

# The Early Music Ensemble

David Nutter, director

## Program

Sicut lilium (*Liber primus motettorum*, 1569)

Giovanni Pierluigi da Palestrina  
(1525/26–1594)

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

Claudio Monteverdi  
(1567–1643)

Kyrie — Gloria

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

Monteverdi

Credo — Sanctus — Benedictus — Agnus Dei

## 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)

Montevedi

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**

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## THE EARLY MUSIC ENSEMBLE

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### Soprano

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

### Alto

Jacki Amos  
Marisa Cleveland  
Amarpreet 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 Philips  
Jonathan Willits

### Bass

Jordan Cohen  
Dominick DiCarlo  
Ron Holmberg  
Spencer Lascone  
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 lumen 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 Vincenzi, 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.

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## TEXTS AND TRANSLATIONS

### **Sicut lilyum**

Sicut lilyum inter spinas,  
sic amica mea inter filias Adae.  
Alleluja.

—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 ;  
Jubilate 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,  
Exault 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,  
Exault 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 corripias 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  
Che in seno mi sta  
Ch'io vivo contento  
Per cruda beltà.  
Nel ciel di bellezza  
S'accreschi fierezza  
Et manchi pietà  
Che sempre qual scoglio  
All'onda d'orgoglio  
Mia fede sarà.

*So sweet is the torment  
I feel in my heart  
that I live happily  
for cruel beauty's sake.  
If in heavenly beauty  
pride may grow  
and pity be lacking,  
then my faith shall ever be  
a reef against which the  
waves of pride may break.*

Per foco e per gelo  
Riposo non ho  
Nel porto del Cielo  
Riposo haverò.  
Se colpo mortale  
Con rigido strale  
Il cor m'impiagò  
Cangiando mia sorte  
Col dardo di morte  
Il cor sanerò.

*Between fire and ice  
I have no rest;  
In the port of heaven  
I will have rest.  
If the mortal blow  
of Cupid's stiff arrow  
pierced my heart  
changing my lot,  
then with Death's dart  
I will heal my heart.*

## TEXTS AND TRANSLATIONS

La speme fallace  
Rivolgam' il piè  
Diletto ne pace  
Non scendano a me.  
E l'empia ch'adoro  
Mi nieghi 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 sentì  
Quel rigido core  
Ch'il cor mi rapi.  
Se nega pietate  
La cruda beltate  
Che l'alma invaghì  
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 perdutoi 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:*

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## TEXTS AND TRANSLATIONS

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'orgolioso 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 si 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 (ciaccona)

Zeffiro 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  
raddoppiant 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  
beweep 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 havrà il morire?  
S'io parlo, che perdono havrà l'ardire?  
Taci: che ben s'intende  
chiussa 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 delitiarum 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.