



Early Music Ensemble

David Nutter, director

Monteverdi: Vespers of 1610, with the Whole Noyse and members of the UC Davis Baroque Ensemble

SAT, 15 MAY 2010, 8 PM

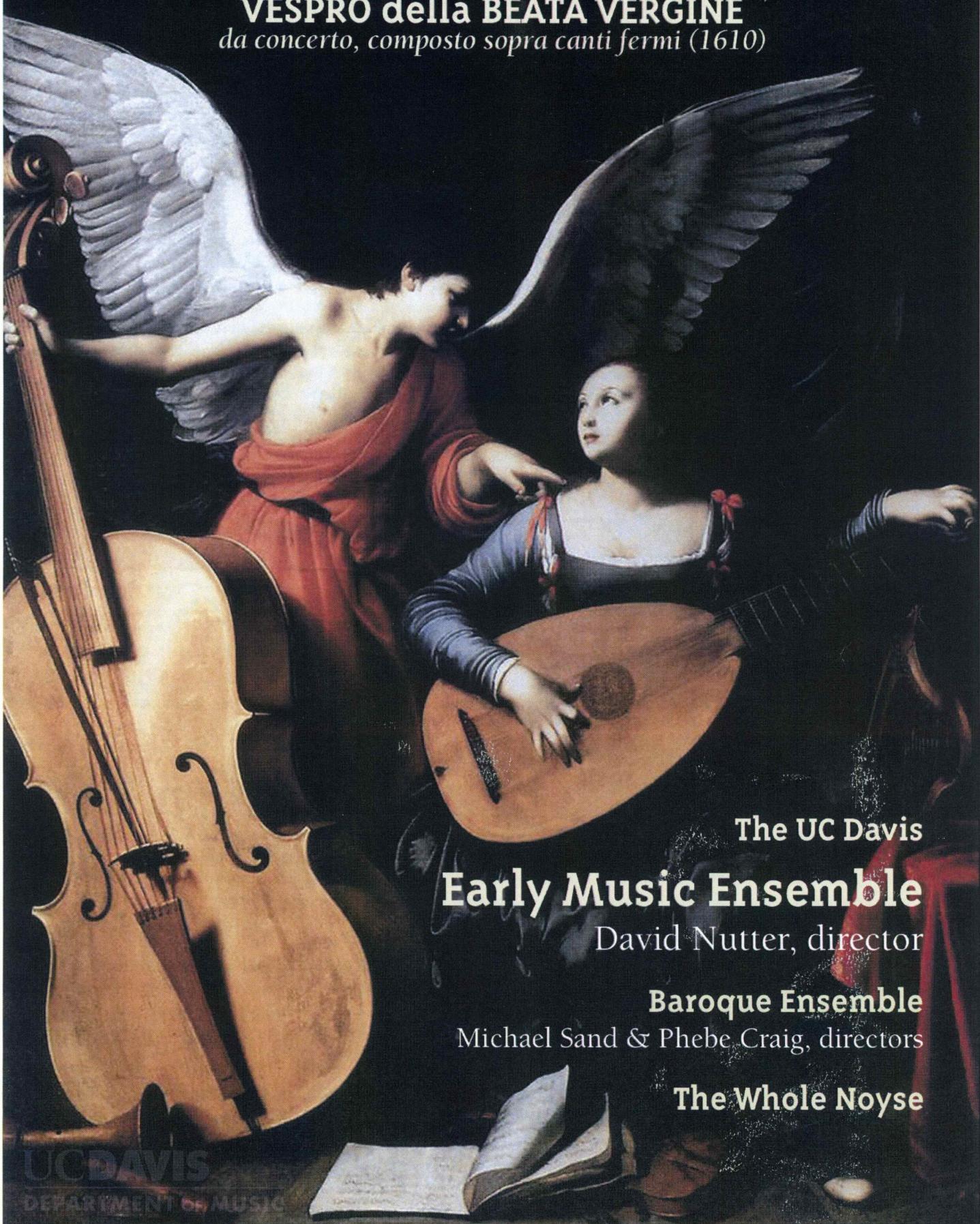
Davis Community Church

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2010

Claudio Monteverdi
VESPRA della BEATA VERGINE
da concerto, composto sopra canti fermi (1610)



The UC Davis
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Baroque Ensemble

Michael Sand & Phebe Craig, directors

The Whole Noyse

THE UC DAVIS EARLY MUSIC ENSEMBLE

DAVID NUTTER, DIRECTOR

UC DAVIS BAROQUE ENSEMBLE

MICHAEL SAND AND PHEBE CRAIG, DIRECTORS

THE WHOLE NOYSE

SATURDAY, 15 MAY 2010, 8 PM

DAVIS COMMUNITY CHURCH

Claudio Monteverdi (1567–1643)

VESPRA della BEATA VERGINE

da concerto, composto sopra canti fermi (1610)

Monteverdi's Vespro della beata Vergine was given its first complete Davis performance by the UC Davis Early Music Ensemble on 6 June, 1986; Jeffrey Thomas was the featured tenor soloist, Stephen Escher played cornetto, and Brook Ostrom learned by way of Jeffrey's example the art of ornate singing. A second complete performance in March of 2002 introduced to a new generation of students the joys of Monteverdi's Vespers. Tonight's performance thus marks both continuity and change in which Monteverdi's timeless music is re-experienced and newly discovered.

PROGRAM

- 1 Deus in adiutorium (versicle) / Domine ad adiuvandam me festina (response)
- 2 Dixit Dominus (Psalm 109)
- 3 Nigra sum Brook Ostrom
- 4 Laudate pueri (Psalm 112)
- 5 Pulchra es Emma Gavenda, Susanna Peeples
- 6 Laetatus sum (Psalm 121)
- 7 Duo Seraphim Dan Phillips, Brook Ostrom, Joe Espena
- 8 Nisi Dominus (Psalm 126)
- 9 Audi coelum
- 10 Lauda Jerusalem (Psalm 147)

Intermission

- 11 Sonata sopra Sancta Maria
- 12 Ave maris stella (Hymn)
- 13 Magnificat

This concert is being recorded professionally for the university archive. Please remain seated during the music.

Cover illustration: Carlo Saraceni (b. 1579, Venezia; d. 1620 Venezia): *Saint Cecilia and the Angel*, c. 1610, oil on canvas, 67-3/4" x 54-3/4".
Galleria Nazionale d'Arte Antica, Rome, Italy.

NOTES

Monteverdi's *Marian Vespers* is the product of a period of rapid change in which the composer could draw upon a large repertory of available styles—old and new, sacred and secular—and combine them at will. This freedom stands at the heart of the extraordinary expressive power of the Vespers. Alongside the older 16th-century counterpoint is the new florid polyphony of the 17th; solo melody displays now a dizzying virtuosity, now an effortless simplicity; modal harmonies rub shoulders with a developing sense of Baroque tonality. In spite of such eclecticism, Monteverdi ensures structural unity by using plainchant to link together all those liturgical movements which are sung at Vespers: the opening Response, the five Psalms, the hymn *Ave maris stella*, and the *Magnificat*. In the Psalms he treats the simple Tones very freely, shifting them constantly between dominance and assimilation, whereas in the Hymn the ancient melody is the dominant element. In the *Magnificat*, the ritual climax of Vespers, the Tone is very audibly presented in long values, its stately dignity festooned with a wealth of astonishing vocal and instrumental extravagances.

As for the small scale sacred motets (“concerti suitable for the chapels or chambers of princes,” to quote the title page) included in the 1610 print, their place within a strictly liturgical scheme is problematic. Free interpolations into the fixed liturgy were commonplace in Monteverdi's time, and the five interpolatory movements (*Nigra sum*, *Pulchra es*, *Duo Seraphim*, *Audi coelum* and the *Sonata sopra Sancta Maria*) are thought to be free substitutes for the repeat of the antiphon, which liturgically must frame each of the five Psalms. Whereas four of these concerti are suited to the occasion (their Marian imagery, as was traditional, drawn from the *Song of Songs* or, as in the Sonata, from the Litany), *Duo Seraphim* with its Trinitarian reference seems to lie outside the scheme.

We do not know for what, if any, occasion Monteverdi composed his Vespers. The Response reworks the opening toccata of his opera *Orfeo*, performed at Mantua in 1607, and the concerti, as well as the strophic variation technique of the *Magnificat*, also show a stylistic affinity with the opera. The sectional and metrically-varied *Sonata*, for eight instruments, is an example of the Venetian instrumental *canzona* to which voices have been added. The Psalms vary in style from the concerted madrigal idiom of the day to the stricter polychoral style of the Venetian school. As always, Monteverdi enriches the modern by recourse to tradition: the archaic techniques on *cantus firmus* organization, plainsong paraphrase and “falsobordone” (free choral recitative) as well as the new mode of strophic variation over a walking bass (*Laetatus sum*) and writing of distinctive operatic brilliance.

—DN

ABOUT THE ARTISTS

Michael Sand is one of the foremost Baroque violinists in America. A founding member and first musical director of the Philharmonica Baroque Orchestra, he is also the director of the Arcangeli Baroque Strings and concertmaster of the Magnificat Baroque Orchestra of San Francisco. Sand and Craig teach, respectively, violin and harpsichord at UC Davis, and are co-directors of the UC Davis Baroque Ensemble.

Harpsichordist **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She leads an active life teaching at UC Davis, and performing and recording with many early music ensembles and soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and early music festivals and events throughout the United States. She has performed with the New York State Baroque, Arcangeli Baroque Strings, Concerto Amabile and the American Bach Soloists. Phebe is a co-producer of the DiscContinuo series of early music play-along CDs and co-author of a guide to Baroque dance for musicians (*Dance at a Glance*). She is also co-director of the Baroque Music and Dance Workshop sponsored by the San Francisco Early Music Society, which takes place every summer at Sonoma State University.

The Whole Noyse performs on modern reproductions of 16th century instruments. Stephen Escher and Joyce Johnson-Hamilton play curved cornetts; Richard Van Hessel, Sandy Stadfeld and Ernie Rideout play sackbuts; and Herbert Myers plays the curtal, ancestor of the bassoon. The Whole Noyse derives its name from a musical term dating from medieval England, when a group of loud wind instruments was called a “noise.” Later, the word came to refer to sets of wind instruments in general: in 1584, an English town band called the Norwich Waits considered a set of five instruments as “beeying a Whoall noyse.”

TEXT AND TRANSLATION

1. Deus in Adjutorium. Ps. 69(70), 1

Deus, in adjutorium meum intende:
Domine, ad adjuvandum me festina.

Make haste, O God, to deliver me:
make haste, O Lord, to help me.

Gloria Patri et Filio
et Spiritui Sancto.

Glory be to the Father and to the Son
and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

Alleluja.

Allelujah.

2. Dixit Dominus. Ps. 109(110)

Dixit Dominus Domino meo:
Sede a dextris meis: donec ponam inimicos tuos
scabellum pedum tuorum.

The Lord said to my Lord,
sit at my right hand, until I make thine enemies
thy footstool.

Virgam virtutis tuæ emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

The Lord shall send out the rod of thy strength from
Zion: rule thou in the midst of thine enemies.

Tecum principium in die virtutis tuæ
in splendoribus sanctorum:
ex utero ante luciferum genui te.

At thy beginning in thy day of glory
in the splendour of the holy places,
before the first light I begat thee.

Juravit Dominus, et non poenitebit eum:
tu es sacerdos in æternum
secundum ordinem Melchisedech.

The Lord hath sworn, and will not repent:
thou art a priest for ever
after the order of Melchisedech.

Dominus a dextris tuis
confregit in die iræ suæ reges.

The Lord at thy right hand
shall destroy kings in the day of his wrath.

Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

He shall judge among the nations, fill them with the dead,
and smash heads in many lands.

De torrente in via bibet:
propterea exaltabit caput.

He shall drink of the brook in the way:
thus shall he raise his head.

Gloria Patri et Filio
et Spiritui Sancto.

Glory be to the Father and to the Son
and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

3. Nigra Sum. Cant. cant. 1,4; [2,3;] 2,11-12

Nigra sum sed formosa filia Jerusalem.

I am a black but comely daughter of Jerusalem.

Ideo dilexit me rex
et introduxit in cubiculum suum et dixit mihi:

Therefore the king hath delighted in me
and brought me to his chamber and said to me:

Surge, amica mea, et veni.
Jam hiems transiit, imber abiit, et recessit.

Arise, my love, and come.
For the winter is passed, the rain is over and gone;

Flores apparuerunt in terra nostra,
tempus putationis advenit.

Flowers have appeared in our land,
the time of pruning is at hand.

4. Laudate Pueri Domine. Ps. 112(113)

Laudate, pueri, Dominum:
laudate nomen Domini.

Praise the Lord, ye servants:
praise the name of the Lord.

Sit nomen Domini benedictum,
ex hoc nunc, et usque in sæculum.

Blessed be the name of the Lord,
from this time forth for evermore.

A solis ortu usque ad occasum,
laudabile nomen Domini.

From the rising to the setting of the sun,
the Lord's name be praised.

Excelsus super omnes gentes Dominus,
et super cœlos gloria ejus.

The Lord is high above all nations,
and his glory above the heavens.

TEXT AND TRANSLATION

Quis sicut Dominus Deus noster, qui in altis habitat,
et humilia respicit in cœlo et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem:

Ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum lætantem.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in sœcula sœculorum. Amen.

5. **Pulchra Es. Cant. cant .6,3-4**

Pulchra es, amica mea,
suavis et decora filia Jerusalem.

Pulchra es, amica mea, suavis et decora sicut
Jerusalem, terribilis ut castrorum acies ordinata.

Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

6. **Lætatus Sum. Ps.121(122)**

Lætatus sum in his, quæ dicta sunt mihi:
in domum Domini ibimus.

Stantes erant pedes nostri, in atriis tuis, Jerusalem.

Jerusalem, quæ ædificatur ut civitas:
cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus,
tribus Domini testimonium Isræl
ad confitendum nomini Domini.

Quia illic sederunt sedes in judicio,
sedes super domum David.

Rogate quæ 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 de te:

Propter domum Domini Dei nostri,
quæsivi bona tibi.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in sœcula sœculorum. Amen.

Who is like the Lord our God, who dwelleth on high,
Yet respecteth humbly what is in heaven and earth?

He raiseth the simple from the dust,
and lifteth the poor from the mire.

That he may set him with princes,
even the princes of his people.

Who maketh the barren woman to keep house,
a joyful mother of children.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

Thou art beautiful, my love,
a sweet and comely daughter of Jerusalem.

Thou art beautiful, my love, sweet and comely as
Jerusalem, terrible as an army arrayed for battle.

Turn thine eyes from me,
for they make me flee away.

I was glad when they said to me:
we will go into the house of the Lord.

Our feet shall stand in thy gates, O Jerusalem.

Jerusalem, that is built as a city
that is at one with itself.

For thither the tribes go up,
the tribes of the Lord, to the testimony of Isræl,
to give thanks to the name of the Lord.

For there are the seats of judgement,
the thrones of the house of David.

Pray for the peace of Jerusalem:
they shall prosper that love thee.

Peace be within thy walls,
and plenty within thy palaces.

For my brethren, and my companions,
I will seek peace for thee.

For the house of the Lord our God,
I will seek to do thee good.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

TEXT AND TRANSLATION

7. Duo Seraphim. Is. 6,3; Joh. Epist. I. 5,7-8

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in cœlo:
Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

8. Nisi Dominus. Ps. 126(127)

Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædificant eum.

Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.

Cum dederit dilectis suis somnum:
ecce, hæreditas Domini filii:
merces, fructus ventris.

Sicut sagittæ in manu potentis:
ita filii excussorum.

Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

9. Audi Cœlum.

Audi, cœlum, audi verba mea plena
desiderio et perfusa gaudio.

Dic, quæso, mihi: Quæ est ista
quæ consurgens ut aurora rutilat,
ut benedicam?

Dic nam ista pulchra ut luna,
electa ut sol, replet lætitia
terræ, cœlos, maria.

Maria virgo illa dulcis prædicta de
propheta Ezekiel, porta orientalis?

Illa sacra et felix porta per
quam mors fuit expulsa
introducta autem vita?

Quæ semper tutum est medium
inter homines et Deum
pro culpis remedium?

Omnis hanc ergo sequamur qua cum
gratia mereamur vitam æternam.
Consequamur.

Two seraphim cried to one another:
Holy, holy, holy is the Lord God of Sabaoth.
The whole earth is full of his glory.

There are three who bear witness in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.

Holy, holy, holy is the Lord God of Sabaoth.
The whole earth is full of his glory.

Unless the Lord build the house,
they labour in vain who build it.

Except the Lord keep the city,
he watcheth in vain who keepeth it.

It is vain for you to rise before dawn:
rise later,
ye who have eaten the bread of sorrows;

When he will give sleep to his chosen.
Lo, children are an heritage of the Lord;
a reward, the fruit of the womb.

As arrows in the hands of the mighty,
thus are the children of outcasts.

Blessed is the man whose quiver is full of them:
they shall not be ashamed when they confront
their enemies in the way.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

Hear, O heaven, hear my words full
of longing and pervaded by joy.

Tell me, I pray, who is she
that shines like the dawn in her rising,
that I might bless her?

Tell me, for she, beauteous as the moon,
radiant as the sun, fills with joy the earth,
heavens and seas.

Mary, that sweet virgin foretold by the prophet
Ezekiel, the gateway to the East?

That sacred and happy portal through
which death was driven out
and life brought in?

She who is always a sure intermediary
between men and God,
the cure for our sins?

Let us all therefore follow her through
whose grace we may be granted eternal life.
Let us go with her.

TEXT AND TRANSLATION

Præstet nobis Deus, Pater hoc et Filius
et Mater cuius nomen invocamus dulce
miseris solamen.

Benedicta es, virgo Maria,
in sæculorum sæcula.

Io. Lauda Jerusalem. Ps. 147

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.

Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.

Qui posuit fines tuos pacem:
et adippe frumenti satiat te.

Qui emittit eloquium suum terræ:
velociter currit sermo ejus.

Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquæ.

Qui mnunciate verbum suum Jacob:
justicias et judicia sua Isræl.

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

II. Sonata Sopra "Sancta Maria".
Sancta Maria, ora pro nobis.

May God help us, God the Father, and the Son,
and the Mother on whose sweet name we call
as a comfort to the wretched.

Thou art blessed, virgin Mary,
for ever and ever.

Praise the Lord, O Jerusalem;
praise thy God, O Zion.

For he hath strengthened the bars of thy gates;
he hath blessed thy children within thee.

He maketh peace in thy borders,
and filleth thee with the finest wheat.

He sendeth his commandment to the earth;
his word runneth swiftly.

He giveth snow like wool;
he scattereth hoar frost like ashes.

He casteth forth his ice like morsels;
before his cold who can stand?

He sendeth out his word, and melteth them;
his spirit blows, and the waters flow.

He sheweth his word unto Jacob,
his statutes and judgements to Isræl.

He hath not dealt so with any nation;
and his judgments he hath not made manifest.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

Holy Mary, pray for us.

TEXT AND TRANSLATION

12. Ave Maris Stella.

Ave maris stella,
Dei Mater alma
Atque semper Virgo
Felix cœli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evæ nomen .

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
ites fac et castos.

Vitam præsta puram,
Iter para tutum,
Ut videntes Jesum
Semper collætemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Trinus honor unus. Amen.

13. Magnificat. Luc. 1,46-55

Magnificat anima mea Dominum:
et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc
beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

Deposit potentes de sede,
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Isræl puerum suum,
recordatus misericordiæ suæ.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.

Taking that Ave
from the mouth of Gabriel,
preserve us in peace,
giving Eve a new name.

Loose the chains of the bound,
bring light to the blind,
drive out our ills,
invoke all things good.

Show thyself to be a mother,
may he who was born for us
receive our prayers
through thee.

Singular virgin,
more gentle than all,
absolve us from sin and
make us gentle and pure.

Grant us a pure life,
prepare a safe way,
that in seeing Jesus
we may rejoice for ever.

Praise be to God the Father,
glory to Christ on high,
and with the Holy Spirit
one triple honour. Amen.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my saviour.

For he hath regarded the lowness of his handmaiden:
for behold from henceforth
all generations shall call me blessed.

For he that is mighty hath done great things to me,
and holy is his name.

And his mercy is on them that fear him
from generation to generation.

He hath shewed strength with his arm;
he hath scattered the proud of heart.

He hath put down the mighty from their seat,
and hath exalted the lowly.

He hath filled the hungry with good things,
and the rich he hath sent empty away.

He hath sustained Isræl his servant,
remembering his mercy.

As he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,
without end. Amen.

THE EARLY MUSIC ENSEMBLE

David Nutter, director

Soprano

Emma Gavenda
Sandra Graham
Amy Harris
Britney Haapanen
Carole Hom
Elise Keddie
Caroline Kuspa
Emily Murakami
Susanna Peeples
Teresa Tam
Tess Weathers
Jonathan Willits

Alto

Jacki Amos
Brandee Barker
Amarpreet Everest
Linda Gavenda
Violet Grgich
Helen Nutter
Hanya Shatara
Amelia Triest

Tenor

Joe Espena
Tucker Fisher
Tom Hill
Brook Ostrom
Dan Phillips

Bass

Leonidas Constable, Jr.
Charles Corum
Richard Chowenhill
Erich Drossel
Victor Gavenda
Ron Holmberg
Dave Jones
Neil Willits

UC DAVIS BAROQUE ENSEMBLE

Michael Sand and Phebe Craig, directors

Violins

Michael Sand
Wesley Wang

Viola

Devin Hough

Violone

Steven Lehning

Organ

Phebe Craig

**Viola da Gamba
and Lirone**

Colin Shipman

Chitarrone

David Nutter

THE WHOLE NOYSE

Cornetto, Flute, Recorders

Stephen Escher

Cornetto

Joyce Johnson-Hamilton

Sackbut and Recorders

Richard Van Hessel
D. Sanford Stadtfeld

Sackbut

Ernest Rideout

Curtal, Recorders,

Flute, and Viola
Herbert Myers

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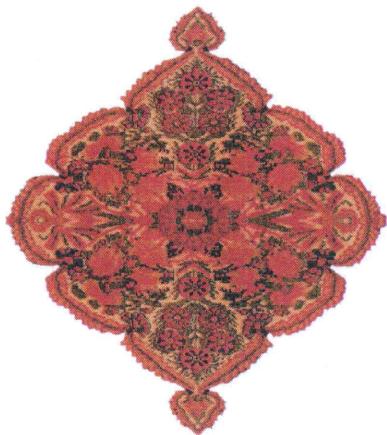
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