

# MEDIEVAL PILGRIMAGE IN IBERIA



Saturday, May 13, 2023 at 7:30 PM  
Sunday, May 14, 2023 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722. Visit the Arts on Alexander 2022-2023 events on [www.artsonalexander.org/events](http://www.artsonalexander.org/events)

TEXAS *E*ARLY  
MUSIC PROJECT  
DANIEL JOHNSON, ARTISTIC DIRECTOR

# Sneak Peek!

## TEMP 2023-2024 Season: Street Songs



### **London City Limits: Town & Country**

October 7 & 8, 2023

This repertoire for voices, viols, and lutes creates an extremely colorful account of life in London at the end of the 16<sup>th</sup> century. This is music from the streets, the theater, the Tudor courts, and the cathedrals.

### **Joy and Light: Delights of the Season**

December 9 & 10, 2023

TEMP's popular annual *An Early Christmas* concert has expanded its parameters, so we have altered the title to reflect that element of diversity. We will still explore the intangible essence of the Christmas and Chanukah seasons with our unique imprint and innovative arrangements.

### **The Original Carmina Burana: Fortune's Slippery Way**

March 2 & 3, 2024

Neil deGrasse Tyson mentioned this 13<sup>th</sup>-century manuscript from Bavaria in *Cosmos!* These unabashedly joyful and passionate songs for soloists and Medieval instruments entertain and educate us about love, spring, mythology, ethics, the divine, drinking, and eating.

### **Italia Mia: Diverse Voices of the Late Renaissance**

May 11 & 12, 2024

This concert explores some of the underrepresented music of the 16<sup>th</sup> century in Italy. We will feature works by the first published black composer, Vicente Lusitano, as well as music by Maddalena Casulana, the first woman composer to have an entire book of her music published. In addition to a few works by popular masters like Monteverdi, we will feature works by Salomone Rossi, an Italian Jewish violinist and composer who, like Monteverdi, was a transitional figure between the late Italian Renaissance period and early Baroque.



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# TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR


## MEDIEVAL PILGRIMAGE IN IBERIA

### PROGRAM

**Laudemus Virginem**  *Llibre vermell de Montserrat*, Montserrat: Monasterio de S Maria,  
E-MO MS 1, f. 23r. c. 1375  
*Singers*

**Des oge mais quér' éu trobar**  *Las Cantigas de Santa María, Códice de Toledo*,  
Madrid: Biblioteca Nacional de España, MS Mn 10069, ff. 10r–11r, no. 1; attrib. Alfonso X El Sabio (1221–1284)  
*Cayla Cardiff, soloist*

### TIM O'BRIEN WHY ON EARTH? MINNEAPOLIS, LE PUY EN VELAY

**Iacobe sancte tuum**  *Codex Calixtinus*, Spain: Archivo-Biblioteca de la Catedral, Santiago de Compostela,  
E-SC s.s., ff. 186v–187r; attrib. Antiquus, Bishop of Benevento? (12<sup>th</sup> century)  
*Singers*



**Cuncti simus concanentes**  *Llibre vermell de Montserrat*, f. 24r  
*All*


### TIM O'BRIEN BEGINNINGS: COUVENT DE MALET, SAINT-CÔME-D'OLT

**Ave, verum corpus natum / Ave, vera caro Christi**  *Las Huelgas Codex*, Burgos: Monasterio de las Huelgas,  
E-BULh s/n, ff. 122v–123r, c. 1325  
*Singers*


**Toda cousa que aa Virgen**  *Las Cantigas de Santa María, Códice rico*; San Lorenzo de El Escorial:  
Biblioteca de El Escorial, MS T.I.1, f. 166v, no. 117  
*Instrumental*

### TIM O'BRIEN MIDDLES: BURGOS

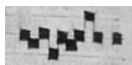
**Responsory: O adiutor omnium saeculorum**  **Prosa: Portum in ultimo**  *Codex Calixtinus*, ff. 188r–189r,  
attrib. Magister Ato, Bishop of Troyes (fl. 1123–1145)  
*Jenifer Thyssen & Gitanjali Mathur, soloists*


**Los set goyts**  *Llibre vermell de Montserrat*, f. 23v  
*All*

### INTERMISSION


**Ad superni regis decus**  *Codex Calixtinus*, ff. 185v–186v; attrib. Magister Albericus,  
Archbishop of Berry (d. 1441)  
*Cayla Cardiff & Page Stephens, soloists*


**Rósa das róses**  *Las Cantigas de Santa María, Códice de Toledo*; ff. 21r–21v, no. 10  
*Laura Mercado-Wright, soloist*

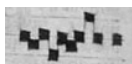



**Iam nubes dissolvitur / Iam novum sidus / Solem**  *Las Huelgas Codex*, Burgos: Monasterio de las Huelgas,  
E-BULh s/n, ff. 120r–121r, c. 1325  
*Elaine Barber & Therese Honey, soloists*

## TIM O'BRIEN PHOTOGRAPHS FROM THE ROAD

**O virgo splendens**  *Llibre vermell de Montserrat*, ff. 21v–22r  
*Singers*

**Stella splendens**  *Llibre vermell de Montserrat*, ff. 22r–23r  
*All*




**Congaudeant catholici**  *Codex Calixtinus*, f. 185r; attrib. Magister Albertus of Paris (fl. 1146–1177)  
*Singers*

**Polorum Regina**  *Llibre vermell de Montserrat*, f. 24v  
*Singers*


## TIM O'BRIEN ENDINGS: FINISTERRE

**O Maria, virgo davitica / O Maria, maris stella / Veritatem**  *Las Huelgas Codex*, ff. 102v–103r  
*Jenny Houghton & Page Stephens, soloists*

**Exsultet caeli curia**  *Codex Calixtinus*, E-SC s.n., ff. 130r–131r; attrib. Magister Anselm (ca. 12<sup>th</sup> century)  
*Jenifer Thyssen & Adrienne Pedrotti Bingamon, soloists*  
*All*

# END

## TEXAS EARLY MUSIC PROJECT

Tim O'Brien  *Camino de Santiago Tour Guide*

Elaine Barber, *harp*  
Adrienne Pedrotti Bingamon, *singer*  
Cayla Cardiff, *singer & psaltery*  
Bruce Colson, *vielle*  
Therese Honey, *harp*  
Jenny Houghton, *singer*  
Angela Irving, *singer*  
Daniel Johnson, *psaltery*

Jayda Maret, *singer*  
Gitanjali Mathur, *singer*  
Laura Mercado-Wright, *singer*  
Tim O'Brien, *percussion*  
Juli Orlandini, *singer*  
Josh Peters, *oud*  
Susan Richter, *recorders*  
Kit Robberson, *vielle*

Whitney Smith, *singer*  
Mary Springfels, *vielle & citole*  
Page Stephens, *singer*  
Jenifer Thyssen, *singer*  
Angela Tomasino, *singer*  
John Walters, *vielle & rebec*  
Nooshin Wilson, *singer*  
Shari Alise Wilson, *singer*

Please visit [www.early-music.org](http://www.early-music.org) to read the biographies of TEMP artists.

## INTRODUCTORY NOTES

Thousands of people from around the world make modern-day pilgrimages to prominent sacred sites. In ancient Western culture, the most prominent sites of pilgrimage were in the Holy Land. However, during the Middle Ages, religious sites within Europe became more accessible. Pilgrims made long and dangerous trips, lasting months or years, in search for spiritual fulfillment or as an act of penance. Several of the most important sites were located in what is now northern Spain along the route called the Camino de Santiago (the Way of St. James). The name Santiago (or Sant'Iago) is Galician for the Latin *Sanctus Iacobus*, or Saint James. The two most important “destination” points were on opposite sides of the peninsula: Santiago de Compostela in the west and the monastery in Montserrat in Catalonia, in the east. The inspiration for our concert is the wonderful music at and along these pilgrimage routes and sites, preserved in the manuscripts *Codex Calixtinus* (12<sup>th</sup> century), *Las cantigas de Santa María* (late 13<sup>th</sup> century), *Las Huelgas Codex* (early 14<sup>th</sup> century), and *Llibre vermell de Montserrat* (late 14<sup>th</sup> century). We have the added benefit of having our own Camino de Santiago Tour Guide, **Tim O'Brien**, who will be adding bits of history as well as his personal experience during his days as a pilgrim.

Compostela was thought to be the burial place of St. James the Greater, one of the first apostles to be martyred. St. James became a heavenly champion for the Christian kings of northern Spain and the venerated site of his burial became a site of pilgrimage for devout Christians from all over Europe. Named in honor of Pope Calixtus II, the *Codex Calixtinus* (also called *Jacobus* and *Liber Sancti Jacobi*) dates from around 1140 and has been in use at Santiago Cathedral since the late 12<sup>th</sup> century, although it was probably written in France at Cluny. It is the oldest document of pilgrims' chants and was compiled for liturgical use in the Cathedral. *Codex Calixtinus* is basically a tourist guide containing accounts of the miracles of St. James as well as various stories and romanticized fictions about historical pilgrims. It is also a marvelous travel guide for pilgrims, describing various routes to the shrine with lists of lodgings and works of art to be seen along the way, and recounting the customs of the local people. Additionally, the codex contains almost 200 monophonic and 20 polyphonic pieces, mostly intended for the feast day of St. James, July 25. The polyphonic pieces are historically important because they are among the earliest of their type to have been preserved in manuscript and they are in the “new” style of polyphony that was being composed in France and Aquitania.

Legend has it that a priest returning from Jerusalem was saved from a shipwreck by St. James and wrote the responsory *O adiutor omnium saeculorum* included in the codex. Another piece, the processional *Iacobe sancte tuum*, is one of several engaging and rhythmic pieces in the concert that are categorized as *conductus*, in which the two voices move more or less in a note-against-note rhythm. *Ad superni regis decus* is very similar to the style of chant being composed in Aquitania at that time. Both voices are of equal importance and the free rhythmic style allows for an ebb-and-flow effect contrasting with the relative calm of Gregorian chant. *Congaudeant catholici* was originally written for two voices, with a third voice added later by an anonymous composer. The third voice creates a few sharp dissonances, not unlike some of the later polyphony from Notre-Dame. The *Benedicamus* to St. James, *Exsultet caeli curia*, is a monophonic hymn with a recurring response trope of *fulget dies* (the day shines).

In 1187, King Alfonso VIII of Castile and Queen Eleanor of England founded the Cistercian convent of Las Huelgas in Burgos, in northern Spain, an important resting place en route to Santiago de Compostela. During the time that the *Las Huelgas Codex* was being compiled, Alfonso X (the great grandson of the convent's founders) ruled the joined kingdoms of Castile and León. During his reign (1252–1284), the convent of Las Huelgas became a cultural center where Catholics, Jews, and Muslims lived and worked together, though under a definite Christian jurisdiction. The moniker of “El Sabio” (“the wise” or “the learned”) was bestowed upon Alfonso X for his scholarly commitment to the arts, sciences, and legal codes. He was especially supportive of music and had musicians of the three Abrahamic faiths in his court as well as troubadours fleeing the Albigensian Crusade in Occitania.

The diverse assortment of musical and poetic wealth in his court enabled Alfonso X to compile the large collection of more than 400 songs in Galician-Portuguese known as *Las cantigas de Santa María*. The compilation includes pieces recounting the miracles of the Virgin Mary and poetic hymns in praise of the Virgin. *Des oge mais quér' éu trobar* and *Rósa das róses*, are examples of *Cantigas de loor* (hymns of praise) while *Toda cousa que aa Virgen* is an example recounting a miraculous deed of the Virgin Mary. Scholars have conjectured that Alfonso himself composed a few of the songs, including some of the musical settings. The melodies of the *cantigas* derive from different sources, including pre-existing secular tunes, the troubadour and trouvère repertoire from France, musical forms that developed in Paris's Notre-Dame school, as well as Arabic and Hebrew poetic forms. The illustrations in *Las Cantigas de Santa María* are also crucial sources for images of music-making in the period.

The *Las Huelgas Codex* is a manuscript of liturgical music compiled for use at the Cistercian convent and is perhaps the most important source of medieval music intended for women. Most of the music dates from the late 13<sup>th</sup> century and covers a wide range of styles, including motets, *conductus*, and monophonic songs on a variety of sacred texts, both liturgical and non-liturgical. Some of the pieces (such as *Iam nubes dissolvitur* and *O Maria, virgo davitica*) are similar in style to those of the Notre-Dame school in that two different texts are performed in the upper two voices while the lower voice, the tenor, sings or plays the slowly moving chant as the structural foundation for the piece. The three motets that we have selected are notable for their ethereal, crystal-clear effect.

Since the 12<sup>th</sup> century, pilgrims have been drawn to the mountains of Montserrat to venerate the miraculous statue of the Black Virgin. The codex of music from Montserrat, *Llibre vermell de Montserrat*, was compiled near the end of the 14<sup>th</sup> century, although much of the music seems to date from earlier periods. It contains a wide variety of musical styles, including Parisian *conductus*, Italian *ars nova* (the style of music from TEMP's *Decameron* video of 2021), and Catalan folk tunes. The title *Llibre vermell* comes from the red velvet binding with which the manuscript was covered in the 19<sup>th</sup> century. One of the scribes explained the purpose of the codex: "Because the pilgrims wish to sing and dance...and in the church no songs should be sung unless they are chaste and pious, for that reason these songs that appear here have been written." So, the songs in the codex were meant to replace the secular songs and dances of the pilgrims with sacred songs of a popular character and even with sacred dance.

Several of the pieces we've chosen from the *Llibre vermell* have refrains, perhaps indicating a section in which anyone is able to sing. *Cuncti simus concanentes* is a lively and popular piece for unison voices (we inserted a few drones and variants) and is labeled as a round dance (*bal redon*). Both *O Virgo splendens* and the opener, *Laudemus virginem*, are rounds for three voices. *O Virgo splendens* starts as a monophonic chant but quickly develops into a skillful round incorporating bits of different chants and texts. *Laudemus virginem* is a very short round that could be performed by a number of singers, trained or untrained, much in the style of a folk round sung by a campfire. Another round dance with a memorable refrain, *Los set goyts*, is thought by some to be the first extant song in Catalan and is a retelling of the seven joys of Mary. *Stella splendens*, one of the most popular of all the Medieval Spanish repertoire, is a two-voice *conductus* as well as a round dance.

The four sources for tonight's concert contain music that is at once reverent, joyful, solemn, exuberantly rhythmic, calmly meditative, cultured, international, spontaneous, and folksy. Although only the music from the convent in Las Huelgas was originally intended for women's voices, we have chosen a wide variety of pieces from the other sources that benefit from the richly transparent timbre of treble voices, whether in unison or in polyphonic settings, and whether making the most of sweet consonances or pungent dissonances. Through them, *fulget dies ista: This Day Shines!*


Daniel Johnson  
May 2023

## TEMP FOUNDER & ARTISTIC DIRECTOR



**Daniel Johnson** has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

## TEXTS, TRANSLATIONS, & NOTES

**Laudemus Virginem**  *Libre vermell de Montserrat*, Montserrat: Monasterio de S Maria,  
E-MO MS 1, f. 23r. c. 1375

*Singers*

Laudemus virginem mater est,  
Et eius filius Iesus est.  
Plangamus scelera acriter,  
Sperantes in Iesum iugiter.


Let us praise the virgin Mother  
And her son Jesus.  
Let us steadfastly mourn our sins,  
Constantly hoping in Jesus.

Splendens ceptigera,  
Nostri sis advocata,  
Virgo puerpera.

Shining sovereign,  
Be our advocate,  
Virgin Mother.

Tudentes pectora,  
Crimina confitentes,  
Simus altissimo.

Beating our breast,  
Confessing our guilt,  
Let us exist before the highest.

**Des oge mais quér' éu trobar**  *Las Cantigas de Santa María, Códice de Toledo*,  
Madrid: Biblioteca Nacional de España, MS Mn 10069, ff. 10r–11r; attrib. Alfonso X El Sabio (1221–1284)  
*Cayla Cardiff, soloist*

This first song of praise enumerates the seven joys of Holy Mary.

Des oge mais quér' éu trobar pola Sennor onrrada,  
En que Déus quis carne fillar bñeita e sagrada  
Por nos dar gran soldada no séu reino  
E nos erdar por séus de sa masnada de vida perlongada,  
Sen avermos pois a passar per mórt' outra vegada.

From this day forth I will sing for the Honored Lady  
In whom God took on blessed and sacred flesh  
In order to give us great reward in His Kingdom  
And to bequeath to His followers eternal life,  
So that we might not suffer death again.

E porên quéro começar como foi saüdada  
De Gabriél, u lle chamar foi:  
“Benaventurada Virgen, de Déus amada:  
Do que o mund' á de salvar ficas óra prennada;  
E demais ta cunnada Elisabét, que foi dultar,  
É end' envergonnada.”


Therefore, I wish to begin with how She was hailed  
By Gabriel when he went to summon Her:  
“Oh, Blessed Virgin, Beloved of God:  
You bear within you Him Who will save the world;  
And your kinswoman Elizabeth, who doubted,  
Is thereby proven wrong.”

E demais quéro-ll' enmentar como chegou canssada  
A Beleên e foi pousar no portal da entrada,  
U pariu sen tardada Jesú-Crist',  
E foi-o deitar, como mollér menguada,  
U deitan a cevada, no presév',  
E apousentar ontre bestias d' arada.

Then I wish to relate to you how She arrived fainting  
In Bethlehem and took shelter at the gates of the city,  
And soon thereafter gave birth to Jesus Christ,  
Like a poor and hapless woman,  
She covered Him in the manger with barley straw,  
To rest among the beasts of the stable.

E ar quéro-vos demostrar gran lediç' aficada  
Que ouv' ela, u viu alçar a nuv' enlumẽada  
Séu Fill'; e pois alçada foi,  
Viron ángeos andar ontr' a gent' assũada,  
Mui desaconsellada, dizend':  
“Assí verrá juigar, est' é cousa provada.”

Also I wish to tell the great and wondrous joy  
She had when She saw her Son ascend into the  
Luminous cloud; and when He had ascended,  
Angels appeared among the assembled crowd,  
Who were greatly disconsolate, saying:  
“Thus He will come to judge, this is a proven thing.”

TIM O'BRIEN  WHY ON EARTH? MINNEAPOLIS, LE PUY EN VELAY

**Iacobe sancte tuum** ∞ *Codex Calixtinus*, Spain: Archivo-Biblioteca de la Catedral, Santiago de Compostela, E-SC s.s., ff. 186v–187r; attrib. Antiquus, Bishop of Benevento? (12<sup>th</sup> century)

*Singers*

Iacobe sancte tuum, repetito tempore festum.  
*Fac praeclues caelo colentes.*

Saint James, your feast day is here again.  
*Exalt the citizens of heaven.*

Invitat claros populum celebrare triumphos.  
*Fac praeclues caelo colentes.*

It bids the people celebrate with high solemnity.  
*Exalt the citizens of heaven.*

Psallimus ecce Deo grates  
Meritas referendo.  
*Fac praeclues caelo colentes.*

O God, behold our psalms of well deserved  
Thanks to you.  
*Exalt the citizens of heaven.*

Qui tibi splendifluum concessit scandere caelum.  
*Fac praeclues caelo colentes.*

Who permitted him to rise to the brilliance of heaven.  
*Exalt the citizens of heaven.*

**Cuncti simus concanentes** ∞ *Libre vermell de Montserrat*, f. 24r

*All*

*Cuncti simus concanentes: Ave Maria.*  
Virgo sola existente, en affluent angelus.  
Gabriel est appellatus atque missus celitus.  
Clara facieque dixit: Ave Maria.  
*Cuncti simus concanentes: Ave Maria.*

*Let us all sing together: Hail Mary.*  
When the virgin was alone, an angel appeared.  
He is called Gabriel and is sent from heaven.  
Radiant, he said: Hail Mary.  
*Let us all sing together: Hail Mary.*

Clara facieque dixit, (audite karissimi),  
En concipies Maria, Ave Maria.  
*Cuncti simus concanentes: Ave Maria.*

Radiant, he said (listen, my dear ones),  
You will conceive, Mary.  
*Let us all sing together: Hail Mary.*

En concipies, Maria, (audite karissimi),  
Pariesque filium. Ave Maria.  
*Cuncti simus concanentes: Ave Maria.*

You will conceive, Mary (listen, my dear ones),  
You will bear a son. Hail Mary.  
*Let us all sing together: Hail Mary.*

Pariesque filium, (audite karissimi),  
Vocabis eum Jhesum. Ave Maria.  
*Cuncti simus concanentes: Ave Maria.*

You will bear a son, (listen, my dear ones),  
You will call him Jesus. Hail Mary.  
*Let us all sing together: Hail Mary.*

## **TIM O'BRIEN** **BEGINNINGS: COUVENT DE MALET, SAINT-CÔME-D'OLT**

**Ave, verum corpus natum / Ave, vera caro Christi** ∞ *Las Huelgas Codex*, Burgos: Monasterio de las Huelgas, E-BULh s/n, ff. 122v–123r, c. 1325

*Singers*

*Triplum:* Ave verum corpus natum de Maria virgine  
Vere passum immolatum in cruce pro homine  
Cuius latus perforatum vere fluxit sanguine  
Esto nobis pregustatum  
Mortis in examine. Amen.

*Triplum:* Hail, true body, born of the Virgin Mary  
You sacrificed yourself for humankind on the cross.  
Of your pierced side, blood and water flowed.  
Grant us to be nourished with you  
In the tribulation of death. Amen.

*Duplum:* Ave vera caro Christi, que in cruce pependisti,  
Quando Patri tu dixisti:  
“Ut qui me dereliquisti?”  
Salve, sancta caro Dei, per quam salvi fiunt rei,  
Servum tuum redemisti,  
Dum in cruce pependisti. Amen.

*Duplum:* Hail, the true flesh of Christ  
When you said to the Father:  
“Why have you forsaken me?”  
Hail, holy flesh of God, saving all sinners,  
You redeemed your servant  
While he was hanging on the cross. Amen.



**Toda cousa que aa Virgen** ➤ *Las Cantigas de Santa María, Códice rico*; San Lorenzo de El Escorial: Biblioteca de El Escorial, MS T.I.1, f. 166v, no. 117

*Instrumental*

About one seamstress who had promised not to work on the Sabbath, but was tempted by the devil and worked, and then her hands were paralyzed; and made a pilgrimage to Santa Maria de Chartres, and her hands were healed.

*Toda cousa que aa Virgen seja prometuda,  
Dereit' é e gran razón que lle seja tendu.*

Dest' un fremoso miragre fez Santa María  
En Chartres por ùa mollér que jurad' havia  
Que non fezésse no sábadu obra Sabuda  
Per que a Santa María houvésse sannuda.  
*Toda cousa que aa Virgen seja prometuda...*

*Everything that is promised to the Virgin  
It is right and fitting that it be fulfilled.*

Concerning this, Holy Mary performed a wonderful miracle  
In Chartres for the woman who had vowed  
That she would not work on Saturday [the Sabbath].  
Which would displease Holy Mary.  
*Everything that is promised to the Virgin...*

## TIM O'BRIEN MIDDLES: BURGOS

**Responsory: O adiutor omnium saeculorum** & **Prosa: Portum in ultimo** ➤ *Codex Calixtinus*, ff. 188r–189r,  
attrib. Magister Ato, Bishop of Troyes (fl. 1123–1145)

*Jenifer Thyssen & Gitanjali Mathur, soloists*

*Responsory:*

R: O adiutor omnium saeculorum,  
O decus apostolorum,  
O lux clara Gallaecianorum,  
O advocate peregrinorum,  
Iacobe, supplantator vitiorum,  
Solve nostrorum catenas delictorum,  
*Et duc nos ad salutis portum.*

V: Qui subvenis periclitantius  
Ad te clamantibus tam in mari quam in terra,  
Succurre nobis nunc et in periculo mortis.  
*Et duc nos ad salutis portum.*

V: Gloria Deo Patri, almo excellentissimo,  
Et Filio eius pio altissimo,  
Amborumque Spiritui Sancto.  
*Et duc nos ad salutis portum.*

*Prosa:*

Portum in ultimo da nobis iudicio;  
Ita ut cum Deo, carenti principio,  
Et cum eius nato, qui est sine termino,  
Et cum Paraclito, ab utroque edito,  
Expulsi a tetro tartareo puteo,  
Angelorum choro coniuncti sanctissimo,  
Purgati vicio, potiti gaudio cum vitae praemio,  
Te duce, patrono,  
Intremus cum pio paradisi voto.  
Ortum.

R: O helper through the ages,  
O jewel of apostles,  
O bright light of Galicia,  
O friend of pilgrims,  
James, you victor over vices:  
Break the chains of our transgressions,  
*And lead us to salvation's gate.*

V: You who come to the aid of those in danger  
Crying out to you on the sea and on land,  
Help us now and in death's peril.  
*And lead us to salvation's gate.*

V: Glory to God, the Father most excellently kind,  
And to his Son most highly holy,  
And with them the Holy Spirit.  
*And lead us to salvation's gate.*

Give us safe harbor at the last judgement.  
Thus, with the God without beginning,  
And his Son, who is without end,  
And with the Holy Spirit proceeding from them,  
Pulled from the foul infernal pit,  
Joined with the most holy chorus of angels,  
Purged of sin, able to rejoice with the prize of life,  
Lead us, patron saint,  
That we may with pious song enter paradise.  
Rise.



Los set goyts recomptarem,  
Et devotement cantant,  
Humilment saludarem la dolça Verge Maria  
*Ave Maria gratia plena,*  
*Dominus tecum: Virgo serena.*

Verge, fos anans del part,  
Pura, e sens falliment:  
En lo part, e prés lo part sens negun corrupiment.  
Lo Fill de Déus, Verge pia,  
De vós nasque verament.  
*Ave Maria gratia plena...*

Verge, tres reys d'Orient  
Cavalcant amb gran coratge,  
Al l'estrella precedent vengren al vostr'e bitage.  
Offerint vos de gradatge  
Aur et mirre et encenç.  
*Ave Maria gratia plena...*

Verge, estant dolorosa  
Per la mort del Fill molt car,  
Romangues tota joyosa can lo vis resucitar.  
A vos, madre piadosa,  
Primer se volch demostrar.  
*Ave Maria gratia plena...*

Verge, lo quint alegratge  
Que'n agues del Fill molt car  
Estant al Munt d'Olivetge,  
Al cell l'on vehés puyar.  
On aurem tots alegratge si per nos vos plau pregar  
*Ave Maria gratia plena...*

Verge, quan foren complitz los dies se Pentecosta  
Ab vos eren aunits  
Los apostols, et de costa  
Sobre tots, sens nuylla costa  
Devallà l'Espirit Sant.  
*Ave Maria gratia plena...*

Verge, l'derrer alegratge  
Que'n agues en quest mon;  
Vostre Fill ab gran coratge  
Vos muntà al cel pregon,  
On sotz tots temps coronada  
Regina perpetual.  
*Ave Maria gratia plena...*

Tots, donques, nos esforcem en questa present vida,  
Que peccats foragitem,  
De nostr'anima mesquina,  
E vos, dulce Verge pia,  
Vuyllats-nos ko empetrar.  
*Ave Maria gratia plena...*

I will recount the seven joys  
And will sing with devotion,  
Humbly greeting the sweet Virgin Mary.  
*Hail Mary, full of grace,*  
*The Lord is with you, serene Virgin.*

Virgin, before the birth,  
Pure and without blemish, in the birth  
And after was without corruption.  
The Son of God, holy Virgin,  
For us was born.  
*Hail Mary, full of grace...*

Virgin, three kings from the Orient  
Riding with great courage,  
Following the star, they arrived at your house.  
They offered, one after the other,  
Gold and myrrh and frankincense.  
*Hail Mary, full of grace...*

Virgin, being grieved  
By the death of your beloved Son,  
You are now full of joy, having seen Him revive.  
To you, merciful mother,  
He wished to appear first.  
*Hail Mary, full of grace...*

Virgin, the fifth joy  
That you received from your beloved Son  
Happened when, on Mount Olive,  
You saw him ascend into Heaven.  
We will be full of joy if you pray for us.  
*Hail Mary, full of grace...*

Virgin, after the days of Pentecost,  
Through your efforts  
The apostles and the others were united.  
Above all, more than all other things,  
Came the Holy Spirit.  
*Hail Mary, full of grace...*

Virgin, the last joy  
You do not find on this world;  
Your Son, with great courage,  
Takes you to heaven,  
Where you will remain crowned for all time,  
Perpetual Queen.  
*Hail Mary, full of grace...*

All, therefore let us strive in this present life  
To oust our sins  
From our wretched souls,  
And you, sweet holy Virgin,  
Help us with your prayers.  
*Hail Mary, full of grace...*

**Ad superni regis decus** ☞ *Codex Calixtinus*, ff. 185v–186v; attrib. Magister Albericus,  
Archbishop of Berry (d. 1441)  
*Cayla Cardiff & Page Stephens, soloists*

Ad superni regis decus  
Qui continet omnia,  
Celebamus leti tua, Iacobe, sollempnia.  
Secus litus galilee contempsisti propria.  
Sequens Christum predicasti ipsius imperia.  
Tu petisti iuxta Christum  
Tunc sedere nescius,  
Sed nunc sedes in cohorte duodena alcius.  
Prothomartir duodenus fuisti in patria.  
Primam sedem duodenam possides in gloria.  
Fac nos ergo interesse polo absque termino.  
Ut mens nostra regi regum  
Benedicat domino.

To the jewel of the King above  
Who contains all things,  
We happily celebrate your feast, James.  
From the Galilean shore you scorned worldly things.  
Following Christ, you foretold his kingdom.  
Without understanding Him,  
You sought to be near Christ,  
But now you sit in the cohort of twelve on high.  
You were the twelfth Protomartyr in your land.  
But you hold in glory the first seat of the twelve.  
Lift us, therefore, to the eternal heavens,  
That our minds may bless the King of Kings,  
Bless the Lord.

**Rósa das róses** ☞ *Las Cantigas de Santa Maria, Códice de Toledo*, ff. 21r–21v  
*Laura Mercado-Wright, soloist*

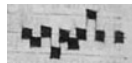
This is in praise of Santa Maria, as She is beautiful, good, and powerful.

Rósa das róses e Fror das frores,  
Dona das donas, Sennor das sennores.  
Rósa de beldad' e de paracer  
E Fror d'alegria e de prazer,  
Dona en mui piadosa seer,  
Sennor en toiler coitas e doores.

Rose of all roses, Flower of flowers,  
Woman of women, Lady of ladies.  
Rose of beauty and great standing  
And Flower of joyfulness and pleasure,  
Lady of most holy manner,  
Lady who relieves all pain and cares.

Esta Dona que tenno por Sennor  
E de que quéro seer trobador,  
Se éu per ren póss' haver séu amor,  
Dou ao Démo os outros amores.

This woman whom I take for my lady,  
And for whom I want to be troubadour,  
If I can possibly win her love,  
I will throw all other loves to the Devil.



**Iam nubes dissolvitur / Iam novum sidus / Solem** ☞ *Las Huelgas Codex*, Burgos: Monasterio de las Huelgas,  
E-BULh s/n, ff. 120r–121r, c. 1325  
*Elaine Barber & Therese Honey, soloists*

*Triplum:* Iam, iam, iam nubes dissolvitur.  
Iam, iam patet galaxia.  
Iam flos ex spina rumpitur.  
Iam, iam oritur Maria.  
Iam verum lumen cernitur.  
Iam, iam demonstratur via.  
Iam pro nobis pia exoret Maria  
Ut fruamur gloria.

*Triplum:* Now, now, now the clouds dissolve.  
Now, now the galaxy appears.  
Now the flower is torn from the thorn.  
Now, now of Mary he arises.  
Now the true light is visible.  
Now, now the way is shown.  
Now for us pious Mary prays  
So that we may enjoy glory.


*Motetus:* Iam, iam novum sidus oritur.  
Iam, iam patet galaxia.  
Iam ex judea nascitur.  
Iam, iam oritur Maria.  
Iam nobis celum panditur.  
Iam det nobis gaudia in celi curia—  
Christus, cuius filia et mater est Maria.

*Motetus:* Now, now a new star is born.  
Now, now the galaxy appears.  
Now of Judea He is born.  
Now, now of Mary He arises.  
Now heaven reaches (down) to us.  
Now may he give us rejoicing in the court of heaven—  
Christ, whose daughter and mother you are, Mary.

*Tenor:* Solem


*Tenor:* The Sun

TIM O'BRIEN  PHOTOGRAPHS FROM THE ROAD

**O virgo splendens**  *Libre vermell de Montserrat*, ff. 21v–22r  
*Singers*

O Virgo splendens hic in monte celso  
Miraculis serrato, fulgentibus ubique,  
Quem fideles conscendunt universi,  
Eia, pietatis oculo placato,  
Cerne ligatos fune peccatorum,  
Ne infernorum ictibus graventur,  
Sed cum beatis tua prece vocentur.

O resplendent Virgin, here on the high mountain  
Cleft everywhere with miraculous wonders,  
Where the faithful all ascend.  
Ah, with your gentle loving eye  
Behold those caught in the bonds of sin,  
That they not suffer the blows of hell,  
But let them be with the blessed by your intercession.

**Stella splendens**  *Libre vermell de Montserrat*, ff. 22r–23r  
*All*

*Stella splendens in monte ut solis radium,  
Miraculis serrato, exaudi populum.*  
Concurrunt universi gaudentes populi  
Divites et egeni, grandes et parvuli  
Ipsum ingrediuntur, ut cernunt oculi  
Et inde revertuntur gratiis repleti.

*Star shining on the mountain like a sunbeam,  
Miraculously cut, hear your people.*  
Everyone hurried, the people rejoice,  
Rich and small they climb up the mountain  
To see it with their own eyes  
And are returned, filled with grace.

*Stella splendens in monte ut solis radium...*

*Star shining on the mountain like a sunbeam...*

Coetus hic aggregantur hic ut exhibeant,  
Vota regrantiantur ut ipsa et reddant,  
Aulam istam dilantes hoc cuncti videant  
Jocalibus ornantes soluti redeant.

The community is gathered here to make a vow,  
To give thanks and to fulfill the vow,  
For the glory of this place, so that we may all see  
And return in joy, partaking of salvation.

*Stella splendens in monte ut solis radium...*

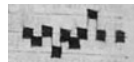
*Star shining on the mountain like a sunbeam...*


Cuncti ergo precantes sexus utriusque  
Mentes nostras mundantes oremus devote  
Virginem gloriosam matrem clementiae,  
In coelis gratiosam sentiamus vere.

We shall all—of both sexes—pray,  
And full of humility confess our sins  
To the glorious Virgin, mother of clemency,  
So that in heaven we may be with the merciful.

*Stella splendens in monte ut solis radium...*

*Star shining on the mountain like a sunbeam...*



**Congaudeant catholici**  *Codex Calixtinus*, f. 185r; attrib. Magister Albertus of Paris (fl. 1146–1177)  
*Singers*

Congaudeant catholici,  
Letentur cives celici die ista.  
Clerus pulcris carminibus  
Studeat atque cantibus die ista.  
Hec est dies laudabilis,  
Divina luce nobilis die ista.  
Vincens Herodis gladium,  
Accepit vite bravium die ista.  
Qua Iacobus palatia,  
Ascendit ad celestia die ista.  
Ergo carenti termino  
Benedicamus domino  
Magno patri familias  
Solvamus laudis gratias die ista.

Let the whole church rejoice,  
Let the heavenly host be glad this day.  
Let the clergy diligently sing  
Lovely tunes and songs this day.  
This is a praiseworthy day,  
Made glorious by divine light this day.  
Overcoming the sword of Herod,  
He received the crown of life this day.  
When James went up  
To the heavenly palace this day.  
Therefore without ceasing  
Let us bless the Lord this day.  
To the great Father of us all let us send forth  
Let us send forth our thanks with praise this day.

**Polorum Regina** ♪ *Libre vermell de Montserrat, f. 24v*  
*Singers*

*Polorum regina omnium nostra,  
Stella matutina, dele scelera.*  
Ante partum virgo Deo gravida,  
Semper permansisti inviolata.  
*Stella matutina, dele scelera.*

Et in partu virgo Deo fecunda,  
Semper permansisti inviolata.  
*Stella matutina, dele scelera.*

Et post partum virgo mater enixa,  
Semper permansisti inviolata.  
*Stella matutina, dele scelera.*

*Our queen encompassing all of heaven,  
Morning star, take away our sins.*  
Before the birth, Virgin filled with God,  
You remained always inviolate.  
*Morning star, take away our sins.*

And in the birth, Virgin made fertile by God,  
You remained always inviolate.  
*Morning star, take away our sins.*

And after the birth, Virgin mother,  
You remained always inviolate.  
*Morning star, take away our sins.*

**TIM O'BRIEN** 🌐 **ENDINGS: FINISTERRE**

**O Maria, virgo davitica / O Maria, maris stella / Veritatem** ♪ *Las Huelgas Codex, ff. 102v–103r*  
*Jenny Houghton & Page Stephens, soloists*

*Quadruplum:* O Maria, virgo davitica,  
Virginum flos, vite spes unica,  
Via venie, lux gracie, mater clemencie,  
Sola iubes in arce celica,  
Obediunt tibi milicie;  
Sola sedes in throno glorie,  
Gratia plena, fulgens deica.  
Stelle stupent de tua specie;  
Sol, luna, de tua potencia.  
Que luminaria in meridie  
Tua facie vincis omnia.  
Prece pia mitiga filium,  
Miro modo cuius es filia,  
Ne iudicemur in contrarium,  
Sed det eterne vite premia.

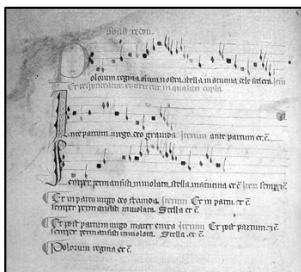
*Motetus:* O Maria, maris stella, plena gracie,  
Mater simul et puella, vas mundicie,  
Templum nostri redemptoris, sol iusticie,  
Porta celi, spes reorum, tronus glorie,  
Sublevatrix miserorum, vena venie,  
Audi servos te rogantes, mater gracie.  
Ut peccata sint abluta per te hodie,  
Qui te puro laudant corde in veritate.

*Tenor:* Veritatem.

*Quadruplum:* O Mary, virgin of David's line,  
Flower of virgins, the one hope of life,  
Way of pardon, light of grace, mother of mercy,  
Only you in the arc of heaven command  
That the hosts obey you;  
You alone sit on the throne of glory,  
Shining full of grace, divine.  
Stars are stunned by your countenance,  
The sun and moon, by your power.  
By the light of your face at midday,  
You conquer all.  
With pious prayer soften your Son,  
Of whom you are miraculously the daughter,  
May we not be judged in opposition,  
But may He give the reward of eternal life.

*Motetus:* O Mary, star of the sea, full of grace,  
Mother yet also maiden, vessel of cleanliness,  
Temple of our Redeemer, sun of justice,  
Gate of heaven, hope of sinners, throne of glory,  
Sustainer of the wretched, vein of pardon,  
Hear your servants calling you, Mother of grace.  
That our sins may be taken away by you this day,  
We who praise you with a pure heart in truth.

*Tenor:* Truth.



Exsultet caeli curia; *Fulget dies.*  
Plaudat mater Ecclesia; *Fulget dies.*  
In Iacobi victoria. *Fulget dies ista.*

Qui per Herodis gladium; *Fulget dies.*  
Scandit ad caeli solium; *Fulget dies.*  
Polorum tenes gaudium. *Fulget dies ista.*

Quem Christus rex in saeculis; *Fulget dies.*  
Decoravit miraculis; *Fulget dies.*  
Magnificans in populis.  
*Fulget dies ista.*

Ut sol splendet in Gloria; *Fulget dies.*  
Qui facit in Gallaecia; *Fulget dies.*  
Et alibi prodigia. *Fulget dies ista.*

Malorum hic incendia; *Fulget dies.*  
Fugat a nobis noxia; *Fulget dies.*  
Et reddat vitae praemia. *Fulget dies ista.*

In ultimo periculo; *Fulget dies.*  
Defendat nos a zabulo; *Fulget dies.*  
Et ducat caeli stabulo. *Fulget dies ista.*

Ut in polorum solio; *Fulget dies.*  
Ingenti semper gaudio; *Fulget dies.*  
Benedicamus Domino. *Fulget dies ista.*

Odiendo malitias; *Fulget dies.*  
Amando amicitias; *Fulget dies.*  
Deo dicamus gratias. *Fulget dies ista.*

Let the heavenly court rejoice; *The day shines.*  
Let mother church rejoice; *The day shines.*  
In the victory of James. *This day shines.*

He who by Herod's sword; *The day shines.*  
Rose to the heights of heaven; *The day shines.*  
With the joy of the world. *This day shines.*

He whom Christ, King forever; *The day shines.*  
Adorned with miracles; *The day shines.*  
Singing his praises among the people.  
*This day shines.*

So that the sun glows with his glory; *The day shines.*  
He who does miracles in Galicia; *The day shines.*  
And elsewhere too. *This day shines.*

He drives off the fires of evil; *The day shines.*  
And keeps harm from us; *The day shines.*  
And gives back the rewards of life. *This day shines.*

In our final hour of danger; *The day shines.*  
May he defend us from the devil; *The day shines.*  
And lead us to the safety of heaven. *This day shines.*

So that across the world; *The day shines.*  
With immense and endless joy; *The day shines.*  
Let us bless the Lord. *This day shines.*

Hating evil; *The day shines.*  
Loving good deeds; *The day shines.*  
Let us give thanks to God. *This day shines.*

**END**



Marble relief portrait of Alfonso X, House Chamber, the U.S. Capitol  
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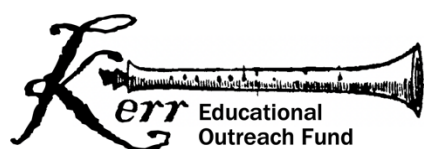
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 Walton Persons  
 Beth Pickett  
 Karen Pope, PhD: *In Memory of Tim Lynn Brown*  
 Kent Reilly & Michael Scanlon

Alyce J. Richardson  
 Jonathan & Kari Riemer  
 Joel Rinsema: *In Honor of Juli Orlandini*  
 Kit Robberson: *In Memory of John Aielli*  
 JS Robinson  
 Sharon Roos  
 Betty B. Sanders  
 Paul Kevin Smith & Dino Costa  
 Elizabeth Skerpan  
 Linda Snow  
 Tracy Sole: *In Memory of Tim Brown*  
 William Stutts  
 Ruth Sullivan  
 Elizabeth Susser: *In Memory of Tim Brown*  
 Dr. Gena & Mr. Ron Tabery  
 William H. Vandersteel  
 Andrea Ware-Medina  
 Margaret Weston



TEMP is dedicated to bringing an appreciation of early music to as widely diverse an audience as possible. Through our Kerr Educational Outreach Fund, TEMP offers a variety of educational concerts and programs to schools, universities and senior communities in Austin and Central Texas. Please donate to the Kerr Educational Outreach Fund on our website at [www.early-music.org/support](http://www.early-music.org/support) or by check made to TEMP (indicating KEO Fund in the note line).

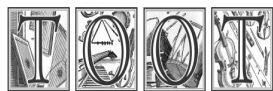
*All contributions to the Kerr Fund or directly to TEMP are fully tax-deductible.*



## UPCOMING CONCERTS

### Texas Toot

Daniel Johnson, Workshop Director



#### *23<sup>rd</sup> Summer Texas Toot Workshop*

The Texas Toot is a one-week workshop with instruction in early instruments and voice for eager beginners through seasoned professionals. With faculty Saskia Coolen, Annette Bauer, Mary Springfels, Jennifer Carpenter, Héctor Torres, and more!

Sunday, May 28–Saturday, June 3, 2023, Schreiner University,  
2100 Memorial Blvd., Kerrville, TX, 78028

[www.toot.org](http://www.toot.org)

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### Texas Bach Festival

Barry Scott Williamson, Artistic Director

*Texas  
Bach  
Festival*

#### *Resound, You Songs!*

The Texas Bach Festival presents a series of 7 concerts, featuring the Artisan Quartet, the TBF Choir and Camerata Orchestra, organist David Polley, pianists Toby Blumenthal and Rick Rowley, tenor Angelo Ferrari, and bass-baritone Gil Zilkha. Visit the website for a full listing of Texas Bach Festival concerts.

May 21, 2023; June 18–25, 2023

Various locations in Georgetown, TX, Liberty Hill, TX, and Austin, TX

[www.texasbachfestival.org](http://www.texasbachfestival.org)

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### Texas Early Music Project

Daniel Johnson, Artistic Director

*TEXAS  
EARLY  
MUSIC  
PROJECT*

#### *London City Limits: Town & Country*

Our first concert of the 2023–2024 Season explores the colorful account of life in London at the end of the 16<sup>th</sup> century. This is music from the streets, the theater, the Tudor courts, and the cathedrals for voices, viols, and lutes.

Saturday, October 7, 2023, at 7:30 PM

Sunday, October 8, 2023, at 3:00 PM

Redeemer Presbyterian Church

2111 Alexander Avenue, Austin, TX 78722

[www.early-music.org](http://www.early-music.org)



# TEXAS EARLY MUSIC PROJECT

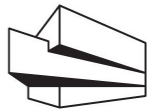
## A Special Thanks to the Following Supporters Who Helped Make This Concert Possible

Wendy & Bob Brockett  
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Jay Norwood  
Diane Nousanen  
Tony & Lila Peregrino

Sandra Ragona  
Sara Schneider of KMFA  
L.J. Smith  
Anthony & Marcia Toprac  
Philip Stuart Williams

We'd like to offer special thanks to the **City of Austin Cultural Arts Division**, the **Austin Community Foundation**, the **Texas Commission on the Arts**, and the **NEA** for their help in making this concert possible. It is primarily due to generous grants like these that we are able to bring this unique music to life.



**Cultural Arts**  
CITY OF AUSTIN  
ECONOMIC  
DEVELOPMENT

*This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.*



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**ARTS ON**  
*Alexander*

Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Rev. Jon Herr & Rev. Danny Morgan (Assistant Pastors), George Dupere (Chief Musician), Cathy Collier (Pastoral Assistant), and the staff and members of Redeemer Presbyterian Church in conjunction with Arts on Alexander for their generous support and commitment to the Arts, which has helped make this season possible.

### TEMP Board of Directors

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& *Web Administrator*

Jonathan Riemer, *Design*

Allison Welch, *Production Coordinator*

### Additional Thanks



*TEMP is very proud to be in residence at the  
Armstrong Community Music School*

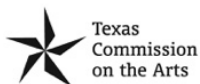


Up Next...



# Texas Early Music Project 2023-2024 Season: **Street Songs**

Photo: "House of the Black Heads, Rātslaukums, Central District, Riga, Latvia" | Unsplash Common Usage License – Tom Podmore



This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. This project is supported in part by an award from the National Endowment for the Arts.



ARTS ON  
*Alexander*