

The Rose Ensemble

Jordan Sramek, *Founder/Artistic Director*

Bethany Battafarano, Amanda Jane Kelley, Elaine Lachica, Kim Sueoka (*soprano*)

Alyssa Anderson, Nickolas Karageorgiou (*alto*)

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GINNA WATSON (*vielle, harp, rebec*)

Founded in 1996 by Artistic Director Jordan Sramek and now in its 20th performance season, The Rose Ensemble is based in Saint Paul, Minnesota and enjoys a full schedule of performing, recording and outreach. Through virtuosic artistry and scholarly research, the group produces imaginative and inspiring musical performances and educational programs that connect each individual to compelling stories of human culture and spirituality from around the world. Each season, the group illuminates several centuries of rarely heard repertoire, bringing to modern audiences research from the world's manuscript libraries and fresh perspectives on music, history, languages, politics, religion and more. With ten critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the United States and Europe with repertoire spanning 1,000 years and over 25 languages, including new research in European, Middle Eastern and American vocal traditions.

Rose Ensemble musicians have received acclaim for their ability to perform both as an ensemble and as individual soloists, while Mr. Sramek has been lauded for diverse programming and ground-breaking research. The group is the recipient of the 2005 *Margaret Hillis Award for Choral Excellence* and took first place in both secular and sacred categories at the 2012 Tolosa (Spain) International Choral Competition. Mr. Sramek is the 2010 recipient of the Chorus America *Louis Botto Award for Innovative Action and Entrepreneurial Zeal*.

Recognized as a leader and innovator in the world-wide vocal music scene, The Rose Ensemble tours regularly. Recent appearances include *Trinity Wall Street Series* (NYC), *Early Music Now* (Milwaukee), the Musical Instrument Museum (Phoenix), Cornell University, Luther College, the J. Paul Getty Museum in Los Angeles, and the National Gallery (Washington, D.C.). In 2012 the group served as artists in residence at the Society for Biblical Literature Conference, and in 2013 appeared at St. Quirinus Cathedral, Neuss (Germany). Last year, The Rose Ensemble was chosen to represent the United States at the international Baroque music festival *Misiones de Chiquitos* in Bolivia, and later that year made its debut performance with the Minnesota Orchestra. Performance highlights this season include the *National Gallery* (Washington, D.C.), Princeton University, Chautauqua Institute, and the Madison Early Music Festival. The group can be heard regularly on *American Public Media*, the *European Broadcasting Union* and NPR's *Performance Today*.

Texts, Translations and Program Notes

During the life of Saint Francis of Assisi (1182–1226) the social, economic and political climates of the North Italian city-states in Umbria and Tuscany were undergoing profound shifts. The explosion of trade in Florence and Assisi led to the growth of an entirely new social class and the emergence of a new set of social values. Out of this (new) urban merchant class sprung Francis—pampered in music, art, science, material wealth and all the delights associated with cultural aspiration. This time of social upheaval also saw an abundance of cross-cultural contact between the East and West, sparking the first Crusade, with an older Francis not far behind on his own “personal crusade” in Damietta, Egypt, during which he attempted to convert Sultan Malik Al-Kamil and others.

At the same time, penitential religious fervor in Christian Italy was at an all-time high. Sacred poetry set to popular tunes became a perfect vehicle for an accessible and powerful religious message, and thus was born a genre of non-liturgical religious song called *laude spirituali*. The expression of and hunger for medieval “communitarianism” would be realized in the formation of countless lay confraternities, the members of which pursued personal piety through prayer and charitable works. But singing, the writing of religious lyric poetry and the composition of new songs would become, perhaps, even more significant as devotional vehicles and instrumental in the eventual dissemination of a multitude of songs known as *laude*.

While it has been estimated that well over two hundred *lauda* manuscripts exist, only two are recognized as complete sources preserving the monophonic *lauda* in the vernacular and the melodies to which they were sung. The earlier source, the 13th-century Cortona *laudario*, which has been established as having belonged to the *Confraternita de Santa Maria delle laude* (attached to the church of San Francesco in Cortona), contains a collection of popular hymns from the general area of Siena, Arezzo and Cortona. Discovered in 1876 by Girolamo Mancini, curator of the *Biblioteca de comune*, the Cortona *laudario* had suffered years of abuse and neglect (it was found in a room used for storing coal and kindling), lacked a title page and had badly deteriorated first folios.

The city of Cortona developed significantly in the first half of the thirteenth century — a period contemporary with the early years of the Franciscan establishment there not long after the inception of the Order in Assisi. In 1210, Saint Francis himself traveled to Cortona to preach and within a year the Order of Cortona was established. In 1221, St. Francis appointed as his successor Brother Elias of Cortona (d.1253). Under Elias, the Franciscans in Cortona not only cared for the sick and buried the dead, but assumed the direction of a group of *laudesi* (lay singers of “praise songs”) and even supplied them with an oratory. Well into the next century, the Friars Minor would play a major role in the expansion of lay confraternal life in the city and, of course, in the singing of *laude*.

The second and only other complete manuscript preserving both melodies and text to the monophonic vernacular *laude* is the fourteenth century Magliabechiano *laudario*, which belonged to the *Compagnia di Santa Maria delle laude* in the Augustinian church of *Santo Spirito*. It can be easily identified as a Florentine manuscript due to the number of *laude* honoring local saints and patrons, and the reference to “la tua compagna di Florentia” in a dedicatory *lauda*. Bound in brown leather (probably from the seventeenth century), it features a profusion of illuminations, uneven in quality and differing in size. The Magliabechiano *laudario* contains embellished versions of many of the *laude* found in the earlier Cortona *laudario*, suggesting that the melodies were popular and subject to a sort of “musical evolution.”

From these two sources, we’ve selected for this concert (and recording) three beautiful examples of the monophonic *lauda*, all of which of course concern Saint Francis of Assisi. *Sia laudato San Francesco* (found in both the Cortona and Florence manuscripts) is rather abstract, focusing on the Saint’s holiness and miracles, while *Laudar vollo per amore* (found only in the Cortona *laudario*) tells more of a story like that from “The Lives of the Saints,” with narrative about Francis’s famous sermon to the birds and his founding of the Minorite orders. Both *laude* mention the stigmata (the five wounds of Christ), which Francis miraculously received near the end of his life. *Radiante lumera* (found only in the Magliabechiano *laudario*) is entirely more decorated, and it has been suggested that its upward and downward melodic flourishes—which ultimately give precedence to the music over the words—actually “paint” the text, perhaps drawing attention to Francis’s ecstasy-infused ability to levitate.

Arguments aside, the virtuosic nature of *Radiante lumera* and other *laude*—which simply could not have been sung by untrained singers—only further confirms the well-documented fact that *laudesi* confraternities regularly hired

professional singers for the performance of *laude spirituali*. Accounts of the employment of professional instrumentalists also exist, inviting speculation that the simultaneous use of voices and instruments made polyphonic music commonplace among some confraternities. In approximately 1400, concerning his texts found in another Florentine *lauda* source (*Firenze, Biblioteca Marucelliana, MS. C 152*), the Florentine poet singer Andrea Stefani writes, “all of these *laude* have been harmonized in three parts and notated in my own hand along with the words.” (Unfortunately, none of Stefani’s musical notation exists.)

Generally speaking, the *laude spirituali* can be considered “spiritual folk songs,” which were most commonly used for para-liturgical and spiritual activities such as dedications (inside and outside the church), processions (for feast days and celebrations) and even dramatic presentations.

FRANCISCUS UT IN PUBLICUM (*Responsorio primo*) --Tomaso Graziani, OFM (ca. 1550 - 1634)

Source: *Responsoria in Solemnitate patris seraphici Francisci, Venezia, 1627*. Edition: *Corpus musicum franciscanum*, Associazione Centro Studi Antoniani, Padova, 1993

Translation: Fr. Anthony Ruff, OSB

Franciscus ut in publicum
Cessat negotiari,
In agrum mox dominicum
Secedit meditari;
Inventum evangelicum
Thesaurum vult mercari.
Deum, quid agat, unicum
Consultans, audit caelicum
Insigne sibi dari.

When Francis ceased
To do business in the market place,
He then went into the field of the Lord
To be alone and meditate;
Then he wished to put on the market
The Gospel treasure he had found.
As to what to do, he asked the only true God
And heard a heavenly message
That he would be given a bodily mark.

SIA LAUDATO SAN FRANCESCO --*Laudario di Cortona* (Anonymous, 13th-century)

Source: *Cortona, Biblioteca del Comune e dell'Accademia Etrusca, Ms. 91, fol. 93-96* (*discantus*: The Rose Ensemble)

Translation: Dan Chouinard & Jordan Sramek

Refrain: *Sia laudato san Francesco,
quel c'aparve en croce fixo,
como redemptore.*

*A Cristo fo configurato
de le piaghe fo signato
Emperciò k'avea portato
scripto in core lu suo amore*

*Molti messi avea mandati
la divina maiestade
e le gente predicate
como dicom le scripture*

*Intra' quali non fo trovato
nullo privilegiato
d'arme nove coredato
cavalieri a tant'onore*

*A la Verma, al monte sancto,
stava'l sancto cum gran pianto;
lo qual pianto li torna in canto
el sarapyn consolatore*

*Per divino spiramento
folli dato intendimento
de salvar da perdemento
molti k'eran peccatori.*

Refrain: Praised be St. Francis,
who appeared crucified,
like the saviour.

Formed like Christ's,
His wounds were a sign
That he had worn his love
Written in his heart.

The Divine Majesty
had sent many messengers,
and peoples were evangelized
as the Scriptures say.

Among them no other
privileged knight was found,
equipped with new arms
in such an honorable way.

On Mount Alverna, the holy mountain,
The saint remained with great weeping;
This weeping was turned into a song
By the consoling Seraphim.

By divine inspiration
he was given the aspiration
to save from perdition many sinners.

VOCE MEA

--Padre Costanzo Porta, OFM (1529? - 1601)

Source: *Bologna, Biblioteca Martini, Cod. Q28*. Edition: "Opera Omnia, Costanzo Porta OFMConv," *Corpus musicum franciscanum*, Associazione Centro Studi Antoniani, Padova, 1971
Translation: Fr. Anthony Ruff, OSB

Padre Costanzo Porta, OFM was an Italian composer of the Renaissance, and a representative of what is known today as the Venetian School. He was born in Cremona and died in Padua and was highly praised throughout his life both as a composer and a teacher.

Details of his early life are few, but it is believed that he was educated at the Convent Porta San Luca in Cremona. Most likely around 1550 he studied with the famous Flemish composer, Adrian Willaert, who was *maestro di cappella* at St. Mark's in Venice. In 1552 Porta became *maestro di cappella* at Osimo Cathedral; in 1565 he took a position in Padua briefly, but took a more important position in Ravenna the next year, where he was hired to build an entirely new music practice at the cathedral. By 1580 his compositional and teaching services were so much in demand he actually declined an offer from Milan, moving instead between positions in several cities, making a remarkable living. His last years were spent in Padua, and they were clearly difficult, due to the decline both of local musical standards and his health.

*Voce mea ad Dominum clamavi;
voce mea ad Dominum deprecatus sum.
Effundo in conspectu ejus orationem meam,
et tribulationem meam ante ipsum pronuntio.
Exaudi, Domine, vocem deprecationis meae,
dum oro ad te.*

(Ps. 141:2–3; 27:2) I cried to the Lord with my voice;
with my voice I made supplication to the Lord.
In His sight I pour out my prayer,
and before Him I declare my trouble.
Hear, O Lord, the voice of my supplication,
when I pray to thee.

UT TE PER OMNES/INGENS ALUMNUS PADUE –Johannes Ciconia (ca. 1370 - 1412)

Source: *Bologna, Civico Museo Bibliografico Musicale, MS Q15*. Edition: *Polyphonic Music of the Fourteenth Century*, vol. 24, "The Works of Johannes Ciconia," ed. Margaret Bent and Anne Hallmark, 1985
Translation: Fr. Anthony Ruff, OSB

Johannes Ciconia, a late medieval composer and music theorist, was born in Liège, Belgium. Exact details of this incredible composer's life are hard to define (due to another Johannes Ciconia – possibly his father – who in 1358 settled in Italy and worked in Padua). However, a musician by the name of Johannes Ciconia appears in records in Liège in 1385, where we find him as a choirboy at S. Jean l'Evangeliste in Liège, and is more likely the composer of this motet. Papal records suggest that this Ciconia was in the service of Pope Boniface IX in Rome in 1391. We do not know when Ciconia moved to Padua but we know that by 1401 he was indeed in Padua, where he became cantor at the cathedral in 1403. Ciconia lived and worked there, composing extraordinary mass sections, motets and secular music, until his death in 1412.

Ciconia's works are rooted in the musical traditions of northern Italy, but many also incorporate features typical of the French *ars nova* and, especially, the *ars subtilior*. (The term *ars nova* means "new art" or "new technique" and is generally used in conjunction with another term, *ars antiqua*, which refers to the music of the immediately preceding age, usually extending back to take in the period of Notre Dame polyphony <therefore covering the period from about 1170 to 1320.> *Ars subtilior* <more subtle art> is a musical style characterized by rhythmic and notational complexity, centered around Avignon in southern France at the end of the fourteenth century.) Serving at Padua, Ciconia was undoubtedly familiar with Franciscan traditions, as the beloved Anthony of Padua himself was one of the first followers of St. Francis. Notice how these two related, but very different Franciscan verses are sung simultaneously in this striking motet:

Ut te per omnes celitus plagas sequamur maxime cultu lavandos lumina, Franciscæ, nostros spiritus.

*Tu qui perennis glorie sedes tuere omnipatris, qui cuncta nutu concutit, perversa nobis erue.
Christi letus quod sumpserat vulnus receptum per tuum nobis benigne porige ut de te canens gloriam sic illa felix regula, fratrum minorum nomine cujus fuisti conditor duret per evum longius.
Amen.*

*Ingens alumnus Padue, quem Zabarellam,
nominant, Franciscus almi supplicat,
Francisci adorans numina.
Sis tutor excelsis favens servo precanti te tuo, quem totus orbis predicat insignibus, preconius.
Audi libens dignas preces doctoris immensi, sacer Franciscæ, quo leges bonas Antenoris stirps accipit.
Silvas per altas alitus in mole clausus corporis, ducens viam celestium, rector veni fidelium.
Amen.*

Enlighten our unclean spirits, [Saint] Francis, that we may follow thee with full reverence through all trials that come from on high. Thou that watches over the seats of eternal glory of the Father, who shakes all things with a single nod, protect us from evil. Through the wounds of Christ, which He freely accepted and which thou didst also receive, kindly grant us that the fortunate Order of Friars Minor, which thou didst found and that sings thy praises, may last forever. Amen.

Francesco, the famous offspring of Padua, Zabarella by name, worshipping the power of kindly [Saint] Francis beseeches him: Be a well-disposed protector for thy servant that prays to thee, whom the whole world acclaims with outstanding honors and with songs. Holy Francis, freely hear the worthy prayer of this great teacher, from whom Antenor's line receives good laws. Come thou leader of the faithful, raised in the deep forests, enclosed in a mighty body, and guiding the way of the heavenly.
Amen.

DUM SEMINUDO CORPORE (*Responsorio quarto*) –Tomaso Graziani, OFM (ca. 1550 - 1634)

Source: *Responsoria in Solemnitate patris seraphici Francisci, Venezia, 1627*. Edition: *Corpus musicum franciscanum*, Associazione Centro Studi Antoniani, Padova, 1993

Translation: Fr. Anthony Ruff, OSB

Little is known about the life of Tomaso Graziani and his renown is actually based primarily on his association with Costanzo Porta. Records indicate that Graziani entered the Minorite order in 1572, and in a preface of 1617 he describes himself as “advanced in age.” Two publications appearing in 1587 name him as *maestro di cappella* at San Francesco, Milan, and by June of that year he was elected to succeed Costanzo Porta (whom he proudly claimed as his teacher) as *maestro di cappella* of Ravenna Cathedral. In 1598, on a recommendation by Porta, he took the same position at San Stefano, Concordia, and remained there for five years. It is possible that he returned to Ravenna Cathedral in 1603 but this second term cannot be confirmed. In 1605, Graziani went on to become *maestro di cappella* at Reggio nell'Emilia. On the title page of his 1627 publication, *Responsoria in Solemnitate patris seraphici Francisci*, Graziani is described as director of music at the Franciscan monastery at Bagnacavallo, a post he presumably retained until his death.

*Dum seminudo corpore
Laudes decantat gallice
Zelator novae legis,
Latronibus in nemore
Respondet sic propheticè:
“Praeco sum magni Regis.”
Audit, in nivis frigore Proiectus;
Lace, rustice,
Futurus pastor gregis.
Respondet sic propheticè...*

When with a half-naked body
The promoter of a new Rule of Life
Sang praises in Italian,
To the thieves in the woods
He thus responded prophetically:
“I am the herald of the great King.”
Thrown down in the cold of snow, he heard:
O simple countryman,
You are future shepherd of the flock.
He thus responded prophetically...

IN PAUPERTATIS PREDIO --monophonic conductus, Notre Dame de Paris (Anon., 13th-cen.)

Source: Firenze, Biblioteca Laurenziana, Ms F, f.443r; (discantus: John Bitterman and The Rose Ensemble)

Transcription and translation: Bill McJohn

*In paupertatis predio
Franciscus plantat vineam.
Vere vitis propaginem
auget nova productio.
Evellens stirpem spineam,
Ficus alit dulcedinem,
Cedit spinetum lilio.*

*Invia purgat vitia
Corde mundus et opere,
Coruscet ut in patria
Culpe liber ab onere.*

*Ad amena pascua
Vagas oves dirige.
Fac sequi proficua,
Mentes lapsas erige.
Da cum agnis eligi;
Da cum granis colligi.*

In the field of poverty
Francis planted a vineyard.
A shoot of the true vine
grows with new production.
Tearing out the roots of thorns,
the fig yields its sweetness,
the thorn gives way to the lily.

He cleanses the wilderness of sin,
pure in heart and deed,
so that he might shine in his homeland
free of the burden of guilt.

To pleasant pastures
guide the wandering sheep.
Make them follow what is useful;
restore their fallen minds.
Grant them to be chosen with the lambs;
grant them to be gathered with the grain.

PLAUDAT FRATER (*in II Vesperis S. Francisci*)

--Padre Costanzo Porta, OFM (1529? - 1601)

Source: *Bologna, Biblioteca Martini, Cod. Q28*. Edition: "Opera Omnia, Costanzo Porta OFMConv," *Corpus musicum franciscanum*, Associazione Centro Studi Antoniani, Padova, 1971

Translation: Fr. Anthony Ruff, OSB

The majority of Porta's musical output is sacred vocal music. He published at least eight books of motets (one of which is lost), as well as books of masses, introits, and a huge cycle of hymns for Vespers. Porta's vocal writing is dense (even more so than that of his early teacher, Adrian Willaert) and demonstrates his liking for academic, even severe musical devices. Often his music uses strict canons, utilizing a melody which he stretches upon a network of voice parts in long, drawn out phrases. *Plaudat Frater*, which begins with four voice parts, moves to a trio, then to five parts and eventually six parts, employs a canon in up to three voice parts at one time.

*Plaudat frater: regnat Pater,
Concivis caeli civibus;
Cedat fletus, psallat cetus,
Exsultet coelum laudibus.*

*Pro terrenis, votis plenis,
Repórtat dona glóriæ:
Quem decóras, quem honóras,
Summae Deus cleméntiae.*

*Regis signum ducem dignum
Insignit manu, látere:
Lux accédit, nox recédit,
Iam lucis orto sidere.*

*Mina gregem, Dux, ad Regem,
Collisor hostis cállidi:
Nos condúcas et indúcas
Ad caenam Agni próvidi.*

The Father rules: the friar claps for joy,
Fellow citizen of the citizens of heaven;
Let weeping cease; let the assembly sing psalms,
Let heaven exult in praises.

With earnest prayers, the gifts of glory
Resound throughout earth:
You glorify him, you honor him,
O God of great mercy.

The mark of the king signifies the worthy leader
In his hands and his side:
Light comes, night passes away,
With the star of light now rising.

Admonish the flock, O Leader, to return to the King,
O Crusher of the crafty enemy:
Bring us together and lead us
To the bountiful banquet of the Lamb.

ALLELUIA: O PATRIARCHA PAUPERUM FRANCISCE

--Narciso Durán, OFM (1776-1846)

Source: *Bancroft Library, choirbook C-C-59, p. 38*

Translation: Jordan Sramek

Alleluia.

*O Patriarcha pauperum, Francisce,
tuis precibus auge tuorum numerum
in caritate Christi,
quos cancellatis manibus caecutiens,
ut moriens Jacob, benedixisti.*

Alleluia.

O Francis, patriarch of the poor,
by your prayers increase, through Christ's love,
the number of your followers whom,
when blind, you blessed, like dying Jacob,
by crossing your hands.

STABAT MATER

–plainchant, mode II

Source: *Liber Usualis* (*discantus*: The Rose Ensemble)

The haunting *Stabat Mater* is considered one of the most important pieces of Latin liturgical poetry. It is based upon the prophecy of Simeon that a sword was to pierce the heart of Jesus's mother, Mary (Lk 2:35). The hymn originated in the 13th century during the peak of Franciscan devotion to the crucified Jesus and has been attributed to Pope Innocent III (d. 1216), Saint. Bonaventure, or more commonly, Jacopone da Todi, OFM (1230-1306), who is considered by most to be the real author. In the spirit of our interpretations of the monophonic *laude spirituali* “Sia laudato San Francesco” and “Laudar vollio,” we add to this gorgeous hymn both harp accompaniment and improvised simple harmonies based on the *cantus/discantus* practice of the time.

*Stabat Mater dolorosa
in xta crucem lacrimosa,
dum pendeat Filius.*

*Cuius animam gementem
contristatam et dolentem
pertransivit gladius.*

*O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!*

*Quae maerebat et dolebat
pia mater cum videbat
nati poenas incliti.*

*Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?*

*Quis non posset contristari,
piam matrem contemplari
dolentem cum Filio?*

*Pro peccatis suae gentis
vidit Iesum in tormentis
et flagellis subditum.*

*Vidit suum dulcem Natum
morientem, desolatum,
cum 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.*

*Sancta mater, istud agas,
Crucifixi fige plagas
cordi meo valide.*

*Tui Nati vulnerati
tam dignati pro me pati
poenas mecum divide.*

*Fac me vere tecum flere
Crucifixo condolere,*

donec ego vixero.

*Iuxta crucem tecum stare
ac me tibi sociare
in planctu desidero.*

*Virgo virginum praeclara,
mibi iam non sis amara;
fac me tecum plangere.*

*Fac ut portem Christi mortem,
passionis fac me sortem
et plagas recolare.*

*Fac me plagis vulnerari,
cruce hac inebriari
et cruore Filii.*

*Flammis urar ne succensus,
per te, Virgo, sim defensus
in die iudicii.*

*Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.*

*Quando corpus morietur,
fac ut animae donetur
paradisi gloria. Amen.*

The grieving mother stood
beside the cross weeping
where her son was hanging.

Through her weeping soul,
compassionate and grieving,
a sword passed.

O how sad and afflicted
was that blessed
mother of the only-begotten!

Who mourned and grieved,
the pious mother, with seeing
the torment of her glorious Son.

Who is the man who would not weep
if seeing the mother of Christ
in such agony?

Who would not be have compassion
on beholding the devout mother
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.

Grant that my heart may burn
in the love of the Lord Christ
that I may greatly please him.

Holy Mother, grant this of yours,
that the wounds of the crucified
be well-formed in my heart.

Grant that the punishment of your wounded son,
so worthily suffered for me,
may be shared with me.

Let me sincerely weep with you,
bemoan the crucified,
for as long as I live.

To stand beside the cross with you,
and for me to join you
in mourning, this I desire.

Chosen Virgin of virgins,
to me, now, be not bitter;
let me mourn with you.

Grant that I may bear the death of Christ;
grant me the fate of his passion
and the remembrance of his wounds.

Let me be wounded with distress,
inebriated in this way by the cross
and the blood of your Son.

Lest I be destroyed by fire, set alight,
then through you, Virgin, may I be defended
on the day of judgment.

Let me be guarded by the cross,
fortified by the death of Christ,
and cherished by grace.

When my body dies,
grant that to my soul is given
the glory of paradise. Amen.

GLORIA IN EXCELSIS DEO --Johannes Ciconia (ca. 1370 - 1412)

Source: *Bologna, Civico Museo Bibliografico Musicale, MS Q15*. Edition: *Polyphonic Music of the Fourteenth Century*, vol. 24, "The Works of Johannes Ciconia," ed. Margaret Bent and Anne Hallmark, 1985

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis,
Laudamus te. Benedicimus te
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine 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 dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory 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 the greatness of Thy glory.
Lord God, King of heaven,
God the Father almighty
Lord, only-begotten son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
Who takes away the sin of the world, have mercy on us.
Who takes away the sin of the world, hear our prayers.
Who sits at the right of the Father, have mercy on us.
For thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ,
With the Holy Spirit, in the glory of God the Father.
Amen.

SANCTE FRANCISCE

--Padre Costanzo Porta, OFM (1529? - 1601)

Source: *Bologna, Biblioteca Martini, Cod. Q28*. Edition: "Opera Omnia, Costanzo Porta OFMConv," *Corpus musicum franciscanum*, Associazione Centro Studi Antoniani, Padova, 1971

Translation: Fr. Anthony Ruff, OSB

*Sancte Francisce propere;
Veni pater accelera
ad populum qui premitur
et territur sub onere*

*Palea, luto, latere
Et sepulto Aegiptio sub sabulo
Nos libera carnis extincto vitio*

Saint Francis, hasten;
Be quick, Father, come
to the people who are threatened
and terrified under a burden,

Hidden away with chaff and mud,
And buried in the sand of Egypt..
Free us, with the sin of the flesh extinguished.

RADIANTE LUMERA --*Laudario Magliabechiano 18* (Anon., 14th-cen.)

Source: *Firenze, Biblioteca Nazionale Centrale, Magliabechiano II I 122, Banco Rari 18, fol. 120v-121v*

Translation: Dan Chouinard & Jordan Sramek

*Radiante lumera, fort'ed amando fresco,
sempre sancto Francesco, fosti di gram manera.
Manera angelicata fu tanta nello tuo contemplamento,
che'n airi era levata la tua persona, da lo 'ntendimento.
Degnasti exaltamento perzò c'umilianza portasti in abundanza, e caritate vera.*

Radiant light, strong and vigorous in love,
Saint Francis, you always had a noble manner.
Such was your angelical manner in contemplation
That you were lifted bodily into the air by willing it.
Worthy are you of exaltation, for humility you bore in abundance, and truest love.

FIDELIS SERVUS --plainchant, mode VII

Source: *Liber Usualis*; (Luke 12:42)

*Fidelis servus et prudens
quem constituit dominus super familiam suam:
ut det illis cibum in tempore retrici mensuram.
Alleluia.*

The faithful and wise servant,
whom the master has put in charge of the servants
in his household gives them their food at the proper time.
Alleluia.

BEATUS FRANCISCUS --Jerónimo de Aliseda (1548 - 1591)

Source: *Granada, Capilla Real, Archivo de Música, MS. s.s.*; Edition: Sabine Cassola, 2002/2005

Translation: Fr. Anthony Ruff, OSB

*Beatus Franciscus, dum morti appropinquaret;
Lacrimosis ocrimosis oculis,
In coelum intendens
Dixit voce mea ad Dominum
clamavi voce mea,*

*Voce mea ad Dominum deprecatus sum.
Educi de custodia animam meam;
Ad confitendum nomini tuo;
Me expectant justii
Donec retribuas mihi.*

Blessed Francis, when he approached death,
With sad, teary eyes,
Looking up to heaven
said, "With my voice I cried
to the Lord, with my voice;
With my voice I entreated the Lord.
Lead my soul from this prison;
And I will praise your name;
The just ones await me
Until you grant me my reward.

LAUDAR VOLLIO --*Laudario di Cortona* (Anonymous, 13th-century)

Source: *Cortona, Biblioteca del Comune e dell'Accademia Etrusca, Ms. 91, fol. 90v-93*
(*discantus*: The Rose Ensemble)

Translation: Dan Chouinard & Jordan Sramek

Refrain: *Laudar vollo per amore*
lo primer frate minore.

San Francesco, amor dilecto,
Cristo t'è nel suo conpecto
perbò ke fosti ben perfecto
e suo diricto servidore

Tutto el mondo abandonasti,
novell'ordine plantasti,
pace in terra annuntiasti,
como fece el Salvatore!

In tutte cose lo seguisti,
vita d'apostoli facesti,
multa gente convertisti
a ludare el suo gran nome.

Tre ordine plantasti:
li minori in prima vocasti,
e puoi li donni reserasti,
li continenti a perfectione.

Si fosti pieno de caritade
ke insegnavi a l'animali
come dovessare laudare
lo suo dolçe creatore.

Tanto fosti amico a Deo
ke le bestie t'ubidieno:
l'ucielli in mano a te venieno
a udire lo tuo sermone.

Refrain: Full of love, I want to praise
the first Minorite Friar.

Beloved Saint Francis,
Christ has taken you into his heart
because you were faultless,
and his just servant.

You abandoned all the world;
You planted new sacred orders;
You announced peace on earth,
As did the Saviour!

In all things you followed Him,
Leading an apostle's life,
Converting many people
To praise His holy name.

Three orders you founded:
First you called the friars minor,
And then the women to cloister,
There to perfect themselves.

So full of love were you,
That you taught the animals
How they ought to praise
Their sweet Creator.

You were such a friend to God
That the beasts obeyed you;
The birds used to come to your hand
To hear your sermons.

Program notes: Jordan Sramek