

UC Davis **EARLY MUSIC ENSEMBLE**

William David Cooper, director

UC Davis **BAROQUE ENSEMBLE**

Phebe Craig and Michael Sand, directors

SATURDAY, MARCH 14, 2015 ~ 7:00 PM

EPISCOPAL CHURCH OF ST. MARTIN

640 HAWTHORN LANE, DAVIS

UC DAVIS
DEPARTMENT of MUSIC

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UC Davis Early Music Ensemble
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PROGRAM

Sinfonia II (ca. 1660)

Sinfonia
Alemanda
Correnta
Ballo
Sarabanda

Johann Rosenmüller
(1610–84)

Selig sind die Toten

Heinrich Schütz
(1585–1672)

Battalia (1673)

Sonata
Die liederliche gsellschaft von allerley Humor (The Profligate Society of Common Humor)
Der Mars
Presto
Aria
Die Schlacht (The Battle)
Lamento der verwundeten Musquetir (The Lament of the Wounded)

Heinrich Ignaz Franz Biber
(1644–1704)

Lobet den Herrn alle Heiden

Johann Sebastian Bach
(1685–1750)

INTERMISSION

Sonata VI for Violin and Basso Continuo

Preludium
Passacagli
Preludium
Gavotta

Heinrich Ignaz Franz Biber
(1644–1704)

An den Wassern zu Babel

Schütz

Serenade (*Der Nachtwächter*)

Serenada
Allamanda
Aria
Ciacona
Gavotta
Retirada

Biber

Herzlich lieb hab ich dich o Herr

Dieterich Buxtehude
(1637–1707)

Angela Yam, soprano soloist

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EARLY MUSIC AND BAROQUE ENSEMBLES

SOPRANO

Andressa Gonçalves Vidigal
Carole Hom
Sarah Nitzan
Hailey Rae-Levin
Angela Yam

ALTO

Leslie Gilhooly
Elise Keddie
Erin Opray

TENOR

Michael Accinno
Tatz Ishimaru
Johannes Starke
Kevin Yu
John Veitch

BASS

Nathan Halbur
Avi Jones
Jonathan Willits
Neil Willits

VIOLIN

Michael Sand
Naomi Rogers-Hefley
Lowell Ashbaugh
Ryan Bruch,
Devin Hough
Ron Hsu
Robin Kulakow
Danielle Leinwander
Kieran Noble-Goodman
Sherry Zhang

VIOLA

Meghan Dingman
Luciana Diz

CELLO

Ayala Berger
Rebekah Yang

VIOLA DA GAMBA

Melita Denny

HARPSICHORD AND ORGAN

Avery Campbell
John Yeh
Phebe Craig

Lobet den Herrn alle Heiden

J. S. Bach (1685–1750)

Lobet den Herrn, alle Heiden;
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluia!

Selig sind die Toten

Selig sind die Toten,
die in dem Herren sterben,
von nun an.
Ja, der Geist spricht:
Sie ruhen von ihrer Arbeit,
Und ihre Werke folgen ihnen nach.

Herzlich lieb hab ich dich, o Herr

Herzlich lieb hab ich dich, o Herr.
Ich bitt, wollst sein von mir nicht fern
mit deiner Hilf und Gnaden.
Die ganze Welt erfreut mich nicht,
nach Himmel und Erd frag ich nicht,
wenn ich dich nur, Herr, habe.
Und wenn mir gleich mein Herz zerbricht,
so bist du doch mein Zuversicht,
mein Teil und meines Herzens Trost
der mich durch sein Blut hat erlöst.
Herr Jesu Christ,
mein Gott und Herr,
im Schanden laß mich nimmermehr!

Es ist ja, Herr, dein Geschenk und Gab,
mein Leib und Seel und was ich hab
in diesem armen Leben,
damit ichs brauch zum Lobe dein
zu Nutz und Dienst des Nächsten mei,
wollst mir dein Gnade geben.
Behüt mich, Herr, vor falscher Lehr
des Satans Mord und Lügen wehr,
in allem Kreuz erhalte mich,
auf daß ichs trag geduldiglich.
Herr Jesu Christ, mein Herr und Gott,
tröst mir mein Seel in Todesnot.

Ach, Herr, laß dein lieb Engelein
am letzen End die Seele mein
im Abrahams Schoß tragen,
den Leib in seinm Schlafkämmerlein
gar sanft ohn einig Qual und Pein
ruhn bis am jüngsten Tage!
Alsdann vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und mein Gnadenthron!
Herr Jesu Christ, erhöre mich,
ich will dich preisen ewiglich!

Praise the Lord, all you nations,
And praise him, all peoples,
for his mercy and truth
reign over us forever.
Alleluia!

Blessed are the dead,
which die in the Lord,
from henceforth:
Yea, saith the Spirit,
They rest from their labours;
And their works follow after them.

I love you tenderly, O Lord.
I pray, be not far from me
with thy help and grace.
The whole world does not delight me,
I do not ask for heaven or earth,
if I can only have you.
And even if my heart should break,
yet you are still my confidence,
my portion and my heart's comfort,
who has redeemed me through his blood.
Lord Jesus Christ,
my God and Lord,
let me nevermore be put to shame!

It is indeed, Lord, Your gift and present,
my body and soul and what I have
in this poor life.
Therefore I must use them to Your praise,
in service and use of my neighbor,
so that You will grant me grace.
Protect me, Lord, from false teachings
from Satan's death and lies,
in all adversity sustain me,
so that I may bear it patiently.
Lord Jesus Christ, my Lord and God,
comfort me in my dying agony.

Ah, Lord, let your dear little angel,
at my final end, carry my soul
to Abraham's bosom.
Let my body, in its little sleep-chamber,
very softly, without any torment or pain,
rest until the last day!
At that day, wake me from death,
so that my eyes may see You
in all joy, O Son of God,
my Savior and my throne of grace!
Lord Jesus Christ, hear me,
I will praise you eternally!

An den Wassern zu Babel

Heinrich Schütz

An den Wassern zu Babel
saßen wir und weineten,
wann wir an Zion gedachten.
Uns're Harfen hingen
wir an die Weiden, die drinnen sind,

denn daselbst
hießen uns singen,
die uns gefangen hielten,
und in unserm Heulen fröhlich sein:
Lieber singet uns ein Lied von Zion!

Wie sollten wie des Herren Lied singen
in fremden Landen?
Vergeß ich dein, Jerusalem,
so werde meiner Rechten vergessen.

Meine Zunge soll
an meinem Gaumen kleben,
wo ich dein nicht gedenke,
wo ich nicht laß Jerusalem
mein höchste Freude sein.

Herr, gedenke der Kinder Edom
am Tage Jerusalem, die da sagten:
Rein ab, rein ab bis auf ihren Boden.

Du verstörete
Tochter Babel,
wohl dem, der dir vergelte,
wie du uns getan hast.
Wohl dem,
der deine jungen Kinder nimmet
und zerschmettert sie an dem Stein.

Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.

By the waters of Babylon,
we sat and wept,
when we remembered Zion.
There upon the willows
we hung our harps.

For they that carried us away captive
asked us to sing a song,
they that wasted us
required of us mirth, saying:
"Sing us one of the songs of Zion."

How shall we sing the Lord's song
in a foreign land?
If I forget you, O Jerusalem,
let my right hand wither.

May my tongue cleave
to the roof of my mouth
if I do not keep you in mind
if I do not count Jerusalem,
the greatest of my joys.

Remember, O Lord, the children of Edom
in the day of Jerusalem, who said,
"Rase it, rase it, down to its foundations!"

O daughter of Babylon,
who is to be destroyed,
blessed is he who treats you
as you have treated us.
Blessed is he
who takes your children
and dashes them against the stones.

Glory be to the Father and to the Son
and to the Holy Ghost,
as it was in the beginning,
is now and ever shall be,
and from eternity to eternity. Amen.

NOTES

Bad Köstritz, known to many as the origin of the dark, caramel-toned Köstritzer Schwarzbier, was also the birthplace of the most important German composer before Bach, Heinrich Schütz. A student of Giovanni Gabrieli and Monteverdi in Venice, Schütz spent most of his adult life in Dresden. He was important for bringing Italian compositional innovations to Germany, although his music often shows traits of sixteenth-century polyphony. Our two works by Schütz tonight show these two different sides of his compositional personality.

An den Wassern zu Babel, from his early *Psalmen Davids*, op. 2, of 1619, is a polychoral work, imbued with intense chromaticism, and it is highly indebted to both Gabrieli and Monteverdi. Part of the drama of the work is the relationship of the two choirs. The piece opens with a seven-measure phrase by the first choir, which overlaps with an echo by the second choir. As the work unfolds, the distance between the echoes tends to decrease, sometimes creating extremely dramatic effects, such as when both choirs take on the role of the Babylonian captors, screaming taunts at the captive Israelites: “Lieber singet uns ein Lied von Zion!” At times Monteverdi’s expressive approach to tonality is evident, such as the augmented-triad setting of “wept” in the first phrase, and his striking move from D minor to D major through an augmented triad at the phrase “in a foreign land.” At the close of the *Gloria Patri*, the two choirs finally gain contrapuntal independence on the phrase “und von Ewigkeit zu Ewigkeit.” The downward sequence of thirds in the bass, and the richness of the counterpoint are reminiscent of passages from Monteverdi’s *Vespers*.

Johannes Brahms studied the works of Schütz, and the opening of his German Requiem, *Selig sind die Toten*, may have been inspired by Schütz’s motet of the same name. This motet is much more conservative and backward-looking than *An den Wassern zu Babel*, but is no less expressive or striking. This six-part motet features stark contrasts between the grand, thick settings of “Selig sind die toten” and the faster-moving chamber textures of “die in dem Herren sterben.” The triumphant, exhilarating setting of the text “Ja, der Geist spricht” is set against the static and fluid “sie ruhen von ihrer Arbeit.” Schütz word-plays with the phrase “und ihre Werke folgen ihnen nach,” by having all of the parts “follow” each other in fugal imitation. After a final cadence on G is reached, the piece ends with a ravishing series of strettis on the fugue subject, ending with the two soprano parts descending from their highest register in euphonious thirds.

Dietrich Buxtehude (1637–1708) served for many years as organist at the Marienkirche in Lübeck in northern Germany. Bach’s 250-mile journey on foot to meet Buxtehude is a testament to his fame as an organist and composer. Buxtehude’s output includes virtuosic organ music and cantatas. *Herzlich Lieb hab ich dich, o Herr* was probably first performed at the *Abendmusiken*, a Sunday-afternoon concert series Buxtehude established at the Marienkirche. Buxtehude sets three verses of the chorale. The first verse is for a solo soprano and five-part string accompaniment. Strikingly, Buxtehude makes a chromatic adjustment to the last note of the diatonic first phrase of the chorale (C–B–A–G–F–E–A–G#). The second and third verses of the chorale alternate between two-part voicings with continuo and choral phrases with the full strings, and contain imaginative text setting. For instance, Buxtehude saturates the phrase “Protect me, Lord from false teachings” with chromatic voice leading, painful cross-relations, dissonant suspensions, and awkward pauses between phrases. In the third verse, Buxtehude creates an otherworldly texture on the word “Ruhn,” or “rest,” by giving it to the voices in extremely long note values, while the strings gently undulate the harmonies in the background. The piece concludes with a brilliant and spirited “Amen.”

The circumstances of the composition and first performances of *Lobet den Herrn alle Heiden* are obscure, to the point that some scholars have doubted its authenticity. The text is drawn from Psalm 117. Bach’s six motets are famous for their contrapuntal brilliance and vocal virtuosity. In this work in particular, he treats the choral parts almost as instrumental lines. The lines are far-reaching in register, contain challenging leaps, and almost never pause for a rest. The motet opens with a lively fugue based on a fanfare-like subject. After a half cadence, the first real break for the singers, the sopranos begin a new fugue on “und preiset ihn, alle Völker.” In contrast to the leaping arpeggios of the first subject, the new subject moves only by step. Then Bach begins to combine the two subjects. The next section, “denn seine Wahrheit,” is much more declamatory and homophonic in texture but leads directly into another fugue. Unlike the previous two fugues, the third fugue immediately presents the subject with a countersubject. This countersubject constitutes the most dramatic text setting of the piece, expressing the word “Ewigkeit” by extending the first syllable for over two measures. The piece concludes with a rousing triple-time stretto-fugue (a fugue in which the entrances of subjects overlap from the beginning) on the phrase “Alleluia.”

ABOUT THE DIRECTORS

William David Cooper is a composer, conductor, and keyboardist. He has been commissioned by Soli Deo Gloria, and is 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. Cooper is the recipient of fellowships from the American Academy of Arts and Letters, the Aspen Music Festival, ASCAP, the Virginia Center for the Creative Arts and the Ucross Foundation. A passionate devotee of early music, he received the 2012 David S. Saxon award from the UC Davis Music Department for excellence in performance of early music. He is currently director of music at the Episcopal Church of St. Martin in Davis. Cooper is an alumnus of the Juilliard School and is currently pursuing a PhD in music composition at UC Davis, where he has studied composition with Kurt Rohde, Ross Bauer and Pablo Ortiz.

Originally from Colorado, harpsichordist **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles. As a specialist in *basso continuo* realization, she has accompanied many prominent early music soloists, both in concerts and recordings. She has appeared in concert throughout the United States and at the Carmel Bach Festival, the Regensburg Tage Alter Musik, New York State Baroque, and the Berkeley Early Music Festival. She has been on the faculty of numerous Baroque workshops and was the Director of the San Francisco Baroque Music and Dance Workshop for many years.

Praised by Isaac Stern as making “a most convincing argument for the Baroque violin,” **Michael Sand** has become one of the leading Baroque violinists in America. A founding member and first musical director of the Philharmonia Baroque Orchestra of San Francisco, Sand is also the director of Arcangeli Baroque Strings, a string ensemble dedicated to the concerto grosso repertoire, and codirector of the UC Davis Baroque Ensemble. In great demand as a guest musical director and lecturer, he has led performances of numerous chamber orchestras throughout the United States and abroad, including Israel, Canada, and Australia. He plays with the chamber ensemble Musical Assembly, is director of the New York State Baroque, and appears with many local Bay Area early music groups. Sand has recorded for Meridian, Harmonia Mundi (France and the U.S.), Arts and Music, KATastroPHE, Wildboar, and Titanic. He teaches at UC Davis and at the San Francisco Early Music Society’s Baroque Music Workshop.

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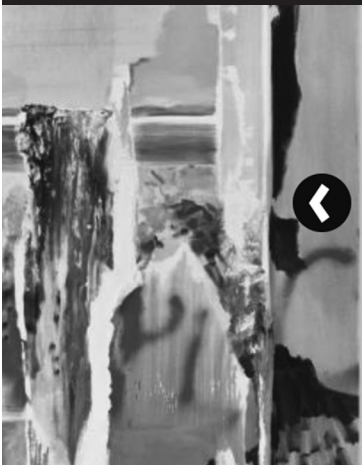
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