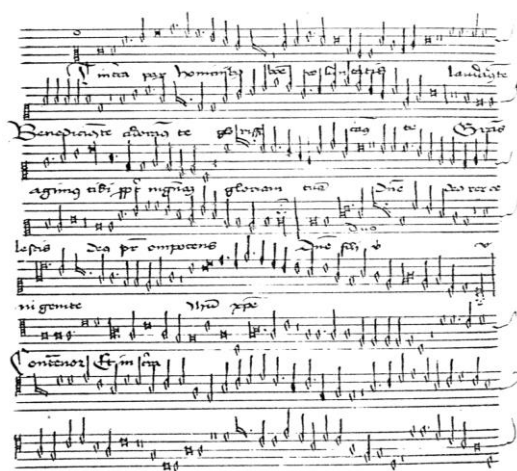


LONG JOY, BRIEF LANGUOR
The Anonymous English *Quem malignus spiritus* Mass

Schola Antiqua of Chicago
Calvin M. Bower, Director



TRACK LISTING

1. Responsory: *Quem malignus spiritus*^a
2. Kyrie, *Missa Quem malignus spiritus*^b
3. Gloria, *Missa Quem malignus spiritus*
4. Alleluia. *Ave Maria Dominus tecum*
Soloist: Michael Alan Anderson
5. Sequence: *Ave maria virgo serena*
6. Credo, *Missa Quem malignus spiritus*
7. Sanctus, *Missa Quem malignus spiritus*
8. Agnus dei, *Missa Quem malignus spiritus*
9. Communion: *Ecce virgo concipiet*
10. Antiphon: *Ave regina caelorum*

^aResponsory edited from Antiphoner, St. Mary's Church, Wollaton.

^bMass movements based on the edition of Margaret Bent, in *Fifteenth-Century Liturgical Music: II. Four Anonymous Masses* (London, 1979)

Total running time: 56:56

Tracks 1-3, 6-8 recorded in the August 24-25, 2007 in the Oriental Institute at the University of Chicago.

Tracks 4-5, 9-10 recorded live in concert November 10, 2006 in Rockefeller Memorial Chapel at the University of Chicago.

NOTES ON THE ALBUM

The *Missa Quem malignus spiritus* is an anonymous English setting of the cyclic mass for three voices and remains one of the earliest known masses to be unified by a single plainchant melody. This mass is based on a responsory chant found in just one mid-fifteenth-century source. This source bears the rhymed office of John (Thweng) of Bridlington, a fourteenth-century English saint canonized in 1401 (d. 1379). The mass seems to have appeared a little more than a generation after his canonization. While this saint represents an obscure figure of ostensibly local renown, the *Missa Quem malignus spiritus* is found well beyond the English orbit, remarkably in the famous Trent Codices—one of the largest sources of fifteenth-century polyphony—as well as in a fragment from the city of Lucca. In this mass setting, the lowest voice sings the melody of the responsory chant, while the upper voices unfold two independent lines to form the polyphony. The rhythmic texture of the upper voices is extremely subtle and complex, and rhythm itself seems to be treated as something of a dissonance which is “resolved” at cadences. Melodic imitation is clearly audible between the two upper voices.

The heading of each movement of the mass begins with a *rebus*, a kind of puzzle using words and symbols. The rebus presents two musical notes, notes which a fifteenth-century musician would call *long* and *breve*. The word ‘joy’ (in English) follows the ‘long,’ and the word ‘languor’ follows the ‘breve.’ Thus, the rebus of the mass suggests the motto that ‘joy is long, while languor is brief.’

We supplement the *Missa Quem malignus spiritus* with four plainchants, which fall into their proper place in the Mass with one exception (the Marian antiphon *Ave regina caelorum*). The plainchant genres of Alleluia and sequence formed a splendid prelude to the Gospel in the medieval liturgy, and many of the most highly developed musical moments created by and for the medieval cantor appear at this moment. The *Alleluia. Ave Maria* was sung as early as the tenth century and probably represents the work of ninth-century Frankish cantors. The sequence *Ave Maria...virgo serena* demonstrates the new style of both poetry and music that emerged in the late eleventh and twelfth centuries. The poetry of the sequence is rhymed without being strictly metrical, and the music is shaped by the rhythmic flow and rhymed lines of the text. While this sequence originated in the south German sphere around 1100, by the fifteenth century it was sung throughout Europe.

Another plainchant, the communion antiphon *Ecce virgo concipiet*, is proper to the fourth Sunday of Advent, yet it was often sung on the occasion of votive masses for the Virgin during the Middle Ages. While psalmody was only rarely sung at this liturgical moment during the Middle Ages and Renaissance, we sing Mary’s song before Elizabeth from the gospel of Luke (the *Magnificat*) with the text from Isaiah to place both antiphon and canticle in musical context.

Finally, the plainchant *Ave regina caelorum* is one of four “antiphons” expressing devotion to Mary, which served to punctuate the year in late medieval liturgical and musical culture: *Alma redemptoris mater* was sung from the beginning of Advent until February 2 (Feast of the Purification), from February 2 until Wednesday of Holy Week, *Regina caeli laetare* from Easter Sunday until Pentecost,

and *Salve regina* from the Sunday after Pentecost (Trinity) until the beginning of Advent. Each of these musical expressions of Marian devotion is not an “antiphon” in the typical liturgical sense (relatively short refrains to be sung with psalmody), but a longer musical statement with expanded range of tonal, formal, and devotional expression. These melodies were well known by all musicians and clerics during the late Middle Ages, and could be considered part of the musical consciousness—even sub-conscious—of that age. The text and music of *Ave regina caelorum* unfold in four two-part phrases defined by end-rhyme and symmetrical melodic repetitions. While moments of lyrical, non-syllabic expressions occur, the melody as a whole remains simple and unpretentious: it was a melody that could be sung and remembered by clerics and laity alike.

Notes by Calvin M. Bower, revised by Michael Alan Anderson

TEXTS AND TRANSLATIONS

Quem malignus spiritus

Responsory for St. John of Bridlington

Quem malignus spiritus
adeo tenebat
obcessum quod rabiem
mentis incurrebat.
Fusa prece Domino
ipsum expellebat.

A malicious spirit had been
seizing one man so severely
that he was possessed,
because he was suffering frenzy of mind;
Having poured forth a prayer to the Lord,
he [John] expelled the that spirit.

Et admirans populus signum,
quod videbat sic factum a
Domino,
gratias reddebat.
Fusa...

And the people, wondering at the sign
which they had witnessed thus
accomplished by the Lord, offered thanks.
Having poured forth...

Alleluia (*V. Ave Maria Dominus tecum*) and Sequence: *Ave maria...virgo serena*

Alleluia
Ave Maria gratia plena
Dominus tecum:
benedicta tu in mulieribus.

Alleluia.
Hail Mary, full of grace,
The Lord is with you:
Blessed are you among women.

Ave Maria, gratia plena,
Dominus tecum—virgo serena.

Hail Mary, full of grace,
The Lord is with you—O serene virgin.

Benedicta tu in mulieribus—
que peperisti pacem hominibus
et angelis gloriam.

Blessed are you among women,
you who bore peace for humankind
and glory for the angels.

Et benedictus fructus ventris tui—

And blessed is the fruit of your womb—

qui coheredes ut essemus sui
nos, fecit per gratiam.
Per hoc autem Ave
Mundo tam suave,
Contra carnis iura

he who makes us his heirs through grace,
so that we might be his.
But though this “Ave” —
So pure and sweet,
Contrary to the law of the flesh—

Genuisti prolem
Novum stella solem
Nova genitura.

You, O star, through a new birth
Brought forth your offspring,
The new sun.

Tu parvi et magni,
Leonis et agni,
Salvatoris Xpisti
Templum extitisti,
Sed virgo intacta.

You stand out as the temple
Of the humble and the great,
Of the lion and the lamb,
Of Christ the savior—
Yet you remain a virgin.

Tu floris et roris,
Panis et pastoris,
Virginum regina
Rosa sine spina,
Genitrix es facta.

You have been made mother
Of the bud and the dew,
Of the bread and the shepherd
You are queen of virgins,
Rose without thorns.

Tu civitas regis iusticie,
Tu mater es misericordie,
De lacu faecis et miseriae
Theophilum reformans gratie.

You are the city of the king of justice,
You are mother of mercy,
From the pool of impurity and misery
You recast one who through grace
becomes a lover of God.

Te collaudat celestis curia,
Tibi nostra favent obsequia,
Que es Dei mater et filia,
Per te reis donatur venia.

You the celestial curia together praises in
song,
To You our services are devoted,
You who are mother and daughter of God,
Through You the pardon for guilt is offered.

Ergo maris stella,
Verbi Dei cella
Et solis aurora,

Therefore star of the sea,
Sanctuary of the word of God
And dawn of the sun,

Paradysi porta,
Per quam lux est orta,
Natum tuum ora,

Door of paradise
Through which the Light is born:
Pray to Him your Son,

Ut nos solvat a peccatis,
Et in regna claritatis
Quo lux lucet sedula,
Collocet per secula.
Amen.

That He might free us from sins,
And place us in the kingdom of clarity,
Where the sedulous light shines
Through all ages.
Amen.

Communion: *Ecce virgo concipiet* with Magnificat

Ecce virgo concipiet,
et pariet filium,
et vocabitur nomen eius
Emmanuel.

Behold, a virgin will conceive
And bear a son
And will call his name
Emmanuel. (Isaiah 7:14)

Magnificat anima mea Dominum: Et exultavit spiritus meus in Deo salutari meo.	My soul glorifies the Lord ... And my spirit rejoices in God my salvation.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.	For he has regarded the humility of his handmaid: henceforth all generations will call me blessed.
Quia fecit mihi magna qui potens est: et sanctum nomen eius.	For he who is mighty has magnified me: and Holy is his name.
Et misericordia eius a progenie in progenies timentibus eum.	His mercy is from age to age on those who fear him.
Fecit potentiam in bráchio súo: dispersit superbos mente cordis sui.	He has shown strength in his arm: he has scattered the proud in the imagination of their hearts.
Deposuit potentes de sede, et exaltavit humiles.	He has put down the mighty from their seat, and lifted up the humble ones.
Esurientes implevit bonis: et divites dimisit inanes.	He has filled the hungry with good things, and has turned the rich away empty.
Suscepit Israhel puerum suum, recordatus misericordiae suae.	He has helped Israel his servant mindful of his mercy,
Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.	As he spoke to our fathers— Abraham and his seed for ever. (Luke 1:46-55)
Gloria Patri et Filio, et Spiritui Sancto;	Glory be to the Father and the Son, and to the Holy Spirit;
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	As it was in the beginning, is now, and ever shall be, world without end. Amen.

Antiphon: *Ave regina caelorum*

Ave Regina caelorum, Ave Domina angelorum: Salve radix sancta, Ex qua mundo lux est orta: Gaude gloriosa, Super omnes speciosa: Vale valde decora, Et pro nobis semper Christum exora.	Hail, O queen of heavens, Hail, O lady of the angels: Hail blessed stem From which the light of the world was born. Rejoice, O glorious one, Beautiful above all others, Farewell, O mistress so decorous: And always offer prayers for us to Christ.
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SINGERS

Soprano: Katherine Steffes Dean (4, 9-10); Andrew Paul Fredel (1-3, 6-8); Gregory Peebles; Alessandra Visconti (4, 9-10)

Contratenor: Tom Crawford (4-5, 9-10), Nicholas Harkness

Tenor: Matthew Charles Dean, Craig Palmer (4-5, 9-10)

Bass-baritone: Michael Alan Anderson, William Chin, Paul Evensen (4-5, 9-10)

Director: Calvin M. Bower

President and Executive Director: Julie Brubaker

Recording Engineer: Ralph J. Petrella

Post-Production: Gary Giebler

Album design: Kathryn D'Amanda, MillRace Design Associates

CALVIN M. BOWER, Director

Calvin M. Bower is a retired Professor of Music and Fellow in the Medieval Institute at the University of Notre Dame, where he taught courses in music and interdisciplinary courses in medieval culture. His translations and editions of medieval Latin music theory have become standard works for all who study ancient and medieval music theory. Trained as an organist and choral director as well as a musicologist, Bower has directed choral ensembles specializing in medieval chant and early polyphony for more than forty years. He has worked extensively on the music and poetry of the early medieval sequence and the early rhymed office, and his editions of these works have formed the bases of performances by academic and professional ensembles. Bower now serves as a researcher at the Bavarian Academy of Sciences in Munich.

ABOUT THE SCHOLA ANTIQUA OF CHICAGO

Schola Antiqua of Chicago is a professional vocal ensemble dedicated to the study and performance of medieval plainchant and early polyphonic music before the year 1500. Hailed as a “guiding light in early music”, Schola Antiqua prides itself on providing the highest standards of research, performance, and education about many underserved repertoires in the western musical canon. Founded in 2000 under the artistic leadership of Professor Calvin M. Bower from the University of Notre Dame, the organization has received invitations to perform from the Indianapolis Early Music Festival, Chicago’s Newberry Library, the Chicago Cultural Center, the University of Chicago, the University of Notre Dame, the American Guild of Organists, and numerous churches in the Midwest. In 2006-7, Schola Antiqua served as Artists-in-Residence at the University of Chicago.

In addition to this album, the Schola has recorded the accompanying CD for Theodore Karp’s *Introduction to the Post-Tridentine Mass Proper, 1590-1890* (published in 2005). The ensemble will appear in the upcoming PBS documentary “Sounds of Faith,” a project seeking to engender dialogue and respect among diverse faith communities through an exploration of sacred sound. The project is produced by Dr. Shakeela Hassan, Professor Emerita of the University of Chicago.

For more information on Schola Antiqua of Chicago, please visit our website (www.chicagochant.org), where you can join our mailing list, purchase recordings, donate, or discover more about the ensemble.

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