avid Nutter first suggested to me the idea of doing a program of all Sanctus and Agnus Dei mass movements. The last two movements of the Mass Ordinary tend to be the favored pieces of singers. Whereas Gloria and Credo movements tend to be long, unbalanced pieces based on a series of imitative points, and burdened by a long text, Sanctus and Agnus Dei movements are melismatic settings of short texts that allow the composer to indulge in a more purely musical setting. Sanctus movements contain a wide variety of music, usually with reduced scoring for the Benedictus, and a lively triple-time setting of the Hosanna. Composers such as Josquin saved their most impressive tricks for the Agnus Dei. We hope that this program—spanning four centuries and including composers from Italy, Spain, France, Flanders and England—won't leave you feeling too spoiled.

—Will Cooper

**Guillaume de Machaut's** *Messe de Nostre Dame*, composed before 1365, is the earliest complete setting of the mass ordinary by a single composer, as well as the earliest mass conceived as a unified composition, with motivic threads linking all five movements. The tenor of the Agnus Dei is based on the Vatican Mass XVII. The mass was written for the Cathedral at Reims, where Machaut was a member of the clergy. The work was probably performed at his funeral.

Spanish-born **Cristóbal Morales**, composing in the wake of Josquin, absorbed Josquin's style and techniques more completely than any composer of his generation. This is nowhere more evident than in his stunning six-voice *Missa mille regretz*, a unique hybrid of parody, cantus firmus and ostinato techniques, based on Josquin's famous chanson. Last spring, EME performed the Kyrie, Sanctus and Agnus Dei movements of the version of the mass found in the *Missarum Liber Primus*, published in 1544 by Valerio Dorico in Rome. An alternate version of the Sanctus and Agnus Dei movements is preserved at the Vatican library, and it is this alternate Agnus Dei we will be performing tonight. Agnus Dei I is marked with a puzzle canon for the first soprano: "Breves dies hominis sunt" ("The days of man are short"). This pun indicates that the first soprano should sing the cantus firmus in breves, typically equivalent to whole notes.

**Palestrina's** four voice *Missa Ave Regina Caelorum* was published in 1599 in Venice in his ninth book of masses. Whereas in most Renaissance masses, including Victoria's *Missa O magnum mysterium*, the same setting of the Hosanna is sung both before and after the Benedictus (almost like a da capo form), Palestrina has here composed two settings of the Hosanna. The Benedictus is a florid, sparkling trio assigned tonight to solo voices.

**William Byrd's** masses for three, four and five voices, published individually between 1593 and 1595, reflect a new approach to sacred polyphony. Melisma and word repetition are largely absent in these works, as are divisions of the five movements of the mass into smaller, discrete sections. The Agnus Dei of the four voice mass, for instance, is the only Agnus Dei on this program that is not divided into three smaller movements. Byrd, however, indulges in a long series of strettos and suspensions to the text "Dona nobis pacem," at the end of the work.

**Johannes Ockeghem's** *Missa Prolationum* is a work of almost

unparalleled contrapuntal complexity. The entire mass is governed by mensuration canons, usually structured in pairs, progressing in interval from the unison through the octave. Ockeghem was thus the first composer to write canons at the second, third, sixth and seventh. Agnus Dei I begins with a duet between the cantus and tenor, which is answered as a canon, down a fourth by the Altus and Bassus. Agnus Dei II, a duo, is a strict mensuration canon at a 1/2 ratio, where the tenor sings the cantus' melody down a fifth and at half the speed. Agnus Dei III returns to four voices and proceeds in similar fashion to Agnus I except that the order of entry is reversed; Altus and Bassus start the canon, and Cantus and Tenor follow.

**Tomás Luis de Victoria** is most famous for a series of poignant motets that number among his earliest published work. Seven of Victoria's twenty authentic masses are parodies of these motets, including the *Missa O magnum mysterium*, composed for the Feast of the Conception. The Sanctus and Hosanna are composed for four voices, with a three-voice Benedictus.

The third Agnus Dei of **Josquin's** *Missa l'homme arme sexti toni* is one of Josquin's most impressive and imaginative contrapuntal achievements. The bass and tenor present part of the cantus firmus in extremely slow note values while pairs of sopranos and altos spin a flowing double canon overtop. Several commentators have incorrectly described the composer's manipulation of the cantus firmus in this movement. The cantus firmus is not presented as a crab canon between the bass and tenor, but rather as a pair of palindromes. Taken together, the first part of the tenor palindrome and the second part of the bass palindrome form the second half of the *l'homme arme* tune. At the point when the palindromes begin to turn back on themselves, the sopranos and altos are conspicuously silent for five measures, leaving just the long notes of the basses and tenors; time seems to stand still.



An alumnus of the Juilliard School, **William David Cooper** is a composer, conductor, and keyboardist. His music has been championed by Augustin Hadelich, the Juilliard Orchestra, Trio 180, the JACK Quartet, and the Lysander Trio, and has been performed at the Radio France Festival and the Wellesley

Composers Conference. He has been Commissioned by Soli Deo Gloria, and SongFusion, he and is currently writing *Hagar and Ishmael*, a two-act opera that will premiere with the Indianapolis Symphony Orchestra, as well as a piece for the Scharoun Ensemble, Berlin. He has served on faculty at Purdue and Vincennes Universities and at the Interlochen Arts Camp. Cooper is the recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters, three ASCAP awards, including the 2012 Leo Kaplan Award. Cooper has served as choir director, organist, and chorister at Holy Trinity Lutheran Church in New York City and First Baptist Church of Lafayette, Indiana. His teachers have included Samuel Adler, Robert Beaser, Kurt Rohde, and Ross Bauer, and he has studied organ with Paul Jacobs. He is pursuing a Ph.D. in music composition at UC Davis, studying composition with Pablo Ortiz, and researching English Renaissance music with Jessie Ann Owens.