



Early Music Ensemble

David Nutter, Director

UC DAVIS
DEPARTMENT OF MUSIC

Saturday, May 18, 2013 7 pm
St. Martin's Church, Davis

THE DEPARTMENT OF MUSIC PRESENTS

Early Music Ensemble

David Nutter, Director

Phebe Craig, harpsichord and organ

Michael Sand, violin

Wesley Wang, violin

David Nutter, continuo

William David Cooper, conducting

PROGRAM

<i>Salva nos, Domine</i>	Philippe Rogier (1561–96)
<i>Nunc dimittis</i>	William Byrd (1540–1623)
<i>Missa in illo tempore</i> Kyrie — Gloria	Claudio Monteverdi (1567–1643)
<i>Salve, O Regina</i>	Monteverdi
<i>Spem in alium nunquam habui</i>	Thomas Tallis (1505–85)
William David Cooper, conductor	

INTERMISSION

<i>Ritornello</i> for Double Harp from <i>L'Orfeo</i>	Monteverdi
<i>Il combattimento di Trancredi e Clorinda</i> Alice Del Simone, soprano (Clorinda) • Jonathan Nadel, tenor (Il Testa) William David Cooper, tenor (Tancredi) Michael Sand and Wesley Wang, violin • Devin Hough, viola • Stephen Hudson, cello David Morris, lute • Cheryl Ann Fulton, harp • David Nutter, chitarrone Phebe Craig, organ and harpsichord	Monteverdi
<i>Moresca</i> from <i>L'Orfeo</i>	Monteverdi
<i>Giunto alla tomba</i>	Giaches de Wert (1535–96)

Saturday, May 18, 2013 7 pm
St. Martin's Church 640 Hawthorne Lane, Davis

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, and audiovisual recording are prohibited during the performance.

ABOUT THE CONDUCTOR

An alumnus of the Juilliard School, **William David Cooper** has enjoyed a diverse career as composer, conductor, and keyboardist. His music has been championed by Augustin Hadelich, the Juilliard Orchestra, Trio 180, the JACK Quartet, and the Lysander Trio. He has recently 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. In addition to positions on faculty at Purdue and Vincennes Universities, he founded the choral department at Ben Davis University and has been on composition faculty at the Interlochen Arts Camp since the summer of 2010. Cooper received ASCAP awards in 2004 and 2007, and the 2012 Leo Kaplan Award, the highest prize awarded in the ASCAP Morton Gould awards. A passionate devotee of early music, he was the recipient of 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 in churches including Holy Trinity Lutheran Church in New York City and First Baptist Church of Lafayette, IN, and is currently music director at the Episcopal Church of St. Martin, Davis. His teachers have included Samuel Adler, Kurt Rohde and Paul Jacobs. He is pursuing a PhD in music composition at UC Davis, studying composition with Ross Bauer, and conducting research on English Renaissance music with Jessie Ann Owens.

THE EARLY MUSIC ENSEMBLE DIRECTED BY DAVID NUTTER

Soprano

Katelan Bowden
Esther DiCarlo
Alice Del Simone
Brittney Haapanen
Carole Hom
Sarah Nitzan
Daniel Ostram
Noelle Patterson

Alto

Jacki Amos
Marisa Cleveland
Leslie Gilhooly
Joy Li
Jocelyn Olander
Erin Opray
Allison Peraza
Robin Snyder
Larissa Stimmel
Kathryn Willson

Tenor

Soren Christian
Dominick DiCarlo
Tucker Fisher
Mark Grote
Andrew Hudson
Stephen Hudson
Tatz Ishimaru
Erik Maroney
Siwa Msangi
Brook Ostram
Dan Phillips
Alex Stalarow
John Unrath
Jacob Whittaker

Bass

Chris Castro
Terrence Huang
Spencer Iascone
Matthew Lawson
Richard Mix
Aaron Pereira
Jeremy Reinhard
Aaron Shuler
Neil Willits
Jonathan Willits
Jonathan Youngs

TEXTS AND TRANSLATIONS

Salva nos, Domine

Salva nos domine vigilantes, custodi nos dormientes, ut vigilemus cum Christo, et requiescamus in pace.
Save us, O Lord, waking, and guard us sleeping, that we may watch with Christ, and rest in peace.

Missa in illo tempore

Kyrie
Gloria

Nunc dimittis

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:	Lord, now lettest thou thy servant depart in peace: according to thy word.
Quia viderunt oculi mei salutare tuum	For mine eyes have seen: thy salvation,
Quod parasti ante faciem omnium populorum:	Which thou hast prepared: before the face of all people;
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.	To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

Salve, O Regina

Salve, o Regina, o mater, o vita, o spes,	Hail, O Queen, O mother, O life, O hope,
o clemens, o pia, o dulcis virgo Maria.	O gentle one, O holy, O sweet virgin Mary.
Salve Regina, mater misericordiae	Hail, O Queen, mother of mercy;
Salve vita dulcedo et spes nostra, salve.	hail, our life, our sweetness and our hope, hail.
Ad te clamamus,	To you we cry out,
exules filii Evae.	exiled children of Eve.
Ad te suspiramus gementes et flentes	To you we sigh, mourning and weeping
in hac lacrimarum valle.	in this valley of tears.
Eia ergo, advocata nostra, illos tuos	Then, gracious advocate, turn
misericordes oculos ad nos converte.	towards us your merciful eyes.
Et Iesum, benedictum fructum ventris tui,	And show us the blessed fruit of your womb,
nobis post hoc exilium ostende.	Jesus, after this exile.
O Regina, o mater, o vita, o spes,	O Queen, O mother, O life, O hope,
o clemens, o pia, o dulcis virgo Maria.	O gentle one, O holy, O sweet virgin Mary.

In this variant on the Salve Regina text, an anonymous adapter (possibly Monteverdi himself) combines phrases from the first and last lines of the original text to provide a whole series of invocations—"o Regina, o mater, o vita, o spes, o clemens, o pia, o dulcis virgo Maria"—which are heard at the beginning of the setting and then brought back again three times to punctuate the text and to lend a sense of urgency to the affective declamatory setting. The work was first published in 1624 in the Second Collection of Sacred Songs (*Seconda raccolta de' sacri canti*) of Lorenzo Calvi, at that time still a bass singer at Pavia Cathedral.

Spem in alium

Spem in alium nunquam habui praeter in te	I have never put my hope in any other but in You,
Deus Israel	O God of Israel
qui irasceris	who can show both anger
et propitius eris	and graciousness,
et omnia peccata hominum in tribulatione dimittis	and who absolves all the sins of suffering man
Domine Deus	Lord God,
Creator coeli et terrae	Creator of Heaven and Earth
respice humilitatem nostram.	be mindful of our lowliness.

The original Latin text of the motet is from a response (at Matins for the third Lesson, during the V week of September), in the Sarum rite adapted from the Book of Judith. Today the response appears in the Divine Office of the Latin rite in the Office of Readings (formerly called Matins) following the first lesson on Tuesday of the twenty-ninth week of the year.

Combattimento di Tancredi e Clorinda

Tancredi, che Clorinda un homo stima,
Vol ne l'armi provarla al paragone.
Va girando colei l'alpestre cima
ver altra porta, ove d'entrar dispone.
Segue egli impetuoso, onde assai prima
che giunga, in guisa avvien che d'armi suone,
ch'ella si volge, e grida: "O tu, che porte,
correndo sì?" Rispose: "E guerra e morte."

"Guerra e morte avrai"—disse—"io non rifiuto
darlati, se le cerchi e fermo attendi."
Né vuol Tancredi, ch'ebbe a piè veduto
il suo nemico, usar cavallo, e scende.
E impugna l'un l'altro il ferro acuto,
e aguzza l'orgoglio e l'ira accende:
e vansi incontro a passi tardi e lenti
quai due tori gelosi e d'ira ardenti.

Notte, che nel profondo oscuro seno
chiudeste e ne l'oblio fatto sì grande,
degno d'un chiaro sol, degno d'un pieno
teatro, opre sarian sì memorande,
piacciati ch'indi il tragga, e'n bel sereno
alle future età lo spieghi e mande.
Viva la fama lor; e tra lor gloria
splende dal fosco tuo l'alta memoria.

Non schivar, non parar, non pur ritrarsi
vogliono costor, né qui destrezza ha parte.
Non danno i colpi or finti, or pieni or tardi;
toglie l'ombra e 'l furor l'uso de l'arte.
Odi le spade orribilmente urtarsi
a mezzo il ferro; e 'l piè d'orma non parte;
sempre è il piè fermo e la man sempre in moto;
né scende taglio invan, né punta a voto.

L'onta irrita lo sdegno a la vendetta,
e la vendetta poi l'onta rinova;
onde sempre al ferir, sempre a la fretta
stimol novo s'aggiunge e piaga nova.
D'or in or più si mesce, e più ristretta
si fa la pugna, e spada oprar non giova:
dansi con pomi, e infelloniti e crudi
cozzan con gli elmi insieme e con gli scudi.

Tre volte il cavalier la donna stringe
con le robuste braccia e altrettante
poi da quei nodi tenaci ella si scinge,
nodi di fier nemico e non d'amante.
Tornano al ferro, e l'un e l'altro il tinge
con molto sangue; e stanco e anelante
e questi e quegli al fin pur si ritira,
e dopo lungo faticar respira.

Combat of Tancredi and Clorinda

Tancredi, believing Clorinda to be a man,
esteems her worthy to accept his challenge.
She, skirting the mountain peak, is bound
for a city which she is disposed to enter.
He follows swiftly, so some time before
he reaches her, she hears the noise of armor
and, turning, cries: "What is the purport
of such haste?" He answers: "War and death."

"War and death you'll have," she said,
"I'll not deny you if you seek them and will stand firm."
Tancredi, seeing his enemy on foot,
will not remain on horseback, but dismounts.
Both grasp their sharp-edged swords,
prick on their pride, whip up their fury,
and advance upon each other with slow steps
like two rival bulls inflamed with fury.

Night, who hath enclosed in thy dark breast
and in obscurity a deed so great:
since of the light of day and of a crowded
theater feats so memorable are worthy,
grant that I may illuminate them thus,
transmitting them to future generations.
May their fame live on, and may their glory
shine out, a noble memory, from your darkness.

To dodge, to parry or even to retreat
they do not strive, for skill has here no part.
They do not feint, nor strike now hard now soft;
darkness and rage preclude all subtlety.
Hark to the horrifying clash of sword
on steel; their feet cleave to the ground:
their feet are still, their hands move constantly,
no cut but finds its mark, no thrust goes wide.

Outrage spurs them on to vengeful fury,
vengeful fury that renews the outrage;
thus giving their desire to wound, their haste,
an added stimulus to strike again.
From time to time they close, and then the fight
is more restricted, swords cannot be used;
they strike with pommels and, more savage now,
clash their casques together and their shields.

Thrice does the knight the woman grip
in his strong arms, and as oft does she
break free from that retentive clasp,
The clasp of bitter enmity, not love.
Now they resume their swords, and each the other
bathes in streams of blood; wary and panting
both he and she at last draw back,
and after laboring long, regain their breath.

L'un l'altro guarda, e del suo corpo essangue
 su'l pomo de la spada appoggia il peso.
 Già de l'ultima stella il raggio langue
 sul primo albor che in oriente acceso.
 Vede Tancredi in maggior copia il sangue
 del suo nemico, e sè non tanto offeso.
 Ne gode e insuperbisce. O nostra folle
 mente ch'ogni aura di fortuna estolle!
 Misero, di che godi? Oh quanto mesti
 fiano i trionfi, e infelice il vanto!
 Gli occhi tuoi pagheran (s'in vita resti)
 di quel sangue ogni stilla un mar di pianto.
 Così tacendo e rimirando, questi
 sanguinosi guerrier cessaro alquanto.
 Ruppe il silenzio al fin Tancredi e disse
 perchè il suo nome a l'un l'altro scoprisse:

"Nostra sventura è ben che qui s'impieghi
 tanto valor, dove silenzio il copra.
 Ma poi che sorte ria vien che ci nieghi
 e lode e testimon degni de l'opra,
 pregoti (se fra l'arme han loco i prieghi)
 che 'l tuo nome e 'l tuo stato a me tu scopra,
 acciò ch'io sappia, o vinto o vincitore,
 chi la mia morte o la mia vita onore."

Rispose la feroce: "Indarno chiedi
 quel ch'ho per uso di non far palese.
 Ma chiunque io mi sia, tu inanzi vedi
 un di quei duo che la gran torre accese."
 Arse di sdegno a quel parlar Tancredi
 "In mal punto il dicesti;
 e 'l tuo dir e 'l tacer di par m'alletta
 barbaro discortese, alla vendetta."

Torna l'ira nei cori, e li trasporta,
 Benché deboli, in guerra, a fiera pugna
 u' l'arte in bando, u' già la forza è morta,
 ove, in vece, d'entrambi il furor pugna!
 Oh che sanguigna e spaziosa porta
 fa l'una e l'altra spada, ovunque giugna,
 ne l'armi e ne le carni! e se la vita,
 non esce, sdegno tienla al petto unita.

Ma ecco omai l'ora fatal è giunta
 che 'l viver di Clorinda al suo fin deve.
 Spinge egli il ferro nel bel sen di punta
 che vi s'immerge e 'l sangue avido beve;
 e la veste, che d'or vago trapunta
 le mamelle stringea tenere e lieve
 l'empie d'un caldo fiume. Ella già sente
 morirsi, e 'l piè le manca egro e languente.
 Segue egli la Vittoria e la trafitta
 vergine minacciando in calza e preme.
 Ella, mentre cadea, la voce afflitta
 movendo, disse la parole estreme;

They eye each other, and lean exhausted bodies
 upon the pommel of their swords.
 The last remaining star is now extinguished
 as dawn's first rays illuminate the east.
 Tancredi sees his enemy's copious loss
 of blood, and his own injuries less grave.
 Well pleased, he preens himself. O human folly,
 that fortune's every offering refuses!
 Poor man, what joy is this? How tragic is
 your victory, how ill-conceived your pride?
 Those eyes of yours will pay (if you survive)
 a sea of tears for each drop to that blood.
 So silently and thoughtfully they stood,
 these bloody warriors, and paused awhile.
 At last Tancredi broke the silence, and said,
 hoping to foster an exchange of names:

"Our true misfortune is it to employ
 such valour here, where it must go unsung.
 But, since cruel fate ordains we are denied
 the praise and witness worthy of such feats,
 I pray you (if in combat prayers have a place)
 that you your name and title will reveal,
 that I may know, conquered or conquerer,
 to whom I have the honor of death or life."

The warrior maid replies: "You ask in vain
 that which it is my custom to conceal.
 But whoever I may be, you see before you
 one of the two who set the great tower ablaze."
 Hearing these words, Tancredi was incensed:
 "Inopportune were those words;
 your speech and silence spur me on alike,
 uncouth barbarian, to retribution."

Their anger now rekindles, and propels them
 back, though weak, to war, to that fierce fight
 where skill is banned, where strength is dead,
 and naked fury takes the place of both.
 Oh what bloody, gaping openings
 the sword of each creates where ever it strikes,
 on armor and on flesh, and life would issue
 forth did fury not retain it in the breast.

But lo, the fatal hour has now arrived
 that to Clorinda's life must put an end.
 He thrusts the blade straight into her fair breast
 where, immersed, it thirstily drinks her blood.
 Her tunic that, exquisitely gold-embroidered,
 clings around her dainty, tender breasts,
 fills with a tepid stream. She knows at once
 that she must die, and staggers, weak and faint.
 Following up his gain, he throws himself
 menacingly upon the wounded maiden.
 She, while falling, with her failing voice
 speaks her dying words which indicate

parole ch'a lei novo spirito aditta,
spirto di fè, di carità, di speme:
virtù che Dio l'infonde, e se rubella
in vita fu, la vuol in morte ancella.

"Amico, hai vinto: io ti perdon....perdona
tu ancora, al corpo no, che nulla pave
a l'alma sì; deh! per le prega, e dona
battesmo a me ch'ogni mia colpa lave."
In queste voci languide risuona
un non so che di flebile e soave
ch'al cor gli scende e ogni sdegno ammorza,
e gli occhi a lagrimar l'invoglia e sforza.

Poco quindi lontan nel sen d'un monte
scaturia mormorando un picciol rivo.
Egli v'accorse, e l'elmo empì nel fonte,
e tornò mesto al grande ufficio e pio.
Tremar sentì la man, mentre la fronte
non conosciuta ancor sciolse e scoprio.
La vide, e la conobbe; e restò senza
e voce e moto. Ah! vista! Ah! conoscenza!

Non morì già, ché sue virtù accolle
tutte in quel punto, e in guardia al cor le mise,
e premendo il suo affanno, a dar si volse
vita con l'acqua a chi co' l'ferro uccise.
Mentre egli il suon de' sacri detti sciolse,
colei di gioia trasmutossi, e rise:
e in atto di morir lieta e vivace,
dir pareva: "S'apre il ciel; io vado in pace."

a change of heart, a spirit new to her,
one of faith, of charity, of hope;
virtues inspired by God, intent that she
rebellious in life, in death will be his servant.

"Friend, you win: I forgive you, but I seek
your pardon too, not for my fearless body,
but for my soul: o pray that, and give me
baptism to cleanse me of all sin."
In this languid utterance he hears
a strange appeal, a plaintive gentleness
that to his heart descends and melts all anger
and makes tears sting, then gush from his eyes.

Not distant, from the bowels of a mountain,
welled a little streamlet murmuring.
Thither he ran, his casque filled at the source,
and grieving began the great and sacred rite.
His hand was trembling as he loosed the vizor
and raised it from the face as yet unknown.
He saw her, he knew her; then was he bereft
of speech and action. Sad sight, sad recognition!

She clung to life, for her remaining forces
she gathered, and hedged her heart around with them,
and, stifling his grief, he sought to give
life with water to her whom his sword had slain.
While listening to the holy words he uttered,
she was transformed by happiness, and smiled;
and as she died, her spirit filled with joy.
She seemed to say: "Heaven opens, I go in peace."

Torquato Tasso (1544–95), *Gerusalemme liberata*, canto XII, stanzas 52–62 and 64–68

Claudio Monteverdi was born at Cremona in 1567. Appointed in 1590 a string player to the household of Vincenzo Gonzaga, Duke of Mantua, Monteverdi became maestro della musica to the Gonzaga court in 1601. His duties included the production of courtly entertainments, the most lavish being the operas *Orfeo* (1607) and *Arianna*, written the following year. Dismissed in early 1612 by Duke Vincenzo's successor, Francesco, he was appointed maestro di cappella at St. Mark's Basilica, Venice in 1613, a position he held until his death (29 November 1643).

In 1624 Monteverdi set the famous combat between Tancredi and Clorinda from Torquato Tasso's epic poem, *Gerusalemme liberata* (Jerusalem Delivered, 1580). Tasso's work depicts a highly imaginative version of the combat between Christians and Muslims during the siege of Jerusalem at the end of the First Crusade. In the combat, the Christian knight Tancredi, who is secretly in love with the pagan warrior Clorinda, kills her. Monteverdi's *Combattimento* was published, with an extensive explanatory preface, in the *Madrigali guerrieri et amorosi* (Madrigals of War and Love) of 1638. The use of the warlike genus or stile concitato, effected through reiterated notes played (or sung) in rapid succession is Monteverdi's invention. Equally novel is the use of pizzicato (plucking the string with the fingers) and dynamic shadings (forte to piano on one bow stroke). Other verbal indications in the score describe the action: "trotto del cavallo" (Tancredi approaches on horseback, the trotting of the horse), "qui principia la guerra" (here begins the battle), "passeggio bellicoso grave" (combatants fiercely circling each other). As Clorinda dies, the halo of string accompaniment expires with her (quest'ultima nota va in arcata morendo), her voice fading (lunga voce in piano) into silence. In the preface, the composer relates that it had been first performed in the house of the Venetian patrician Girolamo Mocenigo as an entertainment during Carneval season. Theatrical effects were visually reinforced. Clorinda and Tancredi appear in full armor, the latter astride a horse. Their steps and gestures were to agree with the narration, and, as illustrated in the music, their movements and exchange of blows. The narrator (testo) may add ornaments only in the apostrophe to night (Notte), and should stand a short distance from the instruments in order better to hear the words. Monteverdi notes that the assembled nobility present at the performance "were moved to tears of compassion, praising the novelty of the work, the like of which had never been seen or heard before."