

UCLA Early Music Ensemble

**THE CRICKET, THE STORM,
& THE SWAN**



**Saturday Dec 2 @ 7pm
Powell Library Rotunda**

PROGRAM

"Chaos" from <i>Les Éléments</i> (1737)	Jean-Féry Rebel (1666-1747)
"Il bianco e dolce cigno" (1539)	Jacques Arcadelt (1507-1568)
"A Poste Messe" (14th century)	Lorenzo da Firenze (d. 1372/73)
"Agnus Dei" from <i>Missa Brevis</i> (1570)	Giovanni da Palestrina (c1525-1594)
"Frog Galliard" (1597)	John Dowland (1563-1626)
"El Grillo" (1505)	Josquin Des Prez (c1450-1521)
"Una Panthera" (1399)	Johannes Ciconia (c1370-1412)
Allegro from "La Primavera," Violin Concerto No. 1 in E (1721) Priyanka Venkatesh, violin	Antonio Vivaldi (1678-1741)

{Intermission}

"O nobilissima viriditas" (1170) Soo Bin Kwon, voice	Hildegard of Bingen (1098-1179)
"Par Maintes Foy" (1350-1400)	Jehan Vaillant (fl. 1360-1390)
"Ombra mai fu" from <i>Serse</i> (1738) Meagan Martin, voice	Georg Frideric Händel (1685-1759)
"Di, Perra Mora" (16th century)	Pedro Guerrero (1530-1595)
"Il bianco e dolce cigno"	Arcadelt
"Svmer is acumen in" (13th century)	W. de Wycombe (13th century)





EME PERSONNEL, FALL 2017

Josh Aguas: voice, guitar	Anna Kouchnerov: violin
Peter Bird: voice	Soo Bin Kwon: voice
Claire Buzzelli: flute	Elizabeth Laughton: voice
Vivian Chen: keyboard	Eric Levintow: voice
Jennifer Cho: violin, vielle	Meagan Martin: voice
Melva Colter: voice, recorder	Kaitlyn McCain: recorder, flute
Gerald Cotts: voice, recorder, symphony	Oshagan Merjanian: cello
Angelina Del Balzo: voice	Morgan O'Shaughnessey: voice, viol
Lily Demangos: viol	Farrah O'Shea: violin
Rebecca Jean Emigh: voice	Anahit Rostomyan: keyboard, direction
Suzy Hertzberg: viol	Alec Santamaria: viola
Evan Hesketh: violin, viola	Bruce Teter: voice, musa bagpipe, recorder
Ray Ingersoll: voice	Priyanka Venkatesh: violin
Melody Jan: keyboard	Jonathan Vukovic: keyboard
Jared Jones: voice	Zarina Wong: viol, violin
Christina Jung A. Kim: voice	Armando Wood: viol

ABOUT THE ENSEMBLE

The UCLA Early Music Ensemble (EME) is dedicated to the performance and study of Western vocal and instrumental music from historic periods prior to 1800, with particular emphasis on repertoires not usually covered by other standing UCLA ensembles. The mission of the ensemble is dual: to explore historical repertoires and performance practices in depth and to bring the result of those explorations to a high performance level.

The EME welcomes a diverse membership: UCLA students across all majors and disciplines, faculty and staff, and members from the greater Los Angeles and Southern California community. The ensemble was re-established by Elisabeth Le Guin in 2009 after a twenty-year hiatus. Highlights of past seasons include: collaborations with Opera UCLA in productions of Handel's *L'Allegro, il Penseroso, ed il Moderato* (2014); Monteverdi's *Il combattimento di Tancredi e Clorinda*, and *L'incoronazione di Poppea* (2012) under the direction of Stephen Stubbs; the award of a UC Regent's Lectureship with Isabel Palacios (2010); and masterclasses with the vocal ensemble Anonymous 4 (2012), viola da gambist Niccolo Seligmann (2014-17), and vocalist Emily Lau (2016). While the EME has been proud to call the Powell Library Rotunda its home since 2009, the ensemble has also performed at the William Andrews Clark Library (2011, 2012, 2014), the Freud Playhouse (2012), and as part of the All Saints Beverly Hills Concert Series (2013). In addition to early music collaborations, the EME has performed alongside the Son Jarocho group Son Del Centro (2011) and with UCLA's new music group, Contempo Flux, led by Gloria Cheng (2011). Recent acquisitions of baroque bows, violins, celli, and recent refurbishment of violas da gamba have helped revitalize the instrumental side of the ensemble. The EME is currently seeking to expand its collection of early wind instruments.

Through its unique Managing Director Program, the EME provides one graduate student per year the opportunity to gain invaluable learning experience in managing and teaching a large-scale ensemble. The graduate student is chosen through an application and interview process: the position is open to all majors in the Herb Alpert School of Music. The program includes mentorship and training under the artistic director and the opportunity to take on full directorship of one concert per year.

To find out more about the EME, future concerts and masterclasses, and how you can become involved, check us out on Facebook at facebook.com/uclaEME, or contact the Department of Musicology at j.cosico@schoolofmusic.ucla.edu.





ABOUT THE DIRECTORS

Ryan A. Koons, Artistic Director

Ethnomusicologist, vocalist, conductor, and multi-instrumentalist Ryan Koons earned his PhD in 2016 at UCLA where he is now a lecturer in the Departments of Ethnomusicology, Musicology, and World Arts & Cultures/Dance. His research and publications run the gamut from American Indian ritual performance practice and cosmology, to ethnography of early music, Scandinavian traditional music in diaspora, and environmental humanities. With EME Founding Director Elisabeth Le Guin, he recently co-authored an invited article in the *Ethnomusicology Review* entitled "The Politics of Performing the Other: Curating an Early Music Concert;" he has also contributed to the forthcoming *Sage Encyclopedia of Music and Culture*. Koons is a professional musician, specializing in early music and traditional musics from Scandinavia, Eastern Europe, and the British Isles. RyanAKoons.com

Anahit Rostomyan, Managing Director

Anahit Rostomyan started her music education as a student of systematic musicology in her native Armenia in 1996, first at the Romanos Melikian Academy and later at the Komitas Yerevan State Conservatory. At UCLA, she is currently pursuing dual DMA and PhD degrees in Organ Performance and Musicology, respectively. Her dissertation in Musicology addresses Soviet music theory pedagogy, focusing on ideologies driving the cultivation of the musical ear. Concurrently in Music, Rostomyan is exploring keyboard improvisation via sixteenth- through eighteenth-century treatises on the subject, reevaluating the place of women in relation to this musical practice from a current cultural standpoint. An avid performer of period keyboard instruments, she has collaborated with numerous ensembles, including the American Youth Symphony, Enlightenment Chamber Music Ensemble, and the Los Angeles Baroque community ensemble. She has been a member of UCLA's Early Music Ensemble since 2009.

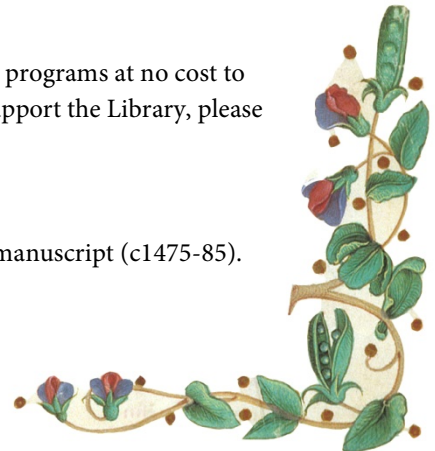
GRATEFUL THANKS

The UCLA Early Music Ensemble wishes to thank: our language coaches Rebecca Jean Emigh, Ariane Helou, and Elizabeth Upton. Thanks to Benning Violins, Christoph Bull, Jael Cosico, Robert Freel, Adam Gilberti, Luis Henao, Jared Jones, Peter Kazaras, Emily Lau, Elisabeth Le Guin, Eric Levintow, Antonio Lysy, Annie Pho, Movses Pogossian, Nathan Kent Reeves, Niccolo Seligmann, Russell Veirs, and May Zeng. Thanks to UCLA Herb Alpert School of Music Founding Dean Judith L. Smith and the Departments of Music and Musicology for their continued support of early music at UCLA.



The UCLA Library is pleased to offer "Music in the Rotunda" and other exciting cultural programs at no cost to students, faculty, staff, and the community. If you would like information about how to support the Library, please contact the development office at giving@library.ucla.edu or 310-206-8526

Concert poster and program contain marginalia from the Egerton 1146 Book of Hours manuscript (c1475-85).



PROGRAM NOTES

By Ryan Koons



The Greek philosopher Aristotle wrote that "nature has made all things specifically for the sake of man;" Swedish botanist Carl Linnaeus, British philosopher Francis Bacon, French philosopher René Decartes, and countless others made similar statements about 2,000 years later,

summed up in the Bible as man's "dominion over fish of the sea, and over fowl of the air, and over every living thing that moveth upon the earth." Despite these human-centric assertions, Europeans have recognized the existence and importance of other beings within their ecosystems for centuries. As a performative contribution to conversations in conservation, environmentalism, the musicological subdiscipline of ecomusicology, and others, this concert presents medieval, renaissance, and baroque European early music with an ecological focus.

We begin with "**Chaos**," the first movement of *Les Éléments*, a symphony by the leader of the orchestra at Louis XIV's Versailles, Jean-Féry Rebel (1666-1747). This movement depicts the confusion of creation as the elements earth, air, fire, and water separate themselves from primordial chaos at the beginning of the world. Featuring tone clusters that still read as avant-garde today, specific instruments represent each of these elements: basso continuo (earth), flutes (air and water), and violins (fire). Across seven episodes of chaos, the elements arrange themselves, finally overcoming chaos to achieve tonal order.

Several selections on tonight's concert evoke seasonal soundscapes. Antonio Vivaldi's (1678-1741) classic concerti for violin "The Four Seasons" need little introduction! Each concerto musically conjures its respective season based on the text of a sonnet, which Vivaldi himself likely wrote. We have chosen to excerpt the first movement of spring (Concerto No. 1 in E), "**La Primavera**," a scintillating allegro that depicts birdsong, murmuring streams, and thunderstorms. The selection that closes the concert is the infamous "rota" canon "**Svmer is acumen in**" ("Summer Is Come In"), sometimes attributed to the English precentor W. de Wycombe (late 13th century). Arguably the most famous medieval English song, the Summer Canon evokes a seasonal meadow soundscape, including a lowing cow and a farting goat.

Another soundscape, "**Par Maintes Foy**" ("Many Times") by Jehan Vaillant (fl. 1360-1390), was possibly one of the most popular pieces of its time. The piece was included in the Chantilly Codex, one of the three main manuscript sources for repertoire in the ars subtilior style of composition. One of only six pieces surviving by this composer, "Par Maintes Foy" depicts a May morning complete with bird calls.

Many pieces on this program portray specific animals or birds, in addition to seasonal soundscapes. The madrigal "**Il bianco e dolce cigno**" ("The White and Gentle Swan"), which we perform both vocally and on viols, is one of the most famous pieces by Franco-Flemish renaissance composer, Jacques Arcadelt (1507-1568). This piece nominally uses the image of a dying swan to contrast the singer's "blessed" death; however, it is more likely that the singer's "death" "that fills me full of joy and desire" is actually an orgasm in a song depicting lovemaking. The madrigal "**Una Panthera**" ("The Panther") by Johannes Ciconia (c1370-1412) employs the image of an armored panther. Ciconia composed this piece in Padua to compliment Lazzaro, a nobleman visiting from the city of Lucca. Ciconia's composition paints a picture of this panther bravely defending Lucca with the war god Mars. Ciconia's employer hoped that "Una Panthera" would flatter Lazzaro to enter an alliance to defend Padua—just like the panther.

Other selections on the program feature metaphoric animals. "Now o now I needs must part" by John Dowland (1563-1626) lyrically tells of the sadness accompanying two lovers separating. However, the piece is also known as "**The Frog Galliard.**" While we include it in our program because of the nominal amphibian connection, this title actually references Francis, Duke of Anjou, the French nobleman who courted Queen Elizabeth I in England in 1579. Elizabeth had a habit of calling her favorites by derogatory slang terms; she referred to Francis as her "frog," a centuries-old pejorative slang for the French. Dowland named this galliard after Francis. A similar pejorative history underscores "**Di, Perra Mora**" possibly by the Spanish composer Pedro Guerrero (1530-1595). "Perra" translates to female dog. Although we include the piece in the program because we love dogs, "perra mora" literally means "Moorish bitch." In abusive lyrics, the song asks why the "perra mora" has been treating her lover so poorly. These two pieces speak to the complex ways in which humans reimagine their lovers as animals.

"**El Grillo**" ("The Cricket") by Josquin Des Prez (c1450-1521) humorously contrasts cricketsong with birdsong. This frottola, a predecessor song form of the madrigal, characterizes the cricket as a good singer who sings for long periods. Unlike birds, the lyrics note, the cricket remains where he is, singing "for love." A different type of love exists in the religious image of the "**Agnus Dei**" ("Lamb of God") and in settings of this liturgical text. The Christian messiah, Jesus Christ, is the Lamb of God, who "takes away the sin of the world," according to John the Baptist. Christian religious imagery often draws on sheep and shepherds, hence our inclusion in this program of a mass setting of the "Agnus Dei" by Giovanni da Palestrina (c1525-1594). This particular example is the second iteration of this text in his 1570 *Missa Brevis*. "**A Poste Messe**" ("All in Their Places") comes from a tradition of Italian hunting songs or *cacce*. Florentine ars nova master Lorenzo da Firenze (d. 1372/73) depicts a deer hunt in this *caccia*. Much of the lyrical content is devoted to describing the two hunting dogs, Vilan and Baril, who are *bracchi* and *segugi*—two hunting dog breeds. The remainder of the piece depicts their actions in pursuit of a doe.

The responsory "**O nobilissima viriditas**" ("O Noblest Green Viridity") by German abbess Hildegard of Bingen (1098-1179) connects the fresh green of nature to the active life of the divine. Hildegard, considered the founder of scientific natural history in the place we now call Germany, traces virginal viridity back to the source, which she characterizes as rooted in the source of the sun. Although she references the wheel, an image she often drew upon to symbolize the eternal movement of the divine, her depiction of the sun as source of the noblest green viridity accurately reflects the sun's crucial role in plant photosynthesis, the process through which plants convert sunlight into chemical energy. Similarly, Georg Frideric Händel's (1685-1759) aria "**Ombra mai fu**" ("Never Was a Shade") from the 1738 opera *Serse* musically depicts a tree's comforting shade. This tree, the "platano amato," is known in the United Kingdom as a "plane tree" and in the United States as "sycamore." This aria propitiates and thanks the tree for its dear, lovely, and sweet shade.



TEXTS AND TRANSLATIONS

A Poste Messe

By Lorenzo da Firenze

A poste messe, veltri e gran mastini, Te', te', Vilan! te', te', Baril! Chiamando ciof, ciof, qui, qui ciof! Bracchi e segugi per bosch'aizando! Eccola, eccola! Guarda, guarda qua! Lassa, lassa lassa! O tu, o tu, o tu! Passa, passa, passa! La cervia uscì al grido ed a l'abaio, Bianca lattata, col collar di vaio.	Il in their places, greyhounds and great mastiffs, Hey, hey, Vilan! Hey, hey, Baril! Calling woof woof, here. Woof! Bracchi and segugi to the shining woodlands! Here it is, here it is! Look, look here! Let them go, loose loose! Hey you, or you, or you! Go, go, go! The doe came out the shouting and the barking, Milky white, with neck of speckled grey.
A ricolta bu, bu, bu, senza corno Tatin tintin tatin titin, tatin Sonava per i scorno no no no no.	Rally to! Bu, bu, bu, without horn. Tintin, tatin, tintin, tatin, Sounded as if in scorn, no no no no.

Agnus Dei

Christian liturgical text

Agnus Dei, Qui tollis peccata mundi, Miserere nobis. Agnus Dei, Qui tollis peccata mundi, Dona nobis pacem.	Lamb of God, Who takes away the sins of the world, Have misery upon us. Lamb of God, Who takes away the sins of the world, Grant us peace.
--	---

El Grillo

By Josquin Des Prez

El grillo é buon cantore Che tiene longo verso. Dalle beve grillo canta. Ma non fa come gli altri uccelli Come il han cantato un poco, Van de fatto il altro loco Sempre el grillo sta pur saldo, Quando la maggior el caldo Alhor canta sol per amore.	The cricket is a good singer He can sing very long He sings all the time. But he isn't like the other birds. If they've sung a little bit They go somewhere else The cricket remains where he is When the heat is very fierce Then he sings only for love.
---	--

Una Panthera

By Johannes Cicconia

Una panthera in compagnia de marte Candido jove d'un sereno adorno Constant'e l'arme chi la garda intorno. Questa governa la cita luchana Con soa dolcezza el cielo dispensa e dona Secendo el meritar iusta corona. Dando a ciaschun mortal che ne sia degno Triumpho, gloria e parte in questo regno.	A panther accompanied by Mars, White Jupiter in a clear sky, Steadfast is the weapon that surrounds it with protection: This creature governs the city of Lucca. In its bounty heaven dispenses and grants The right crown in accordance with merit. Giving to every mortal who is worthy of it Triumph, glory, and a share in that kingdom.
--	---

La Primavera

Text by Antonio Vivaldi (?)

Giunt' è la Primavera e festosetti. Springtime is upon us.

La Salutan gl' Augei con lieto canto,	The birds celebrate her return with festive song,
E i fonti allo Spirar de' Zeffiretti	And murmuring streams are
Con dolce mormorio Scorrano intanto:	Softly caressed by the breezes.
Vengon' coprendo l'aer di nero amanto	Thunderstorms, those heralds of Spring, roar,
E Lampi, e tuoni ad annuntiarla eletti	Casting their dark mantle over heaven,
Indi tacendo questi, gl' Augelletti;	Then they die away to silence,
Tornan' di nuovo al lor canoro incanto	And the birds take up their charming songs again.

O nobilissima viriditas

By Hildegard of Bingen

O nobilissima viriditas,	O noblest green viridity,
Que radicas in sole	You are rotted in the sun
Et que in candida	And in the clear
Serenitate	Bright clam
Luces in rota	You shine within a wheel
Quam nulla terrena excellentia	No earthly excellence
Comprehendit:	Can comprehend:
Tu circumdata er	You are surrounded by
Amplexibus	The embraces of the service,
Divinorum ministeriorum.	The ministries divine.
Tu rubes ut aurora et ardes	As morning's dawn you blush,
Ut solis flamma.	As sunny flame you burn.

(Translation by Nathaniel M. Campbell)

Ombra mai fu

By Georg Frideric Händel

Ombra mai fu	Never was a shade
di vegetabile,	of any plant
cara ed amabile	dearer and more lovely,
soave piú.	or more sweet.
Frondi tenere e belle	Tender and beautiful fronts
del mio platano amato	of my beloved plane tree,
per voi risplenda il fato.	let Fate smile upon you.
Tuoni, lampi, e procelle	May thunder, lightning, and storms
non v'oltraggino mai la cara pace,	never disturb your dear peace,
né giunga a profanarvi austro rapace.	nor may you by blowing winds be profaned.

Di, Perra Mora

By Pedro Guerrero (?)

Di, perra mora,	Speak, Moorish bitch,
Di, matadora,	Speak assassin,
¿Por qué me matas,	Why do you kill me?
Y, siendo tuyo,	And being yours,
Tan mal me tratas?	You treat me so badly?

Il bianco e dolce cigno

By Jacques Arcadelt

Il bianco e dolce cigno	The white and gentle swan
Cantando more, ed io	Dies singing, and I,
Piangendo giung' al fin del viver mio.	Weeping, reach the end of my life.
Stran' e diversa sorte,	Strange and different fate,
Ch'ei more sconsolato	That he dies disconsolate
Ed io moro beato.	And I die a blessed death,
Morte che nel morire	Which in dying fills me
M'empie di gioia tutto e di desire.	Full of joy and desire.
Se nel morir, altro dolor non sento,	If in dying, were I to feel no other pain,
Di mille mort' il di sarei contento.	I would be content to die a thousand deaths a day.

Sumer is icumen in

By W. de Wycombe (?)

Sumer is icumen in	Summer is come,
Lhude sing cuccu	Sing loudly, cuckoo!
Groweþ sed	The seed is growing
And bloweþ med	And the meadow is blooming,
And spring þe wde nu	And the wood is coming into leaf now,
Sing cuccu	Sing cuckoo!
Awe bleteþ after lomb	The ewe is bleating after her lamb,
Lhouþ after calue cu	The bow is lowing after her calf,
Bulluc sterteþ	The bullock is prancing,
Bucke uerteþ	The billy-goat farting,
Murie sing cuccu	Sing merrily, cuckoo!
Cuccu cuccu	Cuckoo, cuckoo,
Wel singes þu cuccu	You sing well, cuckoo,
Ne swik þu nauer nu	Never stop now.

