

P o l y h y m n i a

# Stat Felix Domus Austriae

(Happy Stands the House of Austria)

Mass and Ceremonial Music

Jacob Vaet (1529-1567)



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Saturday November 18, 2006  
The Church of Saint Ignatius of Antioch  
8 PM

## Stat felix Domus Austriae à6

*A motet in praise of the House of Hapsburg*

## Tityre, tu patulae à6

*Orlande de Lassus (1532-1594)*

## Vitam quae faciunt beatiorum à6

## Missa Tityre, tu patulae à6

***Kyrie/Gloria***

*Performed in the presence of the Vice-Chancellor of Bavaria, December 22, 1559*

## Ascendetis post filium meum à6

*For the coronation of Archduke Maximilian as King of Bohemia in 1560*

## Missa Tityre, tu patulae à6

*Credo*

## Intermission

## Gratus in Austriacam à5

*A welcome to Albrecht V of Bavaria to the Austrian Court*

## Missa Tityre, tu patulae à6

*Sanctus/Agnus Dei*

## Aurea nunc tandem à6

*For the coronation of Maximilian as Holy Roman Emperor in 1564*

## Currite, felices à6

*On the occasion of the departure of the royal princes, Rudolph & Ernst to Spain in 1563*

***Please hold applause until the end of each half***

# P o l y h y m n i a

**John Bradley - Director**

*Sarah Gallogly, Erica Lowe, Nancy Temple*

*Soprano*

*June Severino Feldman, Emma Hoyt, Marjorie Naughton*

*Alto*

*Wyatt Ford, Jeff Hindman, Philip Tambakis*

*Tenor*

*Aaron Lauber, Erik-Peter Mortensen*

*Alto/Baritone*

*Rob Hollander, Edward Willis*

*Bass*

Polyhymnia is a select ensemble of singers specializing in music composed between 1450 and 1650. Since its foundation in 1992, the ensemble has amassed a vast and widely varied repertoire primarily exploring the magnificent sacred repertoire from the courts and cathedrals of the renaissance world. Composers featured in past concerts include William Byrd, Thomas Tallis, Robert Fayrfax, John Taverner, Thomas Crecquillon, Johannes Ockeghem, Nicolas Gombert, Jacob Obrecht, Rolande de Lassus, Heinrich Isaac, Jacob Vaet, Giovanni Pierluigi da Palestrina, Constanzo Porta, Claudio Monteverdi, Cristóbal de Morales, Tomás Luis de Victoria, Francisco Guerrero, Alonso Lobo Juan Gutiérrez de Padilla and others. The singers are drawn from some of the finest professional choirs in New York, including the churches of Saint Thomas, Holy Apostles and Saint Ignatius of Antioch. In addition to traditional programs, Polyhymnia also performs reconstructions of liturgies to showcase great works in their original contexts. Polyhymnia has been ensemble-in-residence at Saint Ignatius of Antioch since 2003.

## Program notes

*“I have chosen your royal Majesty to whom to dedicate this little work of music, such as it is, for if I and all mine act under the protection of your Majesty’s wings, what an audacity it would be for me to place under the protection and patronage of another music I have brought forth, especially since it is concerned with material in praise of the House of Austria. Therefore I pray your Majesty to deign to accept this little work, such as it is in the spirit in which it is offered, and to keep me graciously in your favor.*

*Jacob Vaet  
Modulationes 1562*

The court chapels of Austria’s Hapsburg dynasty were among the most splendid musical institutions of 16<sup>th</sup>-century Europe. Lavish sacred and ceremonial music composed by Europe’s most illustrious composers flourished under the patronage of this most influential of ruling families. By the second quarter of the 16<sup>th</sup>-century, Hapsburg influence extended across most of Western Europe and encompassed a large portion of the New World. Even after the family divided into its Spanish and Austrian lines, the tradition of musical excellence continued. The Hapsburgs’ musical institutions were large and varied, supporting elaborate religious services as well as coronations, weddings, treaties and other solemn state occasions for which a well-tuned musical propaganda machine was required. Our program tonight includes music composed during the life of Archduke Maximilian (1527-1576) as Hapsburg prince, then King of Bohemia and Hungary and ultimately, as Holy Roman Emperor. Music was widely disseminated throughout the empire, and the musical holdings of Maximilian II himself were vast. His collection of manuscripts, from which we found our source for the mass, constitutes a large portion of the renaissance collection in the *Nationalbibliothek* in Vienna. This evening’s concert will delve specifically into the sound world of the mid 16<sup>th</sup>-Century *Hofkapelle*, which was fortunate indeed to have Jacob Vaet as its *Kapellmeister*.

Jacob Vaet was probably born in 1529 in Flanders, at the time a Hapsburg possession under the regency of Charles V’s aunt, Margaret of Austria. He spent his youth in Kortrijk, (known to Flemish francophones as Courtrai). In 1543 he was accepted as a choirboy in the Church of Our Lady of Kortrijk/Courtrai, which throughout its history, had been home to a large number of notable singers and composers connected to the Hapsburg courts, including such luminaries as Pierre La Rue, who worked for Margaret of Austria, and Nicolas Gombert, who was *maître des enfants* – master of the choirboys – to Charles V. The extent to which low-voiced textures prevail in Vaet’s work leaves little doubt that he received at least some of his early training from Gombert himself. When Vaet’s voice changed, he was given a stipend for his education, a common practice, and he entered the University in Leuven/Louvain. There, during the years 1546-1553, the young Vaet honed his musical craft. It is likely that he became acquainted at that time with Jacob Clemens non Papa and may even have studied under him, although no direct evidence exists. How close Vaet was to court of Charles V, then resident in Flanders, is uncertain—accounts are conflicting—but the clear influence on his music by both Gombert and Clemens non Papa suggest that the relationship was more than casual. Because of these stylistic similarities, Vaet has been inaccurately grouped with his predecessors, leading to the erroneous conclusion that his compositional style was rather behind the times. In fact, he belongs musically more to the second half of the century than the first: Sitting on the cusp between the early and later parts of the century, Vaet eloquently

drew the best ingredients from the more pervasively imitative style of his mentors, while experimenting with advanced text-driven and risk-taking harmonies more frequently associated with Rolande de Lassus. Had he lived longer, he would have joined the ranks of his actual contemporaries, Palestrina and Lassus, as one of the undisputed great composers of the late Renaissance.

In 1553, Vaet was appointed *Kapellmeister* to Charles V's nephew Maximilian. Maximilian, great-grandson of Maximilian I and Mary of Burgundy and of Ferdinand and Isabella, was destined for election as emperor after some behind the scenes dealings during which it was determined that Charles' son was to become King Phillip II of Spain, and Charles' brother Ferdinand would succeed him as Holy Roman Emperor upon his abdication in 1556. It was this division of the empire into the Spanish and Austrian lines that gave to Ferdinand, Maximilian's father, Austria, Bohemia and Hungary and to Philip, Spain, the Low Countries, much of Italy and the New World. Although he entertained marked Lutheran sympathies, Maximilian was still destined to rule. Prior to his ascendancy however, he was made to take an oath that his true religious allegiance was to Rome. He was officially made King of Bohemia in 1562, though he had been functioning in that role for a number of years, King of Hungary in 1563 and Emperor in 1564, at which time Maximilian's chapel moved to Vienna, where Vaet became the director of one of the most sumptuous and notable court chapels of the age boasting at its height nearly 60 members! His responsibilities included composing and directing music and musical events for the *Hofkapelle*, supervising the education and needs of the choirboys, and seeing to the hiring and disposition of the adult singers.

Throughout his life, Maximilian maintained a close friendship with Duke Albrecht V of Bavaria which continued even after Maximilian's election as Holy Roman Emperor 1564. The courts of Bavaria and Vienna remained closely tied, and both had luxurious and well-funded court chapels, led by two of the most famous musicians of their day, Vaet and Lassus. Vaet, as *Kapellmeister* of Maximilian's chapel, was an immensely respected composer, with a reputation paralleling that of his Bavarian counterpart, and the careers of these two great composers were inevitably intertwined. Each composed music in honor of the other's patron for the frequent state visits, and until recent years shared attributions for several motets. In turn, both the Duke and the Emperor took an active interest in the doings of their respective *Kapellmeisters*. The following two quotes from Maximilian's letters to Albrecht, cited by Milton Steinhardt in his book *The Motets of Jacobus Vaet*, bear witness to the deep friendship between these two powerful men.

“...I thank you for your kind offer and ask that, when Rolande de Lassus composes something or when Your Excellency otherwise receives some new music to keep me in mind...”

“...I am sending Your Excellency herewith a mass composed by my *Kapellmeister* [Vaet] on *Dissimulare* and have hopes it that it will not be bad. Whatever he may compose that seems worthy to me will always be sent to Your Excellency.”

On December 22 of 1559, a Dr. Seld, the vice-chancellor to the house of Bavaria heard mass in the *Hofkapelle* at which tonight's *Missa Tityre, tu patuale*, was sung, and sent the following letter home to the Duke:

“...Yesterday, as I happened to attend royal church services in the Imperial chapel, I heard a mass sung there that pleased me rather well. The theme upon which it was written seemed familiar to my ears, but I could not recognize it immediately. Later as I sang it over, I realized that the royal *Kapellmeister* [Vaet] had composed it on the model of *Tityre tu patulae* by Orlando. [Lassus] As I know that Your Highness does not possess this, [motet] I will take care to send it to you. I truly believe that it will not displease you ...I am also sending Your Highness the mass referred to above.

Your Majesty ought to know that the royal *Kapellmeister* composed a six-voice motet, namely, *Vitam quae faciunt beatiorum* in which he desired to imitate [the style of] Orlando's *Tityre tu patulae*. The mass is based on both motets. I am therefore sending to Your Highness the said *Vitam quae faciunt* as well...”

Like many composers of his day, Vaet paid tribute to his colleagues by composing masses, motets and even Magnificats, previously composed strictly on psalm tones, on external thematic sources, a process known as parody. In the case of the *Missa Tityre, tu patulae*, he, as the above letter reveals, employed a double parody technique, first composing a motet, *Vitam quae faciunt beatiorum*, on the second half of Lassus' madrigal, then in turn, composing the mass, on both the original source, and his own parody. Classical poetry helped link the Holy Roman Empire to its supposed ancient origins: the Hapsburgs helped by eager genealogists, actually traced – albeit creatively – their descent to Augustus Caesar. The textual sources for Lassus' and Vaet's motets participate in this tradition. The pastoral text *Tityre, tu patulae* from Virgil's first *Eclogue* concerns a debate between two bucolic characters who assess the way in which the richness of life could be attained. Though not proven, it is certainly within the realm of possibility that Lassus cast the two farmers, Tityrus and Moelibeus, as allegorical representations of the good friends Maximilian and Albrecht. Vaet's parody motet with its text by Martial, takes the commentary a step further assembling what is essentially a grocery list of the desired elements for a good and complete life. Happily, Maximilian's home life reflected this good life as depicted by Martial; his marriage was sincerely affectionate and he was, by all accounts, a caring father to his many children.

The *Missa Tityre, tu patulae* like all of Vaet's masses, existed only in manuscript until Steinhardt's seminal work in the 1950's. As good as Steinhardt's editions are, they are nearly 60 years old, and new innovations in text underlay, *musica ficta* and transposition have emerged, calling for a fresh examination. Fortunately the manuscripts of these masses are readily available. Obtained through the cooperation of the National Library in Vienna the manuscripts proved to be quite legible. The voicing of the mass is challenging, the original “C” clefs would indicate that the first choice might be to use altos, but the tessitura and texture reveal that it is best to use an upward transposition of a step and use soprano voices. The two top lines are not ideal when compared to what is generally asked of modern singers, and thus raise questions about exactly how Vaet as a music director would have deployed his singers. The cantus and sextus parts alternate by movement between

slightly different tessiturae, which might suggest that adult male falsettists were used, boy trebles would not have the strength in the lower parts. Alternating provides each part with a respite from the high tessitura but even so, the lower of the two must still commute between the high and low extremes of their voices, requiring both parts to have comfortable ranges of an octave and a half! The movements of the mass interlace the parts in particularly interesting ways, creating a high and low choir effect. Vaet is quite modern in his approach to harmony, often taking unexpected turns in chordal shifts, making for some especially interesting and challenging melodic passages. Vaet consistently prefers a 3:2 proportion when the meter shifts to a triple, indicating only a slight increase in the semi-breve tempo rather than what to modern ears would be perceived as a  $\frac{3}{4}$ . The resulting affect is rich and appropriately grand.

Like the *Missa Ego flos campi* performed by Polyhymnia in 2005, Vaet takes more liberties with the sections of the mass that require fewer voices. He experiments with contrasting textures, ranging from standard SATB in the *Christe* to a lower variation in the *Benedictus*, to a great contrast in the *Credo* juxtaposing the heart wrenching *Crucifixus* duet with a rich all male voiced *et iterum*. All of these sections though harmonically akin to the rest of the mass, are less obviously based on the source material and highlight Vaet's extraordinary interest in contrasting possibilities of the human voice and music theory.

Vaet composed a large number of state motets in honor of his patron; those heard on tonight's program amongst the finest. Full of classical references, manipulated to suit the occasion, these motets were commissioned for nearly every official event in the life of the Imperial court. Unless an account survives of a performance of the work, as is the case with *Aurea nunc tandem* or *Currite felices*, or, as noted above, the mass itself, we can only guess at the exact date of the motets as the first printing might typically occur years after the first performance. The texts themselves offer vexing textual puzzles as well, as employing perfect Latin grammar was apparently less important than the musical setting of important words; those that needed to be clearly communicated to the listener. In short, both the poetry and its grammatical construction can be fairly described as atrocious. A fine example is found in the opening words of *Ascendetis post filium meum*. As we have a clear point of reference, here with the Old Testament, Kings III: 22 (Clementine Vulgate) It is fairly certain that this piece was intended to say: My son will rise up after me, rather than I will rise up after my son, as the odd syntax would suggest. Since the author of the text, possibly Vaet himself was manipulating scripture to a political end, he must have intended to analogize Ferdinand and Maximilian to David and Solomon.

*Stat Felix Domus Austriae*, difficult to date because of its rather generic text, would have been appropriate for any occasion at which the house of Austria was gathered. *Stat felix* is composed around a repeated ostinato *cantus firmus* employing a technique called *soggetto cavato* – in which the sustained notes are composed around their respective solfège symbols Stat=*la*, Fe=*re*, lix=*mi* and so on. The pattern is consistent occurring every 14 breves in an 8-breve pattern. Interestingly the piece is composed in such a way that the vocal parts are fragmented into smaller variable groupings only singing together when the *soggetto cavato* is sung. The astonishing contrast of texture punctuates each section in a remarkably grand assemblage of all of the vocal parts, with the ostinato as the binding agent. The text is simple and secular, with the *prima pars*, a flattering tribute to the Austrian Hapsburgs, with

the *secunda pars*, an interesting bit of self-promotion, specifically focused on the musical abilities and gratitude of the *Hofkapelle*.

Printed after his death in 1569, *Ascendetis post filium meum*, fits stylistically with the height of Vaet's prowess, but since his life was so short that tells us little. Musicologist's attempts to find early, middle or late developments in his style have been continually frustrated by the number of contradictions. We must therefore look at the choice of text in the hope that it may provide us with clues. As was mentioned earlier, the text is a politicized rewrite on the Old Testament account in which David is passing the rule to Solomon, which he begins with the speech, *My son will rise after me...* The text of this work is thoroughly appropriate for a coronation, and since Maximilian was invested in his father's presence as King of Bohemia and King of Hungary it certainly stands to reason that this motet was intended for one, or both of these occasions.

*Gratus in Austriacam*, was composed as a greeting for the arrival of Maximilian's friend Albrecht V of Bavaria. It is stylistically reminiscent of the state motets of Crécquillon and Clemens non Papa, and was likely intended for a state visit by Albrecht sometime between 1560 and 1562, as it mentions Ferdinand as Emperor (*Caesar*) and Maximilian as King of Bohemia (*rex Bohemi*). Though not officially crowned, Maximilian had assumed most of the duties as instructed by his father, and was referred to as King. One of the shortest of the ceremonial pieces, it may have been sung (and perhaps played by the loud winds of the imperial chapel) as the Duke made his ceremonial entrance into the *Hofburg*.

Composed for Maximilian's coronation as Holy Roman Emperor in November of 1564, *Aurea nunc tandem* is in every sense fit for a ceremony of this magnitude. From images of Hector in the Trojan War to the eagle-crested banners (*aquiliae*) of the Romans fluttering in the wind, the text is a veritable cornucopia of heroic and mythic imagery. Vaet was fascinated by music theory, often incorporating odd devices in new and unusual ways. A fine example of this is the a section at the end of the *prima pars*, on the text *dant diadema tuo*, where Vaet wields an impressive cascade of cadential figures on a musical expedition around the circle of fifths, almost casually flung from one part to the next, yet each one flowing seamlessly into the next harmonic event. Renaissance music is often resplendent with metaphorical messages, and it would be well within the realm of possibility to "sing" the coronation with a circular pattern of musical events. The sequence finishes two pages later at the conclusion of the *prima pars*. He is equally adventurous with subdivisions, scattering flurries of ornamental subdivisions into the texture, most notably in the last pages of *secunda pars*, bringing the piece to a triumphant conclusion with accounts of Maximilian's notoriety in the lands of the east (Eos the dawn) and west (Hesperus the evening star).

In the swirl of back-channel politics, arrangements between the Spanish and Austrian Hapsburg houses determined that two of Maximilian's sons, Rudolph the future Emperor and his brother Ernst, would be sent to Spain for their education in 1563, thus providing us a precise date for *Currite felices*. The motet is composed on a grand scale in three parts, each using a contrasting array of voices, requiring, like the mass, that singers utilize the extremes of their ranges. The three sections are set for six, four and six-voices respectively, with the texture and the contour of the third section beginning in a Gombert-inspired cascade of low-slung pervasively imitative phrases, which unfold at the work's climax into a grand

blessing set in 3:2 triple proportion at the end, a fitting and moving farewell for the two princes.

During the final fifteen years of his life, Vaet began to publish his works, and by the time of his death the majority of his motets were in print. Oddly, the masses were overlooked until the 20<sup>th</sup>-Century. Vaet first appeared in print in 1553 in an anthology published by Tylman Susato, and in 1555 Vaet began a profitable relationship with the printing firm of Johann von Berg and Ulrich Neuber in Nuremberg. In 1558 and 1559, that firm also released the *Novum et insigne opus musicum*, containing four motets by Vaet. In 1562 the great Venetian house of Gardano, published the two volumes of *Modulationes* that included *Aurea nunc tandem* and the majority of the other state motets. Posthumously, Vaet was represented in an anthology published by Phalèse in 1569, which included *Ascendetis post filium*.

Vaet died in 1567, and his tragically early death must have been a surprise, the imperial court records make no mention of a lengthy illness. He had only recently returned from one of his many trips accompanying the Emperor to one of the various state occasions required by his post. It took a year before he was succeeded as *Kapellmeister* by Philippe de Monte, after attempts to contract Giovanni Pierluigi da Palestrina had failed. The fact that Palestrina was approached indicates that Vaet's shoes were not easy to fill. Many elegies were composed upon Vaet's death, and one of these was provided by his most prominent student, Jacob Regnart, just as Vaet provided one for his own teacher. Perhaps the most telling is the text to a motet composed by Lassus to words by the court Poet Laureate Paul Melissus Scheide:

*Salve O Vaete noster, haec tuus tibi  
Orlandus, haec tibi Melissus carmina  
Munus supremum dinat ei, ave et vale.*

Hail O our Vaet! This song  
Your Orlandus and your Melissus give to you  
As a last tribute. Alas Hail and Farewell

John Bradley

## Text & Translations

**Stat felix domus Austriae** et inclita  
principis aula ornamenta domi totius  
orbis habet.

Ergo letemur nos musica in arte periti  
conetur regi quisque placere suo.

### **Meliboeus:**

**Tityre, tu patulae** recubans sub tegmine fagi  
silvestrem tenui musam meditaris avena:  
nos patriae finis et dulcia linquimus arva.  
nos patriam fugimus: tu, Tityre, lentus in umbra  
formosam resonare doces Amaryllida silvas.

### **Tityrus:**

O Meliboee, deus nobis haec otia fecit.  
namque erit ille mihi semper deus, illius aram  
saepe tener nostris ab ouilibus imbuet agnus.  
ille meas errare boues, ut cernis, et ipsum  
ludere quae uellem calamo permisit agresti.

### **Vitam quae faciant beatiorem,**

Lucundissime Martialis, haec sunt:  
Res non parta labore, sed relictas;  
Non ingratus ager, focus perennis;  
Lis numquam, toga rara, mens quieta;  
Vires ingenuae, salubre corpus;  
Prudens simplicitas, pares amici;  
Convictus facilis, sine arte mensa;  
Nox non ebria, sed soluta curis;  
Non tristis torus, et tamen pudicus;  
Somnus, qui faciat breves tenebras:  
Quod sis, esse velis nihilque malis;  
Summum nec metuas diem nec optes.

### **Kyrie** eleison.

Christe eleison.

Kyrie eleison.

### **Gloria** in excelsis Deo,

et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te. Gratias agimus tibi propter  
magnam gloriam tuam. Domine Deus,  
Rex caelestis, Deus Pater omnipotens.  
Domine, Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris, qui  
tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus.  
Tu solus Dominus. Tu solus altissimus,  
Jesu Christe. Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.

Happy stands the House of Austria, and  
the famous hall of the prince has within it  
the ornaments of the entire world.

Therefore let us who are accomplished in the art of  
music rejoice, let each try to please the King.

### **Meliboeus:**

Tityrus, you lie reclining under the cover of this spreading  
beechnut, practicing your woodland songs on slender pipe,  
while I must leave behind the borders of my homeland  
and my dear fields. I depart, an exile from my  
homeland, but you, Tityrus, at your ease in the shade  
teach the woods to re-echo the beauties of Amaryllis.

### **Tityrus:**

O Meliboeus, a god has contrived this happy ease for me.  
For always in my eyes will that man be a god — a  
tender lamb from my flocks always will stain his altar  
with its blood. It is through that man's agency that  
my herds stray through the pasture, as you see, and  
that I play what songs I will on my country reed.

These, my dearest Martialis, are  
the things that bring a happy life:  
wealth left to you, not laboured for;  
rich land, an ever-glowing hearth;  
no law, light business, and a quiet mind;  
a healthy body, gentlemanly powers;  
a wise simplicity, friends not unlike;  
good company, a table without art;  
nights carefree, yet no drunkenness;  
a bed that's modest, true, and yet not cold;  
sleep that makes the hours of darkness brief:  
the need to be yourself, and nothing more;  
not fearing your last day, not wishing it.

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us.

Glory to God in the highest,

and peace on earth to men of good will.

We praise Thee. We bless Thee. We adore Thee.

We glorify Thee. We give thanks to Thee

for Thy great glory. Lord God,

heavenly King, God the Father almighty.

Lord, the only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father,

who takest away the sins of the world, have mercy on us.

Thou who takest away the sins of the world

receive our prayer.

Thou who sittest at the right hand of the Father,

have mercy on us.

For Thou only art holy.

Thou only art the Lord. Thou only art most high,

Jesus Christ. With the Holy Ghost,

in the glory of God the Father. Amen.

**Ascenditis post filium meum,**  
ut veniat et sedeat super solium meum  
Nam ipse regnabit pro me  
et ego praecipiam ei  
ut sit dux vester.

Quemadmodum Deus  
fuit cum domino rege,  
sic sit cum Salomone,  
et majus faciat solium ejus,  
quam fuerit solium domini mei regis,  
ut sic dux vester.

**Credo** in unum Deum, Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine, Deum verum de Deo vero.  
Genitum, non factum, consubstantialem  
Patri: per quem omnia facta sunt.  
Qui propter nos homines et propter nostram  
salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato.  
Passus et sepultus est.  
Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum.  
Sedet ad dexteram Patris.

Et iterum venturus est cum gloria  
judicare vivos et mortuos:  
cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem:  
qui ex Patri, Filioque procedet.  
Qui cum Patre et Filio simul adoratur et conglorificatur:  
qui locutus est per Prophetas.  
Et unam sanctam, catholicam Ecclesiam.  
Confiteor unum baptismum in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

**Gratus in Austriacam**  
quod veneris optime terram  
Dux Bavaros lata qui ditone regis testator  
Caesar socer affinisque Bohemi rex populi Emilius  
nobiltasque frequens.

My son shall rise after me,  
that he should sit upon my throne,  
and will reign for me.  
As I have been your mentor  
so it shall be with your leader

In the same way that God  
was with the king,  
and with Solomon,  
and the glory of his presence shone,  
so shall it be in the ascendancy of my king  
so it shall be with your leader.

I believe in one God, the Father almighty,  
the maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.  
God of God, light of light, true God of true God.  
Begotten, not made; being of one substance  
of the Father: by whom all things were made.  
Who for us men and for our  
salvation came down from heaven.  
And was incarnate of the Holy Ghost from the  
Virgin Mary: And was made man.

He was crucified also for us under Pontius Pilate  
He suffered death and was buried.  
And on the third day he rose again,  
according to the scriptures.  
And ascended into heaven.  
He sitteth at the right hand of the Father.

And he shall come again in glory  
to judge the living and the dead:  
of whose kingdom there shall be no end.

And in the Holy Ghost, the Lord and giver of life:  
who proceedeth from the Father and the Son.  
Who with the Father and the Son is adored and glorified:  
who spake by the Prophets.  
And in one holy, catholic and apostolic church.  
I confess one baptism for the remission of sins.  
And I look for the resurrection of the dead,  
and the life of the world to come. Amen

Welcome to the Austrian Land,  
Duke, you who rule the Bavarians with broad  
dominion. Your ally Caesar bears witness that it is  
excellent that you have come, as does Emilius  
[Maximilian], King of the Bohemian people, and the  
thronging nobility

**Sanctus**, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini,  
Hosanna in excelsis.

**Agnus Dei** qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei qui tollis peccata mundi,  
dona nobis pacem.

**Aurea nunc tandem** rutilanti  
sidere fulgent saecula  
sub clipeis Maximilane tuis,  
saecula mille modis multos  
optata per annos quae triplex  
capiti dant diadema tuo.

Nam novus invicta Jovis es,  
demissus ab arce Hector,  
ut imperio regna superba premas.  
Et tibi victrices aquilae sint gloria  
cum sis notus et Eois, victor et Hesperiiis.

**Currite, felices** divorum  
Cura quod oras Jam modo  
Ad Hispanas instituistis iter,  
Austriacae Rudolphe domus nova gloria fratri  
Quinque Erneste tuo cedere turpe putas.  
Auspiciis ad sunt modo nam felicibus astra,  
Atque parent faciles fata benigna vitas.  
Et precibus vostisque deos sine fine fatigans,  
Fortuna en vestros excubat ante pedes.

Quorum ut optatos mundo sol cerneret ortus,  
Serus anhelants aequore mersit aequos.  
Illa etenim facies, animosi plena vigoris,  
Divina et vestri corporis effigies,  
Nil penitus mortale, tenent manifesta que nobis.  
Herculei reddunt seminis inditia,

Ergo, age cresce potens certissima cura deorum.  
Blanditiae magni deliciaeque patris.  
Vosque ubi longa sense capient fastidia terrae,  
Det Deus aethereas habitare domos.

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Glory be to thee O Lord most high.  
Blessed is he who cometh in the name of the Lord,  
Hosanna in the highest

Lamb of God who takest away the sins of the  
world, have mercy on us.  
Lamb of God who takest away the sins of the  
world, grant us peace

Now at long last the Golden age  
shines forth in the bright red of dawn  
under your bronze shield, O Maximilian,  
an age that has been longed for in a thousand  
ways over many years, an age that places the triple  
headed diadem [imperial crown] upon you.

For you, an invincible Jove,  
like Hector are sent from the citadel,  
that you may impress up upon proud kingdoms your  
rule. May the triumphal eagle-crested standards of  
victory glorify you. For you are celebrated in East  
and are victor in the West.

Hasten ye happy ones who,  
under heavenly care  
begin the journey to Spain.  
Rudolph the new glory of the Austrian House,  
Ernst who finds it shameful to accede to his brother.  
May the happy omens foreseen in the stars, stand  
by you and provide auspicious predictions and an  
easy path. Fortuna, with never-ending prayers and  
vows to the Gods, keeps watch at your feet.

May the Sun [Apollo] as [he] falls to the earth,  
make the foaming floods of the sea become calm,  
That for indeed his courageous visage will fill  
with divine image your not entirely mortal bodies  
with his inimical power, and clearly manifest  
for us the signs of Hercules lineage.

Therefore go and gain strength under the charge of the  
gods, their great blandishments and a father's blessing  
shall keep you far away from the surfeits of life. God  
Grant you leave to inhabit heavenly dwelling places.

# *Special Thanks*

✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘

The Parish of  
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To all those who helped with or donated goods for the Reception:

Marjorie Naughton  
Rob Hollander  
Nancy Temple  
Dana English  
Laurel Murphy  
Anahi Galante  
Janet Vetter

✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘

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ALL MUSIC ON TONIGHT'S PROGRAM  
EDITED AND PUBLISHED BY  
John Bradley

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## UPCOMING CONCERTS:

*Saturday, March 10,  
2007, 8 PM*

### *Of Highest Heaven*

*A Musical Tapestry of  
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*Music by Clemens non Papa,  
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Thrones, Powers, Principalities, Cherubim and Seraphim: from Jacob's ladder to Saint Michael and the Dragon, join us as we tell the stories of angelic messengers and warriors as set to music by the greatest composers of the Renaissance.

*Saturday, June 2,  
2007, 8 PM*

### *A Garden Enclos'd*

*The genius of  
Nicolas Gombert (c. 1490-1556)*

*Missa O quam pulchra es à6  
Magnificat 7<sup>th</sup> tone  
Motets from the Song of Songs*

Nicolas Gombert's suave, inventive polyphonies unite sumptuous musical expression with the frankly sensual texts of the biblical "Song of Songs" in music, which honors the Blessed Virgin via the celebration of earthly passion.

Polyhymnia is currently looking for an enthusiastic and committed cadre of volunteers. We need people who would be interested in helping us promote the activities and mission of Polyhymnia and make new friends while doing it! Although we are looking for anyone with good ideas, energy and the desire to help our exciting ensemble grow, we have an immediate need for volunteers who have experience in marketing, web design, or sales to work alongside our board of directors to help us better promote Polyhymnia's work to both our current supporters and to reach out to new audience members. In addition, as Polyhymnia continues to expand, we hope to offer workshops and educational outreach programs for which volunteer assistance would also be warmly appreciated. If you are interested in becoming a Polyhymnia volunteer, please speak to a board member or the director at the reception, or contact us by calling or emailing us.

We look forward to meeting you!  
917-838-4636  
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