

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Medieval Pilgrimage In Iberia

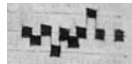
≈ *The Program* ≈

Porque trobar (*Las Cantigas de Santa María*, Prologo; attrib. to Alfonso X, d. 1284)
Stephanie Prewitt, soloist

Des oge mais quer eu trobar (*Las Cantigas de Santa María*, no. 1)
Cayla Cardiff, Erin Calata, & Stephanie Prewitt, soloists

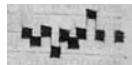
Catholicorum concio (*Las Huelgas Codex*, no. 31; Anonymous, 13th c.)
Singers

Responsory: O adiutor omnium saeculorum & Prosa: Portum in ultimo
(*Codex Calixtinus*, no. 69, c. 1150; Magister Ato, Bishop of Troyes)
Nina Revering, soloist
Singers



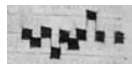
Ad superni regis decus (*Codex Calixtinus*, no. 147; Magister Albericus, Archbishop of Berry)
Cayla Cardiff & Erin Calata, soloists

Cuncti simus concanentes (*Libre vermell*; The Monastery of Montserrat, 13th & 14th centuries)
All



Iam nubes dissolvitur / Iam novum sidus (*Las Huelgas Codex*, no. 133)
Jenny Houghton & Nina Revering, soloists

Dized', ai trobadores! (*Las Cantigas de Santa María*, no. 260)
Erin Calata, Stephanie Prewitt, & Susan Richter, soloists
All



Splendens ceptigera (*Libre vermell*)
Singers

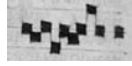
Los set goyts (*Libre vermell*)
Jenifer Thyssen, Nina Revering, Cayla Cardiff, & Erin Calata, soloists
All

INTERMISSION

Ave regina celorum / Alma redemptoris / Alma (*Las Huelgas Codex*, no. 121)
Singers

Toda cousa que a Virgen (*Las Cantigas de Santa María*, no. 117)
Instrumental

Congaudeant catholici (*Codex Calixtinus*, no. 145; Magister Albertus of Paris)
Singers



Ave, verum corpus/Ave, vera caro Christi (*Las Huelgas Codex*, no. 135)
Instrumental

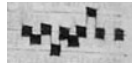
Plange, Castella (*Las Huelgas Codex*, no. 172)
Singers

O Maria, virgo davitica / O Maria, maris stella / Veritatem (*Las Huelgas Codex*, no. 104)
Cayla Cardiff, Cina Crisara, Jenny Houghton, & Nina Revering, soloists

••••

Iacobe sancte tuum (*Codex Calixtinus*, no. 149; Bishop of Boneventinus?)
Singers

Stella splendens (*Llibre vermell*)
All



O Virgo splendens (*Llibre vermell*)
Singers

Exsultet caeli curia (*Codex Calixtinus*; Magister Anselm)
Jenifer Thyssen & Nina Revering, soloists
All

FINE

TEXAS EARLY MUSIC PROJECT

Special Guests

Mary Springfels, *vielle & citole*
Peter Maund, *percussion*

Elaine Barber, *harp*
Erin Calata, *singer*
Cayla Cardiff, *singer*
Joan Carlson, *singer*
Bruce Colson, *vielle*
Cina Crisara, *singer*
Therese Honey, *harp*
Scott Horton, *gittern*
Jenny Houghton, *singer*

Daniel Johnson, *psaltery*
Rebecca Muniz, *singer*
Stephanie Prewitt, *singer*
Nina Revering, *singer*
Susan Richter, *singer & recorders*
Lacy Rose, *singer*
Jenifer Thyssen, *singer*
John Walters, *vielle, & rebec*

Please visit www.early-music.org to read the biographies of TEMP artists.

MEDIEVAL PILGRIMAGE IN IBERIA

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 a search for spiritual meaning or fulfillment of one kind or another or, perhaps, as an act of penance. Several of the most important sites were located in what is now northern Spain along the important route called the Camino de Santiago (the Way of St. James). (The name Santiago is Galician for the Latin *Sanctus Iacobus*, or Saint James.) Burgos was a most important resting place en route to Santiago de Compostela and it was also the site of the Cistercian convent of Las Huelgas. The other most important site of Christian pilgrimage in medieval Iberia was the monastery at Montserrat in Catalonia, on the opposite side of the peninsula. Both sites attracted pilgrims from all over Europe, but especially from France. Secular songs, as well as liturgical and para-liturgical music, that pilgrims sang at the shrines became celebrated in historical literature. The inspiration for tonight's program was the wonderful music at and near these pilgrimage sites, preserved in the manuscripts *Codex Calixtinus*, *Llibre vermell*, *Las Huelgas Codex*, and *Las cantigas de Santa María*.

Compostela was thought to be the burial place of St. James the Greater, one of the first apostles to be martyred; the word *compostela* means either "the field of the stars" (*campus stellae*) or "burial ground" (*compositum*). St. James (Sant Iago or Sant'Iago) became a heavenly champion for the Christian kings of northern Spain in the struggles against Islamic invaders and thus 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 12th century, though it was probably written in France, at Cluny. Its five volumes contain accounts of the miracles of St. James, various stories and romanticized fictions about historical pilgrims, a marvelous travel guide for pilgrims which describes various routes to the shrine and lists lodgings, works of art to be seen along the way, and the customs of the local people. The fifth volume contains almost two hundred monophonic and twenty polyphonic pieces, mostly for the feast day of St. James, July 25, ranging from chants and hymns to two-voice motets and one three-voice motet. 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 certain priest who was returning from Jerusalem and was saved from a shipwreck by St. James" wrote the responsory *O adiutor omnium saeculorum*. We have chosen to perform *O adiutor* in its earlier chant version, with occasional added drones, but we will perform the later polyphonic version of its prosa, *Portum in ultimo*. The conductus *Iacobe sancte tuum* is an engaging two-voice conductus with rhyming verses in which both voices move more or less in a note-against-note rhythm until cadences. *Ad superni regis decus* is very similar to the St. Martial style of chant being composed in Aquitania at the same time. Both voices are of equal importance and the free rhythmic style allows for an ebb and flow effect unlike 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 crunchy 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 "the day shines." We have chosen to treat it as an expanding chant with a group response and also as a rhythmic dance. Both *Congaudeant catholici* and *Exsultet caeli curia* contain texts focusing on the specific day or moment with refrains of "this day" or "this day shines": very out of the ordinary!

King Alfonso VIII and Queen Eleanor of England, the daughter of Henry II of England and Eleanor of Aquitaine, founded the Cistercian convent of Las Huelgas in 1187 in Burgos, in northern Spain. When *Las Huelgas Codex* was being compiled, their son Alfonso X ruled Spain (1252-1284). During his reign, the convent became a cultural center in which Catholics, Jewish scholars, and Muslims lived and worked together, though under Christian jurisdiction. Alfonso X was a strong supporter of the arts and sciences and especially music. Musicians of the three Abrahamic faiths (Christians, Jews, and Muslims) were welcomed in his court, as were troubadours fleeing the Albigensian Crusade in Occitania. *Las Huelgas Codex* is a manuscript of liturgical music compiled, probably by the nuns themselves, for use at the convent; it is probably the most important source of medieval music intended for women. Most of the music dates from the late 13th century and covers a wide range of styles, including motet, conductus, sequence, monophonic songs on a wide number of sacred texts, and more. Some of the pieces (such as *Iam nubes dissolvitur/Iam novum sidus* and *O Maria, virgo davitica/O Maria, maris stella/Veritatem*) are in the same style as very similar pieces from the Notre-Dame school. There are also examples of music in the

codex that do not survive in any other manuscript, such as *Plange, Castella*, which was written on the death of Sancho III, son of Alfonso VII and father of the convent's founder, Alfonso VIII.

The assortment of musical and poetic wealth in his court also enabled Alfonso X to compile the large collection of more than four hundred songs in Galician known as *Las cantigas de Santa María*, songs of Marian miracles and praise. We open the concert with the first two of the *cantigas*; the first one (Prologue) tells us that it is necessary to have, among other qualities, understanding and reason to be a successful troubadour for the Holy Mother and the second is a truncated version of the seven joys of Mary. *Dize'd', ai trobadores!* is a call and response song of praise that could indicate it was designed with spontaneous group repetitions of the short refrain.

According to tradition, the statue of the Black Virgin of Montserrat was carved by St. Luke around 50 AD and brought to Spain. It was later hidden from the Muslim armies in a cave where it was rediscovered in 880 AD. This is the site of the Shrine of Our Lady of Montserrat, founded around 1025 on a rugged mountain not far from Barcelona. Pilgrims have been drawn to the mountains to venerate the miraculous statue since the 12th century. The codex of music from Montserrat was compiled near the end of the 14th century, though much of the music seems to date from earlier times and also from a wide variety of traditions, including Parisian conductus, Italian *ars nova*, and Catalan folk tunes. One of the scribes explained the purpose of the codex: "Because the pilgrims wish to sing and dance while they keep their watch at night in the church of the Blessed Mary of Montserrat, and also in the light of day; 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. And these should be used modestly, and take care that no one who keeps watch in prayer and contemplation is disturbed." 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. The title *Llibre vermell* comes from the red velvet covering with which the manuscript was covered in the 19th century.

Several of the pieces we've chosen from the *Llibre vermell* have refrains, perhaps indicating a section in which everyone (such as a massed group of pilgrims) is able to sing. *Cuncti simus concanentes* is a lively and popular *virelai* and is labeled as a round dance (*bal redon*). Both *O Virgo splendens* and *Splendens ceptigera* are rounds for three (or more?) voices. *O Virgo splendens* starts as a monophonic chant but quickly reveals itself to be a rather skillful canon, incorporating bits and pieces of different chants and texts, while *Splendens ceptigera* is a very short round, one that, theoretically, could be performed spontaneously by a number of singers, trained or untrained, much in the style of a folk round sung by a campfire. *Los set goyts*, also a round dance with a memorable refrain, 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 (and a round dance at the same time).

The four sources for tonight's concert contain music that is at once reverent, joyful, solemn, exuberantly rhythmic, calmly meditative, cultured and international, spontaneous and folksy. Though only the music from the convent from Las Huelgas was originally intended for women's voices, we have had the benefit of choosing 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

February, 2010 / October, 2015

DANIEL JOHNSON, 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

Prologo: Porque trobar (*Las Cantigas de Santa María*; attrib. Alfonso X, d. 1284)

This is the Prologue of the Songs of Holy Mary, concerning the things that are necessary in the art of composing songs.

Porque trobar é cousa en que jaz
Entendimento, porên queno faz á-o
D' aver e de razôn assaz,
Per que entenda e sábia dizer
O que entend' e de dizer lle praz,
Ca ben trobar assí s' á de fazer.

Because *trobar* (composing songs) is an art requiring
Understanding, whoever wants to do this
Has to possess this, as well as reason,
So that he can put into words
What he means and wants to say,
For thus are good songs made.

Onde lle rógo, se ela quisér,
Que lle praza do que dela dissér
En méus cantares e, se ll' aprouguér,
Que me dé gualardôn com' ela dá
Aos que ama; e queno soubér,
Por ela mais de grado trobará.

Therefore I pray, if it be Her will,
That She is pleased by what I shall say of Her
In my songs, and if it pleases Her,
That She give me the reward which She gives
To those She loves; He who has this assurance,
Will sing of Her more than willingly.

Des oge mais quer eu trobar (*Las Cantigas de Santa María*, no. 1)

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' enlumēada
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.”

Catholicorum concio (*Las Huelgas Codex*, no. 31)

Catholicorum concio summo cum gaudio
In hoc sacro solempnio solvat laudes Deo!
Puro corde et animo:
Bene-, bene-, benedicamus Domino.

Now let the assembly of the faithful, filled with joy,
In this holy place give praise to God!
With pure hearts and minds:
Let us bless the Lord.

Responsory: O adiutor omnium saeculorum & Prosa: Portum in ultimo (*Codex Calixtinus*, no. 69)

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.

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

Gloria Deo Patri, Almo excellentissimo,
Et Filio eius pio altissimo,
Amborumque Spiritui Sancto.
Et duc nos ad salutis portum.

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.

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.

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.

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.

Ad superni regis decus (*Codex Calixtinus*, no. 147)

Ad superni regis decus
Qui continet omnia,
Celebramus 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 alcus.
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,
The Lord.

Cuncti simus concanentes (*Libre vermell*)

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

Cuncti simus concanentes: Ave Maria.
Clara facieque dixit, (audite karissimi),
En concipies Maria, 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.
Radiant, he said (listen, my dear ones),
You will conceive, Mary.

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

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

Cuncti simus concanentes: Ave Maria.

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

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

Let us all sing together: Hail Mary.

Iam nubes dissolvitur/Iam novum sidus (*Las Huelgas Codex*, no. 133)

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.

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.

Triplum: Now, now, now the clouds dissolve.
Now, now the galaxy appears.
Now the flower is torn from the thorn.
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: 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.

Dized', ai trobadores (*Las Cantigas de Santa María*, no. 260)

Dized', ai trobadores: A Sennor das sennores,
Porquê a non loades?

Se vós trobar sabedes, a por que Déus avedes,
Porquê a non loades?

A Sennor que dá vida e é de ben comprida,
Porquê a non loades?

A que nunca nos mente e nóssa coita sente,
Porquê a non loades?

A que é mais que bõa
E por que Déus perdõa,
Porquê a non loades?

A que nos dá conórte na vida e na mórte,
Porquê a non loades?

A que faz o que mórre viv', e que nos acórre,
Porquê a non loades?

Tell me, oh troubadours: the Lady of ladies,
Why do you not praise Her?

If you know your art, through whom you have God,
Why do you not praise Her?

The Lady who gives life and is filled with grace,
Why do you not praise Her?

She who never deceives us and feels our pain,
Why do you not praise Her?

She who is more than good
And through whom God grants pardon,
Why do you not praise Her?

She who gives us solace in life and in death,
Why do you not praise Her?

She who causes the one who dies to live and aids us,
Why do you not praise Her?

Splendens ceptigera (*Libre Vermell*)

Splendens ceptigera,
Nostri sis advocata, Virgo puerpera.
Tundentes pectora, crimina confitentes,
Simus Altissimo.

Radiant sceptered ruler,
Intercede for us, Virgin Mother.
Beating our breasts, we confess our sins,
O highest one.

Los set goyts (*Libre vermell*)

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

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.

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

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...

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 encenc.
Ave Maria gratia plena...

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...

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...

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...

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

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...

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...

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...

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...

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...

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...

Then we all aspire in this present life,
That our sins are driven away
From our miserable souls,
And you, sweet holy Virgin,
Help us with your prayers.
Hail Mary, full of grace...

INTERMISSION

Ave regina celorum / Alma redemptoris / Alma (*Las Huelgas Codex*, no. 121)

Triplum: Ave, regina celorum,
Ave, Domina angelorum,
Salve, radix sancta,
Ex qua mundo lux est orta:
Gaude, gloriosa, super omnes speciosa,
Vale, valde decora,
Et pro nobis semper Christum exora.

Motetus: Alma redemptoris mater,
Que pervia celi porta manes et stella maris,
Succure cadenti surgere qui curat populo:
Tu, que genuisti, natura mirante,
Tuum sanctum genitorem;
Virgo prius ac posterius,
Gabrielis ab ore sumens illud "Ave":
Peccatorum miserere.

Tenor: Alma

Triplum: Hail, queen of the heavens,
Hail, Mistress of the angels,
Hail, holy root
From whom sprang the light of the world:
Rejoice, glorious one, lovely above all others,
Hail, most noble
And ever for us pray to Christ.

Motetus: Loving mother of the redeemer,
Ever the gate of heaven and star of the sea,
Assist your fallen people who strive to rise:
You who bore, to the amazement of nature,
Your holy creator;
And remained a virgin after as before,
Accepting Gabriel's "Ave":
Have pity on us poor sinners.

Tenor: Alma

Congaudeant catholici (*Codex Calixtinus*, no. 145)

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.

Plange, Castella (*Las Huelgas Codex*, no. 172)

Plange, Castella misera,
Plange pro rege Sancio,
Quem terra, pontus, ethera
Ploratu plangent anxio.
Casum tuum considera,
Patrem plangens in filio,
Qui etate tam tenera,
Concusso regni solio,
Cedes sentit et vulnera.

Weep, poor Castille,
Weep for King Sancho,
Whom earth, sea, and sky
Mourn and lament, filled with grief.
Think of your fate,
Mourn, with the father, the son,
Who, though young in years,
Stuns the kingdom
In his injury and death.

O Maria, virgo davitica / O Maria, maris stella / Veritatem (*Las Huelgas Codex*, no. 104)

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.

Iacobe sancte tuum (*Codex Calixtinus*, no. 149)

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

Invitat claros populum celebrare triumphos.
Fac praeclues caelo colentes.

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

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

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

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

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

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

Stella splendens (*Libre Vermell*)

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 graciis repleti.

Stella splendens in monte ut solis radium...
Coetus hic aggregantur hic ut exhibeant,
Vota regrantantur ut ipsa et reddant,
Aulam istam dilantes hoc cuncti videant
Jocalibus ornantes soluti redeant.
Stella splendens in monte ut solis radium...

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.

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

O Virgo splendens (*Libre Vermell*)

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

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

Exsultet caeli curia (Master Anselm; *Codex Calixtinus*)

Exsultet caeli curia, (Fulget dies.)
Plaudat mater Ecclesia, (Fulget dies.)
In Iacobi victoria. (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.)

Qui per Herodis gladium, (Fulget dies.)
Scandit ad caeli solium, (Fulget dies.)
Polorum tenes gaudium. (Fulget dies ista.)

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.)

Quem Christus rex in saeculis, (Fulget dies.)
Decoravit miraculis, (Fulget dies.)
Magnificans in populis.
(Fulget dies ista.)

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

Ut sol splendet in Gloria, (Fulget dies.)
Qui facit in Gallaecia, (Fulget dies.)
Et alibi prodigia. (Fulget dies ista.)

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.)

Malorum hic incendia, (Fulget dies.)
Fugate a nobis noxia, (Fulget dies.)
Et reddat vitae praemia. (Fulget dies ista.)

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 ultimo periculo, (Fulget dies.)
Defendat nos a zabulo, (Fulget dies.)
Et ducat caeli stabulo. (Fulget dies ista.)

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

Ut in polorum solio, (Fulget dies.)
Ingenti semper gaudio, (Fulget dies.)
Benedicamus Domino. (Fulget dies ista.)

So that across the world, (The day shines.)
With immense and endless joy, (The day shines.)
Let us bless the Lord. (This day shines.)

Odiendo malitias, (Fulget dies.)
Amando amicitias, (Fulget dies.)
Deo dicamus gratias. (Fulget dies ista.)

Hating evil, (The day shines.)
Loving good deeds, (The day shines.)
Let us give thanks to God. (This day shines.)

FINE

SPECIAL GUEST ARTISTS



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.



A native of San Francisco, **Peter Maund** studied percussion at the San Francisco Conservatory of Music and music, folklore and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser's Skyedance, he has performed with early and contemporary music ensembles including Alboka, Anonymous 4, Berkeley Contemporary Chamber Players, Chanticleer, Davka, El Mundo, The Harp Consort, Hesperion XX, Kitka, Los Cenzontles, Musica Pacifica, Philharmonia Baroque Orchestra and Voices of Music, among others. Presenters and venues include Cal Performances, Carnegie Hall, Celtic Connections (Glasgow); Cervantino Festival (Guanajuato), Confederation House (Jerusalem); Edinburgh Festival; Festival Interceltique de Lorient; Festival Pau Casals; Folkfestival

Dranouter; Horizante Orient Okzident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congressos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of "Percussion" in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society and the American Orff-Schulwerk Association. Described by the *Glasgow Herald* as "the most considerate and imaginative of percussionists," he can be heard on over 50 recordings.



Illumination from Las Cantigas de Santa Maria, no. 260



DID YOU KNOW...

ticket sales cover only a small fraction of the costs of tonight's performance?

Please consider adding your name to our growing list of donors. Your gift is tax-deductible and 100% goes to preserving and advancing early music in our community. Donations can be easily made online at www.early-music.org/support or pick up a donation form in the lobby.

**MANY THANKS TO THESE DONORS TO TEMP'S GENERAL FUNDS AND TO THE
SUSAN ANDERSON KERR SCHOLARSHIP FUND (SAK) (12-1-14 / 9-30-15)**

Patron (\$5,000+)
Anonymous

**Benefactor
(\$1,000-\$4,999)**
Gail P Naruo: SAK *In memory of John & Susan Kerr*
Steve Saunders:
Charles and Betti Saunders Foundation (at ACF)
Anthony & Marcia Toprac

**Supporter
(\$500-\$999)**
Anonymous
Anonymous
Randy Baird & Karen McLinden
Rebecca Baltzer
Wendy & Robert Brockett
Tim & Pat Brown
William & Patsy Buida
Richard & Wanda Childress
Harvey & Pam Corn
Karel R. Dahmen
Stephen Falk
Nancy & Philip Fitzpatrick
Dan & Linda Hardy:
SAK *In memory of John & Susan Kerr*
Beth Placek
Chula Sims
June Shipper
David & Barbara
Thomas: SAK *In memory of Susan & John Kerr*

Friend (\$200-\$499)
Anne & John Cuddeback
Raymond & Anne Ellison
Jill B. Fatzner
Ken & Angela George
Elsie Goldstein
Nena Groskind
John W. Grubbs
Sarah J. Harriman
Jeff Kodosky
Pong & Muriel Lem:
In memory of Don Morgan and In memory of Tom Zajac
David Melanson
Janie Keys & Ivan Milman
Jean & AnnMarie Olson
Susan Page
Mary Parse & Klaus Bichteler
Johnna Robinson
John Tempesta
Martin & Myra Tenney
Beverley & Derek Wills

Fan (to \$199)
Anonymous
Lissa Anderson
Brett Barnes
Wilson Bent
Martha Boyd
Delia & George Brownson
Martha Buchanan
Joan Burnham
Jim & Sue Caldwell
Liz Cass
Barbara Coeyman
Tiffany Coghill
Rhea Copening
Susan Dirks
Thomas Edgar & Donna Proffitt-Edgar
Caroline Frommhold
Cheryl Fuller
Patricia Gallagher
Therese Gansle

Cynthia I. Gonzales
Patricia & James Hadden: *SAK In honor of Patricia Hadden, Peggy Hadden, Lucy Hadden, & James Hadden IV*
Elze Hamilton
Nan Hampton
Ann Haraguchi
The Haskins Family
Jane Hedgepeth
Terrell Hooper
Mark & Eileen Houston
A.J. Jalifi: *In honor of Petra Jalifi*
Lola & Coleman Jennings
Todd Jermstad
Alice & Paul Johnson
Daniel Johnson
Robert & Patricia Karli
Andrew Kerr: SAK *In memory of John & Susan Kerr*
Norman & Marianne W. Kim
George Leggiero
Joseph & Sharon Lockett
Peter Lohman
Mark & Roberta Long
Lea Masiello
Linda & Matthew Masters
Richard Mattingly
Leslie Morris
Agnieszka Murphy: SAK *In memory of John Kerr*
Diane Nousanen
Shannon Pearce
Rebecca Peppas
Diana Phillips
Virginia Phillips
Beth Pickett
Verlea Pierce
Anita Prewett
Alyce Richardson
Susan Richter
Sharon Roos
Meredith Ruduski

Hal Rutz
Cynthia Schaufenbuel
David & Elaine Schele
Pete & Frances Schenckan
James Schneider & Sara Hessell
Richard Simões
Annette Stachowitz
Gena & Ron Tabery
Woodrow Taylor
Beverly Thiel
Wendy Tomlinson
Jesus Torres
Colleen Tulloh
Randall Umstead
Ria Vanderauwer
Libby Weed
Allison Welch & Brian Marks: *In memory of Tom Zajac*
Judith Wilkins
Carol Wilson
Kaila Wyllys & Hugh Winkler
Lucia & Paul Woodruff
Graham Yates
Mr. & Mrs. Ching Yew
Helen, Jerry, & Julius Young
Laura Zakaras: SAK *In memory of Susan Kerr*

In-Kind Support
Chez Zee
East Side King
Fine & Folded Hand
Fan Company
Mmmmpanadas
Musical Chairs
Total Wine & More
Trudy's Texas Star
Uchi Uchiko
Wally Workman Gallery
Whole Foods Market at the Domain

The Susan Anderson Kerr Scholarship Fund

The Susan Anderson Kerr Scholarship will be awarded to four young musicians for the 2015-2016 season: two from St. Stephen's School and 2 from McCallum Fine Arts Academy. More scholarships for students between the ages of 14 and 21 are available for the 2015-2016 season. If you know any young musicians or instructors who are interested in these opportunities, or would like to support our efforts in any way, please call (512) 377-6961 or email us at education@early-music.org. We mourn the passing of Susan's husband, John F. Kerr, and we appreciate his generous designation of the Susan Anderson Kerr Fund for donations in his memory.

All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.

UPCOMING CONCERTS

La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

Organ Concertos with Strings Performed on an Historic Instrument

Artistic Director Keith Womer performs concertos for organ and strings on the historic 1862 Hollbrook Organ, with the La Follia string ensemble. Countertenor Nick Zammit will perform Bach arias for alto, obligato organ, and strings.

Saturday, October 24, 2015, 8:00 PM, First Presbyterian Church,
8001 Mesa Drive, Austin, TX, 78731

Sunday, October 25, 2015, 4:00 PM, Redeemer Presbyterian Church,
2111 Alexander Avenue, Austin, TX, 78722

www.lafollia.org

St. Cecilia Music Series

James Brown, Director



Anonymous 4: Anthology

In celebration of their 30th anniversary, Anonymous 4 will present works from each of their prize-winning CDs, ranging from 11th-century plainchant to contemporary works written for the group by Pulitzer Prize-winning composer David Lang.

Friday, November 13, 2015, 8:00 PM, First Presbyterian Church,
8001 Mesa Dr., Austin, TX, 78731

www.scmsaustin.org

Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director



A Tale of Three Cathedrals

The annual Latin American concert will feature music from Mexico, including baroque works by Sumaya and Salazar and gallant music by Jerúsalem, Billoni, and others.

Saturday, November 14, 2015, 8:00 PM, First Presbyterian Church,
8001 Mesa Dr., Austin, TX, 78731

Sunday, November 15, 2015, 4:00 PM, Mission Concepción,
807 Mission Road., San Antonio, TX, 78210

www.austinbaroqueorchestra.org

Texas Toot

Daniel Johnson, Workshop Director



40th Annual Fall Texas Toot Workshop

The Texas Toot is a short weekend workshop with instruction in early instruments and voice for eager beginners through seasoned professionals. This year's Toot is dedicated to the memory of long-time friend and colleague, Tom Zajac.

Friday, November 20 – Sunday, November 22, 2015
Lakeview Methodist Conference Center, 400 Private Road 6036
Palestine, TX, 75801-4350

www.toot.org