

# TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

## Notre Dame Cathedral, c. 1200

### ≈ Programme ≈

#### MUSIC FOR THE ANNUNCIATION TO THE VIRGIN, MARCH 25

Chant Responsory *Missus est Gabriel* with Verse *Ave Maria* (for Vespers and Matins)

*Ave maris stella* (Two-Voice Conductus in place of the Hymn at Vespers; Anonymous, 12<sup>th</sup> c.)

*Ave Maria, gratia plena* (Two-Voice Conductus on the text of the Offertory in the Mass; Anonymous, 12<sup>th</sup> c.)

*Paradisi porta* ≈ *Magnificat* (for Vespers)

*Omnes curet* (Anonymous, Aquitanian, mid-12<sup>th</sup> c.)

*Instrumental*



#### MONTPELLIER CODEX: ANONYMOUS, 13<sup>TH</sup> CENTURY

*Entre Jehan et Philippet* ≈ *Nus hom* ≈ ('Chose Tassin')

*Ryland Angel, soloist*

*Fole acoustumance* ≈ *Domine*

*Instrumental*

*Audi, mater generosa* ≈ *Imperatrix* ≈ *Neuma*

*Instrumental*



#### SANCTUS

*Sanctus Christe yerarchia* (Troped Sanctus; Anonymous, 13<sup>th</sup> c.)

*Temmo Korisheli, soloist*

*Benedicamus Domino* (Three-Voice Organum for Vespers; Anonymous, 13<sup>th</sup> c.)

### ≈ Intermission ≈

#### MUSIC FOR THE ASSUMPTION OF THE VIRGIN, AUGUST 15

Gradual *Propter veritatem* with Verse *Audi filia* (Two-Voice Organum for Vigil; Anonymous, 13<sup>th</sup> c.)

*Ryland Angel & Jeffrey Jones-Ragona, soloists*

Two Motets on the Tenor *Veritatem*:

*O Maria, maris stella* (Anonymous, 13<sup>th</sup> c.)

*O Maria, virgo Davidica* (Anonymous, 13<sup>th</sup> c.)

*Brevi carne deitas* (Two-Voice Conductus; Anonymous, 12<sup>th</sup> c.)

*Quam felix cubiculum* (Anonymous, Aquitanian, mid-12<sup>th</sup> c.)

*Instrumental*



## MONTPELLIER CODEX: ANONYMOUS, 13<sup>TH</sup> CENTURY

*Quant che vient en mai* ~ *Mout ai esté longuement* ~ ('Chose Loyset')  
*Instrumental*

*A maistre Jehan* ~ *Pour la plus jolie* ~ *Alleluya*  
*Vocal*

*Virginis eximie* ~ *Nostra salus oritur* ~ *Cernere*  
*Instrumental*



*Alleluya nativitas* (Three-Voice Organum; attrib. to Pérotin, fl. c. 1200)

~ *Finis* ~

### *Notre Dame Cathedral, c. 1200*

## TEXAS EARLY MUSIC PROJECT

### SPECIAL GUESTS:

Ryland Angel, *singer*

Temmo Korisheli, *singer*

Therese Honey, *harp*

Mary Springfels, *vielle*

Heath Dill, *singer*

Tim O'Brien, *singer*

Daniel Johnson, *singer*

Steve Olivares, *singer*

Eric Johnson, *singer*

Michael Patterson, *singer*

Jeffrey Jones-Ragona, *singer*

Jonathan Riemer, *singer*

Robbie LaBanca, *singer*

Thann Scoggin, *singer*

Peter Lohman, *singer*

Gil Zilkha, *singer*

David Lopez, *singer*

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

## 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.

## DIRECTOR'S NOTE

The *Alleluia nativitas* by Pérotin was one of the enticing pieces of music that first attracted me to early music during my freshman year of college. It was appealing in its use of dissonance and the constancy of the long, meditative drones alternating with a flurry of activity in the upper voices. I might have been even more impressed had I known then what I now know: Many of the very short melodic motives in the upper voices are quotes of (or inspirations for) some of the most popular 12<sup>th</sup>- and 13<sup>th</sup>-century dances, chansons, and motets.

We are very happy to present this program of exquisite and influential music, inspired by our collaboration with Dr. Rebecca A. Baltzer, Professor Emerita of Musicology at the Butler School of Music at U.T. Austin. Her knowledge of the repertoire and the practice, both musical and liturgical, is renowned and esteemed. We hope you, too, will take delight in this early polyphonic repertoire, which gave the impetus for generations of composers who followed.

(Our pronunciation of French Latin in the 12<sup>th</sup> and 13<sup>th</sup> centuries is guided by *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, edited by Timothy J. McGee, Bloomington: Indiana University Press, 1996.)

Daniel Johnson  
March, 2017

## PROGRAM NOTES

Tonight we bring you music in honor of the Virgin Mary from one Marian cathedral to another: from Notre-Dame Cathedral in Paris around the year 1200 to St. Mary Cathedral in Austin some 800 years later. In the early 13<sup>th</sup> century, even as the splendid new Gothic cathedral was still being finished, the music of Notre-Dame of Paris was unrivalled anywhere else in Europe. It was an exciting, rhythmically complex, and dazzling repertory of music from one to four voice-parts that was entirely vocal, for the cathedral did not have an organ until well into the 14<sup>th</sup> century. On major feast days, the building was ablaze with candles, colorful hangings, and light streaming through the breathtaking stained glass windows as soaring music and murmured prayers echoed through its vast interior.

This music celebrates the major role of the Virgin in the history of salvation, Mary as the Mother of God. Whether biblical or newly composed, the texts offer a medieval picture of the ways the Virgin was regarded and revered at the time the Gothic Notre-Dame of Paris was constructed, a picture that is still relevant today.

Musically, we include *plainchant*, which had a particular place in the liturgy on a given feast day, and three genres of polyphony: *organum*, which used a chant melody in its tenor part; the *motet*, a very short two- or three-voice piece also using a chant tenor; and *conductus*, which was newly composed in both text and music. Of these four types, the *conductus* is often simply devotional, without a specific place in the liturgy, though many texts do pertain to specific feast days. From the powerful and enthralling organum to the frequently dance-like *conductus*, the new and exciting rhythms characteristic of polyphony at Notre-Dame propel this music along.

For the Annunciation (March 25), the chant responsory *Missus est Gabriel* draws its text directly from St. Luke's account (1:26-33) of Gabriel's announcement to the Virgin that she will bear the Son of the Most High. It was sung as the great responsory in Vespers and again in Matins. The plainchant hymn *Ave maris stella* was also sung during Vespers; as a two-voice substitute we offer a late 12<sup>th</sup>-century strophic *conductus* that paraphrases the Latin hymn text and quotes the first line of each stanza of the hymn.

The two-voice *conductus Ave Maria, gratia plena* is one of a very few that set a liturgical text and that are not poetic; it is the text for the Offertory in the Mass of the Annunciation. The *Magnificat*, the Gospel canticle of Mary (Luke 1:46-55) that is psalm-like but not from the psalter, is the most characteristic item in Vespers. It is framed by the antiphon *Paradisi porta* that points to the Virgin as the new Eve, able to reopen the gate of paradise.

*Omnes curret*, with note-against-note counterpoint in two parts, is here performed instrumentally. It is an earlier 12<sup>th</sup>-century style composed in the region of Aquitaine. Short passages sometimes move in contrary motion and, at other brief moments, in parallel motion, while several sectional repeats are also audible to the listener.

Our program includes a sprinkling of music outside the church, taken from the Montpellier Codex. Although the motet in two or three voice-parts began as a sacred genre in Latin, it quickly became popular with clerics as their

learned polyphonic response to the monophonic French songs of the trouvères. In the second half of the 13<sup>th</sup> century, many French-texted motets have at least one if not two voices praising a sweetheart, whether real or earnestly hoped-for. Some Latin texts continue to appear, mostly in honor of the Virgin. A few motets have tenors labeled “Chose Tassin” or “Chose Loyset,” indicating that they were non-liturgical tunes made up by those musicians. And several motets give us a peek at student-clerics in their time off, drinking, singing and carousing, and praising the food and wine of Paris. It is worth noting that the young singers of polyphony in the choir of Notre-Dame did not have tenure; they had to submit their resignations annually and could be let go if they had significantly displeased their elders—perhaps one reason we do not have more of these fun-filled secular motets.

The elaborate troped *Sanctus*, with its references to melody and singing with a full voice, has a spectacular solo part that is like the upper voice of a two-voice organum. Its virtuosity is the nearest thing to 19<sup>th</sup>-century *bel canto* singing in the Middle Ages. The three-voice organum *Benedicamus Domino*, using the appropriate chant melody in the tenor voice, is sung at the end of Vespers on major feasts such as the Assumption, providing a joyful conclusion to a public service.

The feast of the Assumption of the Virgin, August 15, is said to have drawn the largest crowds of the year to Notre-Dame in the 13<sup>th</sup> century; even today, August 15 is still a national holiday in France. The two-voice organum *Propter veritatem* has a liturgical text from Psalm 44, and with the tenor melody, it was used as the Gradual in the Vigil Mass (Aug. 14) for the Assumption of the Virgin but also as part of the Common of Virgins. It has some passages in the older free rhythm, but much of it is more modern with precisely measured rhythms in both tenor and duplum.

Two short motets in praise of the Virgin use part of the chant (the word *Veritatem*) from the Mass on the Vigil of the Assumption as their lowest part. The middle and lower voices of three are the same in both works; only the top voice varies. It is replaced by a new tune with new words a little later in the 13<sup>th</sup> century in the second motet, thus combining something old with something new.

*Brevi carne deitas*, a two-voice conductus, once again reminds us of the Virgin’s role in the birth of Christ. Its rhyming Latin text is given a syllabic musical setting except for the first and last syllables, which have long melismas. At the end of the poetic text, a nearly as long melismatic setting of the liturgical words *Benedicamus Domino* are added. Another Aquitanian two-voice piece, *Quam felix cubiculum*, is in note-against-note counterpoint dating from the mid-12<sup>th</sup> century.

Three more motets follow, the first two with secular French texts and the third being another in honor of the Virgin (performed instrumentally) All the motets on this program come from the Montpellier Codex, which contains over 300 motets and is beautifully illuminated on almost every page.

The monumental three-voice *Alleluia nativitas* in the Mass for the Nativity of the Virgin (Sept. 8), attributed to Pérotin, the greatest Parisian composer of the time, turns a simple statement of the Virgin’s lineage into a splendid musical moment. The plainchant used in the tenor is often drawn out in long notes while the two upper parts perform their vocal acrobatics in counterpoint against it.

There is no better place in Austin than this beautiful cathedral to appreciate the significance of the Virgin Mary. Although most of tonight’s music is clearly solemn, the feelings of joy and love for the Virgin Mother permeate the atmosphere and reveal some of the sense of celebration in the burgeoning Marian devotion of the 12<sup>th</sup> and 13<sup>th</sup> centuries. Belief was firm that through the Virgin as Mother of God, salvation came into the world; through the Virgin as Queen of Heaven, sinners could be lifted out of this world. The building, like Mary herself, was meant to be the house of God and the gate of heaven.

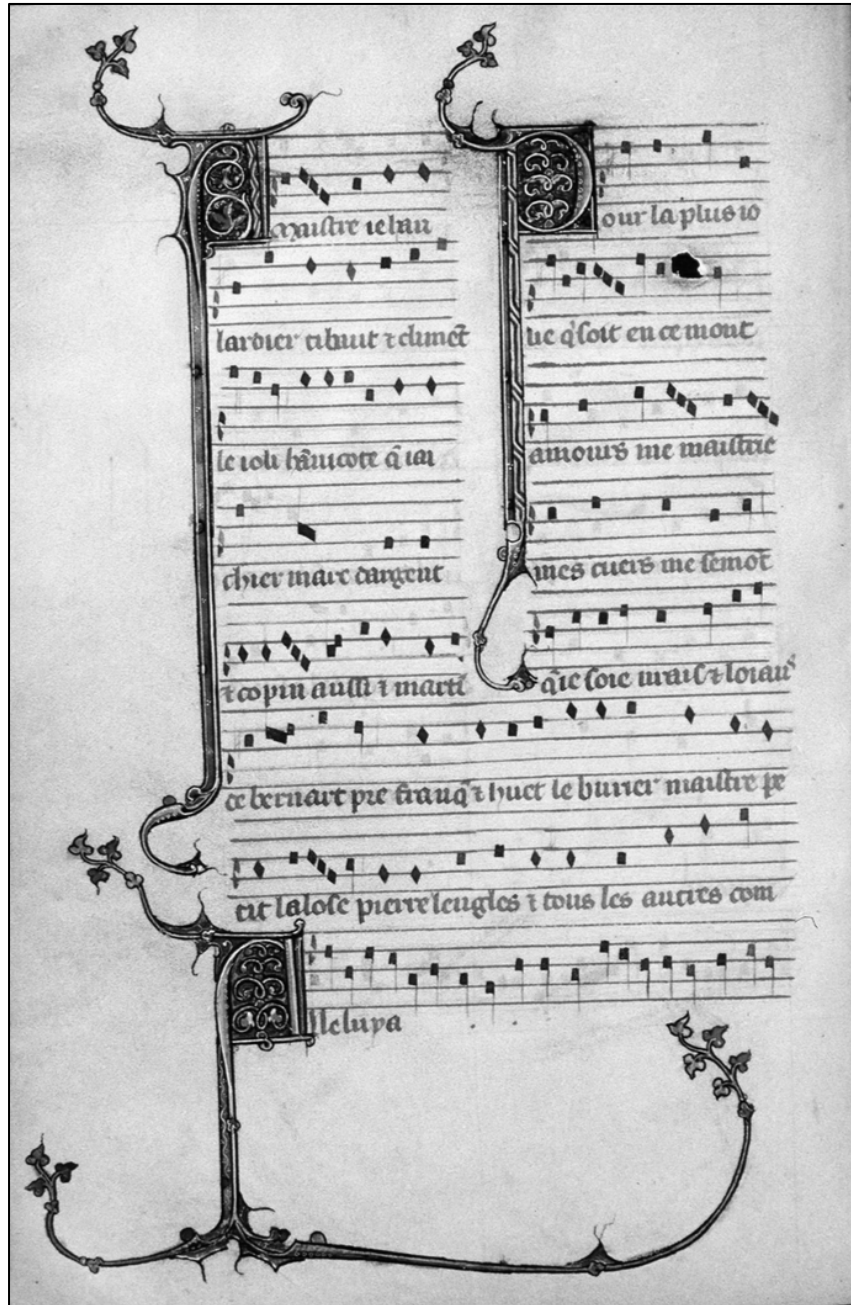
Rebecca A. Baltzer  
March, 2017

## SOURCES

Biblical texts in English are from the Douay/Rheims translation of the Vulgate. The three-voice organum *Benedicamus Domino* was edited and published by Edward H. Roesner (Monaco, 1993); the conductus *Ave Maria* was edited and published by Janet Knapp (New Haven, 1963); and the two Aquitanian pieces were edited and published by Theodore Karp (Berkeley, 1992) The six motets from the Montpellier Codex were edited and published by Yvonne Rokseth (1936-39). All other transcriptions of chant and polyphony are by Rebecca A. Baltzer, made from 13<sup>th</sup>-century sources.



**Dr. Rebecca A. Baltzer** is Professor Emerita of Musicology at the Butler School of Music at UT Austin, where she taught for 38 years. Her research has focused on the music of Gothic France from 1100 to 1400, especially the music of medieval Paris, both sacred and secular, in the 12<sup>th</sup> and 13<sup>th</sup> centuries. She has published some 20 journal articles/book chapters, co-edited two books, and edited a large volume of music from 13<sup>th</sup>-century France. In 2007 she was made an Honorary Member of the American Musicological Society, which she served in several national offices, including the Board of Directors, Vice President, and Treasurer. For six years she was a member of the Board of Directors of Early Music America, the national non-profit service and advocacy organization for the field of historical performance in North America. She is an active supporter of early music groups in Austin.



*A maistre Jehan/ Pour la plus jolie/ Alleluia*  
Montpellier: Bibliothèque Inter-Universitaire, Section Médecine, H196, fol. 385v

## MUSIC FOR THE ANNUNCIATION TO THE VIRGIN, MARCH 25

### Chant Responsory *Missus est Gabriel* with Verse *Ave Maria* (for Vespers and Matins)

R. Missus est Gabriel Angelus ad Mariam virginem  
Desponsatam Ioseph,  
Nuncios ei verbum:  
Et expavescit virgo de lumine:  
“Ne timeas, Maria,  
Invenisti gratiam apud Dominum:  
Ecce concipies et paries,  
Et vocabitur Altissimi Filius.”

∇. Ave Maria, gratia plena, Dominus tecum.

“Ecce concipies et paries,  
Et vocabitur Altissimi Filius.”

R. The Angel Gabriel was sent to Mary, a virgin  
Betrothed to Joseph,  
Announcing to her the word:  
And the virgin was terrified by the light:  
Do not fear, Mary,  
For you have found favor with the Lord.  
Behold, you will conceive and bear a son,  
And he will be called the Son of the Most High.”

∇. Hail, Mary, full of grace, the Lord is with you.

“Behold, you will conceive and bear a son,  
And he will be called the Son of the Most High.”

### *Ave maris stella* (Two-Voice Conductus in place of the Hymn at Vespers; Anonymous, 12<sup>th</sup> c.)

Ave, maris stella, ave, singularis,  
Verbi Dei cella,  
Parens expers maris, integra puella,  
Que non violaris, in quam lux novella,  
Radius solaris, descendit ut pluvia.

Sumens illud Ave, quod habetur isti  
mundo tam suave,  
Deum concepisti sine viri clave,  
Et cum peperisti, non tulisti grave,  
Virtus in te Christi descendit ut pluvia.

Solve vincla reis  
Et ab eo pete veniam pro eis,  
Qui natus est de te, natus cum Hebraeis,  
Per quem venit laete salus ex Iudaeis,  
Per illud prophetae:  
Descendit ut pluvia.

Monstra te sic esse matrem, virgo pia,  
Quod, quando necesse, O dulcis Maria,  
Venerit expresse Iudice Messia,  
Valeas prodesse,  
In quam vitae via descendit ut pluvia.

Virgo singularis, sancta Dei parens,  
Mater expers maris et peccato carens,  
Tu benedicaris,  
In quam virtus clarens nostri salutaris  
Gentibus apparens descendit ut pluvia.

Vitam praesta puram iter para tutum  
Ad vitam futuram,  
Esto nobis scutum contra mortem duram  
Et inferni luctum;  
Habe nostri curam, in quam  
Rex virtutum descendit ut pluvia.

Hail, star of the sea, hail, singular one,  
Chamber of the Word of God,  
Mother free from a man, wholly a maiden,  
Who remained inviolate; in whom a new light,  
Radiant of the sun, descended like rain.

Receiving that *Ave*, which is held in this  
World to be so sweet,  
You conceived God, without the aid of man;  
And in giving birth, you suffered no harm;  
In you the virtue of Christ descended like rain.

Release the chains of the guilty  
And from Him seek pardon for them;  
He who is born of you, was born with the Hebrews,  
Through Him came joyful salvation out of Judea,  
About which the prophet sang:  
It descended like rain.

Show yourself thus to be a mother, holy Virgin,  
so that, when necessary, O sweet Mary,  
The Messiah shall come expressly as judge,  
You will be strong to assist,  
In whom the path of eternal life descended like rain.

Singular Virgin, holy parent of God,  
Mother free from a man and lacking sin,  
You are blessed,  
In whom the clear power of our salvation,  
Appearing to the people, descended like rain.

Grant us a pure life and a safe journey  
To our future life;  
Be to us a shield against a harsh death  
And the lamentation of hell;  
Take care of us, you in whom  
The King of virtues descended like rain.

Sit laus Deo Patri, qui filium misit,  
Qui captivos atri carceris emisit,  
Quando Deo fratri populus arrisit,  
Hic Deus, quem matri angelus promisit,  
Descendit ut pluvia.

Praise be to God the Father, who sent his Son,  
Who freed captives from prison's cell,  
When on God as a brother the people smile,  
This God, whom to a mother the angel promised,  
Descended like rain.

***Ave Maria, gratia plena* (Two-Voice Conductus on the text of the Offertory in the Mass; Anonymous, 12<sup>th</sup> c.)**

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus  
Et benedictus fructus ventris tui.

Hail Mary, full of grace, the Lord is with thee.  
Blessed art thou among women,  
And blessed is the fruit of thy womb.

***Paradisi porta* ❧ *Magnificat* (for Vespers)**

*Antiphon:*

Paradisi porta per Evam cunctis clausa est,  
Et per Mariam virginem iterum patefacta est,  
Alleluia.

*Antiphon:*

The gate of all paradise was closed by Eve,  
And through the Virgin Mary was opened again,  
Alleluia.

∇. In sanguine Domini nostri Ihesu Christi  
Quem a se incarnatum nobis genuit salvatorem.

∇. In the blood of our Lord Jesus Christ  
By whose incarnation salvation was born to us.

*Magnificat [Luke: 1:46-55]:*

Magnificat anima mea Dominum  
Et exultavit spiritus meus in Deo salutare meo.  
Quia respexit humilitatem  
Ancille suae:  
Ecce enim ex hoc beatam  
Me dicent omnes generationes.  
Quia fecit mihi magna  
Qui potens est: et sanctum nomen eius.  
Et misericordia eius a progenie in progenies  
Timentibus eum.  
Fecit potentiam in brachio suo:  
Dispersit superbos  
Mente cordis sui.  
Deposuit potentes de sede,  
Et exaltavit humiles.  
Esurientes implevit bonis:  
Et divites dimisit inanes.  
Suscepit Israel puerum suum,  
Recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.  
**Gloria patri**, et filio,  
Et spiritui sancto  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum. Amen.

*Magnificat [Luke: 1:46-55]:*

My soul doth magnify the Lord  
And my spirit hath rejoiced in God my Savior.  
Because He hath regarded the humility of  
His handmaid:  
For behold from henceforth all generations  
Shall call me blessed.  
Because He that is mighty hath done  
Great things to me: and holy is His name.  
And His mercy is from generation unto generation  
To them that fear Him.  
He hath shewed might in His arm:  
He hath scattered the proud in the  
Conceit of their heart.  
He hath put down the mighty from their seat,  
And hath exalted the humble.  
He hath filled the hungry with good things:  
And the rich He hath sent empty away.  
He hath received Israel his servant,  
Being mindful of His mercy.  
As He spoke to our fathers,  
To Abraham and to his seed forever.  
**Glory be to the Father**, and to the Son,  
And to the Holy Spirit.  
As it was in the beginning, is now, and will be forever,  
World without end. Amen.

*Antiphon:*

Paradisi porta per Evam cunctis clausa est,  
Et per Mariam virginem iterum patefacta est,  
Alleluia.

*Antiphon:*

The gate of all paradise was closed by Eve,  
And through the Virgin Mary was opened again,  
Alleluia.

***Omnes curet* (Anonymous, Aquitanian, mid-12<sup>th</sup> c.)**

*Instrumental*



## MONTPELLIER CODEX: ANONYMOUS, 13<sup>TH</sup> CENTURY

### *Entre Jehan et Philippet* ♪ *Nus hom* ♪ ('Chose Tassin')

Entre Jehan et Philippet, Bertaut et Estievenet  
En grant deduit sunt menu et souvent;  
Quant il sunt asamblé, de bien chanter  
Ne se faignent noient, mais qu'il aient avant  
Touchiet du boin vin cler et gent.  
Et quant Estievenet fait le sot,  
Il le fait si proprement, car qui ne l'aroit onques vu,  
Il cuideroit, qu'il le fust proprement.  
Lors saut Bertaus, ki fait le hors du sens;  
Si a grant esbaniement de quatre enfans,  
Qui ne font pas a refuser entre la gent.

Between Jehan and Philippet, Bertaut and Estievenet  
There is great fun, fast and furious;  
When they are together, they do not hesitate  
At all to sing well, as long as they have  
Tapped some good, clear, noble wine.  
And when Estievenet plays the fool,  
He does it so well that anyone who had not seen him  
Before would believe that he actually was one.  
Then up jumps Bertaut, who plays the crazy one;  
There is a great merriment with these four youths,  
Whom people cannot resist.

### *Fole acoustumance* ♪ *Domine* *Instrumental*

### *Audi, mater generosa* ♪ *Imperatrix* ♪ *Neuma* *Instrumental*



## SANCTUS

### *Sanctus Christe yerarchia* (Troped Sanctus; Anonymous, 13<sup>th</sup> c.)

Sanctus, *Christe yerarchia*  
*Sabaoth Deus yperusia,*  
Sanctus, *virtus vita via*  
*Patris perfecta sophia.*  
Sanctus, *Cui resonante melo,*  
*Cherubin dat cantica celo,*  
Dominus Deus Sabaoth.  
Pleni sunt celi et terra gloria tua.  
Osanna in excelsis.  
*Vox quorum tota*  
*Tibi psallat suscipe vota.*  
Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Holy, *Christ, the high priest*  
*Lord of Hosts, supreme being,*  
Holy, *strength, life, path,*  
*The perfect wisdom of the Father.*  
Holy, *for whom, with resounding melody,*  
*The cherubim raise their songs to heaven,*  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.  
*Of those whose combined voice*  
*Sings psalms to you, accept their offerings.*  
Blessed is He who cometh in the name of the Lord.  
Hosanna in the highest.

### *Benedicamus Domino* (Three-Voice Organum for Vespers; Anonymous, 13<sup>th</sup> c.)

Benedicamus Domino.  
Deo gratias.

Let us bless the Lord.  
Thanks be to God.

## ♪ *Intermission* ♪

## MUSIC FOR THE ASSUMPTION OF THE VIRGIN, AUGUST 15

### Gradual *Propter veritatem* with Verse *Audi filia* (Two-Voice Organum for Vigil; Anonymous, 13<sup>th</sup> c.)

R. Propter veritatem et mansuetudinem et iustitiam,  
Et deducet te mirabiliter dextera tua.

R. Because of truth and meekness and justice,  
And thy right hand shall conduct thee wonderfully.

V. Audi filia, et vide, et inclina aurem tuam,  
Quia concupivit rex speciem tuam.

V. Hearken, O daughter, and see, and incline thine ear,  
For the king hath greatly desired thy beauty.



**Two Motets on the Tenor *Veritatem*:  
O Maria, maris stella (Anonymous, 13<sup>th</sup> c.)**

*Motetus:*

O Maria, maris stella, plena gratie,  
Mater simul et puella, vas munditie,  
Templum nostri Redemptoris, sol iustitie,  
Porta celi, spes reorum, thronus glorie,  
Sublevatrix miserorum, vena venie,  
Audi servos te rogantes, Mater gratie.  
Ut peccata sint oblata per te hodie,  
Qui te puro laudant corde in veritate.

*Tenor:*

Veritatem.

*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,  
Supporter of the wretched, fountain of forgiveness,  
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.

**O Maria, virgo Davidica (Anonymous, 13<sup>th</sup> c.) (Same as above with additional text)**

*Triplum:*

O Maria, virgo Davitica,  
Virgium flos, vite spes unica,  
Via venie, lux gratie, mater clementie,  
Sola iubes in arce celica  
Obediunt tibi milicie; sola  
Sedes in throno glorie,  
Gratia plena, fulgens deica.  
Stelle stupent de tua facie;  
Sol, luna, de tua potentia.  
Que luminaria in meridie  
Tua facie vincis omnia.  
Prece pia mitiga filium,  
Miro modo cuius es filia,  
Ne iudicemur in contrarium,  
Sed det eterna vite premia.

*Triplum:*

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.

**Brevi carne deitas (Two-Voice Conductus; Anonymous, 12<sup>th</sup> c.)**

Brevi carne deitas latet inclinata  
Nec sancta virginitas luget deflorata.  
Summi regis delitias  
Venter educit virginis,  
Ut primi scelus hominis et graves neglegentias  
Excludat virtus numinis.  
Benedicamus Domino.

Beneath a thin veil of flesh a willing deity hides,  
And holy virginity weeps not deflowered.  
The joys of the highest King  
The Virgin's womb brings forth,  
So that the first man's sin and offensive carelessness  
Divine Will may shut out.  
Let us bless the Lord.

**Quam felix cubiculum (Anonymous, Aquitanian, mid-12<sup>th</sup> c.)**

*Instrumental*



*Clerics singing in church*



*Three clerics singing in a boat on the Seine*

**MONTPELLIER CODEX: ANONYMOUS, 13<sup>TH</sup> CENTURY**  
*Quant che vient en mai* ❧ *Mout ai esté longuement* ❧ ('Chose Loyset')  
*Instrumental*

*A maistre Jehan* ❧ *Pour la plus jolie* ❧ *Alleluya*

*Middle voice:*

Pour la plus jolie qui soit en ce mont,  
Amours me maistrie;  
Mes cuers me semont que je soie vrais  
Et loiaus amis si comme cis, qui a mis  
Son cuer en bien server Amour  
Pour la bele de gent atour,  
Qui me tient saisi.  
Hé amouretes, vous m'avés trahi  
Se de moi n'aiés pité ou merchi.

*Top voice:*

A maistre Jehan lardier,  
Tibaut et Climent le joli,  
Hannicote, que j'ai chier, Marc d'argent  
Et Copin aussi et Martin de Bernartpré,  
Franque et Huet le burier,  
Maistre Petit l'alosé, Pierre l'Englés  
Et tous le autres compaignons bons,  
Dont je ne sai noumer les nons ne les seurnons:  
Je justice vous salue,  
Car Amours trop me treslue  
Que me tient en no païs:  
Et que fait ore Paris?  
Dieus, i tiengne compaignie,  
Car il n'est si bone vie.

*Bottom voice:*

Alleluya.

*Middle voice:*

Because of the fairest there is in this world,  
Love has mastered me;  
My heart urges me to be a true  
And loyal lover, as who has set  
His heart on serving Love well  
For the sake of the fair one of pleasing appearance,  
Who keeps me prisoner.  
Oh, my love, you will have betrayed me  
If you have no pity or mercy on me.

*Top voice:*

To master John the butcher,  
Joyous Tibaut and Clement,  
Beloved Hannicote, wealthy Marc,  
And also Copin and Martin of Bernartpré,  
Frank and Huet the hasty,  
Master Petit the honorable, Peter of England,  
And all the other fine companions,  
Whose names, first or last, I cannot list,  
From prison I salute you,  
For Love indeed deceives me  
When he retains me in the north country;  
And what is Paris doing now?  
God, let one keep good friends there,  
For there is no other life so good.

*Bottom voice:*

Alleluia.

*Virginis eximie* ❧ *Nostra salus oritur* ❧ *Cernere*  
*Instrumental*



*Alleluya nativitas* (Three-Voice Organum; attrib. to Pérotin, fl. c. 1200)

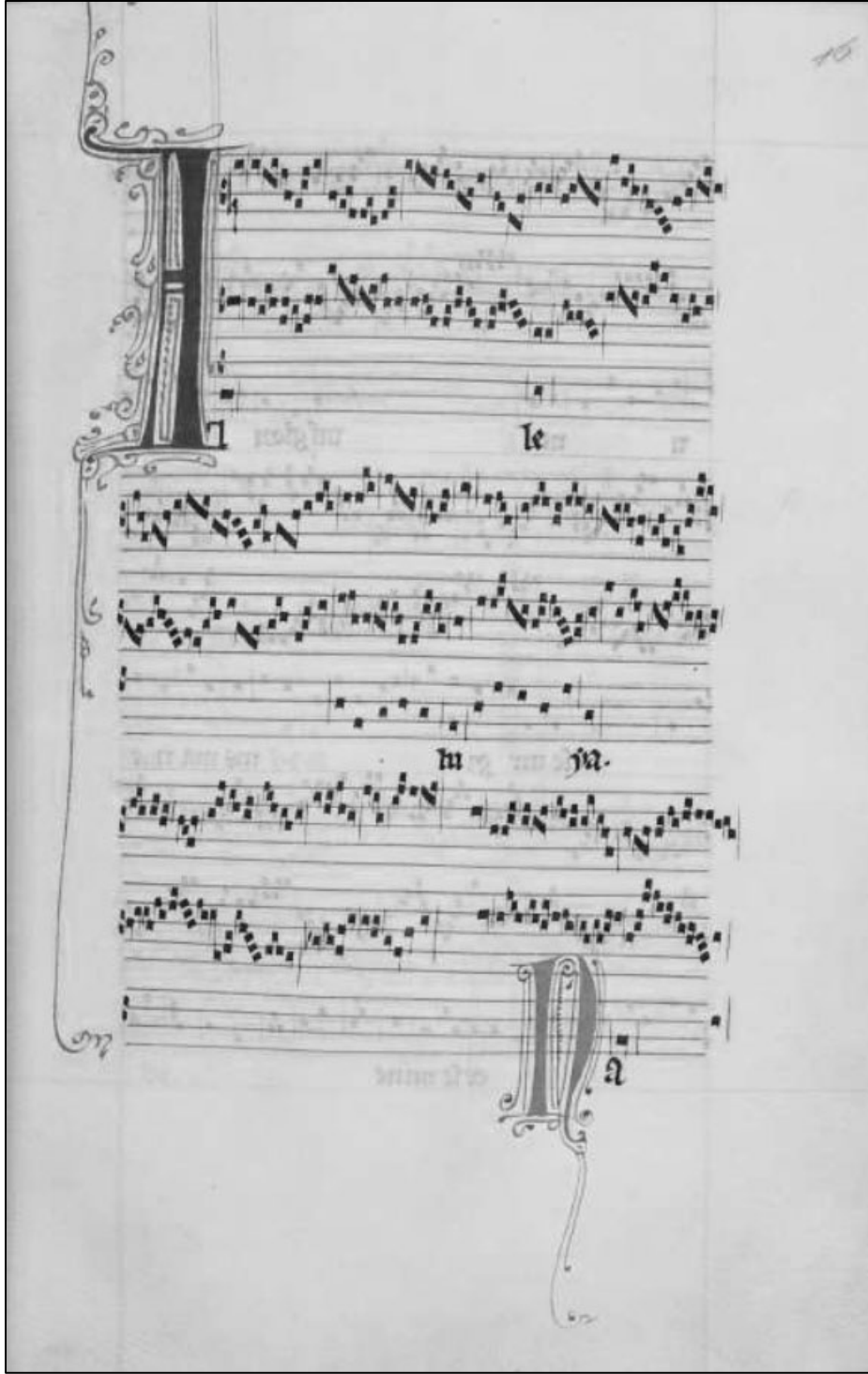
*Alleluya:*

Nativitas gloriose virginis Marie,  
Ex semine Abrahe,  
Orta de tribu Iuda,  
Clara ex styrpe David.  
Alleluya.

*Alleluia:*

The nativity of the glorious Virgin Mary,  
From the seed of Abraham,  
Born of the tribe of Judah,  
Of the renowned lineage of David.  
Alleluia.

❧ *Finis* ❧



*Alleluia nativitas*, attrib. to Pérotin  
Wolfenbüttel: Herzog August Bibliothek, Cod. Guelf. 1099 Helmst. (W2), fol. 16

## SPECIAL GUEST ARTISTS



The Grammy®-nominated tenor, countertenor, and composer **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to operatic commissions at major opera houses, concert halls and festivals. He has created roles in many world premieres—most recently Gregory Spears' *Wolf-in-Skins*, the title role in *Tesla in New York* by Phil Kline and Jim Jarmusch, and new works by Tarik O'Regan and Gregory Spears. Angel has performed on over 50 recordings including music by Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Händel, Monteverdi, Beaujoyeux, Bach, Rosenmüller, and Bobby McFerrin. Warner Brothers' forthcoming documentary *The Mystery of Dante* will feature his original score, as well as his voice on the title track.



**Therese Honey** presents solo concerts of Medieval and Renaissance music on historical harps, as well as traditional Celtic harp music. Her performances utilize historical harps appropriate to the music and bring her performances to life with anecdotal and humorous stories, garnered from her vast knowledge of harp lore and legend. She performs and records with the Texas Early Music Project and tours with Houston-based Istanpitta. Ms. Honey also tours throughout the US as a clinician and adjudicator. She has an active teaching studio in the Houston area, is a registered Suzuki harp teacher, and is the co-director of the annual Houston Baptist University Summer Harp Festival. She is a dynamic teacher who inspires and motivates her students to learn more about the harp, its technique, repertoire, and history.



**Temmo Korisheli** has performed frequently throughout the United States and Canada with such early music groups as the Renaissance wind band Caramella (Los Angeles), Ensemble La Monica (Berkeley), the Los Angeles Baroque Orchestra, Liber unUsualis (Boston), the New York Collegium under Andrew Parrott, and Texas Early Music Project, as well as guesting with the collegiums at UC Berkeley, USC, and UT-Austin. He also has sung in several productions by Opera Santa Barbara and conducted the recent UC Santa Barbara's Opera Workshop production of Monteverdi's *Orfeo* from the harpsichord. He is the artistic director of the 16-voice *a cappella* Adelfos Ensemble of Santa Barbara, and is a longtime program annotator and member of the Quire of Voyces, another *a cappella* chamber choir based there. Mr. Korisheli holds degrees in historical musicology and chemistry from UC Santa Barbara, where he is a supervisor and cataloguer in the Music Library and directs an off-the-books early-music ensemble.



**Mary Springfels** remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings. She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.



### DID YOU KNOW...

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### La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

#### *Fooled Ya!*

Celebrate April Fool's with "Sunday Baroque" radio host Suzanne Bona in celebration of KMFA's 50<sup>th</sup> anniversary.

Saturday, April 1, 2017, 8:00 PM

Sunday, April 2, 2017, 4:00 PM

First Presbyterian Church, 8001 Mesa Drive, Austin, TX 78731

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

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### Ensemble VIII

James Morrow, Artistic Director

ensemble viii

#### *My Beloved Spake: A Banquet of Love*

This concert features the finest Renaissance settings of the passionate love songs from the Song of Songs.

Thursday, April 27, 2017, 7:30 PM, Westlake Hills Presbyterian Church,  
7127 Bee Caves Road, Austin, TX 78746

Friday, April 28, 2017, 7:30 PM, St. Louis Catholic Church Chapel,  
7601 Burnet Road, Austin, TX 78757

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

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### Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director



#### *Forces of Nature*

Our season finale features nature-inspired works, including arias from Handel and Rameau as well as J.S. Bach's Brandenburg *Concerto No. 1*.

Saturday, May 6, 2017, 8:00 PM

Sunday, May 7, 2017, 3:00 PM

First English Lutheran Church, 3001 Whitis Avenue, Austin, TX 78705

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

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### Texas Early Music Project

Daniel Johnson, Artistic Director

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#### *Monteverdi 1610*

Join us for our season finale: Monteverdi's monumental *Vespers* of 1610.

Saturday, May 13, 2017, 7:00 PM

Sunday, May 14, 2017, 3:00 PM

Northwest Hills United Methodist Church, 7050 Village Center Drive, Austin, TX 78731

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