

UC Davis

Early Music Ensemble

David Nutter, director

PROGRAM

Antiphon: *Lapidaverunt Stephanum**Missa "Lapidaverunt Stephanum"*

Gloria

Credo

Nicholas Ludford
(c. 1490–1557)

Fantasia in two parts

Orlando Gibbons
(1583–1625)

Fantasia in three parts for the "great dooble basse"

Gibbons

Intermission

Missa "Lapidaverunt Stephanum"

Ludford

Sanctus

Agnus Dei

In Nomine in four parts

Gibbons

*Dum transisset Sabbatum*John Taverner
(c. 1490–1545)8 PM, SATURDAY, 10 MAY 2008
ST. MARTIN'S EPISCOPAL CHURCH

This concert is being recorded professionally for the university archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers, and wristwatches. Flash photography and audio and video recording are prohibited during the performance.

PERSONNEL

Soprano

Stephanie Beattie
Elise Keddie
Carter Mills
Lisa Sueyres
Stacey Twisdale

Alto

Jacki Amos
Justine Chadly
Amanda Donev
Emma Gavenda
Carole Hom
Helen Nutter
Susanna Peeples

Tenor

Dave Jones
Brook Ostrom
Dan Phillips
Klarisa White
Neil Willits

Bass

Olin Hannum
Ron Holmberg
Anthony Lam
Richard Mix
John Sparks

with

John Abdallah, Lisa Eleazar, violins

Kimberlee Uwate, viola

Amanda Wu, bass

Phebe Craig, organ

NOTES

Nicholas Ludford was one of the most important and innovative composers in early Tudor England. The earliest notice regarding Ludford dates from 1517, when he rented lodgings from Westminster Abbey, suggesting some association with the Chapel Royal. In 1521 he was admitted to the Fraternity of St. Nicholas, the guild of the parish clerks of the city of London; four years later he was appointed a verger and organist of Henry VIII's Royal Free Chapel of St. Stephen's, Westminster, a college of secular canons adjoining the king's palace; in 1547, following the chapel's dissolution, he was awarded a pension. He died in 1557, possibly during the influenza epidemic, and was buried in St Margaret's church on August 9 next to his first wife. Ludford seems to have lost interest in composing following the death of Henry VIII. Unlike other composers who adapted to the liturgical reforms of the 1540s and 1550s (Tallis, for instance), no works in English survive from the reign of Edward VI (1547–53) or Latin works dating from the restoration of the Latin rite under Mary I (1553–58).

Ludford's large-scale five- and six-voice festal masses continue the English tradition of full, rich, sonorous, flowing, and often florid writing established in the work of the preceding generation of composers (Cornish, Fayrfax, and others). His five-voice *Missa "Lapidaverunt Stephanum"* was almost certainly written for St. Stephen's, Westminster. The mass takes its title and musical material from the first antiphon at Lauds for the feast of St. Stephen, the first martyr (December 26). The melody of the antiphon provides the structural scaffolding around which the entire mass is constructed; this melody (in a polyphonic context called the *cantus firmus*) is assigned primarily to the second tenor part, where it is stated in slower moving note values in the full, five-voice sections, though it sometimes migrates from voice to voice (*Benedictus* in the *Sanctus*). All of the mass movements open with identical music, thus providing an overall sense of unity. Typical of English music of this period are the many intertwining duets and trios for a variety of combinations (soprano-bass, soprano-alto, soprano-alto-tenor, tenor-tenor-bass) that set in glorious relief the full sections. There is no setting of the *Kyrie*. In the Sarum rite (use of Salisbury Cathedral and universally adopted in England), the normal practice was to sing the *Kyrie* in plainsong, but with the addition of words appropriate to the season or specific feast (a process known as *troping*).

Easter Matins marks the first appearance of the *Alleluia*, the jubilant expression of praise added to every chant in Pascal Time (Easter to Pentecost). **John Taverner's** celebrated setting of *Dum transisset Sabbathum*, the third responsory from Matins for Easter Day, follows in its formal layout the solo-choir alternation of the original plainsong, and it deftly captures the mood of intense religious fervour accompanying the celebration of the Resurrection.

Orlando Gibbons was born in Oxford. Between 1596 and 1598 he sang in the Choir of King's College, Cambridge; he entered the university in 1598 and achieved the degree of Bachelor of Music in 1606. James I appointed him a Gentleman of the Chapel Royal, where he served as an organist from at least 1615 until his death. Gibbons' Fantasias for viol consort are varied in style. The works for two treble viols are playful, the close canon almost an argument between friends; the Fantasias for "the great dooble basse" are written for the largest member of the viola da gamba family, the violone, and are episodic in structure. In *Nomine* settings are based on a plainsong melody, *Gloria tibi trinitas*, used by Taverner in a mass of the same name, where it is stated most succinctly in the "in nomine Domini" section of the *Benedictus*.

—David Nutter

TEXT AND TRANSLATIONS

Antiphon: *Lapidaverunt Stephanum*

Lapidaverunt Stephanum et ipse
invocabat Dominum dicens:
Ne statuas illis hoc peccatum.

They stoned Stephen and he called
upon the Lord, saying:
Lay not this sin to their charge.

Missa "Lapidaverunt Stephanum"

Lapidaverunt Stephanum et ipse
invocabat Dominum dicens:
Ne statuas illis hoc peccatum.

They stoned Stephen and he called
upon the Lord, saying:
Lay not this sin to their charge.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnum gloriam tuam.
Domine Deus, Rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
suscribe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis. Quoniam tu solus sanctus.
Tu solus Dominus. Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord Jesus Christ, the only-begotten Son.
Lord God, Lamb of God, Son of the Father.
Who taketh away the sins of the world,
receive our prayer.
Who sitteth at the right hand of the Father,
have mercy upon us. Thou alone art Lord.
Thou alone, O Jesus Christ, art most high.
Together with the Holy Ghost,
in the glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem, factorem coeli et terrae
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Gentium, non factum, consubstantiale Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram
salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine; et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur,
et conglorificatur;
qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi, Amen.

I believe in one God,
the Father almighty, maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God.
Born of the Father before all ages.
God of God, light of light, true God of True God.
Begotten, not made; of one substance with the Father.
by whom all things are made.
Who for us men, and for our salvation,
came down from heaven.
And was made flesh by the Holy Ghost
of the Virgin Mary: and was made man.
He was crucified for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again,
according to the Scriptures.
And ascended into heaven:
He sitteth at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead;
and of His Kingdom there shall be no end.
And in the Holy Ghost, the Lord and Giver of life,
who proceedeth from the Father and the Son.
Who together with the Father and the Son
is adored and glorified;
who spoke by the prophets.
And in one holy, catholic and apostolic church.
I confess one baptism for the remission of sins.
And I expect the resurrection of the dead.
And the life of the world to come. Amen.

TEXT AND TRANSLATIONS - Continued

Sanctus

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

Holy, Holy, Holy Lord God of hosts.
Heaven and earth are filled with Thy glory.
Hosanna in the highest.
Blessed is he that cometh 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 taketh away the sins of the world, have mercy upon us.
Lamb of God, who taketh away the sins of the world, have mercy upon us.
Lamb of God, who taketh away the sins of the world, grant us peace.

Dum transisset sabbatum

Dum transisset sabbatum,
Maria Magdalene et Maria Jacobi
et Salome emerunt aromata,
ut venientes ungerent Jesum.
Alleluya.

*Et valde mane una sabbatorum
venient ad monumentum orto iam sole.
ut venientes ungerent Jesum.*

*Gloria patri et filio
et spiritui sancto.*

Alleluya.

And when the Sabbath was past,
Mary Magdalene and Mary the mother
of James, and Salome, had brought sweet
spices, that they might anoint Jesus.
Alleluya.

*And early in the morning, the first day of the week,
they came unto the sepulchre at the rising of the sun.*

that they might anoint Jesus.

*Glory be to the Father and the Son
and to the Holy Spirit.*

Alleluya.

UPCOMING EVENTS

MON, MAY 12, 4 PM, AGR HALL, ALUMNI AND VISITORS CENTER

Music Alumni Panel: UC Davis College of Letters and Science Deans' Speaker Series presents Gregory Cheng, Donna Di Grazia, and Steve Law. D. Kern Holoman, moderator. Free.

WED, MAY 14, 3:30 PM, ROOM 115, MUSIC BUILDING

Senior Recital: Derek Kwan, percussion. Free.

THU, MAY 15, 12:05 PM, ROOM 115, MUSIC BUILDING

Noon Concert: Empyrean Ensemble, Laurie San Martin and Kurt Rohde, co-directors. Empyrean members Tod Brody, Chris Froh, and Ellen Ruth Rose and UC Davis students perform works by Schoenberg, Takemitsu, and Pablo Ortiz. Free.

FRI, MAY 16, 3:30 PM, ROOM 115, MUSIC BUILDING

Voice Studio Recital: Students of Justin Montigne, Zoila Muñoz, and Bharati Soman. Free.

SAT, MAY 17, 2 PM, ROOM 115, MUSIC BUILDING

Graduate Student Recital: Double Piano with Katerina Frank and Peter Hill, piano. Works include two-piano and four-hand works by John Adams and Schubert. Free.

SAT, MAY 17, 7 PM, FREEBORN HALL

UC Davis Gospel Choir: Calvin Lymos, director. African and African American choral music, including contemporary and traditional gospel, spirituals, hymns, and anthems.
[\$14 A; \$7 STU & CH]

SUN, MAY 18, 8 PM, JACKSON HALL, MONDAVI CENTER

UC Davis Symphony Orchestra: D. Kern Holoman, conductor. Mussorgsky: *A Night on Bald Mountain* (Jessica Bejarano conducting); Wagner: excerpts from *Die Meistersinger*, act III; Berlioz: *Symphonie fantastique*. [\$16/13/10 A; \$8/6.50/5 STU & CH]

TUE, MAY 20, 12:05 PM, ROOM 115, MUSIC BUILDING

Noon Concert: Piano Studio Recital with students of Lois Brandwynne. Free.

WED, MAY 21, 12:05 PM, WEST QUAD, UC DAVIS

University Concert Band: Quad Concert: Pete Nowlen, director. Classics of the band and wind ensemble repertoire, transcriptions from the symphonic repertoire, and the finest new works. Free.

THU, MAY 22, 12:05 PM, ROOM 115, MUSIC BUILDING

Noon Concert: Hindustani Vocal Ensemble, Rita Sahai, director. Free.