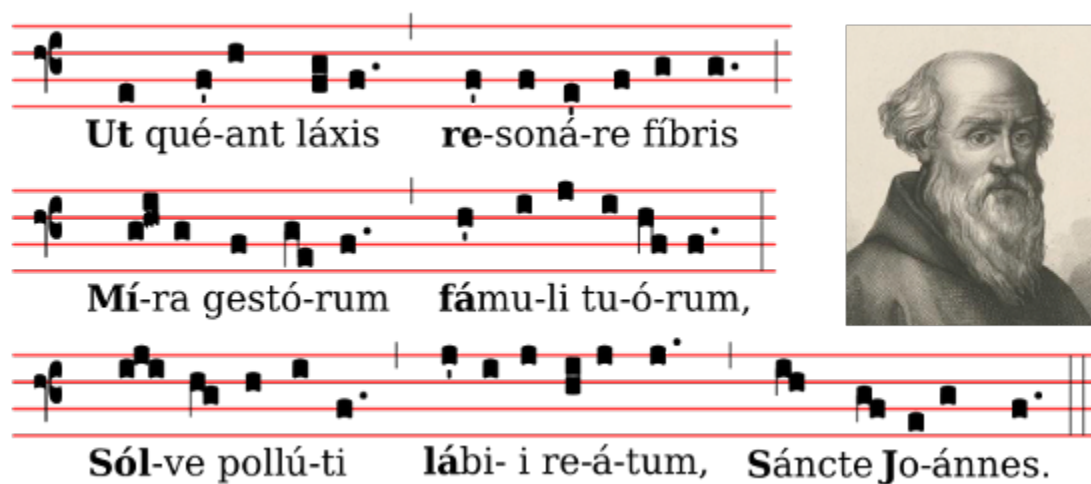
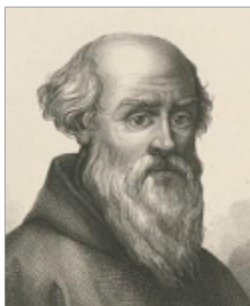


UNC Early Music Ensemble
Gregorian chant schola



Ut qué-ant láxis re-soná-re fíbris
Mí-ra gestó-rum fámu-li tu-ó-rum,
Sól-ve pollú-ti lábi- i re-á-tum, Sáncte Jo-á-nnes.



Gratias tibi: Dr. Charles Hansen, Interim Director of the School of Music, and Dr. Leo Welch, Dean of the College of Performing and Visual Arts, for their support of this course. Thanks also to Professor David Grapes, Director of the School of Theatre Arts and Dance, for permission to use the Gray Hall Gymnasium.



Music for the First Sunday in Ordinary Time

Friday, May 1, 2015
9:30 A.M.

Gray Hall Gymnasium

Cailey Arensman · Henry Delargy · Nickolas McLean
Shannon Murray · Rockne Newell · Ashlene Silva · Trey Tafoya
Allison Waltman · Jonathan West · led by Dr. Mark Montemayor



ASTUTE READERS might note that there is no such thing as the “First Sunday in Ordinary Time.” In the church calendar, what would otherwise be an “ordinary” Sunday is always supplanted by one of the Nativity-related feasts in the weeks following Christmas. For this fictional Sunday, we follow the order of Mass using favorite chants drawn from throughout the liturgical year.

This music echoes from ages past, possibly even predating the 8th or 9th century origins of Western musical notation. Nevertheless, “Ordinary Time” is itself a modern term, originating in the liturgical reforms following the Second Vatican Council (1962–1965). We found all of our music in current editions of official texts, with designations regarding proper ecclesiastical use. Yet despite decades of church legislation and papal pronouncements (before, during, and after the Council) directing that this musical tradition is to be maintained in the liturgy, Gregorian chant has largely disappeared from contemporary Catholic practice.

Our task thus becomes one of musical preservation, albeit in a secular context. Other university choirs and audiences are no strangers to these religious texts, and residuals of chant itself are found throughout Western culture, musical and otherwise. In rediscovering this music, we have read exclusively from neumes — in this case, square notes on a four-line staff, first developed in the 11th century by Guido d’Arezzo (*pictured on back*). This format still best conveys the sense of chant as sung prayer, free from the rhythmic strictures of modern notation.

Our schola cantorum (chant school) — the inaugural semester of this group — met on Friday mornings as a special section of the UNC Early Music Ensemble course, on an entirely elective basis. Members are music majors of various specialties, instrumentalists and vocalists alike.

ORDO

Prelude: Ave Maria
Hymn, Mode I, 13th century.

Introit: Cantáte Domino
For the 5th Sunday of Easter. Mode VI, 10th century.

Kyrie XI
“Orbis factor,” for Sundays in Ordinary Time. Mode I, 10th century.

Gloria IX
“Cum júbilo,” for Marian solemnities and feasts. Mode VII, 11th century.

Gradual: Dirigátur
Men’s schola. For the 32nd Sunday in Ordinary Time. Mode VII, 9th century.

Alleluia: Christus resúrgens
Women’s schola. For the 5th Sunday of Easter. Mode I, 11th century.

Sequence: Dies Irae
For the Requiem Mass. Mode I, 13th century; text possibly 6th or 7th century.

Offertory: Sicut Cervus
Polyphonic setting by Giovanni Pierluigi da Palestrina (ca. 1525–1594).

Sanctus IX
“Cum júbilo,” for Marian solemnities and feasts. Mode IV, 14th century.

Agnus Dei XI
“Orbis factor,” for Sundays in Ordinary Time. Mode I, 14th century.

Communion: Ecce virgo concípiet
For the 4th Sunday of Advent. Mode I, 9th century.

Postlude: Ut queant laxis
Hymn, Vespers for the Feast of St. John. Mode II, 8th century.