



LORELEI ENSEMBLE



IMPERMANENCE



- 1 ***Portum in ultimo*** Codex CALIXTINUS (c. 1160-1173, Spain) 2:24
- 2 "Vocalise I" from *Windhorse* Tōru TAKEMITSU (1930-1996) 2:07
- 3 "Ama no hara" from *Tsukimi* Peter GILBERT (b. 1975) :46
- 4 "Akikaze ni" from *Tsukimi* GILBERT :48
- 5 "Tsuki mireba" from *Tsukimi* GILBERT 1:15
- 6 ***Rite maiorem Jacobum canamus / Arcibus summis miseri recluse***
Guillaume DU FAY (1397-1474) 4:09
- 7 ***Pour ce que point fu de la amere espine / A toi vierge me represente***
TURIN Codex, J.II.9 (15c, Cyprus/Italy) 4:01
- 8 ***O proles Hispaniae / O sidus Hispaniae*** DU FAY 4:48
- 9 ***Qui patris atris honoris / Paraclite spiritus*** TURIN 3:08
- 10 "Nageke tote" from *Tsukimi* GILBERT 1:33
- 11 "Wata no hara" from *Tsukimi* GILBERT 1:56
- 12 "Kokoro ni mo" from *Tsukimi* GILBERT 1:01
- 13 ***Par grant soif clere fontaine / Dame de tout pris*** TURIN 4:13
- 14 ***Flos florum*** DU FAY 3:34
- 15 ***Sanctus in eternis regnans / Sanctus et ingenitus pater atque carens***
TURIN 3:37
- 16 ***Apostolo glorioso*** DU FAY 3:07
- 17 "Hototogisu" from *Tsukimi* GILBERT :53
- 18 "Natsu no yo wa" from *Tsukimi* GILBERT 1:36
- 19 "Vocalise II" from *Windhorse* TAKEMITSU 3:19

total time 48:27

LORELEI ENSEMBLE

Beth Willer artistic director

Sarah Brailey soprano
 Margot Rood soprano
 Sonja Tengblad soprano
 Christina English mezzo-soprano
 Clare McNamara mezzo-soprano
 Sophie Michaux mezzo-soprano
 Stephanie Kacoyanis contralto
 Emily Marvosh contralto



FROM THE DIRECTOR

Migration of peoples across borders has shaped the human experience for millennia. While securing permanent shelter—a home—has become a goal for the majority of individuals in our world, migration remains one of our main strategies for survival. Today, tens of millions of individuals live a nomadic lifestyle as hunter gatherers or pastoralists. Pilgrims seek moral or spiritual significance through extended physical journeys. Immigrants and refugees seek freedom, stability, and safety in new communities and countries. Whether physical or metaphysical, humanity survives by way of continuous movement—our culture, beliefs, and histories are marked by impermanence. This album is an exploration of that concept—traveling between early and contemporary repertoires, based in texts, melodies, and timelines that refuse to be conveniently pinned down by norms.



Impermanence is the bedrock of Buddhist philosophy and practice: continuous becoming as the truth of our existence. Buddhists consider this ever-evolving reality to be undeniable and inescapable. All temporal things—physical and mental—are subject to a continuous cycle of decline, decay, and rebirth. Fully embracing this concept is both humbling and freeing. It is particularly thrilling to consider this perspective as an artist committed to creating and delivering meaningful temporal experiences.

Music functions as a container of meaning, a vehicle we have used for centuries to express and grapple with the ineffable. We want to capture music—to write it down with a notation that clearly defines and preserves our musical ideas for generations to come. Yet, we have struggled to create a collection of symbols that can fully express our intentions—intentions that go far beyond pitch and rhythm. As Western notation systems have evolved, we have managed to refine this musical language, with each innovation allowing us to translate ideas in greater detail, and expand the possibilities of what could be recorded and communicated by the composer, to the performer. With this evolution came an ever-expanding musical vocabulary, new levels of complexity, and an increased desire to prescribe performance practices with the pen. But music resists this containment—the possibilities precede and outlast the technology that seeks to write them down. It is precisely this imperfection and constant evolution of notation that has allowed great music to survive for centuries. It is the unknown and the undefined corners of the score that keep us coming back to re-interpret and re-invent ideas that well precede and defy modern practice.

Recording is perhaps the most inflexible container of music we have yet devised. Live performance is, after all, the ultimate expression of musical impermanence: no two performances can ever be the same, even if delivered by the same artists. In recording, the goal is often to be absolutely consistent in terms of interpreta-

tion—tempo, dynamics, color—so that different takes can be combined into a cohesive and perfect musical “moment,” captured for posterity. In the sessions for this album, however, I felt the repertoire resisting this method. Of course, in rehearsal we model all of our artistic choices; we plan for a product that we can predict. But in tracks predicated on spontaneity and improvisation, such as the fifth movement of *Tsukimi*, each take must stand alone as a single iteration of that musical idea—it can’t be convincingly reconstructed from multiple takes. In early motets, shaped by choices of tempo or ficta, our preferences sometimes shifted between takes. And in both cases, moments of complete silence or harmonic stasis (ideal “seams” for splicing two separate moments together into one) are hard to come by. And so, in the process of recording, we found ourselves “continuously becoming,” as we grappled with a repertoire that invited constant re-imagination.

I like to think of the “unknown” elements in both early and new music as opportunities for bringing a piece into the present moment. New music has no performance history, and often begs conversations between the composer and the performer. In some early music, we may never fully understand the composer’s intentions. Our theories surrounding choices of tempo, ficta, and vocal tone, are grounded in contemporary research (and, quite plainly, contemporary bias), but the scores themselves leave significant room for interpretation. *Musica ficta* (“false music,” in early contrapuntal music) might be defined as “the introduction by a performer of sharps, flats, or other accidentals to avoid unacceptable intervals.” But scholars disagree—were these “unacceptable intervals” horizontal or vertical? Working from Alejandro Planchart’s new Du Fay editions, I made a number of artistic choices, driven at times by a modern understanding of Renaissance musical theory, and at times by my own artistic preference. Accepting and wrestling with these unknown elements is simply part of the process in approaching this stunning and slippery repertoire. What



is sure is Du Fay's commitment to innovation and evolution of musical style, particularly in regards to sacred repertoire. Though he certainly pays homage to the traditions that precede him, we can be certain he was never restrained by expectations of his time.

The Turin Codex (J.II.9) provides ample opportunity for exploration of the unknown, both musically and historically speaking. Serving as one of three primary sources of the *ars subtilior* (along with the Chantilly Codex and the Modena Codex), it preserves and displays a repertoire of extreme rhythmic and notational complexity. Long thought to have been a repertory confined to the early fifteenth-century, and primarily situated in Paris and Avignon in Southern France, recent scholarship repositions the *ars subtilior* ("subtler art") as a prominent and flourishing repertoire in northern Italy well into the 1430's, overlapping at least partially with the composition of Du Fay's motets (all four included here composed between 1420 and the late 1440's). At this time, humanist circles in Italy developed an interest in "northern" music, not only leading to the copying of major sources of the *ars subtilior* (such as J.II.9), but also the commissioning of new works in the "old-fashioned" style. Presenting these dual-texted Latin and French motets alongside the isorhythmic and cantilena motets of Du Fay provide a window into the diversity of musical styles cultivated in northern Italy during Du Fay's time. Due to the complexities of both the scholarship and the music itself, performance of the Turin motets is rarely undertaken. We are pleased to present the debut recording of three of the four motets included herein, selected from this extensive and virtually untapped source of *ars subtilior* repertoire.

I also believe that some of the "known" elements in early repertoires are worth questioning and even upending, assuming proper respects are paid to their origin. We know the motets of Du Fay and the Turin Manuscript were never

intended to be sung by women. But in the 21st century, we are able to offer this rebirth to a repertoire that has long been reserved for male voices alone. Rather than remaining attached to historic ideas and expectations, we have chosen to let go of the gender norms that have limited access to this repertoire for centuries. In doing so, the music too gains access to a more inclusive, and therefore diverse, group of artists and their interpretation.

The repertoire on this album is rife with symbolism and metaphor that further teases out concepts of impermanence, migration, and the transient nature of musical language. From the wordless vocalises of Takemitsu's *Windhorse* depicting Tibetan nomads, to the 12th century polyphony of the Codex Calixtinus sung by pilgrims traveling along the Camino de Santiago, to the dramatic shifts of polyphonic style seen in the 15th century motets of Du Fay and the Turin Codex, to Peter Gilbert's settings of Japanese waka poetry meditating on the phases of the moon— temporality is a common and unmistakable thread. And I suppose if one accepts impermanence fully, we might begin to see it in all of our work as artists.

The sand mandala, a practice of meditation in Tibetan Buddhism, provides a poignant example of impermanence in creative work. An intricate design is conceived and assembled by a team of monks over days or even weeks, layering colored sands in an elaborate depiction of the universe. Upon its completion, the sands are brushed into a pile and spilled into a moving body of water to spread the blessings of the mandala. And so stands this album, as a temporary but thoughtful meditation on a collection of repertoire that is sure to make a mark in its moment, but will just as sure evolve beyond this particular artistic take.

—Beth Willer, 2018

PROGRAM NOTES

The **CODEX CALIXTINUS** (or *Liber Sancti Jacobi*, “Book of St. James”) was compiled circa 1160-1175 for pilgrims traveling along the “Camino de Compostela” or “Way of Saint James” in Northern Spain. The five volume collection covers all aspects of the pan-European pilgrimage route across Northern Spain, as well as documenting the liturgical practices in the Cathedral at Compostela. Its fifth and final book, “The Guide of the Medieval Pilgrim,” includes ethnographic accounts of the communities along The Way, as well as some of the earliest known polyphonic notation. *Portum in ultimo* is one of several revolutionary works included in the collection, defining it as an important bridge to the monumental polyphonic tradition established at Notre Dame in the 12th and 13th centuries, most notably by Léonin and Pérotin.

TŌRU TAKEMITSU describes the process of nomadic migration that shaped his composition: “*Wind Horse* is a divination practiced by Tibetan

nomads, for deciding where they should next go and live. Over a vast tableland of open space, there is stretched a rope to which are tied and hung various pieces of cloth of all colors from their folk costumes. A gust of wind comes along, causing rustling sounds through the cool clear air of the plateau. The nomads commence moving in the direction which the cloths tied to the rope are blown. This rope is called ‘Wind Horse.’” Excerpted from the larger work, *Vocalise I* and *Vocalise II* unfold entirely without text. Spare, angular counterpoint alternates with thick, mesmerizing vertical sonorities. In the second vocalise, the lines eventually arrive at an exceptionally tonal melody—the quotation of a Bantu lullaby. Through rhythmically symmetrical gestures, we are lulled to a place of stability and rest, both musically and spiritually.

PETER GILBERT’s setting of eight Japanese waka poems serves as the structural and conceptual framework of the album. Showcasing an individual vocalist in each

movement, Gilbert devises a cohesive yet disparate collection of miniature musical moments that resist traditional musical categorization, exploring the flexible and illusive nature of the vocal instrument, and the ideas within the poetry itself.

Gilbert writes: “Translated as ‘Moon Viewing,’ **TSUKIMI** is a traditional Japanese celebration of the full moon dating back to the Heian period (roughly 800-1200 AD). The Heian era was a great era for Japanese literature and saw the revival of native waka poetry. The waka became more concise at this point, bearing only five lines: three of 5-7-5 syllable lengths (which would eventually stand alone as the *hokku*) and two final lines of 7 syllables each. A famous anthology of the time, the Ogura Hyakunin Isshu, brings together 100 great poems of the time by different poets. Powerful and condensed, they leverage the broad-reaching contemplations of Buddhism to create moments which are simultaneously descriptive, intellectual and spiritual in their

beauty. The moon is one of Buddhism’s great symbols. Itself a surface of reflection, it makes a wonderful mirror for the concept of the illusion of the senses. This sense of the illusory nature of our experience of life is summarized by a single word in Japanese: *ukiyo*, which translates as “floating world” but really implies the world of the senses hovering all around us. The Ogura Hyakunin Isshu is full of such remarkably dense imagery. For me, reading them in a foreign language, the poems themselves are especially like the moon’s light: reflections beyond my grasp that illuminate the world about me in magically ethereal hues—emotional, ephemeral, slipping back into invisibility.”

The motets of **GUILLAUME DU FAY** are among the most celebrated works of the 15th century. Spanning across decades, they serve as a uniquely diverse and defining repertory of the Early Renaissance. The compositional virtuosity and discipline displayed in his more archaic isorhythmic motets (*Rite maiorem Jacobum* /

Artibus summis miseri and *Apostolo glorioioso / Cum tua doctrina*) lie in sharp contrast with his more modern cantilena motets. In works such as *Flos florum* and *O proles Hispanie / O sidus Hispanie* one can observe a remarkable fluidity of both style and form. The freedom and unpredictability of these works is not only unique to Du Fay's oeuvre, but to the entire repertory of the 15th century. Yet, the composition of these four works, all written between 1420 and 1440 in northern Italy, follow no predictable or linear pattern of stylistic evolution. *Flos florum* in fact precedes both *Rite maiorem* and *Apostolo glorioioso* in its composition, with *O proles Hispanie* following two decades later. It seems clear that "older" compositional styles, such as the isorhythmic motet, remained present alongside the development of a more "modern" style, rather than one following the other.

The mysterious and unattributed TURIN CODEX (J.II.9), also originating in the early 15th century, offers a glimpse into the remarkable fluidity of people and culture between the European continent and Cyprus—an island whose late-medieval culture bore the influence of not only Greek, Italian, and French cultural groups, but also Armenian and Turkish. The extensive repertory of the Turin Codex—including plainchant, polyphonic mass settings, dual-texted motets, and secular songs—certainly originated at this unique crossroads of the East and West, at the French court under the rule of King Janus of Cyprus. The origin of the manuscript itself, however, is highly-contested. Recent scholarship by Karl Kügle¹ links the Turin Codex to singer-composer Jean Hanelle as a key contributor to the copying (and perhaps composition) of the entirely "anonymous" manuscript. Hanelle's permanent residence on

¹ Kügle, Karl. "Glorious Sounds for a Holy Warrior: New Light on Codex Turin J.II.9." *Journal of American Musicological Society*, Vol. 65, No. 3 (Fall 2012)

Cyprus for much of the early 15th century is confirmed by records of his arrival with Charlotte of Bourgon from Cambrai in 1411, his appointment at Nicosia Cathedral in 1428, and his long-time service as chapel master to the King of Cyprus at the Lusignan Court. Overseeing the royal music during his tenure with the King, his own compositions may very well have been included in the Turin Codex.² However, Hanelle did not remain in Cyprus exclusively during this period. On a trip to the continent in 1434 (likely toting the entire repertory of the Cypriot-French court), Hanelle was reunited with Du Fay at Savoy, whom he almost certainly knew from their time at Cambrai Cathedral before 1411. Recently recruited to Savoy from the papal chapel, and well-connected within the musical "scene," Du Fay would have served as an excellent

² Kügle goes so far as to suggest Hanelle as the sole composer of the works included in J.II.9, or one of only two (perhaps also Gillet Velut). If in fact this repertory can be attributed entirely to Hanelle, Kügle hypothesizes, "the codex offers us a quasi-single-author collection that quantitatively approaches or exceeds the oeuvre of such famous figures in fourteenth- and early fifteenth-century music history as Guillaume de Machaut and Guillaume Du Fay."

professional resource to the newly-relocated Hanelle. It was likely during this time in Italy that Hanelle copied the Cypriot-French repertoire of Lusignan into the collection we now know as J.II.9.

—Beth Willer, 2018





PORUTUM IN ULTIMO

Portum in ultimo
da nobis iudicio.
Ita ut cum Deo
carenti principio,
et cum eius nato,
qui est sine termino
et cum paracito
ab utroque edito,
expulsi a tetro
tartareo putoe,
angelorum choro
coniuncti sanctissimo,
purgati vicio,
potiti gaudio
cum vite premio,
te duce patron,
intremus cum pio
paradise voto.

—Idem Ato

*Give us refuge
at the last judgment.
Thus, with the God
without beginning,
and his son
who is without end,
and with the holy spirit
proceeding from them,
pulled from the foul
infernal pit,
joined with the most holy
chorus of angels,
purged of vice
able to rejoice
with the prize of life,
lead us, patron saint,
that we may prayerfully
enter paradise.*

—Trans. Susan Hellauer

TSUKIMI

Ama no hara
Ama no hara
Furisake mireba
Kasuga naru
Mikasa no yama ni
Ideshi tsuki kamo

—Abe no Nakamaro (ca 700-770)

Akikaze ni
Akikaze ni
Tanabiku kumo no
Taema yori
More izuru tsuki no
Kage no sayakesa

—Fujiwara no Akisuke (1090-1155)

Tsuki mireba
Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo

—Oe no Chisato (9-10th century)

*When to heaven's plain
I look up with wide-stretched gaze
over Kasuga
and over Mount Mikasa
is the rising moon the same?*

*In the autumn wind
are lingering, hanging clouds
in whose trailing rifts
comes shining through the moon's own
reflected light-clear and bright.*

*As I view the moon,
many things come into mind,
and become sadness
yet it's not for me alone,
that the autumn time has come.*

*—Trans. Peter Gilbert, based on work
of Clay MacCauley and Frank Watson,
with help from Lorie Brau*

RITE MAIOREM JACOBUM CANAMUS / ARCIBUS SUMMIS MISERI RECLUS

TRIPLUM

Rite maiorem Jacobum canamus,
Ordinis summi decus. O fidelis,
Blanda sit semper tibi sors, viator;
Excita laudes hominum patrono.

*Let us duly sing James the Elder,
the glory of the highest order. O faithful traveler,
may fortune ever smile on thee;
stir up praises to the patron of the human race.*

Rebus est frater paribus lohannes;
Tam novas Christi facies uteisque
Visit, ut Petrus; sequitur magistrum
Sponte, dilectus fieri <vocatus>.

*John is his brother on equal terms;
each views the transfigured Christ as much as Peter does;
he follows the Master of his own free will,
called to become beloved.*

AUdiit vocem jacobi sonoram
Corda divinis penitus moventem
Legis accepte Phariseus hostis:
Ora conversus lacrimis rigavit.

*The Pharisee, enemy of the law received,
heard the clear voice of James profoundly stirring his heart
with divine teachings;
converted, he bathed his face in tears.*

Vinctus a turba prius obsequente,
Cum magus sperat Iacobum ligare,
Verit in penas rabiem furoris,
Resput tandem magicos abusus.

*The sorcerer, taken prisoner by the once-obedient rabble,
when he hoped to bind James,
turned the rage of his madness into punishment
and at last forsaw his crimes of witchcraft.*

MOTETUS
Arcibus summis miseris reclusi –
Tanta qui fidunt Iacobu merentur –
Vinculus ruptus peciere terram
Salibus (gressu stupore) planam

*Wretches imprisoned at the tops of towers –
so much do they earn who trust in James –
broke their chains and leapt down to the level earth;
they wondered at their walking.*

Sopor annoce paralisis altus
Accitu sancti posuit rigorem.
Novit ut Christi famulum satelles,
Colla dimisit venerans ligatum.

*The deep slumber of many years' palsy
gave up its stiffness at the saint's bidding.
When the underling recognized Christ's servant,
he unbound his neck, honoring the man he had bound.*

Tu patri natum laqueis iniquis
Insitum servas. Duce te precamur
lam mori vi non metuat viator,
At suos sospes repetat penates.

*You rescue for the father the son fastened by the noose
unmerited. We pray that, with you for guide,
the traveler may no longer fear violent death,
but return safely to his own home.*

Corporis custos animeque fortis,
Omnibus pro sis baculoque sancto
Bella tu nostris moveas ab oris,
Ipse sed tutum tege iam Robertum

*Doughty guardian of body and soul,
may you assist us all and with your holy staff
drive wars away from our shores;
but now in person keep Robert safe.*

—Robert Audou

—Trans. Leofranc Holford-Stevens

POUR CE QUE POINT FU DE LA AMERE ESPINE / A TOI VIERGE ME REPRESENTE

TRIPLUM

Pour ce que point fui de la amere espine
 Depechie, qui souventes fois m'espine,
 Pour quoi fair je puis a tout bon port,
 Dame des cieux, je pers joie et deport,
 Se ta douceur tant tost ne me despine
 De l'amer point que durement j'e port.
 Pour quoy je tiens vers toi ma droite mire,
 Vierge et mere du tres souverain mire,
 Par qui poes tresous mes maus mirer,
 Et te supli que ne veullies en m'ire,
 Et grant mes fait, par ta pite qui mire
 Tous tes servans, soigneusement mirer;
 Ains que veullies de moi pite avoir,
 Qui en ay besoing asses plus que d'avoir,
 Tres douce dame et tres pieuse mere,
 Tres pardonne mon tres petit savoir,
 Que longement ay mis en mal savoir
 De quo sentu ay saveur tres amere,
 Et me donne grace de tout bien faire,
 Si me soies propice en tout affaire
 En cestui gouffre et tres sure mercie,
 Et me gardes de celui qui destarie
 Tout tans me veut, sans me poir refaire,
 Par ta pite et ta douce gracie.

Because I was wounded by the bitter thorn of sin, which often pricks me, because I can fail in this regard at any moment, Lady of Heaven, I lose my joy and delight if your sweet comfort will not soon ride me of the bitter wound I bear with such difficulty. Wherefore I keep my gaze straight towards you, virgin and mother of the most-sovereign lord, through whom you can regard my ills, and beg you that you not look too carefully at my wrath and misdeeds, by your pity that looks at all your servants.

Rather may you have mercy on me, I who need it more than I have it, O sweet lady and pitying mother; and pardon my small knowledge, which I too long have made ill use of, and feel the bitter taste of that; and grant me grace to do all well.

Be favorable to me in every business of life in this abyss, and merciful, and keep me from him who seeks always to undo me so that I cannot be remade, by your pity and sweet forgiveness.

MOTETUS

A toi, vierge, me represente
 Et ma povre arme te presente
 Que veullies en ceste presente
 Vie de tout mal deliver,
 Puis que de vrai estes celle ente
 Que dieu, de volente non lente,
 Aime, et par qui en nous il entre
 S'amour, en qui me veult livrer.
 Marie qui du ciel la porte,
 Estes, a toj je me transporte,
 En qui tout bien fort se deporte
 De pechi: tout lassie tout pris,
 Pour quoi veullies le mal que porte,
 Que pour tres grant je te raporte,
 Et que a la mort tousdis m'aporte,
 Garir par ton grant bien et pris.
 Car si tresfort me seit et lasse
 Que combien que a la fois solasse
 Toute ma force sens si lasse
 Que parvenir quid a la mort,
 Veilles moy dont , de ly face,
 Deliver, et que se desface
 De moy le pechie, et que face
 Ce que a ton bon voloir s'amort.

To you, Virgin, I show myself, and offer you my poor weapon, that you may in this present life deliver me from all evil, since you are in truth that being whom God, not slow of will, does love, and through whom he brings us his love, to which I seek to yield myself.

Mary, Gate of Heaven, to you I transport myself, in whom every good thing is at ease, weary and burdened by sin, so that you may heal the ills I bear, which I report to you in their abundance, and which steer me always towards death, heal them by your great good and value. For if I feel strong, and give away All the comfort faith offers, I feel all my force so weary that I am almost at death's door: then do you with welcoming countenance deliver me of these ills, and may sin be undone in me, and may I do what may bring your good will.

—Anonymous (Torino: Biblioteca Nazionale s.J.II.9, fol. 93v-94 (4/2))

—Trans. Lawrence Rosenwald



O PROLES HISPANIAE / O SIDUS HISPANIAE

CANTUS / TENORO

Proles Hispaniae,
 Pavor infidelium,
 Nova lux Italiae,
 Nobile depositum
 Urbis Paduanæ:
 Fer Antoni, gratiaæ
 Christi patrocinium,
 Ne prolapsus veniae
 Tempus breve creditum
 Defluat inane.
 Amen.

—Julian von Speyer, *Magnificat antiphon for St. Anthony of Padua*

CONTRATENOR 1 / CONTRATENOR 2

O sidus Hispaniae,
 Gemma paupertatis,
 Antoni, par Scythiae,
 Forma puritatis.
 Tu lumen Italiae,
 Doctor veritatis,
 Ut sol nitens Paduae,
 Signum claritatis.
 Amen.

—Simon de Montfort —Trans. Alejandro Planchart

O star of Spain,
 jewel of poverty,
 Anthony, part of Scythia,
 the model of purity.
 You are a light to enlighten Italy,
 a teacher of truth,
 shining like the sun at Padua,
 an emblem of glory.
 Amen.

QUI PATRIS HONORIS / PARACLITE SPIRUS

TRIPLUM

Qui patris atriis honoris
 Proliisque in laribus
 Spiritus ritus amoris
 Servando, a paribus
 Procedens, sedens thronorum
 Eterne in superis
 Omousyon dictorum
 Horum nexus diceris
 Paripotens ens parence
 Amplexus compagoque
 Genitoris genitique;
 Preingens suavitatis,
 Increata karitas,
 Repandaque veritas,
 Fons scatuiens donorum,
 Bonorum exemplar morum,
 Sterilium fecundator,
 Oppacorum illustrator,
 Coniectator abditorum
 Mestorumque consolatory;
 Vita, virtus, lux tramesque,
 Forma finis hominum,
 Fomitesque criminum,
 Preintensa virtus aren,
 Cuius donis sancta parens,
 Afluit ecclesia
 Tua multifaria
 Largire solatia
 In hic atque patria.

MOTETUS
 Paraclete spiritus,
 Oris dei flamen,
 Hic misse divinitus,
 Ferendo velamen,
 Columbe prentide
 Christo baptizato
 Nubis super splendide,
 Iam transfigurato;
 Flatus cum "Accipite"
 Ait mittens eos;
 Lingue quoque ignite
 Cum in phariseos
 Fandique iudeos
 Robur prestili.
 Michi pefecisti
 Quem in ciprianos
 Solamen, munda nos
 Quo mente non trist
 Honores vitare,
 Rogito ferclare
 Possim servus Christi.

—Anonymous (*Torino: Biblioteca Nazionale s.II.9, fol. 59v-60 (4/2)*)

—Trans. Michael Alan Anderson

TSUKIMI

Nageke tote
 Nageke tote
 Tsuki ya wa mono o
 Omowasuru
 Kakochi gao naru
 Waga namida kana

—Saigyo Hoshi (1118-1190)

Watā no hara
 Watā no hara
 Kogi idete mireba
 Hisakata no
 Kumoi ni mayoo
 Okitsu shiranami

—Fujiwara no Tadamichi
(1097-1164)

Kokoro ni mo
 Kokoro ni mo
 Arade ukijo ni
 Nagaraeba
 Koishikaru beki
 Yowa no tsuki kana

—Sanjo In (976-1017) —Trans. Gilbert/Brau

PAR GRANT SOIF CLERE FONTAINNE / DAME DE TOUT PRIS

TRIPLUM

Par grant soif, clere fontainne,
Qui toute la lignee humaine
Reconforte mout doucement,
Je vieng a toi, qui mout serraine
Estes et de tous les biens plainne,
Querant, en ma tres sure peinne,
Ton doux confort tres humblement.
Courme a celle qui cinque amere
Ne fustes, mais bien comme a mere
Peut on retourner vraiment,
Si te suppli, luisant lumiere,
Vierge mere en qui toute entiere
La deite, c'est chose clere,
Habita sans empachement.
Combien que je de main pechie
Soie grievement entachie
Qui me poise mout durement,
Que me veulles, par ta pite,
Conduire reconclye
A ton fis en qui j'ai pechie
Par mon meschief tres grandement,
En le priant que aie par don
Son tres infinite pardon
Par coi puisse joieusement
Parvenir a ce que doit on
Desirer, qui rent goust tres bon,
Ou ne maint onque abusion,
En vivant eternellement.

*In great thirst, O clear fountain
that sweetly comforts
the whole human race,
I come to you, for you are
serene and full of every good thing,
to ask, in my all too certain torment,
for your sweet support.
As to one who was never
bitter, indeed as to a mother
one can truly return:
so do I supplicate you, shining light,
virgin mother in whom all
deity, as is clear
dwelt without obstacle.
However much I by many sins
am grievously stained,
which weigh heavily on me,
may you in your mercy
lead me to reconciliation
with your son, against whom I have sinned
by my wicked deeds, abundantly;
pray to him that I have as gift
his unbounded pardon,*

*and may thereby joyously
come to that which one must
desire, which has a sweet taste,
where no torment abides,
living eternally.*

MOTETUS

Dame de tout pris,
Je, qui sui espris
De toute dolur,
Pentis et repris,
De mes maus compris,
En ton douz compris,
Viens, par grant fervour,
Querant ton aye,
Qui douce est et ly,
Tres odorant flour
Et plaisir amie
De dieu ou la vie,
Douce et sans envie
Maint et nuit et jour.
Laquelle veuilles
Que j'aie et soies,
Dame que j'aur,
Vers ton fis que ames
Et que cherissies,
Pour moy qui navres
Sui, fort en favour.
Ad ce que sa grace,
Qui tou les biens passe,
Avoir et s'amour
Puisse en toute place
Et qu'en ly face
Ses coumans je face
Tousdis sans error.

—Anonymous (Torino: Biblioteca
Nazionale s.J.II.9, fol. 94v-95 (4/2))

—Trans. Lawrence Rosenwald

FLOS FLORUM

Flos florum, *Flower of flowers,*
Fons hortorum, *fount of gardens,*
Regina polorum, *queen of the heavens:*

Spes veniae, *hope of pardon,*
Lux laetitiae, *light of joy,*
Medicina dolorum, *remedy of sorrows.*

Virga recens *Fresh branch*
Et virgo decens, *and seemly virgin,*
Forma bonorum: *model of goodness:*

Parce reis *spare the guilty*
Et open fer eis *and bring them a reward*
In pace piorum, *in the peace of the righteous.*

Pasce tuos, *Feed your own,*
Succurre tuis, *succor your own,*
Miserere tuorum. *have mercy upon your own.*

—Anonymous (*Analecta hymnica mediæ
aevi – Herausgegeben von Clemens
Blume und Guido M. Devres, XXXII*)

—Trans. Campelli

SANCTUS IN ETERNIS REGNANS / SANCTUS ET INGENITUS PATER ATQUE CARENS

TRILPUM

Sanctus in eternis regnans, pater inque supernis
 Summaque natura naturans summa datura
 Maximaque ternis personis omnia cernis
 Res sine facture, generans sine que geniture,
 Sanctus et equalis genitus, qui cum patre talis
 Abs defectura patris expels omnia iura.
 Qui personali distans patre proprietate
 Ex integrali constans es idem deitate.
 Sanctus et una quoque procedens res ab utroque,
 Que par dignit similis substantia pura.
 Par quoque nascenti caritas, amor et pia cura,
 Munus et amborum, largito, pignus amorum.
 Tu Sabbath dominus, celorum rex quoque dingus.
 Tu terrenorum, tu gloria plena polorum,
 Vivis in excelsis, rex, qui sine tempore celsis.
 Osanna dignos tecum regnare benignos
 Fac tibi cum sanctis regni solo dominantis,
 O benedite, venis domini qui nomine plenis
 Sub trahe nospenis osanna semper amenis
 Excelsis digne, salvanos, Christe benigne.

*Holy one reigning in eternity, and father in the heights
 producing the sum total of nature, and all the best that is given.
 As three persons, you discern all things.
 A thing without being made, bearing without being born.
 Holy equal son, who with such a father
 without defect, fill all the father's laws
 who stand apart from the father in person and property
 yet stand together wholly as the same deity.
 Sanctus also the one proceeding from each
 who is equal to the begetter and similarly pure in substance
 and equal to the begotten in charity, love, and holy care
 a gift of both of them, freely given, a pledge of their love.
 You are the lord of Sabbath, the righteous king of heaven,
 You are the full glory of earth and sky.
 You live in the heights, king, who are sublime for all time.
 Hosanna! Make the blessed ones worthy to reign with you
 with the saints who hold sway in your kingdom.
 O blessed one, who come in the name of the Lord,
 take us away from full punishment.
 Hosanna! You who are ever worthy of heavenly joys, save us, kind Christ.*

MOTETUS

Sanctus et ingenitus pater atque carens geniture
 Sanctus et ac genitus patri par Gloria pua,
 Sanctus par pneuma, patri, genito quoque neuma,
 Fili sancte pater, sanctum quoque pneuma caracter,
 Tu Sabbath dominus, redimens nos a nece pignus,
 Tu deus eternus, Clemens, pius atque benignus,
 Tu cuius celo sunt peni terraque cuius
 Laus, amor, o Danieli vox, Gloria roboret huius
 Celsis osanna, mortis quoque comprime dama,
 Nos celis foveas celestes ante choreas.
 Qui benedictus venis divino matre Maria
 Nomine prole pia, damnosus detrahe penis,
 Nobis patre datus ut nos a morte piare,
 Nobis celes dares, pro nobis virgine natus,
 Mortuus et passus, crudely verbere quassus,
 Qui venis in domini pro nobis nomine trini,
 Qui deus es dictus et homo pius et benedictus,
 Qui cubis et panis credentibus es tibi sanis,
 Semper in excelsis osanna reddite beatis,
 Fine frui celsis,
 Salva nos, fons pietatis.

*Holy the unbegotten father, lacking a beginning,
 Holy him who is begotten of the father by pure glory,
 Holy the spirit, equal to the father, and voice from the son.
 O son, O holy Father, O Holy Spirit, the sign.
 You are the lord of Sabbath, a pledge redeeming us from death;
 you are eternal god, merciful, holy and kind.
 You of whom skies and earth are full,
 whose praise, love, (o voice of Daniel) and glory is strong in the heights—hosanna!
 Restrain also, the blows of death;
 may you nurture us in the skies before the heavenly choirs.
 Blessed one who came in the divine name with Mary as mother,
 as a pious child; take away the painful punishments.
 You were given to us by the father to expiate us from death
 and give heaven to us; you were born for us from a virgin,
 died and suffered, beaten with the cruel whip.
 Who come in the name of the triune God for us,
 who are proclaimed both God and man, holy and blessed,
 who are food and bread for those rightly believing in you,
 Hosanna in the highest, always!
 Grant the blessed to enjoy heavenly things at the last;
 save us, fount of holiness.*

—Anonymous (Torino: Biblioteca Nazionale s.J.II.9, fol.
 75v-76 (4/2))

—Trans. Anna Huiberdina Hilda de Bakker



APOSTOLO GLORIOSO

TRIPLUM / CONTRATENOR I
 Apostolo glorioso, da Dio electo
 A evangelegiare al populo greco
 La sua incarnation, ché v'era ceco,
 Et cusì festi senza alcun suspecto,
 E eligisti Patras per tuo lecto,
 Et per sepulcro questo sancto speco:
 Prego te, preghi me retrove teco,
 Per li tuoi merci, nel devin prospecto.

*Glorious apostle, chosen by God
 to preach to the Greek people
 his incarnation, for it was blind to it,
 and (who) did so without any blame,
 and Chose Patras for your resting-place
 and for your tomb this holy cave;
 I pray you, pray that I may find myself with you,
 by thy mercies, in the sight of God.*

MOTETUS / CONTRATENOR II
 Cum tua doctrina convertisti a Cristo
 Tuto el paese, et cum la passione et morte
 Che qui portasti in croce in su lo olivo.
 Mo' è prolasso in errore et facto tristo,
 Si che rempetraglie gracia si forte
 Che recognoscano Dio vero et vivo.

—Malatesta dei Malatesti

*With your teaching you did convert to Christ
 the whole country, and with the passion and death
 that you bore here on the cross above the olive tree.
 Now it has slipped into error and is made evil:
 wherefore win grace for it again by prayer so strong
 that they may recognize the true and living God.*

—Trans. Leofranc Holford-Strevens

TSUKIMI

Hototogisu
 Hototogisu
 Nakitsuru kata o
 Nagamureba
 Tada ariake no
 Tsuki zo nokoreru

—Fujiwara no Sanesada
 (1139-1191)

Natsu no yo wa
 Natsu no yo wa
 Mada yoi nagara
 Akenuru o
 Kumo no izuko ni
 Tsuki yadoruramu

—Kiyohara no Fukayabu
 (9-10th century)

*In the summer night
 the evening still seems present,
 but the dawn is here.
 To what region of the clouds
 has the wandering moon come home?*

—Trans. Gilbert/Brau

LORELEI ENSEMBLE

Beth Willer, Artistic Director

Heralded for its “warm, lithe, and beautifully blended” sound (*New York Times*) “impeccable musicality” (*Boston Globe*) and unfailing display of the “elegance, power, grace and beauty of the human voice” (*Boston Music Intelligencer*), Boston’s Lorelei Ensemble is recognized nationally for its bold and inventive programs that champion the extraordinary flexibility and virtuosic capability of the human voice. Lorelei is an all-professional vocal ensemble, comprising nine women whose expertise ranges from early to contemporary repertoire, and whose independent careers as soloists and ensemble singers across the globe lend to the rich and diverse vocal palette that defines the ensemble’s thrilling delivery of “exact, smooth, and stylish” programming (*Boston Globe*). Under the direction of founder and artistic director Beth Willer, Lorelei has established a remarkable and inspiring artistic vision, curating culturally-relevant and artistically audacious programs that stretch and challenge the expectations of artists and audiences alike.

Lorelei has commissioned and premiered more than fifty new works since its founding in 2007, while also exposing and reinventing early works of the Medieval, Renaissance, and Baroque repertoires. Driven by their mission to advance and elevate women’s vocal ensembles and enrich the repertoire through forward-thinking and co-creative collaboration, Lorelei partners with established and emerging composers to create new works that point toward a “new normal” for vocal artists, and women in music.

Based in Boston, Lorelei frequently joins forces with local artistic organizations to the enrich the city’s vibrant music scene. Collaborating ensembles include the Boston Symphony Orchestra, Tanglewood Music Center, A Far Cry, Boston Modern Orchestra Project, Odyssey Opera, Grand Harmonie, Boston Percussion



Group, and Juventas New Music. In addition to its work in and around Boston, Lorelei maintains a national touring schedule, enjoying performances on numerous concert series and at venues and institutions across the country. Appearances include Carnegie Hall, the Metropolitan Art Museum, Isabella Stewart Gardner Museum, Tanglewood Festival of Contemporary Music, Trinity Wall, Five Boroughs Music Festival, Rockport Chamber Music, Chamber Music Columbus, Duke Performances, Schubert Club of St. Paul, Louisville Chamber Music Series, Monadnock Music Festival, Kent Hall Masters Series, and guest appearances at state and national conferences. Educational residencies have included work with young artists at Harvard University, Bucknell University, Yale University, Duke University, Macalester College, Pittsburgh State University, Mount Holyoke College, Hillsdale College, Keene State College, Pennsylvania Girlchoir, Connecticut Children’s Chorus, and Providence Children’s Chorus.

loreleiensemble.com

Lorelei Ensemble

Impermanence

DSL-92226

PRODUCER: Dan Merceruio
RECORDING, MIXING & MASTERING ENGINEER: Daniel Shores
EDITING ENGINEER: Dan Merceruio
PHOTOGRAPHY: Allana Taranto, Ars Magna Studio
GRAPHIC DESIGN: Caleb Nei
EXECUTIVE PRODUCER: Collin J. Rae
BLU-RAY AUTHORING: Stefan Bock, MSM-Studios
RECORDED AT: Church of the Redeemer, Chestnut Hill, MA
July 26-30, 2016

Mixed and mastered on **Legacy Audio** speakers.
legacyaudio.com



Recorded with Merging Technologies Horus. Mastered with Merging Technologies Hapi. Recorded in DXD at 24 bit, 352.8kHz in Auro-3D 9.1 Immersive Audio.

© & © 2018 Sono Luminus, LLC. All rights reserved.
PO Box 227, Boyce, VA 22620, USA
sonoluminus.com • sonoluminusstudios.com • info@sonoluminus.com
WARNING: Unauthorized reproduction is prohibited by law
and will result in criminal prosecution.

