

TUESDAY, NOVEMBER 18, 2015 ~ 7:00 PM  
EPISCOPAL CHURCH OF ST. MARTIN, 640 HAWTHORN LANE, DAVIS

## UC Davis Early Music Ensemble

Matilda Hofman, director

### ***Lamentations and Temptations: English Sacred and Profane***

#### PROGRAM

*Ave Verum Corpus* William Byrd  
(1543–1623)

*Verses of Love* Elisabeth Lutyens  
(1906–83)

*Western Wind Mass* John Taverner  
Sanctus (1490–1545)  
Benedictus

*Hymn to the Virgin* Benjamin Britten  
(1913–76)

*Purge Me O Lord* Thomas Tallis  
(1505–85)

#### INTERMISSION

*Ye Sacred Muses* Byrd  
Laura McLellan, mezzo soprano

*Cries of London* Orlando Gibbons  
(1583–1625)

*It Fell upon a Summer's Day* Thomas Campion  
(1567–1620)  
Beth Nitzan, soprano

*Funeral Music of Queen Mary* Henry Purcell  
(1659–95)

We want you and your fellow concertgoers to have a positive experience. In order 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.

## Early Music Ensemble

# Lamentations and Temptations: English Sacred and Profane

Celebrating the close relationship between sacred and secular, and the connections between several centuries of English choral writing.

November 18, 2015 ~ 7:00 pm  
Episcopal Church of St. Martin

**Thomas Tallis** (1505–85) and **William Byrd** (1540–1623) had a close musical relationship, which had a great impact on English Tudor music. Byrd studied with Tallis at the Chapel Royal, and they remained Catholics, often turning to Catholicism for inspiration despite the ongoing religious turmoil, followed by the reinstatement of the Church of England in the early years of the reign of Elizabeth I. Both composers, however, wrote for Protestant and Catholic services. Following the Protestant Reformation the text setting clearly contrasts with the highly florid style earlier style, and understanding of the text is emphasized in both Latin and English settings. Despite the fact that Catholicism was increasingly associated with treason in the later Elizabethan decades, Byrd nevertheless was appointed Gentleman of the Chapel Royal in 1575, and both men were granted a monopoly for the printing of music and ruled music paper for twenty-one years (both queen and servant were extremely politically adept). Byrd's Catholic associations did, however, place him under effective house-arrest for a while. One of Byrd's most moving pieces is "O Sacred Muses," written on the death of his beloved teacher, Thomas Tallis.

**Elisabeth Lutyens** (1906–83) was an adventurous English composer whose music is still underperformed, although the importance and originality of her output are becoming more recognized. She was given nicknames such as "The Mother of British Serialism" and "Twelve-tone Lizzie," but she wrote music in many different harmonic languages and was constantly inventive. *Verses of Love* is a hauntingly beautiful miniature, with delicate harmonies and a highly imaginative use of choral sounds. The text by Ben Jonson imagines a young couple in love in whom desire unites with mutual trust and respect. It is a work of immense control and yet

great freedom, a paradox that is also reflected in the text. Coming from a privileged but not very supportive family background, she was often somewhat self-deprecating and once famously said "if I don't have any talents, then I will have to acquire one."

**John Taverner's** (1490–1545) *Western Wind Mass* is a very early English example of a secular song used as the cantus firmus for a sacred work. The same cantus firmus was also set by John Sheppard and Christopher Tye, close contemporaries of Taverner. The beautiful and well-known secular words are believed to be a fragment of medieval poetry. Taverner's setting is an extremely melismatic and somewhat idiosyncratic contrapuntal setting of the Mass. The cantus firmus appears in all the voices at different times during the Mass, with the counterpoints quite clearly differentiated in style, appearing to reflect the meaning of the text.

Both twentieth-century composers represented here also draw from earlier sources for their musical inspiration. **Benjamin Britten** (1913–76), who wrote *A Hymn to the Virgin* when he was sixteen years old, also took an anonymous medieval poem (ca. 1300) as the starting point for his anthem for double chorus. He uses a quasi-modal harmonic language as a beautiful counterpoint to the text. Throughout his life Britten returned to the poetry and drama of medieval England as sources for his music.

A contemporary of William Byrd, **Orlando Gibbons** (1583–1625) is especially well known for his keyboard music, which was famously championed by Glenn Gould. This unusual montage of contemporary London street cries for voices and viol consort was one of a number of similar

works written between 1600 and 1615, including a version of the *Cries* by Thomas Weelkes. It is an extraordinary record of street life at the time, and a very early example of preserving an oral musical and cultural tradition. An interest in this *quodlibet* technique resurfaced in the twentieth century, especially in the person of Luciano Berio (and indeed Mahler before him). Berio wrote his own version of the *Cries of London* in 1975.

**Thomas Campion** (1567–1620), an almost exact contemporary of Shakespeare, was a poet, songwriter, and physician who wrote over 100 lute songs. In typical Elizabethan and Jacobean style, many of the love songs are playful, almost bawdy, and yet gracious. Campion wrote a treatise, *Observations in the Art of English Poesie*, "against the vulgar and unartificial custom of riming," in favor of rhymeless verse on the model of classical meters. However, he often did not follow his own theories, as can be heard in this song.

**Henry Purcell** (1659–95), one of Britain's greatest composers, was a court composer and organist of Westminster Abbey. Performed here are two funeral sentences for choir, solo voices, and organ continuo, written in 1677 or earlier, combined with the second version of the third funeral sentence and brass march and canzona, which were written for the funeral of Queen Mary II in 1694, wife of William of Orange. Together they are commonly known as the *Funeral Music of Queen Mary*. The text of these funeral sentences is taken from the 1660 *Book of Common Prayer* and from Job 14:1–2. Part of the Funeral Sentences was then also used for Purcell's own funeral shortly thereafter.

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## TEXTS

### Byrd: Ave Verum Corpus

Ave, verum corpus natum  
de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
cuius latus perforatum  
unda fluxit [ et ] sanguine:  
esto nobis praegustatum,  
in mortis examine.  
O dulcis, O pie, O Jesu, Fili Mariae.  
Miserere mei. Amen.

O dulcis, o pie,  
o Jesu, fili Mariae,  
miserere mei.

Hail the true body, born  
of the Virgin Mary:  
You who truly suffered and were sacrificed  
on the cross for the sake of man.  
From whose pierced flank  
flowed water and blood:  
Be a foretaste for us  
in the trial of death.  
O sweet, O merciful, O Jesus, Son of Mary.  
Have mercy on me. Amen.

O sweet, O gentle,  
O Jesu, son of Mary,  
have mercy on me.

### Lutyens: Verses of Love

#### *He of Her*

Have you seen but a bright Lillie grow  
Before rude hands have touched it?  
Have you mark'd but the fall of the Snow  
Before the soyle that smutch'd it?  
Have you felt the wooll o' the Bever?  
Or Swans Downe ever?  
Or have smelt o' the bud o' the Briar?  
Or the Nard in the fire?  
Or have tasted the bag o' the Bee?  
O so white! O so soft! O so sweet is she!

#### *She of Him*

He would have a hand as soft  
As the Downe, and shew it oft;  
Skin as smooth as any rush  
And so thin to see a blush  
Rising through it e're it came:  
Blood should be a flame  
Quickly fir'd as in beginners  
In love's Schoole, and yet no sinners  
No o'er praise, nor yet condemne;  
Nor out valew, nor contemne:  
Noe doe wrongs, nor wrongs receave  
Nor tie knots, not knots unweave  
And from baseness to be free  
As he durst love truth and me  
Such a man, with ev'ry part  
I could give my very heart.

#### *His Last Word*

I'le taste as lightly as the Bee  
That doth but touch his flower, and flies away.

### Taverner: Sanctus and Benedictus

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 full of your glory.  
Hosanna in the highest.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

### Tallis: Purge Me, O Lord

Purge me, O Lord, from all my sin  
And save thou me by faith from ill  
That I may rest and dwell with thee  
Upon thy holy blessed hill  
And that done, grant that with true heart  
I may without hypocrisy  
Affirm the truth, detract no man,  
But do all things with equity.

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## TEXTS

### Britten: A Hymn to the Virgin

Of one that is so fair and bright  
*Velut maris Stella* (like a star of the sea)  
Brighter than the day is light  
*Parens et puer* (a parent and a girl)  
I cry to thee, thou see to me,  
Lady, pray thy Son for me,  
*Tam pia* (so pure)  
That I may come to thee  
Maria

All this world was forlorn  
*Eva peccatrice* (Eve a sinner)  
Till our Lord was y-born  
*De te genetrix* (you his mother)  
With ave it went away  
Darkest night,  
And comes the day  
*Salutis* (of Salvation)  
The well springeth out of thee  
*Virtutis* (of Virtue)

Lady, flow'r of everything  
*Rosa sine spina* (Rose without thorn)  
Thout bare Jesu, Heaven's King  
*Gratia Divina* (by divine grace)  
Of all thou bear st the prize  
Lady, queen of paradise  
*Electa* (the chose one)  
Maid mild, mother  
*Es Effecta* (you are made).

### Byrd: Ye Sacred Muses

Ye sacred Muses, race of Jove,  
whom Music's lore delighteth,  
Come down from crystal heav'ns above

## INTERMISSION

### Gibbons: Cries of London

God give you good Morrow, my masters,  
past three o'clock and a fair morning.  
New mussels, new lilywhite mussels.  
New cockles, new great cockles,  
New great sprats, new.  
New great lampreys,  
New great smelts, new.  
New fresh herrings,  
New haddock, new,  
New thornback, new.  
Hot apple pies, hot.  
Hot pippin pies hot.  
Fine pomegranates, fine.  
Hot mutton pies, hot.  
Buy a rope.  
Ha' ye any old bellows or trays to mend?  
Rosemary and bays quick and gentle,  
Ripe chestnuts, ripe.  
Buy a cover for a closestool.  
Ripe walnuts, ripe.  
Ripe small nuts, ripe.  
White cabbage, white young cabbage white.  
White turnips, white young turnips, white.  
White parsnips, white young parsnips, white.  
White lettuce, white young lettuce white.  
But any ink, will you buy any ink, very fine writing ink,  
will you buy any ink?  
Ha' ye any rats or mice to kill?  
I have ripe peascods, ripe.  
Oysters, oysters, oysters, threepence a peck  
at Bridewell dock, new Wallfleet oysters.  
O yes! If any man or woman can tell any  
tidings of a grey mare with a long mane and a short tail;  
she halts down right before, and is stark lame behind;  
and was lost the thirtieth day of February.  
He that can tell any tidings of her, let him come to the Crier,  
and he shall have well for his hire.  
Will you buy any fine tobacco?  
Ripe damsons, fine ripe damsons  
Hard garlic, hard,  
Will you buy any aquavitae, mistress?

to Earth where sorrow dwelleth,  
In mourning weeds, with tears in eyes.  
Tallis is dead, and Music dies.

Buy a barrel of Samphire.  
What is't you lack? Fine wrought shirts or smocks?  
Perfum'd waistcoats, fine bone lace or edgings,  
sweet gloves, silk garters, very fine silk garters,  
fine combs or glasses.  
Or a poking stick with a silver handle.  
Old doublets, old doublets, old doublets, old doublets,  
old doublets, ha' ye any old doublets?  
Ha' ye any corns on your feet or toes?  
Fine potatoes, fine.  
Will you buy any starch or clear complexion, mistress?  
Poor naked Bedlam, Tom's acold, a small cut of thy bacon or  
a piece of thy sow's side, good Bess,  
God Almighty bless thy wits.  
Dame, dame, give me an egg for the worship of Good  
Friday, if your hens will not lay your cock must obey,  
with three golden staves on London bridge,  
Quick periwinkles, quick, quick, quick.  
Will you buy any scurvy grass?  
Buy a new almanack.  
Will you buy a brush, will you have any small coal?  
Buy a fine washing ball.  
Good, gracious people, for the Lord's sake  
pity the poor women;  
we lie cold and comfortless night and day on the bare  
boards in the dark dungeon in great misery.  
Hot oatcakes, hot.  
Dame, dame, give me an egg for the worship of  
Good Friday, if your hens will not lay your cock must obey,  
with three golden staves on London bridge,  
And so we make an end.

**Campion: *It Fell on a Summer's Day***

It fell on a sommers day,  
While sweete Bessie sleeping laie  
In her bowre, on her bed,  
Light with curtaines shadowed,  
Iamy came: shee him spies,  
Opning halfe her heauie eyes.

Iamy stole in through the dore,  
She lay slumbring as before;  
Softly to her he drew neere,  
She heard him, yet would not heare,  
Bessie vow'd not to speake,  
He resolu'd that dumpe to breake.

**Purcell: *Funeral Music of Queen Mary*****Man that is born of a woman**

Man that is born of a woman  
hath but a short time to live,  
and is full of misery.  
He cometh up, and is cut down like a flower;  
he fleeth as it were a shadow,  
and ne'er continueth in one stay.

**In the midst of life we are in death**

In the midst of life we are in death:  
of whom may we seek for succour,  
but of thee, O Lord,  
who for our sins art justly displeased?

Yet, O Lord, O Lord most mighty,  
O holy and most merciful Saviour,  
deliver us not into the bitter pains  
of eternal death.

First a soft kisse he doth take,  
She lay still, and would not wake;  
Then his hands learn'd to woo,  
She dreamp't not what he would doo,  
But still slept, while he smild  
To see loue by sleepe beguild.

Iamy then began to play,  
Bessie as one buried lay,  
Gladly still through this sleight  
Deceiu'd in her owne deceit,  
And since this traunce begoon,  
She sleepes eu'rie afternoone.

**Thou knowest Lord**

Thou knowest, Lord, the secrets of our hearts;  
shut not thy merciful ears unto our pray'rs;  
but spare us, Lord most holy, O God most mighty.

O holy and most merciful Saviour,  
thou most worthy Judge eternal,  
suffer us not, at our last hour,  
for any pains of death, to fall from thee. Amen.



**Matilda Hofman** has a busy and varied performance schedule. Her conducting has been described as having “a striking sense of purpose” and “taut and finely controlled” (*San Francisco Gate*). She works regularly with a wide range of groups in Europe, and in California, which she has made her home. She has performed at the Salzburg Festival, Berliner Festspiele, Holland Festival, and Ruhrtriennale and has conducted Ensemble Modern, the SWR Sinfonie-Orchester, Ensemble Recherche, and Kammerakademie Potsdam in concerts, from full subscription performances to family concerts. In California she has performed with Festival Opera, Sierra Summer Festival, Left Coast Chamber Ensemble and has also worked with Sacramento Opera. Currently music director of the Diablo

Symphony Orchestra, principal conductor of Empyrean Ensemble, and director of the Early Music Ensemble at UC Davis, she is also a keen advocate of contemporary music. She has been responsible for the commissioning of a number of works, including an opera for the New Cambridge Opera Group and regularly performs the music of a wide range of contemporary composers with the Kreisler Ensemble, which she founded, and the Empyrean Ensemble. She is featured on Champs Hill Records and Innova Records; the CD *The Glory Tree* with works by Cheryl Frances-Hoad, performed by the Kreisler Ensemble, won the “Chamber Music Choice” of the BBC Music Magazine in October 2011. Passionate about opera, she most recently premiered Kurt Rhode’s *Death with Interruptions* with the Left Coast Chamber Ensemble to critical acclaim. Hofman studied at the University of Cambridge, the Royal Academy of Music in London, and the Eastman School of Music, and as a conducting fellow at the Aspen Music Festival. She’s been privileged to have wonderful conducting mentors, including Martyn Brabbins, Neil Varon, Michael Morgan, David Zinman, Kurt Masur, Sir Colin Davis, and Ingo Metzmacher. She holds awards from the Conductors’ Guild of America and the League of American Orchestras.

**Nathan Halbur**, assistant conductor, is an undergraduate in his last year at UC Davis (studying history, physics, and mathematics) and an aspiring professional singer and choral conductor. He has studied voice privately with Zoila Muñoz and Robin Fisher and sung in numerous ensembles, often as a soloist, including the Early Music Ensemble, University Chorus, Davis Chamber Choir, the Sacramento Opera Chorus, and the Choir of the Cathedral of the Blessed Sacrament. In May, he portrayed the role of Figaro in the UC Davis production of Mozart’s *Le nozze di Figaro*. In addition to his role as assistant conductor with the Early Music Ensemble under the tutelage of Matilda Hofman, he is also musical director of Davis Chamber Choir, a student-run choral ensemble at UC Davis.

# NOVEMBER

Matilda Hofman, director  
Nathan Halibur, assistant conductor

<b>CHORUS</b>	Carol Hom Nicole Chin Beth Nitzan Laura McLellan Shelley Foster Erin O'pray Jacki Amos Tatz Ishimaru Johanna Stärke Drake Jones Nathan Halibur Neil Willis Alex Willis Dannie Yoder
<b>VIOL CONSORT</b>	Andressa Gonçalves Vidigal, David Nutter
<b>TRUMPET</b>	Aaron Shuler, Will Ebeler
<b>LUTE</b>	treble viol
<b>ORGAN</b>	Hannah Adamy, tenor viol
<b>TROMBONE</b>	Meghan Dingman, tenor viol Gillian Irwin, bass viol
<b>DRUMS</b>	Ryan Swanson Michaela Tan Lan Marcia