

University of California, Davis  
The Department of Music presents

# AVE REGINA CAELORUM

sacred and secular music of Guillaume Dufay



EARLY MUSIC ENSEMBLE

David Nutter, director

Admission Free

8:15 pm

Hawthorn Lane, Davis

St Martin's Episcopal Church

Tuesday March 11, 1980



University of California, Davis  
The Department of Music presents

Concerts  
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
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*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  
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# CELESTINE

## 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 Crumney  
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



# 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 Calorum' 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

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

Bon jour, bon mois, bon an et bonne  
estrange  
Vous doinst celui qui tout tient en  
domaine;  
Richesse, honneur, sainté, joye  
sans fin,  
Bonne fame, belle dame, bon vin  
Pour maintenir la creature saine.

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;

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.

Good day, good month, good year and a  
good New Year present  
From the Lord who holds all in his  
domaine!  
Riches, honour, health, endless joy,  
A good name, a fair lady, good wine,  
To keep the body in health.

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 sì, che'n te sua luce ascose;  
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 acquis m'est de ce que laisse  
Qu'après 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 vecir 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 sweet-smelling 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 ...





Crucifixus etiam pro nobis, sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare 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 baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. 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.

#### AGNUS DEI

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

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.

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.

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.