



THE EDMONTON CHAMBER MUSIC SOCIETY
PRESENTS

Anonymous 4
Grace and Glory



Saturday, November 9, 2013 ** 7:30 PM **
West End Christian Reformed Church

Sponsored by:



Grace and Glory

Marie-Marion

Motets & Chansons from 13th-century France

Mater dei plena/Mater virgo pia/EIUS
A la clarte qui tout/ET ILLUMINARE
Hé mere Diu/La virge Marie/APTATUR
Marie assumptio afficiat/Hujus chori suscipe/TENOR
Chanson: De la gloriouse fenix (Ruth Cunningham)
Ave lux luminum/Salve virgo rubens/TENOR
Hymn: Ave maris stella
Ave beatissima civitas/Ave Maria gratia plena/AVE MARIS STELLA
Hymn: Ave maris stella, concluded

Douce dame par amour/Quant voi l'erbe/CUMQUE
Chanson: J'ai un cuer trop lait (Jacqueline Horner-Kwiatek)
Par une matinee/Mellis stilla/DOMINO
Or voi je bien/Eximium decus/VIRGO
Plus bele que flor/Quant revient et fuelle/L'autrier joer/FLOS FILIUS

~ **INTERMISSION** ~

Amazing Grace

Sacred Music from the American Folk Tradition

I'm on my journey home (O who will come and go with me) *revival song*
Jewett (Amazing grace, how sweet the sound) *revival song*
Sweet Hour of Prayer *gospel song*

Wayfaring Stranger *religious ballad*
Pleading Saviour (Gently, Lord, O gently lead us) *folk hymn*
Merrick (Saviour, visit thy plantation) *revival song*

Ninety-third psalm (Grace! 'Tis a charming sound) *folk hymn*
New Britain (Amazing grace, how sweet the sound) *folk hymn*

Blooming Vale (O, were I like a feathered dove) *fuging tune*
Shall We Gather at the River *gospel song*
Parting Friends (Farewell, my friends) *folk hymn*
Angel Band *gospel song*

Exclusive management for Anonymous 4 is provided by Alliance Audience Management.

Anonymous 4

*Ruth Cunningham, Marsha Genensky,
Susan Hellauer, Jacqueline Horner-Kwiatek*

Four women got together for a music reading session one afternoon in the spring of 1986; they wanted to hear what medieval chant and polyphony would sound like when sung by female voices. More than twenty-five years later, Anonymous 4 has performed for sold-out audiences on major concert series and at festivals throughout North America, Europe, Asia, and the Middle East; and has made 19 recordings for harmonia mundi usa, selling over two million copies.

Anonymous 4's programs have included music from the year 1000; the ecstatic music and poetry of the 12th-century abbess and mystic, Hildegard of Bingen; 13th- and 14th-century chant and polyphony from England, France, and Spain; medieval and modern carols from the British Isles; American folksongs, shape note tunes, and gospel songs; and works newly written for the group. Their recordings have received France's prestigious Diapason d'Or, *Classic CD's* Disc of the Year, *Classic FM's* Early Music Recording of the Year, several *Gramophone* Editor's Choice awards, Italy's Antonio Vivaldi Award, *Le Monde de la Musique's* Choc award; the group has also twice been voted one of *Billboard's* top classical artists. Anonymous 4 recently returned to the *Billboard* charts with the release of *Secret Voices* (2011), music from the 13th-century, Spanish Codex Las Huelgas.

Composers who have written for Anonymous 4 include David Lang (*love fail*, a full-evening-length work premiered in June 2012), Richard Einhorn (*Voices of Light*, an oratorio with silent film; and *A Carnival of Miracles*, for vocal quartet and two cellos), John Tavener (*The Bridegroom*, for Anonymous 4 and the Chilingirian String Quartet), Peter Maxwell Davies (*A Carnival of Kings*), and Steve Reich (*Know What is Above You*).

Anonymous 4 has recorded and toured with the Chilingirian String Quartet, fabled harpist Andrew Lawrence King; newgrass stars Darol Anger (violin) and Mike Marshall (mandolin, guitar); and has a new collaboration project with the indie rock band, the Mountain Goats, featuring songs by John Darnielle with vocal arrangements for the quartet by Owen Pallett.

RUTH CUNNINGHAM

Ruth received a B. Mus. in Performance of Early Music from the New England Conservatory of Music and is certified as a cross-cultural music and healing practitioner. She does the social media and informal tour photography for Anonymous 4. When not singing with A4 she specializes in improvisational music in both liturgical and concert settings. Ruth works with individuals and teaches workshops on using the voice and music as tools for healing and transformation. She is interested in integrating sound healing and performance. Her solo CD, *Light and Shadow*, encompasses a mixture of music, including traditional chants from Western and Eastern traditions as well as her own compositions and improvisations. Her other CD releases include *Harpmodes: Journey for Voice and Harp* and two CDs of multi-faith chants with colleague Ana Hernandez: *Blessed by Light* and *HARC: Inside Chants*. She has also performed and recorded with frame drummer Layne Redmond, Early Music NY, and Pomerium. Her website is www.ruthcunningham.com.

MARSHA GENENSKY

A longtime singer and student of Anglo-American song with an advanced degree in Folklore & Folklife from the University of Pennsylvania, Marsha handles Anonymous 4's American music research, acted as music director for the A4's American recordings, *American Angels* and *Gloryland*, and contributed the American tunes for their most recent holiday release, *The Cherry Tree*. She also does the historical language pronunciation research for A4's medieval music projects, acts as tour manager, and generally "makes things go" for the group. With Bay Area musical friends Shira Kammen, Peter Maund, and Allison Zelles Lloyd, Marsha has recently formed Ensemble S.P.A.M. She is a regular at Bay Area Sacred Harp sings, a San Francisco Giants fan, and she teaches performance courses and workshops on medieval music and on Anglo-American sacred and secular song.

SUSAN HELLAUER

Susan is a native of the beautiful Bronx, New York, where she grew up rooting for the Yankees. While earning a B.A. in music as a trumpet player from Queens College (City University of New York), an increasing fascination with medieval and Renaissance vocal music led her to convert to singing, and to pursue advanced degrees in musicology from Queens College and Columbia University. Susan handles Anonymous 4's medieval music research, and is an adjunct Assistant Professor of Music at Queens College, CUNY, where she directs the Collegium Musicum. She has appeared as a vocal soloist with the Harp Consort, Parthenia, and the 2006 U.S. Fes Festival of World Sacred Music. Susan leads Chant Camp workshops throughout the U.S., and is proud to be a volunteer EMT and ambulance driver with the Nyack Community Ambulance Corps.

JACQUELINE HORNER-KWIATEK

When she is not performing with A4 and spearheading the group's new music projects Jacqueline is a mezzo-soprano soloist. Her work has included Bach cantatas with the Washington Bach Consort, appearances at Washington Early Music Festival with the Baltimore Consort and Armonia Nova, performances of her recital program *Leading Ladies* at Duke and Georgetown, and regular appearances with the viol consort Parthenia. She has also been a soloist in several world premieres including Richard Einhorn's oratorio about Charles Darwin, *The Origin, The Loathly Lady*, a comic opera by Paul Richards, and *Requiem for the Titanic* at St Anne's Cathedral Belfast, a performance that was broadcast live throughout Ireland. Jacqueline is also a voice teacher with a thriving studio in New York City. She is a member of the faculty at the annual choral workshop Musica Deo Sacra at the National Cathedral in Washington, DC. She gives masterclasses and ensemble technique workshops in NYC, DC, and throughout the US. Her website is www.JacquelineHorner.com.

As a courtesy to the artists and your fellow patrons, please turn off all cell phones, pagers and similar electronic devices.

Speaking on cell phones, texting, emailing and playing electronic games are forbidden during the performance.

Any form of photography, video or audio recording during the performance is prohibited without the prior written consent of The Edmonton Chamber Music Society.

PROGRAM NOTES

Marie-Marion

In 1988, when we were developing our first medieval French motet program, *Love's Illusion*, from the Montpellier Codex, we made a decision to use only motets on the topic of fin amours, or "courtly love." But there was an exception in the program, in which motet three different fin amours texts are declaimed simultaneously by the upper three voices over a wordless tenor. But, while the lower two texted voice parts sing of secular love, the *Quadruplum* lyric concludes with a "surprise ending," in which the object of the singer's love and desire is revealed as the Virgin Mary. Inspired by this motet, we have had in the back of our mind another **Montpellier Codex** program that explores the juxtaposition of courtly/pastoral love themes with ardor and praise for Mary, the Lady with no equal.

The **Montpellier Codex**, from which we draw all the motets in this program, was collected in the south of France around the year 1300, and is the richest single source of 13th-century French polyphony. Spanning the entire 13th century, it contains polyphonic works in all the major forms of its era -- organum, conductus, hoquet and, primarily, motets (315 motets in all).

The *trouvère* chanson and the French motet repertoires of the 13th-century are closely intertwined, both in terms of their poetry and their melodies. In both are found high-art lyrics of love and longing, for the earthly Marion, and the heavenly Marie, both of whom inhabit, comfortably side by side, the music and poetry of this age. We include two courtly-devotional chansons in honor of Mary, that richly illustrate this sharing of poetic language and image, as well as the intense devotion, even adoration, given the Virgin Mary during the French 13th century.

The double motet, by far the most popular type in the 13th-century, dominates the Montpellier Codex. Its tenor is usually based on a plainchant fragment, and each of the two upper voices -- motetus and triplum -- has its own text. There are also triple motets, which add a third texted part, called the *quadruplum* (Mo 21: **Plus bele que flor/Quant revient et fuelle/L'autrier joer/FLOS FILIUS**), as well as many lovely examples of French motets consisting of only a tenor and a melody line. Many of these two-voice French motets resemble the chansons d'amour of the *trouvères*, with an added accompaniment (Mo 189: **A la clarte qui tout/ILLUMINARE**).

For the most part, the texts of motets in honor of Mary are in Latin throughout. **A la clarte qui tout/ILLUMINARE** (Mo 189) and **Hé mere diu/La virge Marie/APTATUR** (Mo 146) are notable exceptions. By the mid-13th century,

the upper voices of secular motets have French texts. But those motets that mix sacred and secular are usually polyglot as in **Par une matinee/Mellis stilla/DOMINO** (Mo 40), with the sacred text in Latin and the secular text in French.

In our second set, earthly love and with love of the Virgin Mary coexist in harmony. The chanson **J'ai un cuer trop lait** is typical of many Mary songs, in asking pardon for a life of sin and guilty pleasures, turning toward Mary to intercede and sweep all potential punishment away.

Susan Hellauer

Amazing Grace

The American songs on tonight's program are a small part of the wonderful treasure we have gathered during our several journeys to the roots of Anglo-American spiritual vocal music. They include songs of redemption and glory from not long after the time of the American Revolution to the present day: nineteenth-century folk hymns and camp revival song from the rural South, and gospel songs originating in Northeastern cities and adopted in the late nineteenth century by rural Southerners. Each of these musical styles has played its own part in an interweaving of oral and written traditions, in which favorite older tunes have survived and flourished from one generation to the next. We love the fact that these tunes have been cherished by so many others before us and are still being sung today.

The earliest American tune you will hear tonight is **Blooming Vale**: this imitative fugal tune dates from the turn of the 19th century. We sing the folk hymns **New Britain** (Amazing Grace) and **Ninety-third psalm**, the revival songs **I'm on my journey home** and **Jewett**, and gospel songs **Sweet hour of prayer** and **Shall we gather at the river** as they first appeared in print in the mid-19th century. We sing John Dye's haunting four-part setting of the religious ballad **Wayfaring Stranger** from 1936. Arrangements of revival songs **Pleading saviour**, **Merrick**, and **Parting friends**, and the gospel song **Angel band** were made by members of Anonymous 4.

Marsha Genensky

A Note on Pronunciation

As the common international language of Western Europe in the Middle Ages, Latin was relatively standardized in structure. The area in which Latin was most influenced by local variation was in pronunciation: it assimilated many elements of pronunciation of the vernacular dialect or language of each region or country. In France, especially, the pronunciation of Latin sounded very similar to the French that was spoken in the Middle Ages.

The pronunciation of French Latin from the thirteenth century that we are using in this program is adapted from linguistic research by Harold Copeman. Our pronunciation of thirteenth-century French is based on linguistic research by Robert Taylor. This research is published in *Singing Early Music* (Indiana University Press, 1996).

Marsha Genensky

Acknowledgements

Anonymous 4 gratefully acknowledges Prof. Samuel N. Rosenberg of the University of Indiana for his translations of medieval French chanson *J'ai un cuer trop lait*, and advice on these lyrics and their place in the literature of the Middle Ages. We are also grateful to Prof. Marcia Jenneth Epstein of the University of Calgary, Canada for translations and the editions of **De la gloriouse fenix**, from her book *Prions en chantant: Devotional Songs of the Trouvères* (Univ of Toronto Press, 1997).

TEXTS AND TRANSLATIONS

Marie-Marion

(all motet translations by Susan Stakel and Joel Relihan)

Motet: Mater dei plena/Mater virgo pia/EIUS (Mo 66)

Triplum

Mater dei plena gratia ostium
credencium
fidei nostre via, errantium tu
consilia
disipes et studia discrepantium
incendium [rubor non fuit] noxium.
Tu noxia cordium incendia
purga per filium, qui creavit omnia.

Triplum

Mother of God, full of grace, gate
of believers, path of our faith, may
you scatter the counsels of the
disbelievers and the endeavors of
the heretics, who are a harmful fire
-- they had no shame. Cleanse the
harmful fires of their hearts
through your Son, who created all
things!

Motetus

Mater virgo pia, omnium refugium,
mater maris nescia, regia vernans
prosapia
lilium convallium prece previa
filium presta propicium nobis in via,
ut in patria regem pium videat in
gloria fidelium ecclesia.

Motetus

Mother, pious Virgin, refuge of
mankind, mother innocent of man,
burgeoning with royal offspring, lily
of the valleys, with your prayer
going on before, you make your
Son kind to us on our path, that the
Church of the faithful may in glory
see in the kingdom its pious King!

Tenor

EIUS

EIUS

Motet: A la clarte qui tout/ET ILLUMINA[RE] (Mo 189)

Motetus

A la clarte qui tout enlumina nostre
grant tenebror, a la dame qui si
grant mecine a contre toute dolor
doivent venir trestuit li pecheor
et devenir si serjant nuit et jour.
N'autrui ne doit nus doner son
cuer, son cors ne s'amour fors a la
douce mere au creatour, vierge
pucele et de si saint atour, rose
est novele et des dames la flor.

Motetus

To the brightness which illumined
our great darkness, to the lady with
fine medicine for every pain,
should all sinners come to become
her servants, night and day. To
none other should one give his
heart, his person, or his love than
to the sweet mother of our creator,
the virgin maid of such saintly
nature; she is the new-blown rose
and the flower among ladies.

Tenor

Tenor

Motet: Hé mere diu/La virge marie/APTATUR (Mo 146)*Triplum*

Hé, mere Diu, regardez m'en pitié,
qui voz servanz gardes
d'anemistié!

Theophilus par toi de son pechié
fu quité.

Tant m'a tenu l'anemi souz son pié
et par barat sovent engigné,
m'amistié m'alié;

en li me truis sovent trebuchié,
por ce sui courruccié.

Hé, las! Coment porrai mes estre
lie, quant assegié me sent tant en
pechié, se deslié mon cuer
meheignié n'est par vostre grace et
ralié.

Motetus

La virge Marie loial est amie;
qui a li s'alie si com je croi,
troblez n'en doit estre ne en esmai.
An Dieus, an douz Dieus, qui
ferai?

Trop l'ai messervie, grand dueil en
ai.

A li racorder coment me porrai?
A genouz vers li me retournerai;
merci crierai, qu'ele ait pitié de
moi.

Son serf devendrai tantost sans
delai au mieus que porrai;
"Ave Maria" docement li dirai,
mon cuer li donrai, ja mais ne li
retaudrai.

Tenor

APTATUR

Triplum

Oh, mother of God, you who guard
your servants from enmity, look
with pity upon me. Theophilus was
absolved of his sin through your
intervention. The enemy has held
me so long beneath his foot and
deceived me so often that I allied
myself in friendship with him; I
have often found myself tricked by
him, and that is why I am troubled.
Alas! How can I ever be happy
when I feel myself so beset by so
much sin and if my wounded heart
is not unbound and healed by your
grace.

Motetus

The Virgin Mary is a loyal
sweetheart; whoever allies himself
with her, I believe, should never be
troubled or in dismay. O God, O
sweet God, what shall I do? I have
indeed served her poorly and I
sorrow for it. How can I make my
peace with her? I will go back to
her on my knees; I will cry out to
her for mercy, that she have pity
on me. I will straightway and
without delay become her servant,
in the best way that I can; I will
sweetly say the Ave Maria to her
and give her my heart and never
take it back.

Tenor

APTATUR

Motet: Marie assumptio afficiat/Huius chori suscipe/[TENOR] (Mo 322)

Triplum

Marie assumptio afficiat gaudio
filios ecclesie, que honore regio
ac mundi dominio decoratur hodie
ac glorie pari gradu filio
consortio celestis milicie.
Res miranda specie, cunctorum
suffragio,
omni laudetur die!

Motetus

Huius chori suscipe cantica,
Salvatori[s] mater glorifica!
Tu, medica suavis peccatori
atque fori celestis sindica,
nos amori regnantis applica et
abdica de inferiori,
ut requie fruamur celica!

Tenor

TENOR

Triplum

May the assumption of Mary put
joy in the hearts of the children of
the Church; she is adorned today
with royal honor and worldly
dominion, and with a level of glory
equal to the Son's in the fellowship
of the heavenly hosts.
A thing of marvelous beauty, let it
be praised every day with
everyone's assistance!

Motet

Accept the songs of this chorus, O
glorious mother of the Savior!
You, sweet physician of the sinner
and his advocate in the heavenly
court, recommend us to the Ruler's
love
and disown us from the devil, that
we may enjoy heavenly peace.

Tenor

TENOR

Chanson: De la gloriouse fenix

De la gloriouse fenix, mere et fille
au douz pellicant
qui por rachater ses amis espondi
son precious sanc,
m'estuet chanter d'ore en avant
ensi com je l'ai entrepris.
Ne ja tant com je soie vis ne m'en
trouvera recreant.
Ainz morrai, a mon escient, en
ceste volenté raviz
comme rousignol en chantant.

Ausi comme acate et rubiz et
esmeraude verdoiant
valent mieuz de quailous bis,
seürmonte ele de valour grant
touz ceus qui or sont aparent et
seront, et furent jadis.
Tant est bele que paradis de li
enlumine et respent,
et de douceur i a il tant que ja
n'en ira escondiz
qui l'aimme et prie coraument.

Ja nus n'avera tant mespris
envers le roi dou firmament
qu'a s'amour ne soi restabliz par
[li], se de cuer s'en repent.
Theofilus, qui malement estoit de
l'a[ne]mi soupris,
fu de sa chartre resaisis par la
dame dont je vous chant,
et li pardonna doucement son
meffait li douz Jhesu Criz,
quant [il] le vit vrai repentant.

Dame de qui [muet et] descent
mes solaz, ma joie et mes ris,
deffendez m'ame de torment et
mes cors d'estre malbailliz.

Of the glorious phoenix, mother
and daughter of the gentle pelican
who, to ransom his friends, sheds
his precious blood,
I must sing from now on, just as I
have set out to do.
Nor ever, while I live, will I be
found slacking:
thus will I die, as far as I know,
ravished by this desire
like a nightingale glorying in song.

Just as the agate, the ruby, and
the shining green emerald
are worth more than plain blue
pebbles, so she surpasses in
valour all who are now present,
and ever were, and will be.
She is so beautiful that paradise
takes from her its luminescence
and splendour; there is such
gentleness in her that anyone who
loves and prays to her from the
heart will never be sent away with
a refusal.

No one has ever erred so badly
against the king of the firmament
that he was not re-established in
his love, if he repented sincerely.
Theophilus, who was wickedly
taken by the enemy,
was restored to his covenant by
the lady of whom I sing,
and sweet Jesus Christ gently
pardoned his misdeed
when he saw him truly repentant.

Lady from whom descends my
solace, joy, and laughter,
defend my soul from torment and
my body from being mistreated.

Je croi que ja n'iert desconfiz qui
a vostre aide s'atent:
tres douce dame, a vous me rent.
Vostres cors de pitié garniz
ne fu onques las ne faintiz de
ceus aidier qui bonement
ont le vostre secours requis.

I believe that one who depends on
your help will never be
disappointed:
Sweet lady, I give myself to you!
Your heart, garnished with mercy,
will never be weak nor faint
in aiding those who sincerely ask
for your help.

Translation Marcia J. Epstein

Motet: Ave lux luminum/ Salve virgo rubens/NEUMA (Mo 56)

Triplum

Ave, lux luminum!
Ave, splendor et lux ecclesie!
Specie superans omnia candoris lilia
pie,
succurre nos in hac valle miserie!
Mater plena gratie, dona nobis
celestis patrie
sedem, spes omnium!

Motetus

Salve virgo, rubens rosa,
sola Christi parens gloriosa,
fulgida stella, lux iocosa:
Ave, legis glosa, formosa,
dulcis cantus prosa!
Morte libera nos exosa,
ut fruamur luce gratiosa!

Tenor

NEUMA

Triplum

Hail, light of lights! Hail, radiance
and light of the Church! Piously
surpassing in beauty all the
brilliant lilies, help us in this valley
of misery. Mother full of grace,
grant us a seat in the heavenly
kingdom, O hope of mankind.

Motetus

Hail, Virgin, ruddy rose, sole and
glorious parent of Christ, glowing
star, laughing light! Hail,
elucidation of the law, beautiful,
lyric of sweet singing! Free us
from hated death, so that we may
enjoy the pleasing light.

Tenor

NEUMA

Hymn: Ave maris stella

Ave maris stella, dei mater alma:
atque semper virgo, felix celi
porta.

Hail star of the sea, dear mother of
God
and ever a maiden, happy gate of
heaven.

Motet: Ave beatissima civitas/Ave Maria gratia plena/AVE MARIS STELLA (Mo 55)

Triplum [alphabetic initials]

Ave beatissima civitas, divinitas,
eterno felix gaudio habitaculum
justicie,
karissimum liliū, mater nobilis.
Obsecra plasmatorem
quatenus redemptos sanguine
tueatur,
ut vivente Xristo ymni zemus,
zima.

Motetus

Ave maria gratia plena, dominus
tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui,
amen.
Natum dulcissimum pro nobis
peccatoribus exora,
beata Maria!

Tenor

AVE MARIS STELLA

Triplum

Hail, most blessed city, divinity,
happy in eternal joy, dwelling of
justice, most dear lily, noble
mother! Beg the Creator to watch
over those who are redeemed by
His blood, that we may, while
living, sing a hymn to Christ the
leaven.

Motetus

Hail, Mary, full of grace! The Lord
is with thee; blessed art thou
amongst women, and blessed in
the fruit of thy womb, amen.
Entreat your most sweet Son on
behalf of us sinners, O blessed
Mary!

Tenor

AVE MARIS STELLA

Hymn: Ave maris stella (conclusion)

Vitam presta puram, iter para
tutum:
ut videntes Jesum, semper
colletemur. Amen.

Show us the pure life, prepare us
to go safely,
that, ever seeing Jesus, we may
ever rejoice with him.

Motet: Douce dame par amour/Quant voi l'erbe/CUMQUE (Mo 141)

Triplum

Douce dame par amour, virge
mere au roi souverain,
pour alegier ma dolour, qui me fait
le cuer trop vain,
chanter voil, plus que ne sueil,
de toi sans sejour.
Car li chans de vanité, qu'ai
chanté de mon Creator,
a qui on doit toute amour, m'ont
torné.
En chantant te proierai de cuer
vrai, dame: Envers ton fil car fai
ma pais on dampnés serai.

Motetus

Quant voi l'erbe reverdir et le tans
seri et cler et le rosier espanir et le
rossignol chanter, adonc me
covient pense a Amours servir;
car la riens que plus desir voeil
amer de cuer sans fauser.
Car tant me pleist a veoir son vis
cler, que nus ne porroit souffrir
sans mentir de ses euz le regarder
ne li covenist amer.

Tenor

CUMQUE [EVIGILASSET IACOB
QUASI DE GRAVI SOLEMPNIO
AIT]

Triplum

Sweet, loving lady, virgin mother of
the sovereign King, to relieve the
sorrow which makes my heart so
heavy, I want to sing of you more
than I used to. For the foolish
songs which I sang in the past
separated me from my Creator to
whom is due all love. And singing I
will pray you, lady, with a true
heart: Make peace for me with
your Son, or I shall be damned.

Motetus

When I see the grass grow green
again and the season calm and
clear and the roses blooming and
the nightingale singing, then I must
think of serving Love, for I want to
truly and sincerely love the
creature whom I most desire. For it
pleases me so much to see her
bright face that, in truth, no one
could suffer the look from her eyes
without wanting to love her.

Tenor

CUMQUE [EVIGILASSET IACOB
QUASI DE GRAVI SOLEMPNIO
AIT]

**Chanson: J'ai un cuer trop lait
(Thibaut d'Amiens)**

J'ai un cuer trop lait, qui souvent
mesfait
et pou s'en esmaie.
Et li tens s'en vet et je n'ai riens
fait,
ou grant fiance aie.
Lonc tens ai musé et mons tens
usé
dont j'atent grief paie,
se par sa bonté la flor de purté
son fil ne m'apaie.

Mes cuers est trop vains et vuis et
vilainset gais et volages:
Il n'est mie sains; ainz est faus et
fains, plains de grans outrages.
Il est hors dou sens de povre
porpens
de mauvés usages,
uns chaitis dolens pereceus et
lenz,
oscurs et onbrages.

Cil est fous a droit qui assez
acroit
et petit veut rendre.
Souvent me deçoit telz presens
reçoit,
qui me fait mesprendre.
Bien set en muser, en rire, en jöer
sa cure despendre;
mes a bien plorer et a Dieu orer
ne set il entendre.

Il veut pou veillier et pou travaillier
et douce poverte;
il veut pou proier et uns grant
loier
avoir sanz deserte;
il veut sans semer assez
messoner;

I have a pernicious heart that is not
troubled by the harm it does.
Time goes by, but in nothing I have
done do I have great faith.
I have long idled and wasted my
time:
I expect a grievous reward for it—
unless, out of her goodness, the
Flower of purity reconciles me to
her Son.

My heart is weak-willed and empty
and coarse, fickle and flighty;
it is not healthy but feeble and
false,
full of boundless excess.
It is out of its mind with pathetic
ideas
and wicked ways—
a woeful wretch, lazy and slow,
dark and shadowed.

Truly foolish is the heart that
acquires much and wants to return
little.
It often deceives me; it accepts
favors
and leads me into error.
Though it knows how to shed its
cares through rest and laughter
and play,
it pays no attention to tears of
contrition and prayer to God.

My heart wants to be carefree and
work little, yet it fears poverty;
it wants to pray little, yet receive a
handsome reward,
which it does not deserve.
Though not sowing, it wants to
reap much— what obvious folly!

c'est folie aperte.
Nus ne puet trover grant fruit
sanz semer
en terre deserte.

In a wasteland and without sowing,
no one finds abundant fruit.

He deus, que ferai? Coument
finerai
au jour del juïse?
Coment conterai au juge verai,
le roi qui justise?
Nul conseil n'i voi, se ne me
pourvoi
devant cele assise, c'adont prit
pour moi la mere le roi par sa grant
franchise.

Ah, God, what shall I do? To what
end will I come on Judgment Day?
What account shall I give
to the King of judgment?
No help do I see without making an
effort to face that ruling.
May the King's Mother, through her
great generosity, pray, then, for
me!

Trans. S. N. Rosenberg

Motet: Par une matinee/Mellis stilla/DOMINO (Mo 40)

Triplum

Par une matinee el mois joli d'avril
Mariete ai trovee regretant son ami.
En un pré flori, soz un glai foilli
un chant mout joli d'oïsilones,
chantans
en un boschet entor mi, si com
aloie esbatant
et pensant, ai oï; s'en fui resbaudi
et s'en fui resjoï.
S'oi Marot disant: "Biaus doz amis
Robin, que j'aim mout et de finz,
amorous et jolis,
por quoi demorés vous tant?"
Ainsi se va dementant
la bele, la blonde, en sospirant.
D'iluec a poi venoit Robin chantant,
encontre lui s'en va Marot
mout grant joie fesant.
Trestout maintenant ici l'duit amant,
lor jeu dementant, vont; et je m'en
part a tant.

Triplum

One morning in the month of
April I found little Marion
mourning for her sweetheart. In a
flowering meadow, through a
leafy glen, in the woods around
me, I heard the ever so joyful
sound of birds singing as I went
cheerfully and thoughtfully on my
way. It filled me with joy, it filled
me with gladness. And I heard
Marion saying: "Fair, sweet
beloved Robin, whom I love
greatly and truly, tenderly and
gaily, why do you stay away so
long?" The lovely blond girl went
on lamenting and sighing in this
way. Not long after, Robin
arrived, full of song, and Marion
went up to him with great joy.
The two lovers quickly go off to
take their pleasure, and I leave at
the same time.

Motetus

Melli[s] stilla, maris stella, rosa
primula,
tu mamilla stilla[ns] mella, lesse
virgula,
expers paris, virgo, paris patrem
filia.
Ordo stupet cuius supplet vicem
gratia.
Mediatrix vite datrix, mundi
domina,
via vite, mortis tri[s]te tu victoria,
per te detur, ut purgetur fecis
scoria.
Qua purgati tua grati sint
memoria.

Tenor

DOMINO

Motetus

Drop of honey, star of the sea,
princess of roses, you the breast
that distills honey, rod of Jesse,
without an equal, you, Virgin, the
daughter, give birth to the Father.
Nature is stunned, whose order
grace has transformed.
Mediatrix, giver of life, mistress of
the world, path of life, you are the
victory over trammled death;
may it be granted that through
you the dross of decay be
cleansed away. May those who
have been cleansed of it be
pleasing to your memory.

Tenor

DOMINO

Motet: Or voi je bien/Eximium decus/VIRGO (Mo 273)

Triplum

Or voi je bien, qu'il mi couvient
descouvrir a celi, qu'il lonc tans
m'a tenu en joie com fins amans.
Doit estre joians, qui tout adés est
a bien faire entendans et estables
et celans, se je ne voell a tout
hounour estre fallanset aler
mendiant comme povre truhant,
quar on veut cele, qui tout mon
cuer a, douner mari; et ele ne set
riens de mon convenant.
N'onques ne fui tant hardis,
que je li osasse riens dire de mon
talent, quar tout adés avoie pour,
que je ne fusse a s'amour faillans,
se je en fusse trop hastans.
Me[s] ençois que je la perde
du tout en tout, li dirai
confaitement:

Amours me fait de li souvenir, si
que ne puis durer; tant sache en
ce lieu venir ni aler, que tout adés
ne me soit devant.
Dame, merci aiés de vostre amant
et si vous souviegne, que
quiconques se marie, ele fait de
son amison anemi tous tans.

Motetus

Eximium decus virginum
reorumque revelatio,
mestorum consolatio,
que gremio contine[n]s Dominum,
qui sator et salus est hominum,
gratissimum
pro reatu nostro flagites filium,
quod periclitantibus prebeat
auxilium
nec nos peccati meritum
pertrahat ad interitum.
Dum, virgo, sederis in iudic[i]o,
tua nobis pia obumbret tuitio.

Tenor

Triplum

Now I see clearly that it is time to
reveal to her that I have long lived
joyfully, in true love of her. He
should rejoice, he who always tries
to do good, who is reliable and
discreet. I do not want totally to fail
honor and go around begging like
a miserable wretch--for they want
the one whom I love with all my
heart to take a husband. And she
knows nothing of my state. I was
never brave enough to dare say
anything to her of my desire, for I
always was afraid that I would fail
in my love of her if I were too
hasty. But before I lose her
completely, I will tell her how love
makes me remember her so much
that I cannot stand it. No matter
how much I come and go, I have
her always before me. Lady, have
mercy on your lover, and do
remember that whoever marries
makes an enemy of her sweetheart
forever.

Motetus

Extraordinary glory of virgins,
revelation to the condemned,
consolation to the sorrowful, who
carry within your womb the Lord
who is the creator and salvation of
mankind, entreat your most
gracious Son on behalf of our
condemnation, that He offer aid to
those who are put to the test, and
that what our sins deserve not drag
us off to death. O Virgin, when you
sit at the judgment, let your pious
protection defend us.

Tenor

Motet: Plus bele que flor/Quant revient et fuele /L'autrier joer/FLOS FILIUS (Mo 21)

Quadruplum

Plus bele que flor est, ce m'est
avis, cele a qui m'ator.
Tant com soie, vis, n'avra de
m'amor joie ne delis autre mes la
flor qu'est de paradis :
Mere est au Signour, que si voz,
amis, et nos a retor veut avoir tot
dis.

Triplum

Quant revient et fuele et flor
contre la seison d'esté,
Deus, adonc me souvient d'amors,
qui toz jors m'a cortois[e] et doz
esté.
Moult aim ses secors, car sa
volenté m'alege de mes dolors ;
moult me vient bien et henors
d'estre a son gré.

Motetus

L'autrier joer m'en alai par un
destor.
En un vergier m'en entrai por
quellir flor.
Dame plesant i trovai, cointe
d'atour.
Cuer ot gai ; si chantoit
en grant esmai :
« Amors ai ! Qu'en ferai ?
C'est la fin, la fin,
que que nus die, j'amerai. »

Tenor

FLOS FILIUS EIUS

Quadruplum

The one to whom I submit is, in my
opinion, more beautiful than a
flower. As long as I am alive, in
truth, no one will have the joy and
pleasure of my love except for this
flower which grows in Paradise:
she is the mother of our Lord who
wants forever to possess you,
friend, and the two of us together.

Triplum

When the return of leaf and flower
signal the arrival of the summer
season, God, that is when I think of
Love who has ever been courteous
and gentle with me. Her solace
pleases me greatly for her good
will relieves my pain. Many honors
and good things come to me from
being in her service.

Motetus

The other day I went out on the
byways. I entered an orchard to
pick some flowers and found there
an agreeable lady of fair mien. She
had a gay heart and sang with
great emotion: "I have love! What
will I do with it? It's the end, the
end; whatever anyone says, I will
love."

Tenor

FLOS FILIUS EIUS

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Meet Kaley Bieseigel



Kaley is the ECMS 2013-14 Season Manager and also donates many hours of volunteer support. Among her many responsibilities are publicity and marketing, community and audience relationships, and preparing grants proposals. Kaley provides invaluable support to the ECMS executive committee and other volunteers for the many tasks that go into presenting an outstanding concert season!

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