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MONDAY, OCTOBER 2, 2017 - THURSDAY, OCTOBER 5, 2017

CONTEMPORARY ISSUES PRESENTS

A Summit of Faith – The Saint and the Sultan

This program is dedicated to the little known episode in Francis of Assisi’s life that exemplified his calling to peace and all good, “pace bene.” Paul Moses’ book The Saint and the Sultan helps us understand what was happening historically, and in Francis’ life, that brought him face to face with the Islamic leader Malik al-Kamil. The film The Sultan and the Saint offers a Muslim perspective of the same historical moment. The panel discussion will explore the issues facing Christian and Muslim cultures in a divided world then and now. Experience the violent Christian-Muslim conflict better known as the Crusades through this moment of grace in which peace was truly considered. We invite you to join us for all or any of the events that comprise A Summit of Faith, which culminates in a musical journey Il Poverello: The Life and Legacy of St. Francis of Assisi performed by The Rose Ensemble.
The Saint and the Sultan author Paul Moses

Paul Moses - accomplished author, Pulitzer Prize-winning Journalist, Professor of Journalism at Brooklyn College and author of the award winning book: The Saint and The Sultan: The Crusades, Islam and Francis of Assisi’s Mission of Peace. Moses will provide insight and take you on an historical journey to an incredible and little known moment in history in Egypt in the 13th century. He’ll shed new light on St. Francis’ mission of peace and his extraordinary meeting with Islamic leader, Sultan Malik al-Kamil.

BIOGRAPHY

**The Sultan and the Saint - Movie Premiere**

*The Sultan and the Saint* tells one of the great, lost stories from history. Set in a past period of East-West conflict, it speaks with urgency to our present. Two men of faith, one an itinerant Christian preacher, the other the ruler of a Muslim Empire, bucked a century of war, distrust, and insidious propaganda in a search for mutual respect and common ground.

It is the story of Francis of Assisi and the Sultan of Egypt, and their meeting on a bloody battlefield during the period of Christian-Muslim conflict known as the Crusades. Not only does it speak directly to the conflicts of today, the story itself is very dramatic with many fascinating twists and turns, and with central characters who are more compelling than even their legends claim.

On hand to introduce the film and discuss its significance is filmmaker, philosopher, and interfaith activist, Daniel Tutt, Ph.D.
**Film Credits**

Written & Directed by  
Alex Kronemer  

Executive Producers  
Alex Kronemer, Michael Wolfe,  
Jawaad Abdul Rahman  

Produced by  
Jeremy Morrison  

Associate Producer  
Daniel Tutt  

Production Designer  
Angie Ratliff  

Costume Designer  
Julie Bent  

Makeup Department Head  
Cheryl Kinion  

Director of Photography  
Nick Gardner  

Editor  
Jeremy Morrison  

Co-Producer  
Barker White  

Special Thanks  
Salma Ali  
Sana Ahmed  
Waheed Malik  
Faiza Mansour  
Walid Ahmed  
Shazia Khan  
Omar Dveydari  
Mir Shuttari  
Dorothy Kronemer  
Hytham Rifai  
Abida Haque  
Tanvir Hussain  
Mona Malik  
Jane Doe  
Ali Guermazi

**Biography**

Daniel Tutt is a filmmaker, philosopher and interfaith activist. His research looks at religion, Islam and Muslims in the contemporary world, theology and philosophy. His writing has been published in Philosophy Now, the Islamic Monthly, the Washington Post, the Huffington Post and he has essays published in three different academic books of philosophy. He is Professorial Lecturer in Philosophy at George Washington University and he directs educational programs at Unity Productions Foundation (UPF), the filmmaking and educational organization responsible for *The Sultan and the Saint*.

The mission of Unity Productions Foundation (UPF) is to counter bigotry and create peace through the media. UPF produces films that tell compelling stories for television, online viewing, and theatrical release. These films are part of long-term educational campaigns aimed at increasing understanding among people of different faiths and cultures, especially among Muslims and other faiths. Screenings have taken place in thousands of classrooms and civic institutions. UPF works in Hollywood through its MOST (Muslims on Screen and Television) Resource Center, providing facts and research to script writers and producers on popular shows seen worldwide.

Daniel is a producer of *The Sultan and the Saint* and he led the scholarly research for the film.
A Summit of Faith - Panel Discussion

This event in the series brings Christians and Muslims together for an open panel discussion about compromise, filtered through the lens of The Saint and the Sultan. Jean Feraca profiled the meeting between St. Francis and the Sultan on her Wisconsin Public Radio program, Here On Earth, and will moderate as the diverse panel discusses the role of peaceful religious discourse and understanding in the 13th century and how it might serve us in today’s society. Included in the panel will be author Paul Moses, philosopher and interfaith activist Daniel Tutt, PhD, and respected members of the local Muslim and Christian communities. Immediately following the panel’s discussion, you’re invited to engage in further conversation at the post-event reception in the lobby.

MODERATOR

Respected poet, journalist, and radio host Jean Feraca is a 27-year veteran of public talk radio. She brought to her broadcast career a lively personal style and sense of adventure perfectly suited to creating a global, on-air community. At Wisconsin Public Radio, Feraca served as host and co-producer of the Ideas Network’s award-winning news and cultural affairs program, Conversations with Jean Feraca, from 1990 to 2003. Conversations with Jean Feraca won the National Telemedia Council’s Distinguished Media Award in 1996.

In 2003, Feraca started the daily program Here On Earth: Radio Without Borders, a live cultural affairs call-in talk show that introduced extraordinary people from across the world whose stories instilled passion and connected deeply with listeners. In a 2011, Feraca devoted an episode of this program to explore the very subject of A Summit of Faith; the unlikely friendship between St. Francis and the Sultan Malik al-Kamil during the Crusades.

Feraca holds a BA cum laude in English from Manhattanville College in New York. She received an MA in English from the University of Michigan and completed coursework toward her PhD at the University of Kentucky. She also did graduate studies in drama at the University of California–Berkeley and studied studio art at Columbia University. Feraca is also the author of three books of poetry and the acclaimed memoir, I Hear Voices: A Memoir of Love, Death, and the Radio.
THURSDAY, OCTOBER 5, 2017 - 7:30PM

BRAMBLETT CHAMBER SERIES

The Rose Ensemble - Il Poverello: The Life & Legacy of St. Francis of Assisi

Jordan Sramek, Founder/Artistic Director

Bethany Battafarano, Kathy Lee, Chelsie Propst (soprano)
Alyssa Anderson, Clara Osowski (mezzo-soprano)
Andrew Rader (countertenor)
Garrett Eucker, Bradley King, Jordan Sramek (tenor)
Jake Endres (baritone)
Ginna Watson (vielle, harp, rebec)

Founded in 1996 by Artistic Director Jordan Sramek and now in its 22nd performance season, The Rose Ensemble is based in Saint Paul and enjoys a full schedule of performing, recording, and outreach. Through virtuosic artistry and scholarly research, the group produces imaginative and inspiring musical performances and educational programs that connect each individual to compelling stories of human culture and spirituality from around the world. Each season, the group illuminates several centuries of rarely heard repertoire, bringing to modern audiences research from the world’s manuscript libraries and fresh perspectives on music, history, languages, politics, religion, and more. With ten critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the United States, Europe, and Latin America with repertoire spanning 1,000 years and over 25 languages, including recent unique programs highlighting Maltese, Hawaiian, Middle Eastern, and Cuban repertoire.

Mr. Sramek is the 2010 recipient of the Chorus America Louis Botto Award for Innovative Action and Entrepreneurial Zeal. The group is the recipient of the 2005 Margaret Hillis Award for Choral Excellence and took first place in both secular and sacred categories at the 2012 Tolosa (Spain) Choral Competition.

Recognized as a leader and innovator in the world-wide vocal music scene, The Rose Ensemble tours regularly. Recent appearances include Trinity Wall Street Series (NYC), the Musical Instrument Museum (Phoenix), the National Gallery, Cornell University, Luther College, the J. Paul Getty Museum, Princeton University, Houston Early Music, Chautauqua Institution, and the Madison Early Music Festival. In 2012 the group served as artists in residence at the Society for Biblical Literature Conference and in 2013 appeared at St. Quirinus Cathedral, Neuss (Germany). In 2014, The Rose Ensemble
was chosen to represent the United States at the international Baroque music festival Misiones de Chiquitos in Bolivia, and later that year made its debut performance with the Minnesota Orchestra. In 2017, The Rose Ensemble was chosen to represent the U.S. at the 11th World Symposium on Choral Music (Barcelona, Spain) and also performed as part of the prestigious Festival des Choeurs Lauréats (Provençe, France). Concert highlights this season include several performances in Germany and tours throughout Pennsylvania, Delaware, Alabama, Wisconsin, Michigan, and California. The group can be heard regularly on American Public Media, the European Broadcasting Union, and NPR’s Performance Today.

**IL POVERELLO: THE LIFE & LEGACY OF ST. FRANCIS OF ASSISI**

Matins Responsory: *Franciscus ut in publicum*..........Tomaso Graziani, OFM (ca. 1550 - 1634)
Lauda: *Sia laudato San Francesco*.........................*Laudario di Cortona* (Anonymous, 13th-century)

Reading: **Francis is named** (from Christian Bobin’s *Le Tres-Bas*)
Motet: *Voce Mea* ..................................................Padre Costanzo Porta, OFM (1529? - 1601)

Reading: **An eyewitness description of St. Francis’s appearance** (Thomas of Celano)
Motet: *Ut te per omnes / Ingens alumnus Padue*.................Johannes Ciconia (ca. 1370 - 1412)

Reading: **Francis on trial at the Bishop’s palace**
Matins Responsory: *Dum seminudo corpore*..............Tomaso Graziani, OFM (ca. 1550 - 1634)

Reading: **How St. Francis made Brother Masseo twirl around**
(from *The Little Flowers of St. Francis*)
Instrumental / Hymn: *In paupertatis predio*..............*Conductus, Notre Dame de Paris* (Anon., 13th-cen.)

Motet: *Flos florum*.................................................................Guillaume Dufay (1400 – 1474)

Il Vespers Hymn: *Plaudat Frater*.................................................................Porta

**INTERMISSION**
Instrumental: *Petit Riense* .................................................. Anonymous, 15th-century *Ballo Francese*

*Alleluia: O patriarcha pauperum Francisce* ......................... Narciso Durán, OFM (1776–1846)
*Gloria in excelsis Deo* .................................................................................................................. Ciconia
*Sequence: Stabat Mater* ................................................................................................................. plainchant, mode II

Reading: **St. Francis travels to Egypt** (from *The Little Flowers of St. Francis*)
Instrumental: *Lamento* .................................................. Anonymous, 14th-century Italian
Motet: *Sancte Francisce* ............................................................ Porta

Reading: **Cantico delle Creature** (St. Francis of Assisi)
Lauda: *Radiante lumera* .................................................. *Laudario Magliabechiano 18* (Anon., 14th-cen.)

Reading: **Francis’s stigmata and gradual blindness**
Communion: *Fidelis servus et prudens* .................................................. plainchant, mode VII
Motet: *Beatus Franciscus* .......................................................... Jerónimo de Aliseda (1548 – 1591)

Reading: **The Bestiary** (from Christian Bobin’s *Le Tres-Bas*)
Lauda: *Laudar vollio per amore* .............................. *Laudario di Cortona* (Anonymous, 13th-century)

The Rose Ensemble’s commercial recording, *Il Poverello*, features the music performed on this program.
It will be available for purchase during intermission and after the concert.
All Rose Ensemble recordings are also available for download at iTunes and Amazon.
During the life of Saint Francis of Assisi (1182–1226) the social, economic and political climates of the North Italian city-states in Umbria and Tuscany were undergoing profound shifts. The explosion of trade in Florence and Assisi led to the growth of an entirely new social class and the emergence of a new set of social values. Out of this (new) urban merchant class sprung Francis—pampered in music, art, science, material wealth and all the delights associated with cultural aspiration. This time of social upheaval also saw an abundance of cross-cultural contact between the East and West, sparking the first Crusade, with an older Francis not far behind on his own “personal crusade” in Damietta, Egypt, during which he attempted to convert Sultan Malik Al-Kamil and others.

At the same time, penitential religious fervor in Christian Italy was at an all-time high. Sacred poetry set to popular tunes became a perfect vehicle for an accessible and powerful religious message, and thus was born a genre of non-liturgical religious song called laude spirituali. The expression of and hunger for medieval “communitarianism” would be realized in the formation of countless lay confraternities, the members of which pursued personal piety through prayer and charitable works. But singing, the writing of religious lyric poetry and the composition of new songs would become, perhaps, even more significant as devotional vehicles and instrumental in the eventual dissemination of a multitude of songs known as laude.

While it has been estimated that well over two hundred lauda manuscripts exist, only two are recognized as complete sources preserving the monophonic lauda in the vernacular and the melodies to which they were sung. The earlier source, the 13th-century Cortona laudario, which has been established as having belonged to the Confraternita de Santa Maria delle laude (attached to the church of San Francesco in Cortona), contains a collection of popular hymns from the general area of Siena, Arezzo and Cortona. Discovered in 1876 by Girolamo Mancini, curator of the Biblioteca de comune, the Cortona laudario had suffered years of abuse and neglect (it was found in a room used for storing coal and kindling), lacked a title page and had badly deteriorated first folios.

The city of Cortona developed significantly in the first half of the thirteenth century — a period contemporary with the early years of the Franciscan establishment there not long after the inception of the Order in Assisi. In 1210, Saint Francis himself traveled to Cortona to preach and within a year the Order of Cortona was established. In 1221, St. Francis appointed as his successor Brother Elias of Cortona (d.1253). Under Elias, the Franciscans in Cortona not only cared for the sick and buried the dead, but assumed the direction of a group of laudesi (lay singers of “praise songs”) and even supplied them with an oratory. Well into the next century, the Friars Minor would play a major role in the expansion of lay confraternal life in the city and, of course, in the singing of laude.
The second and only other complete manuscript preserving both melodies and text to the monophonic vernacular *laude* is the fourteenth century Magliabechiano *laudario*, which belonged to the *Compagnia di Santa Maria delle laude* in the Augustinian church of *Santo Spirito*. It can be easily identified as a Florentine manuscript due to the number of *laude* honoring local saints and patrons, and the reference to “la tua compagna di Florentia” in a dedicatory *lauda*. Bound in brown leather (probably from the seventeenth century), it features a profusion of illuminations, uneven in quality and differing in size. The Magliabechiano *laudario* contains embellished versions of many of the *laude* found in the earlier Cortona *laudario*, suggesting that the melodies were popular and subject to a sort of “musical evolution.”

From these two sources, we’ve selected for this concert (and recording) three beautiful examples of the monophonic *lauda*, all of which of course concern Saint Francis of Assisi. *Sia laudato San Francesco* (found in both the Cortona and Florence manuscripts) is rather abstract, focusing on the Saint’s holiness and miracles, while *Laudar vollio per amore* (found only in the Cortona *laudario*) tells more of a story like that from “The Lives of the Saints,” with narrative about Francis’s famous sermon to the birds and his founding of the Minorite orders. Both *laude* mention the stigmata (the five wounds of Christ), which Francis miraculously received near the end of his life. *Radiante lumera* (found only in the Magliabechiano *laudario*) is entirely more decorated, and it has been suggested that its upward and downward melodic flourishes—which ultimately give precedence to the music over the words—actually “paint” the text, perhaps drawing attention to Francis’s ecstasy-infused ability to levitate.

Arguments aside, the virtuosic nature of *Radiante lumera* and other *laude*—which simply could not have been sung by untrained singers—only further confirms the well-documented fact that *laudesi* confraternities regularly hired professional singers for the performance of *laude spirituali*. Accounts of the employment of professional instrumentalists also exist, inviting speculation that the simultaneous use of voices and instruments made polyphonic music commonplace among some confraternities. In approximately 1400, concerning his texts found in another Florentine *lauda* source (*Firenze, Biblioteca Marucelliana, MS. C 152*), the Florentine poet singer Andrea Stefani writes, “all of these *laude* have been harmonized in three parts and notated in my own hand along with the words.” (Unfortunately, none of Stefani’s musical notation exists.)

Generally speaking, the *laude spirituali* can be considered “spiritual folk songs,” which were most commonly used for para-liturgical and spiritual activities such as dedications (inside and outside the church), processions (for feasts days and celebrations) and even dramatic presentations.
FRANCISCUS UT IN PUBLICUM (Responsorio primo) --Tomaso Graziani, OFM (ca. 1550 - 1634)

Translation: Fr. Anthony Ruff, OSB

Franciscus ut in publicum
Cessat negotiari,
In agrum mox dominicum
Secedit meditari;
Inventum evangelicum
Thesaurum vult mercari.
Deum, quid agat, unicum
Consultans, audit caeliacum
Insigne sibi dari.

When Francis ceased
To do business in the market place,
He then went into the field of the Lord
To be alone and meditate;
Then he wished to put on the market
The Gospel treasure he had found.
As to what to do, he asked the only true God
And heard a heavenly message
That he would be given a bodily mark.

SIA LAUDATO SAN FRANCESCO --Laudario di Cortona (Anonymous, 13th-century)

Source: Cortona, Biblioteca del Comune e dell’Accademia Etrusca, Ms. 91, fol. 93-96
(discantus: The Rose Ensemble)
Translation: Dan Chouinard & Jordan Sramek

Refrain: Sia laudato san Francesco,
quell c’aparve en croce fixo,
como redemptore.

Refrain: Praised be St. Francis, who appeared crucified, like the saviour.

A Cristo fo configurato
de le piaghe fo signato
Emperciò k’avea portato
scripto in core lu suo amore

Formed like Christ’s,
His wounds were a sign
That he had worn his love
Written in his heart.

Molti messi avea mandati
la divina maiestade
e le gente predicate
como dicom le scripture

The Divine Majesty
had sent many messengers,
and peoples were evangelized
as the Scriptures say.

Intra’ quali non fo trovato
nullo privilegiato
d’arme nove coredato
cavalieri a tant’onore

Among them no other
privileged knight was found,
equipped with new arms
in such an honorable way.

A la Verna, al monte sancto,
staval’ sancto cum gran pianto;
lo qual pianto li torna in canto
el sarapyn consolatore

On Mount Alverna, the holy mountain,
The saint remained with great weeping;
This weeping was turned into a song
By the consoling Seraphim.

Per divino spiramento
folli dato intendimento
de salvar da perdimento
molti k’eran peccatori.

By divine inspiration
he was given the aspiration
to save from perdition
many sinners.
VOCE MEA

--Padre Costanzo Porta, OFM (1529? - 1601)

Translation: Fr. Anthony Ruff, OSB

Padre Costanzo Porta, OFM was an Italian composer of the Renaissance, and a representative of what is known today as the Venetian School. He was born in Cremona and died in Padua and was highly praised throughout his life both as a composer and a teacher.

Details of his early life are few, but it is believed that he was educated at the Convent Porta San Luca in Cremona. Most likely around 1550 he studied with the famous Flemish composer, Adrian Willaert, who was maestro di cappella at St. Mark’s in Venice. In 1552 Porta became maestro di cappella at Osimo Cathedral; in 1565 he took a position in Padua briefly, but took a more important position in Ravenna the next year, where he was hired to build an entirely new music practice at the cathedral. By 1580 his compositional and teaching services were so much in demand he actually declined an offer from Milan, moving instead between positions in several cities, making a remarkable living. His last years were spent in Padua, and they were clearly difficult, due to the decline both of local musical standards and his health.

Voce mea ad Dominum clamavi;
voce mea ad Dominum deprecatus sum.
Effundo in conspectu ejus orationem meam,
et tribulationem meam ante ipsum pronuntio.
Exaudi, Domine, vocem de precationis meae,
dum oro ad te.

(Ps. 141:2–3; 27:2)

I cried to the Lord with my voice;
with my voice I made supplication to the Lord.
In His sight I pour out my prayer,
and before Him I declare my trouble.
Hear, O Lord, the voice of my supplication,
when I pray to thee.

UT TE PER OMNES/INGENS ALUMNUS PADUE

--Johannes Ciconia (ca. 1370 - 1412)

Translation: Fr. Anthony Ruff, OSB

Johannes Ciconia, a late medieval composer and music theorist, was born in Liège, Belgium. Exact details of this incredible composer’s life are hard to define (due to another Johannes Ciconia – possibly his father – who in 1358 settled in Italy and worked in Padua). However, a musician by the name of Johannes Ciconia appears in records in Liège in 1385, where we find him as a choirboy at S. Jean l’Evangeliste in Liège, and is more likely the composer of this motet. Papal records suggest that this Ciconia was in the service of Pope Boniface IX in Rome in 1391. We do not know when Ciconia moved to Padua but we know that by 1401 he was indeed in Padua, where he became cantor at the cathedral in 1403. Ciconia lived and worked there, composing extraordinary mass sections, motets and secular music, until his death in 1412.

Ciconia’s works are rooted in the musical traditions of northern Italy, but many also
incorporate features typical of the French *ars nova* and, especially, the *ars subtilior*. (The term *ars nova* means “new art” or “new technique” and is generally used in conjunction with another term, *ars antiqua*, which refers to the music of the immediately preceding age, usually extending back to take in the period of Notre Dame polyphony; therefore covering the period from about 1170 to 1320. *Ars subtilior* <more subtle art> is a musical style characterized by rhythmic and notational complexity, centered around Avignon in southern France at the end of the fourteenth century.) Serving at Padua, Ciconia was undoubtedly familiar with Franciscan traditions, as the beloved Anthony of Padua himself was one of the first followers of St. Francis. Notice how these two related, but very different Franciscan verses are sung simultaneously in this striking motet:

*Ut te per omnes celitus plagas sequamur maxime cultu lavandos lumina, Francisce, nostros spiritus. Tu qui perennis glorie sedes tuere omnipatris, qui cuncta nutu concutit, perversa nobis erue. Christi letus quod sumpserat vulnus receptum per tuum nobis benigne porige ut de te canens gloriam sic illa felix regula, fratrum minorum nomine cujus fuisti conditor duret per evum longius.*

_Amen._

*Ingens alumnus Padue, quem Zabarellam, nominant, Franciscus almi supplicat, Francisci adorans numina. Sis tutor excelsis favens servo precanti te tuo, quem totus orbis predicat insignibus, preconiis. Audi libens dignas preces doctoris immensi, sacer Francisce, quo leges bonas Antenoris stirps accipit. Silvas per altas alitus in mole clausus corporis, ducens viam celestium, rector veni fidelium._

_Amen._

Enlighten our unclean spirits, [Saint] Francis, that we may follow thee with full reverence through all trials that come from on high. Thou that watches over the seats of eternal glory of the Father, who shakes all things with a single nod, protect us from evil. Through the wounds of Christ, which He freely accepted and which thou didst also receive, kindly grant us that the fortunate Order of Friars Minor, which thou didst found and that sings thy praises, may last forever. _Amen._

Francesco, the famous offspring of Padua, Zabarella by name, worshipping the power of kindly [Saint] Francis beseeches him:

Be a well-disposed protector for thy servant that prays to thee, whom the whole world acclaims with outstanding honors and with songs. Holy Francis, freely hear the worthy prayer of this great teacher, from whom Antenor’s line receives good laws. Come thou leader of the faithful, raised in the deep forests, enclosed in a mighty body, and guiding the way of the heavenly._

_Amen._
**TEXTS, TRANSLATIONS AND PROGRAM NOTES CONT.**

**DUM SEMINUDO CORPORE** *(Responsorio quarto)* --Tomaso Graziani, OFM (ca. 1550 - 1634)

Translation: Fr. Anthony Ruff, OSB

Little is known about the life of Tomaso Graziani and his renown is actually based primarily on his association with Costanzo Porta. Records indicate that Graziani entered the Minorite order in 1572, and in a preface of 1617 he describes himself as “advanced in age.” Two publications appearing in 1587 name him as *maestro di cappella* at San Francesco, Milan, and by June of that year he was elected to succeed Costanzo Porta (whom he proudly claimed as his teacher) as *maestro di cappella* of Ravenna Cathedral. In 1598, on a recommendation by Porta, he took the same position at San Stefano, Concordia, and remained there for five years. It is possible that he returned to Ravenna Cathedral in 1603 but this second term cannot be confirmed. In 1605, Graziani went on to become *maestro di cappella* at Reggio nell’Emilia. On the title page of his 1627 publication, *Responsoria in Solemnitate patris seraphici Francisci,* Graziani is described as director of music at the Franciscan monastery at Bagnacavallo, a post he presumably retained until his death.

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*Dum seminudo corpore*

*Laudes decantat gallice*

*Zelator novae legis,*

*Latronibus in nemore*

*Respondet sic prophetice:*

*“Praeco sum magni Regis.”*

*Audit, in nivis frigore Proiectus;*

*Lace, rustice,*

*Futurus pastor gregis.*

*Respondet sic prophetice…*

---

When with a half-naked body

The promoter of a new Rule of Life

Sang praises in Italian,

To the thieves in the woods

He thus responded prophetically:

“I am the herald of the great King.”

Thrown down in the cold of snow, he heard:

O simple countryman,

You are future shepherd of the flock.

He thus responded prophetically…
IN PAUPERTATIS PREDIO — monophonic conductus, Notre Dame de Paris (Anon., 13th-cen.)

Source: Firenze, Biblioteca Laurenziana, Ms F, f.443r; (discantus: John Bitterman and The Rose Ensemble)
Transcription and translation: Bill McJohn

In paupertatis predio
Franciscus plantat vineam.
Vere vitis propaginem
auget nova productio.
Evellens stirpem spineam,
Ficus alit dulcedinem,
Cedit spinetum lilio.

In the field of poverty
Francis planted a vineyard.
A shoot of the true vine
grows with new production.
Tearing out the roots of thorns,
the fig yields its sweetness,
the thorn gives way to the lily.

Invia purgat vitia
Corde mundus et opere,
Coruscet ut in patria
Culpe liber ab honere.

He cleanses the wilderness of sin,
pure in heart and deed,
so that he might shine in his homeland
free of the burden of guilt.

Ad amena pascua
Vagas oves dirige.
Fac sequi proficua,
Mentes lapsas erige.
Da cum agnis eligi;
Da cum granis colligi.

To pleasant pastures
guide the wandering sheep.
Make them follow what is useful;
restore their fallen minds.
Grant them to be chosen with the lambs;
grant them to be gathered with the grain.

FLOS FLORUM — Guillaume Dufay (1400 – 1474)

Source: Analecta hymnica medii aevi - Herausgegeben von Clemens Blume und Guido M. Devres, XXXII – Pia
Text: Most likely taken from Collect. ms. Hemmeurodense saec. 15. Cocl. Vindobonen. 4781. 4 pacem Hs.
Translation: cpdl.org

Guillaume Dufay, of Franco-Flemish heritage and considered by far the leading composer of his day, was a musician of almost unparalleled eminence and one of the most famous men of his generation. Spending much of his time in Italy, he contributed to the musical life of that country, and brought Italian textures back to the intellectual centers of Northern Europe, such as his own Cambrai. He was the first composer to move away from chant-based polyphonic writing and lean more towards melodic writing, providing much smoother and complex rhythmic textures. This integration of different styles of music is believed to have had complete and permanent influence over musical composition, affecting every genre and sphere during the fifteenth century. Dufay’s music is valued for its grace, invention, and historical position, which inspired the style of the early Renaissance.
TEXTS, TRANSLATIONS AND PROGRAM NOTES cont.

Flower of flowers, fount of gardens, queen of the heavens,

hope of pardon, light of joy, remedy of sorrows,

fresh branch and seemly virgin, model of goodness:

spare the guilty and bring them a reward in the peace of the righteous,

feed your own, succour your own, have mercy upon your own.

PLAUDAT FRATER (in II Vesperis S. Francisci) --Padre Costanzo Porta, OFM (1529? - 1601)
Translation: Fr. Anthony Ruff, OSB

The majority of Porta’s musical output is sacred vocal music. He published at least eight books of motets (one of which is lost), as well as books of masses, introits, and a huge cycle of hymns for Vespers. Porta’s vocal writing is dense (even more so than that of his early teacher, Adrian Willaert) and demonstrates his liking for academic, even severe musical devices. Often his music uses strict canons, utilizing a melody which he stretches upon a network of voice parts in long, drawn out phrases. Plaudat Frater, which begins with four voice parts, moves to a trio, then to five parts and eventually six parts, employs a canon in up to three voice parts at one time.

Plaudat frater: regnat Pater,
Concivis caeli civibus;
Cedat fletus, psallat cetus,
Exsultet coelum laudibus.

The Father rules: the friar claps for joy,
Fellow citizen of the citizens of heaven;
Let weeping cease; let the assembly sing psalms,
Let heaven exult in praises.

Regis signum ducem dignum
Insignit manu, late:re;
Lux accedit, nox recedit,
Iam lucis orto sidere.

The mark of the king signifies the worthy leader
In his hands and his side:
Light comes, night passes away,
With the star of light now rising.

Mina gregem, Dux, ad Regem,
Collisor hostis callidi:
Nos conducas et inducas
Ad caenam Agni prvidi.

Admonish the flock, O Leader, to return to the King,
O Crusher of the crafty enemy:
Bring us together and lead us
To the bountiful banquet of the Lamb.
ALLELUIA: O PATRIARCHA PAUPERUM FRANCISCE --Narciso Durán, OFM (1776-1846)

Source: Bancroft Library, choirbook C-C-59, p. 38
Translation: Jordan Sramek

Alleluia.
O Patriarcha pauperum, Francisce,
tuis precibus auge tuorum numerum
in caritate Christi,
quos cancellatis manibus caecutiens,
ut mortiens Jacob, benedixisti.

Alleluia.
O Francis, patriarch of the poor,
by your prayers increase, through Christ's love,
the number of your followers whom,
when blind, you blessed, like dying Jacob,
by crossing your hands.

GLORIA IN EXCELSIS DEO --Johannes Ciconia (ca. 1370 - 1412)


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.

Glory to God in the highest
And on earth peace to men of good will
We praise thee, we bless thee
We worship thee, we glorify thee.
We give thanks to thee for the greatness of Thy glory.
Lord God, King of heaven,
God the Father almighty
Lord, only-begotten son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
Who takes away the sin of the world, have mercy on us.
Who takes away the sin of the world, hear our prayers.
Who sits at the right of the Father, have mercy on us.
For thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ,
With the Holy Spirit, in the glory of God the Father.
Amen.

STABAT MATER --plainchant, mode II

Source: Liber Usualis (discantus: The Rose Ensemble)

The haunting Stabat Mater is considered one of the most important pieces of Latin liturgical poetry. It is based upon the prophecy of Simeon that a sword was to pierce the heart of Jesus’s mother, Mary (Lk 2:35). The hymn originated in the 13th century during the peak of Franciscan devotion to the crucified Jesus and has been attributed to Pope Innocent III (d. 1216), Saint Bonaventure, or more commonly, Jacopone da Todi, OFM (1230-1306), who is considered by most to be the real author. In the spirit of
our interpretations of the monophonic laude spirituali “Sia laudato San Francesco” and “Laudar vollio,” we add to this gorgeous hymn both harp accompaniment and improvised simple harmonies based on the cantus/discantus practice of the time.

Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!

Quae maerebat et dolebat
pia mater cum videbat
nati poenas incliti.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari,
piam matrem contemplari
dolentum cum Filio?

Pro peccatis suae gentis
vidit lesum in tormentis
et flagellis subditum.

Vidit suum dulcem Natum
morientem, desolatum,
cum emisit spiritum.

Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Sancta mater, istud agas,
Crucifixi fice plagas
cordi meo valide.

Tui Nati vulnerati
tam dignati pro me pati
poenas mecum divide.
Fac me vere tecum flere
Crucifixo condolere, donec ego vixero.

Iuxta crucem tecum stare
ac me tibi sociare
in planctu desidero.

Virgo virginum praeclara,
mihi iam non sis amara;
fac me tecum plangere.

Fac ut portem Christi mortem,
passionis fac me sortem
et plagas recolere.

Fac me plagis vulnerari,
cruce hac inebriari
et cruore Filii.

Flammis urar ne succensus,
per te, Virgo, sim defensus
in die iudicii.

Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.

Quando corpus morietur,
fac ut animae donetur
paradisi gloria.

Let me sincerely weep with you,
bemoan the crucified,
for as long as I live.

To stand beside the cross with you,
and for me to join you
in mourning, this I desire.

Chosen Virgin of virgins,
to me, now, be not bitter;
let me mourn with you.

Grant that I may bear the death of Christ;
grant me the fate of his passion
and the remembrance of his wounds.

Let me be wounded with distress,
inebriated in this way by the cross
and the blood of your Son.

Lest I be destroyed by fire, set alight,
thence you, Virgin, may I be defended
on the day of judgment.

Let me be guarded by the cross,
fortified by the death of Christ,
and cherished by grace.

When my body dies,
grant that to my soul is given
the glory of paradise.

SANCTE FRANCISCE — Padre Costanzo Porta, OFM (1529? - 1601)

Translation: Fr. Anthony Ruff, OSB

Sancte Francisce propera;
Veni pater accelera
ad populum qui premitur
et territur sub onere

Pala, luto, latere
Et sepulto Aegiptio sub sabulo
Nos libera carnis extincto vitio

Saint Francis, hasten;
Be quick, Father, come
to the people who are threatened
and terrified under a burden,

Hidden away with chaff and mud,
And buried in the sand of Egypt..
Free us, with the sin of the flesh
extinguished.
RADIANTE LUMERA --Laudario Magliabechiano 18 (Anon., 14th-cen.)

Source: Firenze, Biblioteca Nazionale Centrale, Magliabechiano II I 122, Banco Rari 18, fol. 120v-121v
Translation: Dan Chouinard & Jordan Sramek

Radiante lumera, fort’ed amando fresco,
sempre sancto Francesco, fosti di gram manera.
Manera angelicata fu tanta nello tuo contemplamento,
che’n airi era levata la tua persona, da lo ‘ntendimento.
Degnasti exaltamento perzò c’umilianza portasti in abundanza, e caritate vera.

Radiant light, strong and vigorous in love,
Saint Francis, you always had a noble manner.
Such was your angelical manner in contemplation
That you were lifted bodily into the air by willing it.
Worthy are you of exaltation, for humility you bore in abundance, and truest love.

FIDELIS SERVUS --plainchant, mode VII

Source: Liber Usualis; (Luke 12:42)

Fidelis servus et prudens
quem constituit dominus super familiam suam:
ut det illis cibum in tempore retrici mensuram.
Alleluia.

The faithful and wise servant,
whom the master has put in charge of the servants
in his household gives them their food at the proper time.
Alleluia.

BEATUS FRANCISCUS --Jerónimo de Aliseda (1548 - 1591)

Translation: Fr. Anthony Ruff, OSB

Beatus Franciscus, dum morti appropinquaret;
Lacrimosis ocrimosis oculis,
In coelum intendens
Dixit voce mea ad Dominum clamavi voce mea,

Voce mea ad Dominum deprecatus sum.
Educa custodia animam meam;
Ad confitendum nomini tuo;
Me expectant justi
Donec retribuas mihi.

Blessed Francis, when he approached death,
With sad, teary eyes,
Looking up to heaven
said, “With my voice I cried to the Lord, with my voice;
With my voice I entreated the Lord.
Lead my soul from this prison;
And I will praise your name;
The just ones await me
Until you grant me my reward.
LAUDAR VOLLIO  --Laudario di Cortona (Anonymous, 13th-century)

Source: Cortona, Biblioteca del Comune e dell’Accademia Etrusca, Ms. 91, fol. 90v-93 (discantus: The Rose Ensemble)
Translation: Dan Chouinard & Jordan Sramek

Refrain: Laudar vollio per amore lo primer frate minore.

San Francesco, amor dilecto,
Cristo t'à nel suo conpecto perhò ke fosti ben perfecto e suo diricto servidore

Tutto el mondo abandonasti,
newl'ordine plantasti,
pace in terra annuntïasti,
como fece el Salvatore!

In tutte cose lo seguisti,
vita d'apostoli facesti,
multa gente convertisti a ludare el suo gran nome.

Tre ordine plantasti:
li minori in prima vocasti,
e puoi li donni reserasti,
il continenti a perfectione.

Si fosti pieno de caritade ke insignavi a l'animali come dovessare laudare lo suo dolçe creatore.

Tanto fosti amico a Deo ke le bestie t'ubidieno: l'ucielli in mano a te venieno a udire lo tuo sermone.

Refrain: Full of love, I want to praise the first Minorite Friar.

Beloved Saint Francis,
Christ has taken you into his heart because you were faultless, and his just servant.

You abandoned all the world;
You planted new sacred orders;
You announced peace on earth, As did the Saviour!

In all things you followed Him,
Leading an apostle’s life,
Converting many people To praise His holy name.

Three orders you founded:
First you called the friars minor, And then the women to cloister, There to perfect themselves.

So full of love were you,
That you taught the animals How they ought to praise Their sweet Creator.

You were such a friend to God That the beasts obeyed you; The birds used to come to your hand To hear your sermons.

Program notes: Jordan Sramek
The Bramblett Memorial Chamber Series was created in 1998 to honor the memory of our dear friend and colleague, Jerry Earl Bramblett, who served on the music department faculty from 1973-1994, the year he passed away. He was a vital force in the Music Department, not only throughout his many performances, but also in the musical excellence he expected from his students and from the department in general. As a solo pianist and chamber music collaborator, he presented over 300 recitals on campus, as well as throughout Wisconsin and elsewhere in the U.S. A dedicated teacher, he was greatly respected by his students.

To those of us who knew and heard Jerry perform, it was when he was performing in the chamber music setting that his true genius as an artist was realized. With Jerry’s dedication and artistry as our inspiration, the series seeks to actively promote and bring high-level chamber music to the campus to enrich the cultural environment of the University and the community. Former chancellor Greenhill wrote: “He was a vigorous performer, teacher and scholar whose energies and musicianship provided a model of professionalism for his students.

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