



Sourcework



edition-free polyphony

LIBER SELECTARVM
CANTIONVM QVAS
VVLGO MVTETAS
APPELLANT SEX
QVINQVE ET
QVATVOR
VOCVM



Sourcework 
edition-free polyphony

Katie Boardman Trey Pratt
Rachel Carpentier Sam Bradley
Caroline R. Olsen Paul Kolb
Brett Kostrzewski Stephan Griffin

“Notes of the finest songs”

Motets from the *Liber selectarum cantionum* of 1520

1 November 2019 • 8:30PM

Our Lady of Good Voyage Seaport Shrine • Boston

Program.

JOSQUIN DES PREZ

Benedicta es caelorum

KB.BK.TP.SB.PK.SG

LUDWIG SENFL

Salve sancta parens

RC.BK.SB.PK

JACOB OBRECHT

Salve crux arbor vitae

RC.BK.TP.SB.PK

HENRICUS ISAAC

Virgo prudentissima

KB.RC.BK.TP.PK.SB.SG

Pause.

JOSQUIN

Praeter rerum seriem

RC.BK.TP.SB.PK.SG

ISAAC

O Maria mater Christi

CRO.BK.TP.SB

JOSQUIN

Inviolata integra et casta

KB.RC.BK.SB.PK

SENFL

Sancte pater divumque

KB.RC.CRO.BK.TP.SB.SG.PK

Martin Picker, writing in 1998, introduced the *Liber selectarum cantionum* of 1520 to English-language musicology as “A Neglected Monument of Renaissance Music and Music Printing.” More than two decades later, despite increasing attention and some excellent new studies by Stephanie Schlagel, Elisabeth Giselbrecht and Elizabeth Upper, Torge Schiefelbein and others, this remarkable book remains peripheral to our general picture of early music printing, otherwise dominated by the innovations of Ottaviano Petrucci and Andrea Antico.

The *Liber* is no less worthy than these earlier prints, however. In many respects, the book represents a *sui generis* approach to music printing. The Augsburg firm Grimm & Wirsung, from whom this was the only music print, produced the *Liber* utilizing a multiple-impression movable-type process developed independent of Petrucci’s technology. The book was unprecedented in its physical size and generous use of paper, and would remain unmatched until the large choirbook prints from Spain and the Netherlands appeared decades later. No print before or since attempted such a “calligraphic” ruling style, in which every line of staff was customized for each line of music on every page. And as was demonstrated as recently as 2012, the frontispiece of some copies was produced by a seven-impression full-color woodcut, including gold leaf (reproduced on the front of your program)—depicting the arms of Cardinal Matthäus Lang, archbishop of Salzburg and dedicatee of the print. The book’s magnitude and repertoire, however, suggest that it was in fact Emperor Maximilian who commissioned it, only to die unex-

pectedly before its completion.

The only aspect of the *Liber* more spectacular than its physical properties is the music it contains. Edited by Ludwig Senfl, a singer in the imperial chapel and, soon after the *Liber* was printed, court composer at the Bavarian court chapel at Munich, the volume is a veritable compendium of the greatest music the period had to offer. Notably, Senfl placed his own motets at the end of each section; appropriately humble, but perhaps a bit cheeky when one considers that Senfl is the only composer of his generation that appears. The book otherwise contains music by Josquin des Prez, Henricus Isaac and their immediate contemporaries—the great masters of the previous generation.

Tonight's program presents a smattering of what the *Liber* has to offer: motets for four, five and six voices; or, as Conrad Peutinger put it in his epilogue, *rarissime vocum notulis*—"notes of the finest songs." Well-known motets such as Josquin's *Praeter rerum seriem* and Isaac's *Virgo prudentissima* appear alongside lesser-known but excellent works such as Obrecht's *Salve crux arbor vitae* and Senfl's *Sancte pater divumque*—these last two unique to the *Liber*.

The exact pressrun of the *Liber* is not known, but nearly twenty copies survive—including one right across the Charles River at Harvard University's Houghton Library. By comparison, we're lucky to have just two or three exemplars of most of Petrucci's prints, and some are incomplete or entirely lost. No doubt the physical grandeur of the *Liber*, as much as the beauty of its contents, contributed to its significance in the hands of its owners—in the sixteenth century as well as today.

Texts and translations

Benedicta es celorum regina
et mundi totius domina
et egris medicina.
Tu praeclara maris stella vocaris,
quae solem iustitiae paris
a quo illuminaris.
Tu deus pater ut dei mater
fieres et ipse pater
cuius erat filia
sanctificavit sanctam servavit
et mittens sic salutavit:
Ave plena gratia.

Secunda pars

Per illud ave prolatum
et tuum responsum datum
ex te verbum incarnatum
quo salvantur omnia.

Tertia pars

Nunc mater exora natum
ut nostrum tollat reatum
et regnum det nobis paratum
in coelesti patria.
Amen.

Blessed is the queen of the heavens
and Lady of all the world,
and healer of the afflicted.
You are called the bright star of the
sea, who gave birth to the sun of jus-
tice, by whom you are illuminated.
God the Father, that you might be-
come the mother of God and he
God's father, whose daughter you
were, sanctified, kept you sacred,
and sent you this greeting:
Hail, full of grace.

Through that spoken "hail"
and your pleasing response
is the Word born from you
who has saved all.

Now mother implore your son,
so that he may take away our guilt,
and may give us the kingdom pre-
pared in the celestial homeland.
Amen.

Sequence for the Blessed Virgin Mary.

Salve sancta parens
dulcis amor meus
virgo pia salus
mundi coeli porta.

Hail holy mother
sweet love of mine
pious saving virgin
gate of heaven and earth.

Anonymous Marian text.

**Salve crux, arbor
vitae** praeclara
vexillum christi
thronus et ara,
O crux prophanis
terror et ruina
tu christianis
virtus es divina,
salus et victoria.
Properantis iuxta [contra]
Maxencium plantis [proeliantis]
iuxta Danubium,
Constantino gloria.
Favens Eraclio
perdis cum filio
Consorte [Chosroe] prophano.
In hoc salutari
ligno gloriari
debet Christianum.
Crucis longum latum
sublime profundum
sanctis propalatum
quadrum solvat mundum
sub quadri figura.
Medicina vera,
Christus in statera
crucis distractus
pretiumque factus
solvit mortis iura.
Tenor: O Crux lignum triumphale
mundi vera salus, vale.
Inter ligna nullum tale
fronde flore germine. (x2)

Hail, Cross, tree
of life most glorious,
banner of Christ,
throne and altar!
O Cross, to the profane
terror and ruin,
you to Christians
are divine virtue,
salvation and victory!
You, hastening
[against] Maxentius,
next to the Danube,
glory of Constantine.
Help of Heraclius,
you destroy with his son
the heathen Chosroe.
In this
glorious wood of salvation
it becomes of a Christian.
The length, width,
height, death of the Cross,
revealed to the saints,
saves the [four corners of the world]
in the form of a square.
True remedy,
Christ on the scale
of the cross is sold,
and having become the prince
redeemed the rights of death.
Tenor: O Cross, wood of triumph,
true salvation of the world, hail.
Among wood none is as such
in leaf, flower, germ.

(continued)

Secunda pars

O Crux lignum triumphale
mundi vera salus vale.
Inter ligna nullum tale
fronde flore germine.
Crux est libra nostrae iusticiae
sceptrum regis virga potentiae.
Crux coelestis signum victoriae
belli robur et palma gloriae.
Tu scala curatis
tu crux desperatis
tabula suprema.
Tu de membris Christi
decorem taxisti
regum dyadema.
O crux lignum...flore germine.
O crux lignum triumphale.
Contratenor: Per lignum crucis
de inimicis nostris
libera nos deus noster.
Sceptrum regis... (*see above*)

Tertia pars

Mundi vera salus vale.
Inter ligna nullum tale
fronde flore germine.
Alleluia.

O Cross, wood of triumph,
true salvation of the world, hail.
Among wood none is as such
in leaf, flower, germ.
The Cross is the bance of our justice,
the scepter of the king, the rod of
power. Cross of heaven, sign of victo-
ry, strength of war and palm of glory!
You ladder, you raft,
you, Cross, the last plank for those in
despair;
you from Christ's limbs
has taken the decorous
crown of kings.
O Cross, wood...flower, germ.
O Cross, wood of triumph.
Contratenor: By the wood of the cross
from our enemies
deliver us, our God.
Sceptre of the king...

True salvation of the world, hail.
Among wood none is as such
in leaf, flower, germ.
Alleluia.

Sequence for the Exaltation of the Holy Cross. Translation based on Leofranc Holford-Strevens.

Virgo prudentissima quae pia
gaudia mundi attulit,
ut sphaeras omnes transcendit
et astra sub nitidis pedibus radiis,
et luce chorusca liquit.
Et ordinibus iam circumsepta no-
venis
ter tribus atque ierarchiis excepta
supremi ante Dei faciem steterat,
patrona reorum
Dicite qui colitis splendentia cul-
mina olimpi
Spirituum proceres archangeli et
angeli
et alme virtutesque throni vos
principum
et agmina sancta, vosque
potestates
et tu dominatio coeli flammantes
cherubin
verbo seraphinque creati
an vos leticie tantus perfuderit
unquam sensus
ut eterni matrem vidisse tonantis
consessum
coelo terraque, marique potentem
reginam
cuius nomen modo spiritus om-
nis
et genus humanum merito vener-
atur adoratur.

Tenor: Virgo prudentissima quo pro-
grederis quasi aurora valde ruti-
lans filia syon.

The most wise virgin, who brought
pious joy to the world,
that she rose above all the spheres
and the stars under the rays of her
glittering feet, and the glistening light
made clear. And now surrounded by
the nine ranks
and brought up with the three times
three hierarchies.
She had stood before the face of God,
protector of sinners.
Speak, you who cultivate the daz-
zling heights of Olympus:
Leaders of the spiritual host, archan-
gels and angels
and the fruitful Virtues, Thrones, you
Principalities,
and holy armies, and you Powers,
and you Dominations of heaven,
fiery Cherubim,
and Seraphim created from the
Word, whether you were ever bathed
in so much exultation of the senses
as when you saw the thundering as-
sembly of the eternal mother,
the powerful queen of heaven, earth
and sea
whose name is venerated now by all
spirits
and the human race appropriately
adores.

Tenor: Virgin most wise, where are you
going, glowing brightly like the
dawn? Daughter of Sion.

(continued)

Secunda pars

Vos Michael Gabriel Raphael testa-
mur

ad aures illius ut castas fundetis
vota precesque

pro sacro Imperio, pro Caesare
Maximiliano

det virgo omnipotens hostes
superare

malignos restituat populis pacem
terrisque salutem

hoc tibi devota carmen Georgius
arte ordinat Augusti

Cantor Rectorque Capelle

Austriacae praesul regionis, sedu-
lus omni

se in tua commendat studio pia
gaudia mater

praecipuum tamen est illi
quo assumpta fuisti

quo tu pulchra ut luna micat electa
es

et ut sol.

Tenor: Tota formosa et suavis es pul-
chra ut luna electa ut sol.

Poem by Joachim von Watt (Johannes Vadian), for the Reichstag of August 1507. Tenor text from Vespers antiphon for Feast of the Assumption.

Praeter rerum seriem
parit deum et hominem
virgo mater.
Nec vir tangit virginem.
Nec prolis originem
novit pater.

(continued)

You Michael, Gabriel, Raphael are
invoked by us
that you will pour out to her chaste
ears precious prayers
for the sacred Empire, for Emperor
Maximilian.

Grant, all-powerful virgin, that his
hosts conquer his enemies, he re-
stores peace to the people and safe-
ty to the land.

Offer this song for you, Georgius
[Slatkonja], blessed with skill, Can-
tor and Rector of the Chapel of the
Emperor. Protector of Austria, dili-
gent in all things

he earnestly comments himself to
you, pious joyful mother.

The high place, however, is for him
by whom you were assumed
by whom you were chosen, beauti-
ful as the moon and as the sun.

Tenor: Wholly beautiful and sweet you
are, beautiful as the moon, chosen
like the sun.

Beyond the normal series of things
bears God and man
the virgin mother.
No man touched the virgin.
No origin of the child
was known to the father.

Secunda pars

Virtus sancti spiritus
opus illud coelitus
operatur
initus et exitus
partus tui penitus
quis scrutatur
dei providentia
quae disponit omnia
tam suave
tua puerperia
transfer in palacia
mater ave.

By virtue of the Holy Spirit
that work from heaven
was completed.
The beginning and end
the depths of your giving birth
could this be understood?
The foresight of God
who disposes all
so sweet.
Your giving birth
conveys the kingdom:
Mother, Hail.

Hymn for the Blessed Virgin Mary.

O Maria mater Christi, virgo pia
mestorum consolatrix
pauperum adiutrix
perditorum restauratrix
lapsorumque pia relevatrix
languentium curatrix
nostrae salutis adamatrix.

O Mary mother of Christ, pious
virgin, consoler of the sick,
helper of the poor,
restorer of the destroyed,
pious raiser of the lapsed,
curer of the languid,
lover of our salvation.

Secunda pars

Ave omina, deitatis cellula
inter omnes virgines castissima
te petimus nostra dele facinora
quae es caelis altior
terris latior
stellis purior
abyssio profundior
O Maria cunctis sanctis es sanctior.

Hail Lady, small-room deity,
among all virgins most pure,
we approach you to blot out our
misdeeds, you who are the higher
heavens, the wider lands,
the purer stars
the more profound abyss
O Maria, you are more firmly es-
tablished altogether holy.

Tertia pars

O iocunda, tu es Aaron virgula fruc-
tifera quae fructum vitae Christum
nobis protulit omnes virtutes omni-
um lapidum in se continens atque
cunctarum herbarum vim retinens.
(continued)

O happy one, you are the fruit-
bearing branch of Aaron who
brought forth for us the fruit of
life, Christ, contained in himself
all virtues of all precious stones
and the power of all herbs.

Quarta pars

Ave sanctissima
dele peccamina
reprime noxia
sensus nostros visita et flagita
ut gaudia possideamus coelica
post carnis exilium O Maria.

Hail most holy,
whose sin was effaced,
keep back harm
visit our senses and suffering
so that we possess celestial joy
after the exile of flesh, O Maria.

Anonymous Marian text.

Inviolata integra et casta es Maria
quae es effecta fulgida caeli porta
O mater alma christi charissima
Suscipe pia laudum praeconia.

Secunda pars

Nostra ut pura pectora sint et corpora
quae nunc flagitant devota corda et
ora
Tua per precata dulcisona
nobis concedas veniam per secula.

Tertia pars

O Benigna o regina o Maria
quae sola inviolata permansisti.

Sequence for Feast of the Purification.

Sancte pater divumque decus
hominumque Gregori Quem statu-
it coelis intemerata fides
Ipse tibi supplex dedico carmen. Ad
tua dulcisonum profero festa me-
los.
Nam primeva mihi tribuerunt fata
Gregorii nomen. Et hoc puero
sanxit uterque parens.
Caesare plectra sonant mihi musica
Maximiliano dulcia qui nostre car-
mina vocis amat
(continued)

Inviolata, whole and chaste are
you Mary, you brought about
the shining gate of heaven. O
nourishing mother of Christ
most dear, receive our pious
cries of praise.

So that our breasts and bodies
are pure, now our hearts and
mouths entreat you, the sweet
sounds of your prayers,
grant us forgiveness forever.
O kind, O queen, O Mary,
who alone remains inviolate.

Holy father, glory of gods and
men, Gregory, who is established
in the heavens by inviolate faith;
I myself in supplication dedicate
to you a song, I procure a sweet-
sounding tune for your feast.
For ancient fates bestowed on me
the name of Gregory and both
parents ratified this for their boy.
My musical plectrum resounds
with Caesar Maximilian, who
loves the sweet sounds of my
voice.

aethere de celso parvum hoc
dignabere munus Aspiceret et
nostrum nomen amare libens.

Tenors: Sancte Gregori confessor
Domini, pretiose...

Secunda pars

Tu siquidem primum peperisti
carminis usum Munere et eccle-
sia est facta canora tuo

Te duce iam suavis volitat super
aethera cantus Te duce plus
precibus numina celsa favent

Unde tibi meritam debent pia pec-
tora laudem Et pergunt nomen
concelebrare tuum

Foelix ille animus tuus est Qui cor-
pore saeptus mortali potuit celsa
sub astra vehi

Diceris archanos coeli novisse re-
cessus diceris aethereas mente
adiisse domos

pectore genuo divinum hausisse
furorem, unde hec doctrine tot
monumenta tue

Littera enim quicquid compre-
hendit mystica sacra pagina quic-
quid habet spiritus ille dedit

Dive igitur qui digna capis modo
praemia factis Cui datur eterna
commoditate frui

Respice me precibusque fave et
defende precantem ut rebus
presint fata secunda meis.

Tenors: ...adesto nostris precibus pius
ac propitius. Sancte Gregori...ac
propitius.

From high heaven you will deign to
look upon this small gift and will-
ingly to love our name.

Tenor: Saint Gregory, precious confes-
sor of the Lord...

Since it was you who first gave rise
to the use of song, and the Church
was made to sing by you;

now, led by you, sweet singing flies
above the aether, led by you, the
saints are better disposed to our
prayers. Wherefore pious breasts
owe you due praise, and will con-
tinue to celebrate your name. Hap-
py is your mind that, enclosed in a
mortal body, could ride beneath the
lofty stars.

You are said to know the secret re-
cesses of the sky, to have visited the
eternal dwellings in your mind, and
in your true-born breast to have
drawn in divine madness, whence
come all these many monuments to
your learning; for whatever the
mystical letter comprehends, what-
ever the sacred page contains, that
Spirit gave. Saint therefore, who re-
ceive the rewards worthy of your
deeds, who are given eternal com-
fort to enjoy; look upon me, and be
open to my prayers, and defend me
as I pray, that favorable Fates may
govern my affairs.

Tenors: ...succor my prayers in love and
goodwill.

Poem by Watt (Vadian), 1516. Tenor text from an Antiphon for St. Greg-
ory. Translation by Leofranc Holford-Strevens.

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. In recent years, our project has expanded to public performances. This marks the third full-length concert program we have presented to Boston audiences; we also took our last program, featuring five-voice motets mostly drawn from the famous Chigi Codex, to England and Ireland in the summer of 2018, performing for the Medieval and Renaissance Music Conference in Maynooth, Ireland. SOURCEWORK's recording of the *Missa Inclina Domini* by Philippe Rogier is currently in production. SOURCEWORK has led masterclasses at Boston University and Boston College, and has collaborated with such noted performers as Joshua Rifkin, Anne Azéma, Stratton Bull, Crawford Young, Benjamín Juárez and Donald Greig.

The singers.

A sensitive performer of music both centuries old and brand new, soprano **Katie Boardman** has recently performed with the Rose Ensemble, the Boston Camerata, Red Shift Choir, and the Chamber Choir of St. Tikhon's Monastery. She appears on the PaTRAM Institute Singers' recording of Kurt Sander's new setting of the Divine Liturgy of St. John Chrysostom (Reference Recordings 2019), and is a Voces8 US Scholar for the 2019-20 concert season. Katie keeps an active schedule teaching voice and piano lessons in the Boston area. A native of Wisconsin, she studied Vocal Performance and French at Augustana College, and holds an M.M. in Historical Performance from Boston University.

Rachel Carpentier holds degrees from Harvard University in music and Sanskrit & Indian studies and Boston University in choral conducting. She is currently a Ph.D. candidate in historical musicology at Boston University where her research focuses on Iberian and New Spanish sacred music of the fifteenth and sixteenth centuries. Rachel actively performs on baroque and renaissance transverse flutes and serves as Director of Music at St. John's Episcopal Church in Jamaica Plain.

California born mezzo-soprano **Caroline Olsen** is hailed for her "warm, earth-toned resonance," (Boston Classical Review). From medieval chant to Danish hymns to Italian opera, Caroline has performed the gamut of music styles. This season, Caroline will appear as the alto soloist in Handel's *The Messiah* with the Manhattan Choral Ensemble. Last season, Caroline appeared as a soloist with the the Eastern Connecticut Symphony Orchestra, the Newburyport Choral Society, and The Thirteen. She also sings with critically-acclaimed professional ensembles, including The Handel and Haydn Society and the Oregon Bach Festival Chorus. Caroline holds a Bachelor of Music from Boston University's College of Fine Arts.

A singer, conductor, and music educator based in Boston, **Trey Pratt** is passionate about community and song. He aligns with projects that attempt to broaden and diversify the reach of choral music and ensemble singing. At Boston Children's Chorus, he serves as Manager of Educational Programs and is the Conductor of Junior Men's Ensemble and Central Training Choir, and the Assistant Conductor of Young Men's Ensemble. Trey is a faculty member for the Junior Strings Intensive at the Boston University Tanglewood Institute. Grant awards include the META Fellowship through Mass Cultural Council and the Fund for Tomorrow through the American Choral Directors Association.

Brett Kostrzewski is a Ph.D. candidate in historical musicology at Boston University, focusing on the music of Josquin des Prez and his contemporaries under the advisement of Joshua Rifkin. Kostrzewski holds degrees in conducting and aerospace engineering. He also serves as Director of Music at St. Clement Eucharistic Shrine in Boston.

Sam Bradley is a third year Ph.D. student in historical musicology at Boston University. He works on style, notation and pitch problems in music of the 15th and 16th centuries.

Paul Kolb is a senior postdoctoral fellow of the Flanders Research Foundation (FWO), affiliated with the Catholic University of Leuven. As a singer he has performed with professional ensembles including La Grande Chapelle (Spain), Park Collegium (Belgium), and the Salzburg Bach Choir (Austria). He has also been active as a church musician and consort director, including several years as director of the Newman Consort (UK).

A highly versatile artist, **Stephan Griffin** enjoys an active career as a singer, conductor, and organist. Praised by *Early Music America* for his warm tone, Stephan has been privileged to sing with a variety of ensembles including Texas Early Music Project, Long and Away: A consort of viols, The Marsh Chapel Choir, Schola Cantorum of Boston, The Brookline Consort, and Sourcework. Stephan holds a BMus in Vocal Performance from Boston University and has done additional studies at the Royal College of Music in London. Equally at home as an organist, he holds a MMus in Organ Performance and Sacred Music from The University of Texas at Austin and a DMA in Organ Performance from Boston University. While living in Texas, he served on the music faculty at St. Stephen's Episcopal School (Austin) and as the Chorus Master and bass soloist for the Austin Baroque Orchestra (formerly Ensemble Settecento). Stephan has appeared as a recitalist and accompanist throughout the US, with such ensembles as the Dallas Wind Symphony, Berkshire Choral International, and the Maryland State Boychoir at venues ranging from the Kennedy Center to the Boston Early Music Festival Fringe. From 2013 - 2018 he was the Director of Music at the historic Trinity Episcopal Church in Newport, Rhode Island. He currently serves as the Director of Music at All Saint's Episcopal Church in Brookline, Mass. and as Visiting Lecturer in Music and Director of University Chorus at Brown University.

CANON. Notate verba, et signate mysteria. J. S.

Salve	sancta	parens	dulcis	amor	meus
sancta	virgo	pia	salus	mundi	amor
parens	pia	coeli	porta	salus	dulcis
dulcis	salus	porta	coeli	pia	parens
amor	mundi	salus	pia	virgo	sancta
meus	amor	dulcis	parens	sancta	Salve

M. D. XX

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