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Early Music Ensemble: Artusi's Nightmare

Chapman Early Music Ensemble

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Early Music Ensemble

Bruce Bales, *Director*

May 1, 2016



SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert
Stephen Coker, *Conductor*

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, *Director*

march

March 19
Musco Center for the Arts Grand Opening

april

April 2
Musco Center for the Arts Community Open House & Arts Festival

April 7-9
Concert *Intime*

April 8
University Choir & Singers in Concert
Stephen Coker, *Conductor*

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, *Director*
Starring Michael Nehring as Shylock

April 22-24
**Opera Chapman presents:
Gianni Schicchi and *Suor Angelica***
Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Daniel Alfred Wachs, *Conductor*

april (cont'd)

April 29
Chapman University Wind Symphony
Christopher Nicholas, *Music Director and Conductor*

may

May 3
Jumpin' with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, *Director*
Chapman University Big Band & Jazz Combo
Albert Alva, *Director*

May 4-7
Spring Dance Concert

May 6
University Women's Choir in Concert
Chelsea Dehn, *Conductor*

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, *Music Director and Conductor*
Chapman University Choirs
Stephen Coker, *Music Director*
The 2016 Vocal and Instrumental Competition Soloists

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

Early Music Ensemble: Artusi's Nightmare

May 1, 2016 ■ 5:00 P.M.
Salmon Recital Hall

Program

Canzon per sonar septimi toni à 8, Ch. 172
No.30 in *Sacra Symphonia* (1597)

Giovanni Gabrieli
(c.1575-1612)

Choir I -Elliott Wulff, Baroque violin; Heather Moore, recorder;
Bruce Bales, cornetto;
Alvin Ly, alto sackbut; Ethan Reed bass viol; Jordan Gault, bass sackbut;
Haley Hedegard, Baroque cello; and Sean Atkinson, lute
Choir II – Connie Tu, Baroque violin; Brittany Buendia, recorder;
Robert Loustanau, cornetto;
Nolan Delmer, tenor sackbut; Matthew LaBelle, tenor sackbut;
Rafael Zepeda, violone; Michael Seaman, organ continuo

Deus in adiutorium meum/
Domine ad adjuvandum, SV 206
No.1 in *Vespero della Beata Virgine* (1610)

Claudio Monteverdi
(1567-1743)

O Lord, make speed to save me: O Lord, make haste to help me. Glory be to the Father,
and to the Son, and to the Holy Ghost: As it was in the beginning, is now and ever shall
be, World without end, Amen. Alleluia. – Psalm 69:2 (Vulgate)

Elliott Wulff, Baroque violin; Heather Moore and Brittany Buendia, recorders
Connie Tu, Baroque violin; Robert Loustaunau, recorder
Ethan Reed, bass viol; Alvin Ly, alto sackbut
Nolan Delmer, tenor sackbut
Haley Hedegard, Baroque cello; Matthew LaBelle, tenor sackbut
Rafael Zepeda, violone; Jordan Gault, bass sackbut
Mary Frances Conover and Elizabeth Chadwick, cantus
Danielle Mirazaki and Savannah Wade, sextus
Claire French and Fallon Holtz, altus
Johann Josen and David Karbo
Daniel Goldberg, quintus
Josh Warren and Anthony Chau, bassus
Michael Seaman, organ; Sean Atkinson, lute

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Program

Mille regretz
with "La Canción del Emperador"
lute divisionson "Mille regretz"

Josquin des Prés? (c.1440-1521)
Luys de Navarraz (fl.1526–49)

A thousand regrets at deserting you and leaving behind your loving face, I feel so much
sadness and such painful distress, that it seems to me my days will soon dwindle away.
- Anonymous

Claire French, Mezzo-soprano
Bruce Bales, Ethan Reed and Rafael Zepeda, violas da gamba
Anthony Chau, organ
Sean Atkinson, lute

“Sanctus” from *Missa Mille Regretz*
No. 7 in *Missarum liber primus (Rome, 1544)*

Christóbal de Morales
(1500-1553)

Holy, holy, holy, Lord God of Sabaoth, heaven and earth are full of thy glory.

Elliott Wulff, violin; Brittany Buendia, recorder;
Elizabeth Chadwick and Danielle Mirazaki, cantus 1
Connie Tu, violin; Robert Loustaunau, recorder;
Mary Frances Conover, and Savannah Wade, cantus 2
Ethan Reed, viola da gamba; Nolan Delmer, tenor sackbut,
and Johann Josen, altus 1
Heather Moore, recorder; Alvin Ly, alto sackbut;
Fallon Holtz, and Claire French, altus 2
Haley Hedegard, Baroque cello; Matt LaBelle, tenor sackbut;
David Karbo and Daniel Goldberg, tenor
Rafael Zepeda, violone; Jordan Gault, bass sackbut;
Josh Warren, and Anthony Chau, bassus
Michael Seaman, organ

Program

Nigra sum (prima pars) Gioseffo Zarlino
from *Moduli motecta vulgo noncupata liber primus (Venice, 1549)* (1517-1590)

I am black but beautiful, O daughters of Jerusalem, like the tents of Cedar, like the curtains of Solomon. Do not think that I am dark, for the sun has changed my color.
– Song of Songs 1:4-5

Mary Frances Conover, Elizabeth Chadwick, and Danielle Mirazaki, cantus
Savannah Wade, Fallon Holtz, and Claire French, altus
David Karbo and Daniel Goldberg, tenor
Johann Joson and Josh Warren, quintus
Anthony Chau and Elliott Wulff, bassus
Michael Seaman, organ

Vecchie letrose Adrian Willaert
No. 5 in *Canzone Villanesche alla Napolitana (Venice, 1545)* (1490-1562)

Spiteful old hags, you are good for nothing, only for lying in wait in the thicket. Beat, beat, beat with your canes, Spiteful old hags, murderous and mad!

Josh Warren, baritone
Robert Loustaunau, Heather Moore, Bruce Bales,
and Elliott Wulff, crumhorns
Sean Atkinson, Baroque guitar
Rafael Zepeda, violone

Qual miracolo Amore Vincenzo Galilei
from *Il Fronimo (Venice, 1584)* (1520-1591)

What a miracle of love is my blessed journey! You appear more brilliant than all others. Compared to your hands, the sun's shine is but a star in the haze of dawn. Give my two-stars the splendor of a sun that never darkens with its mighty rays. - Anonymous

Elizabeth Chadwick, soprano

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Program

Bruce Bales, tenor viol and Ethan Reed, bass viol

Sean Atkinson, lute

Cruda Amarilli, SV 94

Monteverdi

No. 1 in *Quinto Libro dei Madrigali (Venice, 1605)*

Cruel Amaryllis, who with your name to love, alas, bitterly you teach. Amaryllis, more than the white privet pure, and more beautiful, but deafer than the asp, and fiercer and more elusive. Since telling I offended you, I shall die in silence. – G. Guarini

Savannah Wade, Claire French, David Karbo,

Johann Joson, and Elliott Wulff, vocal quintet

Heather Moore, harpsichord

O Quam Tu Pulchra Es

Alessandro Grandi

from *Ghirlanda sacra (Venice, 1625)*

(1586-1630)

O how beautiful you are, my beloved, my dove, my beautiful one. Your eyes are those of doves, your hair is like flocks of goats, your teeth are like rows of oars. Come from Lebanon, come and you will be crowned. Arise quickly, arise my bride. Arise my precious, my spotless one. Arise, come, because I languish in love. - Song of Songs 4:1-2,8

Savannah Wade, soprano

Haley Hedegard, Baroque cello

Sean Atkinson and Bruce Bales, lutes

Heather Moore, harpsichord

Sonata sopra 'La Monica'

from *Sonate, symphonie, canzoni . . . op. 8 (Venice, 1629)*

Biagio Marini

(c.1587-1663)

Elliott Wulff and Connie Tu, Baroque violins

Haley Hedegard, Baroque cello

Michael Seaman, harpsichord

Bruce Bales and Sean Atkinson, lutes

Program

Chi Vol Haver Felice e Lieto Il Core “Alla Francese”, SV 162 Monteverdi
No. 17 in *Madrigali guerrieri et amorosi* (Venice, 1638)

Whoever wants to have a happy and joyful heart, shouldn't follow cruel love, that sycophant that kills when it is most joking and laughing; but he should fear the fallacious and pleasing aura of beauty and loveliness. To its supplications he shouldn't respond, in its promises he shouldn't believe; and if it appears, he should flee, since that spark is what allures, since Love's spark never comes without a thunderbolt. – G. Guarini

Fallon Holtz, soprano
Sean Atkinson and Bruce Bales, lutes
Haley Hedegard, Baroque cello
Anthony Chau, harpsichord

Sinfonia e Galaria “Zambalina” Salamone Rossi
from *Il secondo libro delle Sinfonie et Gagliarde* (Venice, 1608) (1570-1630)

Heather Moore, Robert Loustaunau, Brittany Buendia
and Elliott Wulff, recorder quartet
Sean Atkinson and Bruce Bales, lutes
Michael Seaman, organ/harpsichord

Folle è ben che si crede Tarquinio Merula
No. 3 in *Curtio precipitato et altri capricii* (Venice, 1638) (1595-1665)

Mad is he who believes that I would leave my beloved, be it for amorous flattery or for proud, contemptuous threats. Change your mind you who hope that my heart enjoys liberty. My heart is prisoner. Say what you will. Say what you may. Others, out of jealousy, may breathe cruel flames from their breast, may hope that the hag may spew her venom, that I may break my fidelity. Death may take life from me but never shall it melt that sweet trap that has caught me. Say what you will. Say what you may. - Pio di Savoia

Program Notes

quickly embraced by other young composers; examples of which can be found in tonight's selections by Grandi, Marini, Rossi, Merula, Caccini, and Schütz. The rest, as they say, is history . . .

* * *

A Special Note of Thanks: The inspiration for this evening's program comes from a seminar I took back in 2000 during my doctoral studies at USC, studying the “Texts Set by Claudio Monteverdi” under the tutelage of Professor Giulio Maria Ongero, our new Dean of the College of Performing Arts.

—Bruce Bales

Program Notes

The turn of the seventeenth century was one of those watershed moments in music history. Advances in music forms (both instrumental and vocal), and new developments in musical instruments and the techniques for playing them (including the notation of figured bass), all contributed to this revolution. Nowhere was this more evident than in Northern Italy, and, as is predictably the case, anytime there is radical change, there is someone making the argument for conservative resistance. Enter Giovanni Maria Artusi.

The Bolognese cleric and music theorist was the principal dissenting voice against the “license” taken by these young radical composers. In a pair of polemics, dated 1600 and 1603, Artusi lashed out against the new fad of using unprepared dissonance and unequal voices, arguing that it violated all the established rules of counter-point. (Which, of course, it did!) He held up as models the work of established composers like Giovanni Gabrieli, Josquin des Prés, Cristóbal de Morales, and Adrian Willaert. He also felt the need to defend the work of his traditionalist mentor, Gioseffo Zarlino against the attacks of the rebellious fellow Zarlino protégé, Vincenzo Galilei (father of the famous astronomer, Galileo.)

In his argument, Artusi cited specific examples of these “crudities” from an unidentified work by an unidentified composer. Ironically, the public would later learn that the piece was “Cruda Amarilli” by Claudio Monteverdi.

In 1605, Monteverdi published his Fifth Book of Madrigals (conspicuously placing the offending “Cruda Amarilli” first in the set) the preface to which offered an explanation that contemporary musical practice had bifurcated into two camps: *prima pratica* being consistent with Artusi’s ideal of the flowing counterpoint, prepared dissonance, and equality of voices; and *seconda pratica* being a new dramatic style of monody and recitative, that emphasized melody and bass, and brought with it the beginnings of functional harmony.

Rhetorically, Artusi’s argument was sound, but he may as well have been arguing the merits of holding back the tide. The new “Baroque” style was

Program

Johann Josen, countertenor
Ethan Reed, viola da gamba
Rafael Zepeda, violone
Sean Atkinson and Bruce Bales, lutes
Anthony Chau, harpsichord

Mentre che fra doglie e pene Giulio Caccini
No. 27 in *Nuove musiche e nuova maniera di scriverle* (Florence, 1614) (1545-1618)

As a hopeless heart feeds on pain, turning happy days into grief and torment, so, devoid of hope, do I feed and live on grief. While, sweetheart, it displeases you not to help me, you well know that arrows and fire were always fun and games to me. But now, I must say, I cannot remain in the flames and not perish. - O. Rinuccini

Mary Frances Conover, soprano
Haley Hedegard, Baroque cello
Heather Moore, harpsichord

Perché se m'odiavi, SV 175 Monteverdi
No. 13 in *Nono libro de madrigal* (Venice, 1651)

Why, if you hated me, did you feign love only to deceive me? Alas, my star, you made yourself so beautiful, so wild, so proud, so as to wound my spirit. I adored you. You scorned me, unkind Phyllis, why? Who knows if, some day, lofty pride may not long for what it now disdains. Alas, I would tell my heart to flee, to destroy that faithless beauty. Perhaps it will be your turn to beg for mercy, unkind Phyllis, who knows? - Anonymous

Daniel Goldberg, Johann Josen and Elliott Wulff, men’s trio
Ethan Reed and Rafael Zepeda, violas da gamba
Sean Atkinson and Bruce Bales, lutes

Program

Ohimè, ch'io cado, SV 316 Monteverdi
from C. Milanuzzi's *Quarto scherzo delle ariose vaghezze* (Venice, 1624)

Alas for me, I tumble down, alas for me, my foot slips again just as it did before and my lost and withering hope must I once again water with fresh tears.

This old passion I again feel in my heart, now that a beautiful face has broken, as well as the loved glances the hard enamel of these icy thoughts with which I, the unfortunate, have armed myself.

I was fool enough to think I should have a sure shield against the naked archer and yet I who am so warrior-like, what a coward I am. I will not endure the enticing blow of a single glance.

O immortal champion, I am angry and so weak. You are fleeing; like an enchanted man who has lost his way in glass armor, you have led me disloyal one against a sword made of hard diamond.

How powerfully punishes tyrannous love the daring of a rebellious soul. A kind word, a serene face, a charming wonderment can tie again a liberated heart.

Eyes, beauteous eyes if for you virtue has always been fair, and mercy true, oh, do not deny me the glance and the laughter; so that my prison on such beautiful ground should become a paradise. - Anonymous

Fallon Holtz, soprano
Haley Hedegard, Baroque cello
Bruce Bales and Sean Atkinson, lutes
Anthony Chau, harpsichord

Fili mi, Absalon, SV 269 Heinrich Schütz
No. 13 in *Symphoniae Sacrae I, op. 6* (Venice, 1629) (1585-1672)

O my son Absalom! Would God I had died for thee, O Absalom, my son! – Samuel 18:33

Elliott Wulff, bass
Alvin Ly, Nolan Delmer, Matthew LaBelle, and Jordan Gault, sackbuts
Ethan Reed and Rafael Zepeda, viols
Sean Atkinson and Bruce Bales, lutes
Michael Seaman, organ

Program

Sicut erat in principio, SV 206a Monteverdi
No.12 in *Vespero della Beata Virgine*, (1610)

As it was in the beginning, is now and ever shall be, World without end, Amen.

Elliott Wulff, violin; Brittany Buendia, recorder;
Mary Frances and Danielle, cantus
Connie Tu, violin; Robert Loustaunau, recorder;
Elizabeth Chadwick and Savannah Wade, sextus
Heather Moore, recorder; Claire French and Fallon Holtz, altus
Ethan Reed, bass viola da gamba; Alvin Ly,
alto sackbutt and David Karbo, tenor
Nolan Delmer, tenor sackbutt and Daniel, quintus
Haley Hedegard, cello; Matt LeBelle, tenor sackbut
and Johann Josen, bassus
Rafael Zepeda, violone; Jordan Gault, bass sackbut;
Anthony Chau and Josh Warren, septimus
Michael Seaman, organ and Sean Atkinson, lute
