



A VENETIAN CHRISTMAS REVELS

directed by

MEGAN HENDERSON

*Tutta
& Bella!*

Musical Melting Pot

On the north coast of the Adriatic Sea is a series of islands connected by hundreds of canals, bridges and narrow roadways. Staggeringly beautiful marbled palaces, frescoed churches, ornate cathedrals, state buildings, domes, bell towers, cafés, museums, ristoranti and piazzas still miraculously stand on these marshy lands now populated with locals, tourists and pigeons. A major port city during the Renaissance, Venice excelled in the shipbuilding business. Tremendous success in trade with other countries, especially the Ottoman Empire, brought great financial wealth to some of its citizens. Fortunately for us, many of the newly affluent became patrons of the arts. Painters, architects, glassblowers, musicians, sculptors and stone carvers, poets, scholars (and most likely some celebrity chefs) flocked to Venice from every point on the compass and the city became a busy cultural crossroads.

Tutta Bella! pays tribute to the great composers of Renaissance Venice, as well as to some of the other gorgeous and stirring vocal traditions of Italy. In addition to Gabrieli and Monteverdi, you will hear the works of composers from other countries who settled in Venice and greatly influenced compositional practices of the time. Hauntingly beautiful music from Corsica (once an Italian island), piercing harmonies from the Sardinian tradition and a rousing chantey of the Calabrian tuna fishermen transport one from the bustling city to these wilder islands and coastlines. In the 15th and 16th centuries, Croats fleeing Ottoman expansion, found refuge in the Molise province of Italy and added their riveting vocal tradition to the Venetian melting pot. These Molise Croats are still a vibrant part of the Italian population. Our compilation also shines a light on the Jewish ghetto of Renaissance Venice and its signature composer Salamone Rossi. Surely he encountered the mesmerizing music of the Turks that resounded through the canals of Venice almost five centuries ago!

Join us for a musical gondola excursion through the watery wonder known to the world as Venice and to the locals as *La Serenissima!*

MEGAN HENDERSON and PATRICK SWANSON · 2017

I. CANZONA PER SONARE 2 Giovanni Gabrieli (1557–1612)

Cambridge Symphonic Brass Ensemble

Gabrieli, one of the most famous composers of the time, is best known for his multi-choir ceremonial brass and sacred choral works that continue to fill the great Basilica di San Marco and churches around the world. After traveling in Europe, Gabrieli returned to his birthplace of Venice in 1584 and held the post of organist at San Marco until his death.

2. LA BELLA FRANCESCHINA

The Revels Children's Chorus

This lively traditional Italian song includes an antipasto of nonsense syllables.

*La bella Franceschina, ninina, bufina,
la fili bustachina,
che la vorria mari, nini la fili bustacchi.*

*Tasi, tasi Franceschina, ninina,
bufina, la fili bustachina,
che te daro mari, nini la fili
bustacchi.*

*La suo padre a la finestra, ninestra,
bufestra, la fili bustachestra,
ascoltar quel che la di', nini la fili
bustacchi.*

Translation: "The Beautiful Franceschina." There's the pretty Franceschina, that wanted a husband, and her father at the window, that hears what she says. Be silent Franceschina, I will give you a husband!

3. QUANNO NASCETTE NINNO Sant'Alfonso Maria De Liguori (1697–1787)

Daniel Meyers, *zampogna* · Fabio Pirozzolo, *frame drum* · The Revels Chorus

"The Christmas mass in the Campania region almost always starts with a group of *zampogna* and *ciamarella* players, dressed as shepherds, entering the church playing this carol." Daniel Meyers

Arrangement by Megan Henderson.

*Quanno nascette Ninno a Bettlemme
Era nott'e pareva miezo juorno.
Maje le Stelle—lustre e belle
Se vedettero accossì:
E a cchiù lucente
Jett'a chiàmmà li Magge all'Uríente.*

*Non c'erano nemice pe la terra;
Le pecura pasceva co' lu lionne.
Co'le caprette se vedette, lu
liopardo pazzià
L'urzo e 'ò vitiello
E. co, lupu'm pace lu peciorello.*

Translation (by Daniel Myers): "When Ninno was Born." When the child was born in Bethlehem, it was night, but it seemed like mid-day. Never were the stars, so clear and beautiful, seen like that and the brightest one showed the way for the Magi from the east. There were no enemies throughout the earth; The sheep grazed with the lion. With the little goat, the leopard was seen frolicking. The bear and the calf [were together], and with the wolf, in peace, the lamb.

4. U LEVA LEVA

David Coffin, *lead vocal* · *Chorus:* James Gerke, Alexander Hall, Ben Horsburgh, Simon Horsburgh, Haris Papamichael, Jamie Mailhot, David W. Torrey, Patrick Swanson, Alan Casso

A ritual work song of the tuna fishermen, this Calabrian sea chantey is arranged from the Calabrian field recordings of Alan Lomax.

*U leva leva. . . u leva leva leva
e tiramul' a rancata. . . u leva
leva leva. . .
rispondimu a tutta vuci. . . ob leva. . .
assamamula di fundu. . . ob leva. . .
'Port a nava' mu rispondi. . .
e tiramul'a rancata. . .
facimu prestu. . .*

Translation: "Pull! Pull!" Heave, heave [raise the net]!
Pull pull without stopping... Answer with a full voice...
Pull it up from the bottom. Let's answer the call.
Pull it up from the bottom hurry up!

5. ARIA DI FIRENZE *Emilio de' Cavalieri (1550–1602)*

Nathaniel Cox, *cornetto* · Simon Martyn-Ellis, *baroque guitar*

"The simple tune was very well known in the first half of the 17th century, and there are many versions of it for various combinations of instrument and various degrees of complexity. As there is no surviving version for *solo cornetto*, I decided to make my own to imagine what a 17th century virtuoso might have improvised." Nathaniel Cox

Translation: "Song of Florence."

6. SEMPRE MI RIDE STA *Adrian Willaert (1490–1562)*

The Revels Chorus

Originally from Belgium, Willaert moved to Italy and founded the Venetian School (of composition). He was also the choir master at San Marco in Venice for many years. Clearly, Willaert had a great musical sense of humor!

*Sempre mi ride sta donna da bene
Quando passeggio per mezzo sta via
La riderella, la pazzarella non vi ca ride,
ba ha ha! ridemo tutti per darli piacere.*

Translation: "This Lady Always Laughs at Me." This lady always makes fun of when we pass in the street. The silly flirt, the foolish lady can only laugh, ha, ha, ha! Let's all laugh and make her happy.

7. AVE MARIA *Jacob Arcadelt (1514–1575)*

Women of the Revels Chorus

As a young man, Arcadelt moved from his Franco-Flemish birthplace (now Belgium) to study with Philippe Verdelot, a master of the Renaissance madrigal form. Originally composed for 4-part mixed voices, this beautiful arrangement for treble voices is by Russell Robinson, a contemporary composer, conductor, educator and arranger.

Ave Maria, gratia plena.

Dominus tecum, Ave Maria.

*Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, ora pro nobis. Amen.*

Translation: "Hail, Mary." Hail Mary, full of grace.
The Lord is with you. Hail Mary. Blessed are you
among women, and blessed is the fruit of thy womb,
Jesus. Holy Mary, pray for us. Amen.

8. SE L'AURA SPIRA *Giralamo Frescobaldi (1583–1643)*

Sophie Michaux, voice · Nathaniel Cox, *chitarrone* · Simon Martyn-Ellis, *baroque guitar*
Daniel Meyers, *recorder* · Fabio Pirozzolo, *bodhran*

Originally from Ferrara, Italy, Frescobaldi was one of the most influential keyboard composers of the 17th century. He was particularly known for his liturgical organ music.

*Se l'aura spira tutta vezzosa
La fresca rosa ridente stà,
La siepe ombrosa di bei smeraldi
D'estivi caldi timor non ha.*

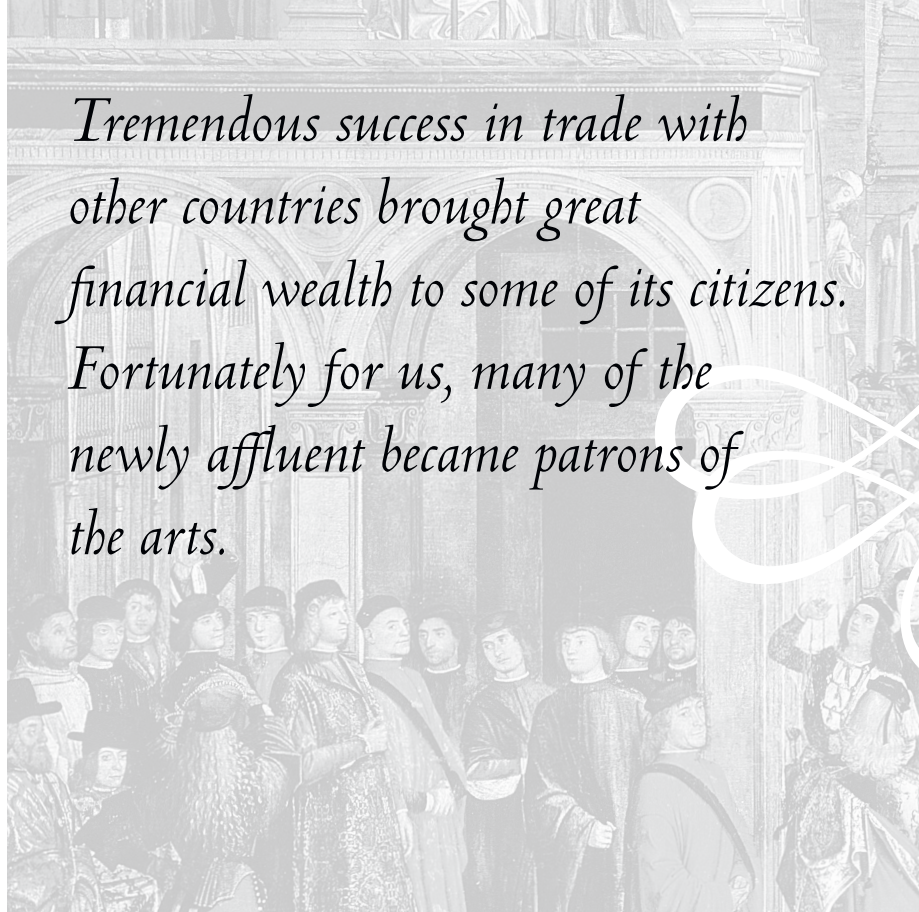
Translation: "When the Graceful Breeze Blows."
When the graceful breeze blows, the fresh rose
laughs and the shady hedge of emerald green
has no fear of the summer heat. Come delight in
the dance, nature's fair maidens, flowers of beauty
while the clear stream flows from the mountain
to the sea. Such sweet verses spread from bird
to bird bringing the sapling to flower. A beautiful
face in the nearby shade alone exalts in displaying
compassion. With your song, sweet maidens, drive
away the winds of cruelty.

*A'balli, a'balli liete venite,
Ninfe gradite, fior di beltà,
Or, che sì chiaro il vago fonte
Dall'alto monte al mar sen' và.*

*Suoi dolci versi spiega l'augello,
E l'arbuscello fiorito stà.
Un volto bello all'ombra accanto,
Sol si dia vanto d'Haver pieta.*

*Al canto, ninfe ridenti,
Scacciate i venti di crudeltà.*

*Tremendous success in trade with
other countries brought great
financial wealth to some of its citizens.
Fortunately for us, many of the
newly affluent became patrons of
the arts.*



9. MADAMA DORÈ

The Revels Children's Chorus

This is a circle game for children, with one faction representing the king's party and the other, the friends and fans of beautiful Madama Dorè. Whom will the king choose?

*Oh quante belle figlie, Madama Dorè,
oh quante belle figlie.
Son belle e me le tengo, Scudiero del Re,
son belle e me le tengo.*

*Il re ne domanda una, Madama Dorè,
il re ne domanda una.*

*Che cosa ne vuol fare, Scudiero del Re,
che cosa ne vuol fare?
La vuole maritare, Madama Dorè,
la vuole maritare.*

10. LA ME NÒNA L'È VECCHIERÈLLA

The Revels Children's Chorus

Sung in the Trentino dialect of northern Italy, this rousing children's song about fetching water for family dinner influenced the popular 20th century freedom song "Bella Ciao."

*La me nòna l'è vecchierèlla,
la me fa ciau
la me dis ciau*

Translation: "Madame Golden." Oh, how many beautiful daughters, Madama Dorè, oh how many beautiful daughters. They're beautiful and I'll keep them, King's Esquire, they're beautiful and I'll keep them. The king asks for one, Madama Dorè, the king asks for one. What does he want her for, King's Esquire, what does he want her for? He wants to make her marry, Madama Dorè, he wants to make her marry!

*la me fa ciau ciau ciau
la me manda la funtanèla
a tor l'aqua per deśinar.*

Translation: "My Grandma is a Little Old Lady." My grandma is a little old lady. She waves bye-bye to me. She tells me bye-bye. She waves to me bye-bye, bye-bye, bye-bye. She sends me to the fountain to get water for dinner.

11. JÁCARAS *Antonio de Santa Cruz (17th century)*

Simon Martyn-Ellis, *baroque guitar*

Spanish composer Santa Cruz wrote this piece for the five-string Baroque guitar, which replaced the Renaissance lute as the most common instrument played in homes.

"Ballade," translated title.

12. LAMENTO DELLA NINFA *Claudio Monteverdi (1567–1643)*

Sophie Michaux, *mezzo soprano* · Gideon Crevoshay and Lysander Jaffe, *tenors* · Daniel Meyers, *bass*
Simon Martyn-Ellis, *baroque guitar* · Nathaniel Cox, *chitarrone*

In addition to his operas, Monteverdi innovated new styles of secular madrigals and sacred church music. *Lamento* tells an iconic tale of the dual nature of love.

*Non havea Febo ancora
Recato al mondo il dí,
Ch'una donzella fuora
Del proprio albergo uscí.
Sul pallidetto volto
Scorgeasi il suo dolor,
Spesso gli venia sciolto
Un gran sospir dal cor.
Sí calpestando fiori
Errava hor qua, hor là,
I suoi perduti amori*

Cosí piangendo va.

*Amor
(Dicea)
Amor
(il ciel mirando,
il piè fermo,)
Amor
Dove, dov'è la fè
Ch'el traditor giurò?
(Miserella)
Fa che ritorni il mio*

Amor com'ei pur fu,
O tu m'ancidi, ch'io
Non mi tormenti più.
(Miserella, ah più, no,
Tanto gel soffrir non può.)
Non vo' più ch'ei sospiri
se lontan da me,
No, no che i martiri
Più non dirammi affè.
(Ah miserella, ah più, no, no)
Perché di lui mi struggo,
Tutt'orgoglioso sta,
Che sí, che sí se'l fuggo
Ancor mi pregherà?
(Miserella, ah più, no,
Tanto gel soffrir non può.)

Se ciglio ha più sereno
Colei, che'l mio non è,
Già non rinchiude in seno
Amor sí bella fè.
(Miserella, ah più, no,
Tanto gel soffrir non può.)
Ne mai sí dolci baci
Da quella bocca havrai,

Ne più soavi, ah taci,
Taci, che troppo il sai.
(Miserella)

Sí tra sdegnosi pianti
Spargea le voci al ciel;
Cosí ne' cori amanti
Mesce amor fiamma, e gel.

Translation: "Lament of the Nymph." Phoebus had not yet brought the day to the world, when a maiden so angry came out of her house. On her pale face her pain could be read, and every so often a heavy sigh came from her heart. Stepping on flowers, she wandered from here to there, bewailing her lost love with these words. Love (she said) Love (gazing at the sky, standing still) Love where is the troth that the traitor vowed? (Unhappy one) Make him return to my Love, as he once was, or else kill me, so I can no longer torment myself. (The poor girl, ah no more, no, can she suffer so much ice.) I no longer want him to breathe, unless far from me so that he can no longer say the things that torture me (ah, the poor girl, ah no more, no, no) because I destroy myself for him, so full of pride as he is; but if I flee from him, again he entreats me. (The poor girl, ah no more, no, can she suffer so much ice) A more serene eyebrow has she than mine, but love has not planted in his breast so fair a faith. (The poor girl, ah no more, no, can she suffer so much ice) Not ever such sweet kisses will he have from those lips, nor softer. A silence. He knows it only too well. (The poor girl) Thus with indignant complaints, the voice rose up to the sky; thus, in loving hearts, love mingles flame and ice.

13. DAMIGELLA TUTTA BELLA Claudio Monteverdi (1567–1643)

Sophie Michaux, mezzo soprano • Gideon Crevoshay, tenor • Lysander Jaffe, violin • Daniel Meyers, recorder
Simon Martyn-Ellis, baroque guitar • Nathaniel Cox, chitarrone • Fabio Pirozzolo, bodhran, tambourine •
The Revels Chorus

Monteverdi was also well known for his madrigals. Here, he juxtaposes powerful rhythmic textures with lighthearted storytelling.

Damigella tutta bella
Versa versa quel bel vino
Fa che cada la rugiada
Distillata di rubino.

Ho nel seno Rio veneno
Che vi sparse Amor profondo,
Ma gittarlo e lasciarlo
Vo' sommerso in questo fondo.

Damigella tutta bella
Di quel vin tu non mi sazi,
Fa che cada la rugiada
Distillata da Topazi.

Ah, che spento io non sento
il furor de gl'ardor miei;
men cocenti, meno ardenti
sono, oimé, gl'incendi etnei.

Nova fiamma più m'infiamma
Arde il cor foco novello,
Se mia vita non s'aita
Ah! ch'io vengo un Mongibello

Ma più fresca ogn'hor cresca
dentro ne si fatt'arsura,
Consumarmi e disfarmi
per tal modo ho per ventura.

Translation (by Amelia Kikue Linsky): "All Beautiful Maiden." Beautiful damsel, pour that sweet wine. Make fall the dew distilled from rubies. In my breast there is wicked poison that love placed deeply there, but I cast it out and leave it submerged in these depths. Beautiful damsel, with that wine you do not sate me, make fall the dew distilled from topaz. Ah, I do not feel the fury of my ardors spent; less burning, less ardent, alas, are the fires of Etna. The new flame inflames me more. My heart burns with new fire. If my life is not succored, I will rival Etna. But every hour fresh heat grows within me, I am fated in this way to be consumed and undone.

14. CHJAMA À GABRIELLU *arr. G. Gistucci/Tavagna*

Lysander Jaffe, Gideon Crevosshay and Sophie Michaux, voice

The Corsican tradition of polyphony is breathtaking. This genre has been experiencing a revival since the 1970s. Gideon and Lysander learned this piece from Jean Etienne Langianni, while traveling in Corsica with Village Harmony.

*Si Diu bè d'accusento Ch'ellu mandi à Gabriellu
Messageru alluminatu Per à luce di u vangelu
Vogliu sente u so discorsu Cù lu spiriti di (u) zitellu*

*Nantu à la bandera Bianca Fattu à usu di pittore
Stampà vogliu la to testa In segnu di disonore
Bisognu ch'è la memoria Si ramenti di a storia.*

Translation: "Calling to Gabriel." If God is called upon, may he send the messenger Gabriel, for whom everything is in the light of the Gospel and whose words I hear with the awe of a child. On the white flag made as a painter, your head is emblazoned as a sign of disgrace that must be shared for the memory of history.

15. CINGARI SIMO *Adrian Willaert (1490–1562)*

Jamie Jaffe, *alto soloist* • Simon Martyn-Ellis, *plectra lute* • Daniel Meyers, *ciamarella* • Fabio Pirozzolo, *bodhran, frame drum* • Semi chorus: Lakshmi Nayak, Sarah Morrisette, Corinne Boet-Whitaker, Haris Papamichael

Willaert, a Franco-Flemish composer moved to Italy as a young man and eventually founded the Venetian School, a center for musical innovation (1550–1610). This tune was perhaps popularly known before it was adapted by Willaert. It is an evocative homage to the Roma population of Italy.

*Cingari simo venite a giocare.
Donna la coriola de bon core.*

*Che le dentro, che le fuore, se l'e dentro
più sapore.*

*Se noi perdiamo pagamo carlino.
E se perdete voi pagate il vino:
che le dentro. . .*

Translation: "We Are Gypsies." We are gypsies, come to play. It is inside, it is outside, The one inside has more flavor. If we lose, we will pay a carlino, If you lose, you will pay for the wine: It is inside...

16. CAPRICCIATA E CONTRAPONTO BESTIALE ALLA MENTE *Adriano Banchieri (1568–1634)*

Capricciata: Sopranos—Amy Horsburgh, Lee Fuchs, Sarah Morrisette, Amelia Linsky, Katherine Vogele-Bongiovanni; Basses—Ben Horsburgh and Simon Horsburgh • *Contrapunto:* The Revels Chorus

Banchieri was a founding innovator of "madrigal comedies," known for dramatic, storytelling songs. The key ingredient of humor is abundantly evident with this piece! The language is an intentional motley mash of Italian with Latin endings.

*Nobili spettatori
Udrete or ora quattro belli umori
Un Cane, un Gatto, un Cucco,
un Chiù per spasso:
far contraponto a mente sopra un basso.*

Translation: "Caprice and Beastly Counterpoint." Noble spectators you will now hear four lovely creatures a dog, a cat, a cuckoo, and an owl, for amusement: improvising counterpoint over a sung bassline.

Fa la la la. . .

Basses:

*Nulla fides gobis similiter est zobis.
Si squerzus bonus est,
super annalia scribe.*

Translation: Don't trust the hunchback, nor the squinter, if he is good, he's good, write this down in the annals.

Chorus:

*Ruff ruff, meow meow, cuckoo,
cuckoo, coo*

Chorus translation: Fa la la, ruff ruff, meow meow, cuckoo, cuckoo, coo, coo.

17. GIRO GIRO TONDO *Traditional*

Revels Children's Chorus

This well-known Italian children's tune has many text variants and is similar to the American song "Ring Around the Rosy."

*Giro giro tondo il pane sotto il forno
un mazzo diviole la dono a chi le vuole,
le vuole la Sandrina e chasci la più
piccina.*

Translation: "Turn, Turn Around." Giro giro tondo my bread is sweet and round. I give it to my true love who gives to me a turtle dove. Winter turns to spring and then all of us fall down again.

18. LA BEFANA *Traditional*

The Revels Children's Chorus

La Befana is a female character in Italian folklore who delivers gifts to children on January 5, much like Saint Nicholas and Santa Claus.

*La Befana di questo mese, evenuta dal paeze,
Tutta bella incipriata, con le scarpe di ciccolata!
Vera! Vera! Vera! la, la, la, la!*

"The Kind Witch," translation: Le Befana is coming from the town this month, all beautiful powdered with shoes of chocolate! She will come! She will come! She will come!

19. SONATA SOPRA LA BERGAMASCA *Salamone Rossi (1570–1630)*

Daniel Meyers, *recorder* • Nathaniel Cox, *cornetto* • Simon Martyn-Ellis, *chitarrone*

Best known today for his synagogue music, composer and virtuoso violinist Rossi was employed by Duke Vincenzo as resident musician in the court of Mantua. Rossi was so highly regarded that he was not forced to wear the yellow badge that many other Jews were required to wear during this era.

Translation: "Sonata Over Bergamo."

20. SÌ DOLCE È'L TORMENTO *Claudio Monteverdi (1567–1643)*

Gideon Crevoshay, *tenor* • Simon Martyn-Ellis, *chitarrone* • Nathaniel Cox, *cornetto*
Fabio Pirozzolo, *frame drum*

The timeless story of unrequited love is told in this very simple melody with a gorgeous harmony supporting the tune and text. Monteverdi introduced the "concerted madrigal," composed for one or more voices and accompaniment.

*Sì dolce è il tormento che in seno mi sta
ch'io vivo contento per cruda beltà. . .
nel ciel di bellezza s'accreschi fierezza et
manchi pietà
che sempre qual scoglio all'onda d'orgoglio
mia fede sarà. . .*

*La speme fallace rivolgami il piè
diletto, né pace non scendano a me
e l'empia ch'adoro mi nieghi ristoro di
buona mercè
tra doglia infinita, tra speme tradita
vivrà la mia fe'. . .*

*Per foco e per gelo riposa non hò
nel porto del Cielo riposo haverò. . .
se colpo mortale con rigido strale il cor
m'impiegò
cangiando mia sorte col dardo di morte
il cor sanerò. . .*

*Se fiamma d'amore già mai non senti
quel riggido core ch'il cor mi rapì
se nega pietate la cruda beltate che l'alma
invaghì
ben fia che dolente pentita e languente
sospirami un dì. . .*

Translation: "So Sweet is the Torment." So sweet is the torment that lies in my heart, that I live happily from its cruel beauty... in heaven's beauty. Fierce pride may grow bold without pity but always my faith will be a rock against that wave of pride. May false hope turn back from me. May neither delight nor peace descend upon me and the cruel woman I adore deny me merciful relief; amidst infinite pain, amidst broken hope, my faith shall survive... From fire and ice I will find no repose; only at the gate of heaven shall I find repose... should the deadly strike of an arrow injure my heart, my heart shall heal by changing my lot with that [same] arrow of death If that unyielding heart that has captured mine has never felt the flames of love, if the cruel beauty that enthralled my soul denies me pity, may she well, pained, repenting, languishing, pass a sigh for me one day.

21. QUEL SGUARDO SDEGNOSETTO *Claudio Monteverdi (1567–1643)*

Sophie Michaux, *mezzo soprano* · Simon Martyn-Ellis, *baroque guitar* · Nathaniel Cox, *chitarra*

This is a virtuosic madrigal with some very modern sounding twists and turns! The author of the text is unknown.

*Quel sguardo sdegnosetto
lucente e minaccioso,
quel dardo velenoso
vola a ferirmi il petto,
bellezze ond'io tutt'ardo
e son da me diviso
piagatemi col sguardo,
Sanatemi col riso.*

*Armatevi, pupille
d'asprissimo rigore,
versatemi su'l core
un nemi di fave.*

*Ma'l labro non sia tardo
a rinvivarmi ucciso
Feriscami quel sguardo,
ma sanimi quel riso.*

*Begl'occhi a l'armi, a l'armi, a l'armi!
Io vi preparo il seno;
gioite di piagarmi
in fin ch'io venga meno.*

*E se da' vostri dardi
o resterò conquiso,
ferischino quei sguardi
ma sanimi quel riso.*

Translation: "That Haughty Little Glance." That haughty little glance, bright and menacing, that poisonous dart is flying to strike my breast. O beauties for which I burn, by which I am severed from myself: wound me with your glance, but heal me with your laughter. Arm yourself, o eyes, With sternest rigor; pour upon my heart a cloud of sparks. But let lips not be slow to revive when I am slain. Let the glance strike me; but let the laughter heal me. O fair eyes: to arms, to arms! I am preparing my bosom as your target. Rejoice in wounding me, even until I faint! And if I remain vanquished by your darts, let your glances strike me— but let your laughter heal me.

22. LIBERA ME DOMINE *Traditional Sardinian*

Gideon Crevoshay, *tenor* · The Revels Chorus

Gideon learned this piece (sung in Sardinian dialect) from the singing of the *Concordu e Tenore de Orosei* and taught it to us. The timbre of Sardinian singing is characterized by a very forward and “buzzy” sound.

*Libera me, Dómine, de morte aeterna, in
die illa tremenda.
Quando caeli movendi suntu'e terra,
Dum véneris iudicare saeculum per
ignem.*

*Tremens factus sum ego, et timeo, dum
discussio vénerit
atque ventura ira.
Quando caeli movendi. . .*

*Dies illa, dies irae calamitatis et miseriae,
dies magna et amara valde,
Dum véneris iudicare saeculum per
ignem.*

*Réquiem aeternam dona ei, Dómine:
et lux perpetua luceat eis.
Libera me, Dómine, de morte aeterna,
in die illa tremenda.*

*Quando caeli movendi suntu'e terra,
Dum véneris iudicare saeculum per
ignem.*

Translation: "Deliver Me, Lord." Deliver me, O Lord, from death eternal on that fearful day. When the heavens and the earth shall be moved, when thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath. When the heavens and the earth shall be moved. That day, day of wrath, calamity and misery, day of great and exceeding bitterness, when thou shalt come to judge the world by fire. Rest eternal grant unto them, O Lord: and let perpetual light shine upon them.

23. MARIA *Barbara Furtuna*

Gideon Crevoshay, *lead vocal* · Lysander Jaffe and Jamie Jaffe, *vocals* · Daniel Meyers, *ocarina*
Simon Martyn-Ellis, *baroque guitar* · Nathaniel Cox, *chitarra* · Fabio Pirozzolo, *frame drum*
Megan Henderson, *translation*

The contemporary Corsican quartet Barbara Furtuna created this beautiful piece, based on a traditional shepherd's song called *La Carpinese*. It is not a Christmas song, but carols do often look ahead to the Easter story.

*Maria,
O di senteli gridà,
Ci portanu l'angunia
Chi l'ora hè venuta avà*

*Maria,
O tempu un ne ferma più,
a morte è cusì sia
u to figliolu Ghjesù*

*Tandu penserai a tanti ghjorni e
tanti mesi
per ghjunghjene oghje a tamanti malani
è per ch'ella sia più dolce la toia offesa*

Maria, avà n'un ti scurdà

*Da li primi passi soi à la prima parolla
Eri tù la mamma d'ogni stonda è d'ogni*

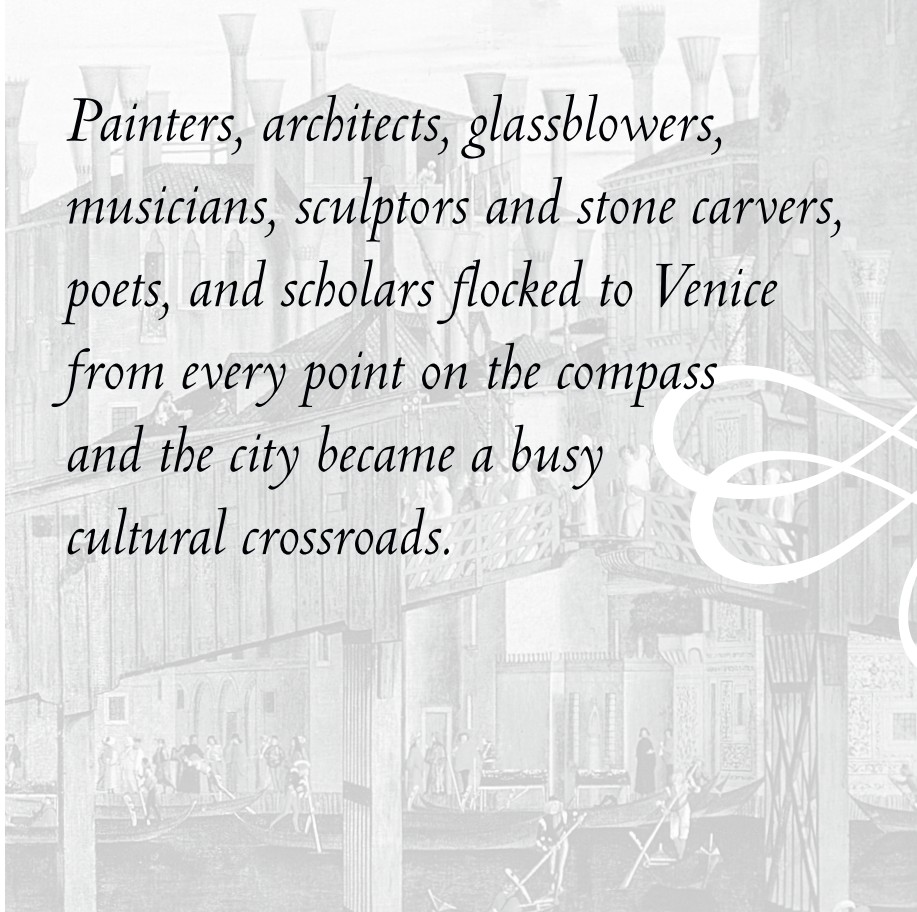
*pientu
è più che la vita un si trova più bella scola
Maria, l'ora hè venuta avà*

Maria, Maria.

*Maria,
O li sentu avvicinà,
avanzanu per la via
un hè più tempu à pensa*

*Maria,
Sò ghjunti à piglià Ghjesù,
cusì duru ch'ella sia
speranza un ne ferma più*

*Da li primi passi soi à la prima parolla
eri tu la mamma d'ogni stonda è d'ogni
pientu*



*Painters, architects, glassblowers,
musicians, sculptors and stone carvers,
poets, and scholars flocked to Venice
from every point on the compass
and the city became a busy
cultural crossroads.*

*è più che la vita un si trova più bella
scola*

Maria, l'ora bè venuta avà

*Quando a raggione bè vinta sola da la
forza*

tandu un arrega che dolore è scimitàr

è l'omi sò qui portanu dolu è viulenza

Maria, nimu un li parerà

Maria. . .

Translation: "Mary." Mary, I hear the cries that portend the agony that is to come. The hour has arrived. Time does not stand still for death, and so it is also for your son, Jesus. To ease your sorrow, reflect on all of the days and months that have led to this catastrophic day. Mary, remember them all. [For his first steps, his first words, every moment and every tear, you, his mother, were there.] There is no better school than this life. Mary, the hour has arrived. Mary, Mary. Mary, I hear them. They are near, they are coming along the road. The time for memories is past. Mary, they have come to arrest Jesus. As difficult as this is, there is no more hope. When cruelty has surpassed understanding, one can only expect pain and madness. These men have come bringing pain and rage. Mary, nothing will stop them. Mary, Mary.

24. CAPONA/CANARIO *Johann Kapsberger (1580–1651)*

Nathaniel Cox, *chitarrone* · Simon Martyn- Ellis, *baroque guitar* · Fabio Pirozzolo, *djembe*

German-Italian Kapsberger pioneered solo pieces for the lute and theorbo and is credited with popularizing these Baroque plucking instruments. Many of his compositions challenged prevailing rules about rhythm and counterpoint.

Translation: "Spanish Dance/Canary Bird."

25. ÜZKÜDAR'A GIDER IKEN *Traditional Turkish*

Lysander Jaffe, *violin and voice* · Sophie Michaux and Gideon Crevoshay, *voice* · Simon Martyn-Ellis, *plectra lute* · Nathaniel Cox, *cornetto* · Daniel Meyers, *riqq* · Fabio Pirozzolo, *doumbek*

A reflection of the multiculturalism of Renaissance Venice, this tune is of Sephardic or Turkish origins and dates back approximately eight centuries. The first verse is in Turkish. The second verse is from the version called Fel Shara (Sacred Shabbat) and is a mishmash of Yiddish, Spanish, French, English and Arabic. The third verse is sung in Arabic.

Turkish:

Üzküdar'a Gider Iken Aldi Da Bir

Yağmur,

Kâtibimin Setresi Uzun Eteği Çamur.

Kâtip Uykudan Uyanmış Gözleri

Mahmur.

Klezmer (traditional):

Fel shara kanet betet masha

la signorina aux beaux yeux noirs

come luna était la sua faccia

qui éclairait le boulevard.

Arabic (transliteration):

Ya tirazal kawni inni, aashiq

mustabaam

Mugramun wal madhub fani, ya

badrat tamaam.

Translation: "When Going to Üzküdar." When going to Uzkuadar, it begins to rain. My scribe's coat is long. His skirt is muddy. The scribe has woken from his sleep. His eyes are cloudy.

Translation: She was walking in the street the girl with the beautiful dark eyes. Like the moon was her face, illuminating the boulevard.

Translation: Oh my Brother, I am a lover, I am infatuated, a criminal in this mortal praise.

26. NEVISKJA KOLEDA

Lysander Jaffe, *soloist* · The Revels Chorus

Attempting to dominate all coasts connected to the Adriatic Sea, Venice ruled Dalmatia (now part of Croatia) in the 16th and 17th centuries. This Croatian Christmas carol evokes the beautiful imagery of the holiday season. Arranged by Josko Coleda.

Na dobro nam Božić dojde obilo blago

Na dobro nam Božić dojde, obilo grede.

za Božićun mlado lito obilo...

o Božiću gospodine obilo...

*Lipam pisam pojen
Lipo drivece maslin kovo.*

Na njin tice sidu.

Prva nosi zdravja i veseja, obilo..

Druga nosi žita i šenice, obilo...

Translation (by Megan Henderson and Mirena Bagur): "Croatian Carol." At the time of Christmas, may our lives be plentiful and healthy. When the New Year comes, may we have the same. Dear Lord, for you, our Provider, I sing these lovely songs. Birds are roosting in a beautiful olive tree. Three little doves fly out, carrying symbols of abundance. The first carries health and joy. The second carries wheat and grain. The third carries grapevines and olives. May one land in our fields. May one land in our vineyards. May one land in our village. May all good things come to our village.

27. O SANCTISSIMA *Traditional*

Cambridge Symphonic Brass Ensemble • The Revels Children's Chorus • The Revels Chorus

This Italian prayer for protection is also known as the "Sicilian Mariners Hymn" and appears in the first half of the civil rights anthem "We Shall Overcome." Choral arrangement by George Emlen. Brass arrangement by Megan Henderson. Text by Patrick Swanson.

*O Sanctissima! O Piissima! Sing of joy,
all ye nations.*

*Star appearing, shepherds a-fearing.
Hallelujah, glory halleluia!*

Translation: "O Most Holy."

Treća nosi lozja i maslinja, obilo..

Koja nosi lozja i maslinja, obilo..

Ona sila srid našega trsja, obilo...

*Sing this blessed day! Sing this holy day!
Sing the joy of creation.
Wonder at this tiny king, earth's hopes
awakening.
Hallelujah, glory halleluia!*

Thanks!

Many hands, hearts and ears went into the production of this recording. A special thanks to Adam Simon for his invaluable production assistance in the booth. Thanks to John Weston and his crew. Amelia Linsky, Mirena Bagur and Fabio Pirozzolo helped with text translation and pronunciation. Nathaniel Cox had a big hand in repertoire selection, created some beautiful scores and provided his fine arrangement of *Aria di Firenze*. Gideon Crevoshay and Lysander Jaffe gave wonderful vocal coachings. Bill Winn, Mark Donohue and Lynda Johnson, there isn't room to list your numerous qualities that made the recording go so smoothly. Dan Kemp took some beautiful photographs of our recording sessions. Our crew, Mike Ford, Andrew Hebert-Johnson, Joel and Dan Schenk hauled heavy equipment and choral platforms up and down three flights of stairs. Thanks to Shira Springer of WBUR-FM for spontaneously recording *U Leva Leva!* Thanks to Charles F. Hollander for taking clear notes. Thanks to Jen Sur and David Story for helping to type the texts and translations.



Revels engages today's audiences in theatrical and musical experiences that bring the world's cultural traditions and celebrations to life.

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FEATURED MUSICIANS

Sophie Michaux, *vocals* • Gideon Crevosshay, *vocals* • Lysander Jaffe, *violin, vocals*
David Coffin, *vocals* • Daniel Meyers, *recorder, ocarina, percussion, vocals* • Simon
Martyn-Ellis, *baroque guitar, chitarrone* • Nathaniel Cox, *cornetto, chitarrone*
Fabio Pirozzolo, *percussion*

THE REVELS CHORUS

Corinne Boet-Whitaker • Katherine Bryant • Ned Cheesman • Mary Cunningham
Kip Ferguson • Haley Fisher • Lee Fuchs • James Gerke • Alexander Hall • Amy Horsburgh
Ben Horsburgh • Simon Horsburgh • Jamie Jaffe • Heather Koerber Nunes • Noni Lewis
Amelia Kikue Linsky • James Mailhot • Milva McDonald • Sarah Morrisette • Venice
Mountain-Zona • Lakshmi Nayak • Jake Nunes • Margy O'Donnell • Haris Papamichael
Melissa Robie • Michael Sansoni • Mayhew Seavey • Daniel Sheldon • Gemma Smith Vondras
David Story • Victoria Thatcher • David W. Torrey • Katherine Vogebe-Bongiovanni
Gerard Vogt

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Aidan Buck • Carly Buck • Nora Dalton • Colette Helen Dasse • Hannah Erickson
Anneliese Goldsmith • Sandy Kario • Lilah D. London • Gryffin Emrys Marks • Margot
McLaughlin • Samuel Llywelyn North • June Reddy • Sharada Sundaram-Senders
Ruby Tricca • Jack Williamson • Lola May Williamson

CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

Greg Hopkins, *trumpets* • Kenneth Pullig, *trumpet* • Richard L. Hudson, *horn* • Philip
Swanson, *trombone* • Kenneth Amis, *tuba* • Abe Finch, *timpani*

PRODUCTION CREDITS

Megan Henderson, *music director, producer, liner notes* • Adam Simon, *assistant producer*
Lynda Johnson, *production manager* • Bill Winn, *recording engineer* • Recorded at Futura
Studio, Boston, MA • Sound Mirror, Jamaica Plain, MA, *post production* • Mark Donahue
& Bill Winn, *mixing & mastering* • Cahoots, *packaging design*



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