

ST. STEPHEN'S CONCERT SERIES

presents

The Rose Ensemble

Jordán Šrámek, Founder/Artistic Director



St. Scholastica and St. Benedict at their last meeting.

Welcome the Stranger: The Promise of St. Benedict and St. Scholastica

Sunday, April 28, 2019 at 4:00 p.m.
Pre-Concert Discussion at 3:00 p.m.



St. Stephen's Episcopal Church
82 Kimberly Drive
Durham, NC 27707
ststephens.instantencore.com

WELCOME THE STRANGER

The Promise of Saint Benedict and Saint Scholastica

I. The GATHERING of the BENEDICTINE COMMUNITIES

Reading: *Benedict's Invitation: a Preface to the Rule*
Vir Domini Benedictus
Emicat meridies

Antiphon for St. Benedict, 12th century
Sequence for St. Scholastica, 12th-13th century(?)

II. SAINT BENEDICT

Reading: *Benedict of Nursia*
Exultet omnium turba fidelium (a8)
Gloriosus confessor Domini Benedictus (a3)
Fili mi, si timueris Deum (a5)
Reading: *Scholastica's Request*
Egredere si praeuales

Serafino Cantone (fl. 1580-1627)
Serafino Patta (fl. 1606-1619)
Serafino Cantone (fl. 1580-1627)
Matins Responsory for St. Scholastica, 11th-12th century

III. SAINT SCHOLASTICA

O dulcis amor, Iesu (a3)
Reading: *Scholastica's Miracle*
Cumque Sanctus Benedictus
Celsa secreta in columbae
Alma contio concrepa

Caterina Assandra (1590-1618)
Matins Responsory for St. Scholastica, 11th century
Lauds Antiphon for St. Scholastica, 11th century
Sequence for St. Scholastica, 12th-13th century

IV. VOICES of ANGELS

Surgamus omnes (a2)
Duo Seraphim (a2)

Chiara Margherita Cozzolani (1602-1678)
Serafino Patta (fl. 1606-1619)

V. TWIN SIBLINGS UNITED in HEAVEN

Reading: *Benedict's Final Days*
Ante sextum vero obitus
Hodie Sanctus Benedictus (a5)

Matins Responsory for Benedict, 11th cen.
Serafino Cantone (fl. 1580-1627)

Protector noster magnus (a4)

INTERMISSION (15 minutes)
Lucrezia Orsina Vizzana (1590-1662)

VI. The MEETING of the BENEDICTINE COMMUNITIES

Reading from the Rule of Saint Benedict: *the Tools of Good Works*

Concinant linguae

Chiara Margherita Cozzolani (1602-1678)

VII. UNITED in SONG: A COMMUNAL VESPERS

Domine ad adiuvandam me festina (a8)

Serafino Cantone (fl. 1580-1627)

Beatus vir Benedictus

Vespers Antiphon for St. Benedict, 12th century

Dixit Dominus

Serafino Cantone (fl. 1580-1627)

Reading from the Rule of Saint Benedict: *Welcome the Stranger*

Veni dulcissime Domine

Lucrezia Orsina Vizzana (1590-1662)

Erat vir Domini Benedictus

Vespers Antiphon for St. Benedict, 12th century

Confitebor tibi Domine

Serafino Cantone (fl. 1580-1627)

Magnificat primo (a8)

Chiara Margherita Cozzolani (1602-1678)





The ROSE ENSEMBLE

Jordán Šrámek, *Founder/ Artistic Director*

Chelsie Propst, Phoebe Rosquist (*soprano*)
Alyssa Anderson, Raquel Winnica (*mezzo-soprano*)
Garrett Eucker, Bradley King (*tenor*)
Jordán Sramek (*baritone*)
Daniel Mahraun (*bass*)
with guests
Paula Fagerberg (*Italian-Baroque triple harp*)
Michael Asmus (*positiv organ*)

About The Rose Ensemble

Founded in 1996 by Artistic Director Jordán Šrámek and now in its 23rd and final performance season, The Rose Ensemble is based in Saint Paul, Minnesota and enjoys a full schedule of performing, recording, and outreach.

Through virtuosic artistry and scholarly research, the group produces imaginative and inspiring musical performances and educational programs that connect each individual to compelling stories of human culture and spirituality from around the world. Each season, the group illuminates several centuries of rarely heard repertoire, bringing to modern audiences research from the world's manuscript libraries and fresh perspectives on music, history, languages, politics, religion, and more. With eleven critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the United States, Europe, and Latin America with repertoire spanning 1,000 years and over 25 languages, including recent unique programs highlighting Maltese, German, Italian, Hawaiian, Middle Eastern, and Cuban repertoire.

Recognized as a leader and innovator in the world-wide vocal music scene, The Rose Ensemble tours regularly. Recent appearances include the World Symposium on Choral Music (Barcelona), *Festival des Choeurs Lauréats* (Provence), and several performances across Germany. Other concerts included Sackville Early Music Festival (New Brunswick), Acadia University (Nova Scotia), the National Gallery, Cornell University, Luther College, the J. Paul Getty Museum, Princeton University, Houston Early Music, Chautauqua Institution, Renaissance and Baroque Society of Pittsburgh, and the Madison Early Music Festival. In 2014, The Rose Ensemble was chosen to represent the United States at the international Baroque music festival *Misiones de Chiquitos* in Bolivia, and later that year made its debut performance with the Minnesota Orchestra. The group can be heard regularly on *American Public Media*, the *European Broadcasting Union*, and NPR's *Performance Today*.

Mr. Sramek is the recipient of Chorus America's 2010 *Louis Botto Award for Innovative Action & Entrepreneurial Zeal*. The Rose Ensemble is the recipient of the 2005 *Margaret Hillis Award for Choral Excellence* and took first place in both secular and sacred categories at the 2012 Tolosa (Spain) Choral Competition. This past October, the group was awarded Early Music America's 2018 *Laurette Goldberg Award* for lifetime achievement in early music outreach.

Information on upcoming performances can be found at www.RoseEnsemble.org

About the Rule of Saint Benedict

Still occupied by Benedictine monks today, Monte Cassino about (80 miles southeast of Rome, Italy) has been called the birthplace of Western monasticism. It is here in 529 that St. Benedict of Nursia (Norcia) established his first monastery and wrote his famous *Regula* (Rule). The *Regula* lines out in great detail the tenets of Western monastic life, characterized by community-oriented, pious living. It also served as a powerful and influential force in shaping Western civilization. The creation of the *Regula*, along with the accumulation of devoted followers and the eventual establishment of the Benedictine monastic order, ensured that St. Benedict's ideas and words would not only spread geographically but survive centuries of political, religious, and even liturgical evolution in western Catholicism.

Among the first to embrace the *Regula* and its teachings was Pope Gregorio I, also called St. Gregory the Great (popular legend credits him with “inventing” Gregorian chant). He is revered in Benedictine circles for his 6th-century *Dialogues*, an important collection of 4 books highlighting the works and miracles of contemporary Italian men. The second of the books is dedicated completely to St. Benedict, and is the only written source for the life of the saint outside his *Regula*. It is natural, then, that composers throughout the centuries have drawn heavily upon it for musical inspiration.

St. Gregory played a key role in the early proliferation of Benedictine teachings in the west. It was he who sent missionary St. Augustine north towards England, converting Anglo-Saxons and Gauls along the way. Later, St. Boniface and St. Willibrord (a Northumbrian missionary) spread Christianity and the Benedictine way of life throughout Germany and Scandinavia, even reaching Iceland. By the 10th and 11th centuries, Benedictine monasticism had become the dominant form of monastic life throughout all of Western Europe.

Today, the *Regula* is commonly called the *Rule of St. Benedict*, and instructs followers to (among many things) “welcome the stranger as Christ himself.” The Rule still guides the Benedictine way of life and worship (some reformations occurred within a number of monasteries after the early medieval period, but the fundamental concepts remain the same), and its influence can be identified in innumerable Christian practices and beliefs. Simply put, the *Rule of St. Benedict* is a set of guidelines that has the potential to benefit all of humanity, by instructing us to be kind to each other, to love our enemies, and to acknowledge the divine within each person we meet.

St. Benedict is called the Father of Western Monasticism and was proclaimed Patron of Europe by Pope Paul VI in 1964. He is often portrayed holding a copy of his *Regula* and is sometimes shown presenting the City of Norcia. St. Benedict's symbol is a raven with a bun on its beak (in *Dialogues*, St. Gregory describes a jealous priest who tried to kill Benedict with poisoned bread; Benedict coached the raven to take the bread far away). St. Scholastica is often represented as an abbess, in a black habit and holding a book or a dove. She is the patron saint of nuns and convulsive children, and is invoked against storms and rain. The Benedictine motto is *Ora et Labora et Lege* (Pray and Work and Study).

-Jordán Šrámek, 2019



Statues of the twin saints at the Church of St. Gabriel in Prague.

An Introduction by Musicologist Dr. Robert Kendrick

This program reflects the late-blooming musical life of one group of monastic men in early modern Italy, together with the nuns whom they nominally supervised. Although the Cassinese Congregation of Italian Benedictines (the name comes from the famed monastery of Monte Cassino) was responsible for the commissioning of two of the most famous images of Italian Renaissance art, its theology, history, and not least music are still not well-known, even to specialists. This concert affords a sense of its musical life around 1600, as we imagine what the music at one of its annual meetings (“general chapters”) might have been like, with special honoring of its patrons Saints Benedict and Scholastica, the founders of Western monasticism.



Monte Cassino Abbey

In the 16th century, the Cassinese Congregation consisted only of male foundations, to which local female convents were jurisdictionally subject, but not as equal partners. The male houses began to employ outside musicians around 1560, and a number of monk-composers began to publish their music thereafter. Meanwhile, the female Benedictine houses in Milan, Brescia, and Verona that reported to the Congregation continued their performance tradition of both plainchant and polyphony, a fact recognized in various musical dedications by non-monastic composers to women in these houses from 1581 onwards.

The (musical) relations between the male Cassinese and female houses, highlighted on this program, were shadowed by the monks' nominal role as watchdogs over the nuns, a job that in practice was interpreted very loosely. Thus there seems to have been some distance between the branches, and indeed the only musical dedications are one from Serafino Cantone, one of this program's monk-composers, to a Milanese abbess in 1621, and, in reverse, one from the Milanese nun composer Chiara Margarita Cozzolani to the president of the male Congregation in 1648.

The advent of sacred music specifically designed for solo or small-ensemble singing around 1610 seems to have had more ramifications for nuns than for monks. The one monk who published a good deal for these scorings was Serafino Patta. He was part of a second generation of Cassinese musicians, and although he was moved around from house to house, many monk-musicians seem to have been attached to only one foundation during their monastic lives, thus assuring some kind of continuity. Nuns, of course, professed for life in a single foundation. Their lives were somewhat parallel, but female religious had to navigate rules and invent ways to remain in contact with the outside musical world. Serafino Cantone, for instance, had documentable contact with singers of the vice regal chapel in Milan, even if his house of S. Simpliciano lay a kilometer away from the city center, whereas Donna Chiara Margarita Cozzolani, whose house of S. Radegonda was across the central plaza from the viceregal palace, might well have known only the—quite expert, by all accounts—nun musicians of her own foundation.

This program includes a mixture of polyphonic settings of psalms (for the canonical Hour of Vespers) and motets (for the same service, but also for Mass, for informal music-making such as monastic recreation, or for special feasts). Also featured are two motets by a Benedictine nun from another congregation, the Camaldolese sister Lucrezia Vizzana, from house of S. Cristina in Bologna. Thus we hear both large-scale music in late Renaissance style (Cantone's eight-voice *Exultet omnium turba fidelium*, an antiphon for the feast of St. Benedict), along with Marian and Christological small-scale works.

-Robert L. Kendrick, University of Chicago, 2018

Texts, Translations, and Program Notes

Vir Domini Benedictus

-Antiphon for St. Benedict, 12th century

Source: *Lucca, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile, MS 601, fol. 375*

Transcription: Jordán Šrámek, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

Vir domini Benedictus

omnium justorum spiritu plenus fuit

ipse intercedat pro cunctis monasticae professionis

The man of God, Benedict,
was filled with the spirit of all the just ones;
may he intercede for all who profess monastic vow



St. Benedict

Emicat meridies

-Sequence for St. Scholastica, 12th-13th century(?)

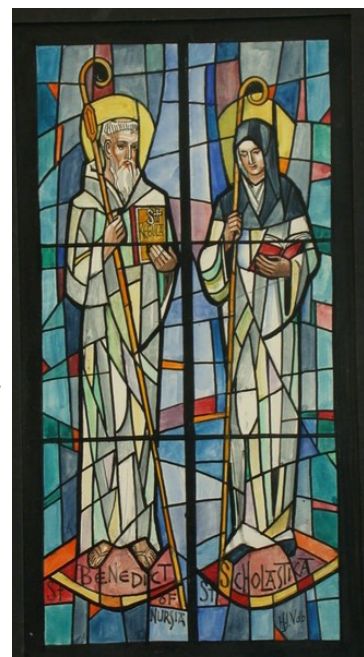
Source: *Liber Gradualis; Solesmes 1895*

Edition/Arrangement: Jordán Šrámek, Alyssa Anderson, Daniel Mahraun, 2018

Translation: James May & Gregory Smisek

A *hagiography* is a biography of a saint or ecclesiastical leader. The medieval Church drew heavily upon hagiographic sources in the development of music and poetry for both liturgical and para-liturgical activities. The Benedictines were no exception. This is because such writings often serve as the only surviving accounts of the deeds and miracles of a saint, as is the case with St. Benedict and his 6th-century hagiographer, St. Gregory the Great. What's more, Benedict's final days with his sister, St. Scholastica, as featured in Gregory's *Dialogues II*, represent all we know about *her* life as well.

Until the Council of Trent (a 16th-century ecumenical council of the Catholic Church resulting, among many things, in the standardization of certain texts), liturgical poetry – whether honoring the most popular of saints (such as, say, the Virgin Mary) or lesser-known colloquial saints – followed few rules. The sequence (a chant sung before the proclamation of the Gospel) was particularly fertile ground for the setting of hagiographic texts, and especially by the 11th and 12th centuries, when the sequences' distinguishing structure (couplets, in forms of AA'BB'CC, etc.) became commonplace. Sequences tend to be much longer than other liturgical chants, so poets could freely elaborate on various aspects of a saint's life, focusing on legends, miracles performed, political action, etc. And they could also incorporate Biblical texts or other spiritual writings for the purpose of magnifying a particular saintly attribute, or to draw comparisons with Jesus, Mary, or any number of prominent figures beloved in Christianity.



Drawing for a stained glass window.

Little is known about St. Scholastica, save the legends relating to her last days on earth – and her death. As such, these slivers define the breadth of narrative in most any chant dedicated to her, yet with poetry that is notably rich, evocative, and emotionally powerful. *Emicat meridies*, makes mention of her stormy-evening meeting with St. Benedict, but focuses principally on her soul’s heavenly ascent (incidentally, in the form of a dove), called like a lover being beckoned to bed. The Bible’s *Song of Solomon* is the inspiration throughout, as demonstrated here:

Arise, make haste, my love, my dove, my beautiful one, and come. -Cant. 2:10

Emicat meridies et beata requies virgini Scholasticae.

Intrat in cubicula; sponsi petit oscula, quem amavit unice.

Quantis cum gemitibus, cordis et ardoribus haec dilectum quaesit!

Movit caelos lacrimis, imbribusque plurimis pectus fratris molliit.

O grata colloquia, cum caelorum gaudia Benedictus explicat!

Ardent desideria, mentis et suspiria virgo sponsus excitat.

Veni formosissima, sponsa dilectissima, veni, coronaberis.

Dormies in liliis, afflues deliciis, et inebriaberis.

O columba virginum, quae de ripis fluminum adis aulam gloriae.

Trabe nos odoribus, pasce et uberibus immortalis gratiae. Amen.

Midday gleams forth and happy is the repose for the Virgin Scholastica.

She enters the bed chambers, she seeks the kisses of the bridegroom, whom alone she loved.

With what great sighs, and burning of heart she sought the beloved!

She moved heaven with tears, and with great showers she softened the heart of her brother.

O pleasing conversation, when Benedict unfolds the joys of heaven!

Desires burn, and the bridegroom arouses, O Virgin, sighs of the heart.

Come, most beautiful, most beloved bride, come, you will be crowned.

You will slumber in lilies, you will abound in delights, and you will be intoxicated.

O dove of virgins, you who from the banks of rivers approach the hall of glory.

Draw us in with fragrances, and nourish us with your breasts of immortal grace. Amen

Exultet omnium turba fidelium (a8)

-Serafino Cantone (fl. 1580-1627)

Source: *Sacrae Cantiones... Octonis vocibus decantandae; Milano, 1599*

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

Exsultet omnium turba fidelium

pro gloria almi patris Benedicti

laentur praecipue catervae monachorum

celebrantes ejus festa in terris

de cujus societate sancti

congaudent in caelis

Let the multitude of all the faithful exult and especially let the company of monks rejoice to the glory of dear father Benedict, celebrating his festival in the lands, for the saints in heaven rejoice to be united with him.

Gloriosus confessor Domini Benedictus (a3)

-Serafino Patta (fl. 1606-1619)

Source: *Sacrorum canticorum una, duabus, tribus, quatuor, et quinque vocibus; Venezia, 1613 (Biblioteca della musica di Bologna)*

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

Gloriosus confessor Domini Benedictus,

Vitam angelicam gerens in terris

speculum bonorum operum factus est

mundo et ideo sine fine gaudet in caelis

Benedict, the glorious confessor [proclaimer] of the Lord, leading an angelic life on earth, was made to be a model of earthly good works; and thus he rejoices endlessly in heaven.

Unlike the medieval plainchant we feature in this program, our concert's repertoire from the late-Renaissance and Baroque eras come from original part books – vocal “scores” that were printed, published, and available for purchase. Unlike, say, hymnals, wherein the musician can see all the vocal parts at the same time, part books contained the vocal line for only one voice. So, for example, if the composer wrote a motet for 8 voice parts, there would be eight individual part books for sale (soprano 1, soprano 2, alto 1, alto 2, etc.).

In the case of rare or hard-to-locate materials, we who research the music can be faced with the prospect of “piecing together” a particular work, drawing upon the resources of numerous, worldwide libraries to assemble a complete set of vocal parts. Disappointments, too, are commonplace, when a single part book is missing, which only further demonstrates the important work carried out by archives and libraries.

Depending on factors of legibility, condition, resolution, etc. of early source material, modern performers often directly sing/play from these early prints. But this does present logistical challenges in the rehearsal room, so The Rose Ensemble most often creates its own performance editions. We don't *change* or *arrange* the music; we simply transcribe the music, note by note, to create a cleaner, more uniform musical edition.



***Fili mi, si timueris Deum* (a5)**

-Serafino Cantone (fl. 1580-1627)

Source: *Sacrae Cantiones...Quinque vocum Liber Primus; Venezia, 1596* (Von Schermarsche Familienstiftung Bibliothek, Ulm)

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

*Fili mi, si timueris Deum habebis multa bona accedes
ad seruitutem Dei ita in timore
et praepara animam tuam ad tentationem
quia non coronaberis Nisi legitime certaveris*

My son, if you fear God, you will possess many good things
and will attain to God's servitude;
thus prepare yourself for temptations in reverent fear,
for you will not attain the crown unless you fight properly.

According to Dr. Robert Kendrick, arguably the world's foremost musicological authority on the Cassinese congregations, this five-voice motet seems to hold special monastic meaning, as it is a setting of an unusual verse from the Book of Tobias (a father's advice to his son to fear God and walk in His ways). Kendrick writes:

“Cantone's motet book whence this piece comes was dedicated to the then-abbot general, amateur musician, and general patron of the Congregation, Serafino Fontana (with whom the composer shared a monastic first name; it is possible that Patta, also from Milan originally, likewise took his profession first name from Fontana). It seems to be a testimony to the paternal/filial relationships between generations of monks; sadly, Fontana died just as the book was going to press and thus probably never saw it in print.”

Egredere si praeuales

-*Matins* responsory for St. Scholastica, 11th-12th century

Source: Roma, *Biblioteca Vallicelliana, C.5, fol. 90r* & *Monumento Nazionale di Montecassino - Biblioteca, 542, fol. 101*

Transcription: Jordán Šrámek, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

The influence of Benedict's *Regula* expanded freely during the 7th and 8th centuries when the Benedictines lived in Rome. (The Benedictines had fled there after the Abbey at Monte Cassino was sacked by the Lombards in 581.) Historians believe that this long period of "exile" in such a prominent location ultimately led to positive exposure for the Benedictines, as demonstrated by the dissemination and flourishing of Benedictine beliefs and values over the next several hundred years.

The southernmost Lombard duchy in the Italian peninsula was the Duchy of Benevento, which centered on Benevento, a city approximately 75 miles SE of Monte Cassino. Under Lombardy control, the region would see Benevento's increasing importance as a religious and cultural center, and by 760 the city would be further strengthened by the establishment of the Santa Sophia monastery (the same patron saint to whom Hagia Sophia in Constantinople is dedicated). Predecessors of Aistulf, the great Lombard Duke and King, along with *Paulus Diaconus* ("Paul the Deacon," Benedictine monk and historian of the Lombards), played a role in the cultural, political, and ecclesiastical exchanges between Benevento and Montecassino. Starting in 881 and for approximately the next three years, Benevento was besieged and occupied during the Byzantine Empire's re-conquest of the area. In 884, the Abbey of Monte Cassino also was attacked again – this time burned down by Arabs – and the monks there fled to Teano and Capua, where they remained until as late as 949. Years of political strife between the two powers ensued, with Monte Cassino continuing to make attempts to overtake Santa Sophia even as late as the 11th century. Despite this upheaval, the Benedictine Abbey at Monte Cassino had, by the late 10th century, become one of the most famous cultural, educational, and medical centers in Europe, in perfect tandem with the flourishing of the monastic tradition.

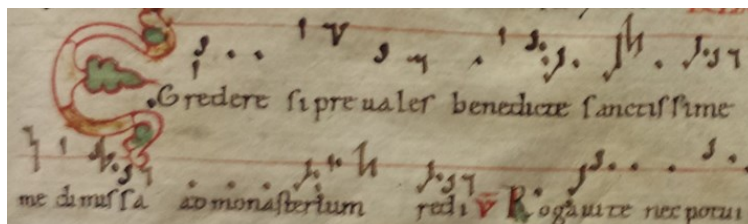
The number of monks rose to over 200, and the monastery library became one of the richest in Europe. The Benedictines transcribed and translated into Latin countless precious manuscripts containing works by Greeks, Romans, Arabs, Egyptians, Europeans, Jews, and more. These new manuscripts, produced in the Abbey's scriptorium and its own school of manuscript illuminators, became famous throughout the West. Even the script itself, the Beneventan style (originating in Benevento) became famous; Beneventan notation dominates the medieval chant on this concert program.

R. *Egredere si praeuales Benedicte sanctissime
et me dimissa ad monasterium redi*

R. Holy Benedict, if you prevail, go forth,
and leave me to return to the monastery.

V. *Rogavi te nec potui obtinere quod volui
rogavi deum meum et exaudivit me*

V. I prayed that you not obtain what you wanted.
I asked my God and he heard me.



Detail from the chant *Egredere si praeuales*, featuring Beneventan notation.

O dulcis amor, Iesu (a3)

-Caterina Assandra (1590-1618)

Source: *Mottetti a due e a tre voci col basso continuo...opera seconda; Milano, 1609 (Biblioteca della musica di Bologna)*

Transcription: Lorenzo Girodo, 2014

Translation: Alexander J. Fisher

*O dulcis amor Jesu,
dulce bonum dilecte mi,
sagittis tuis confige me,
moriar pro te, ab mi Jesu,
trabe me, rogo post te,
inter flores pone me,
tu sol, tu spes, tu vita,
tu bonitas infinita.*

O sweet love, Jesus,
sweet good, my beloved,
pierce me with your darts,
I shall die for you. O my Jesus.
Take me, I entreat you,
lay me amidst the flowers,
you sun, you hope, you life,
you endless goodness.

Celsa secreta in columbae

-*Lauds* antiphon for St. Scholastica, 11th-12th century

Source: *Roma, Biblioteca Vallicelliana, C.5, fol. 91r*

Transcription: Jordán Šrámek, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

According to musicologist Jacob Carl Ledwon[1], despite this manuscript's long association with the monastery of Sant'Eutizio di Norcia (in the Vallecistoriana region of Umbria, near present-day Preci, Italy), evidence relating to both the script and musical notation suggests that it was originally produced in Rome. The manuscript was likely used by the Benedictine nuns at the Basilica of San Sisto Vecchio (one of over sixty minor basilicas in Rome) until they came under the care of the Dominican Order in 1219. From there, the manuscript seems to have been sent to the monastery of Sant'Eutizio di Norcia, where numerous corrections and additions were made.

Roma, Biblioteca Vallicelliana, C.5 could generally be referred to as an *Antiphonary*, but in current usage receives further distinction as an *Antiphoner*. The former refers to a liturgical book intended for use by a liturgical choir, while the latter refers to a collection of chants for the Divine Office (also known as the Liturgy of the Hours). The *Antiphoner* is separate from the Gradual (*Graduale*, or sometimes *Antiphonarium Missarum*), which contains chants used for the Mass. This *Antiphoner*, likely from the late 11th or early 12th century, contains *Temporale* and *Sanctorale* (the two main cycles that, running concurrently, comprise the liturgical year in Roman Catholicism), and therein are found numerous chants for St. Scholastica (c. 480 – February 10, 543) and St. Benedict (c. 480 – March 21, 547).

1. Ledwon, Jacob Carl. "The Winter Office of Sant'Eutizio di Norcia: A Study of the Contents and Construction of Biblioteca Vallicelliana Manuscripts C 13 and C 5." Ph. D. diss., State University of New York at Buffalo, 1986. (See especially pp. 68-95.)

R. *Celsa secreta in columbae specie,
pernicitate volucris,
petere vidit sanctae Scholasticae
animam beatus Benedictus.*

R. Lofty things hidden in the form of a dove,
with the speed of a bird,
blessed Benedict saw the soul
of St. Scholastica begging.

V. *Gloria patri et Filio...*

V. Glory to the Father and to the Son...

Cumque Sanctus Benedictus

-Matins responsory for St. Scholastica, 11th-12th century

Source: Roma, Biblioteca Vallicelliana, C.5, fol. 90v

Transcription: Jordán Šrámek, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

R *Cumque sanctus Benedictus in cellam consisteret
elevatis sursum oculis vidit sororis suae animam
de corpore ejus egressam in columbae specie
caeli secreta penetrare*

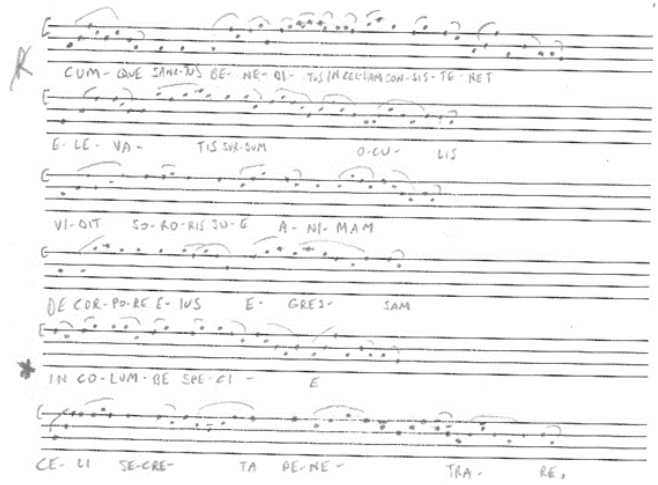
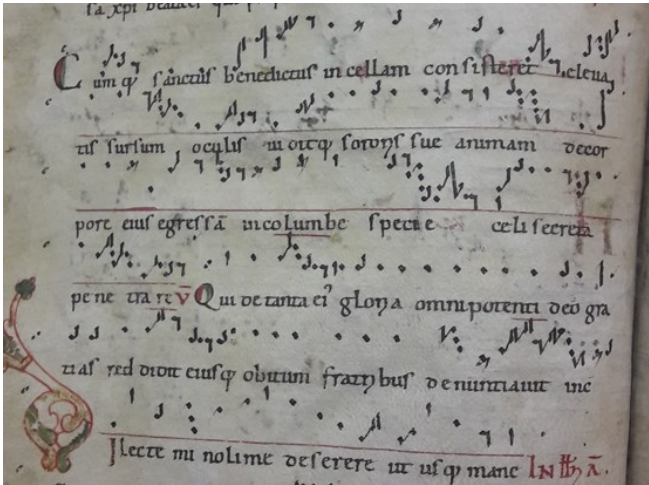
R. As St. Benedict was sitting in his cell,
raising his eyes upward, he saw the soul of his sister
going forth from her body in the form of a dove,
entering into the hidden things of heaven.

V *Qui tantae ejus gloriae
congaudens omnipotenti deo gratias reddidit
ejusque obitum fratribus denuntiavit*

V. Rejoicing at her great glory,
he gave thanks to almighty God
and reported her death to his brothers.

The Rose Ensemble’s work with medieval chant manuscripts is notably different than, say, the 17th-century vocal part books shown earlier. Chant is, by its very nature, *monophonic*, meaning only one voice part, or unison. No harmony in chant exists, and therefore there is only a single melody line to transcribe. But, in contrast to the printed part books shown earlier, the musical notation of chant was not standardized (that is, in fact, putting it mildly). Medieval scribes at times conformed to traditions (some geographic, some religious, and more), but “dialects” within practices were rampant, errors were common and, let’s face it, “handwriting” is often difficult for the eye to untangle. What’s more, far beyond illegibility, some notated sources simply cannot be definitively deciphered by modern musicologists.

When we *can* discern the notation and text, we in The Rose Ensemble tend to prefer not to create a modern score (like we do with the Renaissance music shown earlier). This is out of a desire to retain as much information from the original source as possible, without “modernizing” it. For singers, even the shape of musical notation or the spaces between notes and words can somehow psychologically influence interpretation. As an example, and regarding specifically *Cumque Sanctus Benedictus*, here’s what we capture as a digital image of *MS C.5, fol 90v* from Rome’s Vallicelliana Library), and our performance edition:



Alma contio concrepa

-Sequence for St. Scholastica

Source: *Monte Cassino, Archivio, MC 546, fol. 77r & Orleans, Bibl. Municipale, O 129, fol. 174r* (Fleury)

Transcription: David Hiley, *Eight Sequences for St. Benedict & St. Scholastica*; Plainsong & Medieval Music Society, 1980

Translation: Dom Augustine Morris, OSB

The melodies of medieval sequences are usually *modal*, which means that they behave in a characteristic way, much like – but not as structured as – a Western classical musical scale. Sequences are also almost entirely *syllabic* (each word syllable gets only one musical note) rather than containing *melismas* (many notes per word syllable), a compositional idiom which allows the performer, while singing, to give particular attention to poetic rhyme and cadence. The couplet structure, featuring the same melody twice (each with different words) also provides interpreters of the style opportunities for medieval “arrangements” featuring drones, basic counter-melodies, etc.

This sequence, which greatly venerates St. Scholastica on her feast day (February 10), comes to us from two important medieval sources, one Italian and one French. The former is more obvious, being associated with the Abbey of Monte Cassino; the latter, perhaps not as much. After the Lombard attack on Monte Cassino in 581, causing the monks there to flee to Rome, the body of St. Benedict was transferred to Fleury (near modern-day Orleans, France). This led to the founding of Fleury Abbey (in roughly 640), which is today one of the most celebrated Benedictine monasteries of Western Europe. Interestingly, the argument about which Abbey -- Monte Cassino or Fleury-- actually possesses the relics of St. Benedict of Nursia continues to this day.

Alma contio concrepa symphonia die hac pulchra. Castissima mente iubila.

Hodie quod sacra Scolastica celica scandit habitacula domini clementia.

Omnia respuens ut stercora hec bona tendens ad celestia mentis innocentia.

Luce in hac quam diu fuerat pulchre illam ornabat Christi gratia.

Alta querens vite subsidia summe expetit cara fratris oscula.

Sermocinansque vera cum eo de doctrina talia infert verba.

“Tu mi benigne frater ne spernas preces meas deprecor mente pura.

In lege mistica epulemur per colloquia.”

Cum illa hoc rogat: “soror non do hoc quod obsecras.”

Alta perorans lacrimat et inundat celitus ruens aqua.

“O Benedicte iam migra,” veneranda proclamat Scolastica.

Residet vir venerandus talia mirans quod femina possit inclita.

Aurea plebs modulando cantica solve superna pulsans palatia.

Prosint merita virgo nunc tua que celestia penetrasti ad atria.

Nobis ut vera innocentia sitque per secla temporalia.

Et tecum vita amen regnemus in eterna.

Beloved assembly, on this feast day sing together in beautiful harmony. Rejoice with purity of mind.

For it is today that holy Scholastica climbs to the heavenly mansions by the mercy of the Lord.

She despised all (earthly) things as dung, reaching out towards the good things of heaven in innocence of mind.

As long as she had been in this light, the grace of Christ continually adorned her with beauty.

Seeking the eminent things of life, she especially demanded the dear kisses of her brother.

While she was talking at length with him concerning the true doctrine, she spoke as follows:

“My kind brother, do not, with pure intention I beg it, despise my supplications.

Let us continue to enjoy our feasting on the mystical law by prolonging our conversation.”

When she asked this, [he replied]: “No, sister, I do not grant what you request.”

With earnest prayer, she bursts into tears, and a torrential rain drops from the heavens.

The honorable Scholastica exclaims: “Now go out in this, Benedict.”

The honorable man sits down again, amazed that the noble woman should be able to effect such a prodigy. Golden people, let your songs sound in fitting praise and assault the gates of heaven.

O virgin, may your merits now profit us, you who have entered into the courts of heaven:

so that innocence may be ours through the ages of time:

And that we may reign with you in eternal life.

Surgamus omnes (a2)

-Chiara Margherita Cozzolani (1602-1678)

Source: *Concerti Sacri; Venezia 1642*

Transcription/Edition: Robert Kendrick, A-R Editions, *Chiara Margherita Cozzolani Motets*, 1998

Translation: Robert Kendrick

*Surgamus omnes, cantemus et laudemus Deum nostrum
in solemnitate sanctæ Mariæ virginis,
de cuius festivitate iubilet terra nostra,
lætatur cælum, Paradisus exultat,
et nos unanimes cum devotione gaudemus.
Laudemus ergo Deum nostrum
in solemnitate Beatæ Mariæ Virginis.*

*O mundi splendor, O cæli decus,
O Maria peccatorum advocata.
Te corde et cantu,
te ore ac votes hodie honoramus,
cuius memoria terra nostra triumphat.*

*Nos igitur in tuo honore hodie congregatos adiuva,
et recinente tuba
per mare tranquilla, per terras benigna, sit gloriosa tui memoria;
et omnes qui in te sperant tibi laudes ac triumphos decantent.*

Let us all arise, let us sing and praise our God
on this feast-day of the holy Virgin Mary,
on whose festival our land is jubilant;
heaven rejoices, Paradise exults,
and we with one soul rejoice with devotion.
Let us then praise our God
on this feast-day of the Blessed Virgin Mary.

O splendor of the world, O glory of heaven,
O Mary, you advocate for sinners,
with our heart and song,
with our tongue and vows today we honor you,
you in whose commemoration our land triumphs.

So aid us who are gathered together today in your hon-
or,
and with a sounding trumpet,
let your recollection be glorious, tranquil at sea, kindly
on land;
and let all who hope in you sing praises and triumphs
to you.

Duo Seraphim (a2)

-Serafino Patta (fl. 1606-1619)

Source: *Sacrorum canticorum una, duabus, tribus, quatuor, et quinque vocibus; Venezia, 1613 (Biblioteca della musica di Bologna)*

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: Alexander J. Fisher

*Duo Seraphim, clamabant alter ad alterum:
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.*

*Tres sunt qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus
et hi tres unum sunt.*

Two seraphim called, one to another,
Holy, Holy, Holy
Lord God of Hosts
The whole earth is full of his glory.

There are three who bear witness in heaven:
The Father, the Word, and the Holy Spirit
And these three are one.

Ante sextum vero obitus

-*Matins* responsory for St. Benedict, 11th-12th century

Source: *Roma, Biblioteca Vallicelliana, C.5, fol. 100v-101r*

Transcription: Jordán Šrámek, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

*R. Ante sextum vero obitus sui diem
aperire sibi sepulturam jubet
qui mox correptus febribus
acri coepit dolore fatigari
usque ad mortem.*

R Six days before his death
he ordered his grave to be opened,
and suddenly overtaken with fever,
he grew weary and was greatly pained
up until death.

V. Cumque per dies singulos languor ingravesceret.

V. And with each day his weakness grew worse.

Hodie Sanctus Benedictus (a5)

-Serafino Cantone (fl. 1580-1627)

Source: *Sacrae Cantiones... Quinque vocum Liber Primus; Venezia, 1596 (Von Schermarsche Familienstiftung Bibliothek, Ulm)*

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: Fr. Anthony Ruff, OSB

Benedictines observe two major feast days to venerate St. Benedict. March 21 is the date of Benedict's death (according to the calendar at Monte Cassino), but since this falls during the season of Lent, July 11 (the feast of the translation of the relics of St. Benedict) is celebrated more commonly and often with great solemnity.

As in many of the Renaissance and Baroque pieces featured on our program, the text for this motet is deeply rooted in the medieval liturgy and appears in many different settings. 11th-century Beneventan sources assign *Hodie Sanctus Benedictus* as an antiphon for *Lauds* (a part of the canonical hours or Divine Liturgy) on St. Benedict's feast day, March 21. In the 16th-century, it appears as antiphon for *Matins* and this time in a *Breviarum Monasticum* (Monastic Breviary) used by a Cassinese Congregation. Even later, in 20th-century liturgical practice, the text appears in the Benedictine Abbey of Solesmes' *Antiphonale Monasticum*, but this time as a *Magnificat* antiphon for second *Vespers*. In Serafino Cantone's time, *Magnificat* antiphons were particularly favored by composers, therefore this setting is likely to have been created for that particular liturgical placement.

It is not unusual for texts throughout the ages to serve a number of liturgical purposes, or to be paired with multiple chant melodies, but by virtue of the poetry's specificity there can be little doubt that *Hodie Sanctus Benedictus* was created to commemorate Benedict's death and his soul's saintly ascension.

*Hodie Sanctus Benedictus per viam Orientis,
recto tramite, videntibus Discipulis, Coelum ascendit;
hodie erectis manibus, inter verba orationis, expiravit,
hodie in gloria ab Angelis susceptus est.*

Today St. Benedict ascended to heaven, on the eastern road,
by a straight path, while his disciples watched;
today with raised hands, while praying, he breathed his last;
today he is received by the angels in glory.

Protector noster magnus (a4)

-Lucrezia Orsina Vizzana (1590-1662)

Source: *Componimenti musicali de motteti concertati a una, due, tre e quattro voci e basso continuo...;*

Venezia, 1623 (Biblioteca della musica di Bologna)

Transcription: Lorenzo Girodo, 2014

Translation: *Seattle Pro Musica, Karen P. Thomas, conductor*

Lucrezia Vizzana was a singer, organist, composer and nun. She entered the Bolognese convent of Santa Cristina at age 8 and received a secret musical education from a local *maestro di cappella* (church choirmaster), who opposed the rules of the Catholic authorities who were intensely opposed to all convent music. Vizzana excelled in music composition and became well known within and outside of the walls of the convent, due to her expressive style (she has been called the female Claudio Monteverdi). Around 1622, just as her works were becoming known to the public (she is the only Bolognese nun to have published her music), an anonymous letter to the Roman Archbishop reported scandal in her convent. A claim of intercourse with male members of another order rocked the cloister, and it is believed that stress from these events lead to Vizzana's mental instability and eventual retirement from music.

*Protector noster, magnus corum Domino
et magna Gloria virtutis eius:
quoniam elegit eum et vocavit latissimus
O bone Pastor, Deo dilectus
custodi filios protectionis tuae
exultantes et magnificantes
excelsa opera tua.
Narrate populi! Dicite gentes
quam gloriosus Dominus in sanctis suis
et laudabilis et admirabilis in saecula.*

Our great protector is in the presence of the Lord,
and great is the glory of his virtue;
For the most high elected and called him.
O good shepherd, beloved by God,
Watch over the children under your protection,
Exalting and glorifying
your most lofty works.
Tell the people and say unto the nations,
How great is the Lord in his saints
and how praiseworthy and wonderful throughout the
ages.

Concinant linguae

-Chiara Margherita Cozzolani (1602-1678)

Source: *Concerti Sacri; Venezia 1642*

Transcription/Edition: Robert Kendrick, A-R Editions, *Chiara Margherita Cozzolani Motets*, 1998

Translation: Robert Kendrick

Chiara Margarita Cozzolani was a composer, singer, and nun, who came from a well-off, Milanese family. At age 22 she entered the convent of Santa Radegonda and spent the rest of her long life cloistered there, and would eventually go on to serve as both prioress and abbess.

The music-making at the well-located Santa Radegonda (quite literally, across the street from Milan Cathedral) was so famous in the 17th century that it became somewhat of a spectacle for both locals and tourists. Several contemporary documents attest to the renown of the singing nuns there; even a Bolognese priest in 1664 called them one of the finest ensembles in (Catholic) Europe. The nuns were cloistered but on major feast days performed for the public. There are historical accounts of crowds so large that attendees nearly suffocated. The convent prized several composer nuns, but Cozzolani's music seemed to have inspired not only the public's fervor, but the very ambitions of the composer herself. In spite of her position as nun and therefore under the watchful eye of the Catholic authorities, records show that Cozzolani published four editions of sacred works between 1640 and 1650 (not all have survived). Musicologist Candace Smith writes,

It is intriguing to note that Cozzolani signed the dedication of this print from Venice, a fact which would indicate that she must have left the convent and the city of Milan (with or without permission) to oversee her work's publication, an unprecedented and unrecorded breach of clausura in the history of cloistered nun composers.

Concinant linguae verbum bonum, verbum melleum, verbum lacteum;

*ibilent corda, stillent labia dulcedinem amoris divini,
et gaudio cuncta exiliant tanto irradiata Mariae plaendore.*

Let tongues sound a good word, honeyed word, milky word;
let hearts rejoice, let lips drip the sweetness of divine love,
and, filled with joy, let them be gladdened because of Mary's radiant splendor.

*Frondeant arbores, floreant lilia, rubeant rosa,
germinant campi, rideant prata.*

*Surgat Auster, perflect ventii,
flumina plaudant, resonent valles cantibus avium.*

Let trees put forth leaves, let lilies flowers, let roses grow red,
let the fields bud, let the meadows laugh.
Let the South Wind arise, let the winds blow,
let the rivers rejoice, let the valleys resound with the songs of birds.

*Vos principes caeli, pompa solemnii ducite choreas, agite triumphum,
dum nos in terris modulantes ter canimus himnum.*

You princes of heaven, lead your choirs in a solemn procession
celebrate a triumph, while we musicians on earth sing a hymn:

*Te laudamus, te benedicimus, te adoramus, virgo faecunda,
intacta sponsa, casta puerpera;
gaudia matris habens,
O Maria, cum virginitatis honore.*

We praise you, we bless you, we adore you, fertile virgin,
untouched spouse, chaste child-bearer.
You have the joys of a mother,
O Mary, with the honor of virginity.

*Te laudamus, O Maria, te benedicimus,
O Maria, te adoramus, O Maria.*

We praise you, O Mary, we bless you,
O Mary, we adore you, O Mary.

Domine ad adiuvandum me festina (a8)

-Serafino Cantone (fl. 1580-1627)

Source: *Sacrae Cantiones... Octonis vocibus decantandae; Milano, 1599*

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: *Book of Common Prayer, 1662*

*Deus, in adiutorium meum intende.
Domine, ad adiuvandum me festina.
Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.
Laus tibi Domine,
Rex aeternae gloriae.*

Oh God, come to my assistance.
Lord, make haste to help me.
Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
and forever and ever. Amen.
Praise to thee, O Lord,
King of eternal glory.

Beatus vir Benedictus

-*Vespers* antiphon for St. Benedict, 12th century

Source: *Lucca, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile, MS 601, fol. 374*

Translation: Fr. Anthony Ruff, OSB

*Beatus vir Benedictus
plus appetiit mala mundi perpeti
quam laudes humane favoribus agitari.*

The blessed man Benedict
desired more to endure fully the evils of the world
than to live for the approval of human favor.

Dixit Dominus

-Serafino Cantone (fl. 1580-1627)

Source: *Vespera a versetti, et falsi bordoni a cinque voci...; Milano, 1602 (Biblioteca Pubblica Bavarese)*

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: *Book of Common Prayer, 1662*

*Dixit Dominus Domino meo,
Sede a dextris meis.
Donec ponam inimicos tuos: scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Syon:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae in splendoribus sanctorum:

ex utero luciferum genui te.
Iuravit Dominus, et non penitebit eum:
Tu es Sacerdos in aeternum secundum ordinem Melchisedech.
Dominus a dextris tuis:
confregit in die irae suae reges.
Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies thy footstool.
The Lord shall send the rod of thy power out of Sion:
be thou ruler, even in the midst among thine enemies.
In the day of thy power shall the people offer thee free-
will
offerings with an holy worship:
the dew of thy birth is of the womb of the morning.
The Lord sware, and will not repent: Thou art a priest
for
ever after the order of Melchisedech.
The Lord upon thy right hand:
shall wound even kings in the day of his wrath.
He shall judge among the heathen;
he shall fill the places with the dead bodies:
and smite in sunder the heads over diverse countries.
He shall drink of the brook in the way:
therefore shall he lift up his head.
Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
and forever and ever. Amen.

Veni dulcissime Domine

-Lucrezia Orsina Vizzana (1590-1662)

Source: *Componimenti musicali de motteti concertati a una, due, tre e quattro voci e basso continuo...*;

Venezia, 1623 (Biblioteca della musica di Bologna)

Transcription: Lorenzo Girodo, 2014

Translation: Linn Records, Glasgow: Linn. CKD 071. 1997

*Veni, dulcissime Domine.
Da mihi cibum salutis eterne.
Veni, Hostia immaculata,
libera me de morte aeterna.
Veni, ieiunantium cibus
et ecce venio ad te,
quem toto corde desidero,
ad quem tota mentis intentione aspiro,
quem totis visceribus amplector,
cuius corpus et sanguinem accipere cupio,
ut semper in me maneat
et in aeternum non me dimittas.*

Come, sweetest Lord.
Give me the bread of eternal salvation.
Come, immaculate sacrificial victim,
deliver me from eternal death.
Come, bread of fasting,
and behold, I come to you,
whom I desire with all my heart,
unto whom I strive totally to reach,
whom I embrace with my innermost being,
whose body and blood I yearn to receive,
so that he will remain in me
and will not cast me out forever.

Erat vir Domini Benedictus

-*Vespers* antiphon for St. Benedict, 12th century

Source: *Lucca, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile, MS 601, fol. 374*

Translation: Fr. Anthony Ruff, OSB

*Erat vir domini Benedictus
vultu placido canis decoratus angelicis
tantaque circa illum claritas excreverat
ut in terris positus in caelestibus habitaret*

There was a man of the Lord, Benedict,
of serene countenance, adorned with angelic hair,
and such renown grew around him
that when he was placed in earth, he inhabited heaven.



St. Benedict

Confitebor tibi Domine

-Serafino Cantone (fl. 1580-1627)

Source: *Vesperī a versetti, et falsi bordoni a cinque voci...*; Milano, 1602 (Biblioteca Pubblica Bavarese)

Transcription: Charles Weaver, for The Rose Ensemble, 2018

Translation: *Book of Common Prayer*, 1662

*Confitebor tibi Domine, in toto corde meo,
in consilio iustorum, et congregatione.
Magna opera Domini,
exquisita in omnes voluntates eius.
Confessio et magnificentia opus eius,
et iustitia eius manet in saeculum saeculi.
Memoriam fecit mirabilium suorum,
misericos et miserator Dominus:
Escam dedit timentibus se;
memor erit in saeculum testamenti sui.
Virtutem operum suorum annuntiabit populo suo.*

*Ut det illis hereditatem gentium,
opera manuum eius veritas et iudicium.
Fidelia omnia mandata eius confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit populo suo:
mandavit in aeternum testamentum suum;
sanctum et terribile nomen eius.
Initium sapientiae timor Domini,
intellectus bonus omnibus facientibus eum: laudatio eius manet in
saeculum saeculi.
Gloria patri, et filio, et spiritui sancto.
Sicut erat in principio et nunc et semper:
Et in saecula saeculorum.
Amen.*

I will give thanks unto the Lord with my whole heart,
secretly among the faithful, and in the congregation.
The works of the Lord are great,
sought out of all of them that have pleasure therein.
His work is worthy to be praised and had in honour,
and his righteousness endureth forever.
The merciful and gracious Lord hath so done his mar-
vellous works, that they ought to be had in remem-
brance.
He hath given meat unto them that fear him,
he shall ever be mindful of his covenant.
He hath shewed his people the power of his works,
that he may give them the heritage of the heathen.
The works of his hands are verity and judgement,
all his commandments are true.
They stand fast for ever and ever,
and are done in truth and equity.
He sent redemption unto his people,
he hath commanded his covenant forever; holy and rev-
erend is his Name.
The fear of the Lord is the beginning of wisdom,
a good understanding have all they that do thereafter;
the praise of it endureth forever.
Glory to the Father and to the Son and to the Holy
Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations.
Amen.



The Basilica of Monte Cassino Abbey.

Magnificat primo (a8)

-Chiara Margherita Cozzolani (1602-1678)

Source: *Salmi a otto voci concertati e due Magnificat a otto...opera terza; Venezia 1650 (Biblioteca della musica di Bologna)*

Transcription: Lorenzo Girodo, 1996

Translation: R. Jeffers, J. Endres

This piece is quite up-to-date in its *concertato* style, mixing solos, duets, and the opening verse which is troped in among various later verses of the canticle. Cozzolani was also from a Milanese family, and the musical nuns of her foundation elicited the admiration—and sometimes the less-than-licit attention—of visitors from across Europe. Possibly this setting of the canticle was performed on the state visit of the new Queen of Spain, the Empress Maria Anna of Austria, to the convent in June 1649. —Dr. Robert Kendrick, 2018

*Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen eius.
Et misericordia eius
a progenie in progenies:
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos
mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles,
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae [suae]:
Sicut locutus est ad patres nostros:
Abraham et semini eius in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

My soul magnifies the Lord.
And my spirit has rejoiced in God my savior.
For he has considered the low estate of his servant:
behold, in fact, henceforth: blessed they shall call me,
all generations.
For he has done to me great things,
he who is mighty:
and holy is his name.
And his mercy is on them,
from generation to generation,
who fear him.
He has shown the strength in his arm,
he has scattered the proud
in the spirit of their own hearts.
He has deposed the mighty from their seats,
and exalted the humble,
The hungry he has filled with good things:
and the rich he has sent away empty.
He has helped Israel, his servant,
in remembrance of his mercy:
As it was spoken to our fathers:
to Abraham and his seed forever.
Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
and forever and ever. Amen.

All program notes by Jordán Šrámek, Founder/Artistic Director



The Organ

The portative organ used in today's concert belongs to Christ Episcopal Church in Charlottesville, VA. (In North Carolina there are four portative organs that I know of, but, for various reasons, none were available for our use today.) The instrument is one of 26 continuo organs made by the distinguished American organ builder, Taylor and Boody, whose shop is located in Staunton, VA. Here is its specification:

8'	Gedact	(wood)
4'	Blöckflote	(wood)
2'	Principal	(metal)
1 1/3'	Quinte	(metal)
II	Sesquialtera	(metal)

The organ has carvings of fumed white oak. The organ was brought from Charlottesville to Durham by Mr. Louis Dolive, a former employee of Taylor and Boody, and tuned according the specifications of Dr. Sramek: standard pitch (A=440) in Kirnberger III temperament. We are grateful to both Christ Church and Mr. Dolive for providing an appropriate instrument for today's concert.

Here at St. Stephen's we have a "chamber" or "house" organ which could have been used for today's concert if it weren't too tall. Built by Flentrop Orgelbouw it has three ranks (8', 4', and 2') and presently sits in the Teer Chapel. It arrived in the same shipping container as the large instrument of classical French design now located in the West end balcony of the Nave.

Not long after its arrival, the chamber organ was used for a performance of Bach's B minor Mass at UNC. I played the organ continuo part, but seeing the conductor was a problem. After experimenting with mirrors, we eventually located the organ score on a music stand which was perpendicular to the organ. I watched the conductor by looking over the top of the music stand. So, for three hours I played with my body perpendicular to the organ keyboard rather than parallel to it! That's why we are careful to call our small organ a "chamber" organ rather than a "continuo" organ.

J. Kitchen



SUPPORTERS

July 2017 — April 2019

(Donations received as of March 15, 2019)

The St. Stephen's Concert Series Board thanks our contributors, volunteers, and church staff for making this series of concerts possible. We hope you enjoyed and benefited from your experience of music today. Please consider making a contribution, as our ticket sales cover only a small portion of the costs. Please make your check payable to St. Stephen's Episcopal Church with a note on the memo line "Concert Series." Thank you!

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The St. Stephen's Concert Series Board is deeply grateful to our loyal and wonderful Volunteers. For today's concert, we thank Phil and Sue Allard, Jeff Risse, Lori Hawkins, and Alan Fuller for all their help. We are very grateful to Agnes Janoshazi and to those who contribute to and help with the receptions, including Marguerite Cameron, Penny Dabal, Cindi Easterling, Wanda Henderson, Andy McDaniel, Xavier Richert and Martina Gardner-Woods. We also gratefully thank those at St. Stephen's, including Angelica Kendall, Catherine Oakley, Kevin Kelly and Burke Raper.

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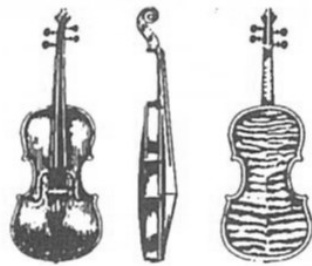


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