



University of North Texas College of Music

Faculty Chamber Recital | Thursday, February 27, 2025 | 7:00 p.m. | Organ Recital Hall

Jennifer Lane, mezzo-soprano

Dialogues

Can vei la lauzeta mover (c. 1155)Bernart de Ventadorn
(fl. 1145–1180)

Aura soave,
from Madrigali per sonare et cantare (1601)Luzzasco Luzzaschi
(1538–1612)

Text by Giovanni Battista Guarini

Se l'aura spira, from Arie Musicali F 7.15 (pub. 1730) Girolamo Frescobaldi
(1583–1643)

Monika Ruusmaa, triple harp

Amarilli mia bella,
from Le Nuove Musiche (1602/arr. 1616–18)..... Giulio Caccini
(1551–1618)

GB–Lbl MS Egerton 2971

What Greater Griefe,
from Captaine Humes Poeticall Musicke (1607) Tobias Hume
(1579–1645)

Tobacco,
from The First Part of Ayres, French, Polish and Other (1605)..... Tobias Hume

Sydney ZumMallen, lyra viol

Caro autor di mia doglia,
HWV 182b (1707/rev. 1742)George Frideric Handel
Caro autor di mia doglia (1685–1759)

Nò, nò, che d'altrui che di te mai non sarò
Dagli amori flagellata la Discordia fuggirà

Daniel Bubeck, countertenor
Malcolm Matthews, harpsichord

Program three hundred forty-eight of the 2024–2025 season
Photography and videography are prohibited

Four Songs for Voice and Violin,
Op. 35 (1916–1917/pub. 1920)Gustav Holst
I. Jesu Sweet, now will I sing (1874–1934)
II. My soul has nought but fire and ice A Mediaeval Anthology,
III. I sing of a maiden ed. Mary Segar
IV. My Leman is so true

Simón Gollo Delgado, violin

Deux stèles orientées, for voice and flute (1926) Jacques Ibert
I. Mon amante a les vertus de l'eau (1890–1962)
II. On me dit.... Text by Victor Segalen

James Scott, flute

Program Notes, Text and Translations

Can vei la lauzeta mover, mid-12th century Bernart de Ventadorn (fl. 1145–1180)

Can vei la lauzeta mover is one of the oldest Troubadour songs and has been treasured throughout history. Both the lyrics and the melody of the song survive in variants from three different manuscripts. It is one of the first poems "to dramatise the effect of someone actually speaking in the present," in part by its formulation as a first person narrative.* Ventadorn was instructor to and deeply in love with his patron's wife, who was eventually required by her husband to dismiss him. The poem is in the Occitan language and consists of seven stanzas ending with a shorter tornada, which uses only part of the music.

Dante knew this song and referenced it in *Il Paradiso*, Canto XX: 73-148, as follows:

Quale allodetta che 'n aere si spazia prima cantando, e poi tace contenta de l'ultima dolcezza che la sazia	Like to the lark ascending in the air, first singing and then silent, content with the final sweetness that sates her,
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tal mi semiò l'imago de la 'mprenta de l'eterno piacere, al cui disio ciascuna cosa qual ell'è diventa.	thus seemed to me to be the image of the imprint of eternal pleasure, by which in longing for it, each thing becomes what it is.
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The image of 'the lark ascending' in Renaissance poetry has its origin in Ventadorn's *Can vei* and Dante's reference to its image as described by Ventadorn.

Can vei la lauzeta mover De joi sas alas contral rai Que s'oblid'e.s laissa chazer. Per la doussor c'al cor li vai, Ai! Tan grans enveya m'en ve De cui qu'eu veyja jauzion, Meravilhas ai, car desse Lo cor de dezirer no.m fon.	When I see the lark Spread its wings for joy and fly towards the sun, Forget itself, and fall In the bliss that rushes to its heart Alas! How I then envy All creatures that I see happy. I am amazed that my heart Does not melt away there and then with longing.
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Ai las! Tan cuidava saber D'amor, e tan petit en sai, Car eu d'amar no.m posc tener Celais don ja pro non aurai, Tout m'mo cor, e tout m'a me, E se mezeis e tot lo mon; E can se.m tolc, no.m laisset re Mas deziirer e cor volon.	Alas! how much of love I thought I knew And how little I know, For I cannot stop loving Her from whom I may receive nothing. All my heart, and all herself, And all my own self and all I have She has taken from me, and leaves me nothing But longing and a seeking heart.
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Tristans, ges no.n aures de me, Qu'eu m'en vau, chaitius no sai on; De chanter me gic e.m recre, E de joi e d'amor m'escon.	You will not see my sorrow, Since I am going, wretched, not knowing where. I renounce and deny my songs And flee from joy and from love.
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*Translation by Todd Tarantino

Aura soave, Madrigali per sonare et cantare (1601)
Luzzasco Luzzaschi (1538–1612)

Luzzasco Luzzaschi spent his entire life in Ferrara, making only brief visits to Rome and other cities. He was appointed organist to the d'Este court. Like his prodigy student, Girolamo Frescobaldi, Luzzaschi's facility on the keyboard made him one of the few who could play and compose for Nicolo Vicentino's microtonal archicembalo. Luzzaschi is best known for his directorship of the Concerto delle Donne, an ensemble of three virtuoso singer/instrumentalists for whom he wrote one, two and three part highly ornamented madrigals. These were accompanied by viola da gamba, lute, triple harp, and/or harpsichord, played by the virtuoso ladies and Luzzaschi.

Aura soave di segreti accenti
che penetrando per l'orecchie
al core,
svegliasti la dove dormiva Amore;
per te respiro e vivo
da che nel petto mio
spirasti tu d'Amor vital desio;
vissi di vita privo
mentre amorosa cura in me fu spenta
hor vien che l'alma senta;
virtù di quell tuo spirito gentile,
felice vita oltre l'usato stile.

Soothing breeze of secret accents that,
Penetrating through the ear
to the heart,
Roused there the sleeping Cupid;
For you I breathe and live
Ever since into my breast
You wafled Cupid's vital desire.
I lived a life deprived
While love's cure was spent in me.
Now come and let my soul feel,
By virtue of your gentle spirit,
A life more blissful than my usual state.

— Torquato Tasso or Giovanni Battista Guarini

Se l'aura spira, Arie Musicali, F 7.15 (1730, likely composed earlier)
Girolamo Frescobaldi (1583–1643)

Girolamo Frescobaldi, born in Ferrara, was Luzzaschi's prodigy organ student. He was later influenced by Gesualdo, Monteverdi, Dowland, Lassus and Merulo. He and his brother were organists, as was possibly his father. Frescobaldi traveled with the d'Este court to Flanders, where his music was greatly appreciated. In his early 20's he left Ferrara for Rome, and at age 25 was elected organist of St. Peter's Basilica, where he remained intermittently for the rest of his life. He was the first composer after Sweelinck to concentrate his creative energies primarily on instrumental music, and was particularly respected for his genius as a keyboard virtuoso and composer. His works influenced the development of keyboard music for over 100 years after his death. J.S. Bach owned a copy of Frescobaldi's *Fiori Musicali* (1635) and performed them in Weimar in 1714.

Se l'aura spira tutta vezzosa,
la fresca rosa ridente sta,
la siepe ombrosa di bei smeraldi
d'estivi caldi timor non ha.

When the breeze sighs so charmingly
The fresh rose smiles;
The hedge shaded with fine emerald green
Fears not the summer's heat;

A balli, a balli, liete venite,
ninfa gradite, fior di beltà!
Or, che si chiaro il vago fonte
Dall'alto monte al mar s'en va.

To dance, to dance, come gladly,
Charming nymphs, flower of beauty,
Now that so clear the delightful spring
Descends from the high mountain to the sea;

Suoi dolci versi spiega l'augello,
e l'arboschello fiorito sta.
Un volto bello al l'ombra accanto
sol si dia vanto d'haver pietà.
Al canto, al canto, ninfa ridenti,
Scacciate i venti di crudeltà.

His sweet verses the little bird deploys
And the sapling is in bloom;
A lovely face in the shadow nearby
Boasts that it will show pity.
Sing, sing, laughing nymphs,
Scatter the winds of cruelty!

**Amarilli mia bella, Le Nuove Musiche, 1602, GB-Lbl MS Egerton 2971 (c. 1616–1618)
Giulio Caccini (1551–1618)**

Giulio Caccini was born in Rome but moved to Florence where he lived most of his life and where his patron was Cosimo I de' Medici. He was an early proponent of monody, writing expressive melodies accompanied by evocative chords over a basso continuo of which he was an early master. A singer and lute player, Caccini wrote the treatise, *Le Nuove Musiche* (1602) which has an illuminating preface and many beautiful examples of monody, *Le Nuove Maniere di Scrivole* (1614) and music for several operas. Whereas most musical treatises are written in the voice of a master attempting to steer the student away from the corruption of the present time and instead follow the correct practice of an earlier era, *Le Nuove Musiche* straightforwardly presents a new way of composing music. This 'new way' became the fashion lasting some 30 years.

The Egerton Manuscript was bequeathed to the British Museum in 1829 and dates from the mid-17th century. It contains 5 highly ornamented versions of Italian monodies, including two of Caccini's, as well as 20 English songs, a good many of which are also highly ornamented. Tablature and 'graces for ye viol' appear in the volume containing these songs, providing insight into the performance practices of the time and place.

Amarilli mia bella
non credi o del mio cor
dolce desio
d'esser tu l'amor mio.
Credilo pur e se timor t'assale,
prendi questo mio strale,
Aprimi'l petto e vedrai
scritt' al core:
Amarill'è'l mio amore.

Amaryllis, my beauty,
Do you not believe,
o sweet desire of my heart,
That you are my beloved?
Believe it, and if fear assails you,
Take this arrow,
Open my chest and you shall see
written on my heart:
Amaryllis is my love.

— Giovanni Battista Guarini (1538–1612)

**What Greater Griefe, Captaine Humes Poeticall Musicke (1607)
Tobias Hume (1579–1645)**

Tobias Hume was a Scottish composer, viol player and professional soldier, serving with the Swedish and Russian armies. He published two collections of solos for viol, including solos for leero (lyra) viol, and songs. Hume's championship of the viol over the lute sufficiently annoyed lutenist John Dowland that he wrote a rebuttal of Hume's ideas. Hume was known to be a prankster, and one of his pieces calls for drumming on the strings with the back of the bow—this being the first known use of *col legno* in Western music. In another story well known to viol players, he advised that if one wished to cultivate a good vibrato on the viol, it helps to break both arms.

What greater griefe then no reliefe in deepest woe.
Death is no friend that will not end such harts sorrow.
Help I do crie, no helpe is nie, but winde and ayre
which to and fro do tosse and blow all in dispayre.
Sith then dispaire I must, yet may not dye
No man unhapier lives on earth than I.

Tis I that feele the scornfull heele of dismall hate.
My gaine is lost, my losse deere cost, repentance late,
So I must mone, bemonde of none, O bitter gal.
Death be my friend with speed to end and quiet all.
But if thou linger in dispaire to leave mee,
Ile kill dispaire with hope, and so deceive thee.

Tobacco, The First Part of Ayres, French, Polish and Others (1605)

Tobacco, Tobacco, sing sweetly for Tobacco,
Tobacco is like love, O love it, for you see I will prove it.

Love maketh leane the fatte mens tumor, So doth Tobacco,
Love still dries upp the wanton humor, So doth Tobacco,
Love makes men sayle from shore to shore, So doth Tobacco,
Tis fond love often makes men poor, So doth Tobacco,
Love makes men scorne all Coward feares, So doth Tobacco
Love often sets men by the eares, So doth Tobacco.

Tobaccoe, Tobaccoe, sing sweetely for tobaccoe,
Tobaccoe is like love, O love it, For you see I have prowde it.

Caro autor di mia doglia, HWV 182b (1707, revised 1742)

George Frideric Handel (1685–1759)

George Frideric Handel, towering composer of operas, oratorios, cantatas, sinfonias, concertos, and many solo keyboard works, revised his earlier version of *Caro autor di mia doglia* for two altos during the same year that he was commissioned to write *Messiah*. He had set it previously for soprano and tenor using much of the same music. Handel wrote duetti di camera throughout his life, starting while still in Hanover, continuing in Rome while employed by Cardinal Ruspoli, and again in London after he no longer wrote Italian operas. He treasured them and turned to them time and again for ideas for his later works. It is said that as the opera theatre in London was being shuttered, and before his commission to compose *Messiah*, Handel began rewriting his chamber duets as calling cards for use in a planned visit to Napoli, where he hoped to refresh and hear the newest Italian musical trends. The trip to Napoli never happened and several of his Italian chamber duets became reworked as choruses in *Messiah*.

Caro autor di mia doglia,	Dear author of my sorrow,
dolce pene del core,	Sweet cause of my aching heart,
mio respiro, mia pace!	My breath, my peace!
Nò, nò, che d'altrui	No, no, another's
che di te mai non sarò,	I shall never be.
O lumi! O volto!	Oh, lights! Oh face!
O luci! O labbra!	Oh, eyes! O lips!
Dagli amori flagellata	Under the flagellations of love,
la Discordia fuggirà.	Discord flees away!

Four Songs for Voice and Violin, op. 35 (1916–1917, pub. 1920)
Gustav Holst (1874–1934)

Influenced early on by Wagner and Strauss in his early development, Gustav Holst was later involved in the English folksong revival and refined his style, inspired by that of Maurice Ravel. Among the third generation of professional musicians in his family, he studied composition and became a trombone player and teacher, highly praised as such by Ralph Vaughan-Williams, who was a lifelong friend. Holst is best known for his orchestral work, *The Planets*, and for his chamber opera, *Savitri*. During the 1895 bicentenary of Purcell's death, Holst became captivated by the recitatives in *Dido and Æneas*, finding them to be "the (or a) musical idiom for the English language." Holst also favored the music of Renaissance composers William Byrd and John Weelkes.

I.

Jesu Sweet, now will I sing
To Thee a song of love longing;
Do in my heart a quick well spring
Thee to love above all thing.

Jesu Sweet, my dim heart's gleam
Brighter than the sunnèbeam!
As thou wert born in Bethlehem
Make in me thy lovèdream

Jesu Sweet, my dark heart's light
Thou art day withouten night,
Give me strength and eke might eke = also
For to loven Thee aright.

Jesu Sweet, well may he be
That in Thy bliss Thyself shall see:
With love cords then draw Thou me
That I may come and dwell with Thee.

II.

My soul has nought but fire and ice
And my body earth and wood:
Pray we all the Most High King
Who is the Lord of our last doom,
That He should give us just one thing—
That we may do his will.

III.

I sing of a maiden
That matchless is:
King of all Kings
Was her Son iwis.

iwis = certainly

He came all so still
Where His mother was
As dew in April
that falleth on grass;

He came all so still
To His mother's bower
As dew in April
that falleth on flower:

He came all so still
Where His mother lay
As dew in April
That formeth on spray.

Mother and maiden
Was ne'er none but she:
Well may such a lady
God's mother be.

IV.

My leman is so true
Of love and and full steadfast
Yet seemeth ever new
His love is on us cast.

Leman = lover, in this case, Christ

I would that all Him knew
And loved Him firm and fast,
They never would it rue
But happy be at last.

He lovingly abides
Although I stay full long;
He will me never chide
Although I choose the wrong.

He says 'Behold My side
And why on Rood I hung;
For My love leave thy pride
And I thee underfong.

rood = cross

underfong = take back

I'll dwell with Thee believe,
Leman, under Thy tree.

May no pain e'er me grieve
Nor make me from Thee flee.

I will in at Thy sleeve
All in Thine heart to be,
Mine heart shall burst and leave
Ere untrue Thou me see.

— A Medieval Anthology, ed. Mary Segar

Deux stèles orientées (1926)
Jacques Ibert (1890–1962)

Jacques Ibert was born in Paris in 1890; his father was a businessman, and his mother was a pianist, who began teaching him piano and violin at age 4. When young Jacques finished elementary school, he found a job in a movie house, playing piano for silent films. In 1910 he enrolled at the Paris Conservatory, joining Arthur Honegger and Darius Milhaud, but their studies came to an abrupt end in 1914 when the German army crossed into Belgium. Throughout Europe, young men suspended their lives, gleefully marching off to war (everyone said they'd be home by Christmas). Ibert enlisted in the navy and spent much of the First World War traveling the Mediterranean; an experience that would inspire his most famous composition, *Escales* or "Ports of Call." During the Second World War, Ibert's music was banned by the Vichy government. He went into exile, finally settling in Switzerland. When Hitler fell, he returned to Paris, eventually running the Paris Opera and the Opéra Comique. *Deux stèles orientées* (*Two inscribed pillars*) for voice and flute alone, was written in 1926 when the composer was 36.

— Peter Van de Graaff

Born in Brest, France, naval doctor and poet Victor Segalen (1878-1919), who wrote *Deux Stèles Orientées*, is the author of many books and essays, including *Essai sur l'exotisme* (*Essays on Exoticism: An Aesthetic of Diversity*, 1918). Upon finishing his medical internship, he left France in 1903 for Tahiti, where he became interested in the work of Paul Gauguin and, upon returning to France in 1905, in the poet Arthur Rimbaud and composer Claude Debussy, as well as German philosophers Kant, Nietzsche, and Schopenhauer. He later moved to China, where he authored a collection of poetry entitled: *Stèles*, based on a Chinese text. He gave his name to two French universities and it is inscribed in the Pantheon for his sacrifice during World War I.

— Peter Van de Graaff, Emily Ezust

Deux stèles orientées

I.
Mon amante a les vertus de l'eau:
un sourire clair, des gestes coulants,
une voix pure et chantant
goutte à goutte.
Et quand parfois,—malgré moi
— du feu passe dans mon regard,
elle sait comment on l'attise en
frémissant:
eau jetée sur les charbons rouges.
Mon eau vive, la voici répandue,
toute, sur la terre!
Elle glisse, elle me fuit;
—et j'ai soif, et je cours après elle.
De mes mains je fais une coupe.
De mes deux mains je l'étanche avec
ivresse,
je l'étreins, je la porte à mes lèvres :
Et j'avale une poignée de boue.

Two inscribed pillars

I.
My love has the virtues of water...
a bright smile, flowing gestures,
A pure voice singing,
drop by drop.
And when occasionally, in spite of myself
fire darts from my glance
she knows how to appease it,
trembling:
water thrown on red coals.
My lively water, here spreading
everywhere, throughout the earth!
She slides, she flees me,
and I am thirsty and run after her.
Of my hands I make a cup.
With my two hands I gulp with
intoxication.
I clutch her. I carry her to my lips.
And I devour a handful of mud.

continued on following page

II.

On me dit: Vous ne devez pas l'épouser.
Tous les présages sont d'accord, &
néfastes:

remarquez bien, dans son nom,
l'EAU, jetée au sort, se remplace par le
VENT.

Or, le vent renverse, c'est péremptoire.
Ne prenez donc pas cette femme.

Et puis il y a le commentaire:
écoutez:

« Il se heurte aux rochers.

Il entre dans les ronces.

Il se vê't de poil épineux... »

et autres gloses qu'il vaut mieux
ne pas tirer.

Je réponds: Certes, ce sont là présages
douteux.

Mais ne donnons pas trop
d'importance.

Et puis, elle est veuve
et tout cela regarde le premier mari.

Préparez la chaise pour les noces.

— Victor Segalen (1878–1919)

II.

I was told: ...you should not marry her.
All the omens agree and are
inauspicious.

Mark well, her name—
WATER, the die is cast, is replaced by
WIND.

Now the wind reverses, it is conclusive:
do not take this woman.

And then there is the commentary:
listen:

"it blows on the rocks.

It enters between the thorns.

It dresses itself in prickly fur..."

—and other cards that it would be best
not to read.

I respond: Certainly, these are dubious
warnings.

But we don't give it too much
importance.

And further, she is a widow
and all of this regards her first husband.

Prepare the chariot for the wedding
bans!

English translations by Freda Herseth,
Jennifer Lane