



Musica Spei presents

The Golden Sequence

One Text, Nine Centuries, Eleven Composers, One World Premiere

Sunday, June 3

4:00 pm

Christ Episcopal Church
33 East First Street, Corning
with Dr. Mariko Morita, organ

Friday, June 8

7:30 pm

St. Mary's Church
15 Clark Street, Auburn
with Stephanie Honz, organ

Saturday, June 9

8:00 pm

Linehan Chapel, Nazareth College
4245 East Avenue, Rochester
with Stephanie Honz, organ

The Golden Sequence

ONE TEXT, NINE CENTURIES, ELEVEN COMPOSERS, ONE WORLD PREMIERE

Veni Sancte Spiritus chant

Veni Sancte Spiritus Guillaume Dufay (c. 1397 – 1474)

Veni Sancte Spiritus / Veni Sancte Spiritus et infunde / Veni Creator Spiritus
John Dunstaple (c. 1390 – 1453)

Veni Sancte Spiritus Adrian Willaert (c. 1490 – 1562)

Veni Sancte Spiritus William Byrd (c. 1540 – 1623)

Veni Sancte Spiritus Giovanni Pierluigi da Palestrina (c. 1525 – 1594)

Brief intermission

Organ improvisations on 'Veni Sancte Spiritus'

Veni Sancte Spiritus, reple tuorum corda fidelium chant

Veni Sancte Spiritus, reple tuorum corda fidelium Gregorio Allegri (1582 – 1652)

Veni Sancte Spiritus, reple tuorum corda fidelium Wolfgang Amadeus Mozart (1756 – 1791)

Veni Sancte Spiritus, reple tuorum corda fidelium Leoš Janáček (1854 – 1928)

Veni Sancte Spiritus Morten Lauridsen (b. 1943)

Veni Sancte Spiritus Arvo Pärt (b. 1935)

Veni Sancte Spiritus Carson Cooman (b. 1982)

(world premiere)



MUSICA SPEI AND 'VENI SANCTE SPIRITUS'

Tonight's concert has been several years in the making, and we are delighted to have the opportunity to present it for you.

Several years ago the group was speculating about interesting programming. Two of the many ideas generated were (i) a Pentecost program, and (ii) and a program based on one text followed across several centuries. Having performed several pieces based on the Golden Sequence, the text 'Veni Sancte Spiritus' ('Come, Holy Spirit'), for our Pentecost-themed concert last year, we decided to continue with that text if possible for one of our concerts this year.

Several members scoured sources from Sibley Music Library at the Eastman School to YouTube to find pieces based on the Golden Sequence. We were able to find a fair number from the Renaissance and Modern periods, but it appears that the Golden Sequence text was not often set after 1600 until the 20th century. Worse, the pieces from the Baroque, Classical, and Romantic periods we were able to find were not designed for the resources of our group. So, we decided to add a second text to the concert, another 'Veni Sancte Spiritus,' more specifically 'Veni Sancte Spiritus, reple tuorum corda fidelium' ('Come, Holy Spirit, fill the hearts of those faithful to you'), the invocation of the Holy Spirit at Mass on Pentecost.

The program does not consist of an exhaustive compilation of the pieces based on the two texts, although we will perform more than half of those for which we could track down music in our fairly extensive search. We found tantalizing evidence of several settings of the text which eluded us. We chose pieces we like and can present well as an ensemble specializing in *a cappella* singing. Beyond our usual fare, the more modern pieces on the program allow us to expand our horizons by adding organ accompaniment in several cases.

The Golden Sequence is one of the four sequences authorized for use in the Catholic liturgy. It precedes the gospel reading on Pentecost. A two part Alleluia precedes the Sequence. Our second text is the second part of that Alleluia and thus immediately precedes the Golden Sequence text in the liturgy.

The authorship of the Golden Sequence is debated. Current opinion favors attribution to Pope Innocent III so that it was likely written in the early 13th century, although it is also possible that it was written by Stephen Layton, an Archbishop of Canterbury of the same era. It was officially incorporated into the Missal in the late 16th century, although it seems to have been used with some regularity by the early 15th century. The preceding Alleluia likely dates from the 11th century. The Sequence melody is derived from the melody of the Alleluia, seen most obviously in the nearly identical first phrases of the Alleluia and the Sequence.

Well termed by medieval writers the 'Golden Sequence,' it has won universal esteem. Typical is the 16th century commentator Clichtoveus, who in his *Elucidatorium* considers the sequence 'above all praise' because of its wondrous sweetness, clarity of style, pleasant brevity combined with wealth of thought (so that every line is a sentence), and finally because of the constructive grace and elegance displayed in the skilful and apt juxtaposition of contrasting thoughts.

The music on the program illustrates several major musical periods, with emphasis on the Renaissance and the modern (including a new piece by Carson Cooman commissioned by Musica Spei and receiving its world premiere at this concert). The Renaissance is represented by some of its most illustrious composers, including Dufay, Byrd, and Palestrina. The Baroque period is represented by Allegri, while a 9 year old Mozart contributes our Classical setting. Janáček covers the Romantic period for us with a piece for men's choir.

Following these texts through nine centuries allows us to see connections and resonances among seemingly distant composers and eras. We see the beginning of Mozart in Allegri and references to Janáček in Lauridsen, for example. We hope that seeing so many different treatments of the same text is as interesting and rewarding an experience for our audience as it has been for us in preparing this program.

THE TEXTS (1): 'VENI SANCTE SPIRITUS, ET EMITTE ...'

Because the texts sung are repeated by many different composers, we provide the translations only once. The first of the two basic texts is the 'Golden Sequence,' 'Veni Sancte Spiritus, et emitte ...,' which is set as part of each piece in the first half of the concert, as well as by the final three composers in the second half, Lauridsen, Pärt, and Cooman. Dunstaple, composer of the second setting following the chant, sets this text for the soprano voice along with additional material for the other voices; texts and translations for his motet can be found overleaf on pages 6 and 7.

<i>Veni Sancte Spiritus, et emitte:</i>	<i>Come, Holy Spirit, and send out:</i>
1. Veni Sancte Spiritus, et emitte caelitus lucis tuae radium.	1. Come, Holy Spirit, and send out from heaven a ray of your light.
2. Veni pater pauperum, veni dator munerum, veni lumen cordium.	2. Come, father of the poor; come, grantor of gifts; come, light of our hearts.
3. Consolator optime, dulcis hospes animae dulce refrigerium.	3. Excellent comforter, sweet visitor in our soul, sweet consolation.
4. In labore requies, in aestu temperies, in fletu solacium.	4. In work, you are repose; in heat, you are moderation; in weeping, you are comfort.
5. O lux beatissima, reple cordis intima tuorum fidelium.	5. O most blessed light, fill up the inmost places of the hearts of your faithful people.
6. Sine tuo numine nihil est in homine nihil est innoxium.	6. Without your divine presence a human being is nothing; nothing is blameless.
7. Lava quod est sordidum, riga quod est aridum, sana quod est saucium.	7. Wash what is dirty moisten what is dry; heal what is sick.
8. Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.	8. Bend what is inflexible; warm what is cold; straighten what is crooked.
9. Da tuis fidelibus, in te confidentibus, sacrum septenarium.	9. Grant to your faithful people who trust in you the sacred sevenfold gift.
10. Da virtutis meritum, da salutis exitum, da perenne gaudium.	10. Grant the merit that is virtue; grant that we end in salvation grant everlasting joy.

Variant texts:

Chant: v. 5: 'clementissima,' 'most clement' in place of 'beatissima,' 'most blessed.'

Willaert: v. 10 followed by 'Alleluia.'

Byrd: v. 10 followed by 'Alleluia. Amen.'

Dufay and Pärt: v. 10 followed by 'Amen. Alleluia.'

THE TEXTS (2): 'VENI SANCTE SPIRITUS, REPLE ...'

This text, the proper for Pentecost Sunday, is the opening chant for the second half. It is set by Allegri, Mozart, and Janáček, each in slightly different variants.

Chant:

Alleluia. Veni Sancte Spiritus, reple tuorum corda fidelium: et tui amoris in eis ignem accende. Alleluia.	Alleluia. Come, Holy Spirit, fill the hearts of those faithful to you and in them kindle the flame of your love. Alleluia.
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Allegri:

Veni Sancte Spiritus, reple tuorum corda fidelium: et tui amoris in eis ignem accende.	Come, Holy Spirit, fill the hearts of those faithful to you and in them kindle the flame of your love.
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Mozart:

Veni Sancte Spiritus, reple tuorum corda fidelium: Veni Sancte Spiritus, et tui amoris in eis ignem accende. Qui per diversitatem linguarum cunctarum gentes in unitate fidei congregasti. Veni Sancte Spiritus, reple tuorum corda fidelium: Veni Sancte Spiritus, et tui amoris in eis ignem accende. Alleluia.	Come, Holy Spirit, fill the hearts of those faithful to you; Come, Holy Spirit, and in them kindle the flame of your love. Across the diversity of all tongues You have gathered the peoples in the unity of faith. Come, Holy Spirit, fill the hearts of those faithful to you; Come, Holy Spirit, and in them kindle the flame of your love. Alleluia.
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Janáček:

Veni Sancte Spiritus, reple tuorum corda fidelium: et tui amoris in eis ignem accende. Qui per diversitatem linguarum cunctarum gentes in unitate fidei congregasti. Amen.	Come, Holy Spirit, fill the hearts of those faithful to you and in them kindle the flame of your love. Across the diversity of all tongues You have gathered the peoples in the unity of faith. Amen.
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THE TEXTS (3): DUNSTAPLE, 'VENI SANCTE SPIRITUS, ET EMITTE... / VENI SANCTE SPIRITUS, ET EFFUNDE ... / VENI CREATOR SPIRITUS'

The Dunstaple motet sets a different text in each voice. All four are printed separately here. The text sung by the soprano is the same Golden Sequence text printed on page 4, but it is reproduced below for convenience. Dunstaple uses only the text from the sequence; the melodic material is closer to that of the *Veni Creator Spiritus*, used at Vespers on Pentecost. The text of *Veni Creator Spiritus* is heard in the third (tenor) voice. The second voice sings a paraphrase of the *Veni Sancte Spiritus* text which is first known from its appearance in this work. Finally, the bottom voice sings an isorhythmic cantus firmus for which the text consists only of the second and third lines of the *Veni Creator Spiritus* chant; the melody is also borrowed from the same source. The cantus firmus is first sung slowly, then faster, then finally faster again, triple its original speed.

The music has three sections; the Roman numerals I, II, and III delineate these three sections in each of the top three voices. (The text of the cantus firmus line is repeated in all three sections of the motet.)

<p><i>Soprano:</i></p> <p>I. Veni Sancte Spiritus, et emitte caelitus lucis tuae radium.</p> <p>Veni pater pauperum, veni dator munerum, veni lumen cordium.</p> <p>Consolator optime, dulcis hospes animae dulce refrigerium.</p> <p>In labore requies, in aestu temperies, in fletu solacium.</p> <p>O lux clementissima, reple cordis intima tuorum fidelium.</p> <p>II. Sine tuo numine nihil est in lumine nihil est innoxium.</p> <p>Lava quod est sordidum, riga quod est aridum, sana quod est saucium.</p> <p>Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.</p> <p>III. Da tuis fidelibus, in te confidentibus, sacrum septenarium.</p> <p>Da virtutis meritum, da salutis exitum, da perenne gaudium.</p>	<p><i>Soprano:</i></p> <p>I. Come, Holy Spirit, and send out from heaven a ray of your light.</p> <p>Come, father of the poor; come, grantor of gifts; come, light of our hearts.</p> <p>Excellent comforter, sweet visitor in our soul, sweet consolation.</p> <p>In work, you are repose; in heat, you are moderation; in weeping, you are comfort.</p> <p>O most clement light, fill up the inmost places of the hearts of your faithful people.</p> <p>II. Without your divine presence nothing is in the light; nothing is blameless.</p> <p>Wash what is dirty moisten what is dry; heal what is sick.</p> <p>Bend what is inflexible; warm what is cold; straighten what is crooked.</p> <p>III. Grant to your faithful people who trust in you the sacred sevenfold gift.</p> <p>Grant the merit that is virtue; grant that we end in salvation grant everlasting joy.</p>
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Alto:

I. Veni Sancte Spiritus,
et infunde primitus
rorem caeli gratiae,

precantibus humanitus
salva nos divinitus
a serpentis faciae

in cuius praesentia,
ex tua clementia
II. tecta sint peccata.

Nostra iudicia
corda penitentia
tibi fac placata.

Languidorum consolator,
et lapsorum reformator,
mortis medicina.

III. Peccatorum perdonator,
esto noster expurgator,
et duc ad divina.

Tenor:

I. Veni Creator Spiritus
mentes tuorum visita
imple superna gratia
quae tu creasti pectora.

Qui Paraclitus diceris
donum Dei altissimi
fons vivus, ignis, caritas
et spiritalis unctio.

Tu septiformis munere
dextrae Dei tu digitus
tu rite promissum Patris
sermone ditans guttura.

II. Accende lumen sensibus,
infunde amorem cordibus,
infirmi nostri corporis
virtute firmans perpetim.

Hostem repellas longius,
pacemque dones protinus;
ductore sic te praevio
vitemus omne noxium.

III. Per te sciamus da Patrem
noscamus atque Filium,
te utriusque spiritum
credamus omni tempore.

Cantus firmus:

Mentes tuorum visita
Imple superna gratia.

Alto:

I. Come, Holy Spirit,
and sprinkle us anew
with the dew of the favor of heaven.

As we pray, only human as we are,
save us, divine as you are,
from the serpent's jaws,

and in its presence,
because of your clemency
II. may our sins be covered.

Our judgments
and our penitent hearts
may you make pleasing to you.

Consoler of the weak,
reformer of the fallen,
medicine in death.

III. Pardoner of sins,
be our cleanser
and lead us to what is divine.

Tenor:

I. Come, Creator Spirit,
visit the thoughts of your people
and fill them with heavenly grace
which you create in our breasts.

You are called the Paraclete,
gift of God most high,
living fountain, fire, charity,
and spiritual unction.

You are sevenfold as a gift;
you are the finger of the right hand of God;
you are the true promise of the Father
as you endow our throats with speech.

II. Kindle your light in our senses;
pour out your love in our hearts;
the frailties of our bodies
strengthen with perpetual virtue.

Drive far away the enemy,
and near at hand grant peace;
so go before and lead us on
and we shall avoid all harm.

III. Through you may we know the Father
and understand the Son;
and in you, the spirit of each
all the time may we believe.

Cantus firmus:

Visit the thoughts of your people
and fill them with heavenly grace.

PROGRAM NOTES

Veni Sancte Spiritus

chant, ascribed to Pope Innocent III (d. 1216) and to Stephen Langton, Archbishop of Canterbury (d. 1228)

The *Veni Sancte Spiritus* chant is one of only four sequences retained by the Council of Trent; before that time, many feast days had their own sequences for liturgical use. It is traditionally heard during Mass on Pentecost Sunday and the following octave.

Veni Sancte Spiritus, et emitte

Guillaume Dufay (b. c. 1397, probably Beersel, near Brussels; d. 1474, Cambrai, Burgundy)

Dufay was a Franco-Flemish composer of the early Renaissance, and a central figure in the Burgundian School. He was arguably the most important and influential composer in all of Europe in the mid-15th century. Although born near Brussels, perhaps illegitimately, he moved at an early age to stay with a relative who was a canon at the great cathedral at Cambrai (near Amiens in what is now northern France, near the Belgian border). He was a choirboy at the cathedral from 1409 to 1412, and studied with de Hesdin (whose 'Alleluia' was the rousing closing piece for last May's Musica Spei program). He spent time in Italy, first in the employ of the Malatesta family in Rimini, then as a priest in Bologna, then finally as a member of the Papal Choir in Rome. Although he retained strong links to Italy (particularly to Florence and Ferrara), he spent most of his life from the 1440s on in Cambrai, as canon of the cathedral.

Dufay is an important transitional figure, being one of the last composers to use medieval techniques like isorhythms, but one of the first to use the harmonies, phrasing, and expressive settings of the Renaissance. His influence was strong on composers such as Ockeghem, Busnois, and Compère. Perhaps his best-known work in modern times is a mass setting based on the *L'homme Armé* chanson, a popular theme for later composers.

This setting of the *Veni Sancte Spiritus* has five verses set for three part harmony (sung here by the upper voices); the other five, interwoven among them, simply repeat the chant setting (sung here by the lower voices).

Veni Sancte Spiritus, et emitte / Veni Sancte Spiritus, et infunde / Veni Creator Spiritus

John Dunstaple (b. c. 1390, Bedfordshire, England; d. 1453, London)

Dunstaple was something of a polymath, and had a contemporary reputation as much for his astronomical, astrological, and mathematical talents as for his skills as a musician. He probably spent time in Normandy, and his music brought to the Burgundian School what the poet Martin le Franc termed *la contenance angloise* ('the English countenance'). The term is undefined, but probably refers to Dunstaple's love of full triadic harmony, particularly using the intervals of the third and the sixth. The motet sung here is complex and isorhythmic: the low voice sings the same text three times, the second time twice the speed of the original statement and the third three times the original speed. For notes on the text, see the 'Texts' section of the program.

Veni Sancte Spiritus

Adrian Willaert (b. c. 1490, probably Bruges, modern Belgium; d. 1562, Venice)

Willaert, like Dufay, is an important figure linking the Low Countries with the Italian peninsula. After an early life in modern Belgium and musical studies in Paris (under Jean Mouton, principal composer of the French chapel royal, and a favorite of Musica Spei), he first went to Rome around 1515. There is a story that he was astonished to hear the papal choir singing one of his compositions, but attributed not to him but to the much more famous Josquin des Prez. When he informed them of their error, they refused to sing it again. The confusion is understandable, since the two composers have strong stylistic resemblances. After time in the service of Cardinal Ippolito I d'Este of Ferrara, in 1527 he was appointed *maestro di cappella* at St. Mark's in Venice, a position he held until his death in 1562. This position gave him a central role in the musical life of the whole continent; he influenced both Flemish composers such as Lassus as well as Italian composers such as Palestrina.

Willaert's music, including this setting of the *Veni Sancte Spiritus*, shows extensive use of antiphonal sections, the choir divided into two. The space in St. Mark's, with twin choir lofts facing each other, suited this form very well. This is perhaps the richest setting of the text on the program, with complex polyphony alternating with simpler sections. There are sections with just the top two voices, and others with just the bottom two. Listen for the Golden Sequence chant, which is plainly heard in multiple places, spread across all voice parts. The conclusion is an expansive polyphonic Alleluia.

Veni Sancte Spiritus

William Byrd (b. c. 1540, London; d. 1623, Stondon Massey, Essex, England)

The setting by Byrd is taken from his *Gradualia, seu cantionum sacrum Liber secundus* ('Graduals, or Second Book of Sacred Songs') of 1607. It is intended for liturgical use at Mass on Pentecost Sunday; Byrd also sets the other mass propers, namely the Introit, the Alleluia (*Alleluia: emitte Spiritum tuum*, sung by Musica Spei several times in the last year), the Offertory, and a Communion motet. The setting here is for five voices. The opening word 'Veni' is sung alone by the second voice, then answered by the full choir, a stylistic feature that repeats at the beginning of the second verse and at other places throughout the setting.

Veni Sancte Spiritus

Giovanni Pierluigi da Palestrina (b. 1525 or 1526, Palestrina, near Rome; d. 1594, Rome)

Palestrina sets the *Veni Sancte Spiritus* text for double chorus, the two choirs singing antiphonally in response to each other through almost the whole setting. Only at two places does the texture expand to eight simultaneous voices, once as if painting the hearts of the faithful filled by heavenly light at 'O lux beatissima,' and once as the piece concludes with a prayer for 'perenne gaudium,' 'everlasting joy.'

INTERMISSION

Organ improvisations on 'Veni Sancte Spiritus'

We take advantage of the presence and talents of our organists tonight (Dr. Mariko Morita in Corning; Stephanie Honz in Auburn and Pittsford), who will open the second half of the concert by improvising on the Golden Sequence.

Veni Sancte Spiritus, reple tuorum corda fidelium
chant

This is the second of two chants sung following the epistle at Mass on Pentecost (the first is 'Alleluia: emitte spiritum tuum,' referred to above). It is an invocation of the Holy Spirit, beseeching that the hearts of the faithful be filled by it. Liturgically, it is followed immediately by the Golden Sequence.

Veni Sancte Spiritus, reple tuorum corda fidelium

Gregorio Allegri (b. 1582, Rome; d. 1652, Rome)

Allegri was a boy chorister at the basilica of San Luigi dei Francesi in Rome, and then spent time at the cathedral at Fermo on the Adriatic coast north of Pescara. His growing reputation as a composer gained him the favor of Pope Urban VIII, who appointed him to the choir of the Sistine Chapel, a position he held from 1629 until his death. Apart from his famous setting of the *Miserere*, Allegri also wrote five mass settings, two volumes of motets for six voices, and numerous other motets. This setting is simple and unadorned.

Veni Sancte Spiritus, reple tuorum corda fidelium

Wolfgang Amadeus Mozart (b. 1756, Salzburg, Austria; d. 1791, Vienna)

Mozart wrote this charming piece (K. 47) at the age of nine, and it shows his prodigious talent plainly, but at the same time is still clearly the work of a young person. There is boyish humor in the relation of music to text: while 'per diversitatem linguarum cunctarum' ('across the diversity of all tongues') is set in simple chords, the immediately-following 'gentes in unitate fidei congregasti' ('You have gathered the peoples in the unity of faith') is

complex and quasi-fugal. Sections for the full chorus alternate with brief duets for various pairings of solo voices (often soprano/alto and tenor/bass). The setting ends with a rollicking presto Alleluia.

Veni Sancte Spiritus, reple tuorum corda fidelium

Leoš Janáček (b. 1854, Hukvaldy, Moravia; d. 1928, Ostrava, Czechoslovakia)

Janáček ranks with Dvořák and Smetana as the most important of Czech composers, incorporating Slovak and especially Moravian folk music in his work. However, he was also a Russophile, and this piece owes more to Russian vocal music than to Moravia. The brief setting for four-part men's chorus dates from 1903, a period of his life when Janáček, having recently completed his first great opera *Jenůfa*, wrote several sacred pieces (including, in addition, a setting of the Lord's Prayer, *Otče náš*, and another of the *Ave Maria*).

Veni Sancte Spiritus

Morten Lauridsen (b. 1943, Colfax, WA)

Lauridsen, an American of Danish descent, is professor of composition at the University of Southern California Thornton School of Music, where he also studied in the 1960s. He spends much of his time on Waldron Island, off the coast of Washington state in the San Juan archipelago. His work is influenced by Gregorian chant, but also by more modern traditions including the American musical theater. Perhaps his best-known work is a setting of 'O Magnum Mysterium' for chorus. This setting of the Golden Sequence text is the fourth movement of his *Lux Aeterna* of 1997. It follows an introspective third movement ('O Nata Lux'), and explodes into a rondo form, outgoing and joyous.

Veni Sancte Spiritus

Arvo Pärt (b. 1935, Paide, Estonia)

Arvo Pärt was born in Estonia, although he spent time in Vienna and Berlin after a struggle with Soviet officials in the late 1970s. He now divides his time between Berlin and Tallinn. Pärt's music is immediately recognizable for his idiosyncratic style which combines minimalism with the influence of Gregorian chant. This setting of the 'Veni Sancte Spiritus' belongs to the *Berliner Messe* (Berlin Mass) of 1990. (In addition to the standard five mass movements, Pärt, intending the work to be used at Pentecost, also sets two Alleluias and the Golden Sequence.) It uses his 'tintinnabuli' technique (from the Latin word for 'bell'), with two types of vocal line, one which sets the tonic triad in arpeggio, and the second of which moves stepwise diatonically. Pärt has written "'Tintinnabuli" is the mathematically exact connection from one line to another ... "tintinnabuli" is the rule where the melody and the accompaniment [accompanying voice] ... is one. One plus one, it is one—it is not two. This is the secret of this technique.'

Veni Sancte Spiritus

Carson Cooman (b. 1982, Rochester, NY)

Carson Cooman is an American composer with a catalog of works in many forms—ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents and is published primarily by Musik Fabrik, Lauren Keiser Music Publishing, and Wayne Leupold Editions, Inc. Cooman's music appears on over thirty-five recordings, including sixteen complete CDs on the Naxos, Albany, Artek, Altarus, MSR Classics, Raven, and Zimbel labels. Cooman's primary composition studies have been with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes exclusively in the performance of new music. Over 130 new works have been composed for him by composers from around the world, and his performances of the work of contemporary composers can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations. For more information, visit www.carsoncooman.com.

This motet was jointly commissioned by Musica Spei and by Trobairitz (London, England), and is receiving its world premiere as part of this program. Though all the music is newly-composed, the setting draws heavily on the techniques and style of Medieval and Renaissance music. Though the motet draws on historical contrapuntal processes and modality, the harmonic language employs more contemporary elements as well. In the manner of

many Renaissance composers, each phrase of the text is portrayed descriptively in the musical content of its setting.

The work is constructed primarily as a 'cantus firmus' motet. The cantus firmus is first sung by all voices in unison at the beginning. This tune is in a Medieval secular 'song' style, much like the popular songs of the era (such as *L'homme Armé*) that were frequently used as cantus firmus material by Medieval and Renaissance composers in their motets and mass settings.

Phrases from the cantus firmus tune appear overtly and non-overtly throughout the work. The tune is heard prominently again in the penultimate section, in a basic triple vs. duple prolation in the upper voices against the lower.

ABOUT THE PERFORMERS

Dr. Mariko Morita is organist for the performance in Corning on June 3. A native of Japan, she began organ studies at the age of five and grew up performing on the stage. As a recipient of a Graduate Award Fellowship, she completed the Master of Sacred Music degree in Organ Performance from Emory University, Atlanta, GA. In May 2009, she was honored to be the first Japanese to receive a Doctor of Music degree in Organ Performance from the prestigious Indiana University Jacobs School of Music in Bloomington, IN. For the summers of 2001-03, she earned performer's certificates at the International Summer Music Academy in Leipzig, Germany, a program of the Juilliard School and Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy," performing at J. S. Bach's Thomaskirche. In 2006-08 she was a Visiting Assistant Professor of Music at Texas A&M International University, and performed diverse recitals including with the Laredo Philharmonic Orchestra.

As a recitalist, she has performed numerous recitals in the US, Germany, and Japan. Her recent appearances at Cornell University have included performances with the renowned University Chorus and Glee Club under the direction of Scott Tucker. As a scholar, her on-going research about the first Japanese Organist Eisaburo Kioka has been gaining attention and was the featured article in the most recent scholarly publication of the Japan Organ Society. A former organist at St. Anne Church in Rochester, she currently serves as the Music Director at Christ Episcopal Church in Corning. Her performances can be heard on NPR's nationally syndicated radio show *Pipedreams*.

Stephanie Honz is organist for the performances in Auburn on June 8 and at Nazareth College on June 9. She holds degrees in organ performance from the University of Wisconsin and the Eastman School of Music. Some of her past accomplishments include First Prize at the 1998 International Baroque Music Competition in Dresden, Germany, the 2000 Prix D'Excellence at Esterhazy, Hungary, and the 2003 Musika Academie Europa "Artist of the Year" award in Florence, Italy.

Ms. Honz performs under International concert management with Meuller Associates of Germany, and is also sponsored nationally by World Library Publications of Chicago. She has performed throughout Europe, the UK, China, Israel, and North Africa, as well as across the US. She appears frequently at the Vatican, where she played the inaugural recital surrounding Pope John Paul's beatification this last April. Ms. Honz serves as Pastoral Associate of Liturgy and Liturgical Music at St. Louis Church in Pittsford, NY, and enjoys a large private studio of piano and organ students.

In its 16th season in 2011-12, **Musica Spei** (Music of Hope) explores the vast repertoire of rarely-performed, sacred choral masterworks of the Medieval and Renaissance periods; sharing the riches with audiences throughout central and western New York. Usually rehearsing and performing unaccompanied and without a conductor, the group develops its interpretations and performance collaboratively, with the give-and-take of a jazz or chamber ensemble. Musica Spei's recent accomplishments include a live performance on WXXI's Backstage Pass radio show, and the release of a second CD, 'Cathedrals of Sound.' Every summer since 1995, Musica Spei has sponsored Renaissance Summer Sings at Saint Anne Church for members of the community who enjoy singing this repertoire. In 2012, Summer Sings will be held July 11, 18, and 25, and August 1 and 8.

Check our website: www.musicaspei.org, for more information about additional upcoming concerts, summer sings, and the Twelfth Annual Rochester Early Music Festival, to be held on November 9, 2012.

The members of Musica Spei are Jeanne Beddoe, Alexandra Bermel, Jim Blake, Lynette Blake, Claire Bower, Glenda Brayman, Mary Cowden, Juli Elliot, Joe Finetti, Sara Franus, Christopher Gold, Jeff Harp, William Hawkins, Eric Lobenstine, Elizabeth Phillips, and Jeff Tabor. Steve Marcus is artistic guide emeritus.

Copies of Musica Spei's CD Cathedrals of Sound are available for purchase after the performance, and members of the group will be happy to answer questions or discuss today's music.

Musica Spei is grateful that, for more than fifteen years, the Saint Anne community has supported Musica Spei with rehearsal space and the opportunity to perform in the acoustically magnificent sanctuary, as a member of the "Choir in Residence" program. We are especially grateful to Sister Joan Sobala and Father Gary Tyman, the current leaders of the Our Lady of Lourdes / Saint Anne Cluster of Communities of the Roman Catholic Diocese of Rochester, for their on-going support and encouragement.

We thank the Music Department at Nazareth College for the opportunity to rehearse and perform in Linehan Chapel.

Performing a world premiere is not a frequent occurrence for a choir that focuses on the Renaissance. Musica Spei is grateful to Karen Wolf, whose generous donation in part made it possible for us to commission a composition. We are also very grateful to Carson Cooman for fulfilling our hope for a contemporary setting of the Golden Sequence text in a way so suitable for our group.

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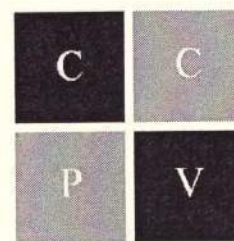
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