Impermanence (Lorelei Ensemble, Beth Willer, Artistic Director)

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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.

FROM THE DIRECTOR

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
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 interpretation—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 preceded 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 repertories 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
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 (such as *Rite maiorem Jacobum*), as well as his later polyphonic pieces, demonstrate the complexity and depth of his musical thought.

**TORU 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. Sparse, 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.

**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.

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Artibus summis miseri and Apostolo glorioso (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, follows no predictable or linear pattern of stylistic evolution. Flos florum in fact precedes both Rite maiorem and Apostolo glorioso 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 Kügle 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 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. 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 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

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

TSUKIMI
Ama no hara
Furisake mireba
Kasuga naru
Mikasa no yama ni
Izuru tsuki kamo
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.

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

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

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.

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.

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

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.

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.

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.

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 Aucou
TRIPLUM
Pour ce que point fui de la amere espine
Depechie, qui souventes fois m’espine,
Pour quoi falir je puis a tout bon port,
Dame des cieux, je pers joie et deport,
Se ta douceur tant tost ne me despine
De l’amour point que durement je port.

Pour quoy je tiens vers toi ma droite mire,
Vierge et mere du tres souverain mire,
Par qui poes trestous mes maus mirer,
Et te suppli que ne veuilles en m’ire
Et grant mes fait, par ta pite qui mire
Tous tes servans, soigneusement mirer;
Ains que veuilles de moi pite avoir,
Qui en ay besoing asses plus que d’avoir,
Tres douce dame et tres piteuse mere,
Et pardonnes mon tres petit savoir,
Que longement ay mis en mal savoir
De quoi sentu ay saveur tres amere,
Et me donnes grace de tout bien faire.

Si me soies propice en tout affaire
En cestui gouffre et tres sure mercy,
Et me gardes de celui qui desfaire
Tout tans me veut, sans me poir refaire,
Par ta pite et ta douce mercy.

MOTETUS
A toi, vierge, me represente
Et ma povre arme te presente
Que veuilles en ceste presente
Vie de tout mal delivrer,
Puis que de vrai estes celle ente
Que dieu, de volente non lente,
Aime, et par qui en nous il ente
S’amour, en qui me veuil livrer.

Marie qui du ciel la porte
Estes, a toi je me transporte,
En qui tout bien fort se deporte
De pechie tout lassie et pris,
Pour quoi veuilles 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 seint et lasse
Que combien que a la fois solasse
Toute ma force sens si lasse
Que parens que a la mort,
Veuilles moy dons, de ye face
Delver, et que se desface
Du moy le poenice, et que face
Ce que a ton bon voizor s’amort.

Because I was wounded by the bitter thorn of sin, which often pricks me, because I can fail in this regard at any moment, O 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 to undo me so that I cannot be remade, by your pity and sweet forgiveness. Be favorable to me in every business of life in this abyss, and merciful, and keep me from him who seeks to undo me so that I cannot be remade, by your pity and sweet forgiveness.

To you, Virgin, I show myself, and offer you my poor weapon, that you may in this present 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, be our advocate, O Anthony, for the grace of Christ, lead the short time of mercy run out wasted. Amen.

O PROLES HISPANIAE / O SIDUS HISPANIA

CANTUS / TENORO
Proles Hispaniae,
Pavor infidelium,
Nova lux Italiae,
Nobile depositum
Urbis Paduanae:
Fer, Antoni, gratiae
Christi patrocinium,
Ne prolapsis veniae
Tempus breve creditum
Defluat inane.
Amen.

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

CONTRATENOR 1 / CONTRATENOR 2
O scion of Spain
O star of Span,
few of poverty,
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.

—Trans. Alejandro Planchart

—Anonymous (Turin: Biblioteca Nazionale s.J.II.9, fol. 93v-94 (4/2))
QUI PATRIS HONORIS / PARACLITE SPIRITUS

TRIPLUM
Qui patris atris honoris
Prolixus in locibus
Spiritus rius amoris
Servingo a paribus
Procedent, sedens thronorum
Eterne in superis
Omousyon dictorum
Horum nexus diceris
Paripotens ens parenne
Amplexus compagoque
Genitoris genitique;
Preingens suavitas,
Increata karitas,
Repandaque veritas,
Fons scaturiens donorum,
Bonorum exemplar morum,
Sterilium fecundator,
Oppacorum illustrator,
Coniectator abditorum
Mestorumque consolatory;
Vita,virtus, lux tramesque,
Forma finis hominum,
Fomitesque criminum,
Preintensa virtus arens,
Cuius donis sancta parens,
Afluit ecclesia
Tua multifaria
Largire solatia
In hic atque patria.

You who in dark dwelling places,
of the father and the Son,
to preserve the ceremonies of the spirit of love,
proceeding from one
and the other sitting eternally
at the highest of thrones,
you are called the link
of these essential words,
eternal being of an equal strength,
having embraced your companion
creator of humankind;
infinite sweetness,
charity implanted,
and widespread truth,
a source welling up with gifts
model of good habits,
you who give fertility to the sterile,
lit by the blind,
you are the seer of secrets
and consider of the sad
life, strength, light, and a path,
form the boundaries of men
and the comfort for faults,
a most powerful burning force
our mother the holy Church,
abundantly endowed with your gifts.
Grant your consolations
in great number
here and in the homeland.

MOTETUS
Paracleite spiritus,
Ois de famet
Hic misce divinitus,
Ferendo vetamen,
Coliubra sanctita
Christo baptizato
Nubes super splendita,
iam transfusato,
Flatus cum "Acclite"
All millers woes;
Lingue quoque igne
Cum in pharisaea
Fandique jubico
Ricur prestissis,
Mia crident
Quem in ciprinos
Salamen, mundi nos
Que mente non trivat
Honores vare,
Regio fer care
Possem servus Christi,

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

O protector spirit, breath from the mouth of God,
sent here from heaven,
by bearing the veil,
appearing as a superb dove
with the baptized Christ,
from a brilliant cloud,
at the Transfiguration;
when the Spirit, sending them, said,
"Receive [The Holy Spirit],"
appearing as tongues of fire
when you granted
the strength to speak
against the Pharisees,
you have brought me consolation;
a source of comfort
with Cypriots,
cleanse us to avoid riches,
by this happy mindset
I ask with clarity that I might be able
to be a servant of Christ.

—Trans. Michael Alan Anderson

TSUKIMI

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

—Saigyo Hosh (1118-1190)

Wata no hara
Wata no hara
Kogide mireba
Hikakena ko
Kumoi ni mayo
Okita shianmo

—Fujiwara no Tadamori (1097-1164)

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

—Sanjo In (976-1017)

If my heart, my will,
battered in this floating world
are to remain here
I will yearn to remember
this midnight and this moonrise.

—Trans. Gilbert/Brau
TRIPLUM

Par grant soif, clere fontaine,
Qui toute la lignee humainne
Reconfortes mout doucement,
Je vieng a toi, qui mout serraine
Estes et de tous les biens plainne,
Querant, en ma tres sure peinne,
Ton dous confort tres humblement.

Coume a celle qui onque amere
Ne fustes, mais comme a mere
Peut on retourner vraiement,
Si te suppli, luisant lumiere,
Virgin mere en qui toute entiere
La deite, c’est chose clere,
Habita sans empaichement.

Conbien que je de maint pechie
Soie griefvement entachie
Qui me poise mout durement,
Que me veuilles, par ta pite,
Conduire reconcilye
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.

PAR GRANT SOIF CLERE FONTAINE / DAME DE TOUT PRIS

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, dwell 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 dolour,
Pentis et repris,
De mes maus compris,
En ton dous compris,
Viens, par grant fervour,
Querant ton aÿe,
Qui douce est et lye,
Tres odorant flour
Et plaisant 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’aour,
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,
Avest et’s amour
Puisse en toute place
Et qu’en ye face
Ses courtmains je lasc.
Tousdis sans error.

—Anonymous (Toaldo: Biblioteca Nazionale s.J.II.8, fol. 94v-95 (4/2))

FLOS FLORUM

Flour of flowers,
Fount of gardens,
Queen of the heavens,
Hope of pardon,
Light of joy,
Nemedy of sorrows.

Fresh branch
And serenely virginal:
Model of goodness:
Spare the guilty
And bring them a reward
In the peace of the righteous.

Feed your own,
Succor your own,
Have mercy upon your own.

—Trans. Campelli

Flos florum,
Fons hortorum,
Regina coelorum,
Spes veniae,
Lus laetitiae,
Medicina dolorum,

Virga recens
El virgo decens,
Forma bonorum,
Passio nis
El open fer eis
In pacem plurum,
Passio lusus,
Succure tuus,
Miserere tuum.

Lady of all value;
I who am composed of every good,
repentant and restored,
united by my sins in your sweet comprehension, I come with great urgency seeking your aid, which is sweet and supple, O sweet-smelling flower and pleasing friend of God in whom there is life, sweet and without envy morning and night and day. Which may you grant that I have and that I may be, O Lady I adore, regarding your son whom you love and cherish, for me who am wounded, much in your favor, so that his grace that surpasses all other good things may be mine, and his love may be in every place, and that I may with joyous expression observe his commandments always without error.

—Trans. Lawrence Rosenwald

Anonymous (Analecta hymnica medi aevi – Herausgeben von Clemens Blume und Guido M. Devres, XXXII)

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SANCTUS IN ETERNIS REGNANS / SANCTUS ET INGENITUS PATER ATQUE CARENS

Anonymous (T orino: Biblioteca Nazionale s.J.II.9, fol.

Tu Sabbaoth dominus, redimens nos a nece pignus,
Fili sancte pater, sanctum quoque pneuma caracter,
Tu Sabbaoth dominus, celorum rex quoque dingus,
Sanctus et una quoque procedens res ab utroque,
Tu deus eternus, Clemens, pius atque benignus,
Sanctus in eternis regnans, pater inque supernis
Celsis osanna, mortis quoque comprime damna,
Sanctus et equalis genitus, qui cum patre talis,
Par quoque nascenti caritas, amor et pia cura,
Res sine facture, generans sine que geniture,
Vivis in excelsis, rex, qui sine tempore celsis.
Mortuus et passus, crudely verbere quassus,
Munus et amborum, largitio, pignus amorum,
O benedicte, venis domini qui nomine plenis
Summaque natura naturans summa datura
Nomine prole pia, damnosis detrahe penis,
Fac tibi cum sanctis regni solio dominantis,
Nobis celsa dares, pro nobis virgine natus,
Excelsis digne, salvanos, Christe benigne.
Sanctus et ac genitus patri par Gloria pua,
Qui venis in domini pro nobis nomine trini,
Semper in excelsis osanna redde beatis,
Maximaque ternis personis omnia cernis
Osanna dignos tecum regnare benignos
Nobis patre datus ut nos a morte piares,
Que par gignenti similis substantia pura,
Nos celis foveas celestes ante choreas.
Tu terrenorum, tu gloria plena polorum,
Abs defectura patris expels omnia iura,
Qui personali distans patre proprietate,
Ex integrali constans es idem deitate,
Tu cuius celi sunt peni terraque cuius
Salva nos, fons pietatis.
Fine frui celsis,

TRILPUM/COUNTER TENOR

Trans. Anna Huiberdina Hilda de Bakker

—TRILPUM / CONTRATENOR I
Apostolo glorioso, da Dio esso
E avertigiane al popolo ieme
La sua incarnacion, che’ vera cecos.
El cruelt festa sarra alcuni suspectos,
E el patrasso per ta loco,
El per sepulcro questo siando specio,
Prago ta, primg mi retoce loco.
Per 1 bi mordi, nel devin conspecto.

MOTETUS / CONTRA TENOR II
Cum tua doctrina convertisti a Christo
Tula et paite, et cum la passione et morie
Che qui porustain in su e lo olivo.
Mo’ e prolasso in errore et facto tristo,
S che riempregnagla grazia al forte
Che recognoscias Dio vero et vivo.

—Maledetta dei Maledetti

TRILPUM

—Trans. Leofranc Holford-Strevens

Cuckoo called for me
and I turned in his direction
but he said to me that the only thing I found
was the moon of early dawn.

TSUKIMI

Kiyohara no Fukayabu

Natsu no yo wa
Kumo no izuko ni
Tsuki yadoruramu
Kumo no izuko ni
Natsu no yo wa
Tada anaike no
Tsuki zo nokeru

—Fujiwara no Sanesada

Natsu no yo wa
Nakitsu kata o
Tsuki yadoruramu
Nakitsuru kata o
Natsu no yo wa
Tada anaike no
Tsuki zo nokeru

—Kiyohara no Fukayabu

In the summer night
the evening still seems present,
but I stood there
What region of the clouds
has the wandering moon come home?

—Trans. Gilbert Brau

Hiotologio Hiotologio
Nahtisu kata o
Nagamunbe
Tada anaike no
Tsuki zo nokeru

—Fujiwara no Sonezato

Natsu no yo wa
Nakitsu kata o
Nagamunbe
Tada anaike no
Tsuki zo nokeru

—Kiyohara no Fukayabu

(1139-1191)

(9-10th century)
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 Street, 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, Pittsburg State University, Mount Holyoke College, Hillsdale College, Keene State College, Pennsylvania Girlchoir, Connecticut Children’s Chorus, and Providence Children's Chorus. loreleiensemble.com
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Lorelei Ensemble
Impermanence
DSL-92226

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