The acclaimed French string quartet Quatuor Diotima is recognized around the world for interdisciplinary collaborations that cast a new light on both masterpieces of the quartet canon and contemporary additions to the genre. The Ensemble-in-Residence presents a variety of public events including concerts, discussions, workshops, and more for the University of Chicago and surrounding community.

For more information and to reserve or purchase tickets, visit music.uchicago.edu.
ABOUT TODAY’S CONCERT

Celebrate the ensemble’s return to live performance! In the first half of the concert, we dive into the songs and motets of renowned Renaissance composer Heinrich Isaac. Bookending the vocal music of Isaac are instrumental works for keyboard and viol consort by composers ranging from Pierre Attaingnant to Antoine de Févin. The program closes with a set of French chansons with topics of love gained and lost—a perfect way to usher in Valentine’s Day.

The University of Chicago Early Music Ensemble
Craig Trompeter, Director
— Today’s Program —

**Questo mostrarsi adirata** ................................................................. Heinrich Isaac
(c. 1450–1517)
viola da gamba consort
Patrick Dittamo and Anthony Samson, treble
Craig Trompeter, tenor
Jim Fackenthal and Caleb Herrmann, bass

**Petite Camusette** ........................................................................... Antoine de Févin
(c. 1470–1512)
viola da gamba consort
Craig Trompeter, treble
Jim Fackenthal and Caleb Herrmann, bass

**Christ ist erstanden** ................................................................. Heinrich Isaac

**Dich, Mutter Gottes, ruf’ wir an** .................................................. Heinrich Isaac

**Innsbruck, ich muss dich lassen** .................................................. Heinrich Isaac

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The University of Chicago
Department of Music
THE EARLY MUSIC ENSEMBLE

The University of Chicago Early Music Ensemble began in the 1960s as the Music Department Collegium under the direction of famed musicologist Howard Mayer Brown. Today, the Early Music Ensemble is a historically-oriented performance and study group led by Craig Trompeter, Artistic Director of the Haymarket Opera Company. EME explores a wide range of early repertoires and styles, with an emphasis on musicological research and historical performance practices such as reading from original notation, improvisation, and ornamentation. The Early Music Ensemble consists of students, faculty, and members of the University community. If you are interested in participating, please contact Caleb Herrmann at josiahcaleb@uchicago.edu. We would love to welcome you!

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Soprano
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Melani Shahin
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Alto
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Hanna Renedo
Amy Ripepi

Tenor
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Eric Cavallo
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Selections from Missa Fortuna desperata
Jacob Obrecht
(c. 1457–1505)

Kyrie I
Christe
Kyrie II

Mille regretz
Josquin des Prez
(c. 1450–1521)

Tant que vivray
Claudin de Sermisy
(c. 1490–1562)

Aatman Vakil, keyboard
arr. Pierre Attaingnant
(1494–1552)
TEXT AND TRANSLATIONS

Christ ist erstanden
Heinrich Isaac

Christ ist erstanden
Christ is now risen again
Von der Marter alle,
From his death and all his pain.
Des sollen wir alle froh sein,
Therefore will we merry be
Christ will unser Trost sein.
And rejoice with Him gladly.
Alleluja

Dich, Mutter Gotte, ruf’ wir an
Heinrich Isaac

Dich, Mutter Gottes, ruf’ wir an,
To you, mother of God, we call,
bitt’ für uns, Maria!
Pray for us, Mary!
Tu’ uns in Ängsten nicht verlan,
Don’t leave us alone in our sorrows,
Jesum, dein Sohn, der Not ermahnt,
do remind Jesus, your son, of the agony
die er um menschlich Geschlecht wolte han,
he went through on behalf of mankind.
bitt’ für uns, Maria!
Pray for us, Mary!

Innsbruck, ich muss dich lassen
Heinrich Isaac

Innsbruck, ich muss dich lassen,
Innsbruck, I must leave you
ich fahr dahin mein Strassen
For I am traveling the road
tre im fremde Land da hin.
to a foreign land.
Mein Freund ist mir genommen,
There, deprived of my joy
die ich nit weiß bekommen,
and knowing not how to get it back,
wo ich im Elend bin.
I will be in misery.
Groß Leid muss ich jetzt tragen,
I am burdened with great sorrow
das ich allein tu klagen
which I can shed only
dem liebsten Buhlen mein
through the one dearest to me.
Ach Lieb, nun lass mich Armen
O my love, leave me not bereft
im Herzen dein Erbarmen
of compassion in your heart
daß ich muss von dannen sein.
that I must part from you.
Mein Trost ob allen Weibem,
My comfort above all other women,
Dein tu ich ewig bleiben
I remain yours forever,
stets treu, der Ehren fromm,
always faithful, in true honor.
nun muss dich Gott bewahren,
And now, may God protect you,
in aller Tugend sparen,
safe in virtue,
bis daß ich wieder komm!
till I return.

Mille regretz
Josquin de Prez

Mille regretz de vous abandonner
A thousand regrets at deserting you
Et d'eslonger vostre fache amoureuse,
and leaving behind your loving face,
Jay si grand dueil et paine douloureuse,
I feel so much sadness and such painful distress,
Quon me verra brief mes jours definer.
That it seems to me my days will soon dwindle

Tant que vivray
Claudin de Sermisy

Tant que vivrai en age florissant,
While I am in my prime,
Je servirai d'amour le roi puissant,
I will serve the god of love,
En fais, en dits, en chansons et accords.
In dead, word, song, and harmony.
Par plusieurs jours m’a tenu languissant,
For a long time he left me languishing:
Et puis apres m’a fait réjouissant.
But afterwards he made me rejoice,
Car j’ai l’amour de la belle augent corps.
For now I have the love of a shapely beauty.
Son alliance,
Her alliance
C’est fiancé,
Is pledged to me
Son cœur est mien,
Her heart is mine
Le mien est sien,
And mine is hers.
Fi de tristesse,
Fie sadness,
Vive liesse,
Long live gladness,
Puis qu’en amours a tant de bien.
For there is so much good in love.
**Christ ist erstanden**  
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Health and Safety: Masks and proof of vaccination, a negative COVID-19 test, or UCID are required for entry to Music Department events. Learn more at music.uchicago.edu/covid-19-updates.