

# Chalice Consort

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## Music for Meditation and Devotion by Simone Molinaro (c.1570-1636)

<b>Vidi aquam egredientem de templo</b>	Anonymous (c. 1510?)
<b>ORGAN INTONATION</b>	
<b>Quae est ista quae progreditur</b>	Simone Molinaro (1597)
<b>Miser factus sum</b> (MC, CWi, LU, DW, JF)	Simone Molinaro (1597)
<b>Regina caeli, laetare, alleluia</b> (Duet: MC, JP)	Simone Molinaro (1605)
<b>Decantabat populus Israel</b> (Duet: NK, JF)	Simone Molinaro (1605)
<b>Versa est in luctum</b> (RW, JA, CWr, NK, JP)	Simone Molinaro (1597)
<b>O sacrum convivium</b>	Simone Molinaro (1609)
<b>O sacrum convivium</b> (RW, MC, CWi, LU, JP)	Simone Molinaro (1597)
<b>ORGAN INTONATION</b>	
<b>Erravi sicut ovis</b>	Simone Molinaro (1597)
<b>Recogitandis donis tuis</b> (JA, CWr, NK, DW, JF)	Simone Molinaro (1597)
<b>Amicus meus</b> (for two choirs; eight parts)	Simone Molinaro (1612)

November 12, 2010 - St. Monica's Church, San Francisco

November 13, 2010 - St. Mary Magdalen Church, San Francisco

November 14, 2010 - All Saints Episcopal Church, San Francisco

# Texts

## Vidi aquam (c.1510?)

[Responsory, Intonation:] Vidi aquam  
[Choir] egredientem de templo,  
a latere dextro, alleluia.

E omnes, ad quos pervenit  
aqua ista, salvi facti sunt. Alleluia.

[Verse:] Confitemini Domino quoniam bonus:  
Quoniam in saeculum Misericordia eius.

Gloria Patri, et Filio,  
et Spiritui Sancto:

Sicut erat in principio, et nunc,  
et semper, et in saecula saeculorum. Amen.

Et omnes, ad quos pervenit aqua ista,  
salvi facti sunt. Alleluia, alleluia.

[This piece won the Second Prize in the Chalic Consort Competition in April 2010]

[Responsory:] I saw water  
coming forth from the temple  
on the right side, alleluia.

And all those to whom this  
water came were saved. Alleluia.

[Verse:] Praise the Lord, for He is good:  
For his mercy endureth forever.

Glory be to the Father, and to the Son,  
and to the Holy Spirit:

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

And all those to whom this water  
came were saved. Alleluia, alleluia.

## MOTETS BY SIMONE MOLINARO

### Quae est ista quae progreditur (1597)

Quae est ista quae progreditur  
quasi aurora consurgens  
pulchra ut luna, electa ut Sol?  
Haec est Domina mundi  
gaudium Paradisi, solatium Angelorum;  
curramus ergo ad eam et dicamus:  
Ave gratia plena.

[This piece won the First Prize in the Chalic Consort Competition in April 2010]

Who is she that comes forth  
like the dawn rising,  
fair as the moon, bright as the Sun?  
She is the mistress of the world,  
the joy of Paradise, the solace of Angels;  
Let us therefore run to her and say:  
"Hail, full of grace".

### Miser factus sum (1597)

Miser factus sum  
et curvatus sum  
usque in finem;  
tota die contristatus ingrediebar.  
[Psalm 37/7]

I am miserable  
and am bowed down  
even to the end;  
I walked in sadness all the day long.

**Duet: Regina caeli, laetare, alleluia (1605)**

Regina caeli, laetare, alleluia,  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia;  
Ora pro nobis Deum, alleluia.  
[*Marian Antiphon, Compline/Vespers*]

Queen of heaven, rejoice, alleluia  
For he whom you did merit to bear, alleluia,  
Has risen, as he said, alleluia;  
Pray for us to God, alleluia.

**Duet: Decantabat populus Israel (1605)**

Decantabat populus Israel  
et universa multitudo Jacob  
et David cum cantoribus  
citharam percutiebat in domo Domini  
et laudes Deo canebat.  
[*Responsory 7, Third Sunday after Easter*]

The people of Israel sang  
and all the multitude of Jacob  
and David, with the singers,  
played the harp in the house of the Lord  
and sang praises to God.

**O sacrum convivium  
(two different settings, 1609 and 1597)**

O sacrum convivium  
in quo Christus sumitur,  
recolitur memoria passionis ejus,  
mens impletur gratia,  
et futurae gloriae  
nobis pignus datur. [Alleluia.]  
[*Magnificat Antiphon, Second Vespers*]

O sacred banquet  
in which Christ is received,  
the memory of his passion is recalled,  
the mind is filled with grace,  
and the pledge of future glory  
is given to us. [Alleluia.]

**Duet: Veni in hortum meum (1605)**

Veni in hortum meum  
soror mea sponsa,  
messui myrrham meum  
cum aromatibus meis:  
comedi favum meum cum melle meo,  
bibi vinum meum cum lacte meo:  
comedite amici, et bibite,  
et inebriamini carissimi.  
[*Song of Solomon, 5/1*]

Come into my garden,  
my sister, my spouse,  
I have gathered my myrrh,  
with my aromatical spices:  
I have eaten the honeycomb with my honey  
I have drunk my wine with my milk:  
eat, friends, and drink,  
and let us be inebriated, my beloved friends.

### **Duet: Veni sancte spiritus (1605)**

Veni sancte spiritus  
Et emitte caelitus  
Lucis tuae radium.  
Veni, pater pauperum,  
Veni, dator munerum  
Veni, lumen cordium.  
Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.  
[Sequence]

Come, holy spirit,  
and send forth from heaven  
the ray of thy light.  
Come, father of the poor,  
Come, giver of gifts,  
Come, light of hearts.  
Thou best of consolors,  
sweet guest of the soul,  
sweet refreshment.

### **Funeral motet: Versa est in luctum cithara mea (1597)**

Versa est in luctum cithara mea  
et organum meum in vocem flentium.  
Cutis mea denigrata est super me,  
et ossa mea aruerunt.  
Parce mihi, Domine,  
nihil enim sunt dies mei.  
[Job 30/31, 7/16]

My harp is turned to grieving,  
and my music to the voice of weeping.  
My skin is blackened upon me,  
and my bones are burned.  
Spare me, Lord,  
for my days are as nothing.

### **Erravi sicut ovis (1597)**

Erravi sicut ovis quae periit,  
quaere servum tuum,  
pro quo, ut non periret,  
mori dignatus est, et voluisti.  
[Psalm 118/176, and based on Isaiah 38/17 and the Responsory for Easter, Surrexit Pastor Bonus]

I have gone astray like a sheep that is lost,  
seek thy servant,  
on behalf of whom, that he should not perish,  
you deigned to die, willingly.

### **Recognitandis donis tuis (1597)**

Recognitandis donis tuis  
et annis meis conterantur  
quaeso Domine viscera mea  
et duro sic expressa dolore  
perennes fontes excitent lachrimarum  
Tu dele, tu lava  
Tu miserere.  
[Anonymous]

Reflecting upon your gifts  
and my years,  
I beg, Lord, that my heart may be contrite  
and thus, burdened by unrelenting sorrow,  
pour forth everlasting streams of tears.  
May you destroy my sins, wash me.  
May you have mercy.

## **Amicus meus (double choir; eight parts) (1612)**

[*Responsory:*] Amicus meus:  
osculi me tradidit signo  
"Quem osculatus fuero ipse est tente eum".  
Hoc malum fecit signum  
qui per osculum adimplevit homicidium.  
Infelix praetermisit,  
pretium sanguinis  
et in fine laqueo se suspendit.

[*Verse:*] Bonum erat ei,  
si natus non fuisset homo ille.  
Infelix praetermisit,  
pretium sanguinis  
et in fine laqueo se suspendit.

[*Responsory for Matins, Maundy Thursday*]5

[*Responsory:*] My friend  
betrayed me by the sign of a kiss:  
"he whom I shall kiss, that is he, arrest him".  
This was the evil sign given by  
he who accomplished murder with a kiss.  
The wretched man returned  
the blood money, and  
hanged himself at the end of a noose.

[*Verse:*] It would have been good for him  
if he had never been born.  
The wretched man returned  
the blood money, and  
hanged himself at the end of a noose.

## **SIMONE MOLINARO, MUSICIAN OF GENOA**

by Peter S. Poulos  
(University of Cincinnati)

The Republic of Genoa enjoyed unprecedented wealth and prestige in the late sixteenth century as the banking center of the Spanish Habsburg Empire. The ascendancy of Genoa was made possible, in large part, by the achievements of its greatest leader, Andrea Doria (1466-1560), who paved the way for a period of relative political and economic stability. Nowhere was this new affluence on better display than in the construction of the magnificent residential palaces along the Strada Nuova, which George L. Gorse has described as "a classical stage for the old nobility." The cultivation of music and patronage by the nobility of Genoese musicians was also in ascent during this time. The first important publication of music by a Genoese composer was the First Book of Madrigals for Four Voices (1582) by Giovanni Battista Dalla Gostena (1555-1593). Dalla Gostena began his career as a musician at the Viennese court of Maximilian II under the tutelage of the Franco-Flemish composer Philippe de Monte, and then served as the chapel master in the Cathedral of San Lorenzo in Genoa from 1584-1589. The position of chapel master was later filled by Dalla Gostena's own student and nephew, Simone Molinaro (ca.1570-1636), who rose to become the greatest musician of this golden age of Genoese history.

Shortly after the tragic death of Dalla Gostena as the hands of an assassin, Molinaro began to publish, for the first time, or in newly corrected editions, the remaining known corpus of his uncle's secular, sacred, and instrumental music. Thus began a long preoccupation by Molinaro of editing contemporary music, culminating in the edition for which he is most famous, the score arrangement published in 1613 of the six books of five-part madrigals by Carlo Gesualdo. By 1615 Molinaro was the owner of a printing firm in Loano where his own last two known works, the *Madrigali a cinque voci con partitura* (1615) and the *Passio domini nostri Iesu Christi* (1616), were issued by his press.

By all accounts Molinaro was also an indefatigable teacher and promoter of other Genoese musicians. Works by such Genoese composers as Giacomo Peisano, Giovanni Battista Aicardo, and Leonardo Levanto, as well as the sacred and instrumental music of Dalla Gostena, are known today only through the publications of Molinaro.

Molinaro's own compositions include the secular vocal genres of canzonet and madrigal, and the instrumental dance forms and fantasies found in his acclaimed *Intavolatura di liuto, libro primo*, published in 1599. It is Molinaro's lute music that is best known to modern audiences. This collection was reprinted in a facsimile edition in 1978 and there have been several fine recordings of the lute pieces in recent years. In addition, Molinaro's 'Ballo detto Conte Orlando' was popularized in 1917 by Ottorino Respighi as the opening piece in his first suite for orchestra of the *Ancient Airs and Dances*. However, it was Molinaro's sacred music that was best known in his own day, numerous pieces having been reprinted in important anthologies outside of Italy. Though Molinaro published at least ten books of sacred vocal music between 1597 and 1616, the most by any Genoese composer, these pieces are virtually unknown today. This repertory spans both the late Renaissance and early Baroque in musical style, and attests to Molinaro's facility in composing in both the *stile antico* and in the modern concerted idioms.

One of Molinaro's earliest publications was the *Motectorum quinque et missae decem vocibus* printed in Venice in 1597, arguably the most significant collection of sacred music by a Genoese composer. The *Motectorum* contains eleven five-part motets and a ten-part polychoral mass that are among the most elaborate and complex works by the young composer who had previously published only one book of light secular songs. The *Motectorum* was dedicated to Matteo Senarega, a brilliant statesman who had served Genoa as Chancellor, Secretary of State, ambassador to the Vatican, and finally as Doge. Senarega was also an esteemed classicist whose youthful translation of the letters of Cicero to Atticus was published in 1555 by the important Aldine press founded by the humanist printer Teobaldo Mannucci. It must have been considered a special sign of respect and recognition when Molinaro presented the *Motectorum* to the Doge with a

rhetorically elaborate Latin dedication. The fanciful conceits of the letter celebrate the Senarega's fame, virtue, eloquence, and musical taste.

To be certain, the words of the musician are not without a hint of self-promotion. Nor do they prepare the uninformed reader for the dark and sorrowful utterances that comprise the texts that follow, which Molinaro writes "are intended for the celebration of sacred events and the liturgy." Some of these texts, such as *Miser factus sum*, derive from the Penitential Psalms while the anonymous *Recogitandis donis tuis* emulates the remorseful expressions of those sacred canticles. The Book of Job is represented in the lines of *Versa est in luctum*, a text that was often associated with the Requiem Mass at this time. The sobriety of these words and the richly expressive music that accompanies them seem to parallel the space for which these pieces may have been intended to be performed: the burial chapel in the Cathedral of San Lorenzo, Genoa, which Senarega had renovated and that bears his name. In the original design six allegorical statues of the saintly namesakes of the Senarega family overlook opposing sarcophagi upon which are placed effigies of Matteo and his brother Giovanni Senarega, the chapel's original patron. Endowments were also established for the celebration of a daily Mass for the soul of the lord testator, a solemn Mass for the dead in the chapel on Fridays, intercessory prayers, the singing of hymns and the sequence *Stabat mater dolorosa*. The final work, and lasting symbol of Senarega's legacy, is the famous altarpiece *The Crucifixion with Saints John, Mary, and Sebastian*, by the Italian painter Federico Barocci, that was commissioned by Senarega and delivered to the city in 1596. Molinaro's magnificent work stands as a worthy counterpart to, and an eloquent expression in music and words of, the solemnity and nobility of the dedications and art commissioned by the Doge for his chapel.