

Concerts
conducted
#79



University of California, Davis
The Department of Music
presents

UCD Early Music Ensemble

David Nutter, director

English Sacred Music

A miscellany of medieval and Renaissance works
by

John Aleyn,

John Dunstable,

Robert Fayrfax,

Nicholas Ludford,

William Byrd,

and

Thomas Weelkes

Friday, 1 December 1995

St. Martin's Episcopal Church, 640 Hawthorn Lane, Davis

8:00 P.M.

Admission is free.

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The Early Music Ensemble

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Program

Solaris ardor - Gregorius sol - Petre tua - Marionette douche	Anon
Sub Arturo plebs vallata - Fons citharizancium - In omnem terram	John Aleyn (d 1373)
Preco preheminencie - Precursor premittitur - Inter natos	John Dunstable (ca 1390-1453)
Ricercata Consort: Songs, Psalms & Madrigals	
Farewell my joy	Cooper
Psalm 104 (My soul praise the Lord)	John Dowland
Psalm 143 (Lord, hear my prayer)	Dowland
Farewell, dear love	Robert Jones
Sing we and chant it	Thomas Morley
Gabriel fram heaven-king (Richard Mix, <i>bass</i>)	Anon
I have a yonge suster (Suzanne Elder Wallace, <i>alto</i>)	Anon
Ave Maria ancilla trinitatis	Nicholas Ludford (ca 1485-1557)
<i>intermission</i>	
Aeternae laudis lilyum	Robert Fayrfax (1464-1521)
Ave verum corpus	William Byrd (1542/3-1623)
Laboravi in gemitu meo	Thomas Weelkes (1576-1623)
Ricercata Consort: Dances from the court of Henry VIII	
The Emperor's Pavyn	
Galyard	
The Kyng's Pavyn	
The Crocke	
The Kyng's Maske	
Galyard	
Agnus Dei (Fountains Fragments)	Anon
Agnus Dei (<i>Missa Videte miraculum</i>)	Nicholas Ludford

UC Davis Early Music Ensemble

Soprano

Margaret Grayden, Jennifer Hansen, Carole Hom, Jocelyn Olander, Cecilia Seufert, Sara Stoll

Alto

Jacki Amos, Laurel Leong, Emilie Patton, Emmett Rahl, Suzanne Elder Wallace

Tenor

Kevin Krajewski, Stephen Messano, Hai Nguyen, John Westbrook Ostrom, Frazier Stevenson

Bass

Rob Binkley, Alan Lewis, Richard Mix, Neil Willits, Salvator Zepeda

Ricercata Consort (Frances Feldon, coach)

recorders and crumhorns: Ellen Heien, Robin Houston, Clif Kussmaul, Trista Stanley, Naoko Ogawa

percussion: Francine Ryan

Solaris ardor - Gregorius sol - Petre, tua navicula - Marionette

A motet in honor of Saint Augustine, who came from Rome to England as a missionary in the sixth century and became the first archbishop of Canterbury. Romulus in the Quadruplum refers to Rome, while the Triplum speaks of the pope (Gregory) sending Augustine (Jupiter) to England (Anglia) in the degree (longitude and latitude) of Canterbury.

Quadruplum

Solaris ardor Romulis
Solvit gelu Britannie
Mundana corda populi
A scoria resanie.
Cometa cum signifera
Dum lucem moderancie
Dedere dena sidera
Quater in ortu Cancie:
Que tenebras per fidie
De mere flamme fidei,
Quocumque fluctus hodie
Claudent Anglos equorei.

Triplum

Gregorius sol seculi
Iovem de cancro Romuli
Misit in libram Anglie,
De medio qui populi
Tu lit lunam perfidie.
Zodiaci per singula
Transit sina tripharie
Lucescens sine macula
De cursoque summarie
Cursu se finxit firmiter
Mansurum eternaliter
In gradu Cantuarie.

Motetus

Petre, tua navicula
Vacilat alliquociens,
Resultat set pericula
Post plurima multociens.
In insula Britannie
Fides olim convaluit.
Timore sed vesanie
Gentilis diu latuit.
Sequacem per Gregorium
Tuum pati consulit
Per Augustinum monachum.
Et fidei reducitur.

Tenor

Marionette douche

Quadruplum

*The warmth of the sun of
Romulus melts the ice of Britain,
And heals the people's worldly
Hearts of the filthiness of madness,
When, with the sign-bearing comet,
The forty stars bestowed
The light of moderation
In the dawn of Kent;
Which, blazing torches of the faith
Dispelled the darkness of perfidy,
Wherever the ocean's tides today
Surround the English.*

Triplum

*Gregory, sun of the age, sent
Jupiter from the Cancer of
Romulus to the Libra of Anglia;
Who took away from the people's
Midst the moon of faithlessness.
Each Zodiacial sign
He crossed three times,
Shining without blemish,
And from the highest course,
He firmly fixed himself a course,
To remain forever
In the degree of Canterbury.*

Motetus

*Peter, your little boat
Sometimes vacillates,
But it many times recovers
After frequent perils.
In the isle of Britain,
Once the faith grew strong;
But through fear of Gentile
Madness, it has long lain in hiding.
Through your successor, Gregory,
It is encouraged to endure,
And by Augustine, the monk,
It is led back into faith.*

Tenor

Sweet Marionette

Sub Arturo - Fons citharizancium - In omnem terram

Some five "musicians' motets" survive from the 14th-century, all French but this one by John Aleyn, a canon in St. George's Chapel, Windsor. In the Triplum are given names of members of the choir which is said to have sung music in a florid style. The Duplum gives a list of the ancient begetters and modern exponents of the principles of music and the science of its notation (Tubal, Pythagoras, Boethius, Guido of Arezzo and Franco of Cologne, to whom Pope Gregory the Great was added for his teaching of the chant). This is an isorhythmic motet cast in three sections, each divided into three internal subsections. The textless tenor voice (captioned "In omnem terram exivit sonus eorum et in fines orbis terrae" - "And their sound has gone out into all lands and to the ends of the earth") in each section moves progressively quicker in the ratio 3:2:1. Text and translation follow overleaf:

Triplum

Sub Arturo plebs vallata
plaudat melos; laus ornata
psallatur altissimo.
Anglis conferentur grata
5 eventu piissimo.
En milicia cum clero
floret; musicorum vero
chorus odas jubilat,
e quibus modo sincero
10 J. de Corbe emicat;
cuius non previsas posco
res, quas J. de Alto Bosco
reserat theorica,
qua fulgens vernal, ut nosco,
15 G. Martini practica.
Piis placent ac tirannis
res Ricardi Blich, Johannis
necnon de Exonia,
arte cuius multis annis
20 fulsitus Cantuaria.
Sed G. Mughe, radix florum,
det generibus melorum;

25 Edmundus de Buria
basis aurea tenorum
est, quem foveat curia.
Princeps bellicus probavit
quas ex Blich G. res creavit,
rutilantes oculo,
Episwich J. quas gustavit
30 mire vocis modulo.
Flos Oxonie miratur
Nicolaus, qui vocatur
de Vade Famelico;
E. de Muris coniungatur
35 his triplo mirifico.
Prepollet G. de Horarum
Fonte lira; vox non parum
mulcet auris Simonis
Clementis, os cuius clarum
40 manus nitet organis.
Practizat Adam Levita
precellenter. Quorum vita
sana diu vigeat,
ut et illis, qua finita,
45 porta celi pateat.

Prose translation: The people protected by King Arthur applaud song; let polished praise be sung to the most high; let thanks (*grata for gratie*) be given by the English for a most blessed outcome. (6) Behold, the knighthood and the clergy flourish; the choir of musicians sings songs with florid music (*jubilat*); among them John of Corby stands out for his purity (?) or certainty). (11) Among his creations I recall the unprecedented ones (*res* probably in the sense of *res facta*, i.e., music composed, not improvised) which John of Hautbois unfolds in his theory, by which as I know the practice of Gilbert Martyn flourishes brilliantly. (16) The compositions of Richard Blithe please both religious men and kings, as do those of John of Exeter (?) of Oxford) by whose art Canterbury has been distinguished for many years. (21) While William Mugge, source of the flowers (of music), adds to the genres of song, Edmund of Bury is the mainstay of the tenors, and him the court cherishes. (26) The warlike prince approved the compositions, shining to behold, which William Blithe created, which John of Ipswich tasted with his melodious and wonderful voice. (31) Also admired is Nicholas Hungerford, the pride of Oxford; let Edmund Mirogh (?) *de Muris*) be added to these for his wonderful triplum. (36) William Tideswell excels on the *lira* (the poet probably means a large fiddle); the voice of Simon Clement charms the ears, and the clear voice of his hand is outstanding on the organ (i.e., he plays it well); (41) Adam the Deacon is an excellent practitioner. May the lives of these men thrive in health for so long that when they are finished the gate of heaven may be open to them.

Duplum

Fons citharizancium
ac organizancium
Tubal predicatorum
musice primordia
5 sculpans ut historia
Genesis testatur.
Pondera Pictagore
numerorum decore
artis vernant legem,
10 quam rimans Boecius
propalavit latius
regum laudans regem.
Doctrina Gregorii
gesta Dei filii
15 canit omnis ordo;
Guido fons inicia
lineas et spacia
dedit monocordio;

20 sed Franco theorice
dat mensuram musicie
quam colores ligant.
Fontes hi sunt seculi
adhus quorum rivuli
cuncta regna rigant.
25 Huius pes triplarii
bis sub emiolii
normis recitatur,
ut hi pulsent Dominum
quorum munum nominum
30 triplo modulatur.
Illi licet infimus
J. Alani minimus
sese recommendat,
quatenus ab invidis
35 ipsum sonis validis
laus horum defendat.

Prose translation: (1) Tubal is declared the founder of harp-playing and organ-playing, carving out the first beginnings of music as the Genesis story testifies. (7) The weights of Pythagoras bring to life the law of numbers of the seemly art, the law which the examining Boethius promulgated more widely, praising the King of Kings. (13) By the teaching of Gregory (Gregory I, after whom Gregorian chant was so called) every order sings the acts of the Son of God; the originator Guido (Guido of Arezzo, inventor of the medieval form of the names of the hexachord and of the staff) gave to the monochord the first principles, the lines and spaces; (19) but Franco (Franco of Cologne, thirteenth-century theorist) endowed the theory of music with measure which the repetitions of the melody in the tenor (?) the technical use of the term *color*) restrict. (22) These are the sources in past ages whose streams still water all the kingdoms. The tenor (*pes*) of this three-part piece is repeated twice under the rules of *bemiola* (the proportions of the *tales* here are in fact 9:6:4), in order that those the roll of whose names is sung by the triplum voice may praise the Lord. (31) To them the most insignificant John Aleyn, though the humblest, commends himself, so that their praise with its mighty sounds may defend him from envious people.

Preco preheminencie - Precursor premittitur - Inter natos

John Dunstable was the most eminent of an influential group of English composers active in the first half of the 15th century. To quote from his epitaph, he was “an astrologian, a mathematician, a musician, and what not.” An example of the polytextual motet (here both texts are madly alliterative), it is constructed over a plainsong melody (in the tenor) that is segmented into recurring rhythmic patterns (isorhythm). A three-fold repetition of this scheme, in the proportion 3:2:1, leads to an overall acceleration of harmonic movement. Isorhythm also informs the upper voices.

Triplex I

Preco preheminencie principi precessit, salus sapiencie subito successit; preco penitentiam prius predicavit, princeps per potentiam peccata purgavit; legislator latuit languidis largitus, precursor patuit prudens et peritus. Limpha lavit liquida lubricam luentem, turba tinctam turbida timet et tergentem; missus ministerium magni mandatoris mutat in misterium modi melioris. Pax paterna panditur plebi penitenti, filius dum funditur flumine fluenti, descendit divinitus donum deitatis, particeps paraclitus, princeps pietatis: singulare sequitur signum sanctitatis, tribus his tribuitur tronus trinitatis. Cessat circumfusio, cella celsitatis, renovat renacio requiem renatis; premebatur patria primitus penalis, renatosne regia recipit regalis.

The herald preceded the supreme prince, the salvation of wisdom suddenly followed; the herald proclaimed repentance beforehand; the prince cleansed our sins through his power; the lawgiver lay hidden, granted to the weak; the forerunner was manifest, wise and experienced. The flowing water washed the slippery path of expiation. The troubled crowd fears the stained and the cleansing; he who is sent changes the ministry of a great messenger into a mystery of a better kind. The peace of the Father is unfolded to his repentant people, while the Son is poured out in a flowing river. He descends from heaven, the gift of God, sharing with the comforter, the prince of piety. A single sign of holiness follows; to these three is assigned the throne of the Trinity. The outpouring ceases, the shrine of rebirth renews rest for the reborn. The land of punishment was for the first time subdued. The royal city takes back the reborn.

Triplex II

Precursor premittitur populum parare, nebulosis nititur nova nunciare; deitatem domuit deserti decenter; predicando profuit pluribus prudenter, carceris custodia captus coartatur, timens tantis talia tyrannus turbatur. Crudeli convivio caro convocavit, saltans in salario sacro saciavit; pars prima precinditur proceris proceri, miserando mittitur merces mulieri. Prestant per presidium preces precursoris, sequentis subsidium sancti salvatoris.

The forerunner is sent to prepare the people. He strives to announce the news to those in darkness; he fittingly overcame the god of the desert; by foretelling wisely he was of help to many. Captured, he was confined in the custody of prison. Fearing such things, the king was disturbed by great matters. The body called together to a cruel banquet, dancing, in holy payment she wounded him; the first part of the leader is cut off for another leader, it is sent as payment to the pitiable woman. The prayers of the forerunner stand forth as a help, the support of the holy saviour who follows.

Tenor

Inter natos mulierum non surrexit major Johanne baptista (Antiphon from Nativity of St. John the Baptist, 24 June)
One greater than John the Baptist has not arisen born among women.

Gabriel fram heven-king

A retelling of the Annunciation story, the English text of this song survives in an early 14th-century manuscript. The Latin original (*Angelus ad virginem*) is mentioned in Chaucer when he talks of Nicholas the Oxford Clerk in the “Miller’s Tale”: And al above ther lay a gay sautrie (*psaltery*) / On which he made a-nyghtes melodie / So swetely that all the chambre rong, / And Angelus ad Virginem he song. (*Canterbury Tales*, 3213-16).

Gabriel, sent from the king of heaven to the sweet maiden, brought her happy news and greeted her courteously: “Hail be thou, full of grace indeed! For God’s son, this light of heaven, for love of man will become man and take flesh from thee, fair maiden, to free mankind from sin and the devil’s power.”

The gentle maiden then gently answered him: “In what way should I bear a child without a husband?” The angel said to her, “Fear not; this very thing of which I bring news will be done by means of the Holy Spirit; all mankind will be redeemed by means of thy sweet child-bearing and brought out of torment.”

When the maiden understood and heard the angel’s words, she answered the angel gently, with gentle spirit: “I am indeed the bond-maid of our Lord, who is above. Concerning me may they saying be fulfilled, that I, since it is his will, may as a maiden, contrary to natural law, have the bliss of a mother.”

I have a yonge suster

A medieval lyric sung to *Als I lay on Yoolis Day*, the “Riddle Song”.

I have a yonge suster far beyonde the see,
And many be the drurries that she hadde sente me.

She sente me a chery withoutene ston;
She sente me a dowve withoutene bon;

She sente me a brere withouten’ rynde;
She bade me love my leman withouten’ longynge.

How solde ther be a chery withoutene ston?
How solde ther be a dowve withoutene bon?

How solde ther be a brere withouten’ rynde?
How solde I love my leman withouten’ longynge?

Whann the chery was a flour, it was withoutene ston.
Whann the dowve was an ei, it was withoutene bon.

Whann the brere was unborn, it was withouten’ rynde.
And whann the may hath that she love,
she is withouten’ longynge.

Ave Maria ancilla trinitatis

Nicholas Ludford was a member of the Royal Free Chapel of St. Stephen's, Westminster, a college of secular canons adjoining the Royal Palace of Westminster. The Marian prayer, *Ave Maria ancilla trinitatis*, is a litany of the virtues of the Blessed Virgin. It occurs in primers of the period, sometimes preceded by a rubric proclaiming that “thys prayer was shewed to saint Bernard by the messenger of God, saynge that as golde is moost precious of all other metall soo exedeth thys prayer all other prayers: and who that devoutly sayth it shall have a singular rewarde of our blesyd lady and her swete son iesus.” Ludford’s setting is constructed on the plainsong melody “Inclina cor meum” deployed in the tenor part in the sections for full choir.

Ave Maria, ancilla trinitatis humiliata.
Ave Maria, preelecta Dei patris fila sublimissima.
Ave Maria, sponsa spiritus sancti amabilissima.
Ave Maria, mater Domini nosti Iesu Christi dignissima.
Ave Maria, soror angelorum pulcherrima.
Ave Maria, promissio prophetarum desideratissima.
Ave Maria, regina patriarcharum gloriosissima.
Ave Maria, magistra evangelistarum veneratissima.
Ave Maria, doctrix apostolorum sapientissima.
Ave Maria, confortatrix martirum validissima.
Ave Maria, fons et plenitudo confessorum suavissima.
Ave Maria, honor et festivitas virginum iocundissima.
Ave Maria, consolatrix vivorum et mortuorum promptissima.

Nobiscum sis in omnibus temptationibus tribulationibus
necessitatibus angustiis et infirmitatibus nostris.
Et in hora mortis nostre suscipe animas nostras
et offer illas dulcissimo filio tuo Iesu. Et
impera nobis omnium peccatorum nostrorum
veniam et celestis patrie gloriam. Amen.

*I have a young sister far beyond the sea,
And many are the treasures that she has sent me.*

*She sent me a cherry without a stone.
She sent me a dove without a bone.*

*She sent me a [rose] briar without a thorn.
She bade me love my lover without longing.*

*How can there be a cherry without a stone?
How can there be a dove without a bone?*

*How can there be a briar without a thorn?
How should I love my lover without longing?*

*When the cherry was a flower, it was without a stone.
When the dove was an egg, it was without a bone.*

*When the briar was unborn it was without a thorn.
And when a maid has whom she loves,
she is without longing.*

*Hail Mary, most humble handmaid of the Trinity.
Hail Mary, most exalted chosen daughter of God the Father.
Hail Mary, most lovely bride of the Holy Ghost.
Hail Mary, most worthy mother of Jesus Christ our Lord.
Hail Mary, most beauteous sister of the angels.
Hail Mary, most longed-for promise of the prophets.
Hail Mary, most glorious queen of patriarchs.
Hail Mary, most venerable teacher of evangelists.
Hail Mary, most wise preceptrix of apostles.
Hail Mary, most mighty comforter of martyrs.
Hail Mary, most sweet source and fulfilment of confessors.
Hail Mary, most pleasing grace and celebration of virgins.
Hail Mary, most ready comfort of the living and the dead.*

*Be with us in all our times of trial and tribulation,
of need, anguish and sickness. And in the hour of
our death, receive our souls and offer them to your
most loving son Jesus. And ask on our behalf
pardon for all our sins and the glory of
a heavenly home. Amen.*

Aeterne laudis lilyum

Robert Fayrfax (1464-1521) served as Gentleman in the Chapel Royal during the reigns of the Tudor kings Henry VII (1485-1509) and Henry VIII (1509-1547). The Privy Purse Expense book of Queen Elizabeth of York (wife of Henry VII) contains the following entry: "Thies ar the Payments made the 24th day of March, 1502: to Robert Fayrfax for setting an Antheme of oure Lady and Saint Elizabeth, in rewarde, XXs". Note the acrostic reading "Elisabeth regina anglie" (Elizabeth, queen of England).

E [A]eterne laudis lilyum O dulcis Maria,
L [Laudet] Te laudat vox angelica, nutrix Christi pia;
I Jure proliis gloriae datur harmonia,
S Salus nostrae memoriae omni agonia.
A Ave radix, flos virginum, O sanctificata,
B Benedicta in utero materno creata
E Eras sancta puerpera et inviolata,
T Tuo ex Jesu filio, virgo peramata.
H Honestis caeli precibus virgo veneraris,

R Regis excelsi filii visu jocundaris:
E Ejus divino lumine tu nusquam privaris,
G Gaude sole splendidior virgo singularis.
I Isachar quoque Nazaphat necnon Ismaria
N Nati ex Jesse stipite qua venit Maria;
A Atque Maria Cleophae, sancto Zacharia,

A A quo patre, Elizabeth, matre Sophonia,
N Natus est Dei gratia Johannes Baptista,
G Gaudebat clauso Domino in matrice cista.
L Lineae ex hoc genere est evangelista
I Johannes. Annae filia ex Maria ista
E Est Jesus Dei Filius natus in hunc mundum,
Cujus cruxis tumulo mundatur immundum.
Conferat nos in gaudium in aevum jocundum,
Qui cum Patre et Spiritu Sancto regnat in unum. Amen

*Lily of eternal praise, O sweet Mary,
The angel voice praises you, pious nurse of Christ;
Let a song be duly given to the glory of your child,
Deliverance from every suffering in our memory.
Hail, O sainted root, flower of virgins,
Created blessed in your mother's womb,
You were the sacred and inviolate mother,
Maiden, most beloved by your son Jesus.
Virgin, you are venerated in noble, heavenly prayers;*

*At the sight of your son, the high king, you rejoice:
Of his divine light you are never deprived,
Rejoice, matchless Virgin, more splendid than the sun.
Isachar and Nazaphat as well as Ismaria
[Were] born of Jesse's stock from which came Mary;
And Mary of Cleopha [and] blessed Zachary,*

*By that father [and] Elizabeth, Sophonia [her] mother,
Was born, by the grace of God, John the Baptist.
He rejoiced in the master hidden in the mother's womb.
Of this line is the evangelist
John. Of that Mary, Anne's daughter,
Jesus, the Son of God, was born into this world,
By whose bloody tomb the unclean is cleansed.
May he unite us in bliss for an eternity of joy,
Who reigns with the Father and the Holy Spirit. Amen.*

Ave verum corpus

This well-known setting of the Sequence hymn for Corpus Christi (attributed to Pope Innocent VI, d 1342) was published in William Byrd's *Gradualia* of 1605 (a second volume appeared in 1607), a collection of propers for the mass and office.

Ave verum Corpus, natum de Maria Virgine:
Vere passum, immolatum in cruce pro homine:
Cuius latus perforatum, unda fluxit sanguine:
Esto nobis praegustatum in mortis examine.
O dulcis, O pie, O Jesu Fili Mariae, miserere mei.

*All hail, O true Body, of the blessed Virgin born,
Which, in anguish, to redeem us didst suffer upon the cross;
From whose side, when pierced by spear, there came forth water and blood:
Be to us at our last hour the source of consolation.
O loving, O holy, O Jesu, thou Son of Mary, have mercy on me. Amen.*

Laboravi in gemitu meo

Thomas Weelkes is perhaps best known today for his English madrigals. This expressive six-voice motet survives in a manuscript (Oxford, Bodleian Library, Tenbury MSS 807-11) dating from about 1610; the words are from Psalm 6, verse 7.

Laboravi in gemitu meo; lavabo per singulas noctes lectum meum; lacrymis meis stratum meum rigabo.
I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears.

Agnus Dei

The first setting of the Agnus Dei comes from a late 13th-century manuscript at Fountains Abbey (the Fountains Fragments) that preserves mass ordinary movements in a simple, though graceful, style. The plainchant melody, sung to equal values, appears in the middle of a three-part texture (English discant style). Ludford's large-scale five- and six-voice festal masses continue the English tradition of full, rich, sonorous, flowing and often florid writing established in the work of the preceding generation of composers (Fayrfax and others). *Missa Videte miraculum*, for six voices, is unusually scored with two equal treble parts throughout. The work derives its name from the plainsong melody upon which it is based (Vespers respond, Feast of the Purification of Our Lady).

Lamb of god, that takest away the sins of the world, have mercy on us; grant us thy peace.