THE CRY OF MANY VOICES:
An Illuminated Renaissance

THE PROGRAM

Missa Et ecce terrae motus: Kyrie, à 12  Brumel, c.1460-c.1512-13?

Missa Et ecce terrae motus: Gloria, à 12  Brumel

Salve Regina, à 9  (Eton Choirbook) Robert Wylkynson, c.1450-1515?

INTERMISSION

Stabat mater dolorosa, à 5  (Eton Choirbook) Richard Davy, c.1465-c.1507
Small Ensemble

Ave Maria, Mater Dei, à 4  (Eton Choirbook) William Cornysh, d.1523
Male Chorus

O bone Jesu, à 19  (Carver Choirbook) Robert Carver, 1487-c.1570?

Missa Et ecce terrae motus: Benedictus à 6  & Osanna, à 12  Brumel
Small Ensemble & Tutti

FINE

THE PERFORMERS

Anthony Ashley, bass
Brent Baldwin, baritone
Brett Barnes, baritone
Erin Calata, mezzo-soprano
Cayla Cardiff, mezzo-soprano
Tom Crawford, alto
Paul D’Arcy, tenor
Jenny Houghton, soprano
Eric Johnson, bass
Jeffrey Jones-Ragona, tenor
Temmo Korisheli, tenor
Christopher LeCluyse, tenor

Peter Lohman, tenor
David Lopez, tenor
Gitanjali Mathur, soprano
Andrew Perry, bass
Brian Pettay, baritone
Stephanie Prewitt, alto
Meredith Ruduski, soprano
Thann Scoggin, baritone
Sawyer Sellers, tenor
Jenifer Thyssen, soprano
Curt Vaughan, bass
Gil Zilkha, bass

“Experientia Spectra”
TEMP SEASON 2013 2014
The cry of many voices, 24 *a cappella* voices in this case, sing both as individuals and as members of a unit while performing some of the most sublime, moving, and exhilarating music imaginable: the ultimate effect is greater than the sum of its parts. There is magic in the interweaving voices, in the hypnotically static harmonic rhythms alternating with florid vocal lines full of subtle virtuosity, in the dissonances (both artfully prepared and unexpected), and in the architecture of starkly transparent solo lines alternating with thickly colorful choral sections. This is the world of the *Eton Choirbook* in England, the Franco-Flemish composer Antoine Brumel, and the Scottish composer Robert Carver.

Eton College was founded by Henry VI as ‘the College Roiall of Our Ladie of Eton’ and had its formal opening in 1443. Based on the precedent set at New College of Oxford and at Winchester College, the music program was an integral part of the training of youth, churchmen, and future statesmen. The *Eton Choirbook*, compiled between c.1490–1505, represents the height of the so-called “florid” style of English sacred polyphony. Very few of the pieces contained in the *Choirbook* were specifically composed for use at Eton. It was designed as a truly national compilation of the music of its time: Choral traditions represented included composers from Eton, the Chapel Royal, St. George’s in Windsor, Magdalen College in Oxford, and others. Though it does serve to document the musical tradition of Eton around 1500, it also tells us a great deal about other institutions whose music books have been lost. Indeed, untold quantities of Tudor church music have been destroyed by political and theological change in the sixteenth century. Choral foundations that had nurtured a strong musical tradition were abolished, significantly altered, or starved of income. Institutions known to have owned impressive collections of music around 1500 lost everything. Of the many choir books listed in inventories at King’s College, Cambridge, and Magdalen College, Oxford, not a single one remains. Even the music library of the Chapel Royal was destroyed by the religious conflict of the Reformation. The very fact that Eton College still possesses its great *Choirbook* is little short of a miracle. Of the three surviving sources of this repertoire (along with Lambeth Palace and Caius College at Cambridge), it is the largest and most valuable document of early Tudor church music still in existence. Without it, the music of its age might have been lost forever.

If one goes by dates, the music in the *Eton Choirbook* is technically part of the Renaissance, but the music retains many points in common with Medieval idioms, especially music from the early years at Eton. Beginning around 1480, the time frame that includes music by John Browne, Richard Davy, and others, we see much more imitation, *cantus firmus* techniques, and frequent cross-relations—a trait which was to become a distinctive sound in later English polyphony as well. **Richard Davy** was one of the most accomplished and fluent of the late fifteenth-century composers and was chaplain to Sir William Boleyn and other members of the Boleyn family. His *Stabat Mater dolorosa* was probably composed for Magdalen College, Oxford, where he was organist and choirmaster in the 1490s. The imitative sections are short, on important phrases, but Davy contrasts the extensive florid sections with long syllabic sections that help traverse the considerable amount of text in the *Stabat Mater dolorosa*. Cross-relations are plentiful but, despite the highly emotional qualities of the text, do not serve as text-painting in any substantial manner. The “Amen” section is powerful in its length and harmonic vagueness; its ending is stark, despite the raised third of the final chord.

The final phase represented in the *Choirbook* includes music composed around 1500 by Robert Wylkynson, William Cornysh, and Robert Fayrfax. Though previous facets remain, certain aspects of Continental composers (especially those of the Lowlands, like Brumel) become progressively intrinsic to the English style. However, the Eton/English music was still unlike anything else coming from the Continent in its size and complexity. Foreigners who heard English choirs around the year 1500 were as surprised as they were impressed. The choirboys were being trained as virtuosos of the highest order, for the music tested their concentration, stamina, and vocal technique in a way no choral music ever had. **William Cornysh** was Master of the Children of the Chapel Royal, court composer to three kings, playwright, entrepreneur, and satirist. His *Ave Maria, Mater Dei* for four lower voice parts addresses Mary as the mediator through whom the soul finds its way to its resting place. The low tessitura itself serves to draw attention to the relative uniqueness of the piece in the Eton repertoire, and the relative lack of dissonance along with some interesting repeating melodic motifs give a restful, reassuring piety to this prayer.

**Robert Wylkynson**'s crowning glory, the *Salve Regina*, is the only work for nine voices in the *Choirbook*. Intended for the feast of the Assumption of Mary, Wylkynson labeled the voice parts by the hierarchy of angels: Seraphs, Cherubs, Thrones, Dominations, Virtues, Powers, Principalities, Archangels, Angels. Mary is received into heaven by the Angelic host and serenaded with an abundance of melody, intricacy of texture, richness of sonority, and the interplay of buoyant rhythm, all serving to express the joy of the text. The sumptuousness of the
short sections for all nine voices contrast with stark but intensely florid sections for 2–4 parts that are often paired into contrasting duets. Cross-relations and near-dissonances are frequent and effective, but Wylkynson excelled in his ability to build on the architecture of chords, especially at cadences, often filling in almost every available chord-tone in the three octaves of possibilities.

**Antoine Brumel** was born near Chartres c.1460 and was the most famous of the French-born composers of the Franco-Flemish school. He was one of the most celebrated singers of his day, with “a new style of singing: sweet, pleasant, devout, and beautiful.” He is first mentioned in records as a singer at the cathedral in Chartres from 1483-1486 and then he was master of the choristers in Geneva and later held the same post at Notre-Dame in Paris. He had to flee the city after a dispute with the church and returned to the Duke of Savoy, but his compositions had gained enough fame and prominence that in 1506 Alfonso I d’Este at Ferrara hired him as choirmaster for his court musicians, a position previously held by Josquin. Although it was one of the greatest centers of musical culture in Europe, the Ferrara chapel disbanded in 1510. His whereabouts become fuzzy after that, but it is known that he stayed in Italy and worked in other cultural centers until his death. His *Missa Et ecce terrae motus*, or “Earthquake Mass,” written about 1497, was very popular; the composer Orlando Lassus had the score copied for a performance at the Bavarian court in about 1570 and Lassus himself sang the part of Tenor II. The Mass is scored for three sopranos, one alto, five tenors with wide ranges, and three basses.

The “Earthquake Mass” uses the chant for the Easter plainsong antiphon (“And behold, there was a great earthquake”) as the connective tissue for this unique work. Statements of the chant occur in very long notes compared with the surrounding activity and their details may vary slightly from quotation to quotation. Sometimes the chant is in canon and many of the sections of the mass are free of both chant and canon. Even more so than in the works from the *Eton Choirbook*, slowly moving harmonies are both necessary for, and a result of, the immense pillars of harmony that characterize most of the mass. Contrasting sections might alternate pairs of trios of voices against each other or in dialogue, or perhaps present six voice parts against the other six, as in the Gloria. The Benedictus is written for six parts, with higher and lower voices in dialogue. Though polyphony is still present through most of the movements, it is more reliant on quick imitation of very short motifs, with contrasting motifs often being present at the same time. There is really no other work like the “Earthquake Mass,” which foreshadows Tallis’s forty-part *Spem in alium* by about 70 years. Both pieces use similar techniques, but *Spem in alium* is just a motet, not a complete mass.

**Robert Carver’s** *O bone Jesu* is also “just” a motet, but it is composed for a spectacular 19 parts (unheard of in the British Isles in the first part of the century) made up of three soprano parts, one alto, twelve tenors, and three bass lines. One of the tenor parts has a range of two octaves, suggesting it was written for someone in particular in Carver’s choir. And what was his choir? Documentation is sketchy, but it was probably the Scottish Chapel Royal, so Carver would have access to a large number of singers with the skills to perform such an unusually difficult work. Carver was the most important Scottish composer of the 16th century, but there is still a dearth of knowledge about his training or his life. There are aspects of the *Eton Choirbook* evident in Carver’s style: The florid small ensemble sections are very similar to the Eton style popular 20-30 years earlier than the probable date of the composition of *O bone Jesu*. There are also aspects of the Continental style of Brumel in the tutti sections, especially the massive and breathtaking sonorities at the name of Jesus. The pillars of sound mentioned in the “Earthquake Mass” are created with even more sonorous and rich chords. The harmonic movement in the tutti sections are slow and mesmerizing and are made all the more effective by unexpected modal shifts and the stepwise ascending melodic movement heard in many of the parts in the last section. *O bone Jesu* is not a Lenten text but rather a trope on the final section of *Ave verum corpus*, incorporating much of the same passion prevalent in Lenten texts. It is, indeed, a cry of many voices.

Daniel Johnson
TEXTS & TRANSLATIONS

Missa Et ecce terrae motus: Kyrie, à 12 — Antoine Brumel, c.1460-c.1512-13?
Kyrie eleison.  Lord have mercy.
Christe eleison.  Christ have mercy.
Kyrie eleison.  Lord have mercy.

Missa Et ecce terrae motus: Gloria, à 12 — Antoine Brumel
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.  Benedicimus te.
Adoramus te.  Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscepe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus sanctus; tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Gloria be to God on high,
And on earth peace, good will towards men.
We praise thee, we bless thee,
We worship thee, we glorify thee,
We give thanks to thee for thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
That takest away the sins of the world,
Have mercy upon us.
Thou that takest away the sins of the world,
Receive our prayer.
Thou that sittest at the right hand of God the Father,
Have mercy upon us.
For thou only art holy; thou only art the Lord;
Thou only art most high, O Christ,
With the Holy Ghost, in the glory of God the Father.
Amen.

Salve Regina, à 9 — (Eton Choirbook) Robert Wylkynson, c.1450-1515?
Salve Regina, mater misericordiae;
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii Evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eia ergo, advocata nostra,
Illos tuos misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende.

Hail Holy Queen, Mother of mercy;
Our life, sweetness, and our hope, hail!
To thee we cry, exiled children of Eve,
To thee do we sigh, mourning and weeping
In this valley of tears.
Ah then, o most gracious advocate,
Turn thine eyes of mercy upon us;
And Jesus, the blessed fruit of thy womb,
Show unto us after this our exile.

Virgin mother of the church,
Everlasting gate to glory, be our refuge
Before the Father and the Son. O gentle!

Gentle virgin, loving virgin,
O sweet virgin Mary,
Hear prayers of all who humbly cry to you.
O loving!

Pour out prayers to your Son,
The crucified, the wounded, scourged for our sake,
Pierced with thorns, given gall to drink.
O sweet Mary, hail!
Stabat Mater dolorosa, à 5 — (Eton Choirbook) Richard Davy, c.1465-c.1507

Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filiius.

Cuius animam gementem
Contristatam et dolentem, pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta Mater unigeniti!

Quae maerebat et dolebat,
Dum videbat et gerebat
Poenas nati incliti.

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Quis non potest contristari
Matrem Christi contemplari
Dolentem cum Filio?

Eia Mater, fons amoris!
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complacet.

Stabat mater, rubens rosa,
Iuxta crucem crimosa,
Videns ferre criminoso
Nullum reum crimine.

Et dum stetit generosa,
Iuxta natum dolorosa,
Plebs tunc canit clamorosa: “Crucifige!”

O quam gravis illa poena
Tibi, virgo poenae plena, commemorans praeamoa
Iam versa in maestitiam.

Color erat non inventus in te, mater,
Dum detentus stabat natus,
Sic contentus ad debellandum Sathanam.

Per haec, nata praemata,
Natum tuum, qui peccata
Delet cuncta perpetrata,
Dulciflu (deprecare)
Ut, nostra tergens ingrata,
In nobis planter firme grata,
Per quem dando praelibata,
Praestet aeterna requie. Amen.

The sorrowful mother stood weeping
At the foot of the Cross
Where her Son was hanging.

Through her weeping soul,
Compassionate and grieving, a sword passed.

O how sad and afflicted
Was that blessed Mother of the Only-Begotten!

How she grieved and suffered
As she watched and pondered
The agony of her glorious Son!

Who is the man who would not weep
To see the mother of Christ
In such great agony?

Who could not feel compassion
On beholding the Holy Mother
Suffering with her Son?

O thou Mother! fount of love!
That I might feel the power of that sorrow,
Would that I might mourn with you!

Would that my heart might burn
With love for Christ my God,
That I might please Him!

The mother stood, a red rose,
Weeping at the foot of the Cross
As she saw treated as a criminal
He who had done no crime.

And as she stood overwhelmed,
Weeping at the foot of the Cross,
The crowd roared: “Crucify him!”

O how deep was the pain you felt,
Virgin so full of pain, remembering former joys
Now turned to utter sadness!

No color was to be found in you, mother,
While in torment stood your Son,
Content to be treated so in order to defeat Satan.

Hence, best-beloved Lady,
May your Son, who cancels
All the sin which we have committed,
Be entreated with sweet prayers,
That, wiping away our uncleanness,
In us He might plant His grace
And His promises might be
Fulfilled in everlasting peace. Amen.
**Ave Maria, Mater Dei, à 4 — (Eton Choirbook) William Cornysh, d.1523**

Ave Maria, Mater Dei, Regina caeli,  
Domina mundi, imperatrix inferni:  
Miserere mei et totius populi Christiani,  
Et ne permittas nos mortaliter peccare  
Sed tuam sanctissimam  
Voluntatem adimplere. Amen.

Hail Mary, Mother of God, Queen of heaven,  
Mistress of the world, empress of hell:  
Have mercy on me and on all Christ’s people,  
And let us not fall into mortal sin  
But let us fulfill  
Your most holy will. Amen.

**O bone Jesu, à 19 — (Carver Choirbook) Robert Carver, 1487-c.1570?**

O bone Jesu, O piissime Jesu,  
O dulcissime Jesu,  
O Jesu, fili virginis Mariae plenus pietatis  
O dulce Jesu secundum magnam  
Misericordiam tuam miserere mei.  
O clementissime Jesu.  
O dulcis Jesu, recognoce quod tuum est  
Et absterge quod alienum est.  
O amantissime Jesu,  
O desideratissime Jesu,  
O mitissime Jesu, O Jesu,  
Admitte me intrare regnum tuum, dulcis Jesu.

O good Jesus, O most holy Jesus,  
O most sweet Jesus,  
O Jesus, son of the Virgin Mary, full of piety,  
O sweet Jesus according to your great  
Mercy have mercy upon me.  
O most compassionate Jesus.  
O sweet Jesus, accept what is yours  
And wipe away what is otherwise.  
O most beloved Jesus,  
O most longed for Jesus,  
O most gentle Jesus, O Jesus,  
Permit me to enter into your kingdom, sweet Jesus.

**Missa Et ecce terrae motus: Benedictus, à 6 & Osanna, à 12— Antoine Brumel**

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.
Visiting Artists

Erin Calata is an emerging mezzo-soprano in the Seattle-Tacoma area. She is a seasoned soloist, recitalist and chorister, performing a wide variety of genres including Early and Baroque music, opera, and New Music. She holds a Bachelor of Music degree in Vocal Performance from Pacific Lutheran University and completed her Master of Music degree in Vocal Performance at Arizona State University. She has sung professionally in the choruses of the Arizona Opera, Scottsdale Choral Artists, and Stuttgarter Festival Ensemble in Germany, and placed in the Ladies Musical Club of Seattle Solo Competition and the National Association of Teachers of Singing regional competition in Arizona. Her interest in Early Music led her to participate in the Accademia d’Amore summer program by Pacific Musicworks in Seattle, Washington, and the Amherst Early Music Festival Baroque Academy in New London, Connecticut, which was followed by performances with Pacific Musicworks and the Texas Early Music Project in their recent seasons. Presently, Mrs. Calata sings with the Pacific Lutheran University Choral Union, directs the Shepherd of the Hill Presbyterian Church choir and is an active voice teacher privately and at Pierce College in Puyallup, Washington. She is looking forward to performances with Seattle’s Queen City Musicians in their production of Charpentier’s Acteon and with the Victoria Bach Festival as a New Young Artist in June, 2014.

Temmo Korisheli (tenor and baritone) enjoys a wide-ranging musical career, with a particular emphasis on early music. He has performed frequently throughout the United States and Canada with such early music groups as the Renaissance wind band Ciaramella (Los Angeles), Ensemble La Monica (Berkeley), the Los Angeles Baroque Orchestra, Liber unUsualis (Boston), the New York Collegium under Andrew Parrott, and Texas Early Music Project, as well as guesting with the collegiums at UC Berkeley, USC, and UT-Austin. He also has appeared in concerts and theatrical productions at Amherst Early Music Festival in New England (where he teaches and works on staff with TEMP director Danny Johnson) for the past 25 summers. Mr. Korisheli is active in the wider musical world, as well. He has been a featured soloist with various choral organizations in his native California, has sung in several productions by Opera Santa Barbara, and conducted the recent UC Santa Barbara’s Opera Workshop production of Monteverdi’s Orfeo from the harpsichord. He is the artistic director of the 16-voice a cappella Adelfos Ensemble of Santa Barbara, and is a longtime program annotator and member of the Quire of Voyces, another a cappella chamber choir based there. For the past 25 years, he has held various leadership roles in the music program of All Saints’-by-the-Sea Episcopal Church (Montecito), presently serving as its associate music director. He has extensive experience in Middle Eastern music, shape-note singing, and on the old-time banjo, and, this past winter, celebrated 24 seasons of spreading Christmas cheer with the Santa Barbara Holiday Carollers. Mr. Korisheli holds degrees in historical musicology and chemistry from UC Santa Barbara, where he is a supervisor and cataloguer in the Music Library and directs an off-the-books early-music ensemble.

Christopher LeCluyse (tenor) discovered early music in seventh grade, when an inspired music teacher played Machaut’s Messe de Nostre Dame. He studied voice and English at the Oberlin Conservatory and Oberlin College and has since continued pursuing both vocations as a singer and an English professor. While completing a Ph.D. in English at the University of Texas at Austin, he sang with Conspirare, Texas Early Music Project, La Follia Austin Baroque, and the Schola Cantorum of St. Mary Cathedral. In the San Francisco area, Chris has performed with Magnificat, the San Francisco Early Music Society, and Voices of Music. Chris is cofounder of Utopia Early Music, based in Salt Lake City, and an associate professor of English and writing center director at Westminster College. His recordings include Threshold of Night, a Conspirare CD of choral works by Tarik O'Regan, nominated for two Grammy awards: “Best Classical Album” and “Best Choral Performance.”

Please visit http://early-music.org/performers.html to read the biographies of other TEMP artists.
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**More news about our educational initiatives:**

The Susan Anderson Kerr Scholarship & The Austin Community Foundation

We are excited about our developing educational initiatives. The Susan Anderson Kerr Scholarship has now been awarded to three young musicians from St. Stephen’s School and UT Austin’s Butler School of Music. More scholarships are available, so please keep spreading the word to students between the ages of 14 and 21. Additionally, we’ve received a grant from the Austin Community Foundation to perform at five Austin area schools this year! If you would like to support our efforts in any way, please call (512) 377-6961 or email us at education@early-music.org

*All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.*

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UPCOMING CONCERTS

La Follia Austin Baroque
Keith Womer, Artistic Director

Saturday, April 5, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
Sunday, April 6, 2014, 3:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

17th-Century Masterworks from Eastern Europe

La Follia performs religious and secular music from the historic Kroměříž collection. The Kroměříž collection, also referred to as the “Czech music collection” or the “Liechtenstein Music Collection,” was compiled by Karl II von Liechtenstein-Kastelkorn during 1664-1695 of the now Czech Republic. Guest violinist and Kroměříž scholar Mimi Mitchell joins an exotic La Follia ensemble of voices, strings, trombones, organ, harpsichord, and theorbo performing works by Vejvanovsky, Kerll, Biber, Bertali, Poglietti, Ritter and others.

Earlier in the week, La Follia will perform this concert for the 2014 Annual Meeting of the Society for Seventeenth-Century Music in San Antonio. We are eager to share this wondrous music with Austin audiences.

www.lafollia.org

Austin Baroque Orchestra and Coro Settecento
Billy Traylor, Artistic Director

Saturday, April 12, 2014, 7:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
Sunday, April 13, 2:00 PM, Location TBA

Carl Heinrich Graun’s Montezuma

Experience the sumptuousness of baroque opera as we present the story of the Spanish conquest of Mexico, with music by Frederick the Great’s opera maestro Carl Heinrich Graun, and a libretto by none other than Freddie himself. Touching on perennial operatic themes such as the conflict between love and duty, Frederick’s story of the fall of the eponymous Aztec emperor to the conquistador Hernán Cortés is fascinating and highly emotional, if not completely historically accurate.

Our first operatic production will be semi-staged and sung in Italian with English supratitles.

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