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The Department of Music presents the UCDavis

# EARLY MUSIC ENSEMBLE

David Nutter, *director*

## program

Salve Regina <i>Motetti a una, due, tre e quattro voci</i> , 1638	Giovanni Felice Sances (ca 1600-1679)
Alma redemptoris mater <i>Motetti a 2, 3, 4 e cinque voci</i> , 1642	Sances
Salvum me fac (1638) Michael Accino, Daniel Phillips	Sances
Jubilant in caelis (1638) Joseph Espena, Brook Ostrom	Sances
Recercada (Romanesca) <i>Trattado de Glosas</i> , 1553	after Diego Ortiz (ca 1510-1570)
O bone Jesu (1642) Alice Del Simone, Hilary Hecht	Sances
Vulnerasti cor meum (1638) Britney Haapanen, Daniel Phillips	Sances
Chiacona (harp, with original variations) <i>Intavolatura di liuto</i> , 1623	Alessandro Piccinini (1566-1638)
Accentu queruli ("sopra la ciaccona" <i>Cantade</i> , 1633) Britney Haapanen	Sances

*intermission*

Presso un fiume tranquillo (Dialogo a 7 concertato) <i>Il sesto libro de madrigali</i> , 1614	Claudio Monteverdi (1567-1643)
Altri canti di Marte <i>Madrigali Guerrieri et Amorosi</i> , 1638	Monteverdi
Ballo: Movete al mio bel suon (1638) Brook Ostrom (poet)	Monteverdi



## The Early Music Ensemble

*soprano*

Alice Del Simone\*, Britney Haapanen\*, Hilary Hecht\*, Carole Hom, Elise Keddie

*alto*

Jacki Amos, Charlsie Berg, Marisa Cleveland, Leslie Gilhooly, Erik Moroney  
Helen Nutter

*tenor*

Michael Accinno\*, Jared Cacho, Joe Espena\*, Tucker Fischer, Tom Hill, Tatsuto  
Ishimaru, Brook Ostrom\*, Dan Phillips\*

*bass*

Ron Holmgren, David Kasheveroff, Lucas Rasweiler-Richter, Neil Willits\*

\* = soloists

John Abdallah, violin

David Wilson, violin

Cheryl Ann Fulton, triple harp

Margaret Cohen, triple harp

David Morris, lirone, viola da gamba

Steven Lehning, violone

Phebe Craig, organ, harpsichord

David Nutter, chitarrone

### program note

Giovanni Felice Sances (ca 1600-1679) was trained as a choirboy at the German College in Rome between about 1609-14. In the following years he worked as a composer and singer in Padua and Venice, serving for a time Nicolò Sagredo, later the Venetian ambassador to the imperial court in Vienna. By 1636 he was a tenor in the chapel of Emperor Ferdinand II, and continued to serve at the imperial court under the emperor's successors Ferdinand III and Leopold I. He was appointed vice-Kapellmeister in 1649, and in 1669 succeeded Antonio Bertali as imperial Kapellmeister, a position that he held until his death a decade later. The court as well as its musical chapel were overwhelmingly Italianate (and unswervingly Catholic): Ferdinand III wrote Italian poetry, participated in Italian literary academies, and was himself a composer of some accomplishment. The court chapel was one of the largest in Europe, with some 70 musicians: three-quarters of the singers and half of the instrumentalists were Italian. Following his arrival, Sances acted swiftly to secure a position at court, publishing in 1638 the *Motetti a una, due, tre, e quattro voci* and dedicated to the new emperor, Ferdinand III (the dedication is dated from Vienna, 1637). A second book of motets was published in 1642.

Sances relationship with Monteverdi has yet to be established, yet it is certain that he was well acquainted with several of Monteverdi's most famous compositions that, prior to publication, must have circulated privately among the community of composers and instrumentalists. A case in point is the cantata "sopra la ciaccona" *Accentu queruli* (Cantade a voce sola, published in Venice in 1633), that uses a variant of the dance-like bass pattern of Monteverdi's ciaccona *Zefiro torna* (Scherzi musicali, Venice 1632) for two tenors and continuo. Yet another Monteverdian invention, the descending bass ostinato A-G-F-E, used to stunning effect in his *Lamento della Ninfa*, published in 1638, became the musical device used time and again by composers of laments. Sances, in his setting of the *Stabat Mater* (Motetti a voce sola, 1642), was the first to expand the tetrachord to a chromatic six-note descending pattern (A-G#-G-F#-F-E), similarly used by Purcell (Dido's lament) and Bach (Crucifixus from the B-minor Mass). In the duets on tonight's program the diatonic version makes a surprise appearance though in a decidedly unlamenting context: in *Vulnerasti cor meum* it symbolises the lover's seductive invitation to his beloved: "come to Lebanon, where you shall be crowned." The similarity to "Pur ti miro" - the concluding love duet of Monteverdi's opera *Poppea* (but the work of Benedetto Ferrari) - is striking. And in *Jubilant in caelis* it informs the concluding Alleluia, the ecstatic song of the saints in heaven (the setting allows the name of any saint to be inserted, here Ignatius, but think Saint Theresa of Avila).

Claudio Monteverdi, appointed in 1590 a string player to the household of Vincenzo Gonzaga, Duke of Mantua, later became maestro della musica to the Gonzaga court in 1601. His duties included the production of courtly entertainments, the most lavish being the operas *Orfeo* (1607) and *Arianna* (1608). Dismissed in early 1612 by Vincenzo's successor, Francesco, in the following year Monteverdi was appointed maestro di cappella at St. Mark's Basilica, Venice, a position he held until his death (Venice, 29 November, 1643). During the reign of Ferdinand II (1619-37) Vienna attracted prominent Italian musicians recruited from Venice, Florence, Mantua and Rome. Ferdinand's marriage in 1622 to Eleonora Gonzaga led to the imperial court's establishing links with Monteverdi; his *Selva morale* (1640) was dedicated to the Empress Eleonora and his eighth book of madrigals (*Madrigali guerrieri et amorosi*, 1638) was dedicated to Ferdinand III (reigned 1637-57).

In the preface to the Madrigals of Love and War (1638) Monteverdi explained that while the musical style of his day was well fitted to express love and passion, it was less well fitted to express the contrary emotions of anger, disdain and war. To this end he devised a new "agitated" style - the stile concitato - combining the repeated hammer strokes of the Pyrrhic measure of Greek poetry that imitates the sound of war with the conventional fanfares and diatonic harmonies of Renaissance battle music (*Altri canti di Marte*). *Presso un fiume tranquillo* (Sixth Book of Madrigals, 1614) is a small-scale cantata contrasting narrative and direct speech assigned to the shepherds Fillena and Eurillo; the work expresses both war (a le guerre) and peace (le paci), the resulting martyrdoms ending happily in a thousand kisses.

The ballet *Movete al mio bel suon* appears to have been written for, or shortly after, the coronation of the Habsburg Ferdinand III as Roman King in 1636. For the text, Monteverdi adapted two sonnets written earlier by Rinuccini for the birthday of Henri IV of France. The introduction, sung by the "poet" (and which contains stage directions such as "here the nymph hands the poet a lyre") resembles the strophic opera prologue and is punctuated by an instrumental ritornello. The vocal ballet proper is divided into two sections of which the second is a musical variant of the first. Dancing in the aisles is encouraged.

texts and translations.

**Salve Regina**

Salve, Regina, mater misericordiae:  
Vita, dulcedo, e spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae,  
Ad te suspiramus, gementes et flentes,  
in hac lacrimarum valle.  
Eia ergo, advocata nostra, illos  
tuos misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

Hail, O Queen, mother of mercy  
Our life, sweetness and hope.  
We banished children of Eve call to thee,  
To thee do we sigh, mourning and weeping  
In this vale of tears.  
O you, our advocate,  
Turn on us thy merciful eyes.  
And after this our exile show unto us Jesus,  
the blessed fruit of thy womb.  
O clement, O loving, O sweet Virgin Mary.

**Alma redemptoris mater**

Alma redemptoris mater,  
quae pervia caeli porta manes,  
et stella maris, succurre cadenti  
surgere qui curat populo.  
Tu quae genuisti, natura mirante,  
tuum sanctum genitorem,  
Virgo prius ac posterius,  
Gabrielis ab ore sumens illud ave,  
peccatorum miserere.

Nurturing mother of the redeemer,  
you who are the transparent gate of heaven  
and star of the sea, hasten to aid the fallen  
who struggle to rise again.  
You who begat, with all nature marveling,  
your sacred creator,  
Virgin before and forever,  
taking from Gabriel's lips that greeting,  
have mercy on us sinners.

**Salvum me fac**

Salvum me fac, O bone Jesu,  
salvum me fac, O dulcis amor,  
qui caritate tua dignatus  
es nasci et mori pro me.  
Tuam quaero clementiam obsecro.  
O decus caeli, O splendor patris,  
O lumen meum, O salus mea,  
O grandis amor, O dulcis amor,  
O bone Iesu, obsecro te,  
ut deleas iniquitates meas  
et salva me ab omni malo,  
ut cantem gloriam  
et laudem dicam nomini tuo.  
Alleluia.

Save me, O good Jesus,  
save me, O sweet love,  
who because of your love  
deigned to be born and to die for me.  
I seek, I entreat your mercy.  
O glory of heaven, O splendor of the father,  
O my light, O my deliverance,  
O great love, O sweet love,  
O good Jesus, I implore you,  
that you may efface my sins,  
and save me from all evil,  
that I might sing glory  
and give praise to your name.

**Jubilant in caelis**

Jubilant in caelis sanctorum animae,  
dulcia eternae jucunditatis cantates carmina,  
quia hodie caelestia limina  
beatus Ignatius laetus ingreditur.  
Jubilemus in terris omnes  
et cantemus divo Ignatio laudes.  
Gloria ubique sonet, resonet ubique laetitia.  
Alleluia.

Let the souls of saints rejoice in heaven,  
singing eternally sweet songs of joy,  
for today blessed Ignatius  
enters joyful into the portals of heaven.  
Let us all celebrate on earth  
and let us sing praises to divine Ignatius.  
Wherefore let glory sound and joy resound.  
Alleluia.

**O bone Jesu, o spes mea**

O bone Jesu, o spes mea.  
Tu es refugium meum,  
tu es salus mea, miserere mei.  
O bone Jesu, o spes mea.  
Pauper sum, egenus sum et infirmus sum.  
Nihil valeo, nihil habeo,  
nihil sum, nihil possum ex me.  
Male timi servio, servus inutilis sum.

O good Jesus, O my hope.  
You are my refuge,  
you are my safety, have mercy on me.  
O good Jesus, O my hope.  
I am poor, I am destitute, and I am feeble.  
I am worth nothing, I have nothing,  
I am nothing, I am able to be nothing but me.  
I serve you badly, I am a useless servant.

Domine Jesu, miserere mei.  
O bone Jesu, o spes mea.  
Domine Jesu, miserere mei.  
Alleluia.

**Vulnerasti cor meum**  
Vulnerasti cor meum,  
soror mea sponsa,  
Vulnerasti cor meum  
in uno oculorum tuorum  
et in uno crine colli tui.  
Quam pulchrae sunt mammae tuae,  
soror mea sponsa.  
Veni di Libano, veni sponsa mea  
veni di Libano, veni coronaberis.

-Song of Songs, 4: 8-10

#### Accenti queruli: Cantada sopra la Ciaccona

Accenti queruli  
Spiegate all'aure,  
O augeletti garuli;  
Com'io lamenti,  
Caldi sospiri  
Vital del cor respiri.  
Mando dal seno ai venti  
Miei sospir, miei respir, o miei lamenti.  
Andante languidi  
Nel duol solliciti alla mia Lidia,  
Dite ch'io sospiro  
Dite ch'io moro  
Pien di martiro senza fatal ristoro.  
Che forse placida  
Qual pria fu rigida  
Ai pianti, ai gemiti,  
Vi darà pace  
Vi darà vita;  
Ne più si audace  
Dirà: "non merta aita  
Ma all'audace in amor dò pace e vita.  
Ch'in sguardo rigido  
Bellezze angeliche  
Furo' dall'anima,  
Trasse l'ardore,  
Squarciò'l bel velo  
Rubò l'onore  
Con finto zelo  
O mio ardor, o mio honor squarcia velo."  
Dirà così la misera,  
E voi sospiri, rispondet' a lei:  
"Lidia se taci ancor, vergine sei;  
Che quando sfogai teco l'ardor mio  
Altri non fu che Lidia, Amor et io."

Lord Jesus, have mercy on me.  
O bone Jesu, o spes mea.  
Lord Jesus, have mercy on me.  
Alleluia.

You have wounded my heart,  
my sister, my spouse;  
you have wounded my heart  
with one of your eyes  
and with a curl on your neck.  
How lovely your breasts are,  
my sister, my spouse.  
Come from Lebanon, come my spouse  
come from Lebanon, and you shall be crowned.

Little chirping birds  
unfold your discordant  
complaints to the wind,  
as I breathe my laments,  
hot vital  
signs from the heart.  
Send my sighs, my breath and my laments  
forth from my breast to the winds.  
Go! To my Lydia,  
languishing in grief alone,  
and say how I sigh,  
how I die  
full of suffering without hope of respite.  
Now, perhaps, she will  
be placated, she who has been frigid  
to tears and to howls.  
She will give peace,  
she will give life  
and no longer so audacious, she will say:  
"you don't deserve help, but to one so bold  
in love I will give peace and life.  
With a rigid glance  
he stole the angelic  
beauty from my soul  
he drew out my passion,  
he tore apart my beautiful veil.  
He stole my honor  
with false zeal.  
O my passion, oh my honor, my torn veil".  
Thus the miserable girl will speak  
and you, sighs, will respond to her:  
"Lydia, if you keep silent, you are still  
a virgin; for when I vented my passion with  
you, no one was there but Lydia, Love, and I.

#### Presso un fiume tranquillo

Presso un fiume tranquillo  
Disse a Fillena Eurillo:  
"Quante son queste arene,  
Tante son le mie pene;

Near a tranquil river  
Eurillo said to Fillena:  
*My pains are as numerous  
as are these sands;*

E quante son quell'onde,  
Tante ho per te nel cor piaghe profonde."  
Rispose, d'amor piena,  
Ad Eurillo Fillena:  
"Quante la terra ha foglie,  
Tante son le mie doglie;  
E quante il cielo ha stelle,  
Tante ho per te nel core vive fiamelle."  
Dunque, con lieto core  
Soggionse indi il pastore,  
"Quanti ha l'aria augelletti  
Siano i nostri diletti  
E quant'hai tu bellezze  
Tante in noi versi Amor care dolcezze."  
Sì, sì, con voglie accese  
L'un e l'altro riprese:  
Facciam concordi, amanti,  
Pari le gioie ai pianti  
A le guerre, le paci:  
Se fur mille martir, sien mille i baci.

- G. B. Marino

#### Altri canti di Marte

Altri canti di Marte, e di sua schiera  
gli arditi assalti, e l'honorate imprese,  
le sanguigne vittorie, e le contese,  
i trionfi di morte horrida, e fera.

Io canto, Amor, da questa tua guerriera  
quant'hebbi a sostener mortali offese,  
com'un guardo mi vinse, un crin mi prese:  
historia miserabile, ma vera.

Due begli occhi fur l'armi, onde traffitta  
giacque, e di sangue invece amaro pianto  
sparse lunga stagion l'anima afflitta.

Tu, per lo cui valor la palma, e'l vanto  
hebbe di me la mia nemica invitta,  
se desti morte al cor, dà vita al canto.

- Marino

#### BALLO: VOLGENDO IN CIEL

*Entrata innanzi al ballo*

*Voce sola. Poeta fermato così dice:  
(Solo voice. Alone on stage the poet speaks thus:)*

Volgendo in ciel per immortal sentiero  
Le ruote della luce alma e serena  
Un secolo di pace il sol rimena  
Sotto il Re novo de Romano Impero.

*Entrata e paeseggio come di sopra*

Su mi si rechi omai del grand'Ibero  
Profonda tazza inghirlandata e piena,

*and many as there are waves  
are the deep wounds which rend my heart.  
Full of ardour, Fillena  
answered Eurillo:  
My sufferings are as many  
as the leaves of the world;  
and many as there are stars in the heavens  
are there living fires in my heart for you.  
Then with a happy heart  
the shepherd responded thus:  
May our pleasures number as many  
as there are birds in the sky;  
and my love infuse us with sweet delights  
no less plentiful than your beauties.  
Their desires awakening, "yes" and  
"yes" they said to each other;  
Lovers, let us agree  
to make our tears equal to our joys,  
our wars as many as our peacemakings: may  
a thousand martyrdoms become as many kisses.*

Let others sing of Mars and of his host,  
The valorous onslaughts and the doughty deeds,  
The victories dearly bought, the fray, the boast,  
Of fierce, dread death triumphant, but I needs

Must sing, Love, of thy warrior fair, and tell  
of all the mortal miseries I knew,  
how I was vanquished by a glance and fell  
snared by a curl, a grievous tale but true!

Two lovely eyes were weapons whence I lay  
with troubled soul transpierced, which tears did  
strow instead of blood for many and many a day;

Thou, by whose daring prize and praise belong  
to my victorious adversary, though dost  
kill the heart, givest life unto the song.

*Turning in heaven in its immortal course  
on wheels of beneficent and serene light,  
the sun brings back an age of peace  
under the new King of the Roman Empire.*

*Entrance music and passage as before*

*Come, let me now be given a deep cup,  
garlanded and full, of the great Ebro,*

Che correndomi al cor di vena in vena  
Sgombra da l'alma ogni mortal pensiero.

*that, running from vein to vein to my heart,  
it may clear from my soul every mortal thought.*

*Entrata e paeseggio come di sopra*

*Poeta solo fermato:  
(the poet appears alone:)*

Venga la nobil cetra:

*Let the noble lyre come:*

*ricevuto il chitarone dalla ninfa, si volta verso l'altre e così gli parla:  
(having received the lyre from the nymph, he turns towards the others and says:)*

il crin di fiori  
Cingimi, O Filli.

*wreath my hair  
with flowers, O Phyllis.*

*Qui gli pone la ninfa la ghirlanda, poi parla il poeta come segue:  
(here the nymph places on him a garland, then the poet speaks as follows:)*

Io ferirò le stelle  
Cantando del mio Re gli ecclesi allori.

*I shall strike the stars  
singing the lofty laurels of my King.*

*Qui nel chitarrone da lui sonato così segue:  
(here he continues, accompanying himself on the lyre)*

E voi che per beltà, donne e donzelle,  
Gite superbe d'immortali onori,  
Movete al mio bel suon le piante snelle.  
Sparso di rose il crin leggiadro e biondo,

*And you, ladies and maidens, who through your  
beauty walk proudly in immortal hours,  
move your slender feet to my beautiful playing.  
Their lovely blonde hair dotted with roses,*

*Qui alzando la voce con più forza, invita le ninfe dell'Istro a danzar anch'elle.  
(Now raising his voice with more force, he invites the nymphs of the Danube to dance as well)*

E lasciato dell'Istro il ricco fondo,  
Vengan l'umide ninfe al ballo anch'elle.

*leaving the rich bed of the Danube,  
let the watery nymphs, too, come to the dance.*

*Entrata come di sopra, e le ninfe dell'Istro escono al tempo di essa entrata come le prime.  
E giunte al loro determinato loco, tutte le ninfe insieme danzano il seguente ballo:  
(Entrance music as before, to which music the nymphs of the Danube make their stage entrance.  
And having arrived at their appointed place, together all the nymphs dance the following ball:)*

Balletto.

*Riverenza (bow)*

Movete al mio bel suon le piante snelle.  
Sparso di rose il crin leggiadro e biondo,  
E lasciato dell'Istro il ricco fondo,  
Vengan l'umide ninfe al ballo anch'elle.  
Fuggan in sì bel dì nembi e procelle:  
D'aure olorate e 'l mormorar giocondo  
Fat' eco al mio cantar; rimbombi il mondo  
L'opre di Ferdinando eccelse e belle.

*Move your slender feet to my beautiful playing.  
Their lovely blonde hair dotted with roses,  
Leaving the rich bed of the Danube,  
Let the watery nymphs, too, come to the dance.  
Let rainclouds and storms flee on such a fine  
Day: Let the merry murmur of perfumed breezes  
Echo my song; let the world celebrate  
Resoundingly the lofty deeds of Ferdinando.*

Ei l'armi cinse e su destrier allato  
Corse le piagge, e su la terra dura  
La testa riposò sul braccio armato.  
Le torri eccelse e le superbe mura  
Al vento sparse e fe' vermicchio il prato  
Lasciando ogni altra gloria al mondo oscura.

*He girded on arms and on a winged steed  
He traveled the coasts, and on the hard ground  
He rested his head on his armored arm.  
Lofty towers and proud walls he scattered  
To the winds and encrimsoned the field,  
Obscuring all other glories in the world.*