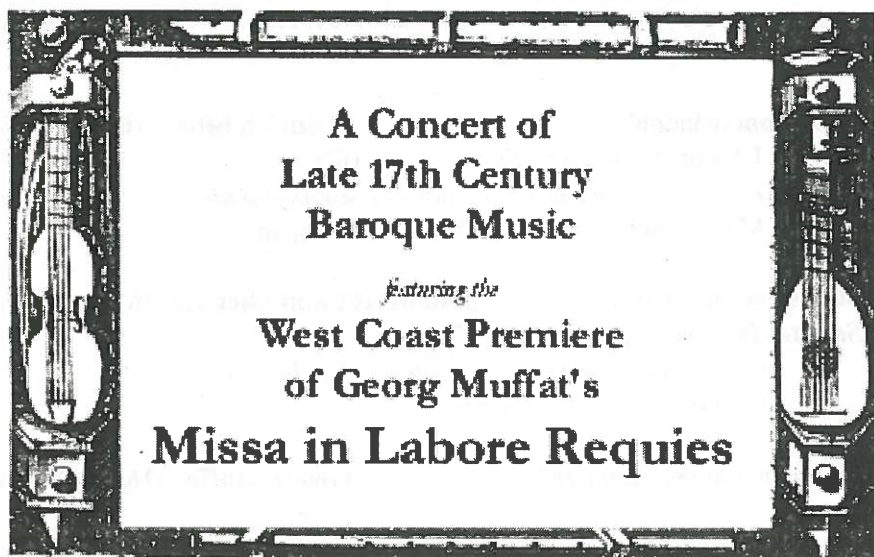


**The UC Davis Early Music Ensemble
UC Davis Baroque Ensemble
St. Paul's Episcopal Sacramento Compline Choir
and special guests present**



**Friday, November 17, 2000, 8:00 p.m.
Davis Community Church, Davis, California**

**Saturday, November 18, 2000, 8:00 p.m.
St. Paul's Episcopal Church, Sacramento, California**

UC DAVIS EARLY MUSIC ENSEMBLE

DAVID NUTTER, DIRECTOR

UC DAVIS BAROQUE ENSEMBLE

PHEBE CRAIG & MICHAEL SAND, DIRECTORS

ST. PAUL'S COMPLINE CHOIR

LEE LOVALLO, DIRECTOR

Program

(Muffat's Missa in Labore Requies will be performed in two sections – the Kyrie and Gloria in the first half of the program and the Credo, Sanctus, and Agnus Dei in the second half.)

“The Annunciation” **Heinrich Biber (1644 - 1704)**

Sonata I from the Rosary Sonatas (ca 1676)

Preludium - Aria and variations - Adagio - Finale

Michael Sand, violin, and Phebe Craig, organ

Sonata seconda from **Johann Rosenmüller (ca 1619 - 1684)**

Sonate da camera, Venice, 1667

Alemanda - Correnta - Ballo - Sarabanda

UC Davis Baroque Ensemble

Missa in Labore Requies* **Georg Muffat (1653 - 1704)**

Kyrie - Christe - Kyrie

Gloria

Et in terra

Laudamus te

Gratias agimus

Domine Deus

Qui tollis

Cum sancto

** West Coast Premiere - UC Davis Early Music Ensemble, UC Davis Baroque Ensemble, St. Paul's Episcopal Sacramento Compline Choir, and special guest musicians. David Nutter, director.*

- INTERMISSION -

Sonata for Trumpet

Henry Purcell (1659-1695)

Allegro - Adagio - Allegro

Gilbert Cline, natural trumpet, and Phebe Craig, organ

Pars III in A minor

Heinrich Biber (1644 - 1704)

from *Mensa sonora*, Salzburg, 1680

Gagliarda - Sarabanda - Aria - Ciacona - Sonatina

UC Davis Baroque Ensemble

Missa in Labore Requies (continued) **Georg Muffat (1653 -1704)**

Credo

Patrem omnipotentem

Et in unum

Qui propter

Et incarnatus est

Crucifixus

Et resurrexit

Et in spiritum

Sanctus

Hosanna

Benedictus

Hosanna

Agnus Dei

Dona nobis pacem



UC Davis Early Music Ensemble -David Nutter, Director
St. Paul's Compline Choir - Lee Lovallo, Director

Choir I

Soprano

Sharon Burow
 Rebecca Freie
 Jennifer McLean
 Maria Cecilia Rousseaux
 Cecilia Seufert
 Mary Seufert

Alto

Elise Keddie
 Gabrielle Nevitt
 Helen Nutter
 Kirsten Xanthippe

Tenor

Jeremy Borum
 Grayston Braxton
 Siwa Msangi

Bass

Frank Boyden
 Lee Lovallo
 Chris Nucho

Choir II

Soprano

Ann Callaway
 Margaret Grayden
 Carole Hom
 Patricia von Petner
 Gretel Wandesforde-Smith

Alto

Jacki Amos
 Nicki Costanzo
 Mary Ann Long
 Amanda Parson
 Amelia Triest

Tenor

Doug Chatfield
 Mark Grote
 John Westbrook Ostrom

Bass

John Burow
 Luciano Chessa
 Richard Mix
 Neil Willits



UC Davis Baroque Ensemble - Phebe Craig and Michael Sand, Directors

Violin I

Jeanne Coburn
 Dianne Lehmann
 Andrew Lentz
 Michael Sand

Violin II

Ann Cai
 Fawzi Haimor
 Angelo Moreno

Viola I

Marianne Batchelder

Viola II

Devin Hough

Cello

Michael Lawson
 John Lutterman
 Richard Webb

Bass

Greg Brucker

Organ

Phebe Craig

Cornetto I

Joyce Johnson-Hamilton

Cornetto II

Janet Finkbeiner

Sackbutt I

Doug Thorley

Sackbutt II

David Hogan Smith

Sackbutt III (Dulcian)

Peggy Murray

Tromba I

Gilbert Cline

Tromba II

Ian Strait

Tromba III

Alison Vinande

Tromba IV

Thomas Shorba

Tromba V

Siegfried Dienst

Timpani

Jonathan Elkus

Music from Salzburg

The prince-archbishops of Salzburg had always taken a serious interest in the musical activities of their metropolitan church, the Cathedral of Salzburg. With the appointments of Heinrich Ignaz Biber (1644-1704) and Georg Muffat (1653-1704), this well-established musical tradition reached one of its most brilliant periods in the last third of the 17th century.

Georg Muffat, who came from Savoy, studied in Paris with Lully and later in Rome with Corelli. After advanced humanistic studies in Alsace and at the University of Ingolstadt, he was appointed court organist in Salzburg in 1678. Muffat's surviving vocal output today comprises only a single work, the *Missa in labore requies*, a 24-part mass for two vocal and three instrumental choirs with continuo. In its instrumental setting and in its formal concept Muffat's Mass derives from the Salzburg tradition. The vocal double chorus of four solo and tutti parts as well as the instrumental double chorus of strings (two violins, two violas, cello) and winds (two cornetti and three trombones) together with a choir of five trumpets and timpani constituted the standard forces for compositions that were performed in the Salzburg Cathedral on high feast days and grand occasions. The autograph manuscript of the composition, once in the possession of Joseph Haydn and eventually passing into the Esterházy musical collection, has only recently come to light. Muffat's own title of the Mass, "In labore requies," is a quotation from the fourth stanza of the Pentecostal sequence *Veni Sancte Spiritus* sung on Whit Sunday. A number of possible occasions for its composition may be taken into consideration: the 1682 jubilee of the founding of the Salzburg archbishopric, the investiture of Johann Ernst Count Thun as Archbishop of Salzburg on 3 August 1687 or the consecration and investiture of Johann Philipp Count Lamberg as Bishop of Passau on Whit Sunday 1690 (note after Ernst Hintermaier).

Heinrich Biber, Muffat's colleague at Salzburg Cathedral, was famed for his virtuoso playing of the violin. The fifteen Mystery (or Rosary) Sonatas are programmatic works that meditate on the events (or "mysteries") in the life of the Virgin Mary of which "The Annunciation" (listen for the descent of the angel Gabriel at the outset) is the first and the "Coronation of the Virgin" the last. The "music for the table" of the *Mensa sonora* was meant for performance in the dining room or salon as a pleasant background accompaniment to a social occasion.

Johann Rosenmüller was trained in Leipzig before moving south to Venice to work at St. Mark's and later at the Pio Ospedale della Pietà (1679-82). He was a younger contemporary of Schütz (the two knew each other well), and his works reveal the same curious combination of Italian and North European sensibilities.



Daniel K. Reed

The performances of the Muffat are in joyful memory of Danny Reed (1970-1999), recorder player, countertenor, harpsichordist, harpist, AIDS activist and educator, chef, gay advocate, graduate student, friend, son, lover, and brother.

Please join us for refreshments after the Saturday concert at St. Paul's in Sacramento.

Special thanks to: the Music Department of UC Davis, Davis Community Church, St. Paul's Episcopal Church, KXPR 90.9 FM, the *Sacramento Bee*, the *Davis Enterprise*, the San Francisco Early Music Society, and Jacki Amos, Phebe Craig, David Deffner, Jonathan Harris, Robin Houston, Elise Kellie, Jennifer McLean, Siwa Msangi, David Nutter, Maria Cecilia Rousseaux, Michael Sand, Rev. Elisabeth Seeger, and Kirsten Xanthippe for their assistance in making these performances possible.

For more information regarding early music concerts in the Sacramento/Davis area, log onto the Sacramento Davis Early Music website at <http://home.pacbell.net/zadekia/earlymusic.html>

Visit the UC Davis Early Music Ensemble webpage at <http://music.ucdavis.edu/eme>