



10th Anniversary Season

Musica Spei

presents

The Isaac Project: Angels and Archangels

June 3, 2005, St. John's Episcopal Church, Canandaigua
June 5, 2005, St. Mary's Roman Catholic Church, Auburn
June 11, 2005, St. Anne Church, Rochester

Program

Innsbruck, ich muss dich lassen.....Heinrich Isaac (c. 1450-1517)
Illumina oculos meos Isaac
Mass Propers for Saint John the Baptist..... Isaac, ed. by Patrick Macey
 Introit – Gradual (chant) – Alleluia
Angeli Archangeli Isaac

Intermission

Mass Propers for Saint John the Baptist (conclusion)..... Isaac, ed. Macey
 Sequentia – Offertorium (chant) – Communio
Quis dabit capiti meo Isaac, ed. Macey
O Decus ecclesiae virgo..... Isaac

Jeanne Beddoe, Alexandra Bermel, Debora Boynton, Jim Blake, Lynette Blake, Krista Cornish Scott,
Jennifer Dydo, Joe Finetti, Christopher Gold (*rehearsal conductor*), Patrick Holland,
Eric Lobenstine, Tamela Nelson, Richard Sauvain, Brian Story
Artistic Guidance: Steve Marcus

Tonight's concert is a double celebration marking the tenth anniversary of the formation of Musica Spei and the completion of "The Isaac Project," a two-concert series celebrating the music and musical milieu of Heinrich Isaac, the great Franco-Flemish composer who was a contemporary of Josquin des Prez, but whose music is far less familiar to the general public and less often performed. Most of all, however, it is a celebration of the wonderful, loyal, enthusiastic audiences who have inspired, encouraged and supported us over the years, and who have given us the extraordinary opportunity to share with them our love of this music. In honor of this occasion, and with the assistance of a generous grant from the New York State Legislature, the New York State Council on the Arts, and the Arts and Cultural Council for Greater Rochester, Musica Spei commissioned Patrick Macey to prepare a new performing edition of the "Mass Propers for Saint John the Baptist" from Isaac's monumental and legendary Choralis Constantinus. We are extremely proud to present the world premiere of this edition at this series of performances.

Texts and Translations

Innsbruck, ich muss dich lassen

Innsbruck, ich muss dich lassen. Ich fahr dahin mein Strassen, in fremde Land dahin. Mein Freud ist mir genommen, die ich nit Weiss bekommen, wo ich im Elend bin. Gross Leid muss ich jetzt tragen, das ich allein tu klagen dem liebsten Buhlen mein. Ach Lieb nun lass mich Armen, im Herzen dein erbarmen, dass ich muss dannen sein. Mein Trost ob allen Weiben, dein tu ich ewig bleiben, stet treu, der Ehren fromm. Nun muss dich Gott bewahren, in aller Tugend sparen, bis dass ich weiderkomm.

Innsbruck, I must leave you. I'll travel along my road, to foreign lands. My joy is taken from me, I know not how to regain it, while in such misery. I must now suffer a great sorrow, which I can confide only to my dearest love. Beloved, have pity on me in your heart that I have to go. You comfort me more than all other women. I shall be yours forever, true and devout in my honor. May God preserve you and keep you in virtue until I return.

Illumina oculos meos

Illumina oculos meos ne unquam obdormiam in morte ne quando dicat inimicus meus praevalui adversus eum. In manus tuas domine commendo spiritum meum, redemisti me domine Deus veritatis. Locutus sum in lingua mea notum fac mihi finem meum et numerum dierum meorum quis est ut sciam quid desit mihi.

Fac mecum signum in bonum ut videant qui oderunt me et confundantur quoniam tu domine adiuvisisti me et consolatus es me. Disrupisti Domine vincula mea tibi sacrificabo hostiam laudis et nomen Domini invocabo. Periiit fuga a me et non est qui requirat animam meam. Clamavi ad te Domine, dixi tu es spes mea. Portio mea Domine, in terra viventium.

Make my eyes bright that I do not fall asleep in death. Otherwise my adversary might say, "I have vanquished him." In your hands, Lord, I commend my spirit; you have redeemed me, Lord, you, the God of Truth. I spoke with my tongue, make known to me my end, and the number of my days, and my standing that I may know what I lack.

Work upon me a good sign that those who hate me may see it and be destroyed, for you, Lord, are my help and my consolation. You, Lord, have broken my bonds, a sacrifice of praise I make to you, and invoke the name of the Lord. Gone is my place of refuge, and there is no one who cares about my life. I cry out to you, Lord, and say: You are my hope, my portion are you, Lord, in the land of the living.

Mass Propers for St. John the Baptist (Introit – Gradual – Alleluia)

Introit (chant, followed by polyphony)

Isaiah 49:1-2. De ventre matris meae vocavit me Dominus nomine meo, et posuit os meum ut gladium acutum; sub tegumento manus suae, protexit me, posuit me quasi sagittam electam. Ps. 91:2. Bonum est confiteri Domino, et psallere nomini tuo altissime. Gloria patri et filio et spiritui sancto, sicut erat in principio, et nunc et semper, in saecula saeculorum, amen.

The Lord has called me by my name from the womb of my mother, And he has made my mouth like a sharp sword; in the shadow of his hand he has protected me, and has made me as a chosen arrow.

V. It is good to give thanks to the Lord, and to sing praise to your name, Most High. 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, world without end. Amen.

Gradual (chant only)

Jer. 1:5, 9. Priusquam te formarem in utero novi te, et antequam exires de ventre sanctificavi te.

V. Misit Dominus manum suam, et tetigit os meum et dixit mihi: Priusquam te formarem in utero novite. . .

Before I formed you in the womb of your mother, I knew you; and before you came forth out of the womb, I sanctified you.

V. The Lord put forth his hand, and touched my mouth, and said to me: Before I formed you in the womb. . .

Alleluia (polyphony)

Alleluia. (Luke 7:28.) Inter natos mulierum non surrexit maior Iohanne Baptista. Alleluia.

Alleluia. Among those born of women, no greater has arisen than John the Baptist. Alleluia.

Angeli archangeli

Angeli, archangeli, throni et dominationes, principatus et potestates, virtutes, cherubin atque seraphin, patriarche et prophete, sancti legis doctores, apostoli omnes, Christi martyres, sancti confessores, virgines domini, anachorite: intercedite pro nobis.

Te gloriosus apostolorum chorus, te prophetarum laudabilis numerus, te martyrum candidatus laudat exercitus; te omnes sancti et electi voce confitentur unanimes: beata trinitas, unus Deus. Amen.

Angels, archangels, thrones and dominions, principalities and powers, virtues, cherubim and seraphim, patriarchs and prophets, holy doctors of the law, apostles, martyrs for Christ, holy confessors, virgins of the Lord, and holy hermits: pray for us.

The glorious company of the apostles praise you, the praiseworthy fellowship of the prophets praise you, the noble army of martyrs praise you; all the saints and elect together confess you with one voice: Blessed Trinity, One God. Amen.

Mass Propers for St. John the Baptist (Sequentia – Offertorium – Communio)

Sequentia (chant in alternation with polyphony)

1. Sancti baptistae Christi praeconiis, 2a. Solemnia celebrantes moribus ipsum sequamur, 2b. ut ad viam quam predixit asseclas suos perducatur. 3a. Devoti te, sanctissime hominum amice Jesu Christi, flagitamus, ut gaudia percipiamus, 3b. apparens quae Zachariae Gabriel repromisit, qui tuam celebrarent obsequiis nativitatem. 4a. Ut per haec festa aeterna gaudia adipiscamur, 4b. qua sancti Dei sacris deliciis laete congaudent. 5a. Tu qui praeparas fidelium corda, ne quid devium vel lubricum Deus in eis inveniatur, 5b. te deposcimus, ut crimina nostra et facinora continua prece studeas absolvere, 6a. Placatus ut ipse suos semper invisere fideles, 6b. et mansionem in eis facere dignetur, 7a. Et agni vellere, quem tuo digito, 7b. mundi monstraveras tollere crimina, nos vellit induere, 8a. Ut ipsum mereamur angelis associi, 8b. in alba veste sequi per portam clarissimam, 9. Amice Christi, Johannes!

Celebrating the festival of St. John the Baptist, the herald of Christ, let us follow his example, that he may lead his followers in the way that he foretold. Devotedly we ask you, O holiest of men and friend of Jesus Christ, that we who celebrate your saint's day may come to know the joy promised by Gabriel at his appearance to Zachariah. Through this festival may we obtain that eternal joy at which the saints of God gladly rejoice in holy bliss. You who prepare the hearts of the faithful, we pray to you that God not find anything dishonest or deceitful in them, and we ask that you strive, through continual prayers, to absolve our sins and wickedness in God's sight. Thus placated, may He always look upon his faithful, and deign to build his home in them, and choose us as worthy to wear the fleece of that lamb whom you with your finger pointed out as the one who would take away the sins of the world. Thus for our merits, in company with the angels, may we follow Him in white clothing through the shining gate, O John, friend of Christ!

Offertorium (chant only)

Ps. 91:13. Justus ut palma florebit, sicut cedrus quae in Libano est multiplicabitur.

The just man shall flourish like the palm tree, like a cedar of Lebanon shall he grow.

Communio (polyphony)

Luke 1:76. Tu puer propheta altissimi vocaberis, praeibis enim ante faciem Domini parare vias eius.

You, child, shall be called the prophet of the most high, for you shall go before the face of the Lord to prepare his ways.

Quis dabit capiti meo; Lament for Lorenzo de' Medici

Quis dabit capiti meo aquam? Quis oculis meis fontem lachrimarum dabit? ut nocte fleam, ut luce fleam.

Sic turtur solet, sic cygnus moriens solet, sic lusciniā conqueri. Heu miser, miser. O dolor, dolor.

Laurus impetu fulmina illa illa jacet subito, laurus omnium celebris musarum choris, nympharum choris. Et requiescamus in pace.

Sub cuius patula coma et Phoebi lira blandius et vox dulcius insonat; nunc muta omnia, nunc surda omnia.

Who will give my head water? Who will give my eyes a fount of tears? so I may weep by night, so I may weep by day. Thus mourns the widowed turtle-dove, and the swan about to die, and the murmuring nightingale. Alas misery. O pain.

The laurel by violent lightning he himself is suddenly felled, the laurel the most famous of all in the choruses of muses, in the choruses of nymphs. (Bass line): And may he rest in peace. (Tenor line, symbolizing Lorenzo, is silent.)

Under its thick foliage both the lyre and the voice of Phoebus resound more sweetly; now all are mute, now all are deaf.

O decus ecclesiae

O decus ecclesiae virgo gloriosissima mundi salve et cardinalis gloria magna chori dive domus magni reverende et maxima preses summe pates grata innumeranter manu. Tu spes care venus tu marina tu regula in te naves que tu firma columna Dei. Te laudant omnes et plaudant undique turbe spargitur in lato nomen in urbe tuum.

Sic habeas quecumque precatum pura voluntate sic vitae ditans det tibi secla Deus ut pia purpurea tingit tua tempora amictus ambiat et sacrum sicut diadema caput. Amen.

O virgin, splendor of the Church, greatest glory of the world: Hail! Your central and mightiest glory of the heavenly bodies, home of a true goddess greatly to be revered – as the greatest protector you make yourself known in the highest degree through the innumerable acts of your gracious hand. As the holy Venus, you are the hope of mortal flesh; being of the sea, you yourself rule ships, which you strengthen with the pillar of God.

All peoples praise you and multitudes everywhere applaud you. Your name is spread far abroad in the city. Thus, we pray that you may receive every sort of prayer with good will, and thus we pray that a bountiful God may grant to your care the generations of man, since purple justice colors your brow, and a garment like a crown encircles your sacred head. Amen.

Heinrich Isaac (c. 1450 - 1517)

Heinrich Isaac was a Flemish composer who, after finishing his training at one of the cathedral schools of his northern homeland, and having thus acquired a virtuoso's command of the most advanced musical language of the day, was lured south by the wealthy, music-hungry noble courts of Italy. Isaac's employer was the richest and most lavish of them all, Lorenzo de' Medici, *Il Magnifico*. Arriving in Florence in 1484, most likely in his middle thirties, Isaac quickly established himself as the leading musician of the city. He directed choirs at major churches, collaborated with his patron on carnival songs and *sacri rappresentazione* (sacred representations), and was entrusted with the musical education of Lorenzo's sons. However, with Lorenzo's death in 1492, the rise of Savonarola and the banishment of the Medici from Florence, this richly satisfying life of creative achievement and social prestige was brought to a sudden end and the composer was forced to look elsewhere for suitable employment. He found it in 1496 when he was introduced to the young "Holy Roman" (i.e. Austrian) Emperor Maximilian I, who was, if anything, an even more avid patron of the arts than Lorenzo had been. The composer's new position required Isaac only to compose music for the Imperial Chapel choirs, not actually to direct them. Therefore, although Isaac was in residence at the Hapsburg court at various times and in various places (Maximilian had palaces in Vienna, Augsburg, Innsbruck and Constance), Isaac was relatively free in his movements and actually continued to spend a good deal of time in Florence. With the Medici restoration of 1512, and especially with the elevation of Isaac's former pupil Giovanni (Lorenzo's son) as Pope Leo X in 1513, the composer moved back to Florence, where he lived quietly and worked on commissions until his death on March 26, 1517.

Although he wrote a vast quantity of secular vocal and instrumental music (the side of his output for which he is perhaps best known today), it is Isaac's sacred music that gives the truest idea of his towering stature and of the reasons why Renaissance princes competed so avidly for his services. For Isaac's masses and motets (particularly those of his Italian period) are among the most dazzlingly flamboyant and exuberant effusions of the Renaissance spirit. In their at times rather self-conscious technical display, they celebrate 'homo faber' (man the maker), that is, the artist himself, aware of his creative powers and reveling in his inspiration. In their opulence of structure and sonority they celebrate the institutions they adorned. The product of a secularizing age, Isaac's music does not so much suggest the pious introspection of his Northern predecessors like Dufay and Ockeghem, as it does the glitter and glamor of his own surroundings in Florence. Through his music, Isaac was able, in a sense, to reflect the glory of God on Lorenzo and Maximilian, and this in large part accounted for its appeal to them. In the words of 'O decus,' Isaac's sacred music was indeed the 'jewel and splendor of the church,' and a prized ornament for any emperor's crown." (*excerpted from concert program notes by Richard Taruskin*)

Notes on the Music

Innsbruck, ich muss dich lassen

Isaac's output, among the largest and most varied of the era, included approximately 150 mass settings; 50 motets; and 100 secular works, including one of the era's greatest number of original instrumental compositions and a large number of songs in French, Dutch, Italian, Latin and German. In the late fifteenth and early sixteenth centuries, the stylistic differences between instrumental and vocal music were not as pronounced as they became in later times. Today, he is best known for the instrumental works and for a handful of songs rather than for his numerous sacred compositions. *Innsbruck* is probably his most famous song and one of the most famous songs of the Renaissance.

*Illumina oculos meos**

Compared with much of the music on this program, this German-period votive motet, with a text that draws freely upon five different psalms, is a setting of notable simplicity and restraint. The texture is limited to three voice parts, and there are several sections in which the text is strongly underlined and projected by having the voices sing together homophonically rather than polyphonically; for example, "In your hands, Lord, I commend my spirit" and "You are my hope."

Mass Propers for St. John the Baptist

Isaac's *Choralis Constantinus*, a monumental, three volume collection of 99 Mass Proper cycles for the church year, has been described by the music historian Gustave Reese as "The most imposing musical creation of the entire pre-Reformation period in Germany". It is generally considered to be one of the most ambitious and accomplished undertakings in the history of music, although much of the music today remains unknown, unrecorded and unperformed. The first modern edition of this collection was prepared by the twentieth-century composer Anton Webern. Musica Spei has commissioned Professor Patrick Macey to prepare a new edition of the *Mass Propers for St. John the Baptist*. This is taken from the second volume, commissioned by the Cathedral in Konstanz, Germany. The music was completed in 1509 while Isaac was court composer for the Hapsburg Emperor Maximilian I. Professor Macey also researched and chose the appropriate plainchant.

*Angeli archangeli**

This motet is a product of Isaac's flamboyant youth. Its feature is not so much in its dramatically unfolding structure, however, as in its opulent six-voice sonority. The angelic choirs evoked in the text (a patchwork out of the Te Deum and the Mass Preface) is reflected in the mellifluous counterpoint and the very high tessitura. Evidence that this is, in fact, one of Isaac's earliest surviving compositions is found in its use of a secular cantus firmus as a symbolic emblem. The tenor of the motet is the tenor of Gilles Binchois' very famous love song 'Comme femme desconfortée'. It is this quotation, which is considered to be Marian in nature, which suggests that the text, though drawn from the All Saints liturgy, actually describes Mary's assumption into heaven. Such quotation was a fairly archaic device by the 1480s, as was Isaac's use of triple meter near the end to evoke the Trinity. Typical of the young Isaac's grand manner is the final cadence in which a majestic resolution of the music takes place without the expected suspension.

Quis dabit capiti meo aquam

This motet was one of two laments composed by Isaac on the occasion of Lorenzo de' Medici's untimely death caused by severe gout on April 8, 1492, when he was only 42. With Lorenzo's passing came social and political turmoil, culminating in November 1494, when the Medici family was driven from Florence and Girolamo Savonarola, the radical reformer and friar, became powerful and wielded strong influence. Isaac was forced to seek new employment, eventually finding it in 1496 when he was introduced to the young "Holy Roman" (i.e. Austrian) Emperor Maximilian I, who was, if anything, an even more avid patron of the arts than Lorenzo had been.

*O decus ecclesiae virgo**

Nowhere but in Renaissance Florence would a text ostensibly in praise of the Virgin Mary draw its imagery from pagan Rome! Isaac responded with a thrilling setting constructed on an architectural plan worthy of a cathedral (or a Pantheon). Its foundation is the first six notes of the C major scale, or 'natural hexachord' in Renaissance parlance – the very bedrock of music. The scale is presented piecemeal, in long held notes embedded squarely in the middle of the work's complex texture. First the note C, then two notes, C-D, then three notes, and so on until all six notes have been exposed. Between each of these massive pillars are rests equal in duration to the notes presented immediately before, during which great arches of melody in sequential imitation are thrown up. When the entire hexachord has been sounded, the process is reversed with perfect symmetry, the long-note part going down the scale, leaving off the top note on each successive appearance, so that at the end the single note C ends the piece as it began. Over this heroic groundplan Isaac writes with an exuberant luxuriance that again bears comparison with stonemasonry. The whole process is repeated in the second half of the motet with an ever more imposing spaciousness of scaffolding and an ever increasing munificence in detail. For floridity and grandeur, 'O decus ecclesiae' has scarcely a peer in the music of any era.

* excerpted from concert program notes by Richard Taruskin

Musica Spei (Music of Hope)

Musica Spei was formed in the summer of 1995 by a group of local singers who wanted the opportunity to explore the vast but largely unperformed repertoire of sacred, unaccompanied choral masterworks of the 15th, 16th and early 17th centuries, and to share these riches with a larger audience. Ten years, numerous performances and many enthusiastic audiences later, the ensemble is celebrating its 10th anniversary of bringing mostly unknown and forgotten choral works of great beauty to audiences throughout central and western New York, including Buffalo, Canandaigua, Auburn, Middlesex and Geneva. In Rochester, the group has performed, over the years, in a variety of venues, including the Memorial Art Gallery, Eastman Theater, the Hochstein School of Music and Dance, the Colgate Rochester Divinity School, the University of Rochester Newman Chapel, United Cerebral Palsy at the Al Sigl Center, and a variety of churches. The group has also appeared on WXXI's "Live from Hochstein" broadcast series. During the 2003-2004 season, Musica Spei released its first CD of live performances: *From the British Isles to the Black Sea: Renaissance Choral Music Performed Live by Musica Spei*. To date, hundreds of copies of this CD have been sold. Musica Spei has twice been included in the "Best of Rochester" listings in City Newspaper, and, in 2001, organized the first Rochester Early Music Festival, which brought together many of Rochester's early music groups for a three day period of concerts and lectures; the tradition has been continued every year since then by the Rochester Bach Festival. Musica Spei has established and maintained several other traditions for the Rochester community: an annual Good Friday concert performed with other musical ensembles associated with Saint Anne Church, all the proceeds of which go to the Church, and the Renaissance Summer Sings, now in its 10th year, for members of the community who enjoy singing this repertoire and sharing this joy with other singers.

With a repertoire of well over 100 masses, motets and chants from both Western and Eastern traditions, the group has also occasionally performed music that is much earlier or later in origin, and in recent years has extended its repertoire to include early works from Slovenia, Georgia, Russia and the Ukraine, as well as music composed by post-Columbus New World composers and missionaries living in Mexico, Guatemala and Peru that was performed by and for the native Nahua, Aztec and Peruvian tribes. In addition, the group has, over the years, occasionally performed more modern music, including works by Vaughan Williams (in collaboration with Madrigalia) and the contemporary Estonian composer Arvo Pärt.

Musica Spei is unique for a Renaissance choral ensemble in that it performs without a conductor and, in the spirit of a jazz or chamber music ensemble, develops its interpretations in a collaborative fashion based on communication and interaction among the performers. Resources available to the group include the Sibley Music Library at the Eastman School of Music as well as the musical collections and experiences of various group members.

The goal of Musica Spei is to share the magnificence and beauty of this mostly unfamiliar music with a wider audience and to demonstrate the music's vibrancy and emotional impact in today's world. The growth and development of Musica Spei, a member of the Greater Rochester Choral Consortium, has been made possible by the constant and unwavering support of the parish community of Saint Anne Church, where the ensemble is currently in residence, and by a series of generous grants from the New York State Legislature, the New York State Council on the Arts, and the Arts and Cultural Council for Greater Rochester.

Patrick Macey

Patrick Macey, professor of musicology at the Eastman School of Music, specializes in music of the Renaissance, especially the works of Josquin des Prez. In the late 1980s he spent a year in Florence, where he studied the religious and political functions of music during the 1480s and 1490s, under Lorenzo de' Medici and the fiery Dominican Girolamo Savonarola. His book, [Bonfire Songs: Savonarola's Musical Legacy](#) (Oxford, 1998), was awarded the Gordan Prize by the Renaissance Society of America. This year he is writing a book on the sacred music of Josquin, with fellowship support from the National Endowment for the Humanities.

Ten Years of Grateful Acknowledgements

- **Kathryn Argetsinger**, for her knowledgeable, experienced and poetic translations of difficult, sometimes archaic Latin texts;
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- **Tom Grande**, for cofounding the group, for finding the original group of singers who joined together in 1995 for the first concerts; and for lending his mellifluous voice to the first year of the group's existence;
- **Graphic designers Marybeth Crider, Leah DeSano, Corinne Stukas**, for their periodic hard and dedicated work over the years in helping to provide us with a unique and distinguished look for our flyers;
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- **Fr. Frank Lioi**, for allowing the dream of Musica Spei to become a reality by opening the doors of Saint Anne to Musica Spei at the very beginning of its existence, and encouraging the group to flourish and blossom during his years at Saint Anne;
- **Local newspapers and magazines, including Democrat and Chronicle, City Newspaper, Messenger Post Publications and Freetime (especially Josh Mailman, Sharon McDaniel, Kathie Meredith, John Pitcher, David Raymond)**, for their unending assistance in supporting our work and the work of other early music groups in our community, and in helping to ensure that word of our activities reaches as many people as possible;
- **The New York State Legislature, the New York State Council on the Arts, and the Arts and Cultural Council for Greater Rochester**, for a continuing series of generous grants in support of our concert activities;
- **Patrick Macey**, for the generous sharing of his extensive knowledge, his advice and his support over the years;
- **Rochester Bach Festival**, for ensuring the continuation of the annual tradition of the Rochester Early Music Festival, begun by Musica Spei in 2001, and for utilizing all of its resources with enthusiasm, creativity and enormous class;
- **Saint Anne Church – parish community and staff (including Fr. William Leone, Carol Smith, Julie Unamann)**, for the use of their resources, for their belief in our group, and for their total and unconditional support of all our activities;
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- **Sibley Music Library of the Eastman School of Music, University of Rochester**, for access to one of the most extensive, wide-ranging and interesting music collections in the United States;
- **Richard Taruskin**, for the inspiration of his knowledge, creative vision, and passion;
- **WXXI (especially John Andres, Jack Erdle, Julia Figueras, Richard Gladwell, Mordechai Lipschutz, Simon Pontin, Brenda Tremblay)**, for broadcasting live recorded performances by Musica Spei, for continuing to keep the community informed about the group's activities, and for all they do on behalf of keeping classical music alive and vibrant;
- **William Weinert, Roger Wilhelm, Tom Folan and other community choral leaders**, for sharing their knowledge, advice, enthusiasm and continuing support.

We also would like to express our grateful appreciation to the following singers who have been a part of the Musica Spei family at various times over the past ten years and who have contributed their boundless enthusiasm, knowledge and love of this music:

David Ahn, Tina Curren, Michael DeLuca, Sharon Emerson, Susan Fischer, Peggy Gold, Justin Gomlak, Tom Grande, Jim Holden, Edna Huelsenbeck, Kathy Lampe (nee Duhig), Colleen Liggett, Sharon McDaniel, Katie Orem, Lloyd Peasley, Rachael Plotinsky, Mark Ross, Jen Saffran, Micaela Schmitz (nee Gutierrez), and Darlene Simmons.

Most importantly, we want to express our heartfelt gratitude for the patience, support and great good humor with which our wives, husbands, significant others, children, extended family, employers, etc. have endured our dedication and commitment to Musica Spei, and for the sacrifices they have made so that we have been able to follow our musical dreams.

Antiphons

The following poetry was written by William B. Jones, pastor of the First Congregational Church in Wellsville, NY, in response to "Ave Maria!: Images of Mary in Medieval and Renaissance Music, Art and Sculpture"- a concert by *Musica Spei* in the Fountain Court of The Memorial Art Gallery in Rochester in December, 2003. The italicized texts are excerpts, chosen by the poet, from works on that program.

Prelude

Gathered to sample "Images of Mary,"
music to parallel works of art,
a two-hour drive to dare the evening,
an hour before concert with carved-out
scenes.

Dusting off snow I find on entry
St James' statue offering welcome,
as to road-weary pilgrims before,
and give myself to rest, receive.

Centermost Mary, on gold-painted panels,
bears forth Jesus into creation,
sided by Peter and John the Baptizer,
and they by Francis and Dominic.

How did she know to meet me here,
the frozen river to course beneath?
with these, their lists and prayers and
speech
fallen to silence, the light incipient.

Hushing now, we wait arrival,
gallery guides folded quiet in hand
when into muted hall voices enter
and oh! my God, the Song!

*I. Glorious Queen, rose shining with the light
of Christ's noble birth, rejoice! Bring forth a
dazzling splendor, and be the dark night, since
the sun deigns to be born in you.*

- Regina gloriosa
Johannes Ciconia (c. 1335-1411)

Become Night

Become night,
Queen of Heaven,
that true light may come.

Be dark night
that God-light flood
our ravaged, scattered home.

Be dark night
that Son may break
into the wine-dark soul.

Become night
to us, God-bearer,
that we be borne in you.

*II. Today a closed door has been opened for us
because the serpent has suffocated in a woman.
Therefore, the flower from the Virgin Mary
shines forth in the east.*

-Hodie aperuit
Hildegard von Bingen (1098-1179)

Portal

Raptured, I cannot advance
yet am stolen,
taken.

Frozen find I have not entered
heaven's song
before.

Singer, though I may not take you
in your singing
finish me.

Virgin of a thousand Advents,
now your prayer
to me.

*III. Exalt Mary, the Virgin Mother. Exalt
Jesus Christ with her. Mary, shelter of
generations, protect us; Jesus, refuge of all, hear
us. For you are, in truth, the succor and
preserver of the whole world.*

- Mariam matrem
anon. Pilgrim Song, *Llibre Vermell* (14th c.)

Succor (< *sub* + *currere*, "to course
beneath")

Shelter of the generations,
shelter always this my son

out the nursery of holding,
newly robed and sized for cross.

Bearing carefully Your Light,
acolyte into "grown-up" church,

hearing now our deepest prayers
(at seven young our hearts to learn);

the ones we make from our great fear,
the ones we bare each other and You,

hurting, healing, endings estranged,
longings, losings, turnings away.

Make this place, God, Sanctuary;
liberation into joy,

make us faithful in your keep,
lean compassion into trust.

Preserve and succor
him, me, them, us.

*IV. Shining star, like the sun's own ray on a
mountain, cleft with miracles, hear your
people. Rich and poor, great and lowly, all
gather rejoicing, enter the mountain,
see with their own eyes, and come back filled
with grace.*

- Stella splendens, anon. Pilgrim Song,
Llibre Vermell (14th century)

Horizon

Mary, was there once horizon
where the world fit all your view;

every prayer and heartache longing,
every ending caught in you?

Struck in innocence and joy,
admixed all with guilt and grief,

each loss bent to infant crying;
is it somehow yet to be?

*V. Pray for us, Virgin never-ending,
from whom a light has arisen in the darkness
for the righteous of heart, hear us in our
troubles...*

- Ora pro nobis (Loco Deo gratias)
Josquin des Prez (c. 1450-1521)

Sought

Not the God chased-after, grasping,
nor the one whose whisper we shout.

Not the Lord so fiercely defended,
nor the one we argue, avenge.

Not even the God I most hope might be,
but You, the One whose prayer seeks me.