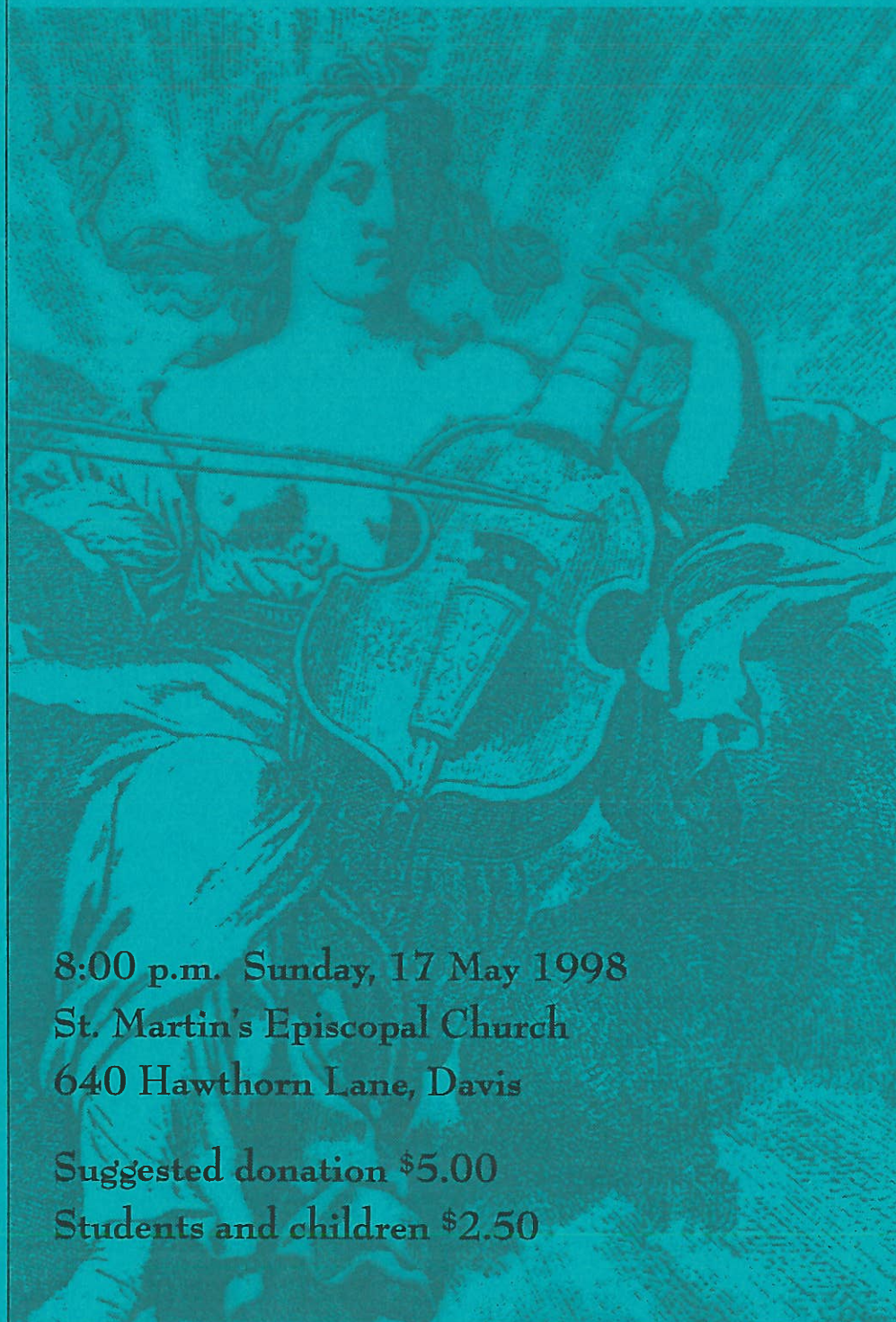


UC DAVIS



DAVID NUTTER  
DIRECTOR

## EARLY MUSIC ENSEMBLE



with  
**CONCERTO  
BASSANO**  
a Renaissance  
Wind Band  
on *cornetti*,  
*sackbuts*, and  
*dulcian*

and  
**UCD BAROQUE  
ENSEMBLE**  
Phebe Craig,  
*director*

**WORKS BY**  
Andrea Gabrieli  
Giovanni Gabrieli  
Heinrich Schütz

8:00 p.m. Sunday, 17 May 1998

St. Martin's Episcopal Church

640 Hawthorn Lane, Davis

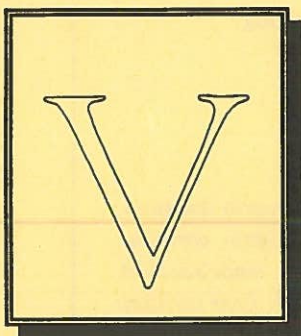
Suggested donation \$5.00

Students and children \$2.50









ENECEIE,  
*Venice,*  
MVNDI  
*ibon marvel*  
SPLENDOR  
*of the world!*

EARLY MUSIC ENSEMBLE

David Nutter, *director*

BAROQUE CHAMBER ENSEMBLE

Phebe Craig, *director*

CONCERTO BASSANO

Kristine Holmes & Jonathan Harris, *cornetti*  
Richard Hessel, Lyn Elder & David Hogan Smith, *sackbuts*  
Robert Cronin, *curtal*

PROGRAM

*Intrada*

*Pavana Passamezzo - Gagliarda*

Alexander Orologio  
Anon

Intonazione decimo tono (*Intonazioni d'organo, Venice 1593*)

O magnum mysterium

*Concerti, Venice 1587*

Giovanni Gabrieli  
(ca.1555-1612)

In lectulo per noctes (SWV 272)

*Symphoniae Sacrae, Venice 1629*

Cecilia Seufert, *soprano*

Suzanne Elder Wallace, *mezzo soprano*

Heinrich Schütz  
(1585-1672)

Sonata XXI con tre violini

*Canzoni e sonate, Venice 1615*

Giovanni Gabrieli

Erbarm dich mein, o Herre Gott (SWV 447)

*Uppsala, Universitetsbiblioteket, before 1665*

Annette Sander, *alto*

Heinrich Schütz

Miserere mei Deus

*Berlin, Staatsbibliothek, between 1599-1617*

Giovanni Gabrieli

*intermission*

*Intrada a6*

*Sonata "La Marina"*

Moritz Landgrave of Hessen  
Cesario Gussago

Domine, exaudi orationem meam

*Psalmi Davidici, Venice 1583*

Andrea Gabrieli  
(1533-1585)

Fili mi, Absalon (SWV 269)

*Symphoniae Sacrae, Venice 1629*

Richard Mix, *bass*

Heinrich Schütz

Veni Sancte Spiritus (SWV 475)

*Bibliothek der Stadt Kassel, ca. 1615*

Schütz



### UCD Early Music Ensemble

#### *Soprano*

Valerie Brons, Jeannie Fishback, Margaret Grayden, Carole Hom, Jocelyn Olander, Ellen Seeley, Cecilia Seufert

#### *Alto*

Jacki Amos, Suzanne Elder Wallace, Sheila Herd, Emmett Rahl, Annette Sander, Carrie Yingling

#### *Tenor*

Steven Geller, John W. Ostrom

#### *Bass*

Richard Mix, Neil Willits, Sal Zepeda

### UCD Baroque Chamber Ensemble

Damian Ting, Evan Craves, Ginger Cervantes, *violin*  
Devin Hough, Marianne Batchelder, *viola*  
Brenda Schillinger, *cello*  
Phebe Craig, *organ*

### Concerto Bassano

Kristine Holmes (director) *cornetto*; Jonathan Harris, *cornetto*  
Richard Hessel, *alto sackbut*; Lyn Elder, *tenor sackbut*  
David Hogan Smith, *bass sackbut*  
Robert Cronin, *curtal and tenor sackbut*

#### Program note

Venice was never like other cities. Foreigners expressed envy and awe at the richness of the city churches, the mosaics of St. Mark's Basilica and the ceremonies surrounding the doges. Along the Rialto, with its mixture of traders and merchants from every part of Europe and the Orient, sights were to be seen that could be seen nowhere else in Europe. Praise of Venice invariably began with applause for its unparalleled beauty and urban charm as a city quite literally (and, as legend emphasized, miraculously) founded upon the seas. The Basilica of St. Mark served a dual function as both private chapel of the Doge and principal church of the State, and as such figured prominently in Venetian political life. The chapel comprised some sixteen singers with an instrumental ensemble (led by Giovanni Bassano) of cornetti, sackbuts and a few string players, often greatly augmented by freelance players. There were several areas around the altar area from which musicians performed, including the two organ galleries and *pulpitum magnum cantorum* or *bigonzo* ("tub") by the screen. The division of forces into two, three or four vocal and instrumental "choirs" is one of the most characteristic features of Venetian sacred music. The combined forces of instruments and voices was calculated to set the acoustics of the Basilica ringing to magnificent effect. A description of Mass in St Mark's to celebrate the victory over the Turks at Lepanto in 1571 is instructive: "there was a most solemn Mass in which was performed most divine *concerti*, for sounding now the one and now the other organ with all sorts of instruments and voices, they both conspired together in such a thunder that it truly seemed as though the cataracts of celestial harmony were opened, which flooded from the angelic choruses." Andrea Gabrieli and his nephew Giovanni Gabrieli, both organists at St. Mark, composed most of their large-scale music for Venetian state and civic occasions. Some of this repertory was published in the *Concerti di Andrea et di Giovanni Gabrieli organisti della Serenissima Signoria di Venetia* of 1587, a collection containing large scale madrigals, motets and mass sections for 6 to 16 parts (*O magnum mysterium*). Andrea's collection of six-voice Penetential Psalms to be sung during Lent, the *Psalmi Davidici* (Psalms of David) of 1583, show a number of novel features, in particular the increased reliance on homophonic textures, together with a tendency towards a harmonic, non-imitative approach to the organization of part-writing, the use of alternating half-choirs which frequently state similar or identical material, and the use of *stretto* between groups of voices. Giovanni's setting for four voices of another of the Penetential Psalms, *Miserere mei Deus*, survives uniquely in a manuscript score. Compared to his large scale polychoral works, this "miniature" is madrigalian in its continuous intensity of expression. The concluding polychoral doxology ("Gloria Patri") in eight parts, appears to be on stylistic grounds an earlier work. The Sonata for three violins is a miniature essay in virtuoso violin writing, perhaps the work heard by Thomas Coryate at the Scuola Grande of San Rocco in 1608: "Of those treble viols [probably violins] I heard three severall there, whereof each was so good that I never heard the like before."

Heinrich Schütz was sent to Venice by his patron and benefactor, Landgrave Moritz of Hesse-Kassel (a composer in his own right) to study composition with Giovanni Gabrieli. But at the beginning of his fourth year of study, in August 1612, Gabrieli died and Schütz resumed his service at Moritz's court where he continued to refine his skills as a composer in order "to distinguish myself properly by bringing forth a worth piece of work." His progress may be gauged by his setting of *Veni Sancte Spiritus*, written for the Landgrave's court in the most opulent Venetian manner. Its sixteen voices are divided into four choirs: two sopranos and bassoon (fagotto or curtal); two violins and bass; two tenors and three trombones (sackbuts); ripieno chorus with two cornetti and violone. Each choir is introduced in turn. Then at "O lux beatissima" the heavens seem to open as one electrifying effect follows another. In 1628 Schütz returned to Venice to renew his acquaintance with the latest Italian styles of music, most notably including that of Claudio Monteverdi. This resulted in the *Symphoniae sacrae* of 1629, a collection published at Venice containing concertato motets for soloists and mixed instrumental ensembles (*In lectulo per noctes* and *Fili mi, Absalon*). *Erbarm dich mein*, a late work, features a chorale-like and transcendently beautiful melody embedded in the rich fabric of the instrumental sonata.



## Texts and translations

### O magnum mysterium

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
iacentem in praesepe.  
Beata virgo, cuius viscera meruerunt  
portare Dominum Christum. Alleluia.

O great mystery,  
wonderful sacrament whereby  
living men saw the Lord born,  
lying in a manger.  
Blessed virgin, who was worthy  
to carry within her the Lord Christ. Alleluia.

The Nativity of Our Lord: Responsory at Matins

### In lectulo per noctes

#### *Prima pars*

In lectulo per noctes,  
quem diligit anima mea quaesivi  
nec respondit mihi.  
Surgam, et circuibo civitatem;  
per vicos et plateas  
quaeram quem diligit anima mea.

Throughout the night in my bed  
I sought him whom my soul chooses  
but he does not answer me,  
I will arise, and go about the city;  
through the streets and squares  
I will seek him whom my soul chooses.

#### *Secunda pars*

Invenerunt me custodes civitatis.  
Paululum cum pertrasirem eos  
inveni quem diligit anima mea.  
Tenui nec dimittam illum.  
Egredimini, filiae Hierusalem,  
et congratulamini mihi,  
cantate dilecto meo cum laetitia,  
cantate dilecto meo cum jubilo,  
cantate dilecto meo cum cythara.

The guards of the city have found me.  
A little after I had met them  
I found him whom my soul chooses.  
I held him and will not send him away.  
Come out, daughters of Jerusalem,  
and congratulate me,  
sing of my love with gladness,  
sing of my love with joy,  
sing of my love with the lyre.

- Song of Songs, III, 1-4

### 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.

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.

- Erhart Hegenwalt [1524] after Psalm 51, *Miserere mei, Deus*.



### **Miserere mei Deus**

Miserere mei Deus,  
secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationum tuarum,  
dele iniquitatem meam.  
Amplius lava me ab iniquitate mea:  
et a peccato meo munda me;  
Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.  
Tibi soli peccavi,  
et malum coram te feci:  
ut iustificeris in sermonibus tuis,  
et vincas cum iudicaris.  
Ecce enim iniquitatibus conceptus sum:  
et in peccatis concepit me mater mea.  
Ecce enim veritatem dilexisti:  
incerta et occulta sapientiae tuae  
manifestasti mihi.  
Asperges me, Domine, hysopo, et mundabor:  
lavabis me, et super nivem dealbabor.  
Auditui meo dabis gaudium et laetitiam:  
et exultabunt ossa humiliata.  
Averte faciem tuam a peccatis meis:  
et omnes iniquitates meas dele.  
Cor mundum crea in me Deus:  
et spiritum rectum innova in visceribus meis.  
Ne proicias me a facie tua:  
et spiritum sanctum tuum ne auferas a me.  
Redde mihi laetitiam salutaris tui:  
et spiritu principali confirma me.  
Docebo iniquos vias tuas:  
et impii ad te convertentur.  
Libera me de sanguinibus  
Deus salutis meae:  
et exultabit lingua mea iustitiam tuam.  
Domine, labia mea aperies:  
et os meum annuntiabit laudem tuam.  
Quoniam si voluisses sacrificium,  
didissem utique:  
holocaustis non delectaberis.  
Sacrificium Deo spiritus contribulatus:  
cor contritum, et humiliatum Deus  
non despicies.  
Benigne fac Domine in bonas voluntate tua Sion:  
ut aedificentur muri Hierusalem.  
Tunc acceptabis sacrificium iustitias,  
oblationes, et holocausta:  
tunc inponent super altare tuum vitulos.

Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Have mercy upon me, O God,  
after thy great goodness:  
according to the multitude of thy mercies.  
do away mine offences.  
Wash me thoroughly from my wickedness:  
and cleanse me from my sin.  
For I acknowledge my faults:  
and my sin is ever before me.  
Against thee only have I sinned,  
and done this evil in thy sight:  
that thou might be justified in thy saying,  
and clear when thou art judged.  
Behold, I was shapen in wickedness:  
and in sin hath my mother conceived me.  
But lo, thou hast loved truth:  
the secrets and mysteries of thy wisdom  
thou hast revealed to me.  
Thou shalt purge me with hyssop, and I shall be clean:  
thou shalt wash me, and I shall be whiter than snow.  
Thou shalt make me hear of joy and gladness:  
that the bones which thou hast broken may rejoice.  
Turn thy face from my sins:  
and put out all my misdeeds.  
Make me a clean heart, O God:  
and renew a right spirit within me.  
Cast me not away from thy presence:  
and take not the Holy Spirit from me.  
Restore unto me the joy of thy salvation:  
and uphold me with thy free spirit.  
Then shall I teach thy ways unto the wicked  
and sinners shall be converted unto thee.  
Deliver me from blood-guiltiness,  
thou God of my salvation:  
and my tongue shall sing of thy righteousness.  
O Lord, open thou my lips:  
and my mouth shall show forth thy praise.  
For thou desirest not sacrifice,  
else would I give it:  
thou delightest not in burnt offerings.  
The sacrifice of God is a troubled spirit:  
a broken and contrite heart, O God,  
thou wilt not despise.  
O be favourable and gracious unto Sion:  
that the walls of Jerusalem be built.  
Then shalt thou be pleased with the sacrifice of  
righteousness, and the burnt offerings and oblations:  
then shall they offer young bullocks upon thine altar.

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.



## **Domine, exaudi orationem meam**

### *Prima pars*

Domine, exaudi orationem meam;  
auribus percipe obsecrationem meam in veritate tua;  
exaudi me in tua iustitia.

Et non intres in iudicium cum servo tuo,  
quia non justificabitur in conspectu tuo omnis vivens.  
Quia persecutus est inimicus animam meam  
humiliavit in terra vitam meam;  
collocavit me in obscuris,  
sicut mortuos saeculi.  
Et anxius est super me spiritus meus;  
in me turbatum est cor meum.

Hear my prayer, O Lord,  
and consider my desire: hearken unto me  
for thy truth and righteousness' sake.  
And enter not into judgement with thy servant:  
for in thy sight shall no man living be justified.  
For the enemy hath persecuted my soul;  
he hath smitten my life down to the ground:  
he hath laid me in the darkness,  
as the men that have been long dead.  
Therefore is my spirit vexed with me:  
and my heart within me is desolate.

### *Secunda pars*

Memor fui dierum antiquorum;  
meditatus sum in omnibus operibus tuis,  
in factis manuum tuarum meditabar.  
Expandi manus meas ad te;  
anima mea sicut terra sine aqua tibi.  
Velociter exaudi me, Domine;  
defecit spiritus meus.  
Non avertas faciem tuam a me,  
et similis ero descendentibus in lacum.  
Auditam fac mihi mane misericordiam tuam,  
quia in te speravi.

Yet do I remember the time past;  
I muse upon all thy works:  
yea, I exercise myself in the works of thy hands.  
I stretch forth my hands unto thee:  
my soul gaspeth unto thee as a thirsty land.  
Hear me, O Lord, and that soon,  
for my spirit waxeth faint:  
hide not thy face from me,  
lest I be like unto them that go down into the pit.  
O let me hear thy loving-kindness betimes in the morning,  
for in thee is my trust:

### *Tertia et ult. pars*

Notam fac mihi viam in qua ambulem,  
quia ad te levavi animam meam.  
Eripe me de inimicis meis, Domine,  
ad te confugi.  
Doce me facere voluntatem tuam,  
quia Deus meus es tu.  
Spiritus tuus bonus deducet me in terram rectam.  
Propter nomen tuum, Domine, vivificabis me;  
in aequitate tua, educes de tribulatione animam meam;  
et in misericordia tua disperdes inimicos meos,  
et perdes omnes qui tribulant animam meam,  
quoniam ego servus tuus sum.

Shew thou me the way that I should walk in,  
for I lift up my soul unto thee.  
Deliver me, O Lord, from mine enemies:  
for I flee unto thee to hide me.  
Teach me to do the thing that pleaseth thee,  
for thou art my God:  
let thy loving Spirit lead forth into the land of righteousness.  
Quicken me, O Lord, for thy Name's sake  
and for thy righteousness' sake bring my soul out of trouble.  
And of thy goodness slay mine enemies:  
and destroy all them that vex my soul:  
for I am thy servant.

- Psalm 142 [143]

## **Fili mi, Absalon**

Fili mi, Absalon! Absalon, fili mi!  
Quis mihi tribuat et ego moriar pro te,  
Absalon, fili mi! fili mi, Absalon!

O my son Absalom, Absalom my son!  
Would I had died instead of you,  
Absalom, my son, my son Absalom!

## 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.

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 salutis exitum,  
Da perenne gaudium.

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.

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.

- Sequence: Whit Sunday; attributed to Stephen Langton, Archbishop of Canterbury, d. 1228.