

UC Davis Early Music Ensemble
William David Cooper, director
Hispanic Polyphony Through the Centuries

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| <i>Regina caeli laetare</i> | Tomás Luis de Victoria (c. 1548–1611) |
| <i>Ave Maria</i> | Victoria |
| <i>O magnum mysterium</i> | Victoria |
| <i>O vos omnes</i> | Victoria |
| <i>Clamabat autem mulier Chananaea</i> | Cristóbal de Morales (c. 1500–53) |
| [untitled] | Gabriel José Bolaños Chamorro (b. 1984) |
| I. Nic Quetzal tohuehuh Tucker Fischer, tenor ~ Alice del Simone, soprano | |
| II. Nonantzin Ihecuac Alice del Simone, soprano | |
| III. Tixiuhtototl | |

World Premiere

INTERMISSION

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|---|------------------------------------|
| <i>Epithalamica</i> | Pablo Ortiz |
| <i>Mille regretz</i> | Josquin des Pres (1450/55–1521) |
| Sarah Nitzan, soprano ~ Sarah Messbauer, alto ~ Michael Accinno, tenor ~ Daniel Yoder, bass | |
| <i>Missa mille regretz</i> Kyrie | Morales |
| <i>Lejos</i> | Christian Baldini |
| | <i>World Premiere</i> |
| <i>Missa mille regretz</i> Sanctus — Benedictus | Morales |
| Leslie Gilhooly, alto ~ Michael Accinno, tenor ~ Daniel Phillips, tenor | |
| <i>O vos omnes</i> | Victoria |
| <i>Missa mille regretz</i> Agnus Dei | Morales |
| Leslie Gilhooly, Alto ~ Michael Accinno, tenor ~ Daniel Phillips, tenor | |

We want you and your fellow concertgoers to have a positive experience. In order to facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers who cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.

Josquin, Morales and Victoria

Cristóbal de Morales is widely considered the first major Spanish composer. Born in 1500 in Seville, Morales joined the papal chapel in Rome in 1535. In 1544, two volumes containing sixteen masses were published by Valerio Dorico in Rome. In the first volume, Morales is positioning himself as the heir to Josquin. It includes a parody mass on Josquin's *Benedicta es*, two masses based on the secular tune *L'homme arme* (Josquin also wrote two *L'homme arme* masses), and a parody mass based on a chanson attributed to Josquin, *Milles regretz*. *Missa milles regretz* is one of only two six-voice masses by Morales, and in addition to the rich textures Morales creates from this dense voicing, this mass is a tour de force of ostinato technique.

Tomás Luis de Victoria (b. 1548, Avila) is the most important Spanish Renaissance composer after Morales. Working in Rome for the majority of his career, and perhaps a student of Palestrina, he is known especially for his poignant motets. Tonight's program features a handful of the most popular motets, as well as the eight-voice *Regina caeli laetare*, a dazzling polychoral setting of a Marian antiphon. *Regina caeli laetare*, *O magnum mysterium*, and *O vos omnes* all appear in Victoria's first publication (*Liber primus: qui missas, psalmos, Magnificat ... Aliaque complectitur*, Venice, 1576).

Ortiz, Baldini, Bolanos

Pablo Ortiz is Jan and Beta Popper Professor of Music Composition at UC Davis. *Epithalamica* is the last of five motets written for and premiered by Paul Hiller, and published by Theatre of Voices Edition. Four of the five motets, including

Epithalamica were written in Davis, and the set received its premiere in Copenhagen in June of 1997. The piece is based on an Easter sequence by Pierre Abélard, and is dedicated to Mario Lavista.

Christian Baldini is Assistant Professor of Music and director of the UC Davis Symphony Orchestra, and is also a prolific and accomplished composer. *Lejos* is one of many pieces written by him to poetry by the Argentine writer, philosopher and humorist Macedonio Fernández, who was an important mentor of Jorge Luis Borges. EME is very excited and honored to present the world premiere of *Lejos*.

Gabriel José Bolaños Chamorro is a graduate student in music composition at UC Davis, whose many honors include a Margarit Mondavi summer fellowship to participate at the 2014 Atlantic Music Festival, where two new works will receive premieres. Gabriel has written a new work especially for this program. The piece is scored for soprano and tenor soloists, SATB choir and electronics. Bolanos says this about the piece:

"It is based on three Nahuatl texts attributed to the great philosopher, poet and ruler Nezahualcoyotl (1402–72). I wanted to use non-European poetry composed during the Renaissance to complement the ensemble's standard repertoire, while also using contemporary vocal techniques and electronics. This piece is dedicated to Will Cooper, Alice de Simone, Tucker Fischer and the UC Davis Early Music Ensemble. It has been a great pleasure working with these fantastic musicians. I would also like to thank Pablo Ortiz and Francisco Alarcon for their help with this piece."

Regina caeli laetare

Regina cæli, lætare, alleluia;
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.
Gaude et lætare, Virgo Maria, alleluia.
Quia surrexit Dominus vere, alleluia

Queen of Heaven, rejoice, alleluia
The Son whom you merited to bear, alleluia
Has risen, as He said, alleluia
Pray for us to God, alleluia.
Rejoice and be glad, O Virgin Mary, alleluia
For the Lord has truly risen, alleluia

Ave Maria

Ave maria, gratia plena
Dominus tecum,
Benedicta tu in mulieribus
Et benedictus fructus ventris tui,
Jesu Christus.
Sancta Maria, mater Dei,
Ora pro nobis peccatoribus
Nunc et in ora mortis nostrae, Amen.

Hail Mary, full of grace
The Lord is with thee
Blessed art thou among women
And blessed is the fruit of thy womb,
Jesus Christ.
Holy Mary, mother of God,
Pray for us sinners
Now and in the hour of our death, amen.

O Magnum Mysterium

O magnum mysterium
Et admirabile sacramentum,
Ut animalia viderent Dominum natum
Jacentem in praesepio.
O beata Virgo, cuius viscera
Meruerunt portare Dominum
Jesum Christum. Alleluia.

How great a mystery
And wonderful a sacrament
That beasts should see the newborn Lord
Lying in a manger.
O blessed Virgin, whose body
Was worthy to bear the Lord
Jesus Christ. Alleluia

Clamabat autem mulier Chananaea

Clamabat autem mulier Chananaea,
Ad Dominum Jesum dicens,
Domine, Jesu Christe, Fili David, Adjuva me.
Filia mea malea daemonio vexatur.
Respondens ei Dominus dixit:
Non sum missus,
Nisi ad oves quae perierunt domus Israel.
At illa venit, et adoravit eum, dicens:
Domine, adjuva me.
Respondens Jesus ait illi:
Mulier, magna est fides tua:
Fiat tibi sicut vis.

A woman of Canaan came and
Cried unto the Lord Jesus, saying,
Have mercy on me, O Lord, thou Son of David;
My daughter is grievously vexed with a devil.
But he answered and said,
I am not sent
But unto the lost sheep of the house of Israel.
Then came she and worshipped him, saying,
Lord, help me.
Then Jesus answered and said unto her:
O woman, great is thy faith:
Be it unto thee even as thou wilt.

I. Nic Quetza Tohuehueuh

Nic quetza tohuehueuh
niquin nechicohua
Aya!
Tocnihuan on in
melelquiza, niquin cuicatia.
Tiyazque ye yuhcan
Xi quilnamiquican. Xi yamocuiltonocan.
Aya! In tocnihuan.
Ohuaya Ohuaya!

I erect my drum,
I assemble my friends.
Aya!
Here they find recreation,
I make them sing.
Thus we must go over There.
Remember this. Be happy.
Aya! Oh my friends!
Ohuaya Ohuaya!

In cuix oc no ihuiyan,
canon ye yuhcan?
Aya!
Cuix oc no ihuiyan canon
ximohuayan?
Aye! Ohuaya Ohuaya!

Perhaps now with calm,
And thus it must be over there?
Aya!
Perhaps there is also calm there
In the bodiless place?
Aye! Ohuaya Ohuaya!

Ma tihuiyacan.
Yece ye nican inxochinahuatilo,
yece ye nican incuicanahuatilo,
tlaticpac.
Ehuaya!
Xi mocuiltonocan xi moquimilocan a in tocnihuan.
Ohuaya Ohuaya!

Let us go.
But here the law of the flowers governs.
Here the law of the song governs,
Here on earth.
Ehuaya!
Be happy, dress in finery, oh friends.
Ohuaya Ohuaya!

II. Nonantzin Ihuac

Nonantzin ihuac nimiquiz
Mitleculpan xinechtoca
Ihuac tiaz titlaxcalchihuaz
Ompa nopampa xichoca.

Little mother of mine, when I die
Bury me beneath your hearth
When you go there to make tortillas,
You will cry for me

Ihuan tla acah mitztlatlaniz:
“Nonantzin, tleca tichoca?”
Xiquilhuiz ca xoxohui in cuahuitl
Ihuan in techochoctia ica ceceneca popoca

And if someone were to ask you:
“Little mother of mine, why do you cry?”
Tell them that the firewood is still green
And the smoke makes you cry

III. Tixiuhtototl

Ti xiuhtototl ti tlahquechol
ti ya patlantinemi
Moyocoya ipal nemohuanti:
ti mohuihuixohua
ya timotzetzelohua
nican moqui nochan
moqui noqualla, imancan
Ohuayah Ohuayah!

You, azure bird, shining parrot,
You walk, flying.
Oh, highest arbiter, life-giver:
Trembling.
You extend yourself here
Filling my dwelling
Filling my house, here.
Ohuayah Ohuayah!

Epithalamica

Epithalamica dic Sponsa, cantica,
Intus, quae conspicis dic foris gaudia
Et nos laetificans de Sponso nuntia
Cuius te refovet semper praesentia.
Adulescentulae, vos chorum ducite
Cum haec praecinerit, et vos succinate.
Amici Sponsi vos vocarunt nuptiae,
Et novae modulos optamus Domine.
Epithalamica dic Sponsa, cantica,
Intus quae conspicis dic foris gaudia.

Tell forth, O bride, your bridal canticle!
Tell outwardly the joys you gaze upon from
Within, and, gladdening us, give tidings of the
Bridegroom, whose presence means new life
For you, for ever! Young maidens, sing! Dance!
When she, the bride, begins her song, join in!
The bridegroom's friends have called you to the
Nuptials, and we wait to hear the songs sung by
the new liege Lady. Tell forth, O bride, your
Bridal canticle! Tell outwardly the joys you gaze upon from within.

Mille regretz

Mille regretz de vous habanndonner,
et deslonger vostre fache amoureuse,
jay si grand dueil et paine douloureuse,
qu'on me verra brief mes jours desfiner.

With a thousand regrets at deserting you,
and leaving behind your loving face,
I feel so much sadness and such painful distress,
That it seems to me my days will soon dwindle away.

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Lejos

(from the poem 'La siesta')
Lejos, los trémulos ámbitos.
La Siesta omnipresente gravita
donde el Tiempo fulminado
se detiene.

Macedonio Fernández

Far away, the tremulous fields.
Omnipresent Sleep gravitates
Where struck-dead Time stops.

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 your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

O vos omnes

O vos omnes
Qui transitis per viam,
Attendite et videte:
Si est dolor similis
Sicut dolor meus.
Attendite universi populi,
Et videte dolorem meum.
(Si est dolor similis...)

All you who pass by,
Stop and see if you have witnessed
Any sorrow like mine.
All you nations,
Stay and look upon my sorrow.
(If you have witnessed any sorrow like mine...)

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus dei,
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God
who takest away the sins of the world,
Have mercy on us.
Lamb of God
who takest away the sins of the world,
Have mercy on us.
Lamb of God
who takest away the sins of the world,
Grant us peace.

ABOUT THE DIRECTOR

An alumnus of the Juilliard School, **William David Cooper** is a composer, conductor, and keyboardist. His music has been championed by Augustin Hadelich, the Juilliard Orchestra, Trio 180, the JACK Quartet, and the Lysander Trio, and has been performed at the Radio France Festival and the Wellesley Composers Conference. He has been commissioned by Soli Deo Gloria, and SongFusion, and is currently writing *Hagar and Ishmael*, a two-act opera that will premiere with members of the Indianapolis Symphony Orchestra. He has served on faculty at Purdue and Vincennes Universities and at the Interlochen Arts Camp since the summer of 2010. Cooper is the recipient of three ASCAP awards, including the 2012 Leo Kaplan Award. A passionate devotee of early music, he

received the 2012 David S. Saxon award from the UC Davis music department for excellence in performance of early music. Cooper has served as choir director, organist, and chorister at Holy Trinity Lutheran Church in New York City and First Baptist Church of Lafayette, IN. He is currently director of music at the Episcopal Church of St. Martin in Davis. His teachers have included Samuel Adler, Robert Beaser, Kurt Rohde, and Ross Bauer, and he has studied organ with Paul Jacobs. He is pursuing a Ph.D. in music composition at UC Davis, studying composition with Pablo Ortiz, and researching English Renaissance music with Jessie Ann Owens.

EARLY MUSIC ENSEMBLE

SOPRANO

Sarah Barnett
Elisha Clerigo
Carole Hom
Sarah Messbauer
Sarah Nitzan
Alice Del Simone

ALTO

Jillian Andersen
Melita Denny
Leslie Gilhooly
Carol Hess
Erin Opray
Allison Peraza
Susan Vang

TENOR

Michael Accinno
Tucker Fischer
Daniel Phillips

BASS

Chris Castro
Spencer Lee
Cuong Trong
Neil Willits
Daniel Yoder