

TeDeum
ANTIQUA

Matthew Christopher Shepard
ARTISTIC DIRECTOR



CONVENT MUSIC

March 10, 2019

PROGRAM NOTES

Chiara Margarita Cozzolani

The *Messa à 4* comes from one of the most celebrated ensembles of women musicians in early modern Italy: that of the Benedictine nuns of the convent of Santa Radegonda, located across the street from Milan Cathedral. Travelers' reports, urban guidebooks, and not least many ecclesiastical regulations all testify to the renown of S. Radegonda's singers. In 1664, the Bolognese priest Sebastiano Locatelli reported that the Benedictines were considered one of the finest ensembles in Catholic Europe. On major feast days, they performed for a public, both local and visiting, with listeners sometimes so crowded into the public part of the nuns' church as nearly to suffocate.

Much of the polyphony heard at S. Radegonda was written by one of its musical sisters: Chiara Margarita Cozzolani (1602-c.1677). Born in Milan to a well-off family, Cozzolani professed her vows at the monastery in 1620, and later served several times as prioress and abbess. Cozzolani published four editions of sacred works between 1640 and 1650, though unfortunately not all of them are extant.

The Mass movements performed today are composed in a simpler style than many of Cozzolani's other works, in particular her virtuosic Vespers psalms for eight voices published in 1650. For this Mass, homophonic, declamatory settings alternate with duets and trios employing rhetorical devices to underline the text: sighing accents on "crucifixus", falling fourths on "miserere", octave leaps illustrating "coeli et terra", seemingly endless repetitions to suggest "non erit finis", etc. The result is restrained but elegant. Careful attention to text declamation is evident throughout, while harmonic and melodic gestures subtly emphasize affective words and phrases.

Sulpitia Cesis

Cesis, a nun at the Augustinian convent of S. Geminiano in Modena, was the author of an important collection of Motetti spirituali for 2-12 voices. Born on 15 May 1577, she was daughter of the count Annibale Cesis and his wife Barbara. According to a deed, the count gave 300 gold scudi to his daughter as a dowry when she took her vows at the convent of San Geminiano in 1593. The date of her death is unknown, but certainly followed the publication of her motets in 1619, when she was 42.

G.B. Spaccini, in his chronicles of Modena, refers at least twice to Sulpitia, and numerous times to the musical excellence of her convent. His first mention of her is from 1596 and occurs in connection with the description of a religious procession which stopped at the convent of San Geminiano. The nuns there are versed, he claims, in "all sorts of musical instruments, having Sister Faustina Borghi, my cousin and the daughter of Signor Geminiano, a young woman of 22 and a fine virtuoso in counterpoint, who plays cornett and organ and is the pupil of Fabio Ricchetti, and Sister Sulpizia, daughter of the most illustrious Signor Count Cesis, who plays the lute excellently. Whence, returning to our discussion, they performed a motet of hers which was highly praised, particularly by the Cavaliere del Cornetto [Nicolò Rubini]."

Despite the date of publication, Cesis' motets have more in common with the late 16th century polychoral compositions of Andrea Gabrieli than they do with the concertato style of her contemporaries. Indeed the prevalence of large ensembles over the more modern two and three-voice concerti ecclesiastici in fashion around 1620, as well as the absence of a partbook for the basso continuo (or even an organ partitura), point either to conservatism within the convent walls or to the possibility that the works were composed earlier. This is not an unlikely proposition in view of the fact that Cesis was 42 years old at the time of publication; most nun composers saw their first—and often only—collection published at a younger age.

Convent Music

Messa à 4 (1642) – Chiara Margarita Cozzolani
Motets from *Motetti Spirituali (1619)* – Sulpitia Cesis
Chant propers for the 1st Sunday of Lent from *Liber Usualis*

Prelude: Canzon Detta “Qui la dira” - Andrea Gabrielli (1533-1585)

Asperges Me

<i>Asperges me Domine hyssopo et mundabor, lavabis me et super nivem dealbabor.</i>	Purge me with hyssop, and I shall be clean. wash me, and I shall be whiter than snow.
<i>Miserere mei Deus, secundum magnam misericordiam tuam.</i>	Have mercy upon me, O God, according to thy lovingkindness.

Introit

<i>Invocabit me, et ego exaudium eum, eripiam eum, et glorificabo eum.</i>	He shall cry to me, and I will hear him, I will deliver him, and I will glorify him.
<i>Longitudine dierum adimplebo eum.</i>	I will fill him with length of days.

Kyrie

<i>Kyrie eleison.</i>	Lord, have mercy.
<i>Christe eleison.</i>	Christ, have mercy.
<i>Kyrie eleison.</i>	Lord, have mercy.

Gloria

<i>Gloria in excelsis Deo.</i>	Glory to God in the highest.
<i>Et in terra pax hominibus bonae voluntatis.</i>	And on earth peace to all those of good will.
<i>Laudamus te. Benedicimus te.</i>	We praise thee. We bless thee.
<i>Adoramus te. Glorificamus te.</i>	We worship thee. We glorify thee.
<i>Gratias agimus tibi propter magnam gloriam tuam.</i>	We give thanks to thee according to thy great glory.
<i>Domine Deus, Rex coelestis, Deus Pater omnipotens.</i>	Lord God, heavenly king, God the father almighty.
<i>Domine Fili unigenite, Jesu Christe.</i>	Lord Jesus Christ, the only begotten son.
<i>Domine Deus, Agnus Dei, Filius Patris.</i>	Lord God, lamb of God, son of the father.

<i>Qui tollis peccata mundi, miserere nobis.</i>	Thou who takest away the sins of the world, have mercy upon us.
<i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Thou who takest away the sins of the world, receive our prayer.
<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	Thou who sittest at the right hand of the father, have mercy upon us.
<i>Quoniam tu solus sanctus. Tu solus Dominus.</i>	For thou alone art holy. Thou alone art the Lord.
<i>Tu solus Altissimus, Jesu Christe.</i>	Thou alone art the most high, Jesus Christ.
<i>Cum Sancto Spiritu in gloria Dei Patris.</i>	With the holy spirit in the glory of God the Father.
<i>Amen</i>	Amen.

Gradual

<i>Angelis suis Deus mandavit de te ut custodiant te in omnibus viis tuis.</i>	God shall give his angels charge over thee to keep thee in all thy ways.
<i>In manibus portabunt te, ne unquam offendas ad lapidem pedem tuum.</i>	They shall bear thee in their hands: that thou hurt not thy foot against a stone

Credo

<i>Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium, et invisibilibus.</i>	I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.
<i>Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omni saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.</i>	And in one Lord Jesus Christ, the only begotten son of God, born of the Father before all ages. God of God, Light from Light, true God from true God. Begotten, not made, of one substance with the Father by whom all things were made.
<i>Qui propter nos homines, et propter nostram salutem descendit de caelis.</i>	Who for us and for our salvation came down from heaven.
<i>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.</i>	And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, He suffered, and was buried. On the third day He rose, according to the Scriptures. He ascended into heaven and He sits at the right hand of the Father. He shall come again in Glory to judge the living and the dead; and his kingdom shall have no end.

<p><i>Et in Spiritum Sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen</i></p>	<p>And in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son. Who with the Father and the Son is adored and glorified, who spoke to us through the prophets. And in one holy, catholic, and apostolic church. I confess one baptism for the remission of sins. I await the resurrection of the dead, and the life of the world to come. Amen.</p>
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Offertory

<p><i>Scapulis suis obumbrabit tibi Dominus et sub pennis ejus sperabis, scuto circumdabit te veritas ejus.</i></p>	<p>He shall cover you with his wings and you shall be safe under his feathers, his faithfulness shall be your shield.</p>
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Offertory Motet - Stabat Mater

<p><i>Stabat Mater dolorosa iuxta crucem lacrimosa dum pendebat Filius.</i></p>	<p>At the cross her station keeping, stood the mournful mother weeping, close to Jesus to the last.</p>
<p><i>Cuius animam gementem contristatam et dolentem pertransivit gladius.</i></p>	<p>Through her soul, of joy bereaved, bowed with anguish, deeply grieved, now at length the sword hath passed.</p>
<p><i>O quam tristis et afflicta fuit illa benedicta mater unigeniti!</i></p>	<p>Oh how sad and sore distressed was that mother highly blessed, of the sole-begotten One!</p>
<p><i>Quis est homo qui non fleret, Christi matrem si videret in tanto supplicio?</i></p>	<p>Is there one who would not weep, whelm'd in miseries so deep Christ's dear Mother to behold?</p>
<p><i>Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide.</i></p>	<p>Holy Mother! pierce me through; in my heart each wound renew of my Saviour crucified.</p>
<p><i>Tui nati vulnerati, iam dignati pro me pati, poenas mecum divide.</i></p>	<p>Let me share with thee His pain, who for all my sins was slain, who for me in torments died.</p>
<p><i>Fac me plagis vulnerari, fac me cruce inebriari, et cruore Filii.</i></p>	<p>Wounded with His every wound, steep my soul till it hath swoon'd in His very blood away.</p>
<p><i>Quando corpus morietur, fac, ut animae donetur paradisi gloria.</i></p>	<p>While my body here decays, may my soul Thy goodness praise, safe in paradise with Thee.</p>

Sanctus

<i>Sanctus, Sanctus, Santus, Dominus Deus Sabaoth.</i>	Holy, Holy, Holy, Lord God of hosts.
<i>Pleni sunt coeli et terra Gloria tua.</i>	Heaven and earth are full of thy Glory.
<i>Hosanna in excelsis.</i>	Hosanna in the highest.

Agnus Dei

<i>Agnus Dei, qui tollis peccata mundi: miserere nobis</i>	Lamb of God, who takes away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi: miserere nobis.</i>	Lamb of God, who takes away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi: dona nobis pacem</i>	Lamb of God, who takes away the sins of the world, grant us peace.

Communion

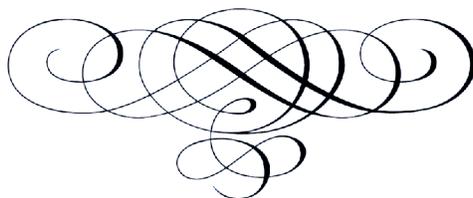
<i>Scapulis suis obumbrabit tibi Dominus et sub pennis ejus sperabis, scuto circumdabit te veritas ejus.</i>	He shall cover you with his wings and you shall be safe under his feathers, his faithfulness shall be your shield.
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Communion Motet - Il Mio Più Vago Sole

<i>Il mio più vago sole, morto, par che più avampi e più dell'alme i campi scaldar all'ombra d'un bel tronco ei suole; e ben è duro sasso d'ogn'umor privo e casso ò pur terra spinosa e persa in tutto quella ch'è si bei raggi niega il frutto.</i>	My loveliest Sun is dead, and yet it seems that the more it burns, the more it warms the field of souls in the shade of a lovely trunk; and it is indeed a hard stone deprived and extinguished of every humor or a thorny and completely lost land which denies its fruits to such beautiful rays.
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Ite, Missa est

<i>Ite, Missa est.</i>	Go, you are dismissed.
<i>Deo gratias.</i>	Thanks be to God.





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Matthew Christopher Shepard is a professional conductor, church musician, and guest lecturer based in Kansas City. His unique career path has led him to concert halls conducting both professional orchestras and choirs, to collegiate and secondary school classrooms to guest conduct and lecture in musicology, and to communities of faith to lead both Christian and Jewish worship services. His intellectual curiosity, fearless programming, and magnetic leadership has made him one of the most sought-after conductors in the region.

Mr. Shepard is founder and conductor of Te Deum, and its early music ensemble, Te Deum Antiqua. Now in its 11th season, Te Deum has established itself as one of the premier choral ensembles in the region. He is frequently engaged as a conducting clinician, most recently with the University of Kansas and Mid America Nazarene University, and in the Summer of 2020 will be the director of the American Choral Director's Association Kansas State Convention Honor Choir. With his growing reputation in the Early Music field, Mr. Shepard's work and contributions to the field were featured in Early Music America, both in a highlight article in their electronic publication, and in a featured article in their monthly magazine. He has also been a recent guest lecturer in music history and performance practice at William Jewell College and Baker University. With Te Deum he has given period performances of great pillars of baroque music including Buxtehude's *Membra Jesu Nostri*, J.S. Bach's *St. John Passion*, and Bach's *B-Minor Mass*.

As an orchestral conductor, Mr. Shepard has been conducted several ensembles in the area, including The Philharmonia of Greater Kansas City, the Kansas City Civic Orchestra, and the Kansas City Baroque. He has also served as orchestra director at Benedictine College in Atchison, Kansas. In the summer of 2018 he was invited to conduct the closing orchestral concert of the American Guild of Organists National Convention in Helzberg Hall at the Kauffman Center for the Performance Arts.

Mr. Shepard also serves as the associate director of music at Village Presbyterian Church in Prairie Village, Kansas, where he leads adult choral and instrumental ensembles and leads their youth choir. Beginning his musical studies in woodwinds and voice, Mr. Shepard holds an undergraduate degree from William Jewell College and two master's degrees, studying both choral and orchestral conducting at the University of Missouri-Kansas City Conservatory of Music and Dance. He has also studied as a fellow at the Conductors Institute at Bard College Conservatory and at the Oregon Bach Festival Composers Institute.

Te Deum Antiqua

<u>Soprano I</u>	<u>Soprano II</u>	<u>Alto I</u>	<u>Alto II</u>	<u>Continuo</u>
Victoria Botero Sydney Seratte	Suzanne Anderson Sarah Powers	Krista Childs Leah Owen	Peggy Chilson Joanna Ehlers	Jan Kraybill, organ Trilla-Ray Carter, cello

Suzanne Anderson, praised for her “ecstatic virtuosity” (Huffington Post) and for providing “notable grace” (Los Angeles Times), she has performed in the New York, London, and Los Angeles metro areas with numerous professional ensembles including the Los Angeles Master Chorale, Bach Collegium San Diego, Millennium Consort Singers, Voices of Ascension and the Choir of Trinity Wall Street. A frequent collaborator in early music ventures, she has performed Monteverdi’s Vespers of 1610 one-on-a-part under the direction of Stephen Stubbs, sung in multiple productions of Hildegard von Bingen’s Ordo Virtutum and traveled to Hungary for a series of recitals featuring selections from Barbara Strozzi’s Opus 6. Ms. Anderson holds degrees from the Guildhall School of Music and Drama in London and Westminster Choir College. She currently teaches privately at the Lydia Lovan Community School of Music at William Jewell College and is the director of music at Immanuel Lutheran Church.

Victoria Botero, Soprano, deftly navigates a variety of musical genres and styles from medieval to new music, from opera to concert, to world music. She recently performed in Bernstein’s rarely heard “Songfest” in Saratoga Springs, NY and a series of concerts featuring Mozart repertoire with performances of the Requiem, Concert Arias, and the Vesperae solennes de confessore. In opera, she has performed with Lyric Opera of Kansas City, Union Avenue Opera, Des Moines Metro Opera, Wichita Grand Opera and Tulsa Opera. Her interest in musicology led her to form “The Cecilia Series” in residence at The 1900 Building, critically acclaimed concerts that explore the intersectionality of art music and the everyday concerns of women and minorities. Upcoming performances include a Spanish Baroque era concert with Sunflower Baroque and a program of music by Barbara Strozzi and Ingrid Stölzel with KC Baroque. Victoria holds degrees in vocal performance and musicology from The Catholic University of America and UMKC. victoriabotero.com

Krista Childs earned her Bachelor of Music in Education and Master of Music degrees at Missouri State University, where she sang for five years under the direction of Dr. Guy Webb. A native of Sedalia, Missouri, Krista specializes in early childhood music education and is a certified Kodaly instructor. She has extensive experience as a choral conductor and singer in liturgical, educational, and professional settings. She conducted the Children’s Chorus of Southwest Missouri, and taught previously in the Bolivar R-1 school district. She currently teaches and oversees K-12 curriculum development at St. Mary’s Academy. Her high school women’s ensemble has received consecutive I ratings at festivals and competitions in Missouri and Kansas. She is a member of SAI and KMEA, and lives in St. Mary’s, Kansas, with husband Andrew and their four children.

Peggy Chilson is a versatile vocalist and pleased to be singing for her first project with Te Deum Antiqua. It was with Terri Teal and the Fine Arts Chorale that first instilled and nurtured her love of early sacred music. Currently Peggy’s ensemble work is with the SongFlower Chorale and Madrigalia Bar None. As a solo performer, Peggy can be heard around town headlining her own jazz trio, sitting in with Moon City Big Band or as a soloist at Unity Churches. When she is not creating music, Peggy is a clinical therapist and parent of a precocious 15 year-old trombone player.

Joanna Ehlers is a graduate of the University of Missouri-Kansas City Conservatory of Music and Dance, where she earned both bachelor and master of music degrees in vocal performance. She has performed with the Kansas City Civic Opera, the Lyric Opera of Kansas City, The Ancora Chorale, KC VITAs Chamber Choir, and serves as a choral scholar at historic St. Mary’s Episcopal Church. Joanna is a founding member of Ignea Strata, a new vocal quartet hailed as Kansas City’s answer to the Anonymous 4. She works as a recovery interventionist for the Independence School District. Joanna is an accomplished equestrian and freelance writer who enjoys the outdoors and traveling with her family.

Dr. Jan Kraybill is a musical leader, performer, educator, organ consultant, and enthusiastic advocate for the power of music to change lives for the better. In addition to her active performance schedule, she is Organ Conservator at the Kauffman Center for the Performing Arts, Organist-in-Residence at Community of Christ headquarters, and organist at Village on Antioch Presbyterian Church. While in high school in Colby, Kansas, Jan was invited to play her first European piano recital in Andover, England. Since then she has performed as a soloist, collaborative artist, and hymn festival designer/leader in many venues in the U.S. and in Australia, Belgium, Canada, Denmark, France, Germany, Poland, Russia, South Korea, Tahiti, The Netherlands, and The United Kingdom. She has appeared on conventions of the American Guild of Organists (AGO), the Hymn Society, the American Choral Directors Association, and other musicians' organizations; and on American Public Media's Pipedreams and other broadcasts. Several solo and collaborative recordings are available, and three more are slated for release this year. Dr. Kraybill has degrees in music education and piano and organ performance, and attained the AGO's Fellow certificate, organists' highest certification. She has served in local, regional, and national roles in non-profit organizations, most recently as Executive Director of The Hymn Society in the U.S. and Canada. Her extra-musical interests include lacemaking, painting, and riding her Harley-Davidson motorcycle. Visit www.jankraybill.com.

Leah Owen, mezzo-soprano, is a graduate of Pepperdine University where she received a BA in Music with an emphasis in vocal performance. She is currently working toward an MA in Music Education at the University of Missouri-Kansas City. Leah sings in multiple ensembles around the area including Kantorei KC, Missouri Choral Artists, the Schola Cantorum at the Cathedral of the Immaculate Conception, and is excited for her second opportunity to sing with Te Deum Antiqua.

Sarah Powers is a Kansas City native. She holds a Bachelor of Science in vocal performance from William Jewell College where she studied voice as a Choral Scholar. While working toward her degree, she studied privately with Sarah Tannehill Anderson and sang in the Concert Choir and Schola Cantorum. In the spring of her junior year, she appeared as a featured soloist with the Liberty Symphony Orchestra after winning the William Jewell Collegiate Artist Competition. Sarah has performed chorally and as a soloist with Musica Vocale, AGO Schola Cantorum, Cardinalis, and Te Deum Antiqua, and is currently seated as a choral scholar at St. Mary's Episcopal Church. In 2014, she participated in the Baroque Vocal Programme as part of the Vancouver Early Music Festival, and in 2016 she appeared as a soloist for Elijah under the direction of Don Neuen. Sarah is elated to continue singing with Antiqua!

Trilla Ray-Carter, cello, is the founding director of the Kansas City Baroque Consortium. She has taught at Cottey College, Kansas City Kansas Community College, and William Jewell College, and has served as principal cellist of the Liberty Symphony, the Lawrence Chamber Orchestra, and the Philharmonia of Greater Kansas City. Born in Joplin, MO, Trilla holds a Bachelor of Music degree in Cello Performance from Lawrence University, Appleton Wisconsin, with post graduate studies at the University of California and UMKC Conservatory of Music. She has performed and taught throughout Europe and before returning to the Midwest in 1993 she worked in Los Angeles as a studio musician with numerous film and television recording credits. As a participant in the International Baroque Institute at the Longy School of Music in Cambridge, MA, she worked with leading baroque specialists Phoebe Carrai, Jed Wentz, Gonzalo Ruiz, and Elizabeth Blumentstock.

Sydney Seratte teaches music at Citizens of the World Charter School in Kansas City, Missouri. Prior to joining the team at CWC, she served as general music teacher at Bluejacket-Flint Elementary School in Shawnee, KS. She graduated with a Bachelor of Music Education from the University of Missouri-Kansas City Conservatory. As a UMKC student, Sydney enjoyed singing in numerous university choirs and vocal recitals. Her teachers have included Janeal Krehbiel, Cathy Crispino, Dr. Charles Robinson, Dr. Ryan Board, Dr. Aidan Soder, Debra Raffety, and Patrice Sollenberger. Sydney teaches Simply Music piano lessons in the Kansas City area and holds a master's degree in education from MidAmerica Nazarene University. She is currently pursuing a Master of Music Education at UMKC. She loves Midtown Kansas City, house plants, vegetarian food, and her cat, Del.

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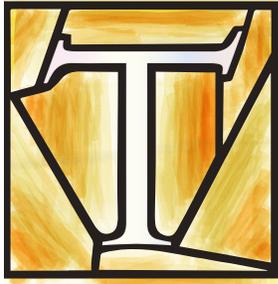
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THE 2018-2019 SEASON

Te Deum



TO LIFE: BERNSTEIN AND CONTEMPORARY JEWISH MUSIC

CHAMBER CHOIR | October 14-15

Te Deum pays tribute to the centennial of legendary composer/conductor Leonard Bernstein with his beloved *Chichester Psalms*. Also on the program are world premieres by Karen Siegel and Stewart Duncan, as well as works by David Lang and Aaron Jay Kernis.



PEACE AND JOY

CHAMBER CHOIR | December 3-4

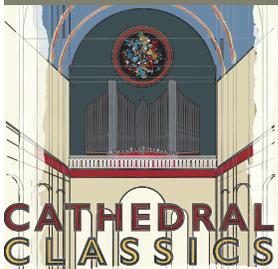
Our first Christmas-season concert, done Te Deum's way! A thoughtfully planned selection of a *cappella* gems that are fresh, festive and beyond the seasonal standards. The program includes carol settings by Jocelyn Hagen, Susan LaBarr, and Sofia Söderberg, as well as works by Walton, Poulenc, Tavener, and Pärt.



CONVENT MUSIC

ANTIQUA | March 10

In 16th and 17th century Italy, opportunities for women to sing in public were prohibited in many spheres of daily life. But within the inner walls of the convent, cloistered nuns could raise their voices in musical praise to their Maker. For this concert, the women of Te Deum Antiqua will explore the music of these cloistered nuns and the sacred riches that came from this period.



CATHEDRAL CLASSICS

CHAMBER CHOIR | May 25-26

Te Deum wraps up its 11th season with a program of some of the 20th Century's most notable composers. Focusing on familiar music designed for the warm acoustics of the world's greatest cathedrals, the audience will experience a *cappella* classics by Barber, Gorecki, Britten, Schnittke, Pärt, Walton, and more.

Te Deum Inc.

6641 Mission Road | Prairie Village, KS 66208 | www.te-deum.org

Te Deum is a 501(c)(3) nonprofit organization. All contributions are tax-deductible to the extent of the law.