

The Cloisters

Saturday, March 28, 2015

12 PM and 3 PM

Palm Sunday, 1190, Chartres: *A Performance*



*Photography, video and sound recording are prohibited.
Please silence your cell phones and other devices.*

Cover: Doorway from the Church of San Leonardo al Frigido. Workshop of Biduinus (Italian, active last quarter 12th century). Italy, Tuscany, ca. 1175. Carrara marble. The Cloisters Collection, 1962 (62.189)

The lintel of this 12th-century doorway depicts Jesus's entry into Jerusalem where he is welcomed by children in a tree and others laying garments on the ground before him. He is followed by the apostles, whose mouths are open in song. The portal comes from a church dedicated to Saint Leonard, the patron saint of prisoners and childbirth. Originally the main entrance to the church and carved in different periods by different sculptors, its pieces were found scattered in a field near Nice, France, before it was purchased by the museum.

Palm Sunday, 1190, Chartres

The Performers

Commentary

Xavier Seubert, O.F.M.

Acolytes

James Bernard

Benjamin Simpson

Celebrant

John Baldovin, S.J.

Banner Bearer

Maria Harris

Deacon

Harout Samouian, O.F.M.

Dragon Handlers

Douglas McViker

Crystal Rosario

Subdeacon

Timothy Shreenan, O.F.M.

Lionheart

Jeffrey Johnson

Lawrence Lipnik

John Olund

Richard Porterfield

Kurt-Owen Richards

Michael Wenger

Young People's Chorus of New York City**Elizabeth Núñez, Associate Conductor**

Samuel Chachkes

Katharine Cook

Dea Elezaj

Naya Griles

Jasmine Neal

Iandra Ramos

Thalia St. Hubert

Theodora Tomuta

Artistic Consultants

Joseph LoSchiavo, Patrick Malloy

Dragon Design & Construction

Sasha Richter

Banner Design & Construction

Nicholas Meloro

Costumes

Allan G. Von Kobs, O.F.M.

INTRODUCTION

More than half a century ago in 1961, the Fuentidueña Chapel opened its doors to the public, immediately becoming the primary venue for the early music series, *Concerts at The Cloisters*. Since then, the sounds of medieval and early Renaissance music have reverberated in this chapel-like gallery. Many of these pieces were written for churches and monasteries, but in modern times they have typically been performed as stand-alone concert performances divorced from their original setting, function, and liturgical complements. Today we present an unprecedented performance of a Palm Sunday procession, taking as our source an article written by musicologist Craig Wright of Yale University, "The Palm Sunday Procession in Medieval Chartres," published in 2000.¹ Using modern copies of primary documents (the original manuscripts, formerly at the municipal library of Chartres, were destroyed in May, 1944), Wright reconstructed almost every detail of the procession that took place circa 1190 in the city of Chartres, southwest of Paris.

Although the mobile nature of the procession had long been dictated by the scriptural descriptions of Jesus's entry into Jerusalem, Wright's reconstruction allows us to understand why local variants were (and still are) necessary due to regional traditions, the local climate and terrain, etc. One such necessary Northern European adaptation that we have chosen to replicate is giving boxwood branches to the congregation rather than the usual palm fronds that were more available in warmer climates. Adjustments to today's performance have also been made to adapt to the physical layout of The Cloisters. Four contiguous galleries have been selected for the program in order to suggest key locations in the 12th-century Chartrain procession: the Fuentidueña Chapel (Chartres Cathedral and the church of St-Cheron); the Romanesque Hall and the Langon Chapel (the cemetery of St-Bethlémy outside of the city wall); and the St-Guilhem Cloister (the cloister of St-Jean-en-Vallée). Conservation considerations required of a museum setting also warranted certain deviations from a typical procession: the collection's 15th-century German Palmesel, the highlight of many Palm Sunday processions, is the only medieval Palmesel in North America and cannot be moved in its delicate state; the boxwood branches that we share with you today are securely wrapped in order to prevent the possible spread of organic materials in the galleries. We thank Griffith Mann, Michel David-Weill Curator in Charge of the Department of Medieval Art & The Cloisters, Barbara Boehm and Tim Husband, curators, Caleb Leech, Managing Horticulturist, Lucretia Kargère, Conservator, Andrew Winslow, Senior Technician, and many others, for their support, assistance, and advice.

¹ Margot Fassler & Rebecca A. Baltzer, *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography: Written in honor of Professor Ruth Steiner*. New York: Oxford University Press, 2000, 344-371.

Today's Program

Not only does this performance bring medieval music closer to its original setting, but also it takes full advantage of The Cloisters collection, the displays of which are known to complement the museum's atmosphere. In the Fuentidueña Chapel, for example, we see several pieces that relate to Palm Sunday. The lion on the lion banner and the mock dragon used during the procession are both inspired by objects in the collection and were commissioned for this occasion. By experiencing these objects in context, we appreciate so much more their original function and the power of the meanings that they would have conveyed to their medieval viewers.

Although today's program is not a religious service, the project benefits enormously from the expertise, guidance, and participation of many who live a religious life. Foremost of all is Xavier Seubert, O.F.M. and Ph.D. in Theology, who over the years has shared his erudition ever so generously with the staff of The Department of Medieval Art & The Cloisters and is the primary driving force behind this unprecedented project. John F. Baldovin, S.J., Professor of Historical & Liturgical Theology at Boston College's School of Theology & Ministry, kindly agreed to be the celebrant. Joseph Loschiavo, CEO of the Soli Deo Gloria Foundation in Illinois, and Rev. Dr. Patrick Malloy of the General Theological Seminary, serve as artistic directors. The Church of Saint Luke in the Fields in the West Village generously loaned the solemn set of vestments for our procession. We owe them, and those performing the roles of the medieval clergy of Chartres, our enormous thanks.

Finally, we offer special thanks to Professor Margot Fassler for her advice and guidance and to Professor Craig Wright for allowing us to use his reconstruction, the starting point for this venture.

—Nancy Wu, Museum Educator, The Cloisters

Opening remarks

Xavier Seubert, O.F.M.

Procession of Clergy into Fuentidueña Chapel

Responsory: *Ingrediente Domino*

Lionheart

Chanting of Terce

Lionheart

Hymn: *Nunc, Sancte, nobis Spiritus*

Psalm 118 with Antiphon: *Pueri Hebraeorum*

Lionheart

The blessing of the boxwood branches takes place during the psalm.

***** Please do not unwrap your boxwood until after you have left the museum. Thank you.*****

Prayer: *Omnipotens sempiterne Deus:
da nobis ita Dominicae*

John Baldovin, S.J.

Reading: Matthew 21:1-9

John Baldovin, S.J.

Responsory: *Collegerunt pontifices*

Lionheart

The procession assembles during the Responsory and begins to exit Fuentidueña.

The procession goes in this order: the cross, the book of the Gospels, Lionheart, the Young People's Chorus, the lion banner and the mock dragon, the audience, the acolytes, and the celebrant.

*****Audience, please rise to form two single-file lines,
beginning with the front rows.*****

Hymn: *Gloria laus et honor*

Lionheart & Young People's Chorus

**The procession will enter the Romanesque Hall.
The clergy will occupy the center of the gallery and enter
the Langon Chapel.**

*****Audience, please enter the Romanesque Hall
and move to either side of the gallery.*****

Antiphon: *Occurunt turbae*

Lionheart & Young People's Chorus

The clergy prostrate themselves at the altar in the Langon Chapel.

**The dragon moves to the end of the Romanesque Hall and sheds its tail,
symbolic of the defeat of the power of evil.**

Lionheart moves into the St.-Guilhem-le-Désert Cloister.

Antiphon: *Turba multa*

Lionheart

Antiphon: *Cum audisset populus*

Lionheart & Young People's Chorus

During this antiphon, the procession will travel around the St.-Guilhem-le-Désert Cloister, led by the cross and the book of the Gospels, followed by the audience, Lionheart, the Young People's Chorus, the acolytes, and the celebrant.

*****Audience, please follow the procession in two single file lines
and return to your seat in the Fuentidueña Chapel.*****

Antiphon: *Beata dei genitrix Maria*

Lionheart

When all are seated in Fuentidueña, the clergy enter the apse.

Responsory: *Gaude Maria,*
with prosa *Inviolata*

Lionheart & Young People's Chorus

Dismissal

Reconstructed Order of the Palm Sunday procession at Chartres

Summarized by Craig Wright from the following sources:

- *Ordo veridicus* (an ordinal compiled at Chartres, 2nd half of 12th century. Liturgy only, no music)
- Chartres, BM 520 (ca. 1230 copy of a missal from ca. 1190, description included music)
- Chartres BM 1058 (13th-century expansion of the *Ordo veridicus*)

1. Prime at cathedral

The procession reconstructed by Craig Wright dates from circa 1190, before the construction of the Gothic Cathedral at Chartres that is familiar to many of us today. Only the west portals mentioned in the text were the same as those we see now, having been built in the 1140s.

2. Responsoria de historia, en route to priory of St-Barthélemy

These responsories tell the story of Christ's triumphant entry into Jerusalem. The procession at Chartres went past the city wall toward the cemetery of St-Barthélemy, a route meant to emulate the journey from ancient Jerusalem to Golgotha.

3. Circumdederunt, en route to the abbey of Saint-Cheron

The abbey of St-Cheron is located on a hilltop, overlooking the city of Chartres just as the Mount of Olives overlooks the city of Jerusalem.

4. Terce at Saint-Cheron

5. Reading of Gospel (*Matthew 21:1-9*)

The reading marks the end of the Office of Terce.

6. Blessing of the palms and boxwood by the bishop

The palms and boxwood were then distributed by the cathedral sacristan and the prior of St-Cheron.

7. Collegerunt, en route to the crucifix in the cemetery outside Saint-Barthélemy

The procession departed the church of St-Cheron for the St-Barthélemy cemetery for the Station of the Cross.

8. Gloria laus and Occurrunt turbe at station before the cross

The antiphonal singing of the Gloria laus, by the participants of the procession divided into two groups, "was a musical and dramatic high point of the ceremony." (Wright, 347)

9. Ceremony of excommunication

This “unique to Chartres” element was “without parallel in the Palm Sunday rites of all other French churches.” (Wright, 355-356)

10. Procession with antiphons to Porte Cendreuse

Porte Cendreuse was one of the gates leading from the city walls to the upper town of Chartres.

11. *Ingrediente* entering the upper city

The Responsory Ingrediente domino was sung to the reenactment of the “Entry into Jerusalem” at Chartres and elsewhere in northern France.

12. *Letare Virgo* entering the cathedral

The procession re-entered the cathedral through the west façade portals. The clergy went into the chancel and the canons into the choir stalls. Bells were rung, candelabrum were lit, the cross and relics were left uncovered for the remainder of the day.

13. Terce again at cathedral

TEXTS AND TRANSLATIONS

Responsory *Ingrediente Domino*

Ingrediente Domino in sanctam
civitatem, hebreorum pueri,
resurrectionem vitae pronuntiantes,
cum ramis palmarum hosanna
clamabant in excelsis. Cumque
audisset populus, quod Jesus
veniret Jerosolymam, exierunt
obviam ei.
Cum ramis palmarum ...

With the Lord entering into the
holy city, the children of the Hebrews,
speaking forth the resurrection of life,
with palm branches they cried out,
“Hosanna in the highest!” And when
the people heard that Jesus was
coming to Jerusalem, they went
out to meet him.
With palm branches ...

Hymn *Nunc Sancte nobis Spiritus*

Nunc Sancte nobis Spiritus,
Unum Patri cum Filio,
Dignare promptus ingeri,
Nostro refusus pectori.

Come, Holy Ghost, Who ever One
Art with the Father and the Son;
Come, Holy Ghost, our souls possess
With Thy full flood of holiness.

Os, lingua, mens, sensus, vigor
Confessionem personent,
Flammescat igne caritas,
Accendat ardor proximos.

In will and deed, by heart and tongue,
With all our powers, Thy praise be sung;
And love light up our mortal frame,
Till others catch the living flame.

Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito
Regnans per omne saeculum.
Amen.

Almighty Father, hear our cry
Through Jesus Christ our Lord most high,
Who with the Holy Ghost and Thee
Doth live and reign eternally.
Amen.

—John Henry Newman, 1836

Prayer at the Blessing of the Boxwood

Bene + dic, quaesumus, Domine,
hos arborum ramos: et praesta:
ut quod populus tuus in tui
venerationem hodierno die
corporaliter agit, hoc spiritualiter
summa devotione perficiat de
hoste victoria reportando et opus
misericordiae summopere
diligendo. Per Dominum nostrum
Jesus Christum. Amen.

Bless + we beseech You, O Lord,
these branches of palm (or olive or other
trees), and grant that what Your people
today bodily perform for Your honor,
they may perfect spiritually with the
utmost devotion, by gaining the victory
over the enemy, and ardently loving
every work of mercy. Through our Lord
Jesus Christ. Amen.

Psalm Legem pone with Antiphon Pueri hebreorum

Pueri hebreorum vestimenta
prosternebant in via, et clamabant
dicentes: Hosanna Filio David:
benedictus qui venit in nomine
Domini.

The children of the Hebrews strewed
his way with their garments, and cried
out, saying: Hosanna to the Son of
David! Blessed is he who comes in the
name of the Lord.

Psalm 118/119, vv. 33–56

33 Legem pone mihi, Domine, viam
justificationum tuarum, et exquiram
eam semper.

33 Teach me, O LORD, the way of
thy statutes; and I shall keep it unto
the end.

34 Da mihi intellectum, et scrutabor
legem tuam, et custodiam illam in
toto corde meo.

34 Give me understanding, and I shall
keep thy law; yea, I shall observe it
with my whole heart.

35 Deduc me in semitam
mandatorum tuorum, quia ipsam
volui.

35 Make me to go in the path of thy
commandments; for therein do I
delight.

36 Inclina cor meum in testimonia
tua, et non in avaritiam.

36 Incline my heart unto thy
testimonies, and not to covetousness.

37 Averte oculos meos, ne videant
vanitatem; in via tua vivifica me.

37 Turn away mine eyes from
beholding vanity; and quicken thou me
in thy way.

38 Statue servo tuo eloquium tuum
in timore tuo.

38 Stablish thy word unto thy servant,
who is devoted to thy fear.

39 Amputa opprobrium meum quod
suspensus sum, quia judicia tua
jucunda.

39 Turn away my reproach which I
fear: for thy judgments are good.

40 Ecce concupivi mandata tua: in
aequitate tua vivifica me.

40 Behold, I have longed after thy
precepts: quicken me in thy
righteousness.

41 Et veniat super me misericordia
tua, Domine; salutare tuum
secundum eloquium tuum.

41 Let thy mercies come also unto me,
O LORD, even thy salvation, according
to thy word.

42 Et respondebo exprobrantibus
mihi verbum, quia speravi in
sermonibus tuis.

42 So shall I have wherewith to answer
him that reproacheth me: for I trust in
thy word.

43 Et ne auferas de ore meo verbum
veritatis usquequaque, quia in
judiciis tuis supersperavi.

43 And take not the word of truth
utterly out of my mouth; for I have
hoped in thy judgments.

44 Et custodiam legem tuam semper,
in saeculum et in saeculum saeculi.

44 So shall I keep thy law continually
for ever and ever.

45 Et ambulabam in latitudine, quia
mandata tua exquisivi.

45 And I will walk at liberty: for I seek
thy precepts.

46 Et loquebar in testimoniis tuis in
conspectu regum, et non
confundebar.

46 I will speak of thy testimonies also
before kings, and will not be ashamed.

47 Et meditabar in mandatis tuis,
quae dilexi.

48 Et levavi manus meas ad mandata
tua, quae dilexi, et exercebar in
justificationibus tuis.

47 And I will delight myself in thy
commandments, which I have loved.

48 My hands also will I lift up unto
thy commandments, which I have
loved; and I will meditate in thy
statutes.

49 Memor esto verbi tui servo tuo,
in quo mihi spem dedisti.

49 Remember the word unto thy
servant, upon which thou hast caused
me to hope.

50 Haec me consolata est in humilitate
mea, quia eloquium tuum vivificavit
me.

50 This is my comfort in my
affliction: for thy word hath quickened
me.

51 Superbi inique agebant
usquequaque; a lege autem tua non
declinavi.

51 The proud have had me greatly in
derision: yet have I not declined from
thy law.

52 Memor fui judiciorum tuorum a
saeculo, Domine, et consolatus sum.

52 I remembered thy judgments of
old, O LORD; and have comforted
myself.

53 Defectio tenuit me, pro
peccatoribus derelinquentibus
legem tuam.

53 Horror hath taken hold upon me
because of the wicked that forsake thy
law.

54 Cantabiles mihi erant
justificationes tuae in loco
peregrinationis meae.

54 Thy statutes have been my songs in
the house of my pilgrimage.

55 Memor fui nocte nominis tui,
Domine, et custodivi legem tuam.

55 I have remembered thy name,
O LORD, in the night, and have kept
thy law.

56 Haec facta est mihi, quia
justificationes tuas exquisivi.

56 This I had, because I kept thy
precepts. —*King James Bible*

Pueri hebreorum ...

(The Antiphon *Pueri hebreorum* is
repeated after the Psalm)

Prayer before the Gospel Reading

Dominus vobiscum. *R.* Et cum spiritu
tuo.
Oremus. Omnipotens sempiterne
Deus: da nobis ita Dominicae
passionis sacramenta peragere;
ut indulgentiam percipere mereamur.
Per Dominum nostrum Jesum
Christum, Qui Tecum vivit et regnat in
unitate Spiritus Sancti, Deus, per
omnia saecula saeculorum. *R.* Amen.

The Lord be with you. *R.* And with
thy spirit.
Let us pray. Almighty and everlasting
God, grant that we may celebrate the
mysteries of our Lord's Passion that
we may deserve to receive Your
pardon. Through Jesus Christ our
Lord, Who lives and reigns with You
in the unity of the Holy Spirit, one
God forever and ever. *R.* Amen.

GOSPEL

Sequentia sancti Evangelii secundum Matthaeum.

In illo tempore: Cum appropinquasset Jesus Jerosolymis, et venisset Bethphage ad montem Oliveti: tunc misit duos discipulos suos, dicens eis: “Ite in castellum, quod contra vos est, et statim invenietis asinam alligatam, et pullum cum ea; solvite, et adducite mihi: et si quis vobis aliquid dixerit, dicite, quia Dominus his opus habet, et confestim dimittet eos.” Hoc autem totum factum est, ut adimpleretur quod dictum est per Prophetam, dicentem: Dicite filiae Sion: “Ecce Rex tuus venit tibi mansuetus, sedens super asinam et pullum, filium subjugalis. Euntes autem discipuli, fecerunt sicut praecepit illis Jesus. Et adduxerunt asinam et pullum: et imposuerunt super eos vestimenta sua, et eum desuper sedere fecerunt. Plurima autem turba straverunt vestimenta sua in via: alii autem caedebant ramos de arboribus, et sternebant in via: turbae autem, quae praecedebant, et quae sequebantur, clamabant, dicentes: “Hosanna filio David: benedictus qui venit in nomine Domini.”

Palmesel
Franconia, Germany, 15th century.
Limewood with paint.
The Cloisters Collection, 55.24

Prior to the Reformation, palmesels (German for “palm donkeys”) were used as part of Palm Sunday processions in German-speaking regions. During the procession, which reenacted Christ’s Entry into Jerusalem as it was described in the Gospels, participants would sing hymns, throw palms, and spread clothing on the ground in front of the figure. Many medieval palmesels did not survive the ravage of time or changes of liturgical practices. This palmesel, with much of its original paint intact, is the only Medieval example in North America.



A lesson from the holy Gospel according to Matthew.
At that time: When Jesus and the disciples drew near Jerusalem and came to Bethphage on the Mount of Olives, Jesus sent two disciples, saying to them, “Go into the village opposite you, and immediately you will find an ass tethered, and a colt with her. Untie them and bring them here to me. And if anyone should say anything to you, reply, ‘The master has need of them.’ Then he will send them at once.” This happened so that what had been spoken through the prophet might be fulfilled: Say to daughter Zion, “Behold, your king comes to you, meek and riding on an ass, and on a colt, the foal of a beast of burden.” The disciples went and did as Jesus had ordered them. They brought the ass and the colt and laid their cloaks over them, and he sat upon them. The very large crowd spread their cloaks on the road, while others cut branches from the trees and strewed them on the road. The crowds preceding him and those following kept crying out and saying: “Hosanna to the Son of David; blessed is he who comes in the name of the Lord.”

Antiphon *Collegerunt pontifices*

Collegerunt pontifices et Pharisei consilium, et dicebant: quid facimus quia hic homo multa signa facit?
Si dimittimus eum, sic omnes credent in eum.
Ne forte veniant Romani, et tollant nostrum locum et gentem.
Unus autem ex ipsis, Caiiphas nomine, cum esset pontifex anni illius, prophetavit dicens: Expedi vobis ut vivus moriatur homo pro populo, et non tota gens pereat; ab illo ergo die cogitaverunt interficere eum, dicentes: Ne forte veniant Romani, et tollant nostrum locum et gentem.

The chief priests and Pharisees gathered in council, and said: What shall we do, seeing that this man works many wonders?
If we put him away, then everyone will believe in him.
Let not the Romans come in force and take away our land, and the people.
Wherefore one of these, Caiiphas by name, who was high priest that year, prophesied, saying: It is expedient for you that a living man should die for the people, and that the whole people should not perish. And so from that day forward they thought to kill him, saying: Let not the Romans come in force and take away our land, and the people.



Lion Relief
Spain, Castilla-León, ca. 1200
From the Church of San Leonardo at Zamora
Sandstone, with traces of paint
Purchase, Joseph Pulitzer Bequest, 16.142

Leonard, the patron saint of prisoners, frees two figures from their captivity in the background of this sculpture. In the foreground a lion, symbolizing Christ, tramples a serpent-like dragon, which personifies evil. According to Medieval bestiary texts, lion cubs come to life three days after birth—a concept that parallels Christ’s resurrection, three days after his crucifixion.

Until the early years of the twentieth century, this sculpture stood on the wall next to the door of the parish church of San Leonardo in Zamora. A companion piece that was placed opposite of the door, depicted a lioness with her young.

Hymn *Gloria, laus, et honor*

Refrain:

Gloria, laus, et honor tibi sit,
 rex christe redemptor:
 Cui puerile decus prompsit hosanna
 pium.

Glory, laud, and honor be to you,
 O Christ, king, redeemer:
 To whom pious praise prompted
 youthful hosannas.

Verse 1:

Israel es tu rex, davidis et inclita
 proles: Nomine qui in domini rex
 benedicta venit.

You are king of Israel, and great son
 of David: Who in the name of the
 Lord comes, O blessed king.

Verse 2:

Cetus in excelsis te laudat celicus
 omnis: Et mortalis homo, et cuncta
 creata simul.

All the heavenly hosts on high praise
 you: And mortal man, and all creation,
 together.

Verse 3:

Plebs hebrea tibi cum palmis
 obvia venit: Cum prece voto hymnis
 adsumus ecce tibi.

The Hebrew people met you on your
 way with palms: Behold, we are in
 your presence with prayer and devout
 hymn.

Antiphon *Occurunt turbe*

Occurunt turbe cum floribus et
 palmis redemptoris obviam et
 victori triumphanti digna dant
 obsequia:
 filio dei ore gentes praedicant
 et in laudem Christi voces tonant
 per nubila Hosanna.

The crowds are strewing flowers and
 palms in the redeemer's path, and to
 the triumphant victor they sing fit
 praises:
 To the Son of God the peoples speak
 in prophecy, and in praise of Christ
 their voices thunder through the
 clouded skies Hosanna.

Antiphon *Turba multa*

Turba multa, quae convenerat ad diem
 festum, clamabat Domino: Benedictus
 qui venit in nomine Domini: Hosanna
 in excelsis.

A great crowd, which was assembling
 for the holy day, cried out to the Lord:
 "Blessed is he who comes in the name
 of the Lord: Hosanna in the highest."

Antiphon *Cum audisset populus*

Cum audisset populus quid Jhesus
 venit Jherosolimam,
 acceperunt ramos palmarum et
 exierunt ei obviam
 et clamabant pueri dicentes:
 quantus est hic cui throni et
 dominationes occurrunt:
 hic est qui venturus est in
 salutem populi:
 hec est salus nostra et redemptio
 Israel:
 noli timere filia Syon: ecce rex tuus
 venit tibi
 sedens super pullum asine super quem
 nullus homini sedit:
 salve rex fabricator mundi qui venisti
 redimere nos.

When the people heard that Jesus was
 come to Jerusalem,
 they took palm branches and went out
 to him on the path
 and the children cried out, saying:
 "How great is he before whom thrones
 and dominions fall!
 He it is who has come for the salvation
 of the people;
 this is our salvation and the
 redemption of Israel.
 Fear not, daughter of Zion: behold
 your king comes to you
 seated on the back of an ass on which
 no man has sat.
 Hail, O king, creator of the world, who
 have come to redeem us."

Antiphon *Beata Dei Genitrix Maria*

Beata Dei genitrix Maria,
 Virgo perpetua, templum Domini,
 sacrarium spiritus sancti,
 sola sine exemplo
 placuisti Domino Jesu Christo:
 ora pro populo,
 interveni pro clero,
 intercede pro devoto femineo sexu.

Mary, blessed mother of God,
 ever Virgin, temple of the Lord,
 sacred vessel of the Holy Spirit,
 you alone beyond compare
 were pleasing to the Lord Jesus Christ:
 pray for the people,
 intervene for the clergy,
 intercede for holy women.

Antiphon *Tota pulcra es*

Tota pulcra es, amica mea, et macula
 non est in te: favus distillans labia
 tua, mel et lac sub lingu tua, odor
 unguentorum tuorum super omnia
 aromata. Iam enim hyems transiit,
 ymber abiit at recessit, flores
 apparuerunt, vinee florentes odorem
 dederunt, et vox turturis audita est in
 terra nostra: surge propera, amica mea,
 veni de Libano, veni coronaberis.

You are altogether beautiful, my
 friend, and there is no blemish to be
 found on you: your lips are honey
 refined, milk and honey are under
 your tongue, and the scent of your
 perfume surpasses all spices. Now the
 winter is already past, the raincloud
 departs and subsides, the flowers
 appear, the vineyard in blossom gives
 forth its smell, and the voice of the
 turtledove is heard in our land: rise up
 in haste, my beloved, come out of
 Lebanon, come and be crowned.



The Virgin and Child in Majesty and the Adoration of the Magi
Attributed to the Master of Pedret
Catalonia (Lleida), ca. 1100
From the church of Era Mare de Diu de Cap d'Aran, near Tredos, Spain
The Cloisters Collection, 1950 (50.180.a-c)

This fresco originally decorated the half-domed apse of a small church in the Catalan Pyrenees. At the bottom are the three Magi presenting gifts to the Christ Child, who sits on his mother's lap. Telltale signs of Italo-Byzantine influence can be seen in the bejeweled throne and the flaming wings of the two banner-bearing Archangels who are dressed in imperial Byzantine fashion.

Responsory *Gaude maria virgo, with prosa Inviolata*

Gaude maria virgo, cuncta hereses
sola interemisti que Gabrielis
archangelis dictis credisti: dum virgo
deum et hominem genuisti et post
partum virgo inviolata permansisti.

Gabrielem archangelum scimus
divinitus te esse affatum, uterum
tuum de spiritu sancto credimus
impregnatum, erubescat ludeus infelix
qui dicit cristum ex Iosep semine
esse natum.

Dum virgo . . .

Rejoice, O virgin Mary, you alone
have defeated all heresies who
believed that which the archangel
Gabriel spoke: while still a virgin you
conceived the God-and-man, and after
childbirth remained virgin inviolate.

We know that the Archangel Gabriel,
by divine agency announced unto you.
We believe that you conceived in thy
womb by the Holy Spirit. Confounded
be the wretched liar who said that
Christ was born of Joseph's seed.

While still a virgin . . .

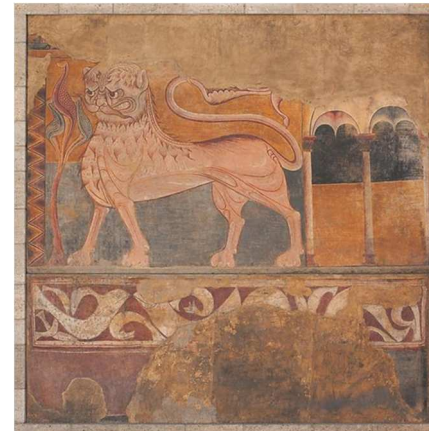
Inviolata intacta et casta es Maria
que es effecta fulgida celi porta
o mater alma Cristi carissima
suscipe pia laudum preconia
nostra ut pura pectora sint et corpora
te nunc flagitant devota corda et ora
tu da per precata dulcissima
nobis concedas veniam per secula
o benigna que sola inviolata
permansisti.

Inviolata, untouched and chaste are
you Mary, who are become heaven's
shining portal, O loving mother of
Christ, most dear, accept, O pious one,
this cry of praise, that our hearts and
bodies may remain pure;
devoted hearts and voices beg.
Grant through your sweet prayers
that our sins always be forgiven,
O kind one, who alone remained
inviolata.

Note on Pronunciation

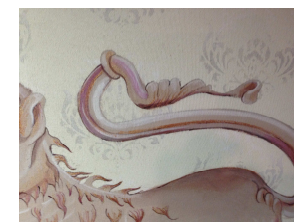
In the Middle Ages and Renaissance, people in different parts of Europe approached the pronunciation of Latin according to the pronunciation of their own native languages. As the vernacular languages changed over time, so did the way speakers of these languages spoke and sang Latin. For this performance our target was the pronunciation in French provinces around the turn of the thirteenth century. Our principal source of information on this subject has been the chapter by Harold Copeman entitled "French Latin" in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, edited by Timothy J. McGee with A.G. Rigg and David N. Klausner.

—Richard Porterfield for Lionheart

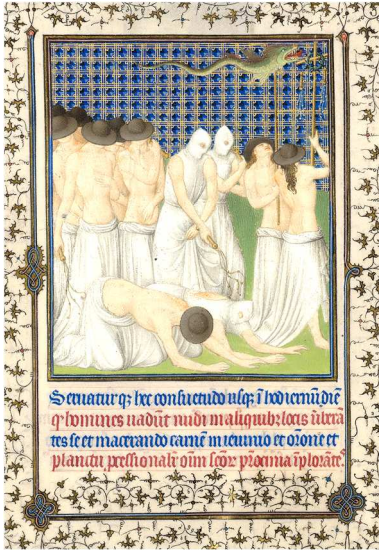


Lion
Spain, Castilla-León, ca. 1200
From the monastery of San Pedro de Arlanza, near Burgos
Fresco transferred to canvas
The Cloisters Collection, 1931 (31.38.1a)

Our Palm Sunday processional banner is decorated with a lion inspired by this handsome creature, once part of a fresco series that decorated a large room above the chapter house of a Benedictine monastery. The frescoes were hidden under plaster applied in the eighteenth century when the monastery underwent renovation. They were rediscovered in 1894 when a fire damaged some of the plaster.



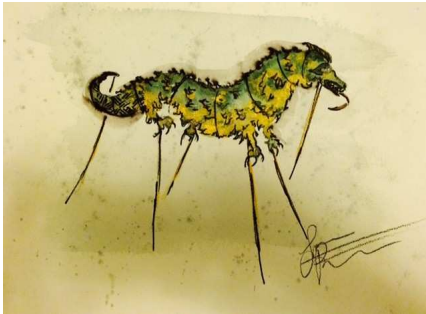
Nick Meloro's lion banner
imagines a complete
tassel for the lion's damaged
tail. The silvery white
background is the
liturgical color for Easter
while the printed floral
motif recalls sumptuous and
highly prized medieval damask
silks and silk velvets.



The Belles Heures of Jean de France,
Duc de Berry
The Limbourg Brothers (active by 1399–1416)
France, Paris, 1405–1408/1409
Tempera, gold leaf, and ink on vellum
The Cloisters Collection, 1954 (54.1)

Folio 74v of this sumptuous book of hours is illustrated with a procession of flagellants on the third day of the Great Litany celebration. A cross, closely followed by a kite-like dragon, leads the procession.

The Golden Legend notes that in some churches in Gaul there was a custom of carrying a long-tailed dragon stuffed with straw for certain processions.



Sasha Richter's dragon is based on the illustration in the Belles Heures. The loss of the tail symbolizes the triumph of Christ over the devil and is accomplished by collapsing the tail inwards, accordion-style. Our dragon is carried by three handlers rather than the single dragon-bearer seen in the Great Litany procession.



Performer Biographies

The Young People's Chorus of New York City is internationally renowned for its superb virtuosity, brilliant showmanship, and as a model for an inclusive society that is being replicated globally. Founded in 1988 by Artistic Director Francisco J. Núñez, a MacArthur “genius” fellow, this groundbreaking program harnesses the power of music to fulfill the potential of children of any cultural or economic background, while at the same time heightening an awareness of the ability of young people to rise to unforeseen levels of artistry. Each year YPC benefits almost 1,400 children ages 7 to 18 musically, academically, and socially through its after-school and in-school programs. In 2011 YPC was honored with America's highest award for youth programs—a National Medal of Arts & Humanities Youth Program Award—from the President's Committee on the Arts and Humanities.

Elizabeth Núñez is the Associate Conductor of the award-winning Young People's Chorus of New York City, as well as a conductor, choral clinician, soloist, and founding artistic director of The SoHarmoniums Women's Choir. At YPC she created and directs the Cantare chorus and serves as vocal coach for choristers ranging in age from 7 to 18 in all six YPC divisions in rehearsals, performances, and international tours on four continents. She also directs YPC's Satellite Schools Program, which annually brings YPC's unique choral program to over 900 children in New York City public schools. Elizabeth conducts at many venues throughout the city, including Carnegie Hall, Alice Tully Hall, and the 92nd Street Y, as well as on national television, and is sought after as a choral clinician for workshops around the country. She made her Metropolitan Opera singing debut in Mendelssohn's “A Mid-Summer Night's Dream” in 2007 and returned to the role in 2010 and again in 2014.



Lionheart is one of America's leading ensembles in vocal chamber music. Acclaimed for its “smoothly blended and impeccably balanced sound” (Allan Kozinn, *The New York Times*), Lionheart (Jeffrey Johnson, Lawrence Lipnik, John Olund, Richard Porterfield, Kurt-Owen Richards, and Michael Wenger) gives voice to medieval, Renaissance, and new-music repertoires in concert, on radio, and in recordings. Touring extensively throughout the U.S. and Europe, Lionheart has collaborated with other performers including Anonymous 4, and premiered new works by composers Julia Wolfe, Marc-André Dalbavie and Ingram Marshall. 2009 saw the release on the Cantaloupe label of composer Phil Kline's *John the Revelator* commissioned by WNYC Radio for Lionheart with the string quartet ETHEL. Their CD *Laude: Joy and Mysetery*, created while working closely with the Getty on its current exhibition *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*, was released by eOne Music in 2013.

Recent touring seasons have included appearances at the Folger Library in Washington, D.C., the Getty Museum, the Aspen Music Festival, Virginia Arts Festival, Troy Savings Bank Music Hall, Music Before 1800, the Krannert Center, Carolina Performing Arts, and an appearance at Carnegie Hall's Zankel Hall as part of cellist Maya Beiser's performance of Brett Dean's *Spurge la morte*, based on a Carlo Gesualdo madrigal. In March 2012 Lionheart presented a world premiere at Stanford Lively Arts, *Psalmbook*, written for them and the American Contemporary Music Ensemble (ACME) by renowned composer Ingram Marshall.

For its recording on Koch International Classics, *El Siglo de Oro*, Lionheart was hailed by Early Music America for their “rich, true tones and flawlessly blended harmonies...their superb articulation and impeccable sense of rhythm.” The ensemble's CD of the music of Palestrina and his contemporaries and its CD, *Tydings Trew*, also garnered much critical praise and were released by Koch International Classics. Lionheart also released two CDs on the Nimbus label: *MyFayre Ladye: Tudor Songs and Chant* (1997) and *Paris 1200: Chant and Polyphony from 12th Century France* (1998). Lionheart is heard on Sony Music's CD companion to *A History of Western Music*, and on NPR's Christmas Around the Country II, a collection of favorites from NPR's Performance Today. On radio, it has been featured on Performance Today, PRI's Harmonia, WGBH, and the ensemble appears regularly on WNYC radio in New York.

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John Baldovin, S.J. is Professor of Historical and Liturgical Theology at the School of Theology and Ministry of Boston College.

Xavier Seubert, O.F.M. is Professor Emeritus of Art and Theology at St. Bonaventure University. He is currently Guardian of Saint Francis Friary and Director of the Adult Education Center at Saint Francis of Assisi Church.

The Rev. Dr. Patrick Malloy is Professor of Liturgics and the H. Boone Porter Chair at the General Theological Seminary of the Episcopal Church.

Joseph LoSchiavo is the President and CEO of Soli Deo Gloria, Inc.. Mr. LoSchiavo was the founding Executive and Artistic Director of the Sylvia and Danny Kaye Playhouse at Hunter College from 1992-2001. Over the course of a varied career, he has presented over 500 concerts, staged more than 40 opera productions, commissioned 15 chamber music works and six modern dance pieces and mounted over 100 exhibitions.

The Fuentidueña Chapel

The twelfth-century apse from the church of San Martín at Fuentidueña, Spain, and the contemporary fresco of Christ in Majesty from a church in the Catalan Pyrenees dominate the space. Sculpture from Italy and Spain enriches the chapel.

The Romanesque Hall

Imposing stone portals from French churches of the twelfth and thirteenth centuries open onto a gallery that features rare Spanish frescoes and French sculptures.

The Langon Chapel

Architectural elements from the twelfth-century church of Notre-Dame-du-Bourg at Langon, near Bourdeaux, form the setting for the display of thirteenth-century French stained glass and important Burgundian sculpture in wood and stone.

The Saint-Guilhem-le-Désert Cloister

The fine carving of this cloister from the monastery of Saint-Guilhem-le-Désert, near Montpellier, harmoniously and playfully adapts the forms of Roman sculpture in a medieval context. The plants depicted in the sculpture, acanthus and palm, are growing in pots near the small fountain. The gallery also features early sculpture from Italy, Islamic Spain, and elsewhere in France.

