



presents

Trio Mediaeval

Anna Maria Friman

Linn Andrea Fuglseth

Torunn Østrem Ossum

Sunday, March 25, 2007, 7 pm

Herbst Theatre

PROGRAM

Please disregard the program listed in the program book; this is the correct program for tonight's performance.

ANON.
England, 12th C.

Sainte Marie Viergene (Godric)
Crist and Sainte Marie (Godric)
Sainte Nicholas (Godric)

ANON.
England, 13th C.

Three-voice conductus:
Flos Regalis
Beata Viscera
Quem Trina Polluit

ANON.
Italy, 13th C.

Lauda
Laude Novella
Solo: Torunn Østrem Ossum

SUNGJI HONG (b. 1973)

Kyrie and Gloria from "Missa Lumen de Lumine" (2002)*

ANON.
Italy, 13th C.

Lauda
Benedicti e llaudati
Solo: Linn Andrea Fuglseth

GAVIN BRYARS

Ave regina gloriosa (Lauda VII) (2003)*

INTERMISSION

ANON.
England, 13th C.

Three-voice conductus:
Salve Mater misericordie
Salve Virgo Virginum

ANON.
England, 13th C.

Two-voice motet with drone
Dou way Robyn/Sancta Mater

ANON.
Italy, 13th C.

Lauda:
Venite a Laudare
Solo: Anna Maria Friman

ANDREW SMITH (b. 1970)

Quam Pulchra es (2006)*
Regina caeli (2002)*
Ave maris stella (2004)*

ANON.
Italy, 13th C.

Lauda:
Oi me lasso

SUNGJI HONG

Agnus Dei from "Missa Lumen de Lumine" (2002)*

** written for Trio Mediaeval*

Represented by Herbert Barrett Management, 505 8th Ave., Suite 601; New York, NY 10018, (212) 245-3530

Trio Mediaeval records for ECM Records.

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ARTIST PROFILES

This is Trio Mediaeval's second appearance with San Francisco Performances. Their debut was on April 14, 2005.

Trio Mediaeval

The brilliant young Scandinavian sopranos of Trio Mediaeval specialize in a diverse repertoire that features polyphonic medieval music from England and France, contemporary works written for the ensemble, and traditional Norwegian ballads and songs. Founded in Oslo in 1997, Trio Mediaeval developed its unique repertoire during intense periods of work at the Hilliard Summer Festivals in England and Germany between 1998 and 2000, and subsequently with Linda Hirst and John Potter. "Singing doesn't get more unnervingly beautiful," wrote Joshua Kosman of the *San Francisco Chronicle*, who declared their San Francisco debut "among the musical highlights of the year." He added, "To hear the group's note-perfect counterpoint—as pristine and inviting as clean, white linens—is to be astonished at what the human voice is capable of."

At the outset of the 2005–06 season, Trio Mediaeval's highly anticipated third release, *Stella Maris*, was released on ECM Records. The new album features 12th- and 13th-century music from England and France, as well as the world premiere recording of *Missa Lumen de Lumine* by the 30-year-old Korean composer Sungji Hong. The trio delights in performing new music and collaborates with a multitude of contemporary composers, including Gavin Bryars, Piers Hellawell, Roger Marsh, Ivan Moody, Paul Robinson, Gonzalo Macías, Markus Ludwig, Thoma Simaku, Oleh Harkavyi, Bjørn Kruse and Andrew Smith. In March 2005, the trio premiered *Shelter* in Cologne, Germany. This joint production of Bang on a Can composers Michael Gordon, Julia Wolf and David Lang, German new music ensemble musikFabrik and Ridge Theater, received its U.S. premiere in November 2005 at the Brooklyn Academy of Music. The Trio's other tour highlights included performances in New York's Carnegie Hall and Brooklyn Academy of Music, Washington DC's Kennedy Center for the Performing Arts, as well as debuts in Denver, Kansas City, Los Angeles, Philadelphia, Pittsburgh and St. Louis. Internationally, the Trio performed at major venues and festivals in Antwerp, Tampere, Venice, and of course, Oslo.

Trio Mediaeval made its United States debut in June 2003, performing two sold-out



Photo: C. Wesenberg

concerts at New Haven's International Festival of Arts and Ideas. Their first tour of the US followed in February 2004 with concerts in Boston, Chicago, New York and Washington DC's National Cathedral. Their return in 2004–05 brought them back to New York, as well as to San Francisco Performances, Spivey Hall, universities of Michigan and Vermont, and a taping for NPR's *St. Paul Sunday*.

Trio Mediaeval has performed throughout Europe, giving concerts and radio broadcasts in Austria, Belgium, Finland, Germany, Ireland, Norway, Spain, Sweden, the Netherlands and the UK—in such venues as the Oslo Concert House, the Vienna Konzerthaus and Wigmore Hall.

The Trio's first CD on ECM Records, *Words of the Angel*, immediately charted on Billboard's Top 10 Bestsellers list and was the April 2002 *Stereophile* Recording of the Month. The second recording, *Soir, dit-elle* (2004), features Leonel Power's *Missa Alma Redemptoris Mater* alongside works by Gavin Bryars, Andrew Smith and Ivan Moody, and met with similar critical and commercial success. Trio Mediaeval has just recorded their fourth album for ECM, which is scheduled for release in fall 2007.

Born in Gothenburg, Sweden, **Anna Maria Friman** studied with Thorbjørn Lindhjem at the Barratt Due Institute of Music in Oslo and with Linda Hirst at Trinity College of Music in London; she is currently doing a PhD at the University of York, where she is researching the modern performance of medieval music. She also teaches singing and coaches vocal ensembles at the University. In Europe, Friman has given workshops in the UK, Sweden, Latvia and Finland. Her work in the US has included coaching and recording with the Girl Choristers of Washington National Cathedral. Her solo engagements include performances with Gavin

Bryars Ensemble, Red Byrd, the Norwegian Soloists' Choir, NYYD Ensemble, Latvian Radio Choir, Collegium Vocale Gent and Ricercar Consort. She has been a jury member at the vocal ensemble competition at the Tampere International Choral Festival, Finland, since 2001.

Linn Andrea Fuglseth was born in Sandefjord, Norway. She completed her Higher Diploma in singing at the Norwegian Academy of Music in 1997, specializing in baroque interpretation, and writing a dissertation on "Restoration Mad Songs." In 1994–95 she studied at the Guildhall School of Music and Drama in London, receiving a diploma in Advanced Solo Studies in Early Music. She has studied singing with Marit Isene, Barbro Marklund, Emma Kirkby and Mary Nichols. Fuglseth has been soloist with, amongst others, the Stavanger Symphony Orchestra, the Norwegian Baroque Orchestra and the Norwegian Soloists' Choir. She founded Trio Mediaeval in October 1997. In addition to singing, she conducts a children's choir in Oslo and writes arrangements of Norwegian folksongs for the Trio.

Torunn Østrem Ossum was born in Namsos, Norway. She was educated at the College of Early Childhood Education in Oslo, specializing in music and drama. She studied singing with Svein Bjørkøy at Rønningen County College in Oslo. She has wide experience as an ensemble singer and has performed with groups such as the Norwegian Soloists' Choir, Nordic Voices, Con Spirito and Grex Vocalis conducted by Carl Høgset, where she also sings as a soloist. Ossum has been working as a vocal coach for the junior theater group Baermuda mini. Her experience working with children has been a great advantage for the trio's work touring throughout Norway giving school concerts, engaged by the Norwegian Concert Institute.

Texts and Translations

*Please hold your applause until the end of each set.
Please turn pages quietly.*

Sainte Marie Vierge (Godric) Crist and Sainte Marie (Godric) Sainte Nicholas (Godric)

Anon., England 12th C.

No program notes were provided for these works.

Sainte Marie Vierge

Sainte Marie viergene, moder Jesu Cristes Nazarene, onfoo, schild,
help thin Godrich; onfange, bring heyliche with thee in Godes
riche.

Sainte Marie, Cristes bur, maidenen clenhad, moderes flur, dilie min
sinne, rix in min mood; bring me to winne with the selfe God.

Crist and Sainte Marie

Kyrieleison. Christe eleison Cristand Sainte Marie swa on scamel
me iledde, that ich on this erthe ne silde with mine bare footen
itrede

Sainte Nicholas, Godes druth

Sainte Nicholaes, Godes druth, tymbre us faiere scone hus. At thi
burth, at thi bare, Sainte Nicholaes, bring us wel thare.

Saint Mary the Virgin

St. Mary the Virgin, mother of Jesus Christ the Nazarene, received,
shield, help thy Godrich; when received, bring [him] honourably
with thee into God's kingdom.

St. Mary, Christ's bed-chamber (virginal purity, flower of mothers),
blot out my sin, rule in my spirit, bring me to bliss with the very
God.

Christ and Saint Mary

Kyrieleison, Christe eleison [Lord, have mercy; Christ have mercy].
Christ and St. Mary thus brought me to the [altar-] table, so that I
should not be tread on this earth with my bare feet

Saint Nicholas, God's Darling

St. Nicholas, God's darling, graciously prepare for us beautiful
dwellings. By the merits of thy birth, by the merits of thy bier, St.
Nicholas, bring us safely there.

Three-Voice Conductus:

Flos Regalis Beata Viscera Quem Trina Polluit

Anon., England 13th C.

Wars, the church and changing tastes all contributed to the de-
struction of medieval manuscripts, especially in England, where the
pattern of survival is extremely fragmentary. What is left is probably
only a small fraction of what there was, and some of the music sur-
vived under extraordinary circumstances.

Devotion to the Virgin Mary, though a pan-European phenom-
enon, was particularly intense in England throughout the Middle
Ages. A large proportion of medieval English polyphony venerates
the Virgin; she is invoked as the "star of the sea," "gateway to the
heavens," "gracious queen of heaven."

Flos Regalis

Flos regalis
virginalis
chori dux egregia
quam Iesse
natam esse
stipite constat regia.
Rosa fragrans, primula vernalis,
servos tuos libera de malis.
Rex te salem
ad regalem
introduxit thalamum
flos decoris
et honoris
precellentis balsamum.
Tu glorie speculum,
solis umbraculum,
da famulis gaudium.

Beata Viscera

Beata viscera
Marie virginis,
cuius ad ubera
rex nominis;
veste sub altera
vim celans numinis,
dictavit federa
Dei et hominis.

O mira novitas
et novum gaudium,
matris integritas
post puerperium.

Populus gentium
sedens in tenebris
surgit ad gaudium
partus tam celebris:
Iudea tedium
Fovet in latebris,
cor ferens conscium
delicti funebris.

O mira...

Solem, quem libere,
Dum purus oritur
in aura cernere
visus non patitur,
cernat a latere
dum repercutitur,
alvus puerpere,
qua totus clauditur.

O mira...

The royal flower

The royal flower
the glorious leader
of the virginal chorus,
whom, they say,
was born
from Jesse's royal stem
O fragrant rose, first bud of spring,
free thy servants from evils.
The King
has led you pure
into his royal chamber,
O flower of elegance
and honour,
surpassing all fragrance.
You are a mirror of glory,
shade for the sun:
grant joy to your servants.

The blessed flesh

The blessed flesh
Of the Virgin Mary,
To whose fruitfulness was entrusted
The king of mighty name
Beneath another cloak
Hiding the power of his spirit,
Has enriched the conjunction
Of God and man.

O new wonder,
A new joy,
The mother's chastity prevails
After child-birth!

The Gentile people
Seated in darkness
Have arisen to the joys
Of a birth so renowned.
Judea in darkness
Cherishes her weariness,
Her heart bearing the knowledge
Of her impending doom.

O new wonder...

The vision cannot bear to look,
However boldly, at the sun
When it uncovered arises
Into the heavens;
But the womb of the child-bearer,
By which it is wholly covered,
Can gaze unimpaired
When from the side it is reflected.

O new wonder...

Quem Trina Polluit

Quem trina polluit
prius negatio,
peccatum diluit
trina confessio:
qui purum abliuit,
Petrum admonuit
veri iudicio.

A petra diceri,
O Petre, rectius,
eo quod ceteris,
in fide firmius;
mille sustinuit
penas martyrio.
Mille sustinuit
Palmas in premio

Post lapsum steteris,
et dimicaveris
cruce nobilius;
qui sic promeruit
nobis ut meruit
perfrui gaudio.

Whom the threefold denial defiled

Whom earlier the threefold
denial defiled,
his sin was softened
by a threefold confession;
he who washed him pure,
chided Peter
by a judgment of truth.

Thou wast said to come from a rock,
O Peter, more righteously
than the others,
and in faith more firm;
he who sustained a thousand
punishments in martyrdom,
now holds a thousand
palms in reward.

After they lapsed thou didst hold firm,
and did fight
by the Cross most gloriously;
thus as he gained merit
for us, so did he deserve
to enjoy eternal joy.

Lauda Lauda Novella

Anon., Italy 13th C.

(Lauda Novella, Benedicti e laudati and Venite a Laudare)

The monophonic music in the program is from a collection of *Lauda* surviving in a 13th-century manuscript from Cortona. The music may be older (the 13th century Franciscan poet Jacopone da Todì's work has been associated with the *laudesi*), and consists of monophonic spiritual songs. These are not liturgical pieces: the

laudesi who originally sung them banded together in confraternities (not unlike the Franciscans) and were not usually associated with a particular church. They traveled from place to place, and the more zealous members are reported to have whipped themselves into a penitential frenzy. These outpourings of violent hysteria were presumably followed by periods of quiet reflection such as we hear in the music today.

Lauda Novella

Laude novella sia cantata
A l'alta donna encoronata

Fresca vergene doncella,
Primo fior rose novella,
Tutto'l mondo a te s'appela,
Nella bonor fosti nata.

Laude novella sia cantata
A l'alta donna encoronata

New Praise

Let new praise be sung
To the Lady crowned on high.

Fresh young maiden,
First flower of the new rose,
All the world calls on your help,
You were born in goodness.

Let new praise be sung
To the Lady crowned on high.

Fonte se' d'aqua surgente,
Madre de Dio vivente,
Tu se' luce de la gente,
Sovra li angeli exaltata.

Laude novella sia cantata
A l'alta donna encoronata

Prego t'avocata mia,
Ke ne me ti en bona via,
Questa nostra compagnia
Siate sempre commendata.

Laude novella sia cantata
A l'alta donna encoronata

You are a spring of flowing water,
Mother of the living God;
You are the light of the nations,
Raised up above the angels.

Let new praise be sung
To the lady crowned on high.

I beseech you, my advocate,
To keep me on a good road;
Let this company of ours
Always be under your watchful protection.

Let new praise be sung
To the lady crowned on high.

Kyrie and Gloria from "Missa Lumen de Lumine" (2002)

SUNGJI HONG
Born 1973, Korea

Trio Mediaeval's sound world is at least fully "authentic" for Sungji Hong's Mass *Lumen de Lumine*, written for the Trio in 2002. *Lumen de Lumine* creates exquisite sonorities by exploring different vocal tessituras and textures. The opening *Kyrie* is canonic and highly embellished, seeming to take its departure in texture and musical technique—if not musical style—from the many late medieval settings of the Mass Ordinary, which includes the shorter texts (*Kyrie*, *Sanctus*, *Agnus dei*).

Hong's *Kyrie* is imitative, beginning with a low tessitura that expands upwards to create a wide expanse of sound. It is mainly polyphonic—the texture operates in a linear way rather than in blocks of sound—but the voices come together in each of the three sections for the last syllables. Rhythmically, this movement seems to link it back to the *ars subtilior* of the late 14th century, when composers reveled in exploring the new possibilities opened up by ever-more sophisticated notations. But we might also hear this intricacy as a reference to the rhythmic inflections that we instinctively feel must once have been present but are now lost in our rather literal, present-day realizations of plainchant.

In the *Gloria*, the melodic lines are more chromatically inflected and the rhythms more subtly nuanced; the declamatory style at the opening soon becomes punctuated by enormous changes of tessitura and texture. These complex passages are set off (sometimes interrupted by) homophony in various tempi and moods.

The opening is jubilant; the music seems to be moving forward to a glorious point in a three-octave passage at "omnipotens" (al-

mighty). Here, Hong sets a major 9th in a dramatic style to create a sense of open space, underlying the words "Tu solus Altissimus." Emphasis is also created near the end of the *Gloria*, when the words "Jesu Christe" are sung by a solo voice.

The Credo is primarily contrapuntal and unfolds quickly by introducing different parts of the text in each voice imitatively, recalling the 15th-century practice of "simultaneous" presentation of texts—useful in an age where intricate polyphonic writing was slowing down the singing of the Mass almost to a standstill.

The *Et incarnatus* section forms a striking contrast to the *Allegretto risoluto* opening and is set entirely as a very severe and slow solo. In the *Sanctus*, subtle word painting at "Pleni sunt caeli et terra" stands out to the listener. Here, the space between heaven and earth is depicted by two of the voices singing at the limits of their ranges.

The *Agnus Dei* (later in this program) is in simple, rather static homophony that echoes elements of the *Gloria*: the voices are marked "bell-like" and sing in open-sounding harmonies. Although the texture occasionally opens out into imitation, the main impression is of space and a contemplative stillness.

Hong's music, complex and subtle, always remains accessible—partly because the ever-changing textures direct listeners so effectively towards what she really wants us to hear, and partly because she is constantly exploring different colors, images and timbres. She seems to have absorbed sound worlds not only from her native Korea, but from her explorations in electro-acoustic music with its special focus on timbre.

from mass ordinary

Kyrie & Gloria

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonæ voluntatis.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domini Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

Kyrie & Gloria

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory be to God in the highest.
And on Earth peace
To men of good will.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

For thou alone art holy,
thou alone art the Lord,
thou alone art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.

Amen.

Lauda

Benedicti e llaudati

Anon., Italy 13th C.

Please refer to the program note for Laude Novella on page 4.

Benedicti e llaudati

Benedicti e llaudati sempre siate a tutte l'ore,
sancti apostoli beati servi del nostro signore.

Sancti apostoli, voi laudamo
de bon core nocte et dia,
et a voi raccomandamo
tutta nostra compagnia.

Benedicti...

Manteneten' en tal via
ke potiam perseverare

Blessed and Praised

Sacred and blessed apostles who serve our Lord
blessed and praised shall you be at every hour.

Holy apostles, we praise you
in the night and in the daytime
and we put our trust
in you.

Sacred...

Continue to make that we
may perservere

a servire ed a laudare
Cristo nostro redemptore.

Benedicti...

Voi chiamam per avvocati
nocte e di ogni stacione,
apostoli glorificati
pieni di consolatione.

Benedicti...

to serve and praise
Christ our saviour.

Sacred...

We call upon you,
glorious apostles,
to guard us night and day
that we may be filled with strength.

Sacred...

Ave regina gloriosa (Lauda VII) (2003)

GAVIN BRYARS
Born 1943, Yorkshire, England

On the CD *Words of the Angel*, Trio Mediaeval sang three anonymous solo *laude* which may have dated from the 12th century. These were settings of devotional Marian poems expressing a sentiment which reached back to the dawn of Christian music, and were composed in a simple verse-and-refrain form that is probably much older still. Gavin Bryars has set the same texts (and 25 further *laude* texts), extrapolating on the anonymous originals, sometimes adding lines and textures but retaining the ancient outlines.

Ave Regina Gloriosa (Lauda VII)

Ave, regina gloriosa,
plena d'ogne consolança.

Ave, pulcra margarita,
splendida luce clarita;
fresca rosa et aulorita,
nostro gaudio et alegrança.

Ave, regina gloriosa,
plena d'ogne consolança.

Ave, regina adorata,
virgene madre beata;
poi ke fosti salutata,
madre se' de gran pietança.

Ave, regina gloriosa,
plena d'ogne consolança.

Ave, porto de salute;
ki ben t'ama tu l'aiute;
guardane di far cadute,
tràici for de dubitança.

Ave, regina gloriosa,
plena d'ogne consolança.

The composer, interacting with both the medieval paradigm and the living soprano voice, has referred to the challenge of writing as something “so exposed, so naked and unadorned, where I cannot hide behind, say, a skillfully orchestrated accompaniment—like a painter who has hitherto had the luxury of painting massive canvases with dense oils, being obliged to work in pen and ink, in black and white, on a simple piece of paper, like a Zen artist refusing the possibility of revision or correction.”

Hail, glorious queen

Hail, glorious queen,
full of all consolation.

Hail, beautiful pearl,
clear shining light;
fresh rose and fragrance,
our joy and delight.

Hail, glorious queen,
full of all consolation.

Hail, adored queen,
blessed virgin mother;
since you received your salutation
you have been our mother of great holiness.

Hail, glorious queen,
full of all consolation.

Hail, gateway of salvation;
you help whoever loves you well;
save him from falling into error,
and keep us free from doubting thoughts.

Hail, glorious queen,
full of all consolation.

I N T E R M I S S I O N

Three-voice conductus:
Salve Mater misericordie
Salve Virgo Virginum

Anon., England 13th C.

No notes were provided for these works.

Salve Mater Misericordie

Salve mater misericordie
Stella maris decus ecclesie
Porta via celestis curie
Mundi salus et datrix venie.

Que portasti regem justitie
Miro modo non nostra serie
Miserere huius familie
Et a malis serva nos hodie.

Salve Virgo Virginum

Salve virgo virginum
Parens genitoris,
Salve lumen luminum,
Radius splendoris.
Salve flos convallium,
Stilla veri roris,
Nostra spes in te.

Salve virgo regia
Porta salutaris,
Veri viri nescia,
Quia decum paris.
Ave quia deica
Prole fecundatis,
Nostra spes in te

Ave nostre spei
Finis et salutis,
Ave per quam rei
Letantur cum tutis.
Ave speciei
Decus et salutis,
Nostra spes in te.

Hail, Mother of Mercy

Hail, Mother of Mercy,
Star of the Ocean and
Highest glory of the church;
You are the gateway of the court of heaven,
The salvation of the world and the giver of pardon.

You who bore the King of Righteousness
In miraculous manner, not from our lineage;
Have mercy on this family,
And keep us safe from evil this day.

Hail, maid of maidens

Hail, maid of maidens,
Mother of the creator;
Hail, light of lights,
Beam of shining brightness;
Hail, flower of the valleys,
Drop of pure dew,
Our hope is in you.

Hail, royal maiden,
Gate of salvation,
Who never knew a man,
Because you gave birth to God.
Hail to you, because you were fruitful
With a divine offspring;
Our hope is in you.

Hail, final point of our hope
And our salvation;
Hail to you, the one through whom
The accused rejoice with the saved;
Hail, model of
beauty and salvation;
Our hope is in you.

Two-voice motet with drone
Dou way Robyn/Sancta Mater

Anon., England 13th C.

Dou way Robyn is something of a curiosity. The *ostinato* phrase that underpins the top part is written in the voice of a woman: she is telling her man to be quiet, or he will wake the child. Perhaps this little ground comes from a lullaby or a popular song; at any rate, almost nothing comparative is found anywhere else in the polyphonic repertoire. This *ostinato* voice has an English text and the upper part a Latin text.

As stated, wars, the church and changing tastes all contributed to the destruction of medieval manuscripts, especially in England

Dou Way Robyn/Sancta Mater

Sancta mater gratiae, stella claritatis
visita nos hodie plena pietatis.

Veni, vena veniae mox incarceratis,
solamen angustiae, fons suavitatis.

Recordare, mater Christi, quam amare tu flevisti;
juxta crucem tu stetisti, suspirando viso tristi

O, Maria, flos regalis, inter omnes nulla talis;
Tuo nato specialis nostrae carnis parce malis

O, quam corde supplici locuta fuisti,
Gabrielis nunci i cum verba cepisti.

'En ancilla Domini', propere dixisti;
vernum vivi gaudii post hoc perperisti.

Gaude, digna, tam benigna caeli solio;
tuos natos, morbo stratos, redde filio.

Dou way, Robyn, the child wile weepe;
dou way Robyn.

where the pattern of survival is extremely fragmentary. What is left is probably only a small proportion of what there was.

Dou Way Robyn/Sancta Mater, a 13th century English motet, fits into this Marian tradition in a recognizable but unique way in that the Marian Latin hymn sung by the upper vocal part is combined with a secular English tenor. The tenor carries a short phrase (from a folk song perhaps), that translates as "Hush Robin, the baby will cry..."

Hush, Robin/Holy Mother of Grace

Holy mother of grace, star of brightness,
visit us today, full of compassion.

Come soon, channel of pardon, to those in prison,
as a solace of misery, a source of sweetness.

Remember, mother of Christ, how bitterly thou didst weep;
thou didst stand beside the cross sighing at the sad sight.

O Mary, royal flower, among all women nonesuch,
in thy son unequalled, forgive the sins of our flesh.

O, with how humble a heart thou didst speak
when thou didst receive the words of Gabriel the messenger.

'Behold the handmaid of the Lord', thou didst quickly say;
thereafter thou didst bear the springtime of living joy.

Rejoice, worthy lady, so gracious, in the throne of heaven;
restore thy children, brought low by vice, to the Son.

Stop it, Robin, the child will weep;
stop it, Robin.

Lauda:
Venite a Laudare

Anon., Italy 13th C.

Please refer to the program note for Laude Novella on page 4.

Venite a Laudare

Venite a laudare,
Per amore cantare
L'amorosa vergene Maria.

Maria gloriosa biata
Sempre si'molto laudata,
Preghiam ke ne si'avocata
Al tuo filioli virgo pia.

Venite a laudare,
Per amore cantare
L'amorosa vergene Maria.

Pietosa regina sovrana,
Conforta la mente ch'e vana,
Grande medicina ke sana,
Aiutane per tua cortisia.

Venite a laudare,
Per amore cantare
L'amorosa vergene Maria.

Vigorosa potente biata,
Per te e questa laude cantata,
Tu se'la nostra avvocata,
La piu fedel ke mai sia.

Venite a laudare,
Per amore cantare
L'amorosa vergene Maria.

Come and praise

Come and praise,
Sing with love
Of the loving Virgin Mary.

Mary, glorious, blessed,
May you be always praised;
I pray that you may be my advocate
To your Son, o holy maid.

Come and praise,
Sing with love
Of the loving Virgin Mary.

Compassionate sovereign Queen,
Comfort the mind which is barren and empty;
Great medicine which brings healing,
Give help through your gracious kindness.

Come and praise,
Sing with love
Of the loving Virgin Mary.

Full of life and strength, blessed lady,
For you this song of praise is sung;
You are our advocate,
The most faithful there could ever be.

Come and praise,
Sing with love
Of the loving Virgin Mary.

Quam Pulchra es (2006)

Regina caeli (2002)

Ave maris stella (2004)

ANDREW SMITH

Born 1970, Liverpool, England

Quam Pulchra es, *Regina caeli* and *Ave maris stella* are three of a set of six Marian pieces written by Andrew Smith at the request of Trio Mediaeval. The two *Ave* pieces consist of gently dissonant harmonies

within a distinctly modern, modal context. *Regina caeli* presents the original Gregorian chant *antiphon* in a setting where the contrast between the old and the new is more pronounced.

Quam Pulchra es

Quam pulchra es, amica mea,
Quam pulchra, quam pulchra es
Oculi tui columbarum pervelamen tuum.
Quam pulchri sunt amores tui, soror, mea sponsa
Quam pulchri sunt, meliores sunt, amores tui vino
Et odor unguentorum tuorum super omnia aromata.

Antequam aspires dies, et festinent umbrae, vadam,
Vadam ad montem myrrhae et ad collem turis
Tota pulchra es, amica mea,
Et macula non est in te.
Quam pulchra, quam pulchra es.

Regina Caeli

Regina caeli, laetare, alleluia:
Quia quem meruisti portare, alleluia,
Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Ave Maris Stella

Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix caeli porta.

Solve vincula reis,
profer lumen caecis:
mala nostra pelle,
bona cuncta posce.

Vitam praesta puram,
iter para tutum,
ut videntes Jesum
semper collaetemur.

Sit laus Deo Patri,
summo Christo decus
Spiritus Sancto,
tribus honor unus. Amen.

Behold, you are beautiful

Behold, you are beautiful, my love,
Behold you are beautiful!
Your eyes are doves behind your veil.
How sweet is your love, my sister, my bride!
How much better is your love than wine,
And the fragrance of your oils than any spice!

Until the day breathes and the shadows flee,
I will hie me to the mountain of myrrh
And the hill of frankincense
You are all fair, my love,
There is no flaw in you.

O Queen of heaven

O Queen of heaven rejoice! alleluia:
For He whom thou didst merit to bear, alleluia,
Hath arisen as he said, alleluia.
Pray for us to God, alleluia.

Hail, O Star of the sea

Hail, O Star of the sea,
blessed Mother of God,
ever a Virgin,
happy gate to heaven.

Loosen the prisoners' chains,
bring light to the blind,
drive away our sins
and demand all that is good.

Manifest your life of purity,
and prepare a safe journey for us,
that, seeing Jesus,
we may rejoice with you forever.

Praise be to God the Father,
and glory in the highest to Christ,
with the holy Spirit,
one honour to the Trinity. Amen.

Lauda:
Oi me lasso

Anon., Italy 13th C.

No notes were provided for this work.

Oi me lasso

Oi me lasso
E freddo lo mio core
Ke non sospiro
Tanto per amore
Ke tu non morisse?

Morire dovaresti,
Falso sconoscente,
Villano, cieco, pigro
E negligente,
Ke per amor non vivi fervente
Si ke languisce.

Oi me lasso...

Perire potaresti,
Si non se' defeso
Dal grande amor Jesu
Da cui se' ateso:
Volte abbracciare e sta en croce desteso
E parturisce.

Oi me lasso...

Transmotisci, cuore
E va' gridando
E pure amore amorando,
Ke no l'ai puramente amato
Va dolorando
E parturisce.

Oi me lasso...

Alas, I am weary

Alas, I am weary,
My heart is cold;
Have I no sighs left
For such great love,
To stop you from dying?

It is you, my soul, that should have died,
False, ungrateful,
Boorish, blind, lazy
and careless;
Who even for such love will not live ardently,
So that you wither away.

Alas, I am weary...

You could have died, my soul,
If you had not been defended
By the great love of Jesus,
Who waits for you;
He wants to embrace you, and is stretched out on the cross,
And is in great travail.

Alas, I am weary...

Reform yourself, my heart,
Go out shouting,
And loving with pure love;
Because you have not loved him purely,
He goes grieving,
And is in great travail.

Alas, I am weary...

Agnus Dei from "Missa Lumen de Lumine" (2002)

SUNGJI HONG

Please see program note for Kyrie and Gloria from "Missa Lumen de Lumine" on page 5.

Agnus Dei (Ordinary Mass text)

Agnus Dei,
Qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
Qui tollis peccata mundi,
dona nobis pacem.

Lamb of God

Lamb of God,
Thou that takest away the sins of the world,
have mercy upon us.

Lamb of God,
Thou that takest away the sins of the world,
grant us peace.

Editions of the medieval songs by Nicky Losseff.

Program notes provided by Trio Mediaeval.