

EARLY MUSIC ENSEMBLE and FRIENDS: *Ear for EAR*

With the percussion studio of Chris Froh and the viola studio of Ellen Ruth Rose

Matilda Hofman, director

Dan Phillips, assistant director

This program invites the audience to explore how we listen, and to listen in different ways. What do we listen to? At some points in the program we will move seamlessly from the twentieth-century John Cage to twelfth-century Hildegard Von Bingen. We also experiment with the use of space in the theater. Composers, both ancient and modern, have explored the use of space in music as a musical element, from the Cori Spezzati tradition of Gabrieli to the modern American experimentalists. The percussion studio of Chris Froh and the viola studio of Ellen Ruth Rose join us for a varied and thought-provoking program. There will be two short intermissions. As Stockhausen wrote, "All the commentaries that have ever been, and those yet to be written, all these thoughts and dreams and impressions and visions and actions which music arouses in its hearers, all these, no less, add up to the 'meaning' of this music, something which must always remain largely a mystery, never totally to be comprehended by a single individual. The resonance is different in every person, for each stands on a different rung of the ladder of spiritual self-enhancement."

—Matilda Hofman

PROGRAM

<i>ear for EAR</i>	John Cage (1912–92)
	Chris Castro, bass
<i>Columba aspexit</i>	Hildegard von Bingen (1098–1179)
<i>Ave Maris Stella</i>	Guillaume Dufay (1397–1474)
<i>O quam gloriosum</i>	Tomás Luis de Victoria (ca. 1548–1611)
<i>In Ecclesiis</i>	Giovanni Gabrieli (ca. 1554–1612)
Liisa Davíla, soprano Jonathan Smucker and Daniel Paulson, tenor Daniel Yoder, bass William Ebeler, Alessandra Knitter, and Aaron Shuler, trumpet Nicole Tanner and Erich Baur, trombone Melita Denny, viola da gamba Chris Castro, bass David Nutter, chitarrone Phebe Craig, organ	

PAUSE

<i>Su su, su pastorelli vezzosi</i>	Claudio Monteverdi (1567–1643)
	Beth Nitzan, soprano Laura McLellan, alto Tucker Fisher, tenor Phebe Craig, harpsichord
Brandenburg Concerto No. 6 in B-Flat Major, BWV 1051	J. S. Bach (1685–1750)
<i>Allegro moderato</i>	
<i>Adagio ma non-tanto</i>	
<i>Allegro</i>	
Viola Studio of Ellen Ruth Rose Brian Favetti, Jason Jiang, Melissa Lyans, Amy McFarland, Christine Nguyen, Ellen Ruth Rose, and Joyce Wong Chris Castro, bass Phebe Craig, harpsichord	

PAUSE

<i>Strike it up, Tabor</i>	Thomas Weelkes (1576–1723)
	Ian Marci, tabor
<i>Music for Electric Metronomes</i>	Toshi Ichiyanagi (b. 1933)
	Percussion Studio of Chris Froh Ricardo Anzaldo, Jacob Holiday, Micah Lesch, Claire Montgomery, and Ricardo Romero
<i>Christian Wolff in Cambridge</i>	Morton Feldman (1926–87)
<i>Sicut cervus</i>	Giovanni Pierluigi da Palestrina (ca. 1525–94)
<i>Four²</i>	Cage
<i>Come Heavy Sleep</i>	John Dowland (1563–1626)
<i>The Silver Swan</i>	Orlando Gibbons (1583–1625)

Hildegard: *Columba aspexit*

Columba aspexit
 per cancellos fenestras
 ubi ante faciem eius
 sudando sudavit balsamum
 de lucido Maximino.
 Calor solis exarsit
 et in tenebras respersit
 unde gemma surrexit
 in edificatione templi
 purissimi cor dis benivoli.
 Iste turris excelsa,
 de ligno Libani et cipresso facta,
 iacintho et sardio ornata est,
 urbs precellens artes
 aliorum artificum.
 Ipse velox cervus cucurrit
 ad fontem purissime aque
 fluentis de fortissimo lapide
 qui dulcia aromata irrigavit.
 O pigmentari
 qui estis in suavissima viriditate
 hortorum regis,
 ascendentes in altum
 quando sanctum sacrificium
 in arietibus perfecistis.
 Inter vos fulget hic artifex,
 paries templi,
 qui desideravit alas aquile
 osculando nutricem Sapientiam
 in gloriosa fecunditate Ecclesie.
 O Maximine,
 mons et vallis es,
 et in utroque alta edificatio apparet,
 ubi capricornus cum elephante exivit,
 et Sapientia in deliciis fuit.
 Tu es fortis
 et suavis in ceremoniis
 et in chruscatiane altaris,
 ascendens ut fumus aromatum
 ad columpnam laudis.
 Ubi intercedis pro populo
 qui tendit ad speculum lucis,
 cui laus est in altis.

The dove peered in
 through the lattices of the windows
 where, before its face,
 a balm exuded
 from incandescent Maximilian.
 The heat of the sun burned
 dazzling into the gloom:
 whence a jewel sprang forth
 in the building of the temple
 of the purest loving heart.
 He, the high tower,
 constructed of Lebanon wood and cypress,
 has been adorned with jacinth and diamonds,
 a city excelling the crafts
 of other builders.
 This swift hart sped
 to the fountain of clearest water
 flowing from the most powerful stone
 which courses with delightful spices.
 O Perfume-Makers,
 you who are in the sweetest greenness
 of the gardens of the King,
 ascending on high
 when you have completed the holy sacrifice
 with the rams.
 This builder shines among you,
 the wall of the temple,
 who longed for the wings of an eagle,
 kissing his nurse Wisdom
 in the glorious fecundity of the Church.
 O Maximilian,
 you are the mount and the valley
 and in both you seem a high building,
 where the goat went with the elephant
 and Wisdom was in rapture.
 You are strong
 and beautiful in rites
 and in the shining of the altar,
 mounting like the smoke of perfumes
 to the column of praise.
 Where you intercede for the people
 who stretch towards the mirror of light
 to whom there is praise on high.

Dufay: Ave Maris Stella

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce

Monstra te esse matrem
Sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpae solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus
Spiritui Sancto,
Tribus honor unus. Amen.

Victoria: O quam gloriosum

O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.

Gabrieli: In Ecclesiis

In ecclesiis benedicite Domino. Alleluia.
In omni loco Dominationis benedic anima mea, Dominum. Alleluia.
In Deo salutari meo et Gloria mea.
Dominus auxilium meum et spes mea in Deo est. Alleluia.
Deus noster, te invocamus, te adoramus,
Libera nos, vivifica nos, Alleluia.
Deus, adjutor noster in aeternum. Alleluia.

Hail, star of the sea,
loving Mother of God,
and also always a virgin,
Happy gate of heaven.

Receiving that Ave
from Gabriel's mouth
confirm us in peace,
Reversing Eva's name.

Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
Ask for all good.

Show yourself to be a mother,
May he accept prayers through you,
he who, born for us,
Chose to be yours.

O unique virgin,
Meek above all,
Make us, absolved from sin,
Gentle and chaste.

Keep life pure,
Make the journey safe,
So that, seeing Jesus,
We may always rejoice together.

Let there be praise to God the Father,
Glory to Christ in the highest,
To the Holy Spirit,
One honor to all three. Amen

O how glorious is the kingdom
in which all the saints rejoice with Christ,
clad in robes of white
they follow the Lamb wherever he goes.

—Translated by Allen H. Simon

Bless the Lord in the congregation. Alleluia.
In every region of his power, may my soul bless the Lord, Alleluia.
In God is my salvation and my glory.
The Lord is my aid, and my hope is in God. Alleluia.
Our God, we call upon you, we adore you;
liberate us, revive us. Alleluia.
God, our Helper forever. Alleluia.

TEXT AND TRANSLATION**Palestrina: *Sicut cervus***

Sicut cervus desiderat ad fontes aquarum:
ita desiderat anima mea ad te, Deus.
Sitivit anima mea ad Deum fortem vivum:
quando veniam et apparebo ante faciem Dei?
Fuerunt mihi lacrimae meae panes die ac nocte,
dum dicitur mihi quotidie: Ubi est Deus tuus?

As the stag yearns for springs of water:
so my soul yearns for you, God.
My soul thirsts for the mighty God who is ever living:
when shall I come and appear before God?
My tears have been my bread day and night,
while it is said to me each day: Where is your God?

Dowland: *Come Heavy Sleep* (Psalm 41 [42]: 1–31)

Come heavy sleep, the image of true death;
and close up these my weary weeping eyes:
Whose spring of tears doth stop my vital breath,
and tears my hart with sorrows sign swoll'n cries:
Come and possess my tired thoughts, worne soule,
That living dies, till thou on me be stole.

Come shadow of my end, and shape of rest,
Allied to death, child to black-faced night:
Come thou and charm these rebels in my breast,
Whose waking fancies doe my mind affright.
O come sweet sleepe; come, or I die ever:
Come ere my last sleep comes, or come never.

EARLY MUSIC ENSEMBLE

Matilda Hofman, director
Dan Phillips, assistant director

SOPRANO

Beth Nitzan*
Carole Hom
Inna Cheiley
Marian Bilheimer
Andressa Gonçalves-Vidigal
Rachael Yoder

TENOR

Tatz Ishimaru
Daniel Paulson
Tucker Fisher*
Dan Phillips
Johannes Starke

**ORGAN AND
HARPSICHORD**

Phebe Craig

CHITARRONE

David Nutter

VIOL

Melita Denny

TRUMPET

Aaron Shuler
William Ebeler
Alessandra Knitter*

TROMBONE

Nicole Tanner
Erich Baur

BASS

Chris Castro

* *soloist*

ALTO

Laura McLellan*
Erin Opray
Sheila Tabatai
Allison Proffitt
Melita Denny
Leslie Gilhooly

BASS

Ty Ou
Neil Willits
Chris Castro*
Daniel Yoder