

UC Davis Department of Music
presents the UC Davis

EARLY MUSIC ENSEMBLE

David Nutter, *director*

BAROQUE ENSEMBLE

Phebe Craig and Michael Sand, *directors*

BACH & PURCELL

Program

Sonata (<i>Sonate da camera</i> , op. 2, no. 1, 1685)	Arcangelo Corelli (1653-1713)
Largo - Allemanda - Corrente - Gavotta	
Remember not, Lord, our offences (full anthem, Z50)	Henry Purcell (1659-1695)
O Lord rebuke me not (verse anthem, Z40)	Purcell
Sarah Eyerly and Frauke Jürgensen, sopranos	
Hosanna to the highest (devotional song, Z187)	Purcell
Paul Corujo, baritone; Dan Philips, tenor	
Blessed be the Lord my strength (verse anthem, Z6)	Purcell
Dan Philips and Brook Ostrom, tenors; Tom Dotan, bass	
Chaconne	Purcell
Rejoice in the Lord alway ('The Bell Anthem,' Z49)	Purcell
<i>intermission</i>	
Sinfonias (from Cantatas BWV 196 and BWV 42)	Johann Sebastian Bach (1685-1750)
Largo - Allegro	
O Jesu Christ, meins Lebens Licht (motet, BWV 118)	J S Bach
Die mit Tränen säen	Johann Hermann Schein (1586-1630)
<i>Israelis Brünnlein</i> (1623)	
Nach dir, Herr, verlanget mich (cantata, BWV 150)	J S Bach
1. Sinfonia	
2. Coro: <i>Nach dir, Herr, verlanget mich</i>	
3. Aria: Doch bin und bleibe ich vergnügt (Frauke Jürgensen, soprano)	
4. Coro: <i>Leite mich in deiner Wahrheit</i>	
5. Aria: Zedern müssen von den Winden	
6. Coro: <i>Meine Augen sehen stets</i>	
7. Ciacconia: Meine Tage in den Leiden	

Sunday, 5 March 2007

8 pm

The Episcopal Church of St Martin

The Early Music Ensemble

Soprano

Sarah Eyerly, Carole Hom, Frauke Jürgensen, Jordan Kraft

Alto

Jacki Amos, Daniele Gusland, Jessica Mellinger, Helen Nutter

Tenor

Brook Ostrom, Dan Philips, Drew Stevens, Lloyd Waldo

Bass

Paul Corujo, Tom Dotan, Sergio Lamarão, Hernán Mouro, Neil Willits

UC Davis Baroque Ensemble

Violin

Lowell Ashbaugh, Christina Cheng, Theresa Di Marco, Devin Hough, Rae Luu, Laura Salzedo

Viola

William Chang, Meghan Dingman, James Keith

Violoncello

Courtney Castaneda, Ko Nee

Bass

Jared Emory

Harpsichord: Erin Mei *Organ*: Phebe Craig *Trumpet*: Nick Antipa, T. B. Arranged

with special guest David Granger, *bassoon*

Program note

Purcell wrote 65 full and verse anthems, some featuring a string orchestra, as well as a number of devotional songs and choruses to texts not taken from the bible. The five-part *Remember not, Lord, our offences* is completely choral (hence “full”). Purcell’s psalm settings include *O Lord, rebuke me not in thine indignation*, a duet written in a dramatic Italianate style and *Blessed be the Lord my strength*, a trio showing to splendid effect Purcell’s admired talent for capturing every nuance of the words in his music. *Hosanna to the highest* is preserved uniquely in a manuscript dating from after Purcell’s lifetime. It is constructed over a ground bass repeated fifteen times. The author of the words is unknown, but the text describes not an earthly marriage but one conceived in heaven. At “be ravish’d, earth” the unexpected entry of a second voice is breathtaking: earth and heaven are linked in their “contract”, the two voices closely imitating each other’s phrases as the piece climaxes at “heav’n never show’d so sweet a bridegroom, Nor earth so fair a bride”. The cheerfully exuberant *Rejoice in the Lord alway*, Purcell’s famous “Bell Anthem”, gets its name from the musical imitation of pealing bells in the opening Prelude, not only in the bass part, a ten beat ground repeated five times, but also in the intertwining upper parts.

Schein was cantor at the Leipzig Thomasschule, thus preceding Bach in this position by a century. Some of his works attain an expressive intensity matched in Germany only by those of Schütz. In *Israelis Brünnlein* (1623), Schein declared his intent to exhaust the possibilities of German word-painting “in the style of the Italian madrigal” - an intent fully realized in *Die mit Tränen säen*. The motet *O Jesu Christ mein’s Lebens Licht* is unusual among Bach’s surviving works in consisting of a single choral movement. Two versions exists, with different scorings: one with cornetto, three sackbuts (trombones) and two “litui” (horns) and a later one which substitutes strings and oboes. The unusual scoring of the original version suggests an occasion involving the town waits or Stadtpfeifer: one likely occasion, in view of the funeral nature of the text, was at the graveside ceremony for Count Friedrich von Flemming, October 11, 1740. Bach’s earliest surviving cantatas date from the Mühlhausen and perhaps even the Arnstadt period; they include nos. 150, 131, 106 and 196 (ca 1707). The early vocal works are pieces composed for particular occasions, not regular cantatas for the Sundays and feast days in the church calendar. Their texts are mostly taken from the Bible or the chorale repertory; freely conceived poetry is rare (found only in nos. 71, 106 and 150).

Musically they consist of a succession of different formal types – concerto, motet, (strophic) aria and chorale – adapted and combined to suit the composer’s purpose. The best way to appreciate this work is to follow closely the text in which you will discover many instances of musical word-painting by and through which Bach surely delighted/terrified his parishioners. This cantata was well known to Brahms, who based the fourth movement of his Fourth Symphony on the closing ciaccona.

Texts and translations

Remember not, Lord, our offences

Remember not, Lord, our offences nor th'offences of our forefathers;
Neither take thou vengeance of our sins, but spare us, good Lord,
spare thy people whom thou hast redeemed with thy most precious blood,
and be not angry with us for ever. Spare us, good Lord.

- from the Litany

O Lord, rebuke me not

O Lord, rebuke me not in thine indignation.
Neither chasten me in thy heavy displeasure.
Have mercy upon me, O Lord, for I am weak;
O Lord, heal me, for my bones are vexed.
My soul also is sore troubled:
But, Lord, how long wilt thou punish me?
Turn thee, O Lord, and deliver my soul:
O, save me, for thy mercy's sake.
For in death no man rememb'reth thee:
And who will give thee thanks in the pit?
I am weary of my groaning;
Ev'ry night wash I my bed,
And water my couch with my tears.
My beauty is gone for very trouble,
And worn away because of all mine enemies.
Turn thee, O Lord, and deliver my soul:
O, save me, for thy mercy's sake.

- Psalm 6, vv 1-7

Hosanna to the highest

Hosanna to the highest. Joy betide
The heavenly bridegroom and his holy bride.
Let heav'n above be filled with songs,
Let earth triumph below;
For ever silent be those tongues that can be silent now.
For rocks and stones, I charge you all to break
Your flinty silence if men cease to speak;
You that possess the sacred art
Or now or never show it,
Plead not your Muse is out of heart:
Here's that creates a poet.
Be ravish'd, earth, to see this contract driv'n
Twixt sinful men and reconcil'd heav'n.
Dismount, you quire of angels, come,
With men your joys divide;
Heav'n never showed so sweet a bridegroom,
Nor earth so fair a bride.

- Anon

Blessed be the Lord my strength

Blessed be the Lord my strength,
which teacheth my hands to war,
and my fingers to fight;
My hope and my fortress,
my castle and deliverer;
my defender in whom I trust:
who subdueth the people that is under me.
Lord, what is man, that thou hast such respect unto him?
or the son of man, that thou so regardest him?
Man is like a thing of nought:
his time passeth away like a shadow.
Bow thy heav'ns, O Lord, and come down:
touch the mountains, and they shall smoke.
Cast forth thy lightnings, and tear them:
shoot out thine arrows, and consume them.
Send down thine hand from above: deliver me
and take me out of the great waters,
and from the hand of strange children:
whose mouth talketh of vanity,
and their right hand is a right hand of wickedness.

- Psalm 144, vv 1-8

Rejoice in the Lord alway

Rejoice in the Lord alway,
and again I say rejoice.
Let your moderation be known unto all men;
the Lord is at hand.
Be careful for nothing, but in ev'rything
by pray'r and supplication with thanksgiving
let your requests be made unto God;
and the peace of God which passeth all understanding
shall keep your hearts and minds
through Jesus Christ our Lord.
Rejoice...

- Philippians 4, vv 4-7

O Jesu Christ

O Jesu Christ, meins Lebens Licht
Mein Hort, mein Trost, mein Zuversicht,
Auf Erden bin ich nur ein Gast
Und drückt mich sehr der Sunden Last.

- Martin Böhme (1557-1622)

O Jesus Christ, my life's true light,
My prize, my strength, hope to my sight
On earth here am I but a guest
And by sin's burden sore oppressed.

- Translated by Catherine Winkworth, 1878

Die mit Tränen säen

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.

- Psalm 126, vv 5-6

They that sow in tears shall reap in joy. He that
goeth forth and weepeth, bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.

Nach dir, Herr, verlanget mich BWV 150

1. Sinfonia

2. Coro

Nach dir, Herr, verlanget mich.
Mein Gott, ich hoffe auf dich.
Laß mich nicht zuschanden werden,
daß sich meine Feinde
nicht freuen über mich.
(*Psalm 25:1-2*)

Lord, I long for you.
My God, I hope in you.
Let me not be put to shame,
so that my enemies
will not rejoice over me.

3. Aria (Soprano)

Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll, und was sich fügt.
Ob Unfall schlägt den treuen Knecht,
Recht ist und bleibt ewig Recht.

Yet I am and remain content,
although at the moment here may rage
cross, storm and other trials,
Death, Hell, and what is theirs.
Though misfortune strike the true servant,
Right is and remains eternally right.

4. Coro

*Leite mich in deiner Wahrheit und
lehre mich; denn du bist der Gott,
der mir hilft, täglich harre ich dein.*
(*Psalm 25:5*)

*Lead me in your Truth and teach me;
for you are the God, who helps me,
I await you daily.*

5. Aria (Alto, Tenor, Bass)

Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Oftmals werden sie verkehrt.
Rat und Tat auf Gott gestellet,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.

Cedars must, before the winds,
often feel much hardship,
often they will be destroyed.
Place your words and deeds before God,
Heed not what howls against you,
Since his Word teaches otherwise.

6. Coro

*Meine Augen sehen stets
zu dem Herrn; denn er wird meinen
Fuß aus dem Netze ziehen.*
(*Psalm 25:15*)

*My eyes gaze continually
at the Lord; for he will draw
my foot out of the net.*

7. Ciaccona

Meine Tage in den Leiden
Endet Gott dennoch zur Freuden;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.
Bleibet Gott mein treuer Schatz,
Achte ich nicht Menschenkreuz;
Christus, der uns steht zur Seiten.
Hilft mir täglich sieghaft streiten.

My days in suffering
God will nevertheless end in joy;
Christians upon the thorny pathways
are let by Heaven's power and blessing.
If God remains my dearest treasure,
I need not heed mankind's cruelty;
Christ, who stands by our side,
helps me daily fight to victory.

- Translation by Pamela Della