My head aches so much
- Little drunk lady comes, Little drunk lady goes, Little drunk lady sings, Little drunk lady she is.
- My head aches so much.
- Little drunk lady she is.

Coplas:
- At the site we’ve come, to look at the child mourn in the arms of Mary.
- Now I wonder if he will fall or not, since in so much beauty she shakes. My head aches so much.
- You might say what the use? But you are wrong, faith in me is just smoke, a pile of sand.
- And little by little stays here and there, and since God is born I can well drink and snore. My head aches so much.
- Hey, look at the three kings who come to worship, and among them is also our cousin, Casper.
- Now you see on the way, and bring to cheer many bottles and a star, which gives a lightning in my sight. My head aches so much.

Refrain:
Le le le la la la, little drunk lady comes, little drunk lady goes, little drunk lady sings, little drunk lady she is, because her head aches so much.

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**Arizona Baroque**

Hannah Milner, violin
Emily Asay, violin
Tiezheng Shen, viola
Rex Colin Mitchell, cello
Alberto Macías, viola da gamba
Juan Merello, theorbo
Pablo González, baroque guitar
Sara Tobe, organ and harpsichord
Paul Kohler, organ and harpsichord
Mayu Nomura, organ and harpsichord
Ivette Ortiz, soprano
Caroline Crawford, soprano
Brenna Ward, mezzo-soprano
Olman Alfaro, tenor
Matthew Timman, percussion
Dr. John Brobeck, coach

**Arizona Baroque**

**PRESENTS:**

**“Veni Emmanuel”**

Baroque Christmas Music from Around the World

**Saturday, November 22, 2014**

**Holsclaw Hall**

**1:00 p.m.**
noblility, mercantile and street classes, between high culture and low culture, and the people who were coming to Spain from everywhere. Music was influenced by contrasting cultures such as Muslim, Jewish, African, South American, and several islands, which gave incredible diversity.

Filipe da Madre de Deus was a Portuguese composer that was mainly active in Spain during this time and was held in great esteem by King João IV who considered him as a great counterpointist.

Antoniya Flaciquia Gasipà is a joyful type of Villancico, which involves characters speaking in an early Creole of Castilian or Portuguese, sometimes mixed with scattered words in any of the Bantu or Yoruba languages, and it tended to incorporate the strong rhythmic patterns of a percussive nature that were seen as typical of African dances, as well as antiphonal and responsorial effects between soloists and tutti frequently associated with the ensemble vocal performances within that same tradition. Eighteenth-century manuscripts of this work have been found in cathedrals in Guatemala, depicting the success of a work that was composed around a hundred years before in the Iberian Peninsula. Antoniya Flaciquia Gasipà is a linguistic transformation of “Antonia, Francisca, Gaspar.” The work contains a particularly funny story because the characters, who have fallen asleep after a long afternoon of drinking and dancing, wake each other to reach Bethlehem in time to worship Jesus, and one of them complained repeatedly at regular intervals of her terrible headache from drinking too much.

Antonia, Francisca, Gaspar
– What do you want, what you say? Who are you calling?
– It is just that I don't know what it going on with me this Christmas eve.
– What do we feel, what do we have, what do we want?
– My head aches so much.
– We are all fainting and with our dazzled faces and with very thick spit as sips of wine that lady is giving away. My head aches so much.
– Oh, Jesus, she is so lost, oh Jesus, how bad she is doing.
– My head aches so much.
– For Our Lady, we go out to pray like this, when all gallantly come to listen.
– Go mandinga! / You
– Go scoundrel! / You
– Go drunk! / You
– What a disgrace! / You
– Is that what I am? A lady with the illness of Sanguangua, very honored, you are the scoundrels, now I see you all!
– What? hi, hi, ha, , hi, hi, ha, ha
– Now what? Why are you calling?
– Because we go to Bethlehem to see the child Manuel who was born in straw, dancing and singing around, playing along with this nice rhythm.
Here falls the dew of life,
Here is heaven’s bright
So may one call out securely:
Here is Immanuel!

Immanuel, may God be
in all the houses of the faithful
and if affliction and distress
should here and there appear
may God be with us in thought and action.
He who satisfies us and so may it be through the entire year:
Here is Immanuel!

Jean-François Dandrieu (1682-1738) – Selections from Noëls

According to the definition given by Jean-Jacques Rousseau in the *Dictionnaire de musique*, published in 1768, noëls are “types of airs specifically used for certain hymns sung by the people at Christmas feasts.” Born of, and nourished by, the need for popular rejoicing, these melodies must be bucolic, pastoral, and essentially simple in character. The composers who contributed to the repertoire of noëls drew freely from the source most likely to meet the needs for combining joy and devotion: they borrowed the tunes of popular songs, whether or not these were already familiar as Christmas songs.

These French religious songs, mostly secular in origin, spread throughout Europe in the 15th century. During the 17th and 18th centuries, instrumental versions of these melodies started turning up, usually written for the organ. Their structure had by then become very free, with virtuosic developments and variations, as indicated by the title of Claude Balbastre’s collection, *Recueil de noëls formant quatre suites avec des variations*, published in 1770. Although the composers who were organists, they allowed certain liberties to the performer of their noëls including that of playing them on different instruments.

Jean-François Dandrieu, in his *Livre de noëls* (1759), recycled pieces composed by his uncle. Pierre Dandrieu, in 1714, had published a collection that is of importance in the history of the noël because in it he first introduced the musette, a popular dance with a rustic flavor. In his 1759 collection Jean-François added a few pieces of his own composition, which are characterized by simplicity and picturesqueness. Organist at the Chapelle Royale, Jean-François Dandrieu performed his own works at Christmas, as did his colleagues, Daquin and Balbastre.

Filipe da Madre de Deus (1630-1687) – Villancico: Antoniya, Flasiquíya, Gasipá

Secular music from the Golden Age of Spain and Portugal usually shows that tremendous influences were going back and forth, between

Program Notes & Translations

Giuseppe Valentini (ca. 1681-1753) – *Sinfonia XII per il Santissimo Natale*

The name of Giuseppe Valentini has captured the interest of a few scholars in this century. Andreas Moser believes that his music is comparable to that of Albinoni, while Arnold Schering points out his compositional talent. Nonetheless, no in-depth biography has yet appeared. His later life and works are somewhat documented, while the events of his life in general and the circumstances of his death remain obscure.

His life was typical of a freelance musician who served at the courts of various patrons. From March 1708 to October 1713, he was called into service every Sunday; moreover, he participated in the performances of oratorios, serenatas and operas. He was one of 20 “outside” violinists led by Corelli and hired for the performance of Händel’s “Oratorio per La Resurrezione” of 1708.

Valentini was also a poet: he published a volume of “Rime varie” and the Concerti Grossi of op. 8 contain two sonnets dedicated to Prince Caetani, his patron. He makes a great effort to be original. He uses the terms “Sinfonia,” “Bizzarria,” “Fantasia,” “Idea,” “Villeggiatura,” and “Allietamento” in place of the more ordinary word “sonata.” He rejects dance titles, even if a good number of the movements unquestionably possess a dancelike character. He employs unusual tempo indications such as spiritoso,” “amoroso” or “posato.” Within a single collection, he groups the compositions in numbers of seven or ten instead of six or twelve. He explores uncommon tonalities (B major, A-flat major, etc.). He often indulges in chromaticism (reminiscent of Vivaldi), and he loves Neapolitan sixth chords, which he often employs with great freshness. Like Corelli, he frequently uses pedal points on the tonic or dominant in the form of long or repeated notes or as part of a basso ostinato. Many are the virtuosic passages in high tessituras, and irregularities are not rare.

Heinrich Grimm (1593-1637) – *Macht die Tore weit*

Born in Holzminden, Grimm started his musical training with Michael Praetorius, who led the court chapel of Duke Heinrich Julius in Braunschweig. In 1607, Grimm also studied philosophy and theology at the University of Helmstedt. He was appointed in 1619 as a cantor at Magdeburg Domgymnasium and was also responsible for several churches in Magdeburg, where most of his compositions were performed. Dues to the Thirty Years War, on 20 May 1631 Magdeburg was destroyed and Grimm escaped to Brunswick, where he was soon appointed as the successor of Friedrich Weißensees. He was cantor at the Church of St. Katherinen and later in St. Andreas, where he held this position until his death.

Grimm is one of the first representatives of a monodic concertante style in Germany, which spread from Italy. Grimm’s compositions (145 known
works) are usually six to eight voices and involve expressive power.Thematically, they often contain texts of psalms or biblical passages. He was committed to the orthodox Lutheran tradition.

*Lift up your heads, you gates (Psalm 24: 7-10)*

Lift up your heads, you gates; be lifted up, you ancient doors, that the King of glory may come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, you gates; lift them up, you ancient doors, that the King of glory may come in. Who is he, this King of glory? The Lord Almighty—he is the King of glory.

Valentin Rathgeber (1682-1750) – Pastorellen für die Weihnachtszeit

(Pastorals for Christmas time)

The travel of monks was a symptom of the growing dissatisfaction with a solitary, cloistered life, but also a sign that the erudite monks valued their scholarly vocation almost more than their religious one. Often monks did not accept a superior’s denial of a voyage and would travel without the required permission. For example, Valentin Rathgeber set out from Banz in 1729 for a nine-year-long tour through Europe to learn new methods of composing music and to find publishers for his pieces. Through the Augsburg presses in particular, music by German composers such as Johann Valentin Rathgeber, Johann Christoph Pez and Meinrad Spiess became fairly widespread. This is how Rathgeber published his compositions and collections of popular songs, the “Augsburger Tafelkonfekt” (between 1729 and 1738). The 18th century saw a greater acceptance of the “Volkslied” among the educated. Many of his compositions were very popular during his time, due in part to his intention of creating accessible music to the public.

Giovanni Girolamo Kapsberger (ca. 1580-1651) – Toccata Seconda Arpeggiata

*From Libro Primo Dintavolatura di Chitarrone (1604)*

Also known as Johann Hieronymus Kapsberger, he was one of the foremost composers of music for instruments of the lute family. He was the son of a German nobleman, a military official of the Imperial House of Austria. By 1605 he was in Rome, where he became known as “Il tedesco della tiorba.” From 1624 until his death in 1650 he worked for members of the Barberini family, including Cardinal Francesco Barberini, the nephew of Pope Urban VIII; this brought him into contact with the finest musicians of his time, including Girolamo Frescobaldi, Stefano Landi, Luigi Rossi and many others. In 1624 he commended himself to Urban VIII with the dedication of his Poematia et carmina, a collection of compositions to poems written by the pope himself. The latter commissioned him to compose mass settings in the style of Palestrina for the papal chapel and had him play regularly in his private chamber. The German Jesuit polymath Athanasius Kircher (Misurgia universalis, 1650) described Kapsberger as “a superb genius” and asserted that he was “the successor to Monteverdi.”

At the European courts of the late Renaissance it was considered fitting for a gentleman to play the lute, whence the instrument’s popularity among noble amateurs. The lute was gradually evolving at that time: extension of its range, improvement of its resonance, thus making it more suitable for the new practice of accompaniment and basso continuo. In a fascinating text included in his *Toccate e Partite, Libro Primo* (1615), one of the most famous publications in the genre, Girolamo Frescobaldi says that musicians should follow the example of madrigal singers, who strive to move the affetti by expressing emotions related to the text – love, despair, jealousy, anger, etc. – via word painting devices (‘madrigalisms’). Rhetoric, which played an important part in vocal music, influenced in turn instrumental music.

Johannes Sartorius (1712-1787) – Aria: Neujahr

Johann Sartorius Jr., born in Hermannstadt (today Sibiu in Romania), was an organist in a Lutheran church, composed cantatas, writing in a style between Baroque and Classical. This dictum (In Romanian) of Johannes Sartorius Jr. is interesting more for its social significance than its sheer musical value. A remarkable feature of sacred music in 18th-century Transylvania was the growth of the genre called dictum (or *Spruch* in German), in which a phrase of the Bible provides the basis of an aria whose musical parameters remain always melodic and simple, reflecting a trend with the Evangelical church towards engaging the whole congregation in the practice of singing. Hundreds of such dicta by found their way to worshippers all over Transylvania, in either manuscript or printed form.

*Neuesjahr – New Year’s Eve*

Here is Immanuel! He must remain the solution since we have a New Year by the grace of God. So call upon from Zion, Sing to all Israel. This song it is call: God with us! Here is Immanuel!

Immanuel, may God with his little flock, That Zion’s light and truth May become always greater.