



**DECEMBER 2, 2017 @ 7 PM**  
RECITAL HALL, ANN E. PITZER CENTER

**Early Music Ensemble**  
David Nutter, director emeritus

**Baroque Ensemble of UC Davis**  
Michael Sand and Phebe Craig, directors

Music by Purcell, **Josquin, Isaak, Taverner** and **Tallis**.  
**Bach:** *Aus der Tiefen* and "Herr, unser Herrscher" from *St. John Passion*

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DEPARTMENT OF MUSIC

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**SATURDAY, DECEMBER 2, 2017 ~ 7:00 PM**

**RECITAL HALL, ANN E. PITZER CENTER**

## **EARLY MUSIC ENSEMBLE**

**David Nutter, professor and director emeritus**  
**Chris Castro, assistant**

## **UC DAVIS BAROQUE ENSEMBLE**

**Michael Sand and Phebe Craig, codirectors**

### **PROGRAM**

<i>Gaudie, virgo mater Christi</i>	Josquin Desprez (ca. 1450–1521)
<i>O nata lux de lumine</i>	Thomas Tallis (ca. 1505–85)
<i>Dum transisset Sabbatum</i>	John Taverner (ca. 1490–1545)
<i>Tota pulchra es</i>	Heinrich Isaac (ca. 1450–1517)
<i>Agnus Dei</i> from the <i>Missa Pange lingua</i>	Josquin Desprez

### **INTERMISSION**

Suite from <i>Fairy Queen</i>	Henry Purcell (1659–95)
<i>Fantasia on One Note</i>	Purcell

### **BRIEF PAUSE**

<i>The Annunciation</i> , from the <i>Rosary Sonatas</i>	Heinrich Ignaz Franz Biber (1644–1704)
<i>Preludio—Aria con variations—Finale</i>	Michael Sand and Phebe Craig

<i>Aus der Tiefen rufe ich, Herr, zu dir, BWV 131</i>	Johann Sebastian Bach (1685–1750)
Sinfonia, Chorus: <i>Aus der Tiefen rufe ich, Herr, zu dir</i>	
Arioso and Chorale: <i>So du willst, Herr</i>	
Richard Mix, bass	
Chorus: <i>Ich habe des Herrn</i>	
Aria with Chorale: <i>Meine Seele wartet</i>	
Joe Espena, tenor	
Chorus: <i>Israel hoffe auf den Herrn</i>	

<i>St. John Passion (Johannes-Passion, BWV 245)</i>	J. S. Bach
<i>Herr, unser Herrscher</i>	

<i>Passio Domini nostri Jesu Christi secundum Johannem</i>	Arvo Pärt (b. 1935)
<i>Consummatum est</i>	

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**UC DAVIS EARLY MUSIC ENSEMBLE**  
DAVID NUTTER, DIRECTOR EMERITUS  
CHRIS CASTRO, ASSISTANT DIRECTOR

<b>SOPRANO</b>	<b>ALTO</b>	<b>TENOR</b>	<b>BASS</b>
Katelan Bowden	Jacki Amos	Joe Espena	Chris Castro
Ann Callaway	Marian Bilheimer	Marcoantonio Galicia	David Kashevaroff
Carole Hom	Christine Book	Andrew Hudson	Henk van Lingen
Sarah Messbauer	Melita Denny	Tatsuto Ishimaru	Richard Mix
Tamara Maximovich	Leslie Gilhooly	Dan Philips	Joseph Perkins
Sarah Wald	Ofurhe Igbiniedion	Curt Nehrkorn	Jonathan Spatola-Knoll
Rachel Yoder	Helen Nutter	Johannes Starke	Neil Willits
	Catherine Tullos		Daniel Yoder

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**UC DAVIS BAROQUE ENSEMBLE**  
MICHAEL SAND AND PHEBE CRAIG, CODIRECTORS

<b>FLUTE</b>	<b>VIOLIN I</b>	<b>VIOLA</b>	<b>BASS</b>
Pierpaolo Polzonetti	Michael Sand	Katherine Winder	Victor Alan
	Dani Leinwander	Katerina Becker	Chris Castro
<b>OBOE</b>	Chiara Giordani		
Robin Houston	Caleb Young		
<b>BASSOON</b>	Daniel Oliveira		
Thomas Hill	Naomi Rogers-Hefley		
<b>VIOLIN II</b>	<b>CELLO</b>	<b>HARPSICHORD</b>	<b>ORGAN</b>
	Alex Asera	Phebe Craig	Phebe Craig
	Grover Locke	William Storz	
	Rhiana Rutherford		

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**TEXT AND TRANSLATION**

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**Heinrich Isaac: *Tota pulchra es***

Tota pulchra es, amica mea, et macula non est in te;  
favus distillans labia tua; mel et lac sub lingua tua;  
odor unguentorum tuorum super omnia aromata;  
jam enim hiems transit, imber abiit et recessit.  
Flores apparuerunt;  
vineae florentes odorem dederunt,  
et vox turturis audita est in terra nostra:  
surge, propora, amica mea;  
veni de Libano, veni, coronaberis.  
(from Song of Songs)

You are altogether beautiful, my love; there is no flaw in you.  
Your lips distill nectar; honey and milk are under your tongue;  
the scent of your perfumes is beyond all spices.  
For now the winter is past, the rain is over and gone.  
The flowers have appeared;  
the flowering vines have given forth their fragrance,  
and the voice of the turtle-dove is heard in our land.  
Arise my love, my fair one;  
come from Lebanon, come, you will be crowned.

**Josquin: *Agnus Dei* from *Missa Pange lingua***

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God who takes away the sins of the world,  
have mercy upon us.  
Lamb of God who takes away the sins of the world,  
grant us peace.

**J. S. Bach: *Aus der Tiefen rufe ich, Herr, zu dir* (BWV 131)****Chor**

Aus der Tiefen rufe ich, Herr, zu dir.  
Herr, höre meine Stimme, laß deine Ohren merken auf die Stimme  
meines Flehens! (Psalm 130: 1-2)

**Chorus**

Out of the depths I call, Lord, to You.  
Lord, hear my voice, let Your ears take note of the sound of my plea!

**Arioso B und Choral S**

So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen?  
Erbarm dich mein in solcher Last,  
Nimm sie aus meinem Herzen,  
Die weil du sie gebüßet hast  
Am Holz mit Todesschmerzen,

**Arioso B and Chorale S**

If thus You choose, Lord, to account for sins, Lord, who could remain?  
Have mercy on me burdened so,  
take them out of my heart,  
since you have atoned for them  
on the wood with deathly agonies,

Denn bei dir ist die Vergebung, daß man dich fürchte.  
Auf daß ich nicht mit großem Weh  
In meinen Sünden untergehe,  
Noch ewiglich verzage.

For forgiveness is with You, so that You might be held in awe.  
so that, for great woe  
I might not perish in my sins,  
nor eternally despair.

(Psalm 130: 3-4) ("Herr Jesu Christ, du höchstes Gut," verse 2)

**Chorus**

I await the Lord, my soul waits, and I hope in His word.

**Chor**

Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.  
(Psalm 130: 5)

**Aria T und Choral A**

My soul waits for the Lord from one morning watch to the other.

**Arie T und Choral A**

Meine Seele wartet auf den Herrn von einer Morgenwache bis zu  
der andern. (Psalm 130: 6)

And since in my mind,  
as I lamented before,  
I am also a troubled sinner,  
whose conscience gnaws him,  
and would gladly, in Your blood  
be washed clean of sin,  
like David and Manassah.

Und weil ich denn in meinem Sinn,  
Wie ich zuvor geklaget,  
Auch ein betrübter Sünder bin,  
Den sein Gewissen naget,  
Und wollte gern im Blute dein  
Von Sünden abgewaschen sein  
Wie David und Manasse.  
("Herr Jesu Christ, du höchstes Gut," verse 5)

**Chorus**

Israel hopes in the Lord; for mercy is with the Lord and much  
redemption.

And He will redeem Israel from all its sins.

(Psalm 130 *De profundis* plus two stanzas from chorale. Possibly  
compiled by Georg Christian Eilmar; Psalm 130 [movts. 1-5]; "Herr  
Jesu Christ, du höchstes Gut," Bartholomäus Ringwaldt, 1588 [verse 2,  
movt. 2; verse 5, movt. 4]).

**Chor**

Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und  
viel Erlösung bei ihm.  
Und er wird Israel erlösen aus allen seinen Sünden.  
(Psalm 130: 7-8)

### **J. S. Bach: St. John Passion (*Johannes-Passion*), opening chorus**

Herr, unser Herrscher, dessen Ruhm  
In allen Landen herrlich ist!  
Zeig uns durch deine Passion  
Daß du, der wahre Gottessohn,  
Zu aller Zeit,  
Auch in der größten Niedrigkeit,  
Verherrlicht worden bist!

Lord, our ruler, Whose fame  
In every land is glorious!  
Show us, through Your passion,  
That You, the true Son of God,  
Through all time,  
Even in the greatest humiliation,  
Have become transfigured!

### **Arvo Pärt: *Passio Domini nostri Jesu Christi secundum Johannem* (1982): conclusion**

#### **Jesus**

Consummatum est.

It is finished.

#### **Evangelist**

Et inclinato capite tradidit spiritum.

And he bowed his head and gave up the ghost.

#### **Chorus**

Qui passus es pro nobis,  
miserere nobis. Amen.

You who have suffered for us,  
have mercy upon us. Amen.

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### **NOTES**

#### **Josquin: *Gaude virgo***

Josquin des Prez was born ca. 1450 near the town of Condé-sur-Escaut on the French side of the present Franco-Belgian border. Around 1475 he entered the service of René of Anjou in Aix-en-Provence. He arrived in Italy in 1484, working in Milan under the patronage of Cardinal Ascanio Sforza. By 1489 he was in Rome, a singer in the Sistine Chapel choir until about 1494. In 1503–04, he was employed as chapelmastor at the Este Court in Ferrara. He spent the last years of his life in Condé-sur-Escaut, where he held the post of Provost of the Collegiate Church of Notre-Dame until his death on 27 August 1521. Josquin was the first composer to concentrate much of his energy on the motet, of which he wrote more than 100. Most exemplify his consummate mastery of the new imitative style; his ability to set text in a clear, sensitive manner was seen as revolutionary. Martin Luther said of Josquin: "He is the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will." *Gaude, virgo mater Christi* is a sequence that resembles prayers of general praise from masses in honor of the Virgin.

#### **Tallis: *O nata lux***

In 1543 Tallis was appointed organist and Gentleman of the Chapel Royal, where he served Henry VIII, Edward VI (1547–53), Queen Mary (1553–58), and Queen Elizabeth (from 1558 until his death in 1585). Throughout his service to successive monarchs as organist and composer, Tallis avoided the religious controversies that raged around him, remaining an unreformed Roman Catholic while composing sacred music in English to accommodate the Anglican rite. Tallis was a frequent collaborator with another unreformed Catholic, William Byrd; together they published *Cantiones quae ab argumento sacrae vocantur* in 1575, the source for *O nata lux*, a hymn sung at the office of Lauds, the transfiguration.

#### **Taverner: *Dum transisset Sabbatum***

John Taverner was born about 1495 in Lincolnshire, but the first reference to him was in 1525 when he was a clerk-fellow at Tattershall Collegiate Church, Lincolnshire. In 1526 he accepted the post of *Informator Choristarum* at Wolsey's newly founded Cardinal College (now Christ Church), Oxford, presiding over a choir of sixteen choristers and twelve clerks skilled in polyphony. In 1528 Taverner became involved in the underground activities

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**TEXT AND TRANSLATION**

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**Josquin: *Gaude, virgo mater Christi***

Gaude, virgo mater Christi,  
Quae per aurem concepisti,  
Gabriele nuntio.

Gaude, quia Deo plena  
Peperisti sine poena,  
Cum pudoris lilio.

Gaude, quia tui nati  
Quem dolebas mortem pati,  
Fulget resurrectio.

Gaude Christo ascidente,  
Et in coelum te vidente,  
Motu fertur proprio.

Gaude que post ipsum scandis,  
Et est honor tibi grandis,  
In caeli palatio.

Ubi fructus ventris tui,  
Nobis detur per te frui,  
In perenni gaudio.  
Alleluia.

Rejoice, virgin mother of Christ  
who hast conceived by ear,  
with Gabriel as messenger.

Rejoice, for full of God  
thou gavest birth without pain,  
with the lily of purity.

Rejoice, for the resurrection  
of thy Son now shines,  
whose death thou mourned.

Rejoice, as Christ ascends,  
and, in thy sight, is carried  
into heaven by his own strength.

Rejoice, thou who riseth after him  
and to whom great honor is due  
in the palace of heaven.

Where the fruit of thy womb  
is granted us, through thee, to enjoy  
In eternal rejoicing.  
Alleluia.

**Thomas Tallis: *O nata lux***

O nata lux de lumine,  
Jesu redemptor saeculi,  
Dignare clemens supplicum  
Laudes precesque sumere.

Qui carne quondam contegi  
Dignatus es pro perditis,  
Nos membra confer effici  
Tui beati corporis.

O Light born of Light,  
Jesus, redeemer of the world,  
with loving-kindness deign to receive  
suppliant praise and prayer.

Thou who once deigned to be clothed in flesh  
for the sake of the lost,  
grant us to be members  
of thy blessed body.

(Office hymn at Lauds of the Feast of the Transfiguration, August 6)

**John Taverner: *Dum transisset Sabbatum***

Dum transisset Sabbatum, Maria Magdalene et Maria Jacobi et Salome  
emerunt aromata ut venientes ungerent Jesum. Alleluia.  
Et valde mane una sabbatorum veniunt ad monumentum orto iam sole.  
Gloria Patri et Filio et Spiritui Sancto.

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. Alleluia.

And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.  
Glory be to the Father, and to the Son, and to the Holy Ghost.

(Third responsory at Matins on Easter Sunday; source of text: Mark 16:1-2)

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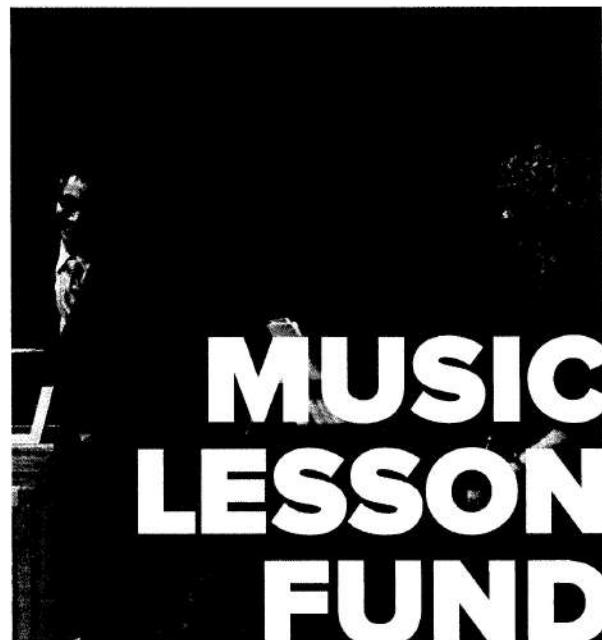
## ABOUT THE DIRECTORS

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**David Nutter**, professor emeritus and director emeritus at UC Davis, studied music at the Conservatorio di Musica "Luigi Cherubini" and musicology at the Villa Schifanoia Graduate School of Fine Arts (Florence, Italy). He received his Ph.D. from the University of Nottingham in 1977. His research interests include secular and sacred vocal music and music for the lute. His articles on aspects of music in sixteenth-century Florence, Venice, Verona, and Mantua have appeared in *Renaissance Studies in Honor of Craig Hugh Smyth*, *Studi e problemi di critica testuale, I Tatti Studies: Essays in the Renaissance*, *Journal of the Lute Society of America*, *Trasmissione e recezione delle forme di cultura musicale* (IMS Bologna, 1990), *Claudio Monteverdi: Studi e prospettive* (1996), *Giaches de Wert (1535–1596) and His Time* (1999), and *Cantate Domino: Musica nei secoli per il Duomo di Firenze* (2001). He is editor of works by Orazio Vecchi (A-R Editions), and by Claudio Monteverdi (Fazer Editions of Early Music) and author of entries in the *New Grove Dictionary of Music and Musicians*, and the revised edition of *Die Musik in Geschichte und Gegenwart*. He has been a Fellow at Villa I Tatti and the Harvard University Center for Italian Renaissance Studies.

Originally from Colorado, **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 co-produced a series of Early Music play-along recordings for treble instruments (The DiscContinuo series) and co-authored a *Guide to Baroque Dance for Musicians (Dance-at-a-Glance)*. 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 violinist 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. In great demand as a guest musical director and lecturer, he has led performances of numerous chamber orchestras throughout the U.S. and abroad, including Israel, Canada, and Australia. Sand plays with the chamber ensemble Musical Assembly, is director of the New York State Baroque, and appears with many 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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## NOTES

of the Lutherans at Cardinal College and was arrested, but quickly released because he was "but a musician." Taverner left Cardinal College in 1530, possibly because the College's fortunes were already declining as a result of Wolsey's recent disgrace. In the late 1530s he acted as an agent of Thomas Cromwell, principally in the suppression of the Boston (Lincs.) friaries. Taverner ended his life as a well-to-do citizen and small landowner in Boston, serving as one of the town's twelve aldermen. He died in October 1545, leaving a widow, Rose, and two daughters. Easter Matins marks the first appearance of the Alleluia, the jubilant expression of praise added to every chant in Pascal Time (Easter to Pentecost). John Taverner's setting follows in its formal layout the solo choir alternation of the original plainsong, and it deftly captures the mood of intense religious fervor accompanying the celebration of the Resurrection.

### **Isaac: *Tota pulchra es***

**H**enricus (Arrigo) Isaac (Izak) was a Flemish composer active in Italy, first in Florence where he served the Medici and later in Vienna in the employ of the Imperial chapel. He was considered, rightly, by contemporaries as second only to Josquin in compositional skill and inventiveness. His elegiac setting of *Tota pulchra es*, a Song of Songs text, was no doubt intended to be sung in a lady chapel devoted to the veneration of the Virgin Mary. Many such texts (erotic love poems attributed to Solomon) were set to music from the fifteenth century onwards. Perhaps the best known is John Dunstable's *Quam tu pulchra es*. Monteverdi interspersed similar texts (*Nigra sum, sed formosa*) between the psalms of his *Vespers* of 1610, *Sancta Maria, ora pro nobis*.

### **Josquin: *Agnus Dei***

**T**he *Missa Pange lingua*, published posthumously, is considered to be the last mass composed by Josquin; it is also one of his finest achievements. *Pange lingua* is a hymn, the text attributed to St. Thomas Aquinas, and sung during the Feast of Corpus Christi. The paraphrased chant melody infuses the entirety of the mass and can be heard most readily at the outset of each movement.

### **J. S. Bach: *Aus der Tiefen rufe ich, Cantata 131***

**I**n July 1707 Bach, then age twenty-two, was appointed organist at the church of St. Blaise (Blasius) by the city councilors of the Imperial Free City of Mühlhausen, a position he retained for only a year. *Aus der Tiefen rufe ich, Herr, zu dir*, Bach's earliest extant cantata, carries the

inscription "set to music at the request of Dr. Georg Christian Eilmars by Joh. Seb. Bach, organist at Mühlhausen." Pastor Eilmar, parish priest of St. Mary's Church, was Bach's close friend and godparent to his first two children. Eilmar's commission to Bach appears to be connected with a disastrous fire of 30 May 1707, which destroyed about a quarter of the town of Mühlhausen, and thus the choice of Psalm 130 (*De profundis*), a text appropriate to a penitential service. Several stanzas of the chorale "Herr Jesu Christ, du höchstes Gut" combine to comment in parallel upon the words of the solo arias for bass and tenor. The work begins with a Sinfonia, comprised of motifs later elaborated by the choir, with a shift to allegro at "Lord, O harken to my calling," followed by a transition to the concertato arioso movement (andante) for oboe, bass, and sopranos (chorale). The central chorus is gently elegiac, perfectly capturing the hopefulness expressed in the works. The tenor aria, with its siciliana rhythms, is in the style of the sacred concerto. The final chorus, in motet style with shifts of tempo in accordance with the meaning of the words, concludes with a brilliant fugue.

### **Bach: *Herr, unser Herrscher, St. John Passion***

**T**raditionally the St. John Passion is performed on Good Friday. It was an ancient church custom to sing the Passion story with one voice chanting the Gospel and one or more other voices representing the protagonists of the drama. Under Protestantism the Passion settings had gradually been expanded to contain chorales, and later arias. Bach's setting was first performed in Leipzig on Good Friday in 1723 (or 1724). Later revisions include the replacement of the original opening chorus with *Herr, unser Herrscher*, performed tonight, in anticipation of a complete performance by the Early Music Ensemble scheduled in the spring directed by Matilda Hofman.

### **Pärt: *Passio* (1982)**

**A**rvo Pärt was born in Estonia in 1935. He forged a highly individual style using the simplest materials, using a method he called *tintinnabuli*, after the bell-like sonorities it produced. The *Passio* is the first major work to use this style. His assimilation of earlier repertoires—medieval chant and Renaissance polyphony—is evident though wholly reimagined in his music. The listener will note in the conclusion to the (hour-long) *Passio* the use of silence. This is deliberate. As Part himself remarked: "Silence is the pause in me when I am near to God."

—David Nutter