

Early Music Ensemble

William David Cooper, conducting

UC Davis Baroque Ensemble

Phebe Craig and Michael Sand, directors

UCDAVIS
DEPARTMENT OF MUSIC

Saturday, March 16, 2013 7pm
Episcopal Church of St. Martin, Davis

THE DEPARTMENT OF MUSIC PRESENTS

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PROGRAM

Ouverture VI in G Minor

Ouverture

Air Entrée

Air Menuet

Air Trio

Chaconne

Philipp Heinrich Erlebach
(1657–1714)

Gottes Zeit ist die allerbeste Zeit (*Actus Tragicus*) BWV 106

Johann Sebastian Bach
(1685–1750)

INTERMISSION

Sonata in G Minor for Viola da gamba and Harpsichord (BWV 1029)

J. S. Bach

Allegro

Suite from *Abdelazer*

Henry Purcell
(1659–95)

Ouverture

Hornpipe

Aire

Aire

Aire

Dixit Dominus

George Frideric Handel
(1685–1759)

Coro: *Dixit Dominus*

Aria: *Virgam virtutis tuae*

Aaron Pereira, alto

Aria: *Tecum principium*

Alice Del Simone, soprano

Coro: *Juravit Dominus*

Coro: *Tu es sacerdos*

Soli e coro: *Dominus a dextris tui*

Soli e coro: *De torrente*

Alice Del Simone, Katelan Bowden, sopranos

Coro: *Gloria Patri*

Saturday, March 16, 2013 7pm
Episcopal Church of St. Martin, 640 Hawthorn Lane, Davis

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, and audiovisual recording are prohibited during the performance.

NOTES

Actus Tragicus is among Bach's earliest extant cantatas. A funeral cantata written during his tenure in Mühlhausen, most likely in 1707 (the year of the Handel's composition of *Dixit Dominus*), the work is sparsely scored, calling only for pairs of recorders and viols in addition to the usual four-part chorus, soloists, and continuo. The opening sonatina, marked *Molto adagio*, showcases the instrumental ensemble, in particular the beautiful effects of combining two recorders at the unison and occasionally splitting off into two parts. It seems to be a piece expressing the grief of the bereaved.

The second section begins with a tripartite chorus; the first part is a cheerful affirmation of faith in God's will, the second a sprightly fugue in triple time, set to the words "We live, move and have our being in Him as long as He wills," and the third part, marked *Adagio assai* is a grand and pitiful setting of "We die in Him at the ordained time, when He wills." The following tenor aria is a plea to God to be humbled with the knowledge of mortality, which will bring wisdom, and bleeds into a vivacious bass aria with rapid, virtuosic passagework in the recorders, which exhorts: "Make ready your house, for you shall die!" Once again, by means of elision, a choral fugue begins, on the text "It is the ancient law: Man, you must perish"; this strict fugal procedure is an allegory for natural law. A solo soprano responds, seemingly the voice of one close to death: "Yes, come Lord Jesus!" Her improvisatory lines contrast strongly with the rigid fugal ones surrounding her. Perhaps in a gesture of divine consolation, the Simeon's canticle "Mit Fried und Freud ich fahr' dahin" (With peace and joy I now depart) begins to be woven into the instrumental texture. This chorus concludes with one of the most unusual passages in all of Bach—a highly ornamented and almost erotic phrase for the solo soprano. Is this a final expression of faith at the moment of death? Or is it the terrestrial echo of the soul who has crossed over into Abraham's bosom and found the solace it has so desperately entreated for?

A setting of the "In manuos tuos" for alto begins the third section, followed immediately by a bass aria echoing Jesus' words to the thief on the cross from the gospel of Luke: "Today you shall be with me in Paradise." The *Nunc dimittis*, which had appeared nascently in the previous section, takes on full form, set with text in the altos—this is the only true chorale aria of the piece, an aria type Bach was particularly fond of in his earliest cantatas, particularly his other Mühlhausen masterpiece, *Aus der Tiefen*, BWV 131 (performed last winter by the Early Music Ensemble and Baroque Ensemble).

The last section shifts from the personal and the theological to the communal—this final chorus is a doxology sung by the faithful on earth, and affirms the salvific role of Christ in human death. The chorus is an elaboration of Calvisius' chorale "In dich hab' ich gehoffet," initially presented quite plainly, with instrumental comment between phrases. The last phrase of the chorale, however, becomes the subject to a rousing countersubject fugue that builds to a climax after the main subject is presented in augmentation in the sopranos. The darkness that had pervaded the piece is dispelled, and Bach's final stroke, an echo of the final choral part in the recorders, is positively giddy.

—William David Cooper

Handel's first stay in Rome in 1707 was a triumphant success, and he soon found himself taken up by the elite of Roman society. As one diarist noted, "A Saxon has arrived here in Rome, an excellent harpsichordist and composer. Today he showed his skill by playing the organ at the church of St. John Lateran to universal admiration." It was through one of the most influential of his patrons, Cardinal Carlo Colonna, that the twenty-two-year-old German Protestant composer found himself in the position of providing music for a very Catholic occasion, the festival of Our Lady of Mount Carmel, celebrated each year on 16 July in Santa Maria di Montesanto (i.e., Mount Carmel), the Roman church of the Carmelite order located in the Piazza del Popolo. The music was on the most lavish scale and was financed by Colonna, who had close connections with the order. *Dixit Dominus*, completed in April (autograph: Roma, 6 d'aprile 1707), may possibly have been used on this occasion. It is the opening Vespers psalm on most feast days, and Handel follows custom in setting it on the grandest scale with much use of the psalm tone. It is divided into a number of short movements, each of which treats a small portion of the text. The scoring changes from section to section as large-scale contrapuntal choruses contrast with aria-like solos. In this, Handel respects the Roman musical tradition while bringing to it a breadth and vigor all his own.

—David Nutter

UC DAVIS EARLY MUSIC ENSEMBLE

Soprano

Katelan Bowden*
Alice Del Simone*
Carole Hom
Elise Keddie

Alto

Jacki Amos
Emma Gavenda*
Ken Kuroda
Helen Nutter
Erin Opray
Alison Peraza
Larissa Stimmel

Tenor

Soren Christian
Tucker Fischer
Andrew Hudson*
Brook Ostrom*
Dan Phillips*

Bass

Terrence Huang
Aaron Pereira*
Jonathan Willits
Neil Willits
Jonathan Youngs

* = soloists

Guest Artists

Emma Gavenda, alto

Richard Mix, bass

Violet Grgich, harpsichord

Colin Shipman, viola da gamba

Letitia Berlin, Frances Blaker, recorders

Marieke Furnee, violin

Lynn Tetenbaum, viola da gamba and violone

UC DAVIS BAROQUE CHAMBER ENSEMBLE

Violin

Michael Sand
Lowell Ashbaugh
Christine Chang
Robin Kulakow
Devin Hough
Ron Hsu
Dani Leinwander
Lawrence Leung
Beth Levy
Jacquelin Liu
June Yang

Viola

Meghan Dingman
Devin Hough

Cello

Stephen Hudson

Bass

Eric Moroney

Harpsichord

Avery Campbell
John Yeh

Organ

Phebe Craig

TEXTS AND TRANSLATIONS

Gottes Zeit ist die allerbeste Zeit (Actus Tragicus), BWV 106

1. Sonatina

2a. Chor

Gottes Zeit ist die allerbeste Zeit.

In ihm leben, weben und sind wir, solange er will.

In ihm sterben wir zur rechten Zeit, wenn er will.

(Acts 17:28)

2a. Chorus

God's time is the best of all times.

In Him we live, move and are, as long as He wills.

In Him we die at the appointed time, when He wills.

2b. Arioso T

Ach, Herr, lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden.

(Psalm 90:12)

2b. Arioso T

Ah, Lord, teach us to consider that we must die, so that we might become wise.

2c. Arie B

Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!

(Isaiah 38:1)

2c. Aria B

Put your house in order; for you will die and not remain alive!

2d. Chor und Arioso S

Es ist der alte Bund: Mensch, du mußt sterben!

(Ecclesiasticus 14:17)

Ja, komm, Herr Jesu!

(Revelations 22:20)

2d. Chorus and Arioso S

It is the ancient law: human, you must die!

Yes, come, Lord Jesus!

3a. Arie A

In deine Hände befehl ich meinen Geist; du hast mich erlöst,

Herr, du getreuer Gott.

(Psalm 31:6)

3a. Aria A

Into your hands I commit my spirit, You have redeemed me,

Lord, faithful God.

3b. Arioso und Choral B A

Heute wirst du mit mir im Paradies sein.

(Luke 23:43)

Mit Fried und Freud ich fahr dahin

In Gottes Willen,

Getrost ist mir mein Herz und Sinn,

Sanft und stille.

Wie Gott mir verheißen hat:

Der Tod ist mein Schlaf worden.

("Mit Fried und Freud," verse 1)

3b. Arioso and Chorale B A

Today you will be with Me in Paradise.

With peace and joy I depart

in God's will,

My heart and mind are comforted,

calm, and quiet.

As God had promised me:

death has become my sleep.

4. Chor

Glorie, Lob, Ehr und Herrlichkeit

Sei dir, Gott Vater und Sohn bereit,

Dem Heilgen Geist mit Namen!

Die göttlich Kraft

Mach uns sieghaft

Durch Jesum Christum, Amen.

("In dich hab ich gehoffet, Herr," verse 7)

4. Chorus

Glory, praise, honor, and majesty

be prepared for You, God the Father and the Son,

for the Holy Spirit by name!

The divine power

makes us victorious

through Jesus Christ, Amen.

Acts 17:28 (movt. 2a); Psalm 90:12 (movt. 2b); Isaiah 38:1

(movt. 2c); Ecclesiasticus 14:17 and Revelations 22:20, "Ich hab

mein Sach' Gott heimgestellt," verse 1; Johannes Leon 1589

(movt. 2d); Ps. 31:6 (movt. 3a); Luke 23:43 and "Mit Fried und

Freud," verse 1; Martin Luther 1524 (movt. 3b); "In dich hab ich

gehoffet, Herr," verse 7; Adam Reusner 1533 (movt. 4)

TEXTS AND TRANSLATIONS

Dixit Dominus (Psalm 110)

1. Coro

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

The Lord said unto my Lord:
sit thou at my right hand
until I make thine enemies thy footstool.

2. Aria

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

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

3. Aria

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

Thine shall be the dominion in the day of thy power,
amid the brightness of the saints: from the
womb, before the daystar have I begotten thee.

4. Coro

Juravit Dominus, et non poenitebit eum.

The Lord hath sworn, and will not repent.

5. Coro

Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Thou art a priest for ever
after the order of Melchisedech.

6. Soli e Coro

Dominus ad dextris tuis,
confregit in die irae sua reges.
Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

The Lord at thy right hand
shall strike through kings in the day of his wrath.
He shall judge among heathen,
he shall fill the places with dead bodies:
he shall wound the heads of many people on earth.

7. Soli e Coro

De torrente in via bibet:
propterea exaltabit caput.

He shall drink of the brook in the way:
therefore shall he lift up his head.

8. Coro

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

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,
world without end. Amen.

ABOUT THE DIRECTORS

Harpsichordist **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 and soloists. She has performed at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and early music festivals and events throughout the United States as well as the New York State Baroque, American Bach Soloists, Arcangeli Baroque Strings, and Concerto Amabile. She produced a series of early music play-along CDs and is coauthor of a guide to Baroque dance for musicians (Dance at a Glance). On the faculty at UC Davis, she teaches harpsichord and codirects the UCD Baroque Ensemble, in addition to keyboard proficiency, theory, and ear-training. She has also been director of the Baroque Music and Dance Workshop that is sponsored by the San Francisco Early Music Society.

Praised by 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 United States and abroad, including Israel, Canada, and Australia. He plays with the chamber ensemble Musical Assembly, is director of the New York State Baroque, and appears with many local 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.

An alumnus of the Juilliard School, **William David Cooper** has enjoyed a diverse career as composer, conductor, and keyboardist. His music has been championed by Augustin Hadelich, the Juilliard Orchestra, Trio 180, the JACK Quartet, and the Lysander Trio. It has been performed throughout the United States and Europe, including at the Radio France Festival. In the fall of 2013, his opera, *Hagar and Ishmael*, will be premiered with members of the Indianapolis Symphony Orchestra. In addition to positions on faculty at Purdue and Vincennes Universities, he founded the choral department at Ben Davis University and has been on composition faculty at the Interlochen Arts Camp since the summer of 2010. Cooper received ASCAP awards in 2004 and 2007, and the 2012 Leo Kaplan Award, the highest prize awarded in the ASCAP Morton Gould awards. A passionate devotee of early music, he was the recipient of the 2012 David S. Saxon award, awarded by the UC Davis Music Department for excellence in performance of early music. Cooper has served as choir director, organist and chorister in churches including Holy Trinity Lutheran Church in New York City and First Baptist Church of Lafayette, IN, and is currently organist and choir director at the Episcopal Church of St. Martin, Davis. His teachers have included Samuel Adler, Kurt Rohde, and Paul Jacobs. He is currently pursuing a PhD in music composition at UC Davis, studying composition with Ross Bauer, and conducting research on English Renaissance music with Jessie Ann Owens.