

Vox Nostra

# Veri Solis Radius

Musical networks in medieval Europe

Songs from music manuscripts were in great demand in the middle ages, and they circulated in many different ways: orally, notated by trained scribes or given as a gift. The paths of repertorial exchange can be traced across the whole of Europe by the many concordances found in music manuscripts.

A change of repertory in a monastery or cathedral was often connected with a desire to take part in the musical innovation of the time, or to implement prescribed reforms. This new music in turn attracted the faithful and pilgrims in greater numbers. Many European monasteries and cultural centres, such as the cathedrals of Santiago de Compostela in Spain and St. Andrews in Scotland, profited from the increasing flow of pilgrims.

Notre Dame Cathedral in Paris had already developed an entirely novel polyphonic repertoire, which soon attracted many admirers from throughout Europe. The English scholar known as Anonymous IV, for example, vividly describes the enormous appeal the musical innovations of Magisters Leonin and Perotin had for many of his contemporaries.

In consequence, several similar manuscripts of large parts of this repertoire have come down to us. One manuscript was removed far away to St. Andrews, and was probably in part also written there. Besides many concordant pieces in its 13th fascicle are a series of unique tropes (special textual and melodic amplifications) that did not find their way into the younger, continental manuscripts influenced by Notre Dame. Our programme contains three-part tropes from this group of unica.

Another widely disseminated layer of tradition consists of Kyrie tropes, whose particular texts survive with their original melody as well as in polyphonic settings. We also find these in St. Andrews, as well as in St. Martial de Limoges, Santiago de Compostela and Notre-Dame de Paris.

Another genre, the verse compositions that were newly developed in Aquitaine in the 11th and 12th centuries, turn up again in French and South German manuscripts. A famous example, “Veri solis radius”, has been chosen for the title of this concert.

The present programme demonstrates the manifold relationships between European cultural centres, especially the flood of music exchange - even over great distances - and the mutations that the music underwent in the process.

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**1. Vexilla regis prodeunt**

Processional Hymn ~ Italy, Biblioteca comunale Augusta, Perugia, Ms 2793, 13th Century

Vexilla regis prodeunt, fulget crucis mysterium, quo carne carnis conditor suspensus est patibulo.	The King's flags advance: the mystery of the cross shine in that the life suffered death and with its death. He gave us life.	Des Königs Fahnen wehen voran, es leuchtet auf das geheimnisvolle Kreuz, an dessen Balken der Schöpfer allen Fleisches in seinem Fleische hing.
Quae vulnerata lanceae mucrone diro, criminum ut nos lavaret cordibus, manavit unda et sanguine.	Of the wounded side for the cruel iron of the lance, to wash our stains, flowed water and blood.	Aus ihm, verwundet durch die schreckliche Spitze der Lanze, floß Blut und Wasser, damit er unsere Herzen von Sünden reinwasche.
Impleta sunt quae concinit David fidei carmine, dicendo nationibus: Regnabit a ligno Deus.	The faithful oracles of David were fulfilled then, when he said to the nations: "God will reign from the timber".	In Erfüllung ging, was David allen Völkern in seinem frommen Lied gesungen hatte: "Gott wird vom Kreuzesholze aus regieren".
Te fons salutis Trinitas, collaudet omnis spiritus: Quibus crucis victoriam largiris adde praemium. Amen.	Oh Trinity, source of all salvation! All soul praise you. And You, Jesus who gives us the victory through the cross, add also our prize. Amen.	Dich, Quell des Heils, Dreifaltigkeit lobt jeglicher Geist: Denen, die du mit des Kreuzes Sieg beschenkst, füg hinzu deinen Lohn. Amen.

**2. Deus in adiutorium intende laborantium**

Versus ~ Aquitaine, today: Bibl. Nat. Paris, lat. 1139, Early 12th Century

Deus in adiutorium intende laborantium, et doloris remedium festina in auxilium.	God, come help those in trouble, To heal the pain, come hurry and help us.	Gott, merke auf die Hilfe derer, die sich abmühen, zum Heil des Schmerzes eile zu Hilfe.
In te, Christe, credentium miseraris omnium, qui es Deus per secula in seculorum secula.	O Christ, have mercy on all who believe in You, For you are God from everlasting to everlasting in all splendour!	Christus, erbarme dich aller, die an mich glauben, der du in Ewigkeit Gott in Herrlichkeit bist.
Christus in nostra patria que vocetur nomenia ostensus est hominibus maximis mirabilibus.	Christ in our homeland, which is called "nomenia", you have shown through mankind the most wonderful miracles.	Christus sei den Menschen geoffenbart in unserem Vaterland, das „nomenia“ genannt wird durch seine größten Wunder.
Ut chorus noster psallere possit et laudes dicere tibi, Christe, rex glorie, gloria tibi, Domine!	To whom our choir sings psalms and sings Your praise, Christ, King of Glory, Glory be to You, Lord!	Damit unser Chor singen und Lobsprüche sagen kann, Christus, König der Herrlichkeit, dir, oh Herr, sei Ehre.

**3. Cunctipotens genitor Deus**

Kyrie Trope ~ Aquitaine, today: Bibl. Nat. Paris, lat. 1139, Early 12th Century  
Spain, Biblioteca de la Catedral Santiago de Compostella, Codex Calixtinus c. 1170

Kyrie eleyson Cunctipotens genitor deus omni creator eleyson Fons et origo boni pie lux que perhennis eleyson	All-powerful Father, God, Creator of all things, have mercy May thy compassion save us, good ruler, have mercy Font and origin of goodness,	Herr, erbarme dich. Allmächtiger Vater, Gott, Schöpfer von allem, erbarme dich. Quell und Ursprung der Güte, ewiges Licht, erbarme dich.
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Salvificet pietas tua nos  
bone rector eleyson

Christe eleyson  
Christe Dei splendor virtus patrisque  
sophie eleyson  
Plasmatis humanis factor lapsis  
reparator eleyson  
Ne tua dampnatur Iesu factura  
benigne eleyson

Kyrie eleyson  
Amborum sacrum spiramen  
nexus amorque eleyson  
Procedens fomes vite fons purificans  
vis eleyson  
Purgator culpe venie largitor optime  
Offensas dele sancto nos munere reple  
Spiritus alme eleyson

Holy one, light everlasting,  
have mercy

Christ, the splendor of God,  
strength and wisdom of the Father,  
have mercy  
Creator of humankind, healer of those  
who fall, have mercy  
Lest thy creation be damned,  
kind Jesus, have mercy

The holy breath, the fusion  
and the love of both, have mercy  
Advancing flame, source of life,  
purifying power, have mercy  
Forgiver of sin, bestower of pardon,  
erase our offenses, replenish us,  
give us holy grace, have mercy  
Most gracious Spirit, have mercy

Möge deine Gnade uns erlösen,  
guter Herrscher, erbarme dich.

Christus, erbarme dich.  
Christus, Glanz Gottes, Kraft und Weisheit des  
Vaters, erbarme dich.  
Erschaffer aller menschlichen Kreatur, Heiler  
aller, die fehl gehen, erbarme dich.  
Daß deine Schöpfung nicht verdammt sei,  
gütiger Jesus, erbarme dich.

Herr, erbarme dich. Heiliger Atem, Verbindung  
und Liebe zu beidem, erbarme dich.  
Fortdauernde Flamme, Quell des Lebens,  
reinigende Kraft, erbarme dich.  
Reiniger der Schuld, bester Spender der  
Vergebung/Gnade, (Unsere) Schuld tilge,  
heilige Gnade gib uns, allmächtiger Geist,  
erbarme dich.

#### 4. Rex virginum amator

Kyrie Trope ~ Scotland, St. Andrews, today: HAB Wolfenbüttel, Helmst. 628 (W1), 13th Century

Rex virginum amator deus,  
Marie decus, eleyson  
Christe deus de patre homo natus  
Maria matre, eleyson  
O paraclite obumbrans corpus  
Marie, eleyson

King, lover of virgins, God,  
Mary's glory: have mercy.  
Christ, God of the Father, born as man  
of the mother Mary: have mercy.  
O Paraclete, sheltering the body of Mary:  
have mercy.

König, Liebhaber der Jungfrauen, Herr,  
Zierde Mariens, erbarme Dich.  
Christus, Gott vom Vater, Mensch geboren von  
der Mutter Maria, erbarme Dich.  
O Beistand, den Körper Mariens umschattend,  
erbarme Dich.

#### 5. Veri solis radius

Versus ~ Aquitaine, today: Bibl. Nat. Paris, lat. 3719, Early 12th Century

Veri solis radius  
et sol pleni luminis  
specular innoxius  
matris intrat virginis,  
sic Dei, non alius,  
filius fit hominis.

The beam of the true sun,  
the sun of the full light,  
the intact reflection  
enters the womb of the Virgin.  
So is the Son of God - otherwise  
(unchanged) - but the Son of Man.

Der Strahl der wahren Sonne,  
die Sonne des vollen Lichtes,  
der unversehrte Abglanz  
betritt den Leib der Jungfrau.  
So wird der Sohn Gottes - nicht anders  
(unverändert) - doch der Menschensohn.

Vermis, qui sub vespere  
mundi jubar exerit,  
ramum siccata hederæ,  
quæ se Jonas operit,  
non in umbra literæ  
spem salutis ingerit. (...)

The worm, which in the evening  
comes out of the world as light  
cleans the road from the ivy  
with the Jonas covered.  
Not in the shadow of the letter (the Act)  
he brings the hope of salvation. (...)

Der Wurm, der am Abend  
der Welt als Leuchte hervorkommt  
reingt den Ast von der Efeuranke  
mit dem sich Jonas bedeckt.  
Nicht im Schatten des Buchstabens (des  
Gesetzes) bringt er die Hoffnung auf das Heil.

Fratri primogenitus,  
non conformis humili  
Nec adesse meritis  
patris mensæ fertili,  
immoratur penitus  
legis agro sterili. (...)

The firstborn is his  
low brother not equal.  
He does not deserve it,  
participate in the rich table of the Father.  
He dwells all  
on the barren field of law. (...)

Der Erstgeborene wird seinem  
niedrigen Bruder nicht gleich.  
Er hat es nicht verdient,  
am reichen Tisch des Vaters teilzunehmen.  
Er verweilt ganz auf dem unfruchtbaren Acker  
des Gesetzes. (...)

Unde chorus hodie  
plaudat manu sedula  
quam sinus sedula  
purgat lepre macula  
ut coheres glorie  
jubilat per secula.

Therefore, today is the choir  
with eager hand clap,  
the bosom of the Church  
purified from the stigma of leprosy,  
so that they as co-heiress of glory  
jubilee forever!

Deshalb soll heute der Chor  
mit eifriger Hand klatschen,  
die der Schoß der Kirche  
von dem Makel des Aussatzes reinigt,  
damit sie als Miterbin der Herrlichkeit  
in Ewigkeit jubiliere!

## 6. Stirps Iesse, Vers Virgo Dei genitrix

Responsorium ~ England, Worcester, Cathedral Chapter Library, F. 160, 13th Century  
France, today: Florenz Biblioteca Laurenziana, Pluteo 29.1, 13th Century

Stirps iesse virgam produxit  
virga et florem  
et super hunc florem  
requiescit spiritus almus.

Virgo dei genitrix  
virga est flos filius eius.

The stock of Jesse has brought  
forth a rod, and the rod flowers:  
and upon this flower rests  
the saving grace of the Spirit.

The Virgin Mother of God is the rod,  
the flower her Son.

Die Wurzel Jesse brachte einen Zweig hervor,  
der Zweig (auch) eine Blüte  
und über dieser Blüte  
ruht der segenspendende Geist.

Die Jungfrau und Mutter Gottes  
ist der Zweig und die Blüte ihr Sohn.

## 7. Patris ingeniti filius

Benedicamus Domino Versus  
Aquitaine, today: British Library London, add. 36881, Mid 12th Century  
South Germany, today: British Library London, add. 27630, 2nd Half of 14th Century

Patris ingeniti filius  
Veniet ethereis sedibus.  
Secrete fit rei nuncius  
Puella gabriel angelus.  
Dicens o domina  
Aveto maria.  
Cuius sum vernula  
Defera nuncia.

Ecce concipies utero  
Filium paries domino.  
Sedebit davidis solio  
Regnabit sine termino.  
His verbis credula  
Coniugis nescia  
Superna gratia  
Virgo fit gravida.

Partus est hodie terminus  
Quo mundi creator dominus.  
Humanis se subdidit legibus  
Factus est hominis filius

Servus cum domino  
Mixtus inmerito.  
Cui perpetuo  
Benedicamus domino.

The son of the unbegotten Father  
Comes from the heavenly seat.  
The messenger of this mysterious event  
Is the angel Gabriel,  
who says to the virgin:  
Oh Lady, Hail to you Mary,  
Whose lowliest slave I am,  
I bring tidings.

For behold, in your womb  
You will conceive and bear a son  
He will sit on the throne of David  
And will reign, but without end.  
Believing these words,  
Without a husband,  
Through grace most high,  
The virgin becomes heavy with child.

Today the culmination is born,  
Through which the creator of the world,  
the Lord,  
Who submits to the law of man,

Becomes the Son of man,  
And servant with the Lord,  
Just in merit, Through eternity,  
Praise the Lord.

Der Sohn des ungezeugten Vaters  
wird von den himmlischen Thronen kommen.  
Bote der geheimen Angelegenheit  
wird für das Mädchen (die junge Frau)  
der Engel Gabriel.  
Er sagt: "O, Herrin Maria, sei begrüßt,  
deren unbedeutender Diener ich bin,  
der die Botschaft überbringt.

Siehe, du wirst in deinem Leib  
empfangen und dem Herrn einen Sohn gebären.  
Er wird auf Davids Thron sitzen  
und ohne Ende regieren.  
Sie glaubte diesen Worten  
und, ohne einen Mann zu erkennen,  
wird durch göttliche Gnade  
die Jungfrau voll Freude.

Heute ist der Endpunkt, die Niederkunft  
(gekommen), an dem der Schöpfer der Welt,  
der Herr, sich den menschlichen Gesetzen  
unterworfen hat und Sohn des Menschen  
(Menschensohn) geworden ist.  
Unverdient vermischte sich der Diener  
mit dem Herrn.  
Ihm, dem Herrn,  
mögen wir immer lobsend.

## 8. In exitu Israel de Aegypto

Psalm recitation in tonus peregrinus to Psalm 113  
England, Alphonso Psalter, British Library London, Additional 24686, 13th Century

1 In exitu Israel de Aegypto  
\* domus Iacob de populo barbaro  
2 Factus est Iudas sanctificatio eius  
\* Israel potestas eius  
3 Mare vidit et fugit  
\* Iordanis conversus est retrorsum  
4 Montes exsultaverunt sicut arietes  
\* et colles sicut agni ovium.  
5 Quid est tibi mare quod fugisti  
\* et tu Iordanis quia conversus  
es retrorsum

1. When Israel went out of Egypt, the  
house of Jacob from a barbarous people:  
2. Judea made his sanctuary,  
Israel his dominion.  
3. The sea saw and fled:  
Jordan was turned back.  
4. The mountains skipped like rams,  
and the hills like the lambs of the flock.  
5. What ailed thee, O thou sea,  
that thou didst flee: and thou,  
O Jordan, that thou wast turned back?

1. Als Israel aus Ägypten zog,  
das Haus Jakob aus dem Volk fremder Sprache,  
2. da wurde Juda sein Heiligtum,  
Israel sein Herrschaftsgebiet.  
3. Das Meer sah es und floh,  
der Jordan wandte sich zurück;  
4. die Berge hüpfen wie Widder,  
die Hügel wie junge Schafe.  
5. Was kam dich an, o Meer,  
daß du geflohen bist, du Jordan,  
daß du dich zurückwandtest,

6 Montes exultastis sicut arietes * et colles sicut agni ovium	6. Ye mountains, that ye skipped like rams, and ye hills, like lambs of the flock?	6. ihr Berge, daß ihr hüpfet wie Widder, ihr Hügel wie junge Schafe?
7 A facie Domini mota est terra * a facie Dei Iacob	7. At the presence of the Lord the earth was moved, at the presence of the God of Jacob:	7. Erde, erbebe vor dem Angesicht des Herrschers, vor dem Angesicht des Gottes Jakobs,
8 qui convertit petram in stagna aquarum * et rupem in fontes aquarum	8. Who turned the rock into pools of water, and the stony hill into fountains of waters.	8. der den Fels verwandelte in einen Wasserteich, den Kieselfels in einen Wasserquell!
9 Non nobis Domine non nobis * sed nomini tuo da gloriam	9. Not to us, O Lord, not to us; but to thy name give glory.	9. Nicht uns, o Herr, nicht uns, sondern deinem Namen gib Ehre, um deiner Gnade und Treue oder Wahrheit willen!
10 propter misericordiam tuam et veritatem tuam * nequando dicant gentes ubi est Deus eorum (...)	10. For thy mercy, and for thy truth's sake: lest the gentiles should say: Where is their God?	10. Warum sollen die Heiden sagen: „Wo ist denn ihr Gott?“ (...)
23 adjiciat Dominus super vos * super vos et super filios vestros	23. May the Lord add blessings upon you: upon you, and upon your children.	23. Der Herr mehre euch, euch und eure Kinder!
24 benedicti vos a Domino * qui fecit caelum et terram	24. Blessed be you of the Lord, who made heaven and earth.	24. Gesegnet seid ihr von dem Herrn, der Himmel und Erde gemacht hat.
25 caelum caeli Domino * terram autem dedit filiis hominum	25. The heaven of heaven is the Lord's: but the earth he has given to the children of men.	25. Der Himmel ist der Himmel des Herrn; aber die Erde hat er den Menschenkindern gegeben.
26 non mortui laudabunt te Domine * neque omnes qui descendunt in infernum	26. The dead shall not praise thee, O Lord: nor any of them that go down to hell.	26. Die Toten rühmen den Herrn nicht, keiner, der zum Schweigen hinabfährt.
27 sed nos qui vivimus benedicimus Domino * ex hoc nunc et usque in saeculum	27. But we that live bless the Lord: from this time now and for ever.	27. Wir aber wollen den Herrn preisen von nun an bis in Ewigkeit.

### 9. Laudes Deo

Sanctus Trope ~ Scotland, St. Andrews, today: HAB Wolfenbüttel, Helmst. 628 (W1), 13th Century

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Laudes Deo, ore pio, corde sereno carmine melos tinnulo.	Holy, holy, holy, Lord, God of power and might, Praise to God with a faithful mouth and a chearful heart, O assembled choir, let ringing melody	Heilig, Heilig, Heilig, Herr Gott Sabaoth. Geben wir Gott mit frommen und heiteren Herzen Lobsprüche mit einer klingenden Melodie.
Pleni sunt celi et terra gloria tua. In iubilo cum cantico ad alta resonet vox cum organo.	Heaven and earth are full of your glory. Let voice with organum in joy with song on high resound together	Himmel und Erde sind erfüllt von Deiner Herrlichkeit. Jubelnd soll die Stimme mit Gesang und einem Organum in der Höhe widerhallen.
Hosanna in excelsis. Alpha et O puro carmine necne dicito. Benedictus qui venit in nomine Domini.	Hosanna in the highest. To Alpha et Omega with pure song, sing Blessed is he who comes in the name of the Lord.	Hosanna in den Höhen Dem Alpha und Omega singe in einem reinen Lied. Gepriesen sei, der kommt im Namen des Herrn.
Patri almo genito quoque flamini sancto. Hosanna in excelsis. Trino Deo omnes proclamant.	To the father kind and the son and the holy spirit too Hosanna in the highest. To God triune all cry out.	Dem erhabenen Vater, auch dem Sohn und dem heiligen Geiste. Hosanna in den Höhen, rufen alle dem dreifaltigen Gott zu.

### 10. Ad superni regis decus / Noster cetus

Benedicamus Domino Trope  
Spain, Biblioteca de la Catedral, Santiago de Compostella, Codex Calixtinus c. 1170  
Aquitaine, today: Bibl. Nat. Paris, lat. 1139, Early 12th Century

#### Ad superni regis decus

Ad superni regis decus, qui continet omnia	To the jewel of the supernal king who contains all things,	Lasst uns zur Ehre des höchsten Königs, der alles zusammenhält,
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celebremus leti tua, Iacobe, sollempnia.	we happily celebrate your feast, James.	froh dein Fest feiern, Jakobus!
Secus litus galilee contempsisti propria. Sequens Christum predicasti ipsius imperia.	From the Galilean shore you scorned worldly things. Following Christ, you foretold his kingdom.	Am Ufer des (Sees) von Galiläa hast du das Deine verachtet, bist Christus gefolgt und hast sein Reich verkündet.
Tu petisti iuxta Christum tunc sedere nescius, sed nunc sedes in cohorte duodena alcuis.	Without understanding him, you sought to be near Christ, but now you sit in the cohort of twelve on high.	Unwissend hast du verlangt, einst bei Christus zu thronen (zu sitzen). Nun aber sitzt du noch höher in der Schar der Zwölf.
Prothomartir duodenus fuisti in patria. Primam sedem duodenam possides in gloria.	You were the first martyr of the apostles in your land. You hold in glory the first seat of the twelve.	Als einer der Zwölf warst du der erste Märtyrer (Blutzeuge) in deiner Heimat. Von den zwölf Sitzen besitzt du nun den ersten Platz in Herrlichkeit.
Fac nos ergo interesse polo absque termino. Ut mens nostra regi regum benedicat domino.	Lift us, therefore, to the eternal heavens, that our mind may bless the king of kings, the lord.	Mach, dass auch wir im Himmel ohne Ende dabei sind, damit unsere Seele den König der Könige, den Herrn, preise!

#### Noster cetus

Noster cetus psallat letus voce simul consona, Jesu Christi gloriosa recolens natalia.	Let our congregation sing With consonant voices Jesus Christ's glorious Day of birth.	Froh soll unsere Versammlung zugleich mit klangvoller Stimme singen, wenn sie die ruhmreiche Geburt Jesu Christi begehrt.
Qui de caelis condescendens in virginis uterum, in eadem carne sumpta visitavit saeculum	Descending from heaven Into a Virgin's womb Taking flesh in her He visited this world.	Er, der vom Himmel herabstieg in den Bauch der Jungfrau, hat in eben diesem angenommenen Fleisch die Welt besucht.
Felix puer, cuius mater incorrupta parere et post partum virgo parens meruit existere.	Happy child, whose mother Having incorruptibly given birth And afterwards remained a virgin Was thought worthy of this.	Glücklicher Knabe, dessen Mutter unversehrt gebären und nach der Geburt Jungfrau und Mutter sein durfte.
Hic est enim germen Adae qui venit redimere et ad caeli sedem, unde voluit, reducere.	For he is the Son of God Who came to redeem the world He came down to return the world To its heavenly home.	Dieser ist nämlich der Sproß Adams, der gekommen ist, (uns) zu erlösen und in den Sitz des Himmels zurückzuführen, von wo er (kommen) wollte.
Ad ipsius ergo laudes omnis nostra concio Exsultando regi regum benedicat domino!	Therefore to his praise Let our entire congregation Exult the King of Kings Bless the Lord.	Zu seinem Lob möge unsere ganze Versammlung dem König der Könige frohlockend den Herrn preisen!

### 11. Lux lucis

Agnus Dei Trope ~ Scotland, St. Andrews, today: HAB Wolfenbüttel, Helmst. 628 (W1), 13th Century

Agnus Dei, lux lucis verbumque patris virtusque perhennis, qui tollis peccata mundi, miserere nobis.	Lamb of God, you take away the sins of the world, Light from light and Word of the Father and everlasting Power, have mercy on us.	Lamm Gottes, Licht des Lichtes, Wort des Vaters, ewige Kraft, das du trägst die Sünden der Welt, erbarme dich unser.
Agnus Dei, verus sanctorum splendor nosterque redemptor, qui tollis peccata mundi, miserere nobis.	Lamb of God, you take away the sins of the world, True splendor of the saints and our Redeemer, have mercy on us.	Lamm Gottes, wahrer Glanz der Heiligen und unser Erlöser, das du trägst die Sünden der Welt, erbarme dich unser.
Agnus Dei, nostra salus pax vera deus altissima virtus, dona nobis pacem.	Lamb of God, you take away the sins of the world, Our salvation, true peace, supreme virtue, O God, grant us peace.	Lamm Gottes, unser Heil, wahrer Friede, Gott, höchste Kraft! Gib uns Frieden.

## 12. Stirps Jesse

Benedicamus Domino Trope ~ Aquitaine, today: Bibl. Nat. Paris, lat. 1139, Early 12th Century

Stirps Jesse florigeram germinavit virgulam et in flore spiritus quiescit paraclitus.	The root Jesse has produced a flowering branch, and on the flower rests of assistance (Holy Spirit)	Der Sproß Jesse hat einen blühenden Zweig hervorgebracht, und auf der Blüte ruht der Beistand (Hl. Geist)
Fructum profert virgula per quem vivunt saecula, stirpis ex Davidicae virga dicta mystice.	The branch produces a fruit, through the centuries to live, according to the branch of the root of David he was named mystical (occult).	Der Zweig bringt eine Frucht hervor, durch die die Jahrhunderte leben, nach dem Zweig des Sprosses Davids wurde er mystisch (geheimnisvoll) benannt.
Quae sic, quae sic floruit et quae florem protulit? Virga Jesse virgo est, flos filius eius est.	Who is blossoming, who has brought the flower? The branch Jesse is the Virgin, the bloom is her son.	Wer ist so erblüht, wer hat die Blüte hervorgebracht? Der Zweig Jesse ist die Jungfrau, die Blüte ist ihr Sohn.
Pater, o huic flori praeter morem edito canunt chori sanctorum et debito.	Father, this bloom that has been brought contrary to the usual custom of singing the choirs of angels, and rightly so!	Vater, dieser Blüte, die entgegen dem üblichen Brauch hervorgebracht worden ist, singen die Chöre der Engel, und das mit Recht!
Laus et iubilatio, potestas cum imperio sit sine termino caelorum Domino	Praise and jubilation, with power rule be to the Lord of the heavens without end.	Lob und Jubel, Macht mit Herrschaft sei ohne Ende dem Herrn der Himmel.
Benedicamus Domino	Let us bless the Lord.	Laßt uns den Herrn preisen.

## 13. Deus in adiutorium intende laborantium

Motet ~ France, today: UB Bamberg, lit. 115, Late 13th Century

Deus in adiutorium intende laborantium, et doloris remedium festina in auxilium.	God, come help those in trouble, To heal the pain, come hurry and help us.	Gott, merke auf die Hilfe derer, die sich abmühen, zum Heil des Schmerzes eile zu Hilfe.
In te, Christe, credentium miseraris omnium, qui es Deus per secula in seculorum secula.	O Christ, have mercy on all who believe in You, For you are God from everlasting to everlasting in all splendour!	Christus, erbarme dich aller, die an mich glauben, der du in Ewigkeit Gott in Herrlichkeit bist.
Christus in nostra patria que vocetur nomenia ostensus est hominibus maximis mirabilibus.	Christ in our homeland, which is called "nomenia", you have shown through mankind the most wonderful miracles.	Christus sei den Menschen geoffenbart in unserem Vaterland, das „nomenia“ genannt wird durch seine größten Wunder.
Ut chorus noster psallere possit et laudes dicere tibi, Christe, rex glorie, gloria tibi, Domine!	To whom our choir sings psalms and sings Your praise, Christ, King of Glory, Glory be to You, Lord!	Damit unser Chor singen und Lobsprüche sagen kann, Christus, König der Herrlichkeit, dir, oh Herr, sei Ehre.

**VOX NOSTRA** is a vocal ensemble based in Berlin, Germany, founded in 1999 by Burkard Wehner. Specialized in the performance of medieval music the main focus of the group is the interpretation of the earliest surviving compositions from the cultural centers of Europe. Sung from manuscripts originating in monasteries, cathedrals, and courts, this music is an acoustical insight into the archaic sound world of the Middle Ages.

The members of VOX NOSTRA have pursued extensive scholarship in the fields of musicology, medieval paleography, and theology. The music of VOX NOSTRA combines expressive musicality and academic curiosity. The repertoire includes Gregorian and pre-Gregorian chant and the specific liturgical music of the different medieval orders like Cistercians, Dominicans, Carthusians and Franciscans dating from the 10th to the 14th century. Furthermore VOX NOSTRA sings early 12th century polyphonic compositions from St. Martial (Aquitaine), compositions from the famous cathedral of Notre-Dame de Paris (starting from 1200), Italian laude of the 13th century, and the richly polyphonic compositions of the Renaissance.

In addition to Early Music, Vox Nostra interprets contemporary music, devised and composed to experimenting with vocal color and microintervals. In both old and contemporary music performances VOX NOSTRA regularly collaborates with lighting designers, and other visual artists, in order to enrich the visual and theatrical aspects of the performance.

A special feature of the ensemble is the practice of singing scores researched from original manuscripts. The musical interpretation made by VOX NOSTRA has specific consequences on the old forms of notation, such as neumatic notation of the chorale, the modal notation of the Notre-Dame organa, and mensural notation. Which each employ a great number of symbols indicating that melodic ornamentation that should be sung. In order to give these features the emphasis they deserve, ensemble VOX NOSTRA favors a slow, flowing style of performance in an appropriately restrained tempo. The vocal sound which results is rich in overtones, and fills the entire space; it allows the archaic and pure intervals of this music to be fully appreciated, and ensures that the complex weaving of the individual voices is clearly audible. In addition to the original manuscripts, research and this interpretation of the music from the 12th-16th centuries also provides new information regarding tempo, ornamentation and the practice of solo performance of the chants.

The music of VOX NOSTRA is best suited to a large space with a good acoustic and hence no amplification is required. Churches are of course suitable for the liturgically structured programs, yet more modern settings like galleries, or industrial sites also provide a provocative backdrop for the music. The unique acoustical situation of each concert location influences concert presentations, as well as the choreography of singers, hence time in each venue to work how the singers can move between various points in the room to integrate the acoustic properties of each site into the score.

#### **Amy Green**

Born in Alamo, California, U.S.A. 2001 Early Music Voice Degree, Staatliche Hochschule für Musik, Trossingen. 2001 Private study of medieval harp, with Judy Kadar, and, Arabic Music, with Farhan Sabbagh. Solo and ensemble singer in diverse contexts including: Member of ensembles Green/Sudmann (Contemporary Art Song), Elysium (Vocal ensemble. Recorded for Decca), Kusskuss (Early Baroque music), Teatro de Liezenbourg (Baroque Opera. Played lead Role of Procris in modern premier of Giovanni Bononcini's opera Cefalo e Procris). Collaboration with Sarband, Ensemble Penalosa, Ordo Virtutum, Alta Musica, Friedrich Lichtenstein (Boccia Saal, Carmen Miranda Revue Pavillion, Park).

#### **Ellen Hünigen**

Ellen Hünigen studied composition and piano at the Music Conservatory Hanns Eisler Berlin from 1985 till 1989. Contemporary music courses (International Bartok Seminar in Szombathely, Hungary, 1989 composition prize at the Geraer Ferienkurse für zeitgenössische Musik. From 1989 to 1991 advanced studies in composition with Friedrich Goldmann at the Akademie der Künste in Berlin. Diverse composition stipendia. Since 1990, teacher for music theory and piano at various private and public schools as well as at the Music Conservatory Hanns Eisler. Her own music has been performed by various ensembles in Germany, Switzerland, Italy and USA. Member of the vocal ensemble Musikalischer Religionsdialog which aims to connect and to interweave music of Jewish, Catholic, Orthodox Christian, Byzantine and Muslim traditions. Since 2008 working on a dissertation on musical notation in Aquitanian music manuscripts of the 12th century.

#### **Susanne Wilsdorf**

Study of musicology in Berlin. Awarded with a stipendium for study in Basel with Wulf Arlt. Study of voice at the Akademie für Alte Musik/Hochschule Bremen with Harry van der Kamp. Ensemble Singer: Collegium Vocale Gent, Las Huelgas Ensemble, Vocalconsort Berlin, Musica Fiata Köln, LauttenCompagny Berlin. Collaboration with Philipp Herreweghe, Rene Jacobs, Marcus Creed, Attilio Cremonesi. Concert touring in France, Israel, Luxembourg, USA, Syria, Sweden. Participation in diverse productions of Sasha Waltz & Guests (Dido and Aeneas, Medea- Dialoge 2006/2009).

#### **Werner Blau**

Music and geography teacher in Berlin. Pedagogical and performance degree in piano under Thea Boue-Noack (Mainz). Private vocal instruction with Bettina Spreitz-Rundfeldt, Ralph Eschrig, Evelyn Tubb und Stephen Varcoe (Dartington Summer school). Solo and ensemble bass (focus Early Music). Pianist / accompanist of Lied repertoire of the 19th and 20th century.

#### **Burkard Wehner - Founder and music director of the ensemble VOX NOSTRA**

Study of Medieval and Renaissance Vocal Music and musicology at the Brabant Conservatory in Tilburg, Holland. International master classes with Andrea von Ramm, Jill Feldman, Marcel Peres and Pedro Memelsdorff. Soloist at many international festivals in Poland, Holland, Austria, France, and Germany. Extensive musicological activity in the research of medieval source material. Teaches workshops and seminars on the interpretation and performance practice of medieval vocal music. Member of the advisory board for the exhibition 'The Council of Constance 1414-1418' in Constance from April to September 2014.