

The University of California, Davis
The Department of Music
The Committee on Research

present

The Early Music Ensemble

David Nutter, *director*

with

The Whole Noyse

Brian Howard & Stephen Escher, *cornetti*
Ernest Rideout & Richard Van Hessel, *flutes*
Herb Meyers, *curtal*

Heinrich Schütz
(1585-1672)

**Die sieben Wortte
unsers lieben Erlösers
und Seeligmachers
Jesu Christi
(SWV 478)**

**The Seven Last Words
of Christ on the Cross**

program to include motets,
concerted works, and works for
multiple choirs and instruments
by Giovanni Gabrieli
and Heinrich Schütz



Saturday, 10 March 1990
8.00 P.M.
Admission Free

St. Martin's Episcopal Church
Hawthorn Lane
Davis

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THE EARLY MUSIC ENSEMBLE

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PROGRAM

Sonata <i>Recens fabricatus labor</i> , 1685	Daniel Speer (1636-1707)
Aspice, pater, piissimum filium (SWV 73-75) <i>Cantiones sacrae</i> , 1625	Heinrich Schütz (1535-1672)
Der Herr sprach zu meinem Herren (SWV 22) <i>Psalmen Davids</i> , 1619	Schütz
Dances from <i>Il primo libro de' balli</i> (1578) Pass'e mezzo antico - saltarello; Putta Nera Ballo Furlano; Ballo francese - saltarello; Schiarazula Marazula	Giorgio Mainerio (1535-1582)
Eile mich, Gott (SWV 282) <i>Kleiner geistlichen Concerten</i> , 1636	Schütz
Erbarm dich mein, o Herre Gott (SWV 447) Uppsala, Universitetsbiblioteket Ms 34:1, ?before 1665	Schütz
Timor et tremor <i>Reliquiae sacrarum concentuum</i> , 1615	Giovanni Gabrieli (1553-1612)
Herr, nun lässest du deinen Diener in Friede fahren (SWV 352a) Kassel, Murhardsche Bibliothek Ms 50e, 1635	Schütz
<i>Intermission</i>	
Canzona <i>La Moranda</i> <i>Canzoni per sonare</i> , 1608	Costanzo Antegnati (1549-1624)
Die sieben Wortte unsers lieben Erlösers und Seeligmachers Jesu Christi (SWV 478) Kassel, Murhardsche Bibliothek Ms 48	Schütz
In Ecclesiis <i>Sacrae symphoniae</i> , 1615	Gabrieli

Saturday, 10 March 1990

8:00 p.m.

St. Martin's Episcopal Church

The Early Music Ensemble

Soprano

Haleh Abghari, Stephanie Holm, Carole Hom*, Jennifer Moffitt*
Helen Nutter*, Heather Paulsen, Colleen Terry, Rebecca Valentine

Alto

Darlene Franz, Mary Kramer, Pam Lindquist*, Becky Littman*, Melissa Rossi, Vicky Woeste*

Tenor

Andrew Merit, Nick Moore*, Tom Phinney, Brook Ostrom*, Keith Woeste, Aaron Wooten

Bass

Hunter Brown, Tom Kaiser, Don Meyer*, Tony Pollock*, Lee Riggs, Neil Willits*

Tom Kaiser, organ

(* denotes soloist)

Ken Murai, baroque violin

Special guest artists: Ruth Rainero, soprano
Dona Lee Brandon, organ

*The Department of Music would like to thank the Elizabeth Rudisill Homann fund
for its financial support of this concert.*

Program note

Giovanni Gabrieli, organist at St. Mark's Basilica, Venice, composed most of his large-scale religious music for Venetian state occasions. His music mirrors the Byzantine opulence of St. Mark's, the ceremonial center of the Venetian Republic. Attached to the Basilica was a band of virtuoso wind players who performed works in conjunction with the chapel singers or alone (e.g., Antegnati's Canzona "La moranda"). The combined magnificence of instruments and voices was calculated to set the acoustics of the Basilica ringing, effecting, as one 16th-century observer remarked, the impression of "cataracts of celestial harmony." These words capture precisely the grandiosity of *In Ecclesiis*, the final work on tonight's program.

Heinrich Schütz studied composition with Gabrieli in Venice between 1609 and 1612. The first fruit of his apprenticeship was a book of Italian madrigals (1611) modelled on the works of Marenzio and Monteverdi. Schütz applied this same exploration of extreme reaches of expressivity to the private devotional motets of the *Cantiones sacrae* of 1625. The Passion motet *Aspice, pater, piissimum filium* shows a wealth of expressive ideas and contrapuntally plies twin motifs in the Monteverdian manner. Not to be outdone, Gabrieli's *Timor et tremor* equally shows a mastery of advanced musical idioms, combining as it does striking rhetorical gestures with sumptuous sonorities. Nevertheless, Gabrieli's influence on Schütz is perhaps most evident in the massive polychoral settings of the *Psalmen Davids* of 1619. *Der Herr sprach zu meinem Herren* (Psalm 110) is scored for two four-part choruses and a five-part chorus that, because of its extended range, demands instruments. Through the power of words, *Der Herr* translates the grand Venetian manner into a massive affirmation of Lutheran faith.

In 1628 Schütz returned to Venice to renew his acquaintance with the latest Italian styles of music, most notably including that of the great Claudio Monteverdi. This resulted in the *Symphoniae sacrae* of 1629, a collection of concertato motets for soloists and mixed instrumental ensembles. This virtuoso style continued to fascinate Schütz as the slightly later *Herr, nun lasset* (1635) amply demonstrates with its two octave range for the soloist and ornate instrumental duet writing. *Erbarm dich mein* features a chorale-like and transcendently beautiful melody embedded in the rich fabric of the instrumental sonata, while *Eile mich, Gott* is written in the dramatic recitative style ("in stylo oratorio") of sacred opera.

"The Seven Words of our Dear Redeemer and Saviour Jesus Christ" is a small-scale oratorio that summarizes from the four Gospels the seven last words of Christ on the Cross. Probably dating from about 1645, the work is framed by opening and concluding choruses setting the first and second stanzas (but not the melody) of the medieval hymn "Da Jesu an dem Kreuze stund;" the first chorus is followed and the second chorus preceded by the same instrumental sinfonia, further emphasizing the overall symmetrical structure. Following tradition, the evangelist's narrative is assigned to four singers. Direct speech is confined to the "malefactors" and to Jesus, whose plangent words are provided with an instrumental "halo" of sound.

-DN

TEXTS AND TRANSLATIONS

ASPICE, PATER, PISSIMUM FILIUM (*Meditatio passionis*)

Aspice, pater, piissimum filium
pro me tam impia passum;
respice, clementissime rex, quis patitur,
et reminiscere benignus, pro quo patitur.

Nonne hic est, mi domine, innocens ille,
quem ut servum redimeres, filium tradisti?

Reduc, domine deus meus,
oculos maiestatis tuae
super opus ineffabilis pietatis;
intuere dulcem natum,
toto corpore extensum,
cerne manus innoxias pio
manantes sanguine,
et remitte placatus scelera,
quae patrarunt manus meae.

(Andreas Musculus: *Precationes*, 1599)

Look, Father, on your most Holy Son,
suffering such torments for me;
look, most merciful king at who is suffering and
remember mercifully for whom he is suffering.

Surely this is he, Lord, your innocent son, whom
you betray when you redeem us, thy servants.

Return your mighty gaze,
O Lord my God,
to a work of ineffable piety.
See your sweet Son,
His whole body stretched out;
look at His innocent hands
covered with His holy blood;
be satisfied by this and forgive
the sins that stain my hands.

DER HERR SPRACH ZU MEINEM HERREN

Der Herr sprach zu meinem Herren:
Setze dich zu meiner Rechten,
bis ich deine Feinde zum Schemel
deiner Füsse lege.
Der Herr wird das Scepter deines
Reiches senden aus Zion,
herrsche unter deinem Feinden.
Nach deinem Sieg wird dir dein Volk
williglich opfern im heiligen Schmuck.
Deine Kinder werden dir geboren,
wie der Tau aus der Morgenröte.
Der Herr hat geschworen und
wird ihn nicht gereuen.
Du bist ein Priester ewiglich
nach der Weise Melchisedech.
Der Herr zu deiner Rechten wird zuschmeissen
die Könige zur Zeit seines Zornes.
Er wird richten unter den Heiden,
er wird grosse Schlacht tun, er wird
zuschmeissen das Haupt über grosse Lande.
Er wird trinken vom Bach auf dem Wege,
darum wird er das Haupt emporheben.
Ehre sei dem Vater und dem Sohn
und auch dem heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

(Psalm 110, *Dixit Dominus*)

The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies
thy footstool.
The Lord shall send the rod
of thy power out of Zion; be thou ruler
even in the midst among thine enemies.
In the day of thy power shall the people offer
thee free-will offerings with an holy worship:
the dew of thy birth is of the womb
of the morning.
The Lord sware, and
will not repent:
Thou art a priest for ever
after the order of Melchisedech.
The Lord upon thy right hand: shall
wound even kings in the day of his wrath.
He shall judge among the heathen: he shall
fill the places with the dead bodies: and
smite in sunder the heads over divers countries.
He shall drink of the brook in the way:
therefore shall he lift up his head.
Glory be to the Father and to the Son;
and to the Holy Ghost.
As it was in the beginning,
is now and ever shall be:
world without end. Amen.

EILE MICH, GOTT, ZU ERRETEN

Eile mich, Gott, zu erretten,
Herr, mir zu helfen!
Es müssen sich schämen und zu Schanden werden,
die nach meiner Seelen stehen.
Sie müssen zurückkehren und gehöhet werden,
die mir übels wünschen, dass sie müssen
wiederum zu Schanden werden,
die da über mich schreien: Da, da;
freuen und fröhlich sein in dir,
die nach dir fragen und dein Heil lieben,
immer sagen: hoch gelobt sei Gott.
Ich aber bin elend und arm;
Gott, eile su mir
denn du bist mein Helfer und Erretter,
mein Gott, verzeuch nicht.

(Psalm 70, *Deus in adiutorium*)

Haste, thee, O God, to deliver me: make
haste to help me, O Lord.
Let them be ashamed and confounded
that seek after my soul:
let them be turned backwards and put
to confusion that wish me evil. Let
them for their reward be soon brought to shame
that cry over me, There, there.
But let all those that seek thee be joyful and
glad in thee; and let all such as delight in thy
salvation say alway, The Lord be praised.
As for me, I am poor and in misery:
haste thee unto me, O God.
Thou art my helper and my redeemer:
O Lord, make no long tarrying.

ERBARM DICH MEIN, O HERRE GOTT

Erbarm dich mein, o Herre Gott,
nach deiner grossen Barmherzigkeit,
wasch ab, mach rein mein Missetat,
ich erkenn mein Sünd und ist mir leid,
allein ich dir gesündigt hab,
das ist wider mich stetiglich,
das Bös vor dir mag nicht bestehn,
du bleibst gerecht, ob man urteilt dich.

(Erhart Hegenwalt [1524] after Psalm 51, *Miserere mei, Deus*)

Have mercy upon me, O God
spare me with your great mercy,
wash from me, Lord, the stain of guilt,
for my sinfulness distresses me.
Against thee, Lord, have I offended,
this speaks against me constantly.
But evil ways can never prevail with you;
you remain just, if one judges you.

TIMOR ET TREMOR

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

Fear and trembling came upon me,
and a darkness blinded me.
Have mercy, O Lord, upon me;
for my soul has trusted in you.
Hear my plea, O Lord,
you are my refuge and mighty strength.
Lord, I have called on you:
let me never be confounded.

HERR, NUN LÄSSEST

Herr, nun lässtest du deinen Diener
in Friede fahren, wie du gesagt hast.
Denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast für allen Völkern,
ein Licht zu erleuchten die Heiden
und zum Preis deines Volks Israel.

(Canticle of Simeon: *Nunc dimittis*, Luke 2.29-32)

Lord, now lettest thy servant depart
in peace according to thy word.
For mine eyes have seen the salvation, which
thou hast prepared before the face of all people.
To be a light to lighten the Gentiles,
and the glory of thy people Israel.

DIE SIEBEN WORTTE (*see overleaf*)

IN ECCLESIIIS

In ecclesiis benedicite Domino,
Alleluia.
In omni loco dominationis
benedic anima mea Dominum,
Alleluia.
In Deo salutari meo et gloria mea,
Deus auxilium meum et spes mea in Deo est,
Alleluia.
Deus noster te invocamus, te laudamus,
te adoramus, libera nos, salva nos, vivifica nos.
Alleluia.
Deus adiutor noster in aeternum,
Alleluia.

Praise the Lord in the congregation,
Alleluia.
In every place of worship
let my soul praise the Lord,
Alleluia.
In God, who is my salvation and glory,
is my help, and my hope is in God,
Alleluia.
My God, we invoke thee, we praise thee, we
worship thee; free us, deliver us, quicken us,
Alleluia.
God our advocate in eternity,
Alleluia.

DIE SIEBEN WORTTE UNSER LIEBEN ERLÖSERS UND SEELIGMACHERS JESU CHRISTI

Introitus

Da Jesus an dem Kreuze stund
und ihm sein Leichnam war verwundt
so gar mit bitterm Schmerzen,
die sieben Wort, die Jesu sprach,
betracht in deinem Herzen.

Symphonia

Evangelist (alto)

Und es war um die dritte Stunde, da
sie Jesum kreuzigten, er aber sprach:

Jesus

Vater, vergieb ihnen, denn sie wissen
nicht, was sie tun.

Evangelist (tenor)

Es stund aber bei dem Kreuze Jesu seine Mutter,
und seiner Mutter Schwester, Maria, Cleophas
Weib, und Maria Magdalena. Da nun Jesus seine
Mutter sahe, und den Jünger darbei stehen,
den er lieb hatte, sprach er zu seine Mutter:

Jesus

Weib, siehe, das ist deine Sohn.

Evangelist (tenor)

Darnach spricht er zu dem Jünger:

Jesus

Johannes, siehe, das ist deine Mutter.

Evangelist (tenor)

Und von Stund an nahm sie der Jünger zu sich.

Evangelist (soprano)

Aber der Übeltäter einer, die da gehenkt
waren, lästert ihn und sprach:

Schächter zur Linken (alto)

Bist du Christus, so hilf dir selbst und uns.

Evangelist (soprano)

Da antwortete der ander, strafte ihn und sprach:

Schächter zur Rechten (bass)

Und du, und du fürchtest dich auch nicht
für Gott, der du doch in gleicher Verdamnis
bist, und zwar wir sind billig darinnen,
denn wir empfangen was unsre Taten wert sind,
dieser aber hat nichts ungeschicktes gehandelt.

Evangelist (soprano)

Und sprach zu Jesu:

Schächter zur Rechten (bass)

Herr gedenke an mich, wenn
du in dein Reich kommst.

Introit

When Jesus to the cross was tied,
And 'ere His body could have died,
In much endurance bitter,
The seven words which He then spake
Let thou thy heart consider.

Symphonia

Evangelist

And it was the third hour, and they
crucified Him. But He spake:

Jesus

Father, forgive them; for they know
not what they do.

Evangelist

Now there stood by the cross of Jesus His
mother, and His mother's sister, Mary the
wife of Cleophas, and Mary Magdalene. When
Jesus therefore saw His mother, and the disciple
standing by, He saith unto His mother:

Jesus

Woman, behold thy Son!

Evangelist

Then saith He to the disciple:

Jesus

John, behold thy Mother!

Evangelist

And from that hour that disciple took her unto
his own home.

Evangelist

And one of the malefactors which were hanged
railed on Him, saying:

Malefactor on the left

If Thou be Christ, save Thyself, and us.

Evangelist

But the other answering rebuked him, saying:

Malefactor to the right

Dost not thou fear God, seeing thou art in
the same condemnation? And we indeed justly;
for we receive the due reward of our deeds:
but this man hath done nothing amiss.

Evangelist

And he said unto Jesus:

Malefactor to the right

Lord, remember me when Thou
comest into Thy kingdom.

Evangelist (soprano)
Und Jesus sprach:

Jesus
Wahrlich, ich sage dir, heute wirst du
mit mir in Paradeis sein.

Evangelist (soprano, alto, tenor, bass)
Und um die neunte Stunde schrie
Jesus laut und sprach:

Jesus
Eli, Eli, Eli lama asabthani.

Evangelist (soprano, alto, tenor, bass)
Das ist verdolmetschet:

Jesus
Mein Gott, warum hast du mich verlassen?

Evangelist (alto)
Darnach als Jesus wusste, dass schon
alles vollbracht war, dass die Schrift
erfüllet würde, sprach er:

Jesus
Mich dürstet.

Evangelist (tenor)
Und einer aus den Kriegknechten lief
bald hin, nahm einen Schwamm und füllet
ihn mit Essig und Ysopen und stecket
ihn auf ein Rohr und hielt ihn dar zum
Munde und tränket ihn. Da nun Jesus
den Essig genommen hatte, sprach er:

Jesus
Es ist vollbracht.

Evangelist (tenor)
Und abermal rief Jesus laut und sprach:

Jesus
Vater, ich befehle meinen Geist in deine Hände.

Evangelist (soprano, alto, tenor, bass)
Und als er das gesagt hatte, neiget er das
Haupt und gab seinen Geist auf.

Symphonia

Conclusio
Wer Gottes Marter in Ehren hat und oft
gedenkt der sieben Wort, des will Gott gar
eben pflegen, wohl hie auf Erd mit seiner
Gnad, und dort in dem ewigen Leben.

Evangelist
And Jesus said unto him:

Jesus
Verily I say unto thee, today shalt thou
be with me in Paradise.

Evangelist
And about the ninth hour Jesus cried
with a loud voice, saying:

Jesus
Eli, Eli, Eli lama asabthani.

Evangelist
That is to say:

Jesus
My God, why hast Thou forsaken me?

Evangelist
After this, Jesus knowing that all
things were now accomplished, that the
scripture might be fulfilled, saith:

Jesus
I thirst.

Evangelist
And one of the soldiers ran and
filled a sponge full of vinegar
and hyssop, and put it on a reed,
and put it into His mouth. When Jesus
therefore had received the vinegar,
He said:

Jesus
It is finished.

Evangelist
And he cried again with a loud voice:

Jesus
Father, into Thy hands I commend my spirit.

Evangelist
And having said thus, he bowed His
head and gave up the ghost.

Symphonia

Conclusion
He who regardeth Christ's torment,
Thinking about these Seven Words,
Him God will keep, by grace, here on
this earth, and in His Heavenly place.