

University of California, Davis
The Department of Music presents

AVE REGINA CAELORUM

sacred and secular music of Guillaume Dufay

G. dufay.

Ave regina caelorum
Coronata distelle a somo sole
purostis lux chante sun luce a scese
mor me spigne dix dite pizole. ojanoso

EARLY MUSIC ENSEMBLE
David Nutter, director
Admission Free

Hawthorn Lane, Davis
St Martin's Episcopal Church
8:15 pm Tuesday March 11, 1980

Concerts
Conducted
(6.)

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Conducted
6.

EARLY MUSIC ENSEMBLE

David Nutter, director

in a program of
sacred and secular music by Guillaume Dufay

Nuper rosarum flores

choir, sackbuts, viols, organ

Bon jour, bon mois, bon an et bonne estraine

Karen Anderson, Pedro Stern
viol consort, lute

Pour l'amour de ma doulce amye

John W. Ostrom, Robert Crummey
viol consort, lute

Helas mon dueil, a ce cop sui ie mort

Diane Steinhaus, Pedro Stern
organ

Vergene bella, che di sol vestita

Gerry Prody
viol consort

Se la face ay pale

recorder consort

Ce jour de l'an voudray joye mener

Elizabeth Morris
recorder consort, harp, lute

Adieu, m'amour, adieu ma joye

Marianne Brown-Lüdi, Warren
Roberts; denise joy slobodnik,
tenor viol

Mon cuer me fait tous dis penser

Gerry Prody, Marianne Brown-
Lüdi, Warren Roberts
viol consort

Danza alta (by Francisco de la Torre)

shawm, sackbuts

Ave Regina caelorum

choir

INTERMISSION

Missa 'Ave Regina caelorum'

choir

The Department of Music invites your contributions to the Music Students' Scholarship Assistance Fund, which includes the Fannie Kopald Stein Award for Excellence in Musical Performance. A box is provided in the lobby. Ushers for this evening's performance are provided by the Impresario Society.

St Martin's Episcopal Church
Hawthorn Lane, Davis

Tuesday March 11, 1980

8:15 pm

GAELORI

THE ENSEMBLE

THE UNIVERSITY EARLY MUSIC
ENSEMBLE

David Nutter, director
Diane Steinhaus, assistant

Soprano

Karen Anderson
Marianne Brown-Lüdi
Gerry Prody

Alto

Elizabeth Morris

Helen Nutter

Diane Steinhaus

Tenor

John W. Ostrom

Warren G. Roberts

Pedro Stern

Bass

Robert Crummey
Tom Latham

Geoffrey Levin

Instrumentalists

Deidre Baker, tenor sackbut
Barbara Brandon, recorder,
shawm

Tom Latham, portative organ

Craig Merlic, tenor sackbut

Patricia Nash, treble viol

David Nutter, lute

Rebecca Romani, recorder, harp
denise joy slobodnik, tenor
viol

Nancy Steffesen, recorder,
flute

Lorelei Tanji, tenor viol

Diana Tasker, recorder

of you who spozed me in your
most muſicall meſſage in your

W. J. L. 1600. 1600. 1600. 1600. 1600.

GUILLAUME DUFAY

Guillaume Dufay was born around 1400 in or near Cambrai (Hainault) and received his earliest musical experiences as a choirboy at Cambrai Cathedral. By the time he was twenty he had entered the service of the Malatesta family, the despotic rulers of Rimini and Pesaro, for whom he wrote several occasional works. The year following the last of these - Apostolo glorioso, written in 1426 for the consecration of the church of St Andrew on the Greek island of Patras - Dufay appears to have spent in Bologna where he may have received the degree he is known to have held in canon law. Between 1428 and 1433 he served in the Papal Chapel, first under Martin V (1417-31) and then under his successor, Eugene IV (1431-47). This service was interrupted by a year at the court of Amadeus VIII of Savoy, and resumed 1435-7; it was during this period that Dufay acquired several canonical prebends, including the one which went with his appointment as canon of Cambrai Cathedral in 1436. The latter part of his life was spent at Cambrai (1439-50, at the court of Savoy (1450-8) and again at Cambrai, where he died honored and respected, the greatest composer of his age, in November 1474.

'Moon of all music, light of singers' is the eloquent tribute paid to Dufay in Compere's motet Omnium bonorum plena, which contains intercessions on behalf of almost all the famous composers of the 15th century. Today, 500 years after his death, Dufay's music illuminates no less brightly the 15th-century musical landscape, the watershed between the Middle Ages and the Renaissance. Dufay's musical language was inherited from the previous generations of English, French and Italian composers, but in his hands it became something quite new: a fusion of English panconsonance, Franco-Flemish counterpoint and Italian melodic sensuousness. No mere eclectic, Dufay forged a style of formal clarity and perfect proportions infused with the Renaissance ideal of variety that likewise informs the 'harmonic' constructs of the contemporary architecture of Alberti and Brunelleschi. Dufay also achieved an expansion of 'musical space' in his late works through the novel addition of a harmony-controlling bass line that has a spatial counterpart in the newly developed linear perspective of the visual arts. But Dufay's music is more than simply 'pure' music. It may mirror the mood of a poem as a generalized statement of the conceit involved, or more strikingly, perfectly capture the emotional significance of particular words. As examples of the former, there are Dufay's chansons in the fixed poetic forms inherited from the Middle Ages; as examples of the latter, Dufay's astonishing setting of a stanza from Petrarch's canzone Vergene bella, through-composed in the song-motet tradition and thus free to follow every nuance of poetic meaning, or the sudden appearance of minor harmonies in the motet Ave regina caelorum at the words 'have mercy on thy dying Dufay'.

In his capacity as court and chapel composer, Dufay was frequently called upon to provide music for notable events. His ceremonial works written before about 1450 make use of the traditional form of the isorhythmic motet, a legacy from medieval music. We open our program with a performance of one of the most splendid of these, Nuper rosarum flores, written for the consecration of the Cathedral of Florence, Santa Maria del Fiore, on 25 March, 1436. The two untexted lower parts, or tenors (from tenere, to hold) in free canon at the lower fifth, are derived from the Introit for the Mass at the consecration of a church, Terribilis est locus iste ('Awesome is this place'). Each of the four sections of the motet, corresponding to one strophe of the text, is laid out in the same manner: a free opening section ('introitus') for the two texted upper voices, followed by the entry of the isorhythmic tenors; these full sections show an elaboration by the upper voices of the same melodic material, in tempos which vary in the proportions 6:4:2:3. The motet is thus a free set of variations based on a free canon controlled by isorhythm.

Dufay wrote secular songs set to the prevailing poetic forms of French courtly poetry throughout his life. Most of these chansons celebrate love, especially the sort of frustrated love embodied in the dying ideals of chivalry. But others celebrate a particular event such as a wedding or simply extol the joys of Spring or celebrate the New Year. Following the example set by Machaut in the 14th century, Dufay's chansons show a formal layout determined by the repetitive structure of the poetry. With the exception of Helas, mon dueil, a textually incomplete virelai, all the chansons on tonight's program are cast in

the form of the rondeau. These poems consist of a refrain, part of which alternates with a stanza. Only the refrain need be set - to two sections of music, which are then used also for the stanza, according to the pattern: AB a A ab AB (the capital letter signifies the refrain, the section in which the same text is set to the same music each time it recurs). Melodically the upper voice predominates and is complemented by a lower tenor part; together the two parts complete the basic structure. A third voice, the contratenor, is generally untexted and moves in disjunct motion, filling in the texture and adding sonority. But departures from the norm are not infrequent in Dufay's late chansons, which show the incipient use of the device of imitation or four fully texted voices to create a more homogeneous texture. The untexted parts of the chansons seem to demand instrumental performance, but little music for instrumental ensemble as such survives from the 15th century. Dance music, for example, was usually improvised around a preexistent tune which corresponded in its number of notes to a particular choreography. Francisco de la Torre's Danza alta has the 'basse danse' tune 'La Spagna' in the tenor while the shawm plays improvisational arabesques above the two lower voices. The arrangement of Dufay's famous ballade Se la face ay pale, for four instruments, may or may not be by the composer himself, but is in all likelihood a rare surviving example of the type of recomposition of chansons or motets practised by 15th-century municipal wind bands.

Dufay's will, dated 8 July, 1474, has a provision requesting, if possible, that if possible 'motetum meum de Ave Regina Celorum' be sung during his dying moments. Although this wish could not be carried out, the motet was sung in the chapel after the blessing of the body. One of Dufay's most magnificent and forward-looking compositions, the motet is particularly suited to such an occasion. Ave regina caelorum is one of four Marian antiphons performed during the liturgical year, and takes the form of a very personal invocation to the Virgin. To this prayer, Dufay has added his own pleas for merciful intercession on his own behalf. These textual tropes alternate with the original words of the antiphon, the whole being very cleverly arranged so that during these sections of music set to the added text the tenor sings a paraphrased version of the chant melody. Like its sister work, the Missa 'Ave regina caelorum' is structurally built round the plainsong melody, heard once in each of the major divisions of the mass. The melodically ornamented, or paraphrased melody is given primarily to the tenor, but it permeates the other voices as well and is given in anticipatory imitation by the bass at the outset of each major section before the tenor enters. Another feature of this mass is the identical music with which each major section opens, an unusually long 'head motif' of nearly eight measures. Recurrent cantus firmus and reiterated head motif thus are the structural pillars that bind the five movements together as a whole. But within each section and subsection the most astonishing diversity obtains: free and canonic duets and trios, paired imitative passages and a tremendous variety of pace and rhythm, which often tax to the maximum the singers' agility. It has been suggested that Dufay's last Mass was composed for the consecration of Cambrai Cathedral to the Virgin in 1472; certainly it is of a splendor to match such an occasion. And quotations from the earlier motet (the most striking in Agnus II) constitute a personal fingerprint no less memorable than Bach's own musical signature in the Art of Fugue.

D.A. Nutter

Nuper rosarum flores
Ex dono pontificis,
Hieme licet horrida,
Tibi virgo coelica,
Pie et sancte deditum
Grandis templum machinae
Condecorarunt perpetui.

Hodie vicarius
Jesu Christi et Petri
Successor EUGENIUS
Hoc idem amplissimum
Sacris templum manibus
Sanctisque liquoribus
Consecrare dignatus est.

Igitur, alma parens,
Nati tui et filia,
Virgo decus virginum,
Tuus te FLORENTIAE
Devotus orat populus,
Ut qui mente et corpore
Mundo quicquam exoravit,
Oratione tua
Cruciatus et meritis
Tui secundum carnem
Nati domini tui
Grata beneficia
Veniamque reatum
Accipere mereatur. Amen.

Recently blooms of roses,
the gift of the Pope,
despite winter's bitter cold,
adorned the great Cathedral building
dedicated in perpetuity
to thee, heavenly Virgin,
holy and sanctified.

Today the Vicar
of Jesus Christ and the successor
of St Peter, EUGENIUS,
will dedicate this mighty temple
with his holy hands
and consecrated oils.

Therefore, gracious Mother,
daughter of thy Son,
Virgin who art the crown of virgins,
thy people of FLORENCE
submissively call to thee
that those pure in mind and body
who make some plea
may through thy intervention
and the merit of thy Son,
who became man
and was crucified,
receive gracious favour
and forgiveness of their sins.
Amen.

Bon jour, bon mois, bon an et bonne Good day, good month, good year and a
estraine
Vous doinst celuy qui tout tient en From the Lord who holds all in his
domaine; good New Year present
Richesse, honnour, sainté, joye domain!
sans fin, Riches, honour, health, endless joy,
Bonne fame, belle dame, bon vin A good name, a fair lady, good wine,
Pour maintenir la creature saine. To keep the body in health.

Pour l'amour de ma douce amye
Ce rondelet voudray chanter,
Et de bon cuer lui presenter
Affin qu'elle en soit plus jolye;
Car je l'ai sur toutes choysie
A mon plaisir sans mal penser,
Pour l'amour de ma douce amye
Ce rondelet voudray chanter;
Elle est belle, plaisant et lye
Saige en maintieng et en parler,
Je la veul servir et amer
A mon povoir toute ma vie:
Pour l'amour ...

For the love of my sweetheart
I will sing this roundelay
and offer it her with all my heart
that she may be the gladder;
for I have chosen her above all others
for my delight without thought of ill,
For the love of my sweetheart
I will sing this roundelay;
she is fair, pleasing and joyful,
prudent in demeanour and speech;
I will serve and love her
with might and main all my life long.
For the love....

Helas mon dueil, a ce cop sui ie
mort,
Puisque Refus l'esragié si me mort. Certes, c'est fait de ma dolente
vye,
Tout le monde ne me sauveroit mye,
Puisque m'amour en a esté d'acort.
Il ne fault ia que ie voise a la
mer
N'a saint Hubert pour moy faire
garir;
La morsure me donne tant d'amer
Que de ce mal il me faulra morir.
Helas mon dueil ...

Alas my woe, at this blow I die
Because insane Refusal kills me thus.
Indeed my weary life is at an end;
Nothing in the whole world could save me,
For my love was a party to my undoing.
No more must I go to the sea
Nor to St Hubert to be cured;
The bite gives me such bitterness
That I must die of this sickness.
Alas my woe....

Vergene bella, che di sol vestita,
Choronata di stelle, al sommo sole
Piacesti si, che'n te sua luce asconde;
Amor mi spigne a dir di te parole:
Ma non so' ncominzar senza tu aita,
E di colui ch'amando in te si pose.

Invoco lei che ben sempre rispose
Che la chiamò con fede.
Vergene, s'a mercede
Miseria estrema dell'humane chose
Già mai ti volse, al mio prego t'in-
china.
Soccorri alla mia guerra,
Bench'i sia terra, e tu del ciel
regina.

Ce jour de l'an voudray joye mener,
Chanter, danser et mener chiere lie,
Pour maintenir la coustume jolye
Que tous amans sont tenus de garder.

Et pour certain tant me voudray poier
Que je puisse choisir nouvelle amye,
Ce jour de l'an. Voudray joye mener,
Chanter, danser et mener chiere lie.

A laquelle je puisse presenter
Cuer, corps et biens, sans faire de-
partie.
He, Dieus d'Amours, soyés de ma partie
Que Fortune si ne me puist grever.

Ce jour de l'an ...

Adieu m'amour, adieu ma joye,
Adieu le solas que j'avoye,
Adieu ma leale mastresse!
Le dire adieu tant fort me blesse
Qu'il me semble que morir doye.

De desplaisir forment lermoye.
Il n'est reconfort que je voye,
Quant vous esloigne, ma princesse.

Adieu m'amour ...

Je prie adieu, qu'il me convoye,
Et doint que briefment vous revoye,
Mon bien, m'amour et ma deesse!
Car adquis m'est de ce que laisse
Qu'apres ma paine joye aroye.

Adieu m'amour ...

Mon cuer me fait tous dis penser
A vous, belle, bonne, sans per,
Rose odourans comme la graine,
Jone, gente, blanche que laine,
Amoureuse, sage en parler;

Aultre de vous ne puis amer
Ne requerir ny honnourer,
Dame de toute beaulté plaine;

Mon cuer me fait...

Resjoys sui et vueil chanter,
Et en mon cuer n'a point d'amer,
Ayns ay toute joye mondayne
Sans avoir tristesse ne painne
Quant veoir puis vo beau vis cler;

Mon cuer me fait ...

O fair Virgin, who, decked in sunlight
and crowned with stars, did so please
the mighty sun that he hid his light in
you. Love prompts me to sing your
praises. But without your help and that
of him who, out of love, came to dwell
in you, I cannot even begin.
I pray to you who have always answered
the pleas of the faithful
O Virgin, if the utter misery
of man's lot has ever moved you
to pity, hear my prayer.

Help me in my hour of need,
though I am but earth and you the queen
of heaven.

This New Year's Day I wish to be joyful,
To sing, dance, and celebrate
To continue the delightful custom
Which all lovers are expected to pre-
serve.

And indeed I wish to aspire
That I may choose a new sweetheart.
This New Year's Day. I wish to be joyful
To sing, dance and celebrate.

To whom I may present
Heart, body and wealth without restraint.

O God of Love, be my ally
That Fortune may not injure me.

This New Year's Day ...

Farewell my love, farewell my joy,
Farewell the comfort I acknowledge,
Farewell my faithful mistress.
To say farewell hurts me so sorely
That it seems that I must die.

Grief brings weeping;
I have no comfort
When you are far from me, my princess.
Farewell my love ...

I pray for a farewell, to send me off,
And grant that I may see you soon again,
My good, my love and my goddess.
For though I leave you
After my pain, joy will come.

Farewell my love ...

My heart makes me ever think
On you, good, lovely, peerless maid,
Rose sweetsmelling as grain,
Young, noble, fair as wool,
Loving, prudent in speech;

Other than you I cannot love
Or seek out or honour,
Lady full of all beauty;

My heart ...

I am rejoiced and will sing,
And in my heart there is no bitterness,
But I have every joy in the world
Without sadness or grief
When I can see your bright countenance;

My heart ...

Ave regina caelorum,
Ave domina angelorum;
Miserere tui labentis Dufay,
Ne peccatorum ruat in ignem
fervorum.

Salve radix sancta,
Ex qua mundo lux est orta,
Miserere, miserere, genitrix
Domini
Ut pateat porta caeli debili.

Gaude gloria,.
Super omnes speciosa,
Miserere, miserere supplicanti
Dufay
Sitque in conspectu tuo mors eius
speciosa.

Vale valde decora,
Et pro nobis semper
Christum exora.
In excelsis ne damnemur, miserere
nobis
Et juva, ut in mortis hora
Nostra sint corda decora.

Hail queen of heaven
Hail mistress of the angels
Have mercy on thy dying Dufay,
Lest he fall into the fire of burning
sinners.

Hail, holy source
From whom the light rose upon the world,
Have mercy, mother of the Lord
That the gate of heaven may stand open
to [Dufay] in his weakness.

Rejoice, O glorious one,
Lovely above all others;
Have mercy on Dufay who prays to you
That his death may be glorious in thy
sight.

Farewell, most comely one
And intercede for us ever
To Christ.
Lest we be condemned in the highest
heavens, have mercy upon us
And help us, that in the hour of death
Our hearts may be pure.

KYRIE

Kyrie eleison. Christe eleison. Kyrie
eleison.

Lord, have mercy on us. Christ, have
mercy on us. Lord, have mercy on us.

GLORIA IN EXCELSIS DEO

Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicamus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelum estis, Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe depreciationm nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus; tu solus Altissimus, Iesu Christe, cum Sancto Spiritu in Gloria Dei Patris. Amen

(Glory to God in the Highest.) And on earth peace to men of good will. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy on us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. For Thou only art holy, Thou only art the Lord; Thou only, O Christ, art most high together with the Holy Spirit in the glory of God the Father. Amen.

CREDO IN UNUM DEUM

Patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.

Et incarnatus est, de Spiritu Sancto ex Maria Virgine, et homo factus est.

(I believe in one God), the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father; by whom all things were made; who for us men and for our salvation came down from heaven.

And was made flesh by the Holy Ghost, of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis, sub Pontio Pilato, passus et sepultus est. Et surrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem; qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur; qui locutus est per Prophetas. Et unam sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

He was also crucified for us under Pontius Pilate, he suffered and was buried. And on the third day he rose again, according to the scriptures, and ascended into heaven, he sitteth at the right hand of God the Father. And he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end. And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son. Who together with the Father and the Son is worshipped and glorified; who spake by the prophets. And in one holy, Catholic, and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi; miserere nobis.
Agnus Dei, qui tollis peccata mundi; nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, grant us peace.