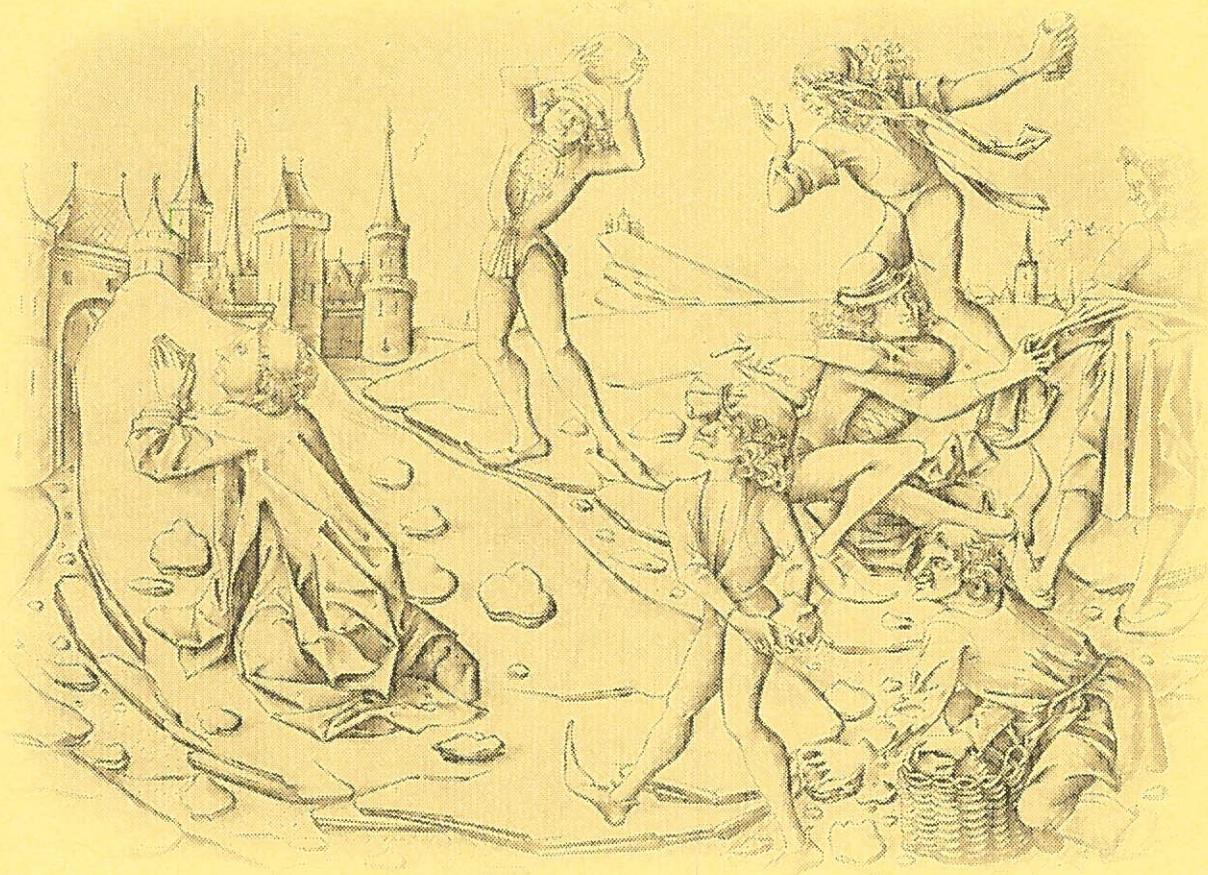


# EARLY MUSIC ENSEMBLE

David Nutter and Suzanne Elder Wallace, *directors*



ISRAHEL VON MECKENEM: THE STONING OF ST. STEPHEN (ca. 1475)

**Nicholas Ludford (1485–1557):**  
*Missa Lapidaverunt Stephanum*  
(Mass for St. Stephen's Day)

Hymns and sequences by  
Hildegard von Bingen (1098–1179)

Early 15th-century English music  
from the Old Hall Manuscript

French Ars subtilior music from Cyprus

**with the Early Music Brass Ensemble**  
Bruce Chrisp, *director*

**8:00 p.m.**

Sunday, 18 February, 2001

St. Martin's Episcopal Church  
640 Hawthorn Lane, Davis

IN ADVANCE: GENERAL \$8/ STUDENTS & CHILDREN \$4. SUGGESTED DONATION AT THE DOOR: \$8/\$4

ACCOMMODATIONS FOR PATRONS WITH DISABILITIES ARE AVAILABLE.

# EARLY MUSIC ENSEMBLE

David Nutter & Suzanne Elder Wallace, *directors*

## Early Music Brass Ensemble

Bruce Chrisp, *director*

### *Program*

If ye love me	Thomas Tallis (ca 1505-1585)
O quam gloriosum est regnum	Tomás Luis de Victoria (ca 1548-1611)
Si quis amat (canon)	Anon, English
Salve porta paradisi (The Old Hall Ms, ca 1410-1415) Stella celi	Damett Cooke
Cecilia Seufert, Amelia Triest, Grayson Braxton	
Flos pudicitie (Arundel Ms, Anglo-Norman lai) Ave maris stella (Piae Cantiones, 1582)	Anon, English Anon, Finnish
Missa Lapidaverunt Stephanum (Mass for St. Stephen's Day) Gloria Credo	Nicholas Ludford (1485-1557)
<i>intermission</i>	
Si sumpsero	Jacob Obrecht (ca 1450-1505)
O virtus sapientiae (chant for the Trinity: Father and Son, antiphon) Spiritus sanctus vivificans (chant for the Trinity: Holy Spirit, antiphon)	Hildegard of Bingen (1098-1179)
Qui n'a le cœur (rondeau) Toute clarté (ballade)	Anon, French-Cypriot Anon, French
Siwa Msangi, Mark Grote, Neil Willits	
O frondens virga (chant for the Blessed Virgin Mary, antiphon) O virga ac diadema (chant for the Blessed Virgin Mary, sequence)	Hildegard
Missa Lapidaverunt Stephanum Sanctus Agnus Dei	Ludford

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Supported in part by the Ed and Elen Witter Endowment

## The Early Music Ensemble

### *Soprano*

Carole Hom, Elise Keddie, Gerry Prody, Maria Cecilia Rousseaux, Cecilia Seufert

### *Alto*

Jacki Amos, Katherine Becvar, Mary Ann Long, Gabrielle Nevitt, Helen Nutter, Jocelyn Olander, Amanda Parson, Amelia Triest, Suzanne Elder Wallace

### *Tenor*

Grayson Braxton, Sarah Brown, Mark Grote, Mark Hill, Siwa Msangi

### *Bass*

Robert Crummey, Christopher Nucho, Neil Willits

## The Early Music Brass Ensemble

Rebecca Brover, *sackbut*; Bruce Chrisp, director and *sackbut*; Robin Houston, *cornetto* and *alto shawm*;  
Peggy Murray, *soprano shawm* and *dulcian*

### Program note

Nicholas Ludford's eleven complete and three incomplete masses, most written before 1530, make him the most prolific English composer of masses. The large-scale five- and six-voice festal masses continue the English tradition of full, rich, sonorous, flowing and often florid writing established in the work of the preceding generation of composers represented in the Eton Choirbook. Ludford was admitted to the Fraternity of St. Nicholas, the Guild of the Parish clerks of the City of London in 1521. His professional life seems to have been spent as a member of the Royal Free Chapel of St. Stephen's, Westminster, a college of secular canons adjoining the Royal Palace of Westminster. In the Dissolution Certificate for St. Stephen's (1547) he was named as verger and awarded a pension; he was still living in 1557. His five-voice *Missa Lapidaverunt Stephanum* was almost certainly written for St. Stephen's; the earliest of its manuscript sources, the Lambeth Choirbook, was copied around 1510-20. Festal Mass settings by English composers in the first half of the sixteenth century did not usually include a polyphonic Kyrie, the normal practice being to sing the Kyrie in plainsong, but with the addition of words appropriate to the season or specific feast (a process known as troping). Ludford's mass takes its title and musical material from the first antiphon at Lauds for the feast of St. Stephen, the first martyr (26 December). The melody of the antiphon provides the structural scaffolding around which the entire mass is constructed; this melody (in a polyphonic context called the *cantus firmus*) is assigned primarily to the second tenor part, where it is stated in slower moving note values in the full, five-voice sections, though it sometimes migrates from voice to voice (Benedictus in the Sanctus). All of the mass movements open with identical music, thus providing an overall sense of unity.

Abbess Hildegard of Bingen was perhaps the most celebrated woman of her age. Visionary, naturalist, playwright, poet and composer, she produced two books on natural history and medicine, a morality play, the *Ordo Virtutum*, and a book of visions, *Scivias*. She continued to enlarge throughout her life her large collection of music and poetry, the *Symponia armonie celestium revelationum* (the symphony of the harmony of celestial revelations). The *Symponia* is the largest chant repertoire of the Middle Ages by a single author. It forms the cornerstone in Hildegard's cosmology where she links music with the divine. Music represents the state of innocence humankind has lost in the Fall, which is restored by grace of the Father through the incarnation of His Son from the Virgin Mary, and communicated to the human soul through the Holy Spirit. Music provides the point of contact between the divine and the human spheres. And it is through music that the divine can be experienced, either in vision, or through simple participation in sacred song.

Western occupation of Cyprus began with Richard the Lion Hearted who conquered Cyprus in 1198; he later gave the island to the Knight Templars who in turn passed it to Guy de Lusignan, the last King of Jerusalem. The reign of King Janus (1398-1432) marked a surge in the musical life of Cyprus, particularly after the arrival in 1411 of his second wife, Charlotte de Bourbon, who came with a number of French clerks and musicians. The manuscript, Turin, Biblioteca nazionale J.II.9, copied between 1413 and 1422 in Cyprus is the sole witness to a brief but extraordinary flowering of western art music on the island.

## Texts and Translations

### Si quis amat

A canon (or rondellus) from a 15<sup>th</sup> -century English songbook (Cambridge University Library Ms. Add. 5943):

Si quis amat dictus absentum  
rodere vitam hanc mensam  
indignam noverit sibi.

If any man likes to criticize the life of absent people,  
let him know that this table  
is dishonoured by him.  
[because eating together is a sign of friendship and trust]

### Salve porta paradisi and Stella celi

Two short works from The Old Hall Manuscript, compiled about 1410-1415, that show the incipient use by English composers of 3rds and 6ths as consonant intervals.

Salve porta paradisi, qui peccatis sunt illesi  
feras his solacium, et qui mente te fideli laudat  
jubilando celi leves ad palacium mater Christi.

Hail, O gate of paradise, thou mayest bring solace to those  
who are unharmed by sins, and with rejoicing thou mayest  
raise him who praises thee with faithful mind to the palace  
of heaven, O mother of Christ.

Stella celi extirpavit que lactavit Dominum mortis  
pestem quam plantavit primus parens hominum;  
ipsa stella nunc dignetur sidera compescere  
quorum bella plebem cederunt dire mortis ulcere.

O star of heaven who hast suckled the Lord and hast  
rooted out the plague of death which the first parent of  
mankind planted: O star who art worthy to restrain the  
stars whose conflicts are killing the people by the sore  
of fearful death.

### Flos pudicitie

From the Arundel Songs manuscript, Flos pudicitie is a *lai* headed *Cantus de domina post cantum Aaliz* (Song of our Lady, to the melody of "Alice"), the "bele Aelis" mentioned in many dance-songs of the period. A second text, in French, matches the syllabic count of the (presumed) Latin original. The work is full of repeated motifs, but its structure is non-strophic.

Flos pudicitie  
aula munditie  
mater misericordie,  
Salve, virgo serena,  
vite vena,  
lux amena,  
rore plena;  
septiformis spiritus  
virtutibus ornantibus  
ac moribus vernantibus.  
Rosa iocunda,  
castitatis lilium,  
prole fecunda  
gignis dei filium,  
virgoque munda  
tu post puerperium

Flower of chastity,  
palace of purity,  
mother of mercy.  
Hail, bright virgin,  
vein of life,  
pleasing light  
full of dew -  
with the virtues of the seven-fold  
spirit embellishing you, and  
flowering in all your ways.  
Rose of delight,  
lily of chastity,  
you are the mother of God,  
fertile in offspring  
and still a pure  
virgin after childbirth.

### [continues:]

A marvel! Without a man you are fertile in offspring. You are graced by the birth of the great leader, the true light. By branch, flower, bush, dew, you are designated virgin and by the wetness of the fleece you who worthily bear God himself as a virgin, as a star, the sun - you bring forth offspring without share of a mate. On this account you are rightly called The Way of Life. You are the hope and refuge of the fallen, the humble. You are the salve of guilt, salvation of the penitent. You are the solace of the weak. You purge the unclean and strengthen hearts. You are the praise and the cure of those who trust you. You are the life-giving reward of those who serve you. O merciful Mary, advocate of the fallen, you are the sweet and welcome hope for all in misery. Raise up, direct the hearts of your own people to the pure joys of the kingdom of heaven where we may truly rejoice through you and with your Son, [we will] reign forever. Amen.

### Ave maris stella

A strophic setting to a medieval melody published (belatedly) in the *Piae Cantiones* (Åbo, now Turku, Finland, 1582)

Ave maris stella, lucens miseris,  
Deitatis cella, porta principis,  
Paradisi patens pons,  
tu Cypressus Sion mons,  
peccatorum fons.  
Patris sub umbra mine,  
natus es ex Virgine,  
sacro flamine.

Hail star of the sea, giving light to the unhappy, who held  
the Godhead within her, the door of the Prince to our world,  
A bridge opening paradise to us,  
a cypress on Mount Sion,  
fountain of sins.  
Born under the protection of  
the Father from the virgin  
by the Holy Spirit.

Regis diadema, stola praesidis,  
Samsonis problema, funda Davidis,  
turris per quam transit gens,  
Deum verum timens ens,  
ne desperet flens.  
Tu es Salomonis res  
in te tota nostra spes,  
agitur per tres.

Kingly crown, protecting cloak,  
Samson's dilemma, David's sling,  
tower by which our people cross over  
as they go fearing God  
lest weeping they despair.  
You are Solomon's riches  
in you is all our hope  
guided by the Trinity.

Autor pietatis, spes fidelium,  
radix sanctitatis, fer auxilium,  
Urna coeli manans ros,  
tu es ille Iesse flos,  
qui salvavit nos.  
Rubus quem non urit pyr,  
positus sub patris ir',  
Tu caelestis vir.

Source of piety, hope of the faithful,  
root of holiness, bring us help;  
dew sprinkled from the vessel of heaven,  
you are the flower from Jesse's stock,  
who has saved us all.  
The fruit not burnt by fire,  
protecting us from the Father's anger,  
with heavenly strength.

### O virtus sapientiae

O virtus sapientiae,  
quae circuens circuisti  
comprehendendo omnia  
in una via, quae habet vitam,  
tres alas habens,  
quarum una in altum volat,  
et altera de terra sudat,  
et tertia undique volat.  
Laus tibi sit, sicut te decet, o sapientia.

You power of Wisdom  
that circled circling  
and embracing all  
in a course that is filled with life -  
you have three wings:  
one soars into the heights,  
another has moisture from the earth,  
the third flies all around.  
All praise to you, Wisdom, as is your due.

### Spiritus sanctus vivificans

Spiritus sanctus vivificans vita  
movens omnia  
et radix est in omnia creatura  
ac omnia de immundicia  
abluit tergens crimina  
ac ungit vulnera  
et sic est fulgens ac laudabilis vita  
suscitans et resuscitans omnia.

The Holy Spirit is a life-giving power  
stirring all things,  
and the origin of every creature,  
and purifies all things,  
scouring off guilt,  
and heals all injuries,  
and is therefore a shimmering and laudable life  
invigorating and resuscitating all.

### **Qui n'a le cœur (rondeau)**

A two-voice rondeau from a manuscript (now in Turin, Italy) compiled by French composers working at the court of King Janus de Lusignan in Cyprus between 1413 and 1422.

Qui n'a le cœur rainpli de vraie joie  
Mallement peut gracieus chans trover:  
Je le sai bien et si le pues prover,  
Mout me desplaist, mais ainsi faut que soie.

Pluiseurs en sont en eeste propre voie.  
Lesquels dire porroient sans fausser:  
Qui n'a le cœur rainpli de vraie joie  
Mallement peut gracieus chans trover:

Autre ne sai certes que dire doie,  
Fors, que Dieu tous tels cuers reconforter  
Veuille, qui peut toute grace donner,  
Car on peut bien dire si haut qu'on l'oie:

Qui n'a le cœur rainpli de vraie joie  
Mallement peut gracieus chans trover.  
Je le sai bien et si le pues prover  
Mout me desplaist, mais ainsi faut que soie.

The man whose heart is not filled with true joy  
will have a hard time composing pleasing songs;  
this I know and can attest;  
it displeases me much, but that is the way it has to be.

There are many in this same situation  
who can say without falsehood:  
the man whose heart is not filled with true joy  
will have a hard time composing pleasing songs;

I know surely nothing else I should say  
but that may God comfort all such hearts,  
God who can give every grace;  
for we may well say, and loud enough to be heard:

The man whose heart is not filled with true joy  
will have a hard time composing pleasing songs;  
this I know and can attest:  
it displeases me much, but that is the way it has to be.

### **Toute clerté (ballade)**

A three-voice ballade from the Chantilly Codex, a major source of music by late 14<sup>th</sup>-century French composers writing in a willfully dissonant and rhythmically complex 'mannered' style known as the Ars Subtilior (A more subtle art).

Toute clerté m'est obscure  
Et toute biauté laydure  
Et toute joye tristour;  
Je n'ay d'esbatement cure  
Quant je ne voy la figure  
Ont m'espoir est sans retour.  
Ha Fortune, trop contrayre  
Me fus, dont ne me puis trayre;  
Car quant je deu joye avoyer,  
Tout me mis a la reverse.  
Amors, a vous m'en plaing, voir.

All light is darkness to me  
and all beauty ugliness  
and all joy sadness;  
I have no benefit of frolic  
when I do not see the face  
which is my hope forever.  
Ah Fortune, you work so much against  
me that I cannot pull free;  
for when I have a little happiness,  
everything goes against me.  
Love, I plead to behold you.

O frondens virga  
O frondens virga  
in tua nobilitate stans  
sicut aurora procedit.  
Nunc gaudia et letare  
et nos debiles dignare  
a mala consuetudine liberare  
atque manum tuam porridge  
ad erigendum nos.

O greening branch,  
you stand in your nobility  
just as the dawn arises.  
Now rejoice and exalt  
and deign to free us from  
our weakness and bad habits,  
and stretch out your hand  
to raise us up.

O virga ac diadema  
purpure regis,  
que es in clausura tua  
sicut lorica.

Tu frondens floruisti  
in alia vicissitudine  
quam Adam omne genus humanum  
produceret.

Ave, ave, de tuo ventre  
alia vita processit,  
qua Adam filios suos  
denudaverat.

O flos, tu non germinasti de rore,  
nec de guttis pluvie,  
nec aer desuper te volavit,  
sed divina claritas  
in nobilissima virga te produxit.

O virga, floriditatem tuam  
Deus in prima die creature sue  
previderat.

Et de verbo suo auream materiam,  
o laudabilis virgo,  
fecit.

O quam magnum est in viribus suis  
latus viri de quo Deus  
formam mulieris produxit,  
quam fecit speculum  
omnis ornamenti sui  
et amplexionem omnis creature sue.

Inde concinunt celestia organa  
et miratur omnis terra,  
o laudabilis Maria,  
quia Deus te valde amavit.

[O] quam valde plangendum  
et lugendum est  
quod tristitia in crimine  
per consilium serpentis  
in mulierem fluxit.

Nam ipsa mulier,  
quam Deus matrem omnium posuit,  
viscera sua cum vulneribus ignorantie  
decerpsit,  
et plenum dolorem generi suo  
protulit.

Sed, o aurora,  
de ventre tuo novus sol processit  
qui omnia crimina Eve abstersit  
et maiorem benedictionem  
per te protulit  
quam Eva hominibus nocuisset.

Unde, o salvatrix,  
que novum lumen  
humano generi protulisti,  
collige membra filii tui  
ad celestem armoniam.

O branch-rod and crown  
for the King's purple robes,  
you who in virginity's fastness  
are like a corselet of mail.

You, in full leaf, flowered  
in another season  
than that in which Adam  
fathered the race of Man.

Hail, hail! another life  
has proceeded from your womb  
than that in which Adam  
plundered his sons.

O flower, you did not bloom in the dew,  
nor in droplets of rain,  
nor has air flown over you,  
but the divine shining  
on the noblest bough produced you.

O branch, God foresaw  
your efflorescence on the first day  
of Creation.

And from His word he made  
a golden soil, o virgin commanding  
all praise.

O how great in its powers  
was the side of the man from whom God  
drew the form of womankind,  
whom he made the mirror  
of all his splendour  
and the beloved of all Creation.

Whence the instruments of heaven sing,  
and all the Earth wonders,  
o Mary commanding all praise,  
because God so greatly loved you.

How much it must be lamented  
and bewailed  
that grief and shame  
have streamed into Womankind  
through the guile of the Serpent.

For this same woman,  
whom God set as the mother of all,  
with wounds of folly has plucked away  
the fruit of her womb,  
and has brought forth the full grief  
of her race.

But, o dawn,  
a new sun has risen from your womb  
which has dried away all the guilt of Eve  
and brought forth a greater blessing  
through you  
than the harm which Eve did to Man.

Whence, o saviour Mary,  
who has made known a new radiance  
to the race of Man,  
summon the members of Ecclesia,  
your sons, to the music of Heaven.