

CGG
1984
12-14

PHONOTAPE
CGG 1984 12-14
rec 1

The University of Washington School of Music
and the Division of Music History

present

"CHRISTMAS FEASTS OF THE MIDDLE AGES"

performed by the

University of Washington Collegium Musicum

JoAnn Taricani, *Director*

The program will consist of two liturgical dramas:

"The Annunciation"

and

"The Nativity"

text and music of the dialogue from two medieval manuscripts
edited by JoAnn Taricani

translation of the dialogue
by Míceal Vaughan

followed by

chorale settings of Michael Praetorius

December 14, 1984, 8:00
Graduate Reading Room
U.W. Suzzallo Library

December 16, 1984, 3:00
Blessed Sacrament Church

Tape 10,755

"The Annunciation"

Narrator: "Missus est Gabriel Angelus"
Conductus: *Ave Maria*
The Angel Gabriel: "Ave Maria, gratia plena" 17:18
Motet: *Ave Maria/Ave Maris stella*
The Angel Gabriel: "Ne timeas, Maria; invenisti gratiam"
Motet: *Nobili precinitur/Eius*
Mary: "Quomodo fiet istud, Angele Dei?"
Motet: *Conditio nature/Mane prima*
✓ The Angel Gabriel: "Audi, Maria, virgo Christi"
Motet: *Mater Dei/Eius*
Mary: "Ecce ancilla Domini, fiat michi secundum"
Conductus: *Salve virgo virginum*
Elizabeth: "Salve chara, deo grata, te saluto"
Conductus: *Salve rosa venustatis*
Mary: "Magnificans anima mea Dominum"

—PAUSE—

"The Nativity"

Motet: *Cum sit natus hodie/Hec dies* 16:13
The Angel Gabriel: "Nolite timere, ecce enim evangelizo"
Shepherds: "Gloria in excelsis Deo, et in terra pax"
Motet: *Alle, psallite cum luya!! Alleluia*
Shepherds: "Pax in terris nunciatur, in excelsis gloria!"
Motet: *Orbis pium primordium/O bipertitum*
Shepherd: "Transeamus usque Bethlehem, et videamus"
Motet: *Ecce ministerium/Domino*
Cleric: "Quem queritis in presepe, pastores?"
Shepherd: "Salvatorem Christum Dominum infantem"
Conductus: *Ex David origine*
Midwife: "Adest hic parvulus cum Maria"
Cleric: "Ecce virgo concipiet et pariet filium"
Shepherds: "Salve, virgo, singularis, virgo manens"
Motet: *Alle psallite cum luya!! Alleluia*

—PAUSE—

Four Chorale Settings by Michael Praetorius (1571-1621)

In dulci jubilo 7:35
Puer natus in Bethlehem
Es ist ein Ros entsprungen
Psallite! Unigenito, Christo Dei filio!

ENCORE:
0:36

We request that the audience applaud only at the conclusion of each section

Members of the Collegium:

Sara Hedgpeth, *mezzo-soprano*
Cynthia Rogers, *recorder, krummhorn, percussion*
Erhard Rom, *baritone*
Tracy Russell, *recorder, shawm*
Dean Suess, *tenor, counter-tenor*
Susanna Walsh, *soprano*
Maria Woerne, *soprano*

Singers in the dialogue of "The Annunciation":

Gabriel: Dean Suess
Mary: Susanna Walsh
Elisabeth: Sara Hedgpeth

Singers in the dialogue of "The Nativity":

Gabriel: Dean Suess
Shepherds: ensemble
Cleric: Erhard Rom
Midwife: Maria Woerne

Director's note:

3
These liturgical dramas exist in two medieval French manuscripts, one ("The Nativity") from the thirteenth century, the other ("The Annunciation") from the fourteenth century. As the name implies, these dialogues were originally intended to have been incorporated in the liturgy for the feastdays of the Annunciation (March 25) and Christmas Day (December 25). I have chosen to edit and to present these two particular dramas for this season because their dialogues present a straightforward version of the Biblical account of the Nativity.

In order to present these basically simple, chanted dialogues outside of their original liturgical function, I have added material to the dialogue of the plays by inserting of a number of medieval polyphonic compositions between the monophonic (or chanted) speeches of the characters in the dramas. This technique of supplementing pre-existent texts with related material is a common medieval practice, and is sometimes referred to as a trope or gloss. The result will correspond dramatically and musically to the much later function of recitative and aria in opera: the dialogue will advance the action of the drama, while the polyphonic pieces reflect upon the themes touched upon by the various characters.

As you will note when you read the following text and translation, the polyphonic works are both motets and conductus (all from the 13th and 14th centuries). The medieval motet is a composition based on Gregorian chant, in which the chant (identified in the title of the motet) is played on an instrument while the voices above it sing one or two newly-composed lines of text and music. The conductus, on the other hand, is not based on chant, but is freely composed, and will be written for two or three voices, all of which sing the same text and usually move in a similar rhythm and in parallel motion.

After performing the two plays, we shall move to the relative modernity of the 16th century and present four settings of traditional chorale melodies by Michael Praetorius. In contrast to the medieval styles to which you will become accustomed in the next hour, these concluding compositions should sound relatively contemporary and familiar, as the chorale melodies are rather well-known. The texts of the chorales, moreover, provide further reflection and amplification of the themes found in the narrative of the plays.

-J. Taricani