

## Program Notes

It is with great pleasure that we welcome you to tonight's celebration of music's patron saint, Cecilia, on November 22, her name day. As international as FIU's middle name, this concert is a French and English tribute to a 5<sup>th</sup>-century Italian martyr. Our program praises noble women: Susanne, the Blessed Virgin Mary in the Machaut *Messe* and Charpentier *Noëls*, Queen Elizabeth in the English Madrigals, and Cecilia herself in Purcell's *Welcome To All The Pleasures*. Throughout the concert, we will be displaying a slideshow that presents images related to Cecilia, her shrine in Rome, and the music we will be performing. Tonight we introduce the versatile and lovely chamber continuo organ commissioned for us with funds provided by Herbert and Nicole Wertheim. This evening also marks the first performance on viols from Collegium's most recent donation, the McClure Collection of Student Viols.

Renaissance music abounds in settings by different composers of popular tunes: "L'Homme Armé," "Lachryme," "Douce Memoire," and many others, including "Susanne un jour," first known in the 4-part setting by Didier Lupi II of a text by Guillaume Gueroult published in 1548. In tonight's program we hear just a few of the more than 30 versions of this melody and text: a solo song in French; an ornamented lute dance; the dance arranged for 5 instruments plus lute; an instrumental version of a madrigal setting by Lasso—who also wrote an entire 6-part Mass based on the tune; and an English part-song by William Byrd for soprano voice and four viols. The story is that of Susanna (13<sup>th</sup> Chapter of Daniel in the Roman Catholic Bible), accosted for sex by two old men, whom she tells she would rather die than offend her Lord. In Daniel, the prophet ferrets out the truth, but the poem stops with her vow of chastity.

Guillaume de Machaut's masterpiece *Le Messe de Nostre Dame* is our earliest selection for tonight's concert. The Medieval era's longest and most significant composition, it is the earliest surviving polyphonic setting of the Mass Ordinary attributed to a single composer. It is also one of the rare Medieval compositions set for four voices rather than three.

The *Kyrie*, *Sanctus*, *Agnus dei*, and *Deo Gratias* feature isorhythm, a 14<sup>th</sup>-century compositional technique involving the application of a rhythmic pattern, the *talea*, to the tenor voice that typically repeats, superimposed over a melodic pattern, the *color*, that may or may not repeat. Statements of the *color* do not necessarily coincide with statements of the *talea*. Although most compositions restrict isorhythmic treatment to the tenor, virtuosic composers of Machaut's caliber sometimes set all the voice in isorhythm. The aforementioned movements adorn each syllable with several notes in melismatic style. Longer texts such as the *Gloria* and the *Credo*, on the other hand, are given nearly syllabic settings in note-against-note counterpoint. Notice how Machaut highlights such phrases as "Et in terra pax" and "Jesu Christe" in the *Gloria* and "ex Maria Virginæ" in the *Credo* with extremely long note values. These chordal settings also divide the *Gloria* and *Credo* into several sections. Both movements end with isorhythmic settings of the word "Amen." Machaut further unifies the overall mass by incorporating textural parallelisms across the movements and inserting small melodic motives that repeat in each movement.

*Messe de Nostre Dame* was probably composed as an appeal to the Virgin Mary for peace while the French city Rheims was besieged by the English during the Hundred Years War. Devoted to the Virgin Mary, Machaut established a fund that allowed the weekly Saturday performance of a "Mass of the Virgin" as a memorial to himself. This evening's

performance exclusively by women replicates how Machaut's *Messe* would have been performed at convents during pre-classical eras.

Marc-Antoine Charpentier composed numerous "special occasion" compositions in honor of saints' days, church feasts, seasons, the king, the dauphin or lamentation on the death of the queen. *Noëls sur les instruments* (c.1690), is a set of ten Christmas carols for flutes, four-part strings and continuo. Light, airy, and imbued with French dance rhythms, the *Noëls* stand in contrast to Charpentier's weightier sacred music. Four of the five selected carols speak warmly to the pure relationship between Joseph and Mary, and of Mary as a young virgin. The fifth *Noël* changes tone and character, asking "where are these happy shepherds going?" Here the recorders, which French composers used to add color to their works, lend a pastoral sound that represents the joyful shepherds taking part in the nativity.

Madrigals were published in large collections of 20–25 songs, sometimes centered around a particular theme and sometimes not. Looming large over the entire repertoire is the influence of the Italian madrigal, which burst onto the English scene in 1588 in the guise of Nicholas Yonge's *Musica Transalpina*, a large collection of Englished Italian madrigals, that is, Italian madrigals refitted with English words.

Thomas Tomkins' use of suspensions, dissonance, and harmony in "Too much I once Lamented" demonstrates the sophisticated work of a true master of the form. The text, replete with "Fa la las," would suggest cheerful music. Yet Tomkins' setting dwells to a greater extent on the slow and mournful, perhaps hinting at a more complicated situation than the text might imply. Michael East was one of twenty-three different composers represented in Morley's publication of twenty-five madrigals titled *The Triumphs of Oriana*, which were ultimately dedicated to the aging Queen Elizabeth I. In a fitting show of dedication, each madrigal was required to conclude with a variation of the phrase "Then sang the shepherds and nymphs of Diana/Long live fair Oriana." Composer, organist, theorist, and publisher Thomas Morley was the one of the foremost members of the English madrigal school. His works on our program belong to a collection of Ballets, published prior to 1595. Morley was one of the English composers most caught up in the Italianate craze, and freely reworked many Italian compositions into English madrigals, particularly those of Giovanni Gastoldi.

*Welcome to all the pleasures* was a collaboration between Henry Purcell and librettist Christopher Fishburn and one of several odes Purcell composed in praise of Cecilia. Commissioned by a group of amateur and professional musicians, *Welcome to all the pleasures* was first performed in 1683, and annually in London thereafter. Its instrumentation is modest—three solo voices, chorus, four-part strings and continuo, resulting in a concerto grosso effect among the trio, chorus, and string band.

Following the concert, we invite you to join us on stage to get a closer look at our instruments. Thank you for joining us tonight in our celebration of Cecilia and all women.

Suzanne Ferguson  
Lissette Jimenez  
Gitta Montoto  
Paul Tulloch  
Ali Cullota  
David Dolata

## Texts and Translations

### Suzanne un jour (English translation from 1588 *Musical Transalpina* version)

Susanne un jour d'amour sollicitée  
Par deux viellardz, convoitans sa beauté,  
Fust en son coeur triste et desconfortée,  
Voyant l'effort fait à sa chasteté.  
Elle leur dict, Si par desloyauté  
De ce corps mien vous avez jouissance,  
C'est fait de moy. Si ie fay resistance,  
Vous me ferez mourir en deshonneur.  
Mais j'aime mieux périr en innocence,  
Que d'offenser par peché le Seigneur.

Susanna faire, sometimes of love requested  
By two old men whome her sweet looks allur'd  
Was in her heart full sad & sore molested  
Seeing the force her chastitie endur'd.  
To them she said, if I by craft procur'd  
Doe yield to you my body to abuse it,  
I kill my soule, & if I do refuse it,  
You will mee judge to death reproachfully.  
But better tis in innocence to choose it,  
Than by my fault t'offend my God on high.

### Susanna Faire

Susanna faire sometime assaulted was,  
By two old men desiring their delight,  
Whose false intent they thought to bring to pass  
If not by tender love, by force and might.  
To whom she said: If I your suit deny  
You will me falsely accuse, and make me die.

And if I grant to that which you request,  
My chastity shall then deflowered be,  
Which is so dear to me that I detest  
My life, if it berefted be from me;  
And rather would I die of mine accord  
Ten thousand times, than once offend the Lord.

### Messe de Nostre Dame

#### *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

#### *Gloria*

Gloria in excelsis Deo.

Glory to God in the highest.

Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te. Gratiam agimus tibi propter

And on earth peace to people of good will.  
We praise You. We bless You. We worship  
You. We glorify You. Lord God, heavenly

magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris.. Amen.

### *Audi filia*

Audi, filia, et víde,  
et inclína áurem túam:  
et concupíscet rex  
pulchritúdinem túam.  
Tóta decóra ingréditur filia régis,  
textúrae áureaesunt amíctus éjus.

### *Credo*

Credo in unum Deum,

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, not factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: ET HOMO FACTUS EST. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est com gloria judicare vivos et mortuos. cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam ventura

King, God the Father almighty. Lord Jesus Christ, the Only-begotten Son. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us. For You alone are holy. You alone are Lord. You alone are the Most High, Jesus Christ, with the Holy Spirit, in the Glory of God the Father. Amen.

Hearken, O daughter and see, and incline thy ear: and the King shall greatly desire thy beauty.

The daughter of the King comes in, all beautiful: her robes are of golden cloth.

I believe in one God,

The Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, of one substance with the Father. By whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary: AND WAS MADE MAN. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead and His kingdom will have no end. And in the Holy Spirit, the Lord and Giver of life, Who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy,

saeculi. Amen.

Catholic and Apostolic Church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

*Sanctus*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy  
Lord God of Hosts.  
Heaven and earth are filled with your  
glory. Hosanna in the highest.  
Blessed is He Who comes in the Name of  
the Lord. Hosanna in the highest.

*Agnus Dei*

Agnus Dei, qui tolis peccata mundi,  
misere nobis.  
Agnus Dei, qui tollis peccata mundi,  
misere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God Who takes away the sins of  
the world, have mercy on us.  
Lamb of God Who takes away the sins of  
the world, have mercy on us.  
Lamb of God Who takes away the sins of  
the world, grant us peace.

*Ite missa est*

Ite missa est.

Go, you are dismissed.

Deo gratias.

Thanks be to God.

**Too Much I Once Lamented by Thomas Tomkins**

Too much I once lamented,  
While love my heart tormented, fa la la la.  
Alas, and ay me, sat I wringing,  
Now chanting go, and singing, fa la la la.

**Hence Stars by Michael East**

Hence stars, too dim of light,  
you dazzle but the sight,  
you teach to grope by night.  
See here the shepherds star,  
excelling you so far,  
Then Phoebus wiped his eyes,  
and Zeph'rus cleared the Skies,  
in sweet accented cries.  
Then sang the shepherds and nymphs of Diana,  
Long live fair Oriana.

**Fyre, fyre! By Thomas Morley**

Fyre, fyre!  
My heart! My heart!  
Fa la la la la la.  
O, help! O, help! Alas, O, help!  
Ay me! Ay me!  
I sit and cry me,  
and call for help, alas,  
but none comes nigh me.  
Fa la la la la la.

**I Love Alas by Thomas Morley**

I love, alas, I love thee, my dainty darling.  
Come kiss me then, Amaryllis,  
more lovely than sweet Phyllis.

## **Welcome To All the Pleasures**

*Verse: Contralto, Tenor, Bass*

Welcome to all the pleasures that delight  
Of every sense the grateful appetite.

*Chorus*

Hail great Assembly of Apollo's race;  
Hail to this happy place,  
the musical Assembly,  
that seems to be The Ark of universal harmony.

*Contralto solo*

Here the deities approve the god of music, and of love.  
All the talents they have lent you,  
All the blessings they have sent you;  
Pleas'd to see what they bestow  
Live and thrive so well below.

*Verse: Soprano 1 & 2, Tenor*

While joys celestial their bright souls invade  
To find what great improvement you have made.

*Bass Solo/Chorus*

Then lift up your voices, those organs of Nature,  
Those charms to the troubled and amorous creature;  
The pow'r shall divert us a pleasanter way:  
For sorrow and grief find from music relief,  
And love its soft charms must obey.

*Tenor solo*

Beauty, thou scene of love,  
An Virtue, thou innocent fire,  
Made by the Powers above  
To temper the heat of desire,  
Music, that Fancy employs  
In raptures of innocent flame,  
We offer with lute and with voice  
To Cecilia, Cecilia's bright Name.

*Tenor Solo/Chorus*

In a consort of voices while instruments play,  
With music we celebrate this holy day:  
Io Cecilia