



The Five-voice motet around 1500

BOSTON

JAMAICA PLAIN

CAMBRIDGE,
ENGLAND

MAYNOOTH,
IRELAND

St Clement
Eucharistic Shrine

St John's
Episcopal Church

Great St Mary's

Maynooth University
Renehan Hall

22 June | 20.00

28 June | 20.00

3 July | 13.00

5 July | 21.00

Sourcework 
edition-free polyphony

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Front cover image:
Vatican City, Biblioteca Apostolica Vaticana, Manuscript Chig. C.VIII.234
ff. 281^v-282 (Johannes Regis: *Clangat plebs / Sicut lilium*)
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Clangat plebs
The Five-voice motet around 1500

Program

<i>Clangat plebs / Sicut liliū</i> CRO BK TP SB SG	Johannes Regis (ca. 1425—ca. 1496)
<i>Intemerata Dei mater</i> RC CRO TP BK SG	Johannes Ockeghem (ca. 1410?—1497)
<i>Stabat mater / Vidi speciosam</i> RC BK TP SB SG	Gaspar van Weerbeke (ca. 1445—after 1516)
<i>Illibata dei Virgo nutrix / La mi la</i> KB BK TP SB SG	Josquin des Prez (ca. 1450—1521)

pause

<i>Lux solempnis / Repleti sunt omnes</i> RC CRO TP BK SG	Regis
<i>Stabat mater / Comme femme desconfortée</i> KB CRO TP BK SG	Josquin
<i>O admirabile commercium / Verbum caro factum est</i> RC CRO KB BK SG	Regis

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At the end of the fifteenth century, Latin vocal music in continental Europe was primarily composed for four voices. One voice, the tenor, almost always featured a preexistent melody of secular or sacred origin, such as a plainchant or popular song; this *cantus prius factus* would then be integrated into a polyphonic texture with three other voices, usually one below and two above.

There are some examples from this period, however, of composers writing their motets for a five-voice texture. A few decades later, as the use of a *cantus prius factus* fell out of fashion, five- and six-voice motets would become the standard arrangement. The five-voice motet around 1500 therefore forms a subgenre of its own, revealing a breadth of creativity, ingenuity, and variety harnessed by composers in their inclusion of the “extra” voice.

The backbone of our program comprises three motets by Johannes Regis, from whom not a great deal of music survives. Regis would appear to lend the five-voice disposition its prestige, perhaps even for his contemporaries, leaving behind no fewer than seven such motets that make up the bulk of his extant output. *Clangat plebs / Sicut lilium* was his most popular, and it fittingly headlines our program. The motet was almost certainly familiar to the other three composers represented on this program, and introduces several compositional techniques that appear in their music as well.

Intemerata Dei mater of Johannes Ockeghem stands out as one of the few large-scale five-voice motets from the period that lacks a *cantus firmus* in the tenor. Ockeghem is known for his dense, unrelenting textures that smoothly glide across harmonies. The motet’s tripartite construction yields an exquisitely refined and balanced composition, ending with a subtly climactic five-part melisma.

Gaspar van Weerbeke's *Stabat mater / Vidi speciosam* remains one of the most underrated compositions of the period. It comes down to us uniquely, and not without error, in the Chigi Codex, where it appears alongside the five-voice *Stabat mater / Comme femme desconfortée* of Josquin des Prez—a composition and a composer that have fared much better in popular reception from the sixteenth century to the present day. The two motets serve as a sort of metaphor for the composers, who (as one scholar puts it) passed like ships in the night as they crisscrossed Europe working for the most prestigious courts and chapels. Josquin's setting merits repeated hearing; perhaps more urgently, however, Gaspar's merits a rediscovery.

Some of those techniques for which Josquin is most well known are on full display in *Illibata Dei virgo nutrix / La mi la*. This famous acrostic motet not only embeds Josquin's name, but also deploys a *sogetto cavatto* tenor "la-mi-la" (for "Maria"), displays ruthless efficiency in the use of melodic material, and steadily increases its rhythmic drive.

Regis's *Lux solempnis* occupies its own category in sheer magnitude. Its expansive sonorities, broad contours, and rapid but seamless shifts in scoring and rhythmic organization contribute to a spectacular effect.

The program ends on a warmer, more intimate tone. Josquin's *Stabat mater* puts the emotional poetry front and center, highlighting its poetic structure and devotional nature by dividing it into one half description, one half supplication. Finally, Regis's Christmas motet *O admirabile commercium / Verbum caro factum est* dazzles in its complex deployment of rhythmic organization, its polytextuality (which, sadly, was corrupted in transmission), and its placement of the *cantus firmus* in the highest voice.

These motets—the exact performance contexts for which remain unclear—demonstrate their composers at the peak of their creative energies, exploiting

Johannes Regis (ca. 1425—ca. 1496; Collegiate Church of St Vincent in Soignies, present-day Belgium)
CRO/BK/TP/SB/SG

Prima pars

Clangat plebs “flores theotoce” voce sonora
ut famulis mores deputet absque mora,
cui cleri collo concedant carmina caro;
cum cantu claro congrue cuncta caro,
ut viventem post petat orbem munere Christi
nos radiantem felicitatem scandere caeli.
Sed quia terribili viciorum mole referti
possumus haud digne cantica porrigere,
hinc veniam lapsis pro servis exige cunctis
ut rogatu tuo complaceant domino.

Tenor: Sicut lilium inter spinas...

Secunda pars

Carmina condentem tibi florida prospice virgo,
maxime deflentem me quoque pro vicio,
me dignare tuos hostes cunctos superare
et te laudare valeam genetrixque beare,
carpere divina directo tramite dona
ac mala terge malis stella Maria maris,
orbis stelliferi regina, micans quoque lumen;
orci pelliferi penas gens cuncta det. Amen.

Let the people resound “Thou flourishest, O Mother of God” in resonant voice, that without delay she may assign morals to her servants; to her may songs depart from the dear neck of the clergy; be thou, all flesh, concordant with loud song, that she may seek that by Christ’s gift after the living world we may climb the radiant felicity of Heaven. But because, stuffed full with a fearsome mass of sings, we may not proffer our songs worthily, demand of Him mercy for all thy fallen servants that at thy pleading they may please the Lord.

Tenor: As a lily among the thorns...

Look on me composing flowery songs for thee, Virgin, as I too weep greatly for my sin; deign that I may overcome all thine enemies and that I may have the power to praise and beatify thee, Mother, to pluck divine gifts by the direct path, and wipe away evils from the evil, Mary star of the sea, Queen of the starry sphere, and also flashing light. May the whole race of the furry devil be punished. Amen.

Anonymous Marian text; Tenor from Song of Songs 2:2.

Latin text edited and translated by Leofranc Holford-Strevens.

Source: Vatican City, Biblioteca Apostolica Vaticana, Manuscript Chig. C.VIII.234, “Chigi Codex” (Low Countries, 1504-05).

Johannes Ockeghem (ca. 1410?–1497; French royal court)

RC/CRO/BK/TP/SG

Prima pars

Intemerata Dei mater generosa puella
milia carminibus quam stipant agmina divum
respice nos tantum si quid jubilando meremur
tu scis, virgo decens quanti discrimen
agatur exulibus passimque
quibus iactemus arenis.

Secunda pars

Nec sine te manet ulla quies, spes nulla laboris
nulla salus patrie domus aut potiunda parentis
cui regina prees dispensans omnia laeto
suscipis ore pios dulci quos nectare potas
et facis assiduus epulis accumbere sacris.

Tertia pars

Aspiciat facito miseros pietatis ocello
filius ipsa potes fessos hinc arripe
sursum diva virgo manu tutos et in arce locato.

Undefined mother of God, noble child whom
with song is surrounded by thousands of an-
gels only look upon us if we merit any consid-
eration for raising a joyful noise. You know,
virgin, how much danger exiles are exposed to
and on what shoals we are everywhere tossed.

Neither with you does any rest abide, nor
hope for our labors nor salvation for our
homeland attaining the abode of the Father
over which you preside as queen dispensing
all things with a joyful face, you sustain the
pious to whom you give sweet nectar to drink,
and whom you cause to recline perpetually at
sacred feasts.

Make the Son look upon the wretched with the
eye of piety you yourself have this power de-
liver the weary upward from this place, divine
virgin, by your hand, and place them safe in
the citadel.

Anonymous Marian text.

Source: Chigi Codex.

Gaspar van Weerbeke (ca. 1445—after 1516; Sforza court chapel,
papal chapel in Rome, Habsburg-Burgundian court, French royal court)
RC/BK/TP/SB/SG

Prima pars

Stabat mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat filius.
Cuius animam gementem
Contristantem et dolentem
Per transivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.
Que merebat et dolebat
Pia mater dum videbat
Nati penas incliti.

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplitio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis sue gentis
Vidit ihesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

Eia mater fons amoris
Me sentire vim doloris
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando christum deum
Ut sibi complaceam.

Tenor: Vidi speciosam columbam ascendentem de
super rivis aquarum cuius inestimabilis odor erat
nimis...

The grieving mother stood
next to the cross full of tears
where the son was hanging.
Through her weeping soul,
sorrowful and grieving,
a sword passed.

O how sad and afflicted
was that blessed
mother of the only-begotten!
Who was mourning and grieving,
pious mother while having seen
the punishment of her glorious son.

Who is the man who would not shed tears
if seeing the mother of Christ
in so much agony?
Who could not be saddened
the pious mother having been beheld
suffering with her son?

For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet son
dying, forsaken,
while he gave up his spirit.

O mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Make it such that my heart burns
in the love of Christ, God
that I will please him.

Tenor: I saw the lovely one like a dove ascending
over streams of water, whose priceless fragrance
was...

Secunda pars

Sancta mater istud agas
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati
Tam dignantis pro me pati
Vim amoris imprime.

Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero.
Iuxta crucem tecum stare
Te libenter sociare
In planctu desidero.

Virgo virginum preclara
Mihī iam non sis amara
Fac me tecum plangere.
Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere.

Fac me plagis vulnerari
Cruci hac inebriari
Ob amorem filii.
Inflammatum et accensum
Per te virgo sim defensum
In die iudicii.

Fac me cruce custodiri
Morte christi premuniri
Confoveri gratia.
Quando corpus morietur
Fac ut anime donetur
Paradisi gloria. Amen.

Tenor: ...in vestimentis eius. Et circumdebat eam
flores rosarum et lillia convallium.

Marian sequence attr. Jacopo da Todi (d. 1306); Tenor: antiphon for Feast of the Assumption / St Mary the Egyptian (per pre-Tridentine Use of Paris). Source: Chigi Codex.

Holy mother, grant this,
fix the wounds of the crucifixion
fixedly in my heart.
Of your wounded son,
to have suffered as much as is worthy for me
impress the strength of love.

Make me truly weep with you
to feel the severe pain of the crucified
as long as I shall have lived.
I desire to stand with you next to the cross,
to join you willingly
in a beating of the breast.

Virgin of virgins bright
now do not be bitter toward me
make me lament with you.
Make so that I bear the death of Christ,
his share of the Passion,
and to remember the blows.

Let me be wounded by the blows,
be inebriated by the cross in this way,
on account of love for your son.
Consumed by fire, set alight,
by you, Virgin, I would be defended
at the day of judgment.

Allow me to guard the cross
to fortify the death of Christ
cherished by grace.
When my body has died,
grant that my soul is given
to the glory of paradise. Amen.

Tenor: ...in her garments. And having surrounded
her were roses and lilies of the valley.

Josquin des Prez (ca. 1450–1521; Court chapel of René d'Anjou, Sforza court chapel, papal chapel in Rome, French royal court (?), Condé sur-l'Escault in present-day France)

KB/BK/TP/SB/SG

Prima pars

Illibata Dei virgo nutrix

Olympi tu regis o genitrix
Sola parens verbi puerpera
Que fuisti Eva reparatrix
Viri nephas tuta mediatrix
Illud clara luce dat scriptura.
Nata nati alma genitura
Des ut leta musarum factura
Prevaleat ymis, et suave
Roborando sonos ut guttura
Efflagitent, laude teque pura
Zelotica arte clament ave.

Spotless virgin nurse of God
O bearer, you, of the Olympian king
Alone the parent who brought forth the word
Who was the corrector of Eve
The mediator for all sins of man
As given clear light by the scriptures.
Born of the born brought forth to nourish
Grant that the joyous work of the Muses
Shall prevail in songs, and sweet
strong sounds where the neck
are solicited, and pure praises to you
in zealous art are called out: Ave.

Secunda pars

Ave virginum decus hominum
Celi que porta.
Ave liliū flos humilium
Virgo decora.
Vale ergo tota pulcra ut luna
Electa ut sol clarissima gaude.
Salve tu sola consola amica
La mi la canentes in tua laude.
Ave Maria mater virtutum venie vena.
Ave Maria gratia plena Dominus tecum.
Ave Maria mater virtutum, Amen.

Hail virgin, adornment of man,
and door to heaven.
Hail lily, humble flower,
gracious virgin.
Hail therefore, all-beautiful as the moon
elect as the sun, brightest one rejoice.
Hail to you alone, console the friends
singing La mi la in your praise.
Hail Mary, mother of virtue, vein of for-
giveness. Hail Mary, full of grace, the Lord is
with you. Hail Mary, mother of virtue, Amen.

Tenor: La mi la

Anonymous Marian poem.

Source: Vatican City, Biblioteca Apostolica Vaticana, Manuscript Capp. Sis. 15.

Regis

RC/CRO/TP/BK/SG

Prima pars

Lux solempnis adest, rutilans, dignissima laude,
ac merito cunctis celebri veneranda decore,
Spiritus e celso missus qua noscitur orbi,
astra petens Christus dare quem spondit alumprnis.
Hinc plebs in Domino per climata cuncta resultet;
hinc clangor resonet modulantis carmine plectri.
Festa dies aderat, felicia tempora signans,
cumque repentino sonitu comitante refulsit;
discipulos super in linguis ignique resedit,
eloquio ditans illos et dogmate tanto
ut, sic intrepidi, Christi magnalia fantur
omni linguarum genere cunctis stupefactis.

Tenor: Repleti sunt omnes Spiritu Sancto et coeperunt loqui...

Secunda pars

Nec mirum, si tanta sibi subito patuerunt,
est ubi Pneuma docens nam fit mora nulla docendo:
imbuat, illustrat, disponit, singula complet;
et validum nihil est ipso sine nilque beatum;
hic Deus est noster, Personaque terna perennis,
qui, Genitoque Patri compar, ab utroque procedit.
Munere nos igitur lucis tantae radiante
laudes altitonas canimus tibi, Spiritus alme,
praesidio famulis rogitanes perpes ut adsis,
turbida reiciens, pacis tranquilla refundens,
pectoris yma rigans doni septemplicis imbre,
carnis et infirma roborans virtute superna. Amen.

Tenor: ...prout Spiritus Sanctus dabat eloqui illis. Et convenit multitudo dicentium: Alleluia.

Anonymous Pentecost text; Tenor (excluding last sentence) from Acts of the Apostles 2:4.
Source: Chigi Codex.

The solemn day is here, glowing, worthiest of praise and rightly to be venerated by all for its celebrated beauty, (the day) on which the Spirit, sent from aloft, becomes known to the world, whom Christ, on his way to the stars, promised to give us his foster children. Hence let the people rejoice in the Lord through all the regions of the world; hence let the noise of the tuneful plectrum resound with song. The feast day was here, marking happy times, and blazed forth with the accompaniment of sudden noise; over the disciples he sat in tongues and fire, enriching them with eloquence so great a teaching that, thus fearless, they spoke of the great works of Christ in every manner of tongues to all the astonished people [*or* "and all the people were amazed"].

Tenor: And they were all filled with the Holy Ghost, and they began to speak with diverse tongues...

It is no wonder if such great things were suddenly made clear to them, for where the Spirit is teaching: no delay happens in his teaching he instructs, he enlightens, he arranges, he supplies each and every detail; and nothing is sound without him, and nothing happy; he is our God, and the everlasting third Person, who, being equal to the Son and to the Father, proceeds from them both. Therefore we, for thy beaming gift of so great a light, sing loud praises to thee, O life-giving Spirit, asking that thou be ever present to protect thy servants, repelling confusion, restoring the tranquility of peace, with the rain of thy sevenfold gift watering the depths of our breasts, quickening us and strengthening with thy steady power the frailty of our flesh. Amen.

Tenor: ...according as the Holy Ghost gave them to speak. And there gathered a multitude of persons saying Alleluia.

Josquin

KB/CRO/TP/BK/SG

Prima pars

Stabat mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat filius.
Cuius animam gementem
Contristantem et dolentem
Per transivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.
Que merebat et dolebat
Pia mater dum videbat
Nati penas incliti.

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplitio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis sue gentis
Vidit ihesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

The grieving mother stood
next to the cross full of tears
where the son was hanging.
Through her weeping soul,
sorrowful and grieving,
a sword passed.

O how sad and afflicted
was that blessed
mother of the only-begotten!
Who was mourning and grieving,
pious mother while having seen
the punishment of her glorious son.

Who is the man who would not shed tears
if seeing the mother of Christ
in so much agony?
Who could not be saddened
the pious mother having been beheld
suffering with her son?

For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet son
dying, forsaken,
while he gave up his spirit.

Secunda pars

Eia mater fons amoris
Me sentire vim doloris
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando christum deum
Ut sibi complaceam.

Virgo virginum preclara
Mihi iam non sis amara
Fac me tecum plangere.
Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere.

Fac me plagis vulnerari
Cruci hac inebriari
Ob amorem filii.
Inflamatus et accensus
Per te virgo sim defensus
In die iudicii.

Fac me cruce custodiri
Morte christi premuniri
Confoveri gratia.
Quando corpus morietur
Fac ut anime donetur
Paradisi gloria. Amen.

O mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Make it such that my heart burns
in the love of Christ, God
that I will please him.

Virgin of virgins bright
now do not be bitter toward me
make me lament with you.
Make so that I bear the death of Christ,
his share of the Passion,
and to remember the blows.

Let me be wounded by the blows,
be inebriated by the cross in this way,
on account of love for your son.
Consumed by fire, set alight,
by you, Virgin, I would be defended
at the day of judgment.

Allow me to guard the cross
to fortify the death of Christ
cherished by grace.
When my body has died,
grant that my soul is given
to the glory of paradise. Amen.

See p. 9 regarding the text.

Source: Munich, Bavarian State Library, Mus. Ms. 12 (Bavarian court chapel at Munich, 1525–1530s).

Regis

RC/KB/CRO/BK/SG

Prima pars

O admirabile commercium! Creator generis humani, animatum corpus sumens, de virgine dignatus est nasci et procedens homo sine semine, lagitus est nobis suam deitatem.

Vagans, Contratenor; Verbum caro factum est et habitavit in nobis et vidimus gloriam eius. Magnum nomen Domini Emanuel, quod annunciatum est per Gabriel.

Secunda pars

Iocondare die, theotoce tinnula festo omnique inesto gaudio;

hostes nunc arce, virgo bona, mentis ab arce annue feliciter ire pro nobis iter.

Superius, Contratenor: nam si vera loquar, protectrix turris ad instar [atque] es amica piis optima Christianis.

Tenor, Barryphonos: Verbum caro factum est et habitavit in nobis et vidimus gloriam eius. Hodie apparuit in Israel per Mariam virginem et per Ioseph. Sunt impleta que predixit Gabriel. Eya Virgo Deum genuit, sicut divina voluit clementia, gloriam quasi unigeniti a patre.

Tertia pars

Puer natus est et filius datus est nobis [mitibus arbitriis ora velit addere santis natus nos] orbis post mala celicolis.

Suscipe.

Tenor, Barryphonos: Puer natus est et filius datus est nobis cuius imperium super humerum eius, et vocabitur nomen eius Magni Consilii Angelus.

Universalis ecclesia congaudeat his temporibus cum angelis sic canentibus: Eya, eya, eya, eya, eya, alleluia. Deo in excelsis gloria, et in terra pax hominibus. Vallasus, vallasus, vallasus in orisus, requiescat ipse parvulus, noe noe noe noe parvulus. Amen.

O admirable transaction! The creator of the human race, taking on a living policy, hath deigned to be born of a virgin, and coming forth without seed as a man, hath bestowed upon us his godhead.

The word hath been made flesh, and hath dwelt among us. Great is the name of our Lord Emmanuel, which was announced through Gabriel.

Rejoice with ringing bells, Mother of God, on thy festal day, and be in all joy. Now, good Virgin, keep away our enemies from the citadel of our mind, consent to go happily on our behalf. For if I shall speak true, thou art a protectress like a tower and the best friend to pious Christians.

The word hath been made flesh, and hath dwelt among us. He hath appeared today in Israel, through Mary the maiden and through Joseph. That which Gabriel foretold hath been fulfilled. Eia, Eia! The Virgin hath borne God, as was the will of Divine Mercy, the glory as of the only-begotten of the Father.

Pray that thy Son may be willing, with merciful judgments, to add us, after the evils of the world, to the holy heaven-dwellers.

Receive us.

Unto us a boy is born, unto us a son is given; and the government shall be upon his shoulders, and his name shall be called Angel of Great Counsel. Let the Church Universal rejoice at this time, with the angles singing thus: Eia, Eia, Alleluia. Glory to God in the highest, and in earth peace unto men. *Vallasus vallasus vallasus in orisus.* Let that little one rest, Noe, noe, noe, little one. Amen.

Anonymous compilation of Christmas texts including: Antiphon for Lauds and Second Vespers at the Feast of the Circumcision, Short Matins Responsory for Christmas; Introit for the Mass on Christmas Day, and anonymous Christmas devotional text. Latin text edited and translated by Leofranc Holford-Strevens. Source: Chigi Codex.

About Us

SOURCEWORK, based in Boston, Massachusetts, began as a collaborative project with the goal of singing music of the late fifteenth and early sixteenth centuries from original notation. We had no stated objective beyond a new approach to a familiar repertoire. As the project continued over two years, we became increasingly convinced of source-singing as an investigative method into the practice of this repertoire, which is encoded into notation very differently from our own modern editions. The reliance upon the ear and familiarity with the style required by choirbook and partbook formats, the inconsistency of text underlay and accidentals, and the paucity of such practical aids as measure numbers or rehearsal marks have challenged our collective experience of vocal ensemble music making, and we believe that these and other aspects of the project have given us greater insight into the priorities—and possibilities—of performance in the period. In addition to the concerts below, SOURCEWORK has participated in masterclasses with Joshua Rifkin (The Bach Ensemble/Boston University), Stratton Bull (Cappella Pratensis/Alamire Foundation), Crawford Young (Schola Cantorum, Basel), and Donald Greig (Orlando Consort/Tallis Scholars).

SOURCEWORK first performed in public on a concert of the renowned Boston Camerata. That process revealed the advantage of integrating public performance into our project, introducing the element of preparation for an audience other than ourselves. New concern with exactitude, artistry, and consistency enhanced the project and our engagement with the sources as performers.

Soon after, SOURCEWORK presented its first full-length concert program of Marian devotional music from around 1500, which we have presented for three different audiences in the Boston area. In addition, we have recorded the *Missa Inclina Domine* of Philippe Rogier, currently in production. SOURCEWORK is excited to present its first season in 2018-19, and is currently planning tours to Mexico and other parts of the United States.

Special Thanks

Boston

Victor Coelho

Ryan Burke

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England + Ireland 2018



1 July, 12.00: York

St Wilfrid's Catholic Church

Tridentine Rite Mass

Philippe Rogier: *Missa Inclina Domine*

3 July, 13.00: Cambridge

Great St Mary's

Lunchtime Recital

Clangat plebs:

The Five-voice motet around 1500



4 July, 13.00: Dublin

Pop-up concert:

Watch our Facebook page!

5 July, 21.00: Maynooth

Renehan Hall, Maynooth University

Medieval and Renaissance Music

Conference Concert

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