

Now Let us Sing: Music from Early Modern England, Italy, and New Spain

USC Thornton Baroque Sinfonia

Thursday, May 13, 2021, 4pm PT (7pm ET)

- The Honie-suckle* Anthony Holborne (c. 1545-1602)
“Nou Let Us Sing” Anonymous, Scotland
- Browning à 5*, “The Leaves be Green” William Byrd (ca.1540-1623)
“Grace’s Chase”, Hunting Catch William Grace
“What Power Art Thou?” Henry Purcell (1659-1695)
King Arthur (1691)
- “Se l’aura spira tutta vezzosa” Girolamo Alessandro Frescobaldi (1583-1643)
Primo libro d’arie musicali, 1630
Sonata a 4, *Concerti ecclesiastici*, 1610 Giovanni Paolo Cima (c. 1570-1630)
Exultent Caeli Claudio Monteverdi (1567-1643)
- Carolan’s Concerto* Turlough O’Carolan (1670-1738)
Arranged by Stephen Stubbs
“No More Shall Meads” Nicholas Lanier (1588-1666)
- Recercadas sobre 'Doulce Memoire'* by Pierre Sandrin, Diego Ortiz (c. 1510 - c. 1576)
from *Trattado de Glosas*, 1553
Recercada Quarta, Ella Sharpe
Recercada Primera, Ethan Moffitt
Recercada Tercera, Malachai Bandy
- “Sepan todos que muero”, *Libro de tonos* José Marín (c.1619-1699)
Preludio y Obra Por la O (Prelude, Allegro, Menuet) Santiago de Murcia (1673-1739)
“Vaya de jacara nueva” Rafael Antonio Castellanos (c.1725-1791)
Música Colonial, Guatemala Cathedral

PERSONNEL

USC Thornton Baroque Sinfonia

Adam Knight Gilbert, Director
Rotem Gilbert, Director
Jason Yoshida, Assistant Director
Jennifer Ellis Kampani, Vocal Coach
Malachai Bandy, USC Viol Consort Director
Rachelle Romero, Early Music TA

Singers

Rachelle Romero, soprano
Ariana Davis, mezzo soprano
Zineb Fikri, contralto
Jae Kim, countertenor
Zachary Haines, baritone

Strings

Asher Wulfman, baroque violin
Justus Ross, baroque violin
Cameron Audras, baroque viola
Andrew Grishaw, alto viola, tenor viol
Malachai Komanoff Bandy, bass viol
Eric Tinkerhess, bass viol, baroque cello
Ethan Moffitt, bass viol
Rebecca Lawrence, bass viol, violone
Ella Sharpe, bass viol, violone

Winds and Brass

Luis Lechuga-Espadas, recorder
Adam Knight Gilbert, recorder*
Rotem Gilbert, recorder*
Williams Grace, natural horn

Plucked Continuo

Mana Azimi, harp
Alejandro Acosta, lute, baroque guitar, theorbo
Robert Wang, lute, baroque guitar, theorbo
Jason Yoshida, lute, theorbo, baroque guitar*

Keyboard

Hejun Yang, harpsichord
Kyunghee Kim, harpsichord

* Early Music Faculty

TEXTS AND TRANSLATIONS

“Nou Let Us Sing”, Anonymous, Scotland

Nou let us sing Christ keep our King,
Lord save our King, sing altogether,
Christ keip his grace and long to rigne
That we may live lyk faithfull brether.

Deame, fill a drink and we sall sing
Lyk mirie men of musick fine.
Tak Bacchus' blissing it to bring
So it be wight as any wine.

If it be weak giv't to the Treble
Because he sings the clearest part.
Small drink and butter maks him able,
Sik food pertaineth to his art.

The Counter is the prince of all,
Whilk does require a mighty voce.
Deame fill the cup aye when I call
For I suld drink at every close.

The Tenor is the ground but doubt.
Deame, fill a drink, I sall sing siccar.
I sall keep time to drink it out
I pray you, Deame, gar fill the bicker.

I blaw the Basse with meikle pain
For want of wine to wash my throat.
I pray you, sirens, gar fill wicht wine
And I sall sing the laichest note.

These Art of Musick is richt dry
Of all the seavine the miriest.
Deame, ye are sweir that lets us cry
Once fill the stoop and let us rest.

“What Power Art Thou?”, *King Arthur* (1691); Henry Purcell (1659-1695) text by John Dryden

What power art thou, who from below
Hast made me rise unwillingly and slow
From beds of everlasting snow?
See'st thou not how stiff and wondrous old
Far unfit to bear the bitter cold,
I can scarcely move or draw my breath?
Let me, let me freeze again to death.

**“Se l’aura spira tutta vezzosa” *Primo libro d’arie musicali, 1630*
Girolamo Alessandro Frescobaldi (1583-1643)**

<p>Se l'aura spira tutta vezzosa La fresca rosa ridente sta, La Siepe ombrosa di bei smeraldi D'estivi caldi timor non ha. A'balli, a'balli liete venite, Ninfe gradite, fior di belta,</p> <p>Or che si chiaro il vago fonte Dall'alto monte al mar sen va. suci dolci versi spiega l'augello, E l'arbuscello fiorito sta. Un volto bello all'ombra accanto Sol si dia vanto d'aver pieta. Al canto, Ninfe ridenti, Scacciate i venti di crudelta.</p>	<p>If the breezes blow ever charming, The budding roses will show their laughing faces, And the shady emerald hedge Need not fear the summer heat. To dance, to dance merrily come, Pleasing nymphs, flowers of beauty!</p> <p>Now the clear mountain streams Are gone to the sea, And the birds unfold their sweet verses, And the bushes are all in flower. Let the fair of face who come to this forest Show virtue by having pity on their suitors. Sing, sing laughing nymphs; Drive away the winds of cruelty!</p>
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Translated by Katherine McGuire

**“Exultent Caeli” *Quarta raccolta de’ sacri canti, 1629*
Claudio Monteverdi**

<p>Exultent caeli et gaudent angeli, iubilent omnes, iubilent hodie canentes populi in organo laetitiae, in citharis et choris. Nam hodie concepta es, Beata Virgo Maria, per quam salus mundi credentibus apparuit.</p> <p>O Maria, Mater Gratiae, Mater Misericordiae. Tu sola fuisti digna portare talentum mundi. O Maria!</p> <p>Nam hodie Angelus Domini nunciavit Mariae et concepit de Spiritu Sancto; elegit eam Deus et preelegit eam; in tabernaculo suo habitare facit eam.</p> <p>O Maria... Exultent caeli...</p>	<p>Let the heavens exult and the angels be joyful, let all rejoice, rejoice today with people singing with the organ of joy, with strings and choirs. For today you conceived, O Blessed Virgin Mary, through whom the salvation of the world appeared for believers.</p> <p>O Mary, Mother of Grace, Mother of Mercy. You alone are worthy to bear the most precious thing in the world. O Mary!</p> <p>For today an Angel of the Lord Brought a message to Mary and she conceived by the Holy Ghost; God chose her and foreordained her; in his tabernacle he made her dwell.</p>
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Translated by John Kilpatrick (2003), Revised by Robert Howarth (2010)

“No More Shall Meads”, Nicholas Lanier (1588-1666)
Text by Thomas Carew

No more shall meads be deck'd with flow'rs,
Nor sweetness live in rosy bow'rs,
Nor greenest buds on branches spring,
Nor warbling birds delight to sing,
Nor April violets paint the grove,
When once I leave my Celia's love.

The fish shall in the ocean burn,
And fountains sweet shall bitter turn;
The humble vale no flood shall know,
When floods shall highest hills o'erflow:
Black Lethe shall oblivion leave,
Before my Celia I deceive.

Love shall his bow and shafts lay by,
And Venus' doves want wings to fly:
The sun refuse to show his light,
And day shall then be turned to night,
And in that night no star appear,
When e'er I leave my Celia dear.

Love shall no more inhabit earth,
Nor lovers more shall love for worth;
No joy above in heaven dwell,
Nor pain torment poor souls in hell:
Grim death no more shall horrid prove,
When e'er I leave bright Celia's love.

“Sepan todos que muero”, Libro de tonos, ff. 43-45v
José Marín (c.1619-1699)

Sepan todos que muero de un desdén que quiero.

Quiero un desdén apaçible, y si ay ángeles acá, un ángel que quiero está mas a lla de lo imposible. Quiero sufrir lo insufrible de amar y no perecer, de sembrar y no coger: pues é de morir primero.

Sepan todos que muero de un desdén que quiero.

De altura tan singular es la causa de mi empleo, y con el bano deseo aún no la llego a igualar; de mí me puedo quejar si, conoçiéndome humano, de amor lo que es soberano, prudente, no desespero.

Sepan todos que muero de un desdén que quiero.

All of you should know that I die from a disdain that I love.

I gently love a disdainful one, and if there are angels here, an angel that I love is well beyond the impossible. I want to suffer the insufferable, to love and not lose, to sow and not reap: for I might die first.

All of you should know that I die from a disdain that I love.

To such heights have I taken the exceptional cause of my pursuit. and with vain desire I've still yet to reach her; I can pity myself If, knowing myself as a human, of the sovereignty of love, wisely, I will not despair.

All of you should know that I die from a disdain that I love.

Translated by Maria Hernandez

**“Vaya de jacara nueva”, Música colonial de Catedral (Rollo N2)
Rafael Antonio Castellanos (c.1725-1791)**

Estrillo:

Vaya de jácara nueva,
Vaya de jácara fuerte,
Vaya de jácara grande
Vaya de jácara andina,
que es de un guapo de eccetera
que es de ya ustedes me entienden
y es de todo un Dios nos guarde
que es un gran perdona vidas
están Ustedes atentos
están Ustedes al caso?

Vaya, Cuente, Cante, diga,
Cierto, Vamos, Cante,
toque, siga y Calle, aplauda
a la Niña que es Cielo Aurora
y es Reina,
Vaya, Venga, bueno diga.

Coplas:

Allá va cuenta que canto
de la Aurora mas luzida
la que a Dios le cayó en gracia
por ella más se vio caída.
aquel verbo que es el grano
pan del cielo le hizo limpia,
por que Madre de tal grano
es bien que fuese escogida.

El que en el signo de virgen
nació con sabiduría
dando la Madre Este signo
y Él hizo a su Madre libra,
Mas estando de Esta suerte,
decretado desde Arriba,
discípula Una mujer
hizo la sierpe maldita.

Refrain:

Go dance the new jacara,
Go dance the strong jacara,
Go dance the great jacara,
Go dance the Andean jacara,
Who is handsome and then some
Who is all of this, you know what I mean
And is above all a God who keeps us
Who is great, forgives life;
Are you attentive,
Are you up to the cause?

Go, tell, sing, say,
Right, Go on, Sing
Play, Follow and silent, applaud
The girl who is Heaven dawning
And is Queen,
Go, come on, say it well.

Couplets:

There goes a tale that I sing
Of the brightest dawn
The one who found grace in God
Because through her she appeared fallen
The one word which is the grain
The bread of heaven made her clean,
Because the Mother of such a grain
Is well to be chosen.

The one who in the sign of a Virgin
Was born with wisdom
Giving this sign to the Mother
And He made his Mother free;
But being in this luck
Decreed from above,
The disciple, a woman
Which the serpent cursed.

Translated by David Morales

ACKNOWLEDGEMENTS

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USC Thornton Baroque Sinfonia is an ensemble of period instruments and voices specializing in music from the late 16th through the mid-18th centuries. The ensemble was founded in 1986 by James Tyler, and is currently led by early music program director Adam Knight Gilbert and Rotem Gilbert. Classified as one of the official “large ensembles” of USC’s Thornton School of Music, the Baroque Sinfonia performs four different programs each year, capturing a wide array of sounds from the Western (and sometimes Near-Eastern) musical canon. The ensemble consists of a collection of graduate students majoring in early music, graduate students of modern instruments and classical voice minoring in early music, and a small but growing number of undergraduate students, including several composers. Many of the ensemble’s members also perform in the USC Collegium Workshop’s biannual concerts, which is devoted to Medieval and Renaissance music.

With the support of scholarships from the Colburn Foundation and funds from the USC-Huntington Early Modern Studies Institute, the Thornton Baroque Sinfonia has won the Early Music America Collegium Grant in 2008 and every year from 2011 to 2019, and has travelled to perform at the Berkeley, Boston, and Bloomington Early Music Festivals. Recent festival performances include *The Songbook of Anna of Cologne: Music of the Moderno Devotion* (Boston, 2017), *O virgo splendens: Devotional Music of Iberia* (Bloomington, 2018), and *Dedans la mer: Music from the Shores of England and France* (Bloomington, 2019). Its performances have also been heard over National Public Radio, and both its current members and alumni perform, research, and teach around the world. In recent years, the Thornton Baroque Sinfonia has been fortunate to collaborate with the USC Institute of Armenian Studies—producing a concert alongside talented musicians from the Komitas State Conservatory of Yerevan in 2019—as well as with the USC Polish Music Center. In 2016, the ensemble performed a Polish program *Musica Antiqua Polonica* for the Paderewski Festival in Paso Robles in 2016 and 2019.