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2001
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THE SCHOOL OF MUSIC

DAF # 14065 with assistance from THE SIMPSON CENTER FOR THE HUMANITIES
CD # 14066 presents

“NATIVITY 1001”

THE COLLEGIUM MUSICUM, DIRECTED BY JOANN TARICANI

BENJAMIN ALBRITTON, LUTE ♦ SAMANTHA DUNCAN, SOPRANO
IMELDA FRANKLIN, MEZZO-SOPRANO ♦ CRAIG GRAYSON, BASS
MARKDAVIN OBEZA, COUNTERTENOR ♦ ERIN RING-HOWELL, SOPRANO

DECEMBER 15 & 16, 2001

MARY GATES HALL

PROGRAM

CD

Part I: Chant from France, ca. 1000 A.D.

- 1 Alleluia: “NATUS EST NOBIS” (from the third Mass for Christmas Day)
- 2 Sequence: “CHRISTI HODIERNA,” by Notker
- 3 Antiphon: “O MARIA, JESSE VIRGA” (from the third Mass for Christmas Day)
- 4 Sequence: “GRATES SALVATORI,” by Notker
- 5 ALLELUIA
- 6 ALLELUIA
- 7 KYRIE ELEISON
- 8 Sequence: “NATUS ANTE SAECULA,” by Notker
- 9 Dialogue and Introit: “QUEM QUERITIS?” (from the third Mass for Christmas Day)

--- brief pause ---

Part II: Anonymous laude from 12th-century Italy

- 10 “SOVRANA SÌ NE’ SEMBIANTI”
- 11 “A VOI, GENTE, FACCIAM PREGO”
- 12 “AVE MARIA, STELLA DIANA”
- 13 “REGINA PRETIOSA, MADRE DEL GLORIOSO”
- 14 “GLORIA IN CIELO, È PACE IN TERRA”

Please hold all applause until the pause and the conclusion

Thanks to:

Professor Mícéal Vaughan for his assistance in translating Notker’s poetry;
August Denhard for his coaching of the lute accompaniment

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CHANT IN THE YEAR 1001

This concert presents the earliest notated music that has survived from Western Europe. By the year 1000, several rudimentary systems of notation were in place, which document elaborate melodies as well as the liturgical music used in the medieval church. Tonight, you will hear liturgical music used in France around the year 1000 A.D., reconstructed from early manuscripts.

The first half of the program presents chant that would have been used in Masses and other liturgies around the year 1000 in France. You may notice is that the melodies are different from those more commonly heard today in liturgical music. These earlier melodies tend to have broad leaps and a wider range than later chant, especially the "Alleluias" on the program.

Three of the works on the first half of the concert are sequences, a poetic form of 12-18 stanzas, in which every two successive stanzas are sung to the same melody. These were written by a monk at the Abbey of St. Gall in Switzerland, who turned his creative energies to helping himself and others memorize long wordless Alleluias you will hear. This monk, Notker Balbulus (Notker the Stutterer, ca. 840 - 912 A.D.) complained that the long Alleluias taxed his "little memory," so he began to write poetry to be sung to those melodies.

In the second half of the program, we have included some *laude* from about two centuries later. You will notice that these compositions are more rhythmic and that the texts are more informal than the liturgical chant from the first half of the program. These Italian pieces are medieval songs intended for use in processions and other non-liturgical occasions, but their religious connections are quite clear. Although instruments would not have been used in the church liturgy, they could well have been included as accompaniment for the *laude*, so you will hear lute accompaniment for two of these works.

The Collegium Musicum is an ensemble of the UW School of Music, including both undergraduate and graduate students studying approaches to the performance of early music. The next Collegium concert, "Irish Fusion," on March 16, will focus on Irish music from the nineteenth century and the folk tradition. You may sign up on our mailing list at the door.

Mary Gates Hall was dedicated in May 2000, the result of a combination of state funding and a generous gift from Melinda and William H. Gates III, after whose mother the building is named. It is a renovation of the old Physics Building, to which was added the new section of the building in which you are seated. The former exterior wall of the old Physics Building is the brick wall behind your seats, and the building is now focused on serving undergraduate education. We have tried to select music that is enhanced by the acoustics of this hall.

— JoAnn Taricani

Thanks to the Tudor Choir and the Early Music Guild for assistance in publicizing this concert. The next concert of the Tudor Choir in Seattle, "Renaissance Christmas," is on December 29 at 8:00 PM. in St. Mark's Cathedral. The next concert of the Early Music Guild, by the ensemble Chanticleer, is "Magnificat," at Town Hall on January 25 and 26. Flyers are available at the ticket table.

NOTES AND TRANSLATIONS

*Please hold all applause for the mid-concert pause and conclusion
and kindly turn off all devices that may chirp, beep, or ring – thank you!*

Part I: Chant from France, ca. 1000 A.D.

ALLELUIA: NATUS EST NOBIS (*From the third Mass for Christmas Day*)

Alleluia: Natus est nobis/ Alleluia! Today a child is born to us, from the womb of Mary, as the angel said to the shepherds: A child is born to you on earth, and his name will be called Emmanuel. Alleluia!

CHRISTI HODIERNA (*sequence by Notker Balbulus*)

Christi hodierna/ Christ, today let us all now sing with a single consonant voice of the great Nativity of Christ. He wished to show the world he redeemed, the word made flesh.

Mundo quem/ He who redeems the world now comes from the right hand of the Father. At the angel's urging, the shepherds ran with great joy to Mary, who placed her Son in the manger in the stable.

Vigilantes pastores/ The shepherds keeping watch heard the angelic chorus in heaven, singing: Glory, praise, honor to God on high. He whom the prophets had foretold, now appears in his new form, wrapped in swaddling clothes by his virgin mother.

Exiguo tegitur/ He is hidden in a narrow place, he who created fields and heavens. He came to a place in the shadows, not in royal purple or gold.

Mariae genitricis/ Mother Mary exulted as she gave birth to the Lord, author of all. Joseph drew himself back as he contemplated the redemption that would come to sinners as the result of this great event.

ANTIPHON: O MARIA, JESSE VIRGA (*from the third Mass for Christmas Day*)

O Maria, Jesse virga/ O Mary, of the root of Jesse, Queen of Heaven, star of the sea: Behold now the fullness of time has come. You have brought forth the Child promised so long ago.

O domina/ O noble lady, we pray that since we have won the merit of acknowledging you as the mother of Christ, we may receive your loving kindness.

Et pium ut singularum/ And may you by your singular merit, cause your Son to look kindly upon us. And in these days concentrated on your bearing a Child, in your holy virginity for your sake, O most gracious lady, cause this temporal festival to nourish us for eternal joy. Alleluia!

GRATES SALVATORI (*sequence by Notker Balbulus*)

Grates salvatori/ Let all who inhabit the isles render thanks to God, King and Saviour, whom they have long awaited.

Et leges eius/ And let them accept his laws with ready minds; these laws are provided to the people of Judea, begotten of the flesh of Abraham.

Et per fidem quos Abrahae/ And through the faith of the descendents of Abraham, his descendents were made holy.

O Christe/ O Christ, blood relative of our own nature, support us against all assaults and deceits of the enemy. Through the lure of your incarnation and the hook of your majesty, you deluded the enemy.

Tu regurgens/ You, rising afresh in majesty, no longer to die, by rising incorruptible, you make our mortal and earthly nature also incorruptible.

ALLELUIA (*melodic melisma on the word "Alleluia"*)

ALLELUIA (*melodic melisma on the word "Alleluia"*)

KYRIE ELEISON (*from a manuscript of the early 1000s*)

Kyrie eleison/ Lord, have mercy

Christe eleison/ Christ, have mercy

Kyrie eleison/ Lord, have mercy

NATUS ANTE SAECULA (*sequence by Notker Balbulus*)

Natus ante saecula/ You were born before the ages as the unbounded Son of God, through Whom the machinery of heaven, earth, sea, and all who live in them came into being.

Per quam dies/ Through whom the days and hours flow forth, and again turn back upon themselves; about whom the angels in the arch of the heavens sing with harmonious force.

Hoc corpus/ Thus he assumed this fragile body without the stain of original sin, from the flesh of the virgin Mary, from whom he cleansed the lascivious guilt of the first parent and Eve.

Hoc praesens/ This exceptionally bright short day, extended in length, announces that the true Son, born in shadows, drives away the old age of the earth with the radiance of his light.

Nec nox/ Night does not empty the new light of the star which struck awe into the eyes of the Magi which recognized it; nor does light depart from the shepherds, the masters of the flock, whom the brightness of the angels of God struck dumb.

Gaude, Dei/ Rejoice, Mother of God, whom the singing angels surrounded in the manner of midwives; O Christ, only begotten Son of the Father, who assumed human form for our sake, refresh us.

Et quorum/ Receive worthily their prayers, Jesus, who shared our life on earth; so that you, the only begotten Son of God, may choose us to share in your divinity.

DIALOGUE AND INTROIT, "QUEM QUERITIS?" (from the third Mass for Christmas Day)

Quem queritis? (Angel:) "Whom do you seek in the manger, shepherds? Tell me!"

Salvatorem Christum (Shepherds:) "The Saviour, Christ the Lord, an infant wrapped in swaddling clothes, according to the message of the angelic announcement."

Adest hic parvulus (Angel:) "Behold the Child here with Mary his mother, of whom long ago Isaiah the prophet spoke, prophesying: "

Ecce virgo concipiet (All:) "Behold, a virgin shall conceive and bear a son." And now, go and tell them he is born. Alleluia, alleluia! Now surely we know that Christ is born on earth, of whom let everyone sing, saying with the prophet:

Introit: *Puer natus est* A child is born to us, and a son is given to us, whose kingdom will be upon his shoulders, and his name will be called angel of mighty counsel.

BRIEF PAUSE — 5 MINUTES

Part II: Anonymous laude from 12th-century Italy

These *laude*, or songs of praise, started to appear in Italy in the late 12th century. They are religious in nature, not intended for liturgical use, but for events such as processions. You will notice that these pieces are much more rhythmic than the chant of the first half of the program, because of the metrical nature of the poetry and the innovations in musical notation and rhythm in the 12th century. Most *laude* have a refrain which is repeated after each verse.

Because these pieces lie between the realm of liturgical music and secular music, we have added instrumental (lute) accompaniment to two of the pieces.

SOVRANA SÌ NE' SEMBIANTI

Refrain: *Sovrana sì ne' sembiani*/ Regal in her countenance, a treasure full of piety.

Con più parla/ The more she speaks, the more pleasing that fragrant rose becomes; with sweetness she gave birth to God who brings us great goodness.

Gratiosa, che portasti/ O full of grace, you who bore God and man, you nursed him and put him in a manger; he was the picture of poverty.

A li pastor/ The shepherds were given the joyous news and they were shown where the Lord was born so that they knew with certainty.

L'uno a l'altro/ They began to say to each other, "We want to go to Bethlehem and find out what has been said that brings such great joy."

A VOI, GENTE, FACCIAM PREGO

Refrain: *A voi, gente, facciam prego/* People, we exhort you to be penitent; be afraid of the strong reproach that the high God of Heaven will make at the judgment at which all of us will be present.

Secundo ke'l sole/ As the sun appears in the Orient, so will our Lord in truth appear; he will come with such splendor that all people will see him and everyone will tremble with fear.

Fier raunati/ Souls will be gathered around from the four corners; at the sound of a trumpet they will rise again; in the blink of an eye all people will be there, people from the world over.

AVE MARIA, STELLA DIANA

Refrain: *Ave Maria, stella diana/* Hail Mary, morning star, your flower always yields fruits and ripens them.

Benedicta si'/ Blessed and praised be you, sweet holy virgin, because you received more grace than any other woman.

Davanti a lo tuo/ Before your birth there was no salvation: we all were going to damnation because of lady Eve, who acted foolishly.

Mai non so / Never was it possible, until your birth, to maintain a pure and intact virginity.

Madonna, tu fosti / Lady, you were obedient because you received into your womb the high and mighty king of Heaven, who is the living fountain.

REGINA PRETIOSA , MADRE DEL GLORIOSO

Refrain: *Regina pretiosa, madre del glorioso/* Precious queen, mother of the glorious one, devoutly we beg you for mercy.

No'vi facciam/ We pray to you and to the high king of Heaven, that he might lead us to this clear light, where the evangelists Mark and Luke, and all the saints, are singing sweet songs and dancing before the queen.

Nella divina corte/ In the divine court they wait for us every day; suddenly the doors are opened; let those who acted rightly go in with confidence: they will be well received; if they have a contrite heart let them go to this dance.

GLORIA IN CIELO È PACE IN TERRA

Refrain: *Gloria in cielo/* Glory in Heaven and peace on earth, our Saviour is born.

Nat'è Christo/ The glorious Christ is born, the marvelous high God; the benign creator has become man, long desired.

Della virgine sovrana/ A child is born from the flower, born of the sovereign virgin, shining morning-star, polestar for the errant.

Pace'n terra sia cantata/ Let us sing peace on earth, let us desire glory in Heaven; the sacred maiden gave birth to the Saviour.