

The Early Music Ensemble

David Nutter, director

Program

Sicut lilium (*Liber primus motetorum*, 1569)

Giovanni Pierluigi da Palestrina
(1525/26–1594)

Messa a quattro voci da cappella (*Messa et Salmi*, Venice 1650)
Kyrie — Gloria

Claudio Monteverdi
(1567–1643)

Laetamini in Domino (*Cantade*, Venice 1633)

Giovanni Felice Sances
(1600–79)

Britney Haapanen, soprano

Cantate Domino; Domine, ne in furore (*Motetti libro primo*, 1620)

Monteverdi

Messa a quattro voci da cappella
Credo — Sanctus — Benedictus — Agnus Dei

Monteverdi

INTERMISSION

Si dolce è 'l tormento (*Quarto scherzo delle ariose vaghezze*, Venice 1624)

Monteverdi

Eri già tutta mia (*Scherzi musicali*, Venice 1632)

Alice Del Simone, soprano

Lamento della Ninfa (*Madrigali guerrieri et amorosi*, Venice 1638)

Monteverdi

Katelan Bowden, soprano • Lars Hvass-Pujol and Andrew Hudson, tenor • Neil Willits, bass

Zefiro torna (*Scherzi musicali*, 1632)

Monteverdi

Will Cooper and Dan Phillips, tenor

Parlo, misero, o taccio? (*Concerto: Settimo libro de madrigali*, 1619)

Monteverdi

Katelan Bowden and Alice Del Simone, soprano • Hilary Hecht, mezzo-soprano

O dulce nomen Jesu (ms Uppsala University Library, copied 1675)

Sances

Leslie Gilhooly, mezzo-soprano

Laetatus sum (*Vespro della beata virgine*, Venice 1610)

Monteverdi

Saturday, May 19, 2012, 7:00 pm • St Martin's Episcopal Church

THE EARLY MUSIC ENSEMBLE

Soprano

Sarah Barnett
Katelan Bowden
Alice Del Simone
Britney Haapanen
Carole Hom
Brittany Huynh
Jen Park

Alto

Jacki Amos
Marisa Cleveland
Aniarpreet Everest
Leslie Gilhooly
Violet Grgich
Hilary Hecht
Joy Li
Helen Nutter
Noelle Patterson

Tenor

Michael Accinno
Will Cooper
Tucker Fisher
Andrew Hudson
Lars Hvass-Pujol
Erik Maroney
Brook Ostrom
Dan Phillips
Jonathan Willits

Bass

Jordan Cohen
Dominick DiCarlo
Ron Holmberg
Spencer Iascone
Jeremy Reinhard
Neil Willits

Viola

Meghan Dingman
Devin Hough
Andrew Hudson

Viola da Gamba, Lirone

Colin Shipman

Baroque Triple Harp

Steven Amazeen

Harpsichord

Phebe Craig

Organ

Phebe Craig
Will Cooper

Claudio Monteverdi was born at Cremona in 1567. Appointed in 1590 a string player to the household of Vincenzo Gonzaga, Duke of Mantua, Monteverdi 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* and *Arianna*. 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 on 29 November, 1643. One of Monteverdi's first tasks on assuming the direction of the musical establishment at St. Mark's was to order music by **Palestrina**, whose vast output of liturgical music formed the mainstay of cathedral choirs throughout Italy and beyond. Among the native Italian musicians of the 16th century who sought to assimilate the richly developed polyphonic techniques of their French and Flemish predecessors, none mastered these techniques more completely or subordinated them more effectively to the requirements of musical cogency. *Sicut lilium inter spinas*, a setting from the *Song of Songs*, is perfectly balanced in all its elements.

Some of the music Monteverdi composed for St. Mark's was published in two large volumes: the *Selva morale et spirituale* (Venice 1641), and the posthumous *Messa et Salmi* (1650), the latter collected by Alessandro Vincenti, Monteverdi's Venetian printer. The music is varied in style and includes *concertato* motets using large complements of instruments. Each collection include a mass setting for four voices with optional organ accompaniment that doubles the lowest sounding voice ("basso seguente"). These are concise settings, in a modern diatonic style, but they project the "stile antico" (the venerated "old style" of Palestrina) by avoiding irregular dissonance practice and madrigalisms; homophonic declamation is mainly limited to short passages in the Gloria and Credo. In the 1650 mass the composer shows himself to be particularly concerned with thematic economy, and much of the music is derived from the descending scale of a fourth and the pervasive use of melodic sequences. The psalm settings *Cantate Domino* and *Domine, ne in furore*, both for six voices, are more modern in style, showing a more integral relationship between word and note. Both rework musical devices from previous compositions. For instance, *Cantate Domino* quotes music from a madrigal Monteverdi published in 1590, *Ecco mormorar l'onde* (the descending sequence "cantate et exultate").

Beginning in the 1580s the rise of professional women singers can be documented at the court of Ferrara, a phenomenon later imitated elsewhere. The Ferrarese *concerto delle donne* (consort of ladies) was a group of professional female singers renowned for their technical and artistic virtuosity, who performed formal concerts for members of the inner circle of the court and important visitors (the Duke's "private music" or *musica secreta*). The most prominent member of the ensemble was Laura Peverara, followed by Livia d'Arco and Anna Guarini, daughter of the prolific poet Giovanni Battista Guarini, who wrote poems for many of the madrigals which were set for the ensemble. Giaches de Wert (director of music at Mantua until 1596) and Monteverdi were frequent visitors to

the court of Ferrara, and much of their secular output reflects an awareness of the dramatic potential of the famed *concerto delle donne*; other known ensembles include the *Concerto Caccini* in Florence (Giulio Caccini and his daughters Francesca and Settimia), and at Mantua, where Monteverdi was in charge of a similar group. *Parlo, misero, o taccio?*, from Monteverdi's seventh book of madrigals, is scored for two sopranos and bass. The bass part has an enormous range, spanning two octaves (e – E), in which the composer makes extraordinary demands on the singer. It can also be sung by two sopranos and alto. *Si dolce è il tormento* and *Eri già tutta mia* are strophic songs (repeating melody to different stanzas) that for all their apparent simplicity are among Monteverdi's most lovely works. The *Lamento della Ninfa*, to a text by Rinuccini, the librettist of several the first operas (*Dafne*, *Euridice*, *Arianna*), is the first example of the use of an ostinato bass (here a descending fourth, or tetrachord) that was to become a characteristic feature of 17th-century operatic laments. This and the extravagantly virtuosic duet *Zefiro torna*, written over a repeating bass pattern ("ciaccona"), are perhaps the best-known works in the Monteverdi canon, and were the model for countless other compositions.

Giovanni Felice Sances was trained at the German College in Rome between about 1609–14. 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. Sances's *Cantade* (published in Venice in 1633) are indebted stylistically to Monteverdi—some incorporate the *ciaccona* and descending fourth bass patterns—are sectional in form, and make similar virtuoso demands of the singer. Most of the Latin texts are psalm paraphrases. *Laetamini in Domino* concludes with a snappy and brilliant alleluia. *Dulce nomen Jesu* survives uniquely among the manuscripts now housed in the University Library at Uppsala, Sweden, that were collected by Gustav Düben, composer and organist at the Swedish royal court; it is scored for alto, and a string instrumental ensemble of three violas, bass and basso continuo.

Monteverdi's *Marian Vespers*, published in 1610, comprise the usual liturgical sequence of five psalms, the hymn *Ave maris stella*, and the Magnificat. The psalms and Magnificat are based on plainsong melodic formulas, known as "psalm tones," to which the various verses of unequal length were chanted. The psalm tone for *Laetatus sum* (with some chromatic alteration) is stated straightforwardly at the outset over a "walking bass," reappearing thereafter in various musical contexts. The vocal writing is in the most up-to-date dramatic style.

Sicut lilium

Sicut lilium inter spinas,
sic amica mea inter filias Adae.
Alleluia.

—Song of Solomon 2:2

As a lily among thorns,
so is my love among the daughters of Adam.
Alleluia.

KYRIE — GLORIA (from Monteverdi's *Messa a quattro voci da cappella*, *Messa et Salmi*, Venice 1650)

Laetamini in Domino

Laetamini in Domino, qui diligitis eum
Exultate in eo omnes recti corde.
Sumite psalmum et date timpanum
Psalterium jucundum cum cithara ;
Jubilare et exultate, psallite illi.
Quoniam suavis est Dominus,
Misericors miserator et justus.
Tu Domine, salvum me fac,
Et ab inimicis meis eripe me,
Et non confundar,
Quoniam speravi in te.
Laetamini in Domino, qui diligitis eum,
Exultate in eo omnes recti corde.
Alleluia.

Rejoice in the Lord, you who love him,
Exalt in him, all you of a righteous heart.
Offer psalms and start the timpani,
sing joyfully with the harp ;
Be jubilant and be glad, sing psalms to him.
Because the Lord is sweet,
Merciful, compassionate, and just.
O Lord, make me safe,
and deliver me from my enemies,
and I shall not be confounded,
for I have hoped in you.
Rejoice in the Lord, you who love him,
Exalt in him, all you of a righteous heart.
Alleluia.

Cantate Domino

Cantate Domino canticum novum,
cantate et benedicite nomini ejus:
Quia mirabilia fecit.
Cantate et exultate et psallite
in cythara et voce psalmi:
Quia mirabilia fecit.
—Psalm 96:1,2; Psalm 98:1,5

Sing to the Lord a new song,
sing and give praise to his name:
for he has done marvelous deeds.
Sing and exult and praise
in songs with the harp and the voice:
for he has done marvelous deeds.

Domine, ne in furore

Domine, ne in furore tuo arguas me,
neque in ira tua corripas me.
Miserere mei, Domine,
quoniam infirmus sum;
sana me, Domine,
quoniam conturbata sunt ossa mea.
Et anima mea turbata est valde;
sed tu, Domine, usquequo?
—Psalm 6, 1–4

O Lord, rebuke me not in thine indignation:
neither chasten me in thy displeasure.
Have mercy upon me, O Lord,
for I am weak:
O Lord, heal me,
for my bones are vexed.
My soul also is sore troubled:
but, Lord, how long wilt thou punish me?

CREDO — SANCTUS — AGNUS DEI (from Monteverdi's *Messa a quattro voci da cappella*)

Si dolce è 'l tormento

Si dolce è 'l tormento	<i>So sweet is the torment</i>
Che in seno mi sta	<i>I feel in my heart</i>
Ch'io vivo contento	<i>that I live happily</i>
Per cruda beltà.	<i>for cruel beauty's sake.</i>
Nel ciel di bellezza	<i>If in heavenly beauty</i>
S'accreschi fiera zia	<i>pride may grow</i>
Et manchi pietà	<i>and pity be lacking,</i>
Che sempre qual scoglio	<i>then my faith shall ever be</i>
All'onda d'orgoglio	<i>a reef against which the</i>
Mia fede sarà.	<i>waves of pride may break.</i>

Per foco e per gelo	<i>Between fire and ice</i>
Riposo non ho	<i>I have no rest;</i>
Nel porto del Cielo	<i>In the port of heaven</i>
Riposo haverò.	<i>I will have rest.</i>
Se colpo mortale	<i>If the mortal blow</i>
Con rigido strale	<i>of Cupid's stiff arrow</i>
Il cor m'impiaò	<i>pierced my heart</i>
Cangiando mia sorte	<i>changing my lot,</i>
Col dardo di morte	<i>then with Death's dart</i>
Il cor sanerò.	<i>I will heal my heart.</i>

La speme fallace
Rivolgam' il piè
Diletto ne pace
Non scendano a me.
E l'empia ch'adoro
Mi neghi ristoro
Di buona mercè:
Tra doglia infinita
Tra speme tradita
Vivrà mia fè.

*False hope
turns against me;
Neither pleasure or peace
are my lot.
And the cruel lady I adore
denies the fair recompense
that would restore me:
Between infinite pain
and betrayed hope
my faith will live on.*

Se fiamma d'amore
Già mai non senti
Quel rigido core
Ch'il cor mi rapi.
Se nega pietate
La cruda beltate
Che l'alma invaghi
Ben fia che dolente
Pentita e languente
Sospirimi un dì.

*Though love's flame
was never felt
by that obdurate heart
which captured my own;
though that cruel beauty
who ensnared my soul
denies me all pity,
perhaps she may sadly,
repenting and languishing,
sigh for me one day.*

Eri già tutta mia

Eri già tutta mia
Quel alma, quel core,
Novo laccio d'amore.
O bellezza, o valore,
O mirabil constanza,
Ove sei tu?
Eri già tutta mia
hor non sei più
Ah che mia non sei più.

*Once you were mine alone!
you sent astray
with new trickery of love.
O beauty, o valour,
O marvelous constancy,
Where are you now?
Once you were mine alone
but now no longer,
Alas, mine no more.*

Sol per me gl'occhi belli
Rivolgevi ridenti
Per me d'oro i capelli
Si spiegavan ai venti
Oh fugaci contenti
Oh fermezza d'un core
Dove sei tu.
Eri già . . .

*Once to me alone your beautiful eyes
you turned brightly upon me;
For me alone your golden tresses
were blown by the breezes.
O fleeting happiness,
O the heart's conviction,
Where are you now?*

Il gioir nel mio viso
Ah che più non rimiri
Il mio canto il mio riso
È converso in martiri
O dispersi sospiri
O sparita pietate
Dove sei tu.
Eri già . . .

*The joy of my countenance,
no longer, alas, will you see again
for my song and my smile
have become but torments.
O dispersed sighs,
O disappeared pity,
Where are you now?*

Lamento della Ninfa

Non havea Febo ancora
Recato al mondo il dì
Ch'una donzella fuora
Del proprio albero uscì,
Sul pallidetto volto
Scorgea se il suo dolor,
Spesso gli venia sciolto
Un gran sospir dal cor;
Si calpestando fiori
Errava hor qua, hor là,
I suoi perduti amori
Così piangendo va:

*Phoebus had not yet
brought his light back to the world
when a young maiden
left her dwelling;
her grief could be seen
on her pale face,
and she often loosed
a great sigh from her heart
as she wandered here and there,
treading on the flowers,
lamenting her lost love
thus:*

Amor (dicea, il ciel
 Mirando il piè fermò),
 Amor, dov' è la fè
 Ch' il traditor giurò? (Miserella!)
 Fa che ritorni il mio
 Amor com' ei pur fu,
 O tu m'ancidi ch'io
 Non mi tormenti più. (Miserella!)
 No, non vo' più che i sospiri
 Se non lontan da me. (Miserella!)
 No, no che i martiri
 Più non dirammi affè.
 (Miserella, ah più no,
 Tanto gel soffrir non può!)
 Perché di lui mi struggo
 Tutt'orgoglioso sta,
 Che sì, che sì, se 'l fuggo
 Ancor mi pregherà. (Miserella!)
 Se ciglio ha più sereno
 Colei che 'l mio non è,
 Già non richiude in seno
 Amor sì bella fè.
 Né mai sì dolci baci
 Da quella bocca havrai,
 Né più soavi, ah taci, (Miserella!)
 Taci, che troppo il sai.

Sì tra sdegnosi pianti
 Spargea le voci al ciel.
 Così ne' cori amanti
 Mesce amor fiamma e gel.
 —Ottavio Rinuccini (1562–1621)

Zeffiro torna (ciacona)

Zefiro torna, e di soavi accenti
 l'aer fa grato e 'l piè discioglie a l'onde,
 e, mormorando tra le verdi fronde,
 fa danzar al bel suon su 'l prato i fiori.

Inghirlandato il crin Fillide e Clori
 note temprando amor care e gioconde;
 e da monti e da valli ime e profonde
 raddoppian l'armonia gli antri canori.

Sorge più vaga in ciel l'aurora, e 'l sole,
 sparge più luci d'or; più puro argento
 fregia di Teti il bel ceruleo manto.

Sol io, per selve abbandonate e sole,
 l'ardor di due begli occhi e 'l mio tormento,
 come vuol mia ventura, hor piango, hor canto.
 —Ottavio Rinuccini

*Love (she said, stopping
 and gazing at the skies),
 Love, where is the faith
 the traitor swore? (Unhappy maiden!)
 Let my love return to me
 as he was before,
 or kill me, so that I
 suffer torment no longer. (Unhappy maiden!)
 No, I don't want him to sigh
 except far from me; (Unhappy maiden!)
 nor that he will tell me,
 in faith, of his torments.
 (Unhappy maiden, ah no longer
 can she bear such coldness!)
 Because I am consumed with love for him,
 he is proud;
 and if I flee from him
 he will beg my love again. (Unhappy maiden!)
 If his new love
 be fairer than I,
 Love does not hold in his breast
 a more faithful love than mine.
 You shall never have such sweet
 kisses from those lips,
 nor more tender. Ah be silent (Unhappy maiden!)
 be silent, for you know it full well.*

*Thus, amidst her angry tears
 she lifted her voice to heaven.
 In this way in the hearts of lovers
 does Love mix flames and ice.*

*Zephyr returns and with sweet accents
 makes pleasant the air and ruffles the waves,
 and, murmuring among the green boughs,
 makes the meadow flowers dance to sweet sound.*

*With garlanded tresses Phyllis and Cloris
 sing sweet and joyful notes of love;
 and from the high mountains and deep valleys
 the singing caverns redouble their strains.*

*Yet fairer the dawn rises in the sky, and the
 sun sheds more golden light; purer silver
 adorns Thetis's fair cerulean cloak.*

*Only I, in deserted and lonely woods
 beweepe and sing, as my fate decrees,
 the fire of two fair eyes and my torment.*

Parlo, misero, o taccio?

Parlo, misero, o taccio?
 S'io taccio, che soccorso avrà il morire?
 S'io parlo, che perdono avrà l'ardire?
 Taci: che ben s'intende
 chiusa fiamma tal hor da chi l'accende.
 Parla in me la pietade,
 parla in lei la beltade;
 E dice quel bel volto al duro core:
 chi può mirarmi, e non languire d'amore?
 —G. B. Guarini (1538–1612)

Should I, poor wretch, speak out or hold my tongue?
 If I keep silence, is torment not in vain?
 If I speak out, will boldness be forgiven?
 Stay silent: for a smothered fire is clear
 at once to one who has lit the flame herself.
 I heed the promptings of mercy,
 she heeds the promptings of beauty;
 and the handsome face says to the stony heart:
 who can see me and not pine with love?

O dulce nomen Jesu

O dulce nomen Jesu, splendor aeternae,
 in quem desiderant Angeli prospicere.
 Moriatur ergo caro mea in Christo,
 ut fruatur cor meum Paradisi gloria.
 Tu salus mundi, Tu gloria caeli
 Tu verus delictiarum Paradisus.

Sweet name of Jesus, splendor of eternity,
 whom the Angels long to gaze on from afar.
 Let my body therefore die in Christ,
 so that my heart may enjoy the glory of paradise.
 You are the life of the world, the glory of heaven,
 You are the true paradise of delights.

Laetatus sum (Psalm 121)

Laetatus sum in his quae dicta sunt mihi:
 in domum Domini ibimus.
 Stantes erant pedes nostri
 in atriis tuis, Jerusalem.
 Jerusalem, quae aedificatur ut civitas,
 cuius participatio eius in idipsum.
 Illuc enim ascenderunt tribus, tribus Domini,
 testimonium Israel, ad confitendum nomini Domini.
 Quia illic sederunt sedes in iudicio:
 sedes super domum David.
 Rogate quae ad pacem sunt Jerusalem,
 et abundantia diligentibus te.
 Fiat pax in virtute tua,
 et abundantia in turribus tuis.
 Propter fratres meos et proximos meos,
 loquebar pacem da te.
 Propter domum Domini Dei nostri,
 quaesivi bona tibi.
 Gloria Patri et Filio: et Spiritui Sancto.
 Sicut erat in principio et nunc et semper:
 et in secula saeculorum. Amen

I was glad when they said unto me:
 We will go into the house of the Lord.
 Our feet shall stand in thy gates:
 O Jerusalem.
 Jerusalem is built as a city:
 that is at unity in itself.
 For thither the tribes go up, even the tribes of the Lord:
 to testify unto Israel, to give thanks unto the Name of our Lord.
 For there is the seat of thy judgement:
 even the seat of the house of David.
 O pray for the peace of Jerusalem:
 they shall prosper that love thee.
 Peace be within thy walls:
 and plenteousness within thy palaces.
 For my brethren and companions' sakes:
 I will wish thee prosperity.
 Yea, because of the house of the Lord our God:
 I will seek to do thee good.
 Glory to the Father and to the Son: and to the Holy Ghost.
 As was in the beginning, is now and ever shall be:
 world without end. Amen.