
FRIDAY, MARCH 17, 2017 7 PM
RECITAL HALL, ANN E. PITZER CENTER

UC DAVIS EARLY AND MODERN ENSEMBLE

Matilda Hofman, director

MISERERE

PROGRAM

<i>Fyer, Fyer</i>	Thomas Morley (1557–1602)
<i>Death Hath Deprived Me</i>	Thomas Weelkes (1576–1623)
<i>Hear My Prayer</i>	Henry Purcell (1659–95)
<i>Missa pro defunctis, Officium defunctorum, sex vocibus</i> (1603)	Tomás Luis de Victoria (1548–1611)
<i>Introitus</i>	
<i>Kyrie</i>	
<i>Taedet animam meam</i>	
<i>Offertorium</i>	
<i>Sanctus</i>	
<i>Benedictus</i>	
<i>Versa est in luctum</i>	
<i>Responsorium: Libera Me and Kyrie</i>	

We want you and your fellow concertgoers to have a positive experience. In order to facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers who cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.

ABOUT THE DIRECTOR



Matilda Hofman, whose conducting has been described as having “a striking sense of purpose” and “taut and finely controlled” (*San Francisco Gate*), has a busy and varied performance schedule. She has performed at the Salzburg Festival, Berliner Festspiele, Holland Festival and Ruhrtriennale, among others, and has conducted

Ensemble Modern, the SWR Sinfonie-Orchester, Ensemble Recherche, and Kammerakademie Potsdam. She is currently music director of the Diablo Symphony Orchestra, principal conductor of the Empyrean Ensemble and director of the Early Music Ensemble at UC Davis. She studied at the University of Cambridge, the Royal Academy of Music in London, and the Eastman School of Music, and also as a conducting fellow at the Aspen Music Festival.

EARLY AND MODERN ENSEMBLE

Matilda Hofman, director
Beth Nitzan, assistant conductor

SOPRANO

Beth Nitzan*
Carol Hom
Jacqueline Gordon
Christina Long*
Shelley Foster*
Rachael Yoder

ALTO

Laura McLellan*
Marjolein Schelvis
Marian Bilheimer
Jacki Amos
Emily Quinn Finney
Melita Denny

TENOR

Timothy Ambrose
Curt Nehr Korn*
Dan Phillips
Robert Vann

BASS

James Cota
Christopher Walton*
Christopher Castro*
Neil Willits
Aatef Baransy
Daniel Yoder

* Soloist

Victoria: Missa pro defunctis, Officium defunctorum, sex vocibus (1603)

Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Verse: Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Taedet animam meam

Taedet animam meam vitae meae; dimittam adversum me
eloquium meum,
loquar in amaritudine animae meae.
Dicam Deo: Noli me condemnare; indica mihi cur me ita
judices.
Numquid bonum tibi videtur, si calumniaris me, et opprimas me
opus manuum tuarum,
et consilium impiorum adjuves?
Numquid oculi carnei tibi sunt? aut sicut videt homo, et tu videbis?
Numquid sicut dies hominis dies tui, et anni tui sicut humana
sunt tempora,
ut quaeras iniquitatem meam, et peccatum meum scruteris,
et scias quia nihil impium fecerim, cum sit nemo qui de manu
tua possit eruere.

Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni,
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michaël
representet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.

Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.

Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini eius.

Introit

Give them eternal rest, O Lord,
and let perpetual light shine on them.
There will be songs of praise to you in Zion,
and prayers in Jerusalem.
O hear my prayers;
all flesh returns to you.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Taedet animam meam (Job 10:1–7)

My soul is weary of my life; I will leave my complaint upon
myself;
I will speak in the bitterness of my soul.
I will say unto God, Do not condemn me; shew me wherefore
thou contendest with me.
Is it good unto thee that thou shouldst oppress, that thou
shouldst despise the work of thine hands, and shine upon
the counsel of the wicked?
Hast thou eyes of flesh? or seest thou as man seeth?
Are thy days as the days of man? are thy years as man's
days,
That thou enquirest after mine iniquity, and searchest after my sin?
Thou knowest that I am not wicked; and there is none that can
deliver out of thine hand.

Offertory

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from punishments of hell,
and from the deep lake.

Deliver them from the mouth of the lion,
may the abyss not swallow them up,
may they not fall into darkness.

But may the holy standard-bearer Michael
lead them to that holy light
which of old Thou didst promise Abraham
and his seed.

Sacrifices and prayers to Thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.

Make them, O Lord,
to pass from death to life,
which of old Thou didst promise Abraham
and his seed.

TEXT AND TRANSLATION

Sanctus and Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Versa est in luctum

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi Domine,
nihil enim sunt dies mei.

Responsorium: Libera Me and Kyrie

Libera me, Domine,
de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo,
dum discussio venerit
atque ventura ira.

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie Eleison
Christe Eleison
Kyrie Eleison.

Sanctus and Benedictus

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Versa est in luctum (Job 30:31)

My harp is turned to grieving
and my flute to the voice of those who weep.
Spare me, O Lord,
for my days are as nothing.

Responsory: Libera Me and Kyrie

Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved and the earth
when you will come to judge the world through fire.

I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.

That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

NOTES

In the first part of our program, we start off in the New World, with the music weaving through centuries, countries, and continents, to finish up in Counter-Reformation Spain for Victoria's famous six-part Requiem.

Morley: Fyer, Fyer

Son of a brewer in Norwich, Morley's talent was clearly and quickly recognized, and by 1574 he was singing at St. Paul's Cathedral in London. Highly influenced by the English obsession with Italian madrigals that arrived with the publication of "Musica Transalpina" in 1588, Morley's own style came into its own with the musical inspiration from the continent. His madrigals tended to be light-hearted, even when describing burning in a metaphorical fire, such as in the madrigal we sing tonight. Morley was a close friend of composer Thomas Weelkes.

Weelkes: Death Hath Deprived Me

On the death of his friend Thomas Morley, Weelkes wrote this extraordinary six-part setting, reflecting on his friend's death, and thus was inspired to reflect on the eventual death of all things. The harmonic language, the use of contrasting vocal textures and registers are all highly original. Weelkes was organist at Chichester Cathedral for most of his life. Around the time of Morley's death Weelkes got into trouble at the cathedral for his drunken behavior and was later dismissed for being drunk at the organ. Although he was later reinstated it seems that he never escaped addiction.

Purcell: Hear My Prayer

Henry Purcell's contribution to the English repertoire in his short life was unparalleled. Dating from 1680 to 1682, the anthem *Hear My Prayer* was designed as part of a larger piece Purcell never completed. As such it holds a similar poignancy to Schubert's Unfinished Symphony. In this case too, the reason for its not being finished is uncertain. The incompleteness of this anthem adds to the intensity of its highly chromatic setting. Purcell composes a crescendo throughout the three minutes by the gradual adding of voices.

Victoria: Missa pro defunctis, Officium defunctorum, sex vocibus (1603)

Perhaps Victoria's most well-known and greatest work, the six-part Requiem was written upon the death of the dowager Empress Maria in 1603, daughter of Holy Roman Emperor Charles V and sister of Philip II of Spain. It was dedicated to Princess Margaret for "the obsequies of your most revered mother." Victoria was granted study in Rome by Philip II, where he worked at the German College and the Pontifical Roman seminary and came into contact with the work of Palestrina. Philip II later granted Victoria's wish to return to Spain, appointing him as chaplain to the Empress Maria, whom he served until her death.

In addition to the typical Requiem texts Victoria also set a liturgical funeral motet "Versa in Luctum," a lesson from Matins "Taedet animam Meum," and the ceremony of Absolution.

Tonight we sing the following sections: Introit, Kyrie, Funeral Motet: "Taedet animam meam," Sanctus and Benedictus, Versa est in luctum, Absolution Responsory: Libera Me and Kyrie. The music of the Requiem, with a surface of simplicity and calm, explores great depths of mystical, religious, and personal feeling through its masterful use of the unexpected.