



# AS BEFORE, SO EVERMORE

*Celebrating 1,000 Years of Sacred Music*

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*Inaugural Concert for the Institute for Sacred Music  
Archabbey Church of Our Lady of Einsiedeln*

Saint Meinrad, Indiana  
October 6, 2023

# INTRODUCTION

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Dear Guests,

We are honored to welcome you to this inaugural concert organized and hosted by the Institute for Sacred Music. It marks an important milestone! Tonight's program is a celebration of the living tradition of sacred music, especially on this hill in southern Indiana.

The liturgy at the center of Catholic life is ultimately the work of countless individual communities, each one an integral part of the whole. As one square in that sprawling patchwork, Saint Meinrad Archabbey is blessed with an extraordinarily long and distinguished musical history.

Our monastery was founded in 1854 by Einsiedeln Abbey in Switzerland, which in turn was established in 934 at the site of St. Meinrad's hermitage. A few decades later (c. 960-970), the monks of Einsiedeln produced what now survives as the oldest complete notated book of chants for the Mass. That tradition has continued here through the work of numerous monks active since the Second Vatican Council.

The program also draws on manuscripts held at the Archabbey Library, especially those that contain chants or substantive variants witnessed nowhere else. We will hear an offertory from our oldest leaf for the first time in almost certainly over 800 years. As long as monks and guests continue to gather on this hill, the tradition will live on. We are grateful for your presence and support among us tonight!

Fraternally,

A handwritten signature in black ink that reads "Br. John OSB".

Br. John  
Director of the Institute for Sacred Music

# WELCOME

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Welcome ..... **Br. John Glasenapp OSB**

## Advent and Christmastide

Ad te levavi ..... combined choir

Angelus ad virginem ..... Heredos, Bailey, Sr. Jeana

O magnum mysterium ..... monastic schola

In the ending of the year ..... combined choir, Br. John (organ)

## Ordinary Time

Deus in loco sancto tuo ..... Heredos, Bailey, Sr. Jeana

I Saw Coming on the Clouds of Heaven ..... Bailey, Sr. Jeana, Br. John Mark

Domine Dominus noster quam admirabile ..... monastic schola

## Sanctorale

Favus distillans, St. Hildegard of Bingen for St. Ursula ..... Heredos, Bailey, Sr. Jeana

Justus ut Palma, for the feast of St. Benedict ..... combined choir

**Introduction to the second half ..... Br. John Glasenapp**

## Feasts of Mary

O Maria, deu maire ..... Heredos, Bailey (harp)

Hail, Bright Star ..... combined choir

Salve regina, four-part setting from Einsiedeln Abbey ..... Sr. Jeana, Br. John Mark  
Br. Joel, Heredos, Bailey

## Holy Week and Easter

Improperium exspectavit ..... Heredos, Br. Joel

Ortorum orientium/Virga Yesse/[Victimae paschali laudes] ..... Heredos, Bailey, Br. John (organ)

Victimae paschali /Christus ist erstanden ..... combined choir

## From the Rite of Solemn Profession of Einsiedeln Abbey (1888)

Veni sancte spiritus ..... combined choir

# PERFORMERS

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## Guest singers

Rosemary Heredos, Trobár guest artist

Elena Mullins Bailey (voice, harp), Trobár, executive director

Sr. Jeana Visel, OSB, Monastery Immaculate Conception, Ferdinand, IN

## Chant schola

Br. Joel Blaize (director), Br. John Mark Falkenhain (choirmaster)

Members: Fr. Harry Hagan, Br. Jude Angel Romero-Olivas, Br. Symeon Rubbelke (Assumption Abbey, ND), Br. Stephen Johnson (Assumption Abbey, ND), Fr. Tobias Colgan, OSB

Br. John Glasenapp, organ



Rosemary Heredos



Elena Mullins Bailey



Sr. Jeana Visel, OSB



Br. Joel Blaize, OSB



Br. John Mark  
Falkenhain, OSB



Fr. Harry Hagan, OSB



Br. Jude Angel Romero-  
Olivas, OSB



Br. Symeon Rubbelke,  
OSB



Br. Stephen Johnson, OSB



Fr. Tobias Colgan, OSB

## PERFORMER BIOS

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Soprano and scholar **Rosemary Heredos** is a specialist in Early Music with a particular emphasis in Gregorian chant. She holds bachelors degrees in music and English literature from Kent State University, and an MA in Ritual Chant and Song from the University of Limerick, where she studied the Irish sean-nós style with Nóirín Ní Riain, and medieval chant and song with Catherine Sergent. Rosemary recently completed a doctorate in Historical Performance Practice from Case Western Reserve University in Cleveland, Ohio, where she studied voice with Ellen Hargis. She regularly sings with Cantoral, an all-female chant ensemble based in Ireland, and Trobár medieval ensemble based in Cleveland.

A church musician since her youth, Rosemary has cantored at Catholic churches around the world, and is currently the Coordinator of Liturgical Music at Saint Anselm Church in Chesterland, Ohio. She is also a regular guest instructor of chant workshops at Saint Meinrad Archabbey. Additionally, she teaches part-time in the Ethnomusicology department at Kent State. Her research interests include medieval Marian imagery, adiastematic chant notation, Aquitanian chant, and vernacular devotional music of England and Ireland.

Praised for her “alluring” performances and “easy virtuosity,” soprano **Elena Mullins Bailey** has wide-ranging interests in the field of early music. As a performer of period chamber music she has appeared with The Newberry Consort, Les Délices, Early Music Access Project, and the Indianapolis Baroque Orchestra. She takes a scholarly interest in the performance practices of early repertoires, and co-founded the medieval music ensembles Trobár (Cleveland) and Alkemie (Brooklyn). She holds a DMA in Historical Performance Practice and a BA in Musical Arts from The Eastman School of Music. She returned to CWRU in 2016, where she directs the Early Music Singers, and has taught on the voice faculty at Cleveland State University since 2019.

*On the ensemble:*

Trobár is a small medieval band of voices and instruments led by co-directors Allison Monroe (strings, voice) and Elena Mullins Bailey (voice, harp). The word trobar, meaning “to find, to create, to compose” in the language Occitan, encapsulates the spirit of discovery and invention that we bring to the musical texts of the Middle Ages. Since our founding in 2017, Trobár has created twelve original programs for our Cleveland audiences. Several of these programs have been featured on Early Music America’s 2020 Emerging Artists Showcase, Les Délices’ SalonEra, GEMS (NYC), the Catacoustic Consort (Cincinnati) series, Early Music at the Barn in Chicagoland, and in a live-televised concert at St. James Cathedral Basilica (Brooklyn). We have held residencies at the University of Louisville and Purdue University Fort Wayne and host a free podcast called Trobár Talks.

# PROGRAM NOTES

*Translations by Br. John unless otherwise noted*

## Advent and Christmastide

**Ad te levavi**, introit for the First Sunday of Advent

Text (Ps. 24:1-3 in Vulgate numbering)	Translation
Ad te levavi animam meam	To you, my God, I have lifted up by soul.
Deus meus in te confido; non erubescam.	I trust in you; do not embarrass me.
Neque irrideant me inimici mei, etenim universi qui te expectant, non confundentur.	And do not let my enemies ridicule me, because all those who await you will not be frustrated.

This entrance antiphon marks the beginning of the new liturgical year. It is one of the oldest in the Gregorian repertoire. The version heard is taken from the *Graduale Triplex* published in 1979, which incorporates two of the oldest musical sources that lack specific pitch information supplemented by a corresponding melody on a staff. This edition was inspired by the semiological approach pioneered by our Fr. Columba Kelly's dissertation adviser, Dom Eugène Cardine, OSB, (Solesmes). Following the Second Vatican Council, Fr. Columba adapted Cardine's theories on Gregorian rhythm to his own English adaptations of the Latin chant. Fr. Columba's translation immediately follows on the program. Notice that on this particular chant, Fr. Columba uses a slightly expanded text (e.g. *Deus meus* is translated twice as O Lord and O my God). He omitted the reference to enemies and ridicule, and instead inserted the text from the Latin verse, "make me know your ways and teach me to walk in your truth," into the middle section of the antiphon so that an entire psalm might be used instead of the single short Latin verse for the longer processions required in the *novus ordo*.

## **Angelus ad virginem**

This 14th-century setting of a medieval English carol is taken from the Dublin Troper (Cambridge, University Library, MS Add. 710) as a later addition to that manuscript. It is written in three-voice homorhythm (voices sing different pitches, but approximately the same rhythm). Geoffrey Chaucer mentioned the song in his *Canterbury Tales*. A Middle English translation of the text was widely known. The monophonic setting from Arundel MS 248 and a two-voice polyphonic version from Cotton fragment XXIX attest to the widespread use of this

vernacular hymn in the 14th century. Our arrangement will illustrate each of these three musical textures to help tell the story of the Annunciation. This performance will follow the first Latin verse with another five taken from the Middle English text. The use of the vernacular alongside Latin was introduced long before the Second Vatican Council!

<b>Text</b>	<b>Translation by Rosemary Heredos</b>
<p>1. Angelus ad virginem  subintrans in conclave,  Virginis formidinem  demulcens, inquit: ‘Ave’  Ave regina virginum  celi terrequè Dominum  Concipies et paries intacta,  salute hominum,  Tu porta celi facta,  medela criminum.’</p>	<p>1. (Latin translation)  The angel to the virgin,  entering into the room,  soothing the virgin’s fear, said, “Hail,  hail queen of virgins!  The Lord of heaven and earth you, a virgin,  will conceive and bear,  the savior of men.  You will become the gate of heaven, the cure  of sins.”</p>
<p>1. Gabriel fram evene king  sent to þe maide swete,  Broute hire blissful tiding  and faire he gan hire greten:  ‘Heil be þu, ful of grace arith,  for Godes sone, þis evene lith,  For mannes loven wile man bicomem  and taken fles of þe, maiden brith,  Ma[n]ken fre for to maken  of senne and delves mith.’</p>	<p>Middle English translation  1. Gabriel, from heaven’s king  sent, to the sweet maid,  Brought her blessed tidings  and well he began to greet her:  “Hail be thou, full of grace aright,  for God’s son, this heaven’s light,  For love of man, will man become,  and take flesh of thee, maiden bright,  For to make mankind free of sin and the  devil’s might.”</p>
<p>2. Mildeliche im gan andsweren  þe milde maiden þanne:  ‘Whilchewise sold Ichs  beren child with hutem manne?  Þangle seide: ‘Ne dred te nout,  þurw þoligast sal ben iwrouth  Þis ilche þing, warof tiding Ichs bringe,  al manken wrth ibout</p>	<p>2. Mildly, she began to answer,  the mild maiden then:  “Which way should I  bear a child without a man?”  The angel said: “Dread thee not,  through the Holy Ghost shall well be wrought  This very thing, whereof tidings I bring,  all mankind will be bought [redeemed].</p>

Dur þi swete childtinge,  
and hut of pine ibrouť.

3. Wan þe maiden understud  
and þangles wurdes herde,  
Mildeliche with milde mud  
to þangle hie andswerde:  
'Hur Lordes þeumaiden iwis  
Ics am, þat her aboven is,  
Anenttis me fulfurthed be þi sawe  
þat Ics, sithen his wil is,  
Maiden with huten lawe  
of moder have þe blis.'

4. Þangle wente awei mid þan  
al hut of hire sithte,  
Hire wombe arise gan  
þurw þoligastes mithe,  
In hire was Crist biloken anon,  
suth God, soth man ine fleas and bon,  
And of hir fleas iboren was at time,  
war þurw us kam god won,  
He bout us hut of pine,  
and let im for us slon.

5. Maiden moder makeles  
of milche ful ibunden,  
Bid for hus im þat þe ches,  
at wam þu grace funde,  
Þat he forgive hus senne and wrake,  
and clene of evri gelt us make,  
And evne blis wan hure time is to sterven  
hus give for þine sake,  
Him so her for to serven  
þat he us to him take.

Through your sweet child-bearing,  
and out of pain brought."

3. When the maiden understood  
and the angel's words heard,  
Mildly with mild mode  
to the angel she answered:  
"Our Lord's handmaiden indeed  
I am, who here above is  
As for me, fulfilled be thy saying,  
that I, since his will is,  
A maiden without the law [of nature],  
of mother[hood] have the bliss."

4. The angel went away with that,  
all out of her sight,  
Her womb began to arise  
through the Holy Ghost's might,  
In her was Christ enshrined immediately,  
true God, true man in flesh and bone,  
And of her flesh was born at term,  
whereby God came with us to dwell,  
He bought us out of pain,  
and let himself for us be slain.

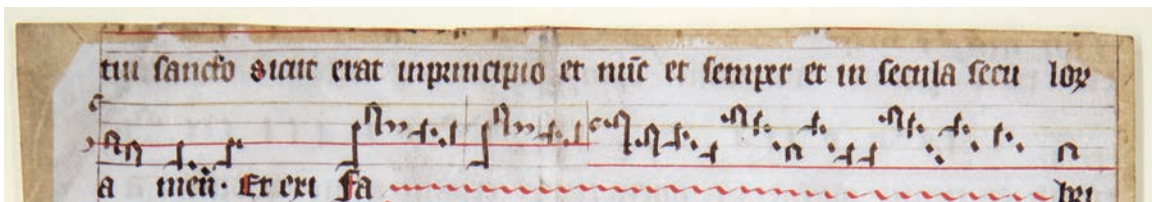
5. Maiden mother immaculate,  
with mercy full abounds,  
Bid [pray] for us to him who chose thee,  
in whom thou grace hast found,  
That he forgive our sin and injury,  
and clean of every guilt we make,  
And heaven's bliss, when it is our time to die,  
give for thine sake,  
Let us serve him here,  
that he will us to himself take.



## **O magnum mysterium**, responsory for the Night Office (Matins) of Christmas

<b>Text</b>	<b>Translation</b>
O magnum mysterium et admirabile sacramentum ut animalia viderent dominum natum iacentem in praesepio. Beata virgo cujus viscera meruerunt portare dominum Christum	O great mystery and wonderful sacrament, that animals may see the newborn Lord, lying in a manger! O blessed virgin, whose womb was worthy to bear the Lord [Jesus] Christ.

The version chanted by the monastic schola is based on a 13th-century German fragment written in so-called “Hufnagel” notation that belongs to the Archabbey Library manuscript collection. It was reconstructed for performance by Br. Joel Blaize, OSB. The manuscript is cut across the top, and consequently the end of the respond and the entire verse are missing.



To complete the performance edition, Br. Joel borrowed from a 12th-century antiphoner from Reichenau (which was St. Meinrad’s home monastery). Despite the difference in age between the two manuscripts, there is a strong melodic, notational, and geographic affinity between them. Like all Germanic chant, these manuscripts exhibit the tendency to avoid semitones at the top of a melodic line, instead favoring C and F over the lower E and B. These melodic leaps give Germanic chant a distinctive, almost pentatonic sound.

The text is unusual in the chant repertoire because it is not Biblical. Its origins are unknown.

### ***In the ending of the year***, Vespers hymn for the feast of Holy Innocents

This hymn is the most recent composition on the program and one of the few in regular use. The melody was crafted by Br. John Mark Falkenhain, OSB, and our lead organist, Brent Stamey. The text is based on the medieval hymn “In hoc anni circulo,” which was translated by John Mason Neale in *Medieval Hymns* (1876) and set to music by George Radcliffe Woodward in *Songs of Syon* (1908). Fr. Harry Hagan, OSB then restored the refrain and added verse 6.

## Ordinary Time

*Deus in loco sancto tuo*, introit for the 11th Sunday after Pentecost (17th Sunday in Ordinary Time in the current calendar)

<p><b>Text</b> (Ps. 67: 6b-7a, 36, 2 in Vulgate numbering) Deus in loco sancto suo deus qui inhabitare facit unanimes in domo ipse dabit virtutem et fortitudinem plebi suae.</p> <p>V. Exurgat deus et dissipentur inimici eius; et fugiant qui oderunt eum a facie eius.</p>	<p><b>Translation</b> O God, who dwells in his holy place; God who makes us live in together in harmony will give power and strength to his people.</p> <p>V. Let God arise, and let his enemies be scattered; and let those that hate him flee from his face.</p>
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The earliest forms of musical notation did not provide pitch information, but indicated only the general direction of the melody. Both *Deus in loco sancto tuo* and *Domine Dominus noster quam admirabile* following it on the program come from an 11th-century Aquitanian bifolium in the Archabbey Library collection. Aquitanian notation (from the region of Aquitaine bordering Spain in southwest France) is exceptional because it is the earliest style of notation that also provides approximate intervals between notes (whether they are one or more steps higher or lower). Nevertheless, this leaf lacks clefs, so it still requires consultation with later sources to identify its exact melody.

This text is a good example of how Gregorian composers spliced and edited Biblical texts before setting them to music. The chant begins with the second half of verse 6. Verse 7 is then cut off and joined to the last line of the Psalm. The verse of the introit cuts back to verse 2 of the Psalm, earlier in the Scriptural passage than where the introit began.



## *I Saw Coming on the Clouds of Heaven*

Fr. Tobias Colgan, OSB, has composed several polyphonic antiphons as well as polyphonic psalm tones, in addition to many of the monophonic Saint Meinrad Psalm Tones heard at our daily liturgies. This setting is sung frequently as an offertory at our conventual Mass.

*Domine Dominus noster quam admirabile*, gradual for the 14th Sunday after Pentecost (16th Sunday in Ordinary Time in the current calendar)

<p><b>Text</b> (Ps. 8:2 in Vulgate numbering) Domine, Dominus noster, quam admirabile est nomen tuum in universa terra!</p> <p>V. Quoniam elevata est magnificentia tua super caelos.</p>	<p><b>Translation</b> O Lord, our Lord, how marvelous is your name in the whole world!</p> <p>V. Since your greatness is raised above the heavens.</p>
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Graduals (corresponding to the responsorial Psalm) and Alleluias are typically the most florid chants of the Mass, but *Domine Dominus* lacks many of the runs (melismas) typically associated with the genre. That concision allows for bold contrasts. The first phrase sits low in the register and occupies a narrow range. The melody firmly dips down into the territory of mode 6 on the word “noster” (our). The text that follows, however, “quam admirabile,” shoots up from the lowest note of the chant to the highest more than an octave above. In the process, the mode transforms (modulates) to mode 5 on “marvelous.” The name of God is so earth-shattering, neither the original mode of the chant nor the frame of the octave can contain it.



## Sanctorale

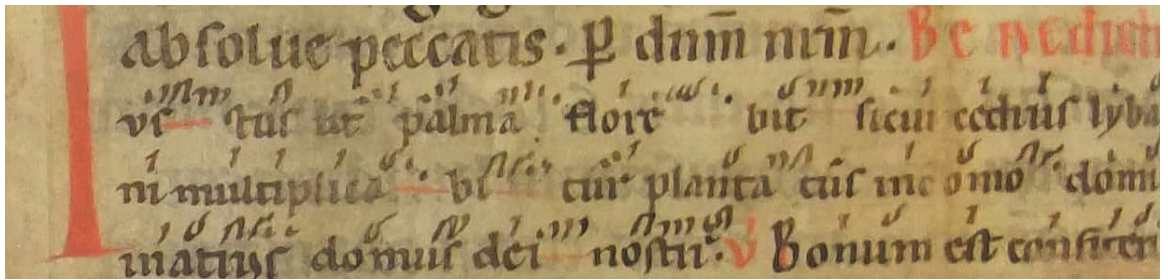
*Favus distillans* by St. Hildegard of Bingen, responsory for the feast of St. Ursula

<p><b>Text</b> Favus distillans Ursula virgo fuit, que Agnum Dei amplecti desideravit, mel et lac sub lingua eius * Quia pomiferum hortum et flores florum in turba virginum ad se collegit.</p> <p>V. Unde nobilissima aurora gaude, filia Syon R. Quia pomiferum</p>	<p><b>Translation</b> A dripping honeycomb was the virgin Ursula, who desired to embrace the Lamb of God, honey and milk beneath her tongue * Because she gathered to herself, in a group of virgins, a fruit-bearing garden and flowers of flowers.</p> <p>V. Hence rejoice in the most celebrated dawn, daughter of Zion.</p>
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Scholars believe that St. Hildegard composed this chant for the Office of St. Ursula between 1157-1159, shortly after it was believed that St. Ursula and companions' relics had been discovered in a Roman cemetery in Cologne. The text reflects many of Hildegard's favorite themes: virginity, the paradise of the garden, intimacy with God, abundance, and growth. Her melody for this responsory is also characteristically florid, encompassing an extraordinarily large range with wide leaps, circling around special pitches, and closely expressing the text in all its sweetness and vigor.

*Justus ut Palma*, introit for the feast of St. Benedict

<p><b>Text</b> (Ps. 91: 13-14 v. 2 in Vulgate numbering) Iustus ut palma florebit; sicut cedrus Libani multiplicabitur. Plantatus in domo Domini, in atriis domus Dei nostri</p> <p>V. Bonum est confiteri Domino, et psallere nomini tuo altissime:</p>	<p><b>Translation</b> The just one shall flourish like the palm tree; he shall grow up like a cedar of Lebanon. They who are planted in the house of the Lord [shall flourish] in the courts of the house of our God.</p> <p>V. It is good to give praise to the Lord, and to sing to your name, O most High.</p>
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The monastic schola will sing a version of this chant from the Common of Saints based on a 13th-century German source in the Archabbey Library collection. Germany was an especially musically conservative region that held on to earlier styles of notation long after most of Europe adopted musical staves that provide specific pitch information. These East Frankish neumes (notes) do not and are only intended to refresh a singer's memory within a still predominantly oral tradition.

To reconstruct this melody, Br. Joel took the pitches from other manuscripts in the region, Klosterneuburg MS 588 and Leipzig, MS Thomas 391 (the famous Thomaskirche gradual, known later to Bach), both from the early 14th century. In our fragment, there are a couple of variations in the melodic line that were not found in any other manuscript, so Br. Joel had to speculate in places to create this performance edition. Such challenges highlight how much diversity is found from manuscript to manuscript despite their overwhelming similarities.

## Feasts of Mary

### *O Maria, deu maire*

Vernacular adaptation of chant was not invented at the Second Vatican Council. *O Maria, deu maire* is a hymn composed in the late 11th century at the famed abbey of Saint Martial in Limoges based on the ninth-century Latin hymn “Ave maris stella.” Written in Occitan, a medieval Romance language spoken in southern France, the text is direct, simple, and colloquial. Occitan is an important vernacular language for medieval music, and the members of the vocal ensemble joining us, Trobár, take their name from the Occitan word that literally means “to find,” but is often used by medieval poets and musicians to describe their inspiration to compose by stumbling upon various thoughts, feelings, or circumstances that they need to express.

### Translation

1. O Mary, Mother of God, God is your son and father. Lady, pray for us to your son, the glorious one!
2. And also to the Father pray for all people. If he does not deliver us, we return to weeping.
3. Eve believed the serpent, a resplendent angel. That is why it goes better for us: God is truly born man.
4. For he was born of woman. God saved woman; and he was born a man so that man could be healed.
5. When Eve, wife of Adam, believed Satan she put us in such great misery that through her came thirst and famine.
6. Eve was very foolish, for she ate of the fruit that God forbade, as well as the one who trusted her.
7. And if he had not trusted her and had not eaten from the fruit, never would man have died who loves our Lord.
8. But so many people would have now been healed; those who are now lost would have not been in any way.
9. Adam ate the fruit by which we were all lost. Adam did not believe God; things went badly for us all.
10. God took on himself death on the cross with great suffering, and was resurrected on the third day, as Mary said.
11. She told the apostles and said that she had spoken with God, that in the land of Galilee we shall see him alive again.
12. Life, who took death, gave us paradise. So also give us glory, true God!

Translation by John Haines in *Medieval Song in Romance Languages* (Cambridge University Press, 2010)

## ***Hail, Bright Star***

Fr. Tobias Colgan, OSB, wrote this English version of “Ave maris stella” for mixed chorus in 1994, though its correspondences with the previous Occitan adaptation composed almost exactly 900 years earlier are striking.

***Salve regina***, four-part setting from Einsiedeln Abbey

Every evening after Vespers, the monks of Einsiedeln process to the statue of Our Lady of Einsiedeln in the Gnadenkapelle (a chapel within a church) singing this four-part setting of the “Salve regina” hymn. Though it was composed in the late 18th century, the tradition of daily processions dates back to 1547. Each year, an estimated half million pilgrims visit the Black Madonna in the Gnadenkapelle at Einsiedeln. The Archabbey Church at Saint Meinrad is consecrated to Our Lady of Einsiedeln, and a replica of her statue in Switzerland is enshrined in the southwest corner by the front doors.

## **Holy Week and Easter**

***Improperium exspectavit***, offertory for Palm Sunday

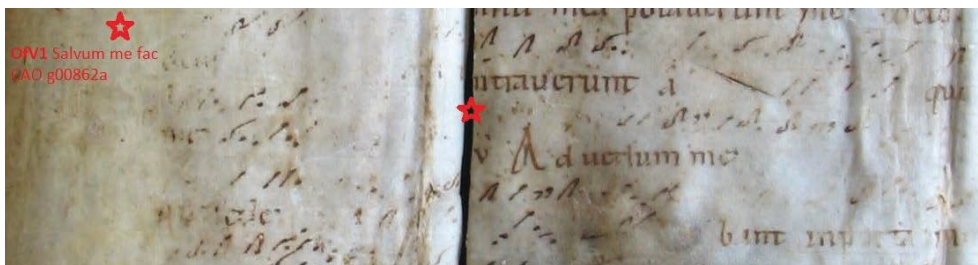
<p><b>Text</b> (Ps. 68:21-22, v. 2, 13, 14 in the Vulgate) Improperium exspectavit cor meum et miseriam et sustinui qui simul contristaretur et non fuit, consolantem me quaesivi, et non inveni et dederunt in escam meam fel, et in siti mea potaverunt me aceto.</p> <p>V1. Salvum me fac, Deus, quoniam intraverunt aquae usque ad animam meam.</p> <p>V2. Adversum me exercebantur qui sedebant in porta et in me psallebant qui bibebant vinum.</p>	<p><b>Translation based on the Douay-Rheims</b> My heart hath expected reproach and misery, and I looked for one that would grieve together with me, but there was none. I sought comfort for me, and I found none. And they gave me gall for my food, and in my thirst they gave me vinegar to drink.</p> <p>V1. Save me, O God, for the waters have risen even to my soul.</p> <p>V2. They that sat in the gate busied themselves against me: and they that drank wine made me their song.</p>
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The oldest fragment in our collection is from the region of Einsiedeln and St. Gall. Like many of our individual leaves, it survived because it was incorporated as binding support into another book. Its discovery by Fr. Albert Kleber sometime around 1920, and his extraction of it by soaking the book to dissolve the glue, was heralded in a local newspaper shortly thereafter as a “most valuable find.”

The page contains the same style of notation used in the earliest source from Einsiedeln, though our leaf was copied at least a hundred years later. It lacks much of the detail and nuance found in the oldest sources and suggests that chant was becoming relatively simpler and more streamlined over time.

Our fragment does contain, however, three verses for this Holy Week offertory. Offertory verses began to drop out of use beginning in the 11th century, and they have never been edited. They are only witnessed in original manuscript sources like ours, and they attest to the value of original source collection and study.

Though the page is damaged, the overwhelming similarity between the text and melody to the earliest manuscript from Einsiedeln (Codex MS 121) enables us to rely on the latter to supplement damaged or missing sections. For pitch information, Br. Joel also consulted the 12th-century gradual, Graz MS 807, from the Augustinian monastery of Klosterneuburg, Austria, considered the oldest extant Germanic gradual with a staff, and layered the reconstructed melody alongside the notation in our leaf using the chant fonts he has created.



Handwritten musical notation in red ink on a four-line staff, with square neumes. The text below the staff is: V. Sal- vum me fac De- us quo- ni- am intra- ve- runt a- quae us- que ad



*Ortorum orientium/Virga Yesse/[Victimae paschali laudes]*, Trecento Italian motet

Text	Translation
<p><u>Triplum</u> Ortorum virentium, fons irrigans corda, aquarum viventium puteus et corda; Erga tuum filium precantes concordia, et celeste bravium virginum decorda</p>	<p>Living spring that quenches our hearts, source of life-giving waters, intercede on our behalf with your Son, that he may grant us our heavenly reward.</p>
<p><u>Motetus</u> Virga Yesse, flos virginum et immarcescibilis, inter natas mulierum nulla tibi similis. Nobis fuit partus tuus multipictus utilis; roga tuum filium, precor Virgo nobilis, ne nos pro peccatis capiat infernus terribilis.</p>	<p>Branch of Jesse, immortal flower of virgins, no woman is like unto Thee. We beseech Thee, most noble Virgin, pray to your Son for us, that we may be saved from the pains of Hell.</p>
<p><u>Tenor</u> Victimae paschali laudes immolent Christiani</p>	<p>To the Paschal victim may Christians offer songs of praise.</p> <p>Translation by Frank Dobbins</p>

Built upon the Easter sequence *Victimae paschali laudes* in the lowest voice, this three-voice polyphonic and polytextual motet from 14th-century Italy is predominantly homorhythmic. Much about this repertoire remains a mystery. How and why singers simultaneously sang different melodies with different texts, occasionally in different languages, is unclear. The phenomenon, however, does occupy an important place in the history of sacred music in the High Middle Ages, represented by this piece. Objections to this style, particularly during the Counter Reformation, inform our modern approach to polyphony, heard in the compositions by Fr. Tobias that strongly emphasizes textual clarity.

*Victimae paschali laudes/Christus ist erstanden* from the Gengenbach Processional

<b>Text</b>	<b>Translation</b> (Latin sequence from ICEL)
<p>Victimae paschali laudes immolent Christiani.</p>	<p>Christians, to the Paschal Victim offer sacrifice and praise.</p>
<p>1. Christ ist erstanden von seiner Marter allen. Des sollen wir alle froh seÿn, Christ will unser Trost seÿn: Alleluia.</p>	<p>1. Christ is risen from his torment. We should all be glad. Christ will be our comfort. Alleluia.</p>
<p>Agnus redemit oves: Christus innocens Patri reconciliavit peccatores.</p>	<p>The sheep are ransomed by the Lamb; and Christ, the undefiled, hath sinners to his Father reconciled.</p>
<p>2. Wär er nicht erstanden, so wär die Welt vergangen. Seÿt daß er erstanden ist, so loben wir den Herren Jesum Christ. Alleluia.</p>	<p>2. If he had not arisen, the world would have perished. Since he is risen, we praise the Lord Jesus Christ. Alleluia.</p>
<p>Mors et vita duello confluxere mirando: dux vitae mortuus, regnat vivus.</p>	<p>Death with life contended: combat strangely ended! Life's own Champion, slain, yet lives to reign.</p>
<p>3. Es giengen dreÿ heilige Frauen, sie wollten das Grab beschauen, sie suchten den Herzen Jesum Christ, der aller Welt ein Tröster ist. Alleluia.</p>	<p>3. There went three holy women. They wanted to see the tomb. They sought the heart of Jesus Christ, who is the comforter of all the world. Alleluia.</p>
<p>Dic nobis Maria, quid vidisti in via?</p>	<p>Tell us, Mary: what thou didst see upon the way?</p>
<p>4. "Wer welzt uns von des Grabes Thür den großen Stein der ligt dafür?"</p>	<p>4. "Who will remove from the door of the tomb the great stone that lies there?"</p>

Als bald sie aber kamen dar,  
der Stein davon gewelzet war.

Sepulcrum Christi viventis,  
et gloriam vidi resurgentis

5. Die giengen zu Grab hinein, und fahen  
darinn ein Engel fein,  
im grab sitzen zur rechten hand,  
in einem langen weissen g'wand. Alleluia.

Angelicos testes,  
sudarium, et vestes.

6. Sie sehr erschracken vor dem Gesicht  
Der Engel sprach: "Nun förcht euch nicht;  
Ihr sucht den gecreuzigten Jesum Christ,  
der von dem Tod erstanden ist." Alleluia.

Surrexit Christus spes mea:  
praecedet vos in Galilaeam.

7. Da sehet her zu dieser Frist,  
das orth da er gelegen ist.  
So geth [sic] nun hin und sagts zur Stund  
den Jüngern, und thuts Petro kundt.

Scimus Christum surrexisse  
a mortuis vere:  
tu nobis, victor Rex, miserere.

8. In Galilæam heist sie gehen,  
da will der Herr sich laßen sehen:  
Vom Grab sie giengen schnell hinauß.  
Es kam sie ahn ein forcht und grauß. Alleluia.

Virgini Mariae laudes intonent Christiani.

But as soon as they came there, the stone was  
rolled away.

The tomb the Living did enclose;  
I saw Christ's glory as He rose!

5. They went into the tomb, and inside they  
saw a fine angel,  
sitting on the right hand,  
in a long white robe. Alleluia.

The angels there attesting;  
shroud with grave-clothes resting.

6. They were very frightened by the face.  
The angel said, "do not be afraid.  
You are looking for the crucified Jesus Christ,  
who is risen from the dead." Alleluia.

Christ, my hope, has risen:  
He goes before you into Galilee.

7. Then look here at this time,  
the place where he is located.  
Go therefore, and tell the disciples at this  
hour, and make it known to Peter.

That Christ is truly risen  
from the dead we know.  
Victorious King, Thy mercy show us!

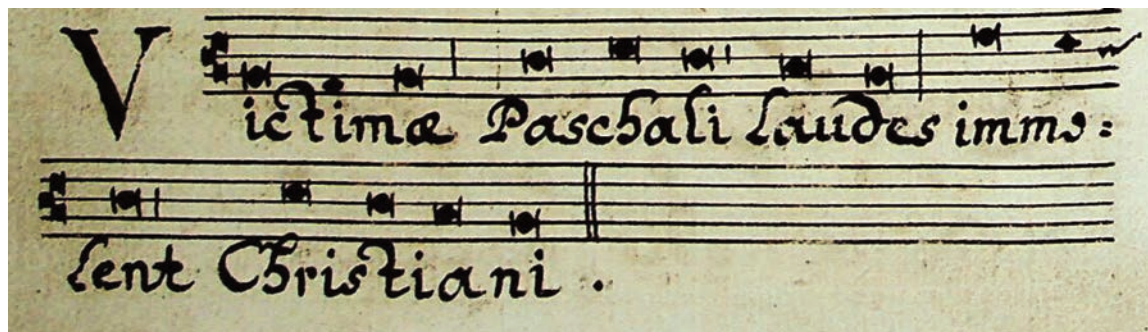
8. To Galilee they go.  
There the Lord will let himself be seen:  
From the grave they went out quickly.  
They came across a fear and horror. Alleluia.

Christians, sing praises to the Virgin Mary.

<p>9. Wüir dancken dir, Herr Jesu Christ, das du vom Tod erstanden bist, und hast zerstöhrt sein G'walt und Macht und uns herwieder zum Leben bracht. Alleluia.</p> <p>O beata domina per tua precamina reconcilientur peccatores.</p> <p>10. Lob sey dir, heiliges Creußē, behüth uns Christen-Leüthe wohl vor der falschen Keker-lehr daß fie uns nicht betrüben mehr. Alleluia.</p> <p>Da nobis Maria per tua suffragia aspectu Christi viventis, et gloria frui resurgentis.</p> <p>11. O Christe, lieber Herre, durch deiner Marter Ehre verleÿh uns allein ein seeligs End und dorth ein fröhliche Aufferständ. Alleluia.</p> <p>Scimus Christum surrexisse a mortuis vere: conserva Mater nos et tuere: Alleluia.</p> <p>12. Erstanden ist der heilig Christ der aller Welt ein Heÿland ist. Alleluia, Alleluia, Alleluia, Alleluia, Alleluia.</p>	<p>9. We thank you, Lord Jesus Christ, that you rose from the dead, and destroyed its power and might, and brought us back to life. Alleluia.</p> <p>O blessed lady, may sinners be reconciled through your prayers.</p> <p>10. Praise be to you, holy cross. Keep us Christian people from false church doctrine, that it no longer distress us. Alleluia.</p> <p>Grant us, O Mary, through your prayers, to gaze upon the living Christ, and delight in the glory of his rising.</p> <p>11. O Christ, dear Lord, through the glory of your suffering, grant us a blessed end and there a joyful resurrection. Alleluia.</p> <p>That Christ is truly risen from the dead we know: protect us, O Mother, and keep us safe. Alleluia.</p> <p>12. Risen is the Holy Christ who is a Savior to all the world. Alleluia, Alleluia, Alleluia, Alleluia, Alleluia.</p>
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A processional from Gengenbach Abbey copied sometime between 1706-1714 is among the most modern hand-copied music books in the Archabbey Library collection. A note on the first page indicates that it was written for the prior, Joachim Schneider. Both highly controversial and enterprising, he was an enthusiastic proponent of public devotions and produced this book and its music for that purpose.

*Christus ist erstanden* is a medieval German hymn based on the tune of the Easter sequence *Victimae paschali laudes*. Since the late Middle Ages, it was common in German areas to alternate verses of the Latin sequence with those of the German hymn. Schneider has taken liberties with the Latin text, including adding four couplets at the end, which are loosely based on another Marian sequence, “*Virgini Mariae laudes*.”



Handwritten musical score for the Latin sequence *Victimae Paschali Laudes*. The text is written in Gothic script on a four-line staff. The first line begins with a large initial 'V' and the text 'ictimae Paschali Laudes immo:'. The second line continues with 'lent Christiani.' The music is written in a simple, rhythmic style with vertical stems and horizontal lines.



Handwritten musical score for the German hymn *Christus ist erstanden*. The text is written in Gothic script on a four-line staff. The first line begins with a large initial 'C' and the text 'hristus ist erstanden von seiner Marter'. The second line continues with 'allen, des sollen wir alle froh seyn Christ'. The third line continues with 'wilt unser Trost seyn: alle lüid'. The fourth line begins with 'Agnus redemit oves Christus innocens'. The fifth line continues with 'Patri reconciliavit peccatores.' The music is written in a simple, rhythmic style with vertical stems and horizontal lines. A small number '24.' is written in the top right corner.

## From the Rite of Solemn Profession of Einsiedeln Abbey (1888)

*Veni sancte spiritus*, polyphonic setting of the Office antiphon from Pentecost

Text	Translation
Veni, Sancte Spiritus, reple tuorum corda fidelium, et tui amoris in eis ignem accende, qui per diversitatem linguarum cunctarum gentes in unitate fidei congregasti. Alleluia.	Come, Holy Spirit, fill the hearts of your faithful and enkindle in them the fire of your love, you, who through the diversity of many tongues, have gathered the nations together in the unity of faith. Alleluia. Our heavenly reward.

The program closes with the four-part blessing sung in Swiss monasteries in the 19th century over a newly professed monk as he is clothed in the monastic habit. This antiphon was likely chanted at the professions of our founders in Einsiedeln. We punctuate the liturgical cycle with such a milestone in a community's life to recall that the rounds of communal prayer that continue each day at Saint Meinrad, as they have for centuries at Einsiedeln, depend on the good zeal of individuals who commit themselves to the work of God (the *opus Dei*) generation after generation. While we are still on earth, the work of praising God is never completed.

### Upcoming Events

**January 20, 2024 - Liturgical Manuscripts in Person** (scholars will present on manuscripts in the Archabbey Library collection, including Susan Boynton (Columbia University), Margot Fassler and Peter Jeffery (University of Notre Dame), Diane J. Reilly, Giovanni Zanovello, Elizabeth Hebbard (Indiana University), and Fr. Innocent Smith, OP, (Dominican House of Studies, Washington DC))

**January 22-26, 2024 - Winter Chant Workshop: Chant Notation and Interpretation** (Br. Joel, Br. John, Rosemary Heredos, and Fr. Senan Furlong, OSB, (Glenstal Abbey, Ireland))

**February 15-16, 2024 - Liturgy and Music Workshop: "Church Documents on Music"** by Dr. Karen Shadle (credit and non-credit options)

**July 29-August 2, 2024 - Summer Chant Workshop: Singing and Conducting Chant** (Rosemary Heredos, Br. Joel, Br. John)

We are pleased to offer a new Certificate in Liturgical Music. For more information, see <https://www.saintmeinrad.edu/sacred-music/liturgical-music-certificate/>





# *Saint Meinrad*

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