

THE SCHOOL OF MUSIC

with assistance from THE SIMPSON CENTER FOR THE HUMANITIES

DAF 13,852
CD 13,853

presents

"NATIVITY 1000"

DIRECTED BY JOANN TARICANI

COLLEGIUM
MUSICUM

SAMANTHA DUNCAN ♦ IMELDA FRANKLIN ♦ KARI HAILEY
JULIE HODGSON ♦ JASON LIU ♦ MEGAN MAGDEN ♦ DEBRA PENBERTHY

DECEMBER 9 & 10, 2000

MARY GATES HALL

PROGRAM

CD

- 1 ALLELUIA (from the third Mass for Christmas Day) (2:15)
 - 2 ALLELUIA (4:01)
 - 3 ANTIPHON: "O BEATA INFANTIA" (2:06)
 - 4 ALLELUIA (2:51)
 - 5 INTROIT: "PUER NATUS EST" (from the third Mass for Christmas Day) (3:50)
 - 6 ADVENT HYMN: "CREATOR ALME SIDERUM," by St. Ambrose (1:50)
 - 7 ALLELUIA (2:24)
 - 8 "WORDLESS SONGS FROM THE TURN OF THE CENTURY," by Debra Penberthy (3:06)
 - 9 ^{MINA'S SONG} The SEARCH (3:31)
- brief pause
- 10 SEQUENCE: "FESTA CHRISTI," by Notker Balbulus (4:00)
 - 11 SEQUENCE: "CONCENTU PARILI," by Notker (3:50)
 - 12 "GLORIA IN EXCELSIS DEO" (from the third Mass for Christmas Day) (13:58)
 - 13 SEQUENCE: "GAUDE MARIA VIRGO," by Notker (3:03)
 - 14 SEQUENCE: "NATUS ANTE SAECULA," by Notker (3:24)
 - 15 ALLELUIA (from the third Mass for Christmas Day) (2:05)

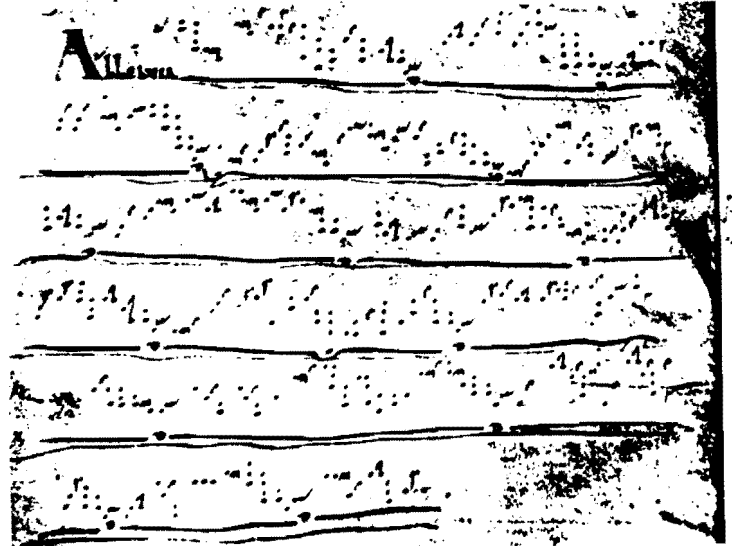
Please hold all applause for the pause and conclusion

Thanks to Professor Mí'céal Vaughan for his assistance in translating Notker's poetry

"ALLELUIA" IN THE YEAR 1000

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 both types of music: the unfettered "Alleluias" that proliferated in the 10th century, as well as some of the liturgical music in use at that time.

What 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. It was common for an "Alleluia" chant in the 10th century to have several hundred notes, primarily sung to the final syllable "-ia," as you can see in the early manuscript in this illustration. The pitches are clear to anyone familiar with this notation, which consists of the small dots that represent the notes to be sung on the syllable "-ia."



"Alleluia" from the early 11th century



Notker Balbulus - 11th-century drawing

One monk who lived at the Abbey of St. Gall in Switzerland turned his creative energies to helping himself and others memorize those long melodies in the early 900s. This monk, Notker Balbulus (Notker the Stutterer, *ca.* 840 - 912 A.D.) complained that the long melodies taxed his "little memory," and so he began to write poetry to be sung to those melodies. You will be hearing some of his poetry, known as sequences, in the second half of the program.

The Mass movements on the program are taken from a manuscript copied in France in the early 1000s, containing music for the third Mass for Christmas Day. In addition to the text of the Mass itself, another new set of texts, known as tropes, were added in this manuscript. These tropes add additional material related to the feast of Christmas, and also would have been performed within the liturgy of the Mass. The Gloria movement is an outstanding example of a trope interspersed within the actual text of the Gloria, amplifying the theme of Christmas. The trope that precedes the Introit is actually a liturgical drama.

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 Physics Building is the brick wall behind your seats, and the entire space is now focused on serving undergraduate education.

These performances are the first formal concerts in this space, and we have tried to select music that is enhanced by the acoustics of this hall.

-- JoAnn Taricani

CONCERT ORDER — NOTES AND TRANSLATIONS

**Please hold all applause for the pause and conclusion*

ALLELUIA (*From the third Mass for Christmas Day*)

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

ANTIPHON, "O BEATA INFANTIA" (*from the third Mass for Christmas Day*)

O beata infantia/ O blessed infant, by Whom the life of our people was renewed.

O gratissimi delectabilesque/ O most gracious and delightful infant cries, by which we avoided eternal lamentation.

O felices panni/ O happy swaddling clothes, with which we wiped clean guilty sinners.

O presepe splendidum/ O splendid manger, wherein we find not only the hay of the animals, but where the food of angels was found. Alleluia!

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

INTROIT, "PUER NATUS EST," WITH TROPE (*from the third Mass for Christmas Day*)

THE INTROIT "PUER NATUS EST" IS PRECEDED BY A TROPE THAT INCLUDES DIALOGUE FROM A NATIVITY LITURGICAL DRAMA, STARTING WITH "QUEM QUERITIS?"

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: '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 for 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.

CREATOR ALME SIDERUM (Advent hymn by St. Ambrose of Milan, 4th century)

**ST. AMBROSE, BISHOP OF MILAN IN THE 4TH CENTURY, WROTE
THE TEXT FOR THIS HYMN,
IN WHICH EACH STANZA IS SUNG TO THE SAME MUSIC.
HIS POETRY ALSO LENDS A METER AND RHYTHM TO THE PIECE.**

Creator alme siderum/ Gracious creator of the stars, eternal light of believers, Christ, Redeemer of all, hear the prayers of your supplicants. You who grieved for the end of the world has redeemed the sinful world by providing salvation to the guilty. We pray to you, future judge of the world, to protect us in time from the arrow of the enemy.

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

NATIVITY 2000:

"WORDLESS SONGS FROM THE TURN OF THE CENTURY"

BY DEBRA PENBERTHY

THESE TWO SONGS WERE COMPOSED BY THE PERFORMER, DEBRA PENBERTHY, AS PART OF A LONGER SONG CYCLE. WHEN SHE SANG THEM TO AUDITION FOR THIS CONCERT, I WAS STRUCK BY THE SIMILARITY OF HER STYLE TO THE MELISMATIC "ALLELUIAS" PRESENTED ON THIS PROGRAM, AND SO HAVE INCLUDED THEM AS A CONTEMPORARY LINK TO THE MUSIC OF A 1000 YEARS AGO.

"NINA'S SONG"

"THE SEARCH"

BRIEF PAUSE — 5 MINUTES

FESTA CHRISTI (*sequence by Notker Balbulus*)

Festa Christi/ Let all Christendom celebrate the feast of Christ, which should be venerated by all people, through the advent of the all-powerful One.

Ut natus est/ When Christ was born, a great bright star was seen, and the Magi carried gifts for the Child the star announced. They sought Him in the transitory manger, the golden bed of the emerging Prince.

Hinc ira saevi Herodis/ Here the hot anger of savage King Herod, foolishly envious at his ruler, ordered the children of Bethlehem to be destroyed with a cruel sword. O Christ, learned young man, sucking in such great sorrow at your mother's breast, you will collect a great army of your Father by preaching to the people.

Anno hominis trigesimo/ At the thirtieth year of man, here below, the hand of God descended to His servant, consecrating baptism for the absolution of sins. Behold the spirit in the shape of a harmless bird, who comes to rest in the tabernacle of His heart.

Patris etiam/ The pious voice of the Father sounds forth: "You are my true Son, pleasing to Me, in whom I am pleased. Today I have begotten you, my Son.

Huic omnes/ Listen, all you people, to this invocation.

CONCENTU PARILI (*sequence by Notker Balbulus*)

Concentu parili/ With equal harmony, these people venerate you, Mary, and honor you with pious hearts; you, the royal daughter of generous Abraham, and begotten from the branch of David, should be venerated as queen.

Laetare mater/ Rejoice, mother and noble virgin, who, believing the archangel Gabriel, gave birth to a Son while still a virgin; in Whose most blessed blood the universe of a most sinful people was washed clean.

Te virga arida/ The arid rod of Aaron with the single blossom foretold your own beautiful blossom, Mary, who without seed of man, budded forth with a Son; you, Mary, are the gate to which the vision of Ezekiel gave witness, opened by God alone.

Sed tu tamen/ But you, however, mother of virtues, desire to provide us an example; you stand as the established remedy for sinful mothers; to the temple you brought your earthly Son to be purified, and the God-Man increased the glory of you, virginal mother.

Laetare quam/ Rejoice, you whom the investigator of our hearts and entrails finds to be uniquely worthy, Holy Mary; exalt, Mary, on whom the small Child smiles, and allows all to rejoice with you.

Ergo quique/ Therefore, each of us celebrates the feast of the infant Christ, begotten of His pious mother Mary for our own sake; praise to the Father of glory Who, revealing His Son to the nations and people of Israel, shares His life with us.

Laus patri/ Praise to His Son, who, reconciling us to His Father through His blood, has given us a share in the life of the heavenly cities; praise also to your Holy Spirit throughout the ages.

“GLORIA,” WITH TROPE (*from the third Mass for Christmas Day*)

THIS SECTION OF THE MASS IS THE FAMILIAR “GLORIA IN EXCELSIS DEO.” IN THIS VERSION FROM THE LATE 900S, THE GLORIA IS INTERSPERSED A NEW TEXT, A TROPE ON THE SUBJECT OF CHRISTMAS. BELOW, THE TEXT OF THE GLORIA IS ON THE LEFT, AND THE TROPED TEXT IS ON THE RIGHT SIDE OF THE PAGE. IN THIS PERFORMANCE, THE GLORIA TEXT WILL BE SUNG BY A SOLOIST, AND THE TROPED SECTIONS WILL BE SUNG BY SEVERAL SINGERS.

Summe sacerdos/ Most high priest, lift up your voice and sing for us the song of the angels, which they brought forth to the king when our Lord was born. Eya!, O high priest, cry Eya!

Gloria in excelsis/ Glory to God in the highest, and on earth peace to men of good will.

Omnipotens/ All-powerful, most high, Word and Son of the Father,

Laudamus te/ We praise you.

Quem benedicit/ Whom the celestial chorus blesses, singing, “Glory to God in the highest,”

Benedicamus te/ We bless you.

Quem conventus/ Whom the assembled shepherds adore, when you come, announced by the angels,

Adoramus te/ We adore you.

Quod verbum caro factum/ The Word made flesh, which Mary the virgin mother placed in the manger,

Glorificamus te/ We glorify you.

Nativitatem tuam/ O Christ, visit those who commemorate your birth.

Gratias agimus/ We give thanks to you.

O decorata proles/ O honored and exalted offspring, today you deign to be born into the world out of the womb of a virgin.

Propter magnam gloriam/ Because of your great glory.

Propter mundam/ In order to redeem the world and mankind, you have deigned to descend from heaven to earth.

Domine fili/ Lord, only-begotten Son,

Parvulus natus/ A little Child, born on earth, how great you
are in the kingdom of heaven.

Jhesu Christe/ Jesus Christ, Lord God, Lamb of God, Son of
the Father, you Who take away the sins of the world, have
mercy on us. You Who take away the sins of the world,

Quem hodie/ Whom we acknowledge today, born of a virgin,

Suscipe deprecationem/ Receive our prayer

Ut hominem caelo/ In order to bring man back to heaven,
today you appear on earth as man,

Qui sedes ad dexteram/ You Who sits at the right hand of the
Father, have mercy on us.

O decus omnium/ O glory of all things,

Quoniam tu solus/ For you alone are holy,

Prolis o rutilans/ O Child still ruddy from birth,
the same age as the Father,

Tu solus Dominus/ You alone are the Lord,

Eros poli/ Love, dwelling in the highest heavens,

Tu solus altissimus/ You alone are most high,

Te regem/ O great King, we praise You with humble voice,
born for us today,

Jhesu Christe/ Jesus Christ,

Sceptrum cuius/ Raise up Your royal sceptre, with which you
graciously rule heaven and earth. You are born today for us
from an ever-virgin mother. Protect us from the enemy so
that we may be worthy truly to praise you,
whose name will remain forever.

Cum sancto spiritu/ With the Holy Spirit in the glory of God
the Father. Amen.

GAUDE MARIA (*sequence by Notker Balbulus*)

Gaude Maria/ Rejoice, Mary, virgin, Mother of God.

Quae promissis/ Who believed with devout hope the promises of Gabriel; you, filled with the Holy Spirit, gave birth as a virgin to a Son who rules the citadel of the world.

In tuo partu/ At this birth, the angels sing to the leaders of the flock, with their Ruler lying in the manger of the town of Bethlehem.

Te nomen/ The heavenly messenger taught you the name Jesus, so that you, undefiled, could give it to your circumcised Son, Who knows, with the Father and the Holy Spirit, how to wash away the sins of the world.

Ad tuas manus/ To your hands which foretold our life, the Magi brought gifts.

Te primus Christe/ You, Christ, the first Prince, taught us to endure sorrowful glory. You made your divinity first known by making wine out of water.

Ergo precamur/ Therefore we pray that you might be our intercessor with the merciful Father, since we live as accused sinners. This Father chose you, Mary, as His mother, so that the king of heaven could beget the king on earth.

Et te iam splendentem/ And you always will share in the presence of God, you with a contrite heart. We beseech you and pray with contrite heart that we might see the fruit of your womb.

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.

ALLELUIA (*From the third Mass for Christmas Day*)

“Alleluia. Amen.”