



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*

\$10 STUDENTS AND CHILDREN / \$20 ADULTS

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UC DAVIS
DEPARTMENT OF MUSIC

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>Gaude, 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

<i>Suite</i> 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> <i>Preludio—Aria con variations—Finale</i>	Heinrich Ignaz Franz Biber (1644–1704)
Michael Sand and Phebe Craig	
<i>Aus der Tiefen rufe ich, Herr, zu dir</i> , BWV 131 Sinfonia, Chorus: <i>Aus der Tiefen rufe ich, Herr, zu dir</i> Arioso and Chorale: <i>So du willst, Herr</i>	Johann Sebastian Bach (1685–1750)
Chorus: <i>Ich hare des Herrn</i>	Richard Mix, bass
Aria with Chorale: <i>Meine Seele wartet</i>	Joe Espena, tenor
Chorus: <i>Israel hoffe auf den Herrn</i>	
St. John Passion (<i>Johannes-Passion</i> , BWV 245) <i>Herr, unser Herrscher</i>	J. S. Bach
<i>Passio Domini nostri Jesu Christi secundum Johannem</i> <i>Consummatum est</i>	Arvo Pärt (b. 1935)

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UC DAVIS EARLY MUSIC ENSEMBLE

DAVID NUTTER, DIRECTOR EMERITUS

CHRIS CASTRO, ASSISTANT DIRECTOR

SOPRANO

Katelan Bowden
Ann Callaway
Carole Hom
Sarah Messbauer
Tamara Maximovich
Sarah Wald
Rachel Yoder

ALTO

Jacki Amos
Marian Bilheimer
Christine Book
Melita Denny
Leslie Gilhooly
Ofurhe Igbiniedion
Helen Nutter
Catherine Tullos

TENOR

Joe Espena
Marcoantonio Galicia
Andrew Hudson
Tatsuto Ishimaru
Dan Phillips
Curt Nehrkorn
Johannes Starke

BASS

Chris Castro
David Kashevaroff
Henk van Lingen
Richard Mix
Joseph Perkins
Jonathan Spatola-Knoll
Neil Willits
Daniel Yoder

UC DAVIS BAROQUE ENSEMBLE

MICHAEL SAND AND PHEBE CRAIG, CODIRECTORS

FLUTE

Pierpaolo Polzonetti

OBOE

Robin Houston

BASSOON

Thomas Hill

VIOLIN I

Michael Sand
Dani Leinwander
Chiara Giordani
Caleb Young
Daniel Oliveira
Naomi Rogers-Hefley

VIOLIN II

Angelo Moreno
Victor Karadi
Devin Hough
Christina Mao
Robin Kulakow
Lowell Ashbaugh
Ron Hsu
Eliot Graves

VIOLA

Katherine Winder
Katerina Becker

CELLO

Alex Asera
Grover Locke
Rhiana Rutherford

BASS

Victor Alan
Chris Castro

HARPSICHORD

Phebe Craig
William Storz

ORGAN

Phebe Craig

TEXT AND TRANSLATION

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 transiit, imber abiit et recessit.
Flores apparuerunt;
vineae florentes odorem dederunt,
et vox turturis audita est in terra nostra:
surge, propera, 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 takest away the sins of the world,
have mercy upon us.
Lamb of God who takest 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 pleas!

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 untergeh,
Noch ewiglich verzage.
(Psalm 130: 3–4) ("Herr Jesu Christ, du höchstes Gut," verse 2)

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.

Chor

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

Chorus

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

Arie T und Choral A

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

Aria T and Chorale A

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

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)

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.

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)

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]).

**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.

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 chapelmaster 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

TEXT AND TRANSLATION

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 ascendente,
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.

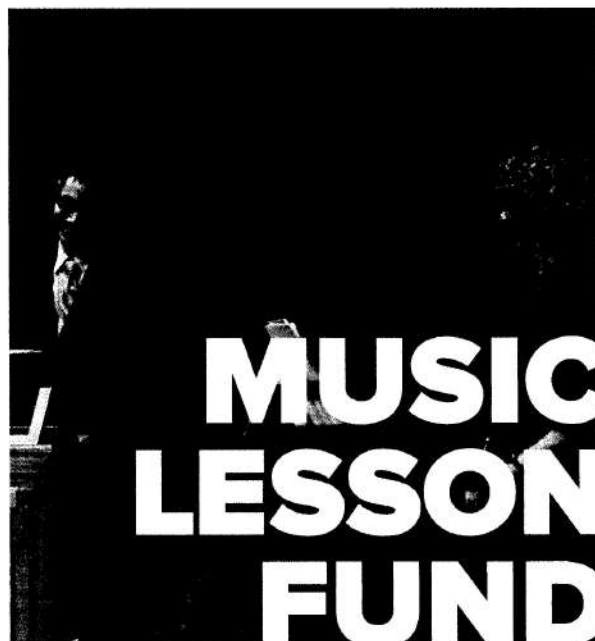
(Third responsory at Matins on Easter Sunday; source of text: Mark 16:1–2)

ABOUT THE DIRECTORS

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 ricezione 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.



Dennis and Susan Lamb Cook
John Dixon, *in honor of* Toshinao Kanno
William Corliss and Gail Finney
Phil Daley
Carol A. Hess
Mary B. Horton
Jolanta Moore
Ana Peluffo and Pablo Ortiz
Jessie Ann Owens
Kurt Rohde
G. Silvano Sole and Annabeth Rosen
in honor of Jessie Ann Owens
Sherman and Hannah Stein
Susanna Stein
Kurt Kulhavy and Debbie Thurmond
Rachel Tooker and Randy Roberts
in honor of Jessie Ann Owens
Karl and Lynn Zender

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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*

Henricus (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 Dunstaple’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*

The *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*

In 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 Eilmars, parish priest of St. Mary’s Church, was Bach’s close friend and godparent to his first two children. Eilmars’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 sicilian 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*

Traditionally 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)

Arvo 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 Pärt himself remarked: “Silence is the pause in me when I am near to God.”

—David Nutter