



UC DAVIS
Early Music Ensemble

David Nutter, *director*

UC DAVIS
Baroque Ensemble

Michael Sand & Phebe Craig,
co-directors

PROGRAM

Incidental Music from Molière's *Le Malade imaginaire*

Prologue (Original): Ouverture

Combat

Menuet en rondeau

Bourrée

Combat

Première Intermède

Fantaisie

Air pour les Croquignoles

Air pour les Coups de Baton

Entrée Loure

Ad te Domine levavi animam meam

Exaltabo te Domine

Ad Dominum dum tribularer

La gelosia

Marc-Antoine Charpentier

(1634–1704)

Alessandro Scarlatti

(1660–1725)

Luigi Rossi

(1597–1653)

Sarah Eyerly, soprano

Ave maris stella (Motetti, Venice, 1638)

Giovanni Felice Sances

(1599–1679)

INTERMISSION

Chaconne en trio

Jacques Morel
(fl. 1700–40)

Un peccator pentito: Spargete sospiri (Lotti)

Rossi

Oratorio: O cecità del misero mortale (Lotti)

Rossi

Sarah Eyerly, Carole Hom, sopranos
Zoila Muñoz, alto
Mark Grote, tenor, Richard Mix, bass

Sunday, 26 February 2006
8 pm St. Martin's Episcopal Church, Davis

This concert is being professionally recorded for the University archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers and wrist-watches. Flash photography and audio and video recording are strictly prohibited during the performance.

EARLY MUSIC ENSEMBLE

David Nutter, *director*

Soprano: Amanda Boardman, Sarah Eyerly, Jane Fong, Margie Halloran, Carole Hom, Elise Keddie

Alto: Jacki Amos, Jessica Mellinger, Tasha Moori, Jocelyn Olander, Soledad Villamil

Tenor: Mark Grote, Amanda Ou, Drew Stevens

Bass: Richard Mix, Hernán Mouro, Nick Vest, Neil Willits

with special guest Zoila Muñoz

UC DAVIS BAROQUE ENSEMBLE

Phebe Craig and Michael Sand, *directors*

Violins: Davood Aboudarda, Lowell Ashbaugh, Andrew Banta, Christina Cheng, Theresa DiMarco, Marieke Furnee, Andrew Lentz, Beth E. Levy

Violas: Devin Hough, James Keith, Kim LaSavio

Cello: Mari Masuko, Anja Dingman

Bass: Parsa Kamali

Harpsichord: Phebe Craig, Katerina Avrekh

PROGRAM NOTES

Molière's comedies have been read and performed continuously since their creation, but the musical interludes that accompanied them have until recently lain in undeserved obscurity. Until 1672, Molière's musical collaborator was that czar of the French musical scene, Jean-Baptiste Lully. But when the two men fell out, Molière had to look for a new composer. He chose **Marc-Antoine Charpentier**, considered by many of his contemporaries to be fully the equal of the domineering Lully, though not as famous or successful. Molière and Charpentier only got to collaborate once, on the production of *Le Malade imaginaire*, a play in which the medical profession is relentlessly satirized and ridiculed. This was Molière's last play. Ironically, Molière—who played the role of the imaginary invalid—was taken ill during the fourth performance and died shortly afterwards. A further irony is that Molière was a hypochondriac in real life, and was himself a victim of the very practitioners he lambasted so mercilessly.

About **Jacques Morel**, even the august Grove's Dictionary of Music can say no more than that he was a viol player, a student of the famous Marin Marais, and published only one book of viol pieces, in which this *chaconne* appears. The original version is for traverso (Baroque flute), viola da gamba, and continuo.

Luigi Rossi spent most of his life in Rome, where he was organist at the church of San Luigi dei Francesi. His output of cantatas is extensive (some 300); operas produced in Rome (*Il palazzo incantato*, 1642) and Paris (*Orfeo*, 1647) survive (a good example would be the highly dramatic song *La gelosia*) as well as several oratorios, anonymous in their manuscript sources in the Vatican library, but attributed to him on stylistic grounds by modern scholars. *Un peccator pentito* resembles a chorus from an oratorio, and was perhaps intended for Holy Week (we are grateful to Les Arts Florissants, Paris, director William Christie, for providing us with the edition used in tonight's performance). The text of the oratorio *O cecità* is an exhortation for mortals to turn away from a life devoted to the treasures of the world, to repent and return to God; it ends with a moralizing final chorus (or 'madrigale'). Works such as these were performed in a prayer hall (oratorio) intended for nonliturgical 'spiritual exercises' usually in the vernacular and including music. In Rome the most famous of these had been founded in the sixteenth century by San Filippo Neri at the churches of San Girolamo della Carità and Santa Maria in Vallicella (the Chiesa Nuova). Two types of compositions suited to these locations were to co-exist: one took the form of a narrative poem, with designated personages, based usually on a biblical story or the life of a saint. This form was to become dominant for most of the oratorio's history. The other type was essentially a reflective poem on a spiritual subject without designated personages, as in *O cecità*. Both forms adopt operatic conventions: a flexible style of recitative, brief arioso passages, graphic word painting, and sensitive melodic rendering of affective words and phrase. Rossi's music has a graceful charm about it that often seems to transcend the severity of the message. No doubt the fabulously wealthy Cardinals of Rome, the princes of the church who sponsored and retained many musicians, would have found this call to turn away from a life devoted to the pleasures of the world pleasurable and amusing. Alessandro Scarlatti, a noted composer of operas and cantatas, also left a handful of fine contrapuntal motets, written in the so-called 'old style' (*stile antico*) that carry subtle harmonic hints that they date from the seventeenth century and not an earlier period. Giovanni Felice Sances lively setting of the hymn *Ave maris stella* is typically Venetian in its rolling triple-meter and in the clever separating and blending of violins and voices as mirror images of each other.

TEXTS AND TRANSLATIONS

Ad te Domine

Ad te Domine, levavi animam meam
Deus meus, in te confido, non erubescam,
Neque irrideant me inimici mei.
Etenim qui te expectant, non confundentur.

Unto the, O Lord do I lift up my soul.
O my God, I trust in thee: let me not be ashamed,
let not my enemies laugh over me.
Yea, let those that wait on thee not be confounded.

— *Psalm 25*

Exaltabo te Domine

Exaltabo te Domine, quoniam suscepisti
nec delectasti inimicos meos super me:
Domine clamavit ad te, et sanasti me.

I will exalt thee, O Lord, for thou hast borne me up,
neither let my enemies triumph over me:
Lord I have called on thee and thou hast healed me.

— *Offertorium, Feria quarta Cenirum*

Ad Dominum dum tribularer

Ad Dominum dum tribularer,
clamavi et exaudivit me:
Domine libera animam meam
a labiis iniquis, et a lingua dolosa.

I called on the Lord when I was in sorrow,
and he heard me;
Lord, free my soul from evil lips
and a sorrowful tongue.

— *Graduale-Feria VI post dominica II Quadragesima*

La Gelosia

Gelosia, che a poco a poco
Nel mio cor serpendo vai,
Non entrar dov'arde il foco,
Vero amor non gela mai.

Jealousy, which little by little
creeps serpent-like into my heart,
do not enter where the fire of true love burns,
for true love never chills.

Da me che brami?
Forse vuoi tu
Ch'io più non ami.

What do you want from me?
Do you wish me
to love no more?

Furia dell' alma mia!
Non mi tormentar più!
Lasciami gelosia!

Fury of my soul!
Torment me no longer!
Leave me, jealousy!

Ma crudel, tu pur pian piano
Del mio cor stai sulle porte.
Fuggi, fuggi, oimè, lontano
Del tuo gel e Amor più forte.

But cruelly, softly, softly,
you remain quietly at the gates of my heart.
Flee, flee far away from me.
Love is stronger than your chill.

Da me che brami?
Godendo io sto
De' miei pensieri.

What do you want from me?
I am happy
with my thoughts.

Furia della alma mia!
Non più rigor, no, no
Lasciami gelosia!

Fury of my soul!
Torment me no longer!
Leave me, jealousy!

Ave maris stella

Ave, maris stella
Dei mater alma,
Atque semper Virgo
Felix coeli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evaem nomen.
Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem,
Sumat per te precem,
Qui pro nobis natus
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nost culpis solutos
Mites fac et castos.
Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.
Sit laus Deo Patri,
Summo Christus decus,
Spiritui Sancto
Tribus honor unus. Amen.

Hail, star of the sea
kind Mother of God,
and eternal Virgin,
blessed gate of Heaven.
You who took up the 'Ave'
from Gabriel's lips
give foundation to our peace,
turning Eve's name about.
Loose the bonds of guilty men,
bring light to the blind,
drive all our ills away,
intercede for all good things.
Show yourself a mother,
let Him through you receive our prayer,
who was born for us
and is called your Son.
Rare Virgin,
mild above all others,
make us, freed from sins,
mild and chaste.
Give us pure lives,
protect our path,
that seeing Jesus
we may rejoice in eternity.
To God the Father be praise:
glory to Christ on high
and to the Holy Ghost
one honor to the three. Amen

Un peccator pentito

Spargete sospiri,
Ergete lamenti,
Memorie dolenti
Di tanti deliri!
Il core s'adiri
Incontro a se stesso
Di quanto ha commesso,
E l'anima pianga
Che scarsa rimanga
Di pene e martiri.

Io voglio morire
In braccio al dolore
Se nato all'errore
Nutrimmi il gioire.
Penare, languire
Sian cibo, sian vita
Dell'alma pentita.
Con questi conforti
Risorgon quei morti
Ch'uccise il fallire.

Shed your sighs,
Raise your cries,
Woeful memories
Of so much raving!
Let the heart grow enraged
Against itself
For so many sins committed.
And let the soul weep
And waste away
With suffering and torments.

I wish to die
In the arms of pain,
If, born in sin,
Pleasure has nourished me.
Let suffering and languor
Be the food and the life
Of a repentant soul.
By these comforts
The dead are raised
Whom sin has killed.

Oratorio: O cecità

O cecità del misero mortale!
E destinato a posseder le stelle,
E pur, col guardo a bassi oggetti immoto,
Non s'elegge per cielo altro che loto.

Piangerà
Ma senza frutto
Quando il tutto
Lacerà!
E all'hor ben s'avvedrà
Che più vale un guardo solo
Ch'ei diede al ciel con un sospir profondo
Più di quanti thesori ottene al mondo.

Riconosci una volta,
Forsennato vivente!
Non ti mirar presente:
Guarda la gloria tua quand'è sepolta!

In polve
Si volve,
In ombra
S'en va,
Si scioglie e disfà,
Ne la racquisti mai quando t'è tolta!

Ahi! ahi! che pubblico inganno
Di chi gode qua giù credersi eterno!
E pur sa che dell'anno
La più ricca stagion termina inverno!

Crede l'auretta immobile,
Il lampo inestinguibile,
Durabile la sorte,
Fedel la frode,
E immortal la morte!

Misero, e non s'avvede
Ch'il suo superbo e mal fondato orgoglio
Su l'orlo d'una tomba ha fisso il soglio!

Traditor sei di te stesso,
Col tener tanto sicura
Vita fral che poco dura!

Che ben spesso
Quel dì stesso
E tal hora
Sù quell' hora
Che n'è data, a noi si fura,
Fatto perdita il possesso.

I due poli fatali
Onde il corso mortal si regge e gira,
Son due brevi momenti.
Ò vè! Che fondamenti
Ha quella eternità che t'hai promesso!

Traditor....

Quel tratto poi di vita
Che dalla cuna al funeral si stende
Altro non è che misera testura
D'atomi tutta e di momenti avvolta.

O the blindness of the mortal, unhappy man!
Destined to possess the stars,
And yet, with his gaze fixed on base things,
He chooses, by Heaven, nothing but the mud.

He will weep,
but fruitlessly,
when he must leave
all behind.
And then he will realize
that a single gaze
raised towards heaven with a deep sigh
would be worth more than all the treasures of the world.

Recognize yourself for once,
Frantic living being!
Do not look at yourself in the present,
Look at your glory after you are entombed!

Into dust
it changes,
Into a shade
it vanishes,
it dissolves and undoes itself,
so that you will never recover it once it has been taken away.

Alas! How patently deceived,
He who rejoices in the belief in the eternity of this life!
And yet he knows that the winter
Puts an end to the richest season of the year.

He thinks the wind is immovable,
The light inextinguishable,
Fortune durable,
Fraud credible,
And death immortal!

Unhappy one! He does not realize
that his unfounded pride
has placed its throne on the edge of the grave.

You are a traitor of yourself,
In considering so secure
A frail life that is of brief duration.

Since full often
This very day,
Even this very hour,
Is the moment
Which, given, steals away
And is the perdition of its possessor.

The two fatal poles
by which our mortal course is governed
Are but two fleeting moments
Alas! What foundations
For this eternity have you promised yourself.

The instant of life
that stretches between the cradle and the grave
is nothing but a paltry fabric
Of atoms and fleeting moments.

Riconosciuti una volta....

Deh rimira che seco ogni hor conduce,
Per apparir, sparir a tutte l'ore,
Un medesimo sol l'ombra e la luce.
E nemica la Parca
Parimente a chi nasce e a chi produce,
In rigido tenore,
Miete con ugual falce il frutto e 'l fiore.

Non mi dir che sei stanco
Di tanti avvisi, oimè, del nostro frale!
Di quell'ora fatale
Quanto si parla più mai sempre è manco!

Numerosa favella
Di tua sorte rubella!
Multiplicar tu stesso ogn'hor t'affretta,
Che l'eterno silenzio al fin d'aspetta!

— Lotti

Alas. Look. Every hour causes
by appearing all hours to vanish:
The same sun causes light and shade,
And Fate, the foe
Alike of what is born and of what produces,
With unbending men,
Reaps with the same scythe both the fruit and the flower.

Do not tell me that you are weary
Of so many reminders, alas, of our frailty!
O or fatal hour
So much is spoken, yet never enough!

Embellish yet more
The narrative of your fate.
Multiply it yourself, every hour urges you on,
For it is eternal silence that awaits you at the end.

UPCOMING EVENTS

THU, MARCH 2, 12:05 PM 115 Music

Noon Concert: Ben Kreith, violin, 2006 artist-in-residence, with Natsuki Fukasawa, piano. Free.

FRI, MARCH 3, 4 PM 115 Music

Music 7B Concert: Compositions for voice with piano or guitar. Free.

SAT, MARCH 4, 7 PM, 115 Music

Oboe Studio Recital: Laura Reynolds, director. Free.

SUN, MARCH 5, 8 PM JACKSON HALL, MONDAVI CENTER

University Chorus and Chamber Singers, Jeffrey Thomas, conductor. Duruflé: Requiem, with works by Fauré, Messiaen, and Poulenc, with David Deffner, organ, Zoila Muñoz, mezzo-soprano, and David Newman, baritone. [\$14/11/8 A; \$7/5.50/4 S & C]

MON, MARCH 6, 8 PM STUDIO THEATRE, MONDAVI CENTER

Violinist Ben Kreith, 2006 artist-in-residence, with Natsuki Fukasawa, piano. Beethoven: Sonata in A Minor, op. 23; Debussy: Sonata; Enescu: *Impressions of Childhood*, op. 28; and a work by Pablo Ortiz, with Haleh Abghari, soprano. [\$16 A; \$8 S & C]

TUE, MARCH 7, 12:05 PM 115 Music

Junior Recital: Zoe Kemmerling, viola. Works by Hindemith, Glazunov, and others. Free.

WED, MARCH 8, 7 PM JACKSON HALL, MONDAVI CENTER

University Concert Band: Peter Nowlen, interim director. [\$12/9/6 A; \$6/4.50/3 S & C]

THU, MARCH 9, 12:05 PM 115 Music

Noon Concert: Best of student chamber music ensembles. Free.

SAT, MARCH 11, 7 PM FREEBORN HALL

UC Davis Gospel Choir, Calvin Lymos, director. Radio Hits: Pop songs of love and spirituality, including Michael Jackson's "Man in the Mirror." [\$12 A; \$6 S & C]

SUN, MARCH 12, 8 PM JACKSON HALL, MONDAVI CENTER

UC Davis Symphony Orchestra, D. Kern Holoman, conductor. Berg: Violin Concerto with Ben Kreith, 2006 artist-in-residence; Copland: *Appalachian Spring*. [\$14/11/8 A; \$7/5.50/4 S & C]

TUE, MARCH 14, 12:05 PM 115 MUSIC, UC DAVIS CAMPUS

Noon Concert: Best of student chamber music ensembles. Free.

TUE, MARCH 14, 8 PM MAIN THEATRE, WRIGHT HALL, UC DAVIS

Rock Concert. Covers and originals performed by student rock groups, Chris Reynolds, director. Donation at the door.