

UNIVERSITY OF CALIFORNIA, DAVIS

presents a program of

POLYPHONIC LAMENTS AND DRAMATIC MONOLOGUES OF THE RENAISSANCE

UNIVERSITY EARLY MUSIC ENSEMBLE

David Nutter, Director

I. Juan del Encina (1468-1529)

*Triste España* (source: Madrid, Biblioteca del Palacio Real, Cancionero musical de Palacio; ed. H. Anglès, Monumentos de la Música Espanola, x, 1951)

Sad Spain, without a future,  
All should weep for you;  
Forsaken by joy  
Which is never to return to you.

II. Josquin des Prez (ca. 1440-1521)

*Nymphes des bois* (La deploration de Johannes Ockeghem) (source: The Medici Codex of 1518, ed. E.E. Lowinsky, Monuments of Renaissance Music, iv, 1968)

Nymphs of the woods, goddesses of the fountains,  
Skilled singers of all nations,  
Change your voices so clear and proud  
To sharp cries and lamentations.  
For Death, terrible satrap  
Has caught your Ockeghem in his trap,  
True treasurer of music and chef d'oeuvre,  
Learned and handsome in appearance, and not stout,  
Great pity that the earth should cover him.

Clothe yourselves in mourning,  
Josquin, Piersson, Brumel, Compère,  
And weep great tears from your eyes,  
For you have lost your good father,  
May he rest in peace. Amen.

(Jean Molinet)

III. Heinrich Isaac (ca. 1450-1517)

*Quis dabit capiti meo aquam?* (source: Florence, Biblioteca nazionale centrale, II.I, 232; ed. J. Wolf, Denkmäler der Tonkunst in Österreich, XVI/1, 1907)

Who will give my head water? Who will give my eyes a fountain of tears that I may weep by night, that I may weep by day? Thus the bereaved turtledove is wont to mourn, thus the dying swan, thus the nightingale. Woe is me, O grief!

The laurel struck suddenly by a thunderbolt lies there; the laurel, celebrated by choirs of all the Muses, by dances of all the nymphs.

Under his spreading shelter even Phoebus' lyre sounded more enticingly and his voice more sweetly. Now all is silent, now all is deaf.

(Angelo Poliziano)



IV. Andrea Gabrieli (ca. 1519-1586)

*Sassi, Palae, Sabbion* (source: Di Manoli Blessi il primo libro delle greghesche, 1564; ed. D.N.)

Stones, sticks and sands of the Adriatic shore,  
algae, rushes and herbs that grow there,  
grassy shoals, mud-flats and fens that hide  
the oyster, clam and cleanly flounder.

You marine creatures of tide pool and every canal,  
and of the sea, large and small as you may be,  
mackerel, shad and sardine that bring behind you  
the Siren wrasses and those with husbands.

And you rivers that pay tribute to the sea:  
Piave, Dese, Po, Sile, Brenta and Oglio,  
come, that all may sadly sing of the death of Adrian  
for whom, I mourn: for he no more will adorn my verses with his sweet  
music which dissipates all difficulty.

O immense grief of the world entire!  
Who will stand in his place now?  
Who in musical harmonies is his equal?

(Antonio Molino)

V. Giaches de Wert (1535-1596)

*Dunque basciar* (source: Il primo libro de madrigali a quattro voci, 1561; ed. C. MacClintock, Collected Works, xv, 1972)

BRANDAMANTE:

'Can I allow another's lips to kiss  
Those sweet and lovely lips, if mine may not?  
No other woman shall enjoy that bliss,  
Fate to no other woman shall allot  
The boon which I no longer may possess,  
Since all your vows of love are now forgot.  
Die with me here! Inferno will restore  
You to me, to be mine for evermore.

On your account I die, so it is right  
That by revenge I shall be comforted:  
Justice demands, whoever kills in spite,  
By his own death, the forfeit shall be paid.  
And yet your death will not my own requite:  
Yours is deserved and mine unmerited.  
I slay a man who longs for me to die,  
You slay the one whom you are worshipped by.'

(ARIOSTO: *Orlando furioso*,  
xxxvi, 32-3  
trans.: Barbara Reynolds, 1977)

VI. Giaches de Wert

*Giunto a la tomba* (source: Il settimo libro de madrigali a cinque voci, 1581;  
ed. C. MacClintock, Collected Works, vii, 1967)



TANCREDI:

Before her new-made Tomb at last arriv'd  
The wofull Prison of his living Sprite,  
Pale, cold, sad, comfortless, of Sense depriv'd,  
Upon the Marble grey he fix'd his Sight:  
Two Streams of Tears were from his Eyes deriv'd,  
Then with a sad Alas began the Knight;  
'O Marble dear, on my dear Mistress plac'd,  
My Flames within, without my Tears thou hast.'

(TASSO: *Gerusalemme liberata*,  
xii, 96; trans. Edward  
Fairfax, 1600)

VII. Claudio Monteverdi (1567-1643)

*Cruda Amarilli* (source: *Il quinto libro de madrigali a cinque voci*, 1605;  
ed. G.F. Malipiero, *Tutte le opere*, v, n.d.)

MIRTILLO:

'O Amarillis, Authresse of my flame,  
(Within my mouth how sweet now is thy name!  
But in my heart how bitter!) Amarillis,  
Fairer and whiter then the whitest Lillies,  
But crueller then cruell Adders far,  
Which having stung (least they should pitie) bar  
Their ears, and flie: If then by speaking I  
Offend thee, I will hold my peace and die.'

(GUARINI: *Il pastor fido*, i, 2;  
trans.: Sir Richard Fanshawe,  
1653)

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SOPRANOS

Karen Anderson  
Gerry Prody

TENORS

Kevin Argys  
Brooke Ostrom  
Warren Roberts  
Pedro Stern

ALTOS

Liz Morris  
Helen Nutter  
Diane Steinhau

BASSES

Robert Crummey  
Davis Dodd  
Dennis Mumford

TENOR SACKBUT

Craig Merlic