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The Department of Music presents the UC Davis

EARLY MUSIC ENSEMBLE

David Nutter, *director*

BAROQUE CHAMBER ENSEMBLE

Phebe Craig & Michael Sand, *directors*

Program

Concerto grosso, op. 6, no. 5

Twelve Grand Concertos in 7 Parts (London, 1740)

Overture – Allegro – Minuet

George Frideric Handel
(1685–1759)

Sonata for violin and continuo, op. 5, no. 10

Sonate a violino e violone o cimbalo (Rome, 1700)

Adagio – Allemanda – Sarabanda – Tempo di Gavotta – Giga

Arcangelo Corelli
(1653 – 1713)

Sonata K. 406 (arranged by Michael Sand)

Allegro

Domenico Scarlatti
(1685 – 1757)

intermission

Da pacem Domine (2004/2006)

Arvo Pärt
(1935 -)

Dixit Dominus (Rome, April 1707)

George Frideric Handel
(1685 – 1759)

1. Coro: Dixit Dominus

2. Aria: Virgam virtutis tuae

3. Aria: Tecum principium

4. Coro: Juravit Dominus

5. Coro: Tu es sacerdos

6. Soli e coro: Dominus a dextris tui

7. Soli e coro: De torrente

8. Coro: Gloria Patri

Susanna Peeples, *alto*
Amy Harris, *soprano*

Emma Gavenda, Susanna Peeples, *sopranos*



Saturday, 6 March 2010

7 p.m.

St. Martin's Episcopal Church

UCD Early Music Ensemble

Soprano

Emma Gavenda,* Britney Haapanen, Amy Harris,* Carole Hom, Elise Keddie, Erica Nurse, Susanna Peeples*

Alto

Jacki Amos, Brandee Barker, Charlsie Berg, Sandra Graham, Helen Nutter, Sara Ruiz, Vithya Thambaiyah

Tenor

Joe Espena,* Tucker Fischer, Tom Hill, Brook Ostrom, Dan Phillips*

Bass

Dominic Di Carlo, Erich Drossel, Dave Jones, Dave Kashevaroff,* Ron Holmberg, Paul Watkins, Neil Willits

* = soloists

UCD Baroque Chamber Ensemble

violin: Michael Sand (*director*) John Abdallah, Lowell Ashbaugh, Jonathan Chan, Juhyun Kim, Beth Levy,
Jason Lee, Devin Hough, Ron Hsu, Wesley Wang (*concertmaster*), Sora Woo

viola: Meghan Dingman, Devin Hough, Caitlin Murray

cello: Olivia Glass, Stephen Hudson, Milena Schaller

bass: Amanda Wu

organ & harpsichord: Phebe Craig

program notes

Handel's Concerto no. 5 in D major is sometimes known as the "St Cecilia Concerto" because the first two movements and the last use thematic material in modified form from the overture to the Ode for St Cecilia's Day (1739). The introduction is in the style of Lully's overtures and is followed by an extensive fugue. The Minuet at the end of the concerto (the three central movements are omitted in tonight's performance) with its two variations provides an elegant conclusion.

Arcangelo Corelli was the most famous violinist of his age. Active in Rome from about 1675, his published output comprises four sets of trio sonatas, one of solo sonatas and the concerti grossi published posthumously (Amsterdam 1714). Corelli's music is elegant and perfectly balanced. Innovations include the use of modulations within movements to closely related keys (e.g., dominant and the relative minor), the use of modulatory sequences moving up or down by step - the ideal framework for virtuoso passage-work - and dissonance used to propel the music forward. The sonata on tonight's program is a suite of dances.

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 22 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.

The Estonian composer Arvo Pärt's *Da pacem Domine* was written to fulfill a commission from the Catalan early music specialist, Jordi Savall. He began work on it shortly after the Madrid terrorist bombings on 11 March 2004. Paul Hillier notes that "it is an eloquent example of Pärt at his most characteristic: a simple texture (four parts throughout), a slow straightforward pattern with almost no rhythmic variation, and near harmonic stasis in which each pitch is carefully placed in position like stones in a Zen garden." A prayer for peace, and the composer's personal tribute to the victims of the Madrid bombings, it has lost nothing of its immediacy.

Texts and translations

Da pacem Domine

Da pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Give peace, O Lord,
in our time
because there is no one else
who will fight for us
if not You, our God.

Dixit Dominus (Psalm 110)

1. Coro

Dixit Dominus Domino meo:
Sede a dextris meis, donec ponam
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 suae 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.