

University of California, Davis, the Department of Music presents the

**University Chorus, University Chamber Singers, and UCD Early Music Ensemble**  
**Paul Hillier, director**

From *Tenebrae Responsories* – Tomás Luis de Victoria (1548–1611)

1. Amicus Meus
2. Eram quasi agnus
3. Tenebrae factae sunt
4. O vos omnes
5. Aestimatus sum
6. Sepulto Domino

UCD Early Music Ensemble and Chamber Singers  
Paul Hillier, conductor

Motets – Francis Poulenc (1899–1963)

From *Quatre Motets pour un temps de pénitence*  
Timor et tremor

From *Quatre Motets pour le temps de Noël*  
Quem vidistis pastores dicite  
Videntes stellam  
Hodie Christus natus est

University Chorus  
Kari Kaarna, conductor

English Madrigals

University Chorus

Come again, sweet love doth now invite  
Weep O mine eyes  
Darlene Franz, conductor

John Dowland  
John Bennet

The silver swan  
Hark, all ye lovely saints above  
Obie Leff, conductor

Orlando Gibbons  
Thomas Weelkes

– interval –

*Jephte* – Giacomo Carissimi (1605–1674)

UCD Early Music Ensemble and Chamber Singers

Soloists:

Jephte

Paul Elliot, *tenor*

Jephte's daughter

Elisabeth Engan, *soprano*

Narrators

John W. Ostrom, *tenor*

Kari Kaarna, *bass*

Duet Singers

Adrienne Fortini & Amelia Trieste

Continuo:

David Nutter, *chittarone*

Rhio Barnhart, *chamber organ*

Paul Hillier, conductor

Wednesday, 3 March 1993

8:00 P.M. Freeborn Hall

## The University Chorus

Soprano	Alto	Tenor	Bass
Niloofar Abghari	Jennifer Alexander	George Chan	Hunter Brown
Zeina Asfour	Melinda Allison	Jacalyn Dunkle	James Brown
Rory Caswell	Aisha Davis	Gregg Gmuca	Steve Carlson
Julia Chang	Shareen Fanburg	William Hung	Clifford Eveland
Laraine Clark	Grace Gamoso	Dan Jones	Anthony Godfrey
Yael Eisenstat	Elizabeth Gehrman	John Kececioglu	Matthew Higa
Amber Fitzgerald	Jennifer Goldstein	Steven Lapointe	Nicholas Janitzky
Pamela Jerri	Catherine Kawachi	Matthew McGibney	Greg Knipstein
Janna Kefalas	Lisa Kempston	Chris Powers	Ben Lamorte
Kirsten Kennelly	Kim Knobel	Dan Stern	Louis Lee
Daniella Kim	Laurel Leong	Gregory VanNest	Obie Leff
Jennifer Lie	Elizabeth McCracken	Eric Chee Hang Yip	Colin Marshall
Jill Mannering	Martha McGaw		Jeff McCormick
Carla Pantoja	Tracia McNurlin		Michael Nurge
Geneva Peiffer	Carla Neely		Jeff Schenck
Britta Peterson	Mary B. Quinn		Michael Spector
Jocelyn Philippides	Julie Reynolds		David Taubler
Carrie Potter	Noreene Silzer		Steve Veltema
Jane Rabin	Gretchen Strong		Tom Young
Barbara Ruhmann	Julia Vickrey		
Kristi Smith	Betty Vlack		
Fusami Tanaka	Lori Wang		
Claudina Tsang	Sunny Williams		
Diane Wenzler	Allison Yant		
Wendy Whitehouse			

## The Early Music Ensemble and Chamber Singers

Soprano	Alto	Tenor	Bass
Alice Yan Alstine	Darlene Franz	Antti Laukuanen	Kari Kaarna
Adrienne Fortini	Cali Horst	Arthur McGuinness	Donald Meyer
Carole Hom	Mary Becker Quinn	John W. Ostrom	Timothy True
Reiko Kato	Emett Rahl	Tom Phinney	Josh Watanabe
Britta Peterson	Amelia Triest	John Wang	Neil Willits
Holly Robinson			
Colleen Terry			
Rebecca Hernandez			
Welsh			

*The Department of Music invites your contributions to the Music Department Performance Fund, which includes the Fannie Kopald Stein Award for Excellence in Musical Performance, the Olga Brose Valente Memorial Prize for Excellence in Musical Composition, and an important general fund for scholarship support of students of musical instruments and voice. Contributions can be made in the lobby or directly to the Department of Music. Please give generously.*

Latecomers will be seated at suitable intervals in the program.  
The use of cameras and recording equipment is prohibited.

## Program Notes

### From *Tenebrae Responsories* – Tomás Luis de Victoria (1548–1611)

This selection of six motets is taken from Victoria's large *Officium* for Holy Week, one of the supreme monuments of late-renaissance music. Victoria was born in Avila where he sang in the Cathedral choir as a boy; at the age of 17 he was sent to Rome, where he came to know Palestrina and other great musicians of the day, and from where in due course he achieved worldwide renown for his sacred compositions. Later in life he returned to Spain and spent the remainder of his life as Chaplain and Chapelmaster at the chapel of the Dowager Empress Maria in Madrid.

#### *Tenebrae Responsories*

##### **Amicus Meus**

Amicus meus osculi me tradidit signo:  
Quem osculatus fuero, ipse est, tenete eum:  
hoc malum fecit signum,  
qui per osculum adimplevit homicidium.  
Infelix praetermisit pretium sanguinis,  
et in fine laqueo se suspendit.

Bonum erat illi, si natus non fuisset homo  
ille.

Infelix praetermisit pretium sanguinis,  
et in fine laqueo se suspendit.

##### **Eram quasi agnus**

Eram quasi agnus innocens:  
ductus sum ad immolandum, et nesciebam:  
consilium fecerunt inimici mei adversum me,  
dicentes:

Venite, mittamus lignum in panem eius  
et eradamus eum de terra viventium.

Omnes inimici mei adversum me cogitabant  
mala mihi:  
verbum iniquum mandaverunt adversum me,  
dicentes:

Venite, mittamus lignum in panem eius  
et eradamus eum de terra viventium.

##### **Tenebrae factae sunt**

Tenebrae factae sunt, dum crucifixissent Iesum  
ludæi: et circa horam nonam exclamavit Iesus  
voce magna: Deus meus,  
ut quid me dereliquisti?  
Et inclinato capite, emisit spiritum.

Exclamans Iesus voce magna, ait:  
Pater, in manus tuas commendo spiritum meum.  
Et inclinato capite, emisit spiritum.

##### **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 sicut dolor meus.

The sign by which my friend betrayed me was a kiss:  
whom shall I kiss, that is he; hold him fast:  
he that committed murder by a kiss  
gave this wicked sign.  
The unhappy wretch returned the price of blood,  
and in the end hanged himself.

It had been good for that man that he had never been  
born.  
The unhappy wretch returned the price of blood,  
and in the end hanged himself.

I was like an innocent lamb;  
I was led to be sacrificed and I knew it not:  
my enemies conspired against me,  
saying:  
Come, let us put wood into his bread,  
and root him out of the land of the living.

All my enemies contrived mischief against  
me,  
And they uttered evil speech against me,  
saying:  
Come, let us put wood into his bread,  
and root him out of the land of the living.

There was darkness when the Jews crucified Jesus;  
and about the ninth hour Jesus cried out with a  
loud voice: My God, my God  
why hast thou forsaken me?  
And bowing his head, he gave up the ghost.

Jesus, crying out with a loud voice, said:  
Father, into thy hands I commend my spirit.  
And bowing his head, he gave up the ghost.

O all ye that pass by the way, attend and see,  
If there be sorrow like my sorrow.

Watch, all ye people, and see my sorrow.  
If there be sorrow like my sorrow.

### **Aestimatus sum**

Aestimatus sum, cum descenditibus in  
lacum:

Factus sum sicut homo sine adiutorio,  
inter mortuos liber.

Posuerunt me in lacu inferiori, in tenebrosis,  
et in umbra mortis.

Factus sum sicut homo sine adiutorio,  
inter mortuos liber.

I am counted among those that go down to the  
depths:

I am as a man without help,  
free among the dead.

They have laid me in the deeper pit, in darkness,  
and in the shadow of death.

I am as a man without help,  
free among the dead.

### **Sepulto Domino**

Sepulto Domino, signatum est monumentum,  
volventes lapidem ad ostium  
monumenti:

Ponentes milites, qui custodirent illum.

Accedentes principes sacerdotum ad  
Pilatum, petierunt illum.

Ponentes milites, qui custodirent illum.

Sepulto Domino, signatum est monumentum,  
volventes lapidem ad ostium  
monumenti:

Ponentes milites, qui custodirent illum.

When the Lord was buried, they sealed up the tomb,  
rolling away a stone before the entrance to the  
sepulchre.

Placing soldiers to guard it.

The chief priests went to Pilate  
and petitioned him.

Placing soldiers to guard it.

When the Lord was buried, they sealed up the tomb,  
rolling away a stone before the entrance to the  
sepulchre.

Placing soldiers to guard it.

### **Motets – Francis Poulenc (1899–1963)**

Francis Poulenc became interested in sacred music after an emotional and a religious shock when his friend died in a tragic car accident in 1936. He never received formal institutionalized musical education, but studied composition and piano privately. He was a theory and composition student of Charles Kœchlin from 1921 to 1924 and, according to his biographer Henri Hell, Kœchlin's harmony exercises gave him the tools with which he created his choral masterpieces: for orchestra and choir, *Stabat Mater* (1950) and *Gloria* (1960); for choir a cappella, *Chansons à boire* (written for Harvard University, banned because of prohibition, 1922), *Sept Chansons* (Apollinaire, Éluard, 1936), *Messe G* (1937), *Quatre Motets pour un temps de pénitence* (1939), *Figure humaine* (Éluard, 1943), *Un Soir de neige* (Éluard, 1944), and *Quatre Motets pour le temps de Noël* (1952).

[Kari Kaarna]

#### **From *Quatre Motets pour un temps de pénitence***

##### **Timor et tremor**

Timor et tremor venerunt super me, et caligo  
cecidit super me miserere mei Domine  
miserere quoniam, in te confidit anima mea.  
Exaudi Deus deprecationem meam quia  
refugium meum es tu et adiutor fortis Domine  
invocavi te non confundar.

Fear and trembling have come upon me and darkness  
has seized my soul. Pity me, O Lord, pity me, for  
in you have I placed my trust. Hear my prayer, O my  
God, for you are my refuge, you, O Lord, are my  
strength. I have called upon your name – do not  
desert me.

#### **From *Quatre Motets pour le temps de Noël***

##### **Quem vidistis pastores dicite**

Quem vidistis pastores dicite: annuntiate  
nobis in terris quis apparuit: Natum vidimus  
et choros angelorum collaudantes Dominum.  
Dicite quidnam vidistis, et annuntiate  
Christi nativitatem.

Tell us, O shepherds, whom you have seen, tell us  
who has appeared on earth. We have seen the  
new-born babe and choirs of angels praising God.  
Tell abroad what you have seen, tell out that  
Christ is born.



### Videntes stellam

Videntes stellam Magi gavisī sunt gaudio magno: et intrantes domum obtulerunt Domino aurum thus et myrrham.

When they saw the star, the Wise Men were filled with a great joy and they went into the house. There to the Lord they offered gold, and frankincense, and myrrh.

### Hodie Christus natus est

Hodie Christus natus est: hodie Salvator apparuit: hodie in terra canunt angeli, lætantur archangeli: hodie exsultant iusti dicentes: Gloria in excelsis Deo. Alleluia.

This day Christ is born, this day our Saviour is made known to us. This day on earth angels sing and archangels rejoice, this day shall the righteous triumph, saying: Glory to God in the highest. Alleluia.

### Jephte – Giacomo Carissimi (1605–1674)

At the age of twenty-four, Giacomo Carissimi became *Maestro di Cappella* of the German College in Rome (which boasted one of the finest music establishments in the city), and thereafter rapidly gained prominence as a composer of motets, cantatas, and, most importantly, sacred oratorios. Unstaged religious musical dramas were at that time a new artistic form, but Carissimi soon brought oratorio to its first great peak with his compositions for the Lenten meetings of the Archconfraternity of the Holy Cross. Written for the edification of the Roman nobility, these works display a mastery of the early Baroque style of monody, a combination of rhetorical speech and song that was informed by classical precepts.

*Jephte*, probably the most famous of Carissimi's oratorios, is an expanded version of the tragic story of Jephtah from the biblical Book of Judges. The work may be divided into three main sections, each with its own set of tonalities and musical gestures:

- 1) Jephte makes his ill-fated vow and goes off to war;
- 2) Upon hearing of Israel's victory, the people, led by Jephte's daughter, rejoice;
- 3) The lamentations of Jephte's daughter, who obediently accepts her fate.

[Alexander Lingas]

### Jephte

#### Historicus:

Cum vocasset in proelium filios Israel rex  
filiū Ammon  
et verbis Jephte acquiescere nolisset,  
factus est super Spiritus Domini  
et progressus ad filios Ammon  
votum vovit Domino dicens:

When the king of the children of Ammon had called the  
children of Israel into war  
and would not acquiesce to Jephtah's words,  
the Spirit of the Lord came upon Jephtah,  
and after he had passed over the children of Ammon  
he vowed a vow unto the Lord and said:

#### Jephte:

Si tradiderit Dominus filios Ammon in manus  
meas  
quicumque primus de domo mea occurrerit  
mihi,  
offeram illum Domino in holocaustum.

If the Lord delivereth the children of Ammon into mine  
hands  
then shall it be that whatsoever first cometh forth of my  
house to meet me,  
I will offer it to the Lord as a sacrifice.

#### Chorus:

Transivit ergo Jephte ad filios Ammon,  
ut in spiritu forti et virtute Domini pugnaret  
contra eos.

Thus Jephtah passed over unto the children of Ammon  
to fight against them with great courage and with the  
strength of the Lord,

#### Historicus a 2:

Et clangebant tubae et personabant tympana  
et proelium commissum est adversus Ammon

And the trumpets flourished and the drums thundered  
and a battle was fought against Ammon.

Basso solo:

Fugite, cedite impii, perite gentes, occumbite in gladio.

Dominus exercituum in proelium surrexit et pugnat contra vos.

Chorus:

Fugite, cedite impii, corruite,  
et in furore gladii dissipamini.

Historicus:

Et percussit Jephte viginti civitates Ammon  
plaga magna nimis.

Historicus a 3:

Et ululantes filii Ammon facti sunt coram  
filiis Israel humiliati.

Historicus:

Cum autem victor Jephte in domum suam  
reverteretur,  
occurens ei unigenita filia sua cum tympanis  
et choris praecinebat:

Filia:

Incipite in tympanis et psallite in cymbalis.  
Hymnum cantemus Domino et modulemur  
canticum.

Laudemus regem coelitum, laudemus belli  
principem,  
qui filiorum Israel victorem ducem  
rexit.

Chorus:

Hymnum cantemus Domino et modulemur  
canticum.  
qui dedit nobis gloriam et Israel victoriam.

Filia:

Cantate mecum Domino, cantate omnes  
populi, laudate belli principem,  
qui dedit nobis gloriam et Israel victoriam.

Chorus:

Cantemus omnes Domino, laudemus belli  
principem,  
qui dedit nobis gloriam et Israel victoriam.

Historicus:

Cum vidisset Jephte, qui votum Domino  
voverat, filiam suam venientem in occursum,  
prae dolore et lachrimis scidit vestimenta sua et ait:

Jephte:

Heu mihi! filia mea, heu decepisti me, filia  
unigenita,  
et tu pariter, heu filia mea, decepta  
es.

Filia:

Cur ego te pater decepi  
et cur ego filia tua unigenita decepta sum?

Flee, withdraw, ye impious, perish, ye heathens, die under the sword.

The Lord of the army riseth for the battle and fighteth against you.

Flee, withdraw, ye impious, go to your ruin,  
and be dispersed under the fury of the swords.

And Jephtah subdued twenty cities of Ammon with a mighty blow.

And weeping loudly, the children of Ammon were humiliated before the eyes of the children of Israel.

When, however, Jephtah came unto his house as a victor,  
his only daughter came out to meet him with timbrels and dances and sang:

Commence timbrels, and play cymbals.

Let us sing a hymn unto the Lord and utter a joyous song.

Let us praise the heavenly king, let us praise the lord of war.

who returned the leader of the children of Israel to us in victory.

Let us sing a hymn and utter a joyous song unto the Lord.  
who gave us glory, and victory unto Israel.

Sing with me unto the Lord, sing all peoples, praise the lord of war.  
who gave us glory, and victory unto Israel.

Let us all sing unto the Lord, let us praise the lord of war,  
who gave us glory, and victory unto Israel.

When Jephtah, who had vowed a vow unto the Lord,  
saw his own daughter coming to meet him  
he rent his clothes in anguish and tears and said:

Alas! My daughter, alas, thou hast deceived me, my only daughter,  
and at the same time, my daughter, thou hast thyself been deceived.

Why have I deceived you father,  
and why have I, your only daughter, myself been deceived?

Jephte:  
Aperui os meum ad Dominum  
ut quicumque primus de domo mea occurrerit  
mihi,  
offeram illum Domino in holocaustum.  
Heu mihi! filia mea, heu decepisti me, filia  
unigenita,  
et tu pariter, heu filia mea, decepta  
es.

Filia:  
Pater mi, si vovisti votum Domino  
reversus victor ab hostibus,  
ecce ego filia tua unigenita, offer me in  
holocaustum victoriae tuae,  
hoc solum pater mi praesta filiae tuae  
unigenitae antequam moriar.

Jephte:  
Quid poterit animam tuam, quid poterit te,  
moritura filia, consolari?

Filia:  
Dimitte me, ut duobus mensibus circumeam  
montes,  
ut cum sodalibus meis plangam virginitatem meam.

Jephte:  
Vade filia mea unigenita et plange virginitatem  
tuam.

Historicus a 4:  
Abiit ergo in montes filia Jephte  
et plorabat cum sodalibus virginitatem suam,  
dicens:

Filia:  
Plorate colles, dolete montes  
et in afflictione cordis mei ulalate! (*Eccho:*  
ululate!)

Ecce moriar virgo et non potero morte mea meis  
filiis consolari,  
ingemiscite silvae, fontes et flumina,  
in interitu virginis lachrymate (*Eccho:*  
lachrymate!)

Heu me dolentem in laetitia populi,  
in victoria Israel et gloria patris mei,  
ego sine filiis virgo, ego filia unigenita moriar  
et non vivam.

Exhorrescite rupes, obstupescite colles,  
valles et cavernae in sonitu horribili resonate!  
(*Eccho:* resonate!)

Plorate filii Israel, plorate virginitatem meam  
et Jephte filiam unigenitam in carmine dolore  
lamentamini.

Chorus:  
Plorate filii Israel, plorate omnes virgines  
et filiam Jephte unigenitam in carmine dolore  
lamentamini.

I have opened my mouth unto the Lord  
that whatsoever first cometh forth of my house to meet  
me.  
I will offer to the Lord as a sacrifice.  
Alas! My daughter, alas, thou hast deceived me, my only  
daughter,  
and at the same time, my daughter, thou hast thyself been  
deceived.

My father, if thou hast vowed a vow unto the Lord,  
and hast returned home as victor from the enemy,  
behold me, your only daughter, offer me up as a  
sacrifice for thy victory,  
let one thing alone, my father, to be done for me, your  
only daughter, before I die.

What can bring comfort to thy soul, to thee, who art  
bound to die?

Leave me alone for two months, that I may go up and  
down the mountains  
and bewail my virginity, I and my companions.

Go my only daughter and bewail thy  
virginity.

Thus Jephtah's daughter went upon the mountains  
and bewailed her virginity with her companions,  
speaking thus:

Lament, ye hills, mourn, ye mountains  
and weep with me in the distress of my heart. (*echo:*  
weep!)

Behold, I shall die a virgin and cannot be consoled by my  
children in my death,  
sob, ye woods, fountains and rivers,  
let your tears flow at the death of a virgin (*echo:* let your  
tears flow)

Also, woe is me, while the people rejoice  
in Israel's victory and my father's glory  
I shall die a virgin, childless, as the only daughter, and  
may not live.

Shudder, ye rocks, freeze, ye hills,  
dales and caverns, resound the terrible sound (*echo:*  
resound!)

Weep, ye children of Israel, weep upon my virginity  
and bewail Jephtah's only daughter with a song of  
mourning.

Weep, ye children of Israel, weep all ye virgins,  
and bewail Jephtah's only daughter with a song of  
mourning.

**Paul Elliott** has featured on over eighty recordings in music ranging from Perotin to Weber. He is best known for his performances of early music, having performed with nearly every major European early music group, including the Academy of Ancient Music, the Early Music Consort of London, the London Early Music Group, Musica Antiqua Köln, the Deller Consort, and the Hilliard Ensemble, of which he was a founding member.

Besides his ensemble activities, Paul Elliott is well known as a soloist, having twice recorded Handel's *Messiah* in which work he also featured in the celebrated video recorded in Westminster Abbey with Christopher Hogwood conducting. Other videos on which he features include the TV series "Music in Time" hosted by James Galway.

Paul Elliott's solo debut in the United States was with Christopher Hogwood and the Los Angeles Philharmonic Orchestra in a performance of Handel's *Messiah* at the Hollywood Bowl in 1982. Solo engagements worldwide have included performances of Monteverdi's *Vespers* in Germany, Bach's *St. Matthew Passion* in Holland and Belgium, and concerts at recent summer festivals in Ferrara, Barcelona, and Nantes. His latest solo recording on the Koch label is of music by John Dowland.

Whilst continuing to pursue an active performing career, he is also in high demand as a teacher and in addition to holding the post of Professor of Music at Indiana University in Bloomington, he frequently gives master classes at other universities around the United States and teaches at workshops such as the Vancouver Early Music Program and Festival in Canada and Amherst Early Music in Massachusetts.

Soprano **Elisabeth Engan** enjoys a varied career, with a repertoire that includes music from the fourteenth century to the present. She holds a particular interest in the music of Bach, and was an artist/fellow at the 1991 Bach Aria Festival presented by the Bach Aria Group in New York. She has appeared in concert with Chanticleer, the San Francisco Bach Festival, Magnificat Baroque Orchestra, and with Hausmusik, whose recently released recording, *In Nova Cantica*, features her in performances of medieval and renaissance music for Christmas. Her stage credits include performances in the 1989 Broadway production of *The Merchant of Venice*. Ms. Engan is a graduate of Mills College.