

EARLY MUSIC ENSEMBLE

David Nutter, director

A DIALOGUE OF *Ancient* AND MODERN MUSIC



A Transhistorical Journey

music by

Desprez, Pärt, Taverner,
Tavener, Perotin, Browne,
Machaut, Ortiz, Stravinsky,
and Ludford

*please note earlier
start time!*

7:00 p.m.

Saturday, 22 May 1999

St. Martin's Episcopal Church

640 Hawthorn Lane, Davis

SUGGESTED DONATION \$5 / STUDENTS & CHILDREN \$2.50

ACCOMMODATIONS FOR PATRONS WITH DISABILITIES ARE AVAILABLE

Early Music Ensemble

David Nutter, *director*

A Dialogue of *Ancient* and **Modern** Music:

A Transhistorical Journey

Program

Beata viscera Marie Virginis	Cecilia Seufert, <i>soprano</i>	Perotin (fl 1200)
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Es sang vor langen Jahren (1984)	Annette Sander, <i>alto</i> Angelo Moreno, <i>violin</i> ; David Calderon, <i>viola</i>	Arvo Pärt (b 1935)
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Veni creator spiritus	Grayson Braxton, Siwa Msangi, Mark Grote, <i>tenors</i> (School of Notre Dame, ca 1200)	Anonymous
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Funeral Ikos (1981)		John Taverner (b 1944)
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Dum transisset Sabbatum		John Taverner (ca 1490–1545)
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De profundis		Josquin Desprez (ca 1440–1521)
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De profundis (1980)		Arvo Pärt
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intermission

Otsche nash' [Pater noster] (1932) Bogoroditse devo [Ave Maria] (1934)		Igor Stravinsky (1882–1971)
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Messe de Notre Dame Sanctus Agnus Dei Ite missa est		Guillaume de Machaut (ca 1300–1377)
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Epithalamica (1997) Laudate dominum (1999, first performance)		Pablo Ortiz (b 1956)
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Berlin Mass (1990) Alleluia Emitte Spiritum tuum Alleluia Veni Sancte Spiritus Veni Sancte Spiritus (Sequence) Sanctus Agnus Dei		Arvo Pärt
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Ave cuius conceptio		Nicholas Ludford (ca 1485–1557)
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UCD Early Music Ensemble

Soprano

Margaret Grayden, Carole Hom, Jocelyn Olander, Cecilia Seufert, Mary Seufert, Karen Sobel

Alto

Jacki Amos, Suzanne Elder Wallace, Jeannie Fishback, Briana Fortenbach, Annette Sander

Tenor

Grayson Braxton, Steven Geller, Mark Grote, Siwa Msangi

Bass

Robert Crummey, Michael Steiner, Neil Willits

with

Angelo Moreno, *violin*; David Calderon, *viola*

Luciano Chessa, *organ*; Michael Malone, *percussion*

As this century comes to a close and the millennium draws ever nearer, it seems quite natural to reflect back upon the past 1000 years. We are in a position today to view as a single arch the artistic production of countless generations of composers. Performances of music by past masters are now a commonplace, the enchanting into sound of the musical signs and symbols of the long dead. Through re-creation we can enrich our perception of the passage of time, but reason suggests that our efforts here are archeological. As antiquarians, we present our lost treasures as if in a museum, a museum coldly devoid of the original social and artistic contexts that at the time of creation engendered and infused the art works of the past. One would need a degree in theology, and at that from the 12th century university of Paris, the Sorbonne, to understand fully the Latin texts set by Perotin and contemporaries. And if we translate, we translate on our terms and not on theirs: as cultural imperialists we appropriate the past and recast it in our own image. Are then the art works of the past wholly lost to us as meaningful expressions of human thought and sentiment? Or can we detect in ourselves a subconscious and inarticulate perception of "transhistorical humanness" that connects us to the past? In other words, does an appreciable continuity of human thought and feeling persist from age to age? Or is this merely wishful thinking, the Enlightenment ideal of universalism tainted by a romantic longing for a simpler and innocent past? Composers of this century are of course not unaware of the historical past and the legacy it preserves. And how they respond and enter into dialogue with the past is the matter we wish to explore this evening.

Perotin: Beata viscera (monophonic conductus) and Anonymous: Veni creator spiritus (polyphonic conductus)

Composers associated with the Paris cathedral of Notre Dame in the 12th century wrote polyphonic music in two styles: organum (liturgical polyphony) and conductus. A conductus is newly composed (without drawing on material from pre-existing chant melodies) and the subject matter of the texts, also newly written, varies widely. Both monophonic and polyphonic conducti were written. *Veni creator spiritus* is an example of a conductus with an embellished final section called a cauda (tail; Italian: coda).

Beata viscera

Beata viscera
Marie virginis,
cuius ad ubera
rex magni nominis;
verte sub altera
vim celans numinis,
dictavit federa
Dei et hominis.

O mira novitas
et novum gaudium,
matris integra,
post puerperium.

Populus gentium
sedens in tenebris
surgit ad gaudium
partus tam celebris:
Iudea tedium
fovet in latebris,
cor gerens conscium
delicti funebris.

O blessed womb
of Virgin Mary,
whose breasts suckled
the king of great name.
Concealing this divine name
under clothing of flesh,
he granted the pact
between God and man.

What a marvelous thing
and what a great new joy:
the wholeness of the mother
after childbirth.

The people of the Gentiles
sitting in darkness,
rise up to the joy
of such a famous offspring.
Judea nurtures its disgust
in the shadows,
bearing in itself the awareness
of a deadly sin.

O mira ...

Solem, quem libere,
Dum purus oritur
in aura cernere
visus non patitur,
cernat a latere
dum repercutitur,
alvus puerpere,
qua totus clauditur.

Naked vision cannot
bear to see the sun
as it rises purely in the air,
whom the womb of birth,
in which it is
enclosed sees
when reflected
from her body.

O mira ...

- Philippe the Chancellor (ca 1160/80-1236)

Pärt: Es sang vor langen Jahren

In 1984 the German musicologist Diether de la Motte asked ten composers for a setting of this poem by the German Romantic poet Clemens Brentano. Pärt's setting is for alto voice with the accompaniment of violin and viola. The words are not "religious" though in their fusion of human love and spiritual purity they are far from worldly.

Es sang vor langen Jahren

Es sang vor langen Jahren
Wohl auch die Nachtigall.
Da war wohl süßer Schall,
Da wir zusammen waren.

The nightingale might well have sung
So many years ago.
That was a sweet sound indeed,
When we were together

Ich sing und kann nicht weinen
Und spinne so allein
Den Faden klar und rein,
Solang der Mond wird scheinen.

I sing and cannot weep
And spin here all alone
This thread both clear and pure,
So long as the moon will shine.

Da wir zusammen waren,
Da sang die Nachtigall.
Nun mahnet mich ihr Schall,
Dass du von mir gefahren.

While we were together,
The nightingale was singing.
But now her sound reminds me
That you are gone from me.

So oft der Mond mag scheinen,
So denk ich dein allein.
Mein Herz ist klar und rein,
Gott wolle uns vereinen.

As often as the moon may shine
I think alone of you.
My heart is clear and pure,
May God unite us both.

Seit du von mir gefahren,
Singt stets die Nachtigall.
Ich denk bei ihrem Schall,
Wie wir zusammen waren.

Since you are gone from me
Ever the nightingale sings.
I think upon her sound
How we were together.

Gott wolle uns vereinen.
Hier spinn ich so allein.
Der Mond scheint klar und rein.
Ich sing und möchte weinen.

May God unite us both.
Here I spin all alone.
The moon shines clear and pure.
I sing and I would weep.

- Clemens Brentano (1778-1842); translated by Peter Schaeffer

Veni creator spiritus

Veni creator spiritus,
spiritus recreator,
tu dans, tu datus celitus,
tu donum tu donator,
tu rex, tu digitus,
alens et alitus,

Come creator of the soul,
refashioner of the soul,
gift and giver from heaven,
both present and presenter,
you are the king, you the finger,
you the breath and comforter,

spirans et spiritus,
spriatus et spirator.

Tu septiformis gratiae
dans septiforme donum,
virtutis septifarie,
septem petitionem;
tu nix non defluens,
ignis non destruens,
pugil non metuens,
propinator sermonum.

Ergo accende sensibus
tu te, lumen et flamen,
tu te inspira cordibus
qui es vite spiramen;
tu sol, tu radius,
mittens et nuntius,
persona tertius,
salva nos, amen, amen.

the breathing spirit
and the breathed-out breather.

You gave the sevenfold gift
with sevenfold grace in answer
to the sevenfold requests
for sevenfold virtue.
You are the snow that does not melt away,
a fire that does not destroy,
a fighter who is fearless,
a giver of tongues.

And therefore kindle flame
and light in our senses;
inspire us in our hearts,
you who are the breath of life;
you our sun, our ray,
a messenger giving messages,
third person of the Trinity,
save us! Amen, amen.

John Tavener: Funeral Ikos

Tavener is English by birth but Greek Orthodox by religion. His Funeral Ikos is a simple but effective setting (in English translation from the Greek) of the Order for the Burial of Dead Priests.

Funeral Ikos

Why these bitter words of the dying, O bretheren, which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God, who hath summoned me knoweth. But make commemoration of me with the song: *Alleluia*.

But whither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them. Or have they forgotten all those who mourn them and make the song: *Alleluia*?

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm: *Alleluia*.

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: *Alleluia*.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: *Alleluia*.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God: *Alleluia*.

John Taverner: Dum transisset Sabbatum

Easter Matins marks the first appearance of the Alleluia, the jubilant expression of praise added to every chant in Pascal Time (Easter to Pentecost). John Taverner's setting of *Dum transisset Sabbatum*, the third responsory from Matins for Easter Day, follows in its formal layout the solo-choir alternation of the original plainsong, and it deftly captures the mood of intense religious fervour accompanying the celebration of the Resurrection.

Dum transisset sabbatum

Dum transisset sabbatum, Maria Magdalene
et Maria Jacobi et Salome emerunt aromata,
ut venientes ungerent Jesum. Alleluya.

Et valde mane una sabbatorum veniunt
ad monumentum orto iam sole.
Gloria patri et filio et spiritui sancto.

And when the Sabbath was passed, Mary Magdalene
and Mary the mother of James, and Salome, had bought
sweet spices, that they might annoint him.

And very early in the morning, the first day of the week,
they came unto the sepulchre at the rising of the sun.
Glory be to the Father and the Son and the Holy Spirit.

Josquin Desprez and Arvo Pärt: De profundis

A work of Josquin's maturity, the mood and meaning of the psalm are mirrored in the music. Pärt's setting is scored for male voices, organ and percussion (bass drum, tam-tam and bell pitched in E). The organ provides a relentless walking bass beneath alternate phrases, while the voices declaim the text in steady values throughout. The voices are heard at first singly, then in pairs, in threes, and finally all four together. The whole work articulates a single dynamic arch, gradually rising in pitch and dynamic before subsiding back towards piano again.

De profundis (Psalm 129)

De profundis clamavi ad te Domine;
Domine exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationem meae.
Si iniquitates observaveris, Domine;
Domine quis sustinebit?
Quia apud te propitiatio est;
et propter legem tuam sustinui te Domine.
Sustinuit anima mea in verbo ejus;
speravit anima mea in Domino.
A custodio matutina usque ad nectem,
speret Israel in Domino;
quia apud Dominum misericordia
et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus
iniquitatibus ejus.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Out of the depths have I cried unto Thee
O Lord: Lord hear my voice.
Let thine ears attend to the voice
of my calling.
If Thou O Lord shall mark our iniquities,
Lord who shall abide it?
For there is mercy with Thee, and by reason
of Thy law I have waited for Thee O Lord.
My soul has relied on His word;
My soul has hoped in the Lord.
From the morning watch even until night,
Let Israel hope in the Lord;
for with the Lord there is mercy
and with him plenteous redemption.
And He shall redeem Israel from all
His iniquities.
Glory be to the Father, the Son, and to the Holy Ghost.
As was in the beginning, is now and ever shall be:
world without end. Amen.

Stravinsky: two works in church Slavonic.

Stravinsky's settings were written after the composer rejoined in 1926 the Russian Orthodox Church, becoming a communicant once more. Between 1926 and 1934 he wrote three Slavonic sacred choruses, *Otche nash'* (Pater Noster); *Simol' verī* (Credo) and *Bogoroditse devo* (Ave Maria).

Pater noster

Our Father, Who art in heaven, hallowed be Thy name, Thy Kingdom come, Thy will be done on earth as it is in heaven. Give us this day our daily bread and forgive us our debts as we forgive our debtors; and lead us not into temptation, but deliver us from evil.

Ave Maria

Virgin Mother of God, rejoice, Mary full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, for thou hast borne the Savior of our souls.

Machaut: Messe de Notre Dame (selections)

Machaut's Mass of Our Lady is the earliest to be written for four voices. The lower parts are strictly governed by isorhythm ('same rhythm') and the faster-moving upper voices also show repeated rhythmic patterns. Unusually, Machaut also sets the dismissal formula (*Ite missa est*).

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

Holy, Holy, Holy Lord God of hosts.
Heaven and earth are filled with Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

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

Ite missa est; Deo gratias.

Go, the mass is ended; thanks be to God.

Ortiz: Epithalamica and Laudate Dominum

Epithalamica sets the opening two stanzas (and borrows the melody) of an Easter sequence by Abelard in which a nun, a Bride of Christ, awaits the Bridegroom's return from the tomb. Ortiz's setting was written as a wedding gift to friends of the composer. Laudate Dominum, newly written for the Early Music Ensemble, was inspired by Monteverdi's setting of the same text.

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 succinete.
Amici Sponsi vos vocarunt nuptiae,
et novae modulos optamus Dominae.

- Peter Abelard (1079-1142)

Laudate Dominum (Psalm 116)

Laudate Dominum omnes gentes:
laudate eum omnes populi.
Quoniam confirmata est
super nos misericordia eius:
et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Pärt: Berlin Mass (selections)

Composed for the "German Catholic Days" held in Berlin in May 1990, the work includes a setting of the Pentecost sequence *Veni Sancte Spiritus*, preceded by two Alleluia verses. Scored for four-voice choir and organ, a revised version with string orchestra was published in 1992.

Alleluia Emitte spiritum tuum

Alleluia, alleluia.
Emitte Spiritum tuum, et creabuntur:
et renovabis faciem terrae. Alleluia.
Alleluia Veni sancte spiritus
Alleluia, alleluia.
Veni Sancte Spiritus,
reple tuorum corda fidelium:
et tui amoris in eis ignem accende. Alleluia.

Veni Sancte Spiritus

Veni Sancte Spiritus
Et emitte caelitus
Lucis tuae radium.
Veni pater pauperum,
Veni dator munerum,
Veni lumen cordium.
Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.
O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Tell forth, O Bride, your bridal canticle!

Tell outwardly the joys you gaze upon within,
and gladdening us, give tidings of the Bridegroom,
whose presence means new life for you - forever!
Young maidens, sing! dance!

When she the Bride begins her song, join in!

The Bridegrooms friends have called you to the nuptials,
And we wait to hear the songs sung by the new liege Lady.

Praise the Lord, all you nations;

extol him, all you peoples

For great is his

love toward us,

and the faithfulness of the Lord endures forever

Glory be to the Father, the Son, and to the Holy Ghost.

As was in the beginning, is now and ever shall be:

world without end. Amen.

Alleluia, alleluia

Send forth your Holy Spirit: they will multiply,
and you will renew the whole face of the earth. Alleluia

Alleluia, alleluia.

Come Holy Spirit

fill the hearts of your faithful,

and kindle in them the fire of your love. Alleluia.

Come Holy Spirit,

And send forth from Heaven

Your rays of light.

Come father of the poor,

Come giver of gifts,

Come light of the soul.

Best comforter,

The soul's sweet guest,

Sweet refreshment.

In labor our repose,

In passion moderation,

In adversity comfort.

O most blessed light,

Fill the inner hearts

Of your faithful.

Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.
Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.
Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da saluti exitum,
Da perenne gaudium.

Without your divine will
Nothing is in man,
Nothing is free of harm.
Wash what is soiled,
Moisten what is dry,
Heal what is hurt.
Bend what is rigid,
Warm what is frozen,
Direct what is wandering.
Give to your faithful
Trusting in you
The sevenfold sacrament.
Give virtue its reward,
Give salvation at the end,
Give eternal joy.

- attributed to Stephen Langton, Archbishop of Canterbury, d. 1228.

Ludford: Ave cuius conceptio

Ave cuius conceptio is an example of the large-scale votive antiphon addressed to the Virgin. Votive antiphons (and masses such as the Requiem and Saturday Lady Mass) are those in a class apart from the regular liturgical calendar and are of restricted or private intention. A setting such as Ludford's would have typically been sung in a Marian chapel containing a painting or statue of the Virgin or at the close of Compline.

Ave cuius conceptio

Ave cuius conceptio solemnī plena gaudio:
 celestia terrestria nova replet leticia.
Ave cuius nativitas fuit solemnitas:
 ut Lucifer lux oriens verum solem preveniens.
Ave pia humilitas sine viro fecunditas:
 cuius annunciatio nostra fuit redemptio.
Ave vera virginitas immaculata castitas:
 cuius purificatio nostra fuit purgatio.
Ave plena in omnibus angelicus virtutibus:
 cuius fuit assumptio nostra glorificatio.

Hail [Mary], thy conception abounded in solemn joy:
it filled both earth and heaven with new rejoicing.
Hail to thee whose birth was our solemn service:
like Lucifer, the rising light going before the sun.
Hail, thou true humility, thy fruitfulness which knew no man:
whose annunciation was our redemption.
Hail true virginity, chastity unstained:
whose purification was our expiation.
Hail, filled with angels' virtues:
whose assumption was our glorification.

*La musique est une science
Qui veut qu'on rit et chante et dance.*

- Guillaume de Machaut (ca 1300-1377)

(Music is a science that makes one laugh, sing and dance)

