

O VOS OMNES

Plainchant	<i>Pange lingua</i>
Don Carlo Gesualdo (1566-1613)	<i>Miserere mei, Deus a6</i>
Plainchant	<i>Maneant in vobis</i>
Orlandus Lassus (1532-1594)	<i>In monte Oliveti a6</i>
Philipp Dulichius (1562-1631)	<i>Tristis est anima mea a6</i>
Plainchant	<i>Ubi caritas</i>
Anonymous (Portuguese)	<i>Lamentationes a4</i>
Nicolas Gombert (1495-1560)	<i>Tribulatio et angustia a5</i>
Plainchant	<i>Traditor autem</i>
Tomás Luis de Victoria (1548-1611)	<i>Vere languores a4</i>

Interval of about 12 minutes

Plainchant	<i>Vexilla regis</i>
Don Carlo Gesualdo	<i>Tenebrae factae sunt a6</i>
Don Carlo Gesualdo	<i>Caligaverunt oculi mei a6</i>
Plainchant	<i>Crux fidelis</i>
Alfonso Ferrabosco I (1543-1588)	<i>Tribulationem et dolorem inveni a5</i>
Don Carlo Gesualdo	<i>O vos omnes a5</i>
Plainchant	<i>De lamentatione Jeremiae</i>
Don Carlo Gesualdo	<i>Sicut ovis ad occisionem ductus est a6</i>
Don Carlo Gesualdo	<i>Plange quasi virgo, plebs mea a6</i>

The Art of Music

directed by Mick Swithinbank

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Église St-Jean

Luxembourg-Grund



Some notes on the programme

The most important feast in the Church's year, naturally, is that of the resurrection, Easter. Scarcely less important is the immediate build-up to it – Holy Week – and particularly its last three days, Maundy Thursday, Good Friday and Holy Saturday, known collectively as the Holy Triduum. Many dramatic events are commemorated on these days, including Jesus's last supper with the disciples, Judas's betrayal and the crucifixion.

On these three days the night-time services of Matins and Lauds have traditionally been jointly known as 'Tenebrae' and rendered more dramatic by the gradual extinction of candles until the church was left in complete darkness. Of the two services, Matins has made the greater impression on the history of music. In addition to psalms, it includes nine readings, each followed by a responsory (meaning, therefore, a response to a reading). The first three readings, from the book of Lamentations, were traditionally sung to a simple, repeated plainchant, while the nine responsories were sung to more elaborate chant. The Lamentations chant will be heard in the second half of this concert.

In due course, polyphonic settings of the lamentations and responsories were composed, and these make up a large part of the programme for this concert, supplemented by penitential motets

suitable for Lenten use in general and by Holy Week plainchant.

Gesualdo wrote settings of all 27 Tenebrae responsories. However, the first work by him in this programme is very different: a setting of the psalm Miserere mei, Deus, which is sung at Lauds on all three days of the Triduum. This is a simple chordal setting, with music that repeats from verse to verse, although in the longer verses the composer inserts some extra chords. Alternate verses are sung to plainchant. The psalm is a long one, but in this performance greatly abridged.

The first two responsory settings in the programme are by Lassus and Dulichius. Lassus was a Flemish composer who was employed for a long time at the court in Munich. The less well-known Dulichius was born in Chemnitz, studied in Leipzig and spent much of his career in Stettin, where he also died. He was known as 'the Pomeranian Lassus', although a generation younger than the other composer.

The responsory texts, dating from the early centuries of Christianity, are partly freely composed and partly quote the Scriptures. In monte Oliveti quotes Gospel texts relating how Jesus prayed and agonised on the Mount of Olives. Lassus sets the words in traditional motet style, with much independent voice movement, except where Jesus starts to address God ('Father'), and this word is

highlighted by block chords. Dulichius adopts a rather similar approach to the second Maundy Thursday responsory, in which Jesus and his disciples move on to the nearby Garden of Gethsemane. This composer does indulge in slightly more word-painting: when Jesus predicts that the disciples will flee when danger looms, the music suddenly takes off at an appropriate pace, followed by a much slower passage as Jesus describes what he himself, in contrast, intends to do.

However, probably the most arresting responsory settings of the entire Renaissance were Gesualdo's. The Prince of Venosa (technically an amateur musician, but no dilettante) seems to have composed them towards the end of his, by modern standards, relatively short life, and certainly only published them in 1611. He had composed at least 140 madrigals, in which he had experimented with bold harmonies and other features intended to follow every twist and turn of the text. In his responsories, he applied somewhat similar principles, certainly more so than any composer of sacred music had ever done before. Colourful though his style was, he probably thought it compatible with the principles of the Council of Trent, at which the Catholic Church had criticised polyphony for rendering words unintelligible. Gesualdo seems to have greatly respected his uncle, after whom he had also been named, Cardinal Carlo Borromeo, who was one of

the main enforcers of these principles, although hardly a narrow-minded one.

On the whole, Gesualdo does keep his texts intelligible. Enough voices move in step enough of the time to ensure this. At the same time, he has aptly been described as the musical equivalent of the painter El Greco, expressing both agony and ecstasy in an extreme manner. The most striking means which he uses to achieve this are variations of pace and rhythm (fragmentation of the texture), startling and original series of harmonies and, when expressing pain, the most exquisite dissonances.

In *Caligaverunt*, at the words 'qui consolabatur me' (he who consoled me [has abandoned me]), within the space of two bars the ground twice falls from beneath our feet, as we lurch from a chord of A major to the remotest of destinations: E flat major. The word 'dolor' (sorrow) is then, at its first appearance, treated in a shockingly discordant manner.

Falling phrases are another speciality: a notable example is the point in *Tenebrae factae sunt* where Jesus's death is described. Just before he dies, he lets his head fall, illustrated by a series of falling melodic lines in every voice which at the same time display the features just described: moments of extreme dissonance combined with novel harmonies, all of which generate a pathos unparalleled in Renaissance music.

—MS

Merci d'éteindre votre GSM
totalement et de ne pas applaudir
entre les morceaux.

Please switch off your mobile phone
completely and do not applaud between
pieces. Thank you.

Pange lingua

*Pange lingua gloriosi corporis misterium
sanguinisque preciosi quem in mundi precium
fructus ventris generosi rex effudit gentium.*

*In supremae nocte cenae recumbens cum fratribus
observata lege plene cibis in legalibus,
cibum turbae duodenae se dat suis manibus.*

*Genitori Genitoque laus et jubilatio,
salus, honor, virtus quoque sit et benedictio,
procedenti ab utroque compar sit laudatio.
Amen.*

Miserere mei, Deus a6

*Miserere mei, Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum,
dele iniquitatem meam.
Amplius lava me ab iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem meam cognosco:
et peccatum meum contra me est semper.
Tibi soli peccavi,
et malum coram te feci:
ut justificeris in sermonibus tuis,
et vincas cum judicaris.
Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum, Deus, non despicias.
Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Jerusalem.*

Maneant in vobis

*Maneant in vobis fides,
spes, caritas, tria haec:
major autem horum est caritas.
Nunc autem manent fides, spes, caritas, tria haec:
major autem horum est caritas.*

Plainchant

Hymn for Holy Week

Sing, my tongue, the mystery of the glorious body
and of the precious blood shed to redeem the world
by an excellent woman's child, king of all people.

At the last supper, reclining with his brethren,
observing the law he took the food it required,
and gave it to the Twelve with his own hands.

To the Father and the Son may praise and glory,
greeting, honour, power and blessing be given;
and may the Spirit proceeding from both
share in their praise. Amen.

Don Carlo Gesualdo (1566-1613)

Psalm 51—Lauds on the Triduum

Have mercy on me, O God,
according to your unfailing love;
according to your great compassion
blot out my transgressions.
Wash away all my iniquity
and cleanse me from my sin.
For I know my transgressions,
and my sin is always before me.
Against you only have I sinned
and done evil in your sight;
so you are right in your verdict
and justified when you judge.
The sacrifice acceptable to God is a broken spirit;
a humbled and contrite heart, O God, you will not despise.
May it please you to prosper Zion,
to build up the walls of Jerusalem.

Plainchant

Maundy Thursday

May these three remain with you:
faith, hope and love.

But the greatest of these is love.

And now these three remain: faith, hope and love,
but the greatest of these is love.

In monte Oliveti a6

*In monte Oliveti oravit ad Patrem:
Pater, si fieri potest
transeat a me calix iste:
spiritus quidem promptus est,
caro autem infirma.
Fiat voluntas tua.*

Tristis est anima mea a6

*Tristis est anima mea usque ad mortem.
Sustinete hic et vigilate mecum.
Nunc videbitis turbam, quae circumdabit me.
Vos fugam capietis, et ego vadam
immolari pro vobis.*

Ubi caritas et amor

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

*Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus.
Glorianter vultum tuum, Christe Deus:
Gaudium, quod est immensum, atque probum.
Saecula per infinita saeculorum. Amen.*

Lamentationes a4

*Incipiunt lamentationes Ieremiae prophetae.
Aleph. Quomodo sedet sola civitas plena populo:
facta est quasi vidua
domina gentium: princeps provinciarum
facta est sub tribute.
Beth. Plorans ploravit in nocte,
et lacrimae eius in maxillis eius:
non est qui consoletur eam ex omnibus caris eius:
omnes amici eius spreverunt eam
et facti sunt ei inimici.
Ierusalem convertere ad Dominum Deum tuum.*

Orlandus Lassus (1532-1594)

First responsory for Matins on Maundy Thursday

On the mount of Olives [Jesus] prayed to the Father:
'Father, if it is possible,
may this cup be taken from me.
The spirit is willing,
but the flesh is weak.
May your will be done.'

Philipp Dulichius (1562-1631)

Second responsory for Matins on Maundy Thursday

My soul is sorrowful to the point of death.
Stay here and watch with me.
Now you will see the crowd surrounding me:
you will run away, and I will go
to be sacrificed for you.

Plainchant

Maundy Thursday

Where charity and love are, there God is.
The love of Christ has gathered us as one.
Let us exult, and in him be joyful.
Let us fear and love the living God.
And with a sincere heart love each other.

Where charity and love are, there God is.
Together also with the blessed may we see,
gloriously, your face, O Christ our God:
a joy which is immense, and also justified:
Through infinite ages of ages. Amen.

Anonymous (Portuguese)

Maundy Thursday

Here begin the lamentations of Jeremiah the prophet.
1. How deserted lies the city, once so full of people!
She has become like a widow, she who once was
great among the nations! She who was queen among
the provinces has now become a slave.
2. Bitterly she weeps at night,
tears are upon her cheeks.
Among all her lovers there is none to comfort her.
All her friends have betrayed her;
they have become her enemies.
Jerusalem, return to the Lord your God.

Tribulatio et angustia a5

*Tribulatio et angustia invenerunt me:
quia mandata tua meditatio mea est.
Tribulationem et dolorem inveni:
et nomen Domini invocavi.
Tribulationes cordis mei multiplicatae sunt:
de necessitatibus meis erue me,
ut educas me de lacu inferni
et de luto faecis.*

Nicolas Gombert (1495-1560)

Penitential

Tribulation and anguish have come over me:
for my thoughts are of your commandments.
I have met with tribulation and sorrow:
and I have called upon the name of the Lord.
The tribulations of my heart have multiplied:
save me from my desperation,
so that you may lead me out of the hellish lake
and the fetid mud.

Traditor autem

*Traditor autem dedit eis signum, dicens:
Quem osculatus fuero, ipse est, tenete eum.*

*Benedictus Dominus Deus Israel:
quia visitavit et fecit redemptionem plebis suae.
Illuminare his, qui in tenebris
et in umbra mortis sedent:
ad dirigendos pedes nostros in viam pacis.*

Plainchant

Maundy Thursday

Antiphon

The betrayer gave them a signal, saying:
The one I kiss is the man, arrest him.

Verse

Praise be the Lord, the God of Israel,
for he has come and has redeemed his people,
to shine on those living in darkness
and in the shadow of death,
to guide our feet into the way of peace.

Vere languores a4

*Vere languores nostros ipse tulit,
et dolores nostros ipse portavit:
cuius livore sanati sumus.
Dulce lignum, dulces clavos,
dulcia ferens pondera,
quae sola fuisti digna sustinere Regem
caelorum et Dominum.*

Tomás Luis de Victoria (1548-1611)

Maundy Thursday

Surely he took up our pain
and bore our suffering
by whose wounds we are healed.
Dear wood, dear nails,
the dearest weight is hung on you,
which alone were worthy to bear the King
and Lord of heaven.

Interval of about 12 minutes

Vexilla Regis prodeunt

*Vexilla Regis prodeunt,
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.*

*Arbor decora et fulgida,
ornata regis purpura,
electa digno stipite
tam sancta membra tangere!*

*Salve, ara, salve, victima,
de passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit!*

*O crux, ave, spes unica!
hoc passionis tempore
piis adauge gratiam
reisque dele crimina.*

*Te, fons salutis, Trinitas,
collaudet omnis spiritus;
quos per crucis mysterium salvas,
fove per saecula. Amen.*

Tenebrae factae sunt a6

*Tenebrae factae sunt
dum crucifixissent Jesum Judaei:
et circa horam nonam
exclamavit Jesus voce magna:
Deus, Deus meus, ut quid me dereliquisti?
Et inclinato capite emisit spiritum.
Exclamans Jesus voce magna ait:
Pater, in manus tuas commendo spiritum meum.
Et inclinato capite emisit spiritum.*

*Plainchant
Hymn for Holy Week*

The king's banners go forth,
the mystery of the cross shines out
and in the flesh the creator of all flesh
is hung upon the tree.

Beautiful and resplendent wood,
adorned with the purple of a king,
chosen from a tree worthy
to touch such holy limbs!

Hail, altar, hail, sacrificial victim,
for the glory of your suffering,
through which life suffered death
and, through death, restored life.

O cross, our only hope,
we salute you at this Passiontide,
grant the righteous grace
and blot out the sins of the guilty.

May every soul praise you,
source of salvation, Trinity,
cherish for ever those whom you save
through the cross's mystery. Amen.

*Don Carlo Gesualdo
Fifth responsory for Matins on Good Friday*

There was darkness over the earth
when the Jews crucified Jesus:
and about the ninth hour
Jesus cried with a loud voice:
'O God, my God, why have you forsaken me?'
And bowing his head he gave up his spirit.
Jesus cried out with a loud voice and said,
'Father, into your hands I commend my spirit'.
And bowing his head he gave up his spirit.

Caligaverunt oculi mei a6*Don Carlo Gesualdo**Ninth responsory for Matins on Good Friday**Caligaverunt oculi mei a fletu meo:*

My eyes were blinded with tears:

quia elongatus est a me, qui consolabatur me:

for he who was my consoler has forsaken me.

videte, omnes populi, si est dolor similis

See, all ye people, if there be any sorrow

sicut dolor meus. O vos omnes, qui transitis

like unto my sorrow.

per viam, attendite et videte si est dolor

All ye who pass by, behold and see

similis sicut dolor meus.

if there be any sorrow like unto my sorrow.

Crux fidelis*Plainchant**Hymn for Good Friday**Crux fidelis, inter omnes arbor una nobilis:*

Faithful cross, the only tree with nobility,

nulla talem silva profert,

no forest has your equal

fronde, flora, germine.

in foliage, flower or seed.

Dulce lignum, dulci clavo,

Dear wood, by means of a dear nail

dulce pondus sustinens.

supporting a dear weight.

Quando venit ergo sacri plenitudo temporis,

So when the holy time had come,

missus est ab arce Patris natus,

he was sent from the Father's temple,

orbis Conditor:

born to be the world's founder

atque ventre virginali carne factus prodiit.

from a virgin's womb, and thus made flesh.

Dulce lignum, dulci clavo,

Dear wood, by means of a dear nail

dulce pondus sustinens.

supporting a dear weight.

En acetum, arundo, sputa, clavi, lancea:

He endured the vinegar, reed, spitting, nails

mite corpus perforatur,

and spear: his soft body was pierced,

sanguis, unde profluit:

giving forth blood and water:

terra, pontus, astra, mundus,

earth, ocean, stars and universe

quo lavantur flumine!

are washed in that river!

Crux fidelis, inter omnes arbor una nobilis:

Faithful cross, the only tree with nobility,

nulla talem silva profert,

no forest has your equal

fronde, flora, germine. Amen.

in foliage, flower or seed. Amen.

Tribulationem et dolorem inveni a5*Alfonso Ferrabosco I (1543-1588)**Penitential, Psalm 116, vv 3-5**Tribulationem et dolorem inveni,*

Trouble and sorrow came upon me,

et nomen Domini invocavi:

and I called on the name of the Lord:

O Domine, libera animam meam.

'O Lord, release my spirit!'

Misericors Dominus et justus

The Lord is compassionate and just,

et Deus noster miseretur.

and our God will be merciful.

De lamentatione Jeremiae

*De lamentatione Jeremiae Prophetae.
Heth.*

*Misericordiae Domini quia
non sumus consumpti:
quia non defecerunt miserationes ejus.
Novi diluculo,
multa est fides tua.*

*Pars mea Dominus, dixit anima mea:
propterea exspectabo eum.*

Teth.

*Bonus est Dominus sperantibus in eum,
animae quaerenti illum.*

*Bonum est praestolari
cum silentio salutare Dei.*

*Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.*

Plainchant

Matins on Holy Saturday, Reading 1

From the lamentations of the prophet Jeremiah:
8.

Because of the Lord's loving-kindness
we are not consumed,
for his mercies will never fail.
They are new every morning;
great is your faithfulness.

My spirit has said, The Lord is my portion;
therefore I will wait for him.

9.

The Lord is good to those whose hope is in him,
to the spirit which seeks him.

It is good to wait in silence
for the salvation of the Lord.

Jerusalem, Jerusalem,
return to the Lord your God.

Sicut ovis ad occisionem ductus est a6

*Sicut ovis ad occisionem ductus est
et dum male tractaretur,
non aperuit os suum:
traditus est ad mortem
ut vivificaret populum suum.
Tradidit in mortem animam suam,
et inter iniquos reputatus est.*

Don Carlo Gesualdo

First responsory for Matins on Holy Saturday

Like a sheep he was led to the slaughter,
and whilst he was ill-used
he opened not his mouth.
He was delivered unto death
that he might give life to his people.
He delivered his spirit up to death,
and was counted among the wicked.

Plange quasi virgo a6

*Plange quasi virgo, plebs mea:
ululate, pastores in cinere et cilicio.
Quia veniet dies Domini
magna et amara valde.
Accingite vos, sacerdotes,
et plangite, ministri altaris,
aspergite vos cinere.*

Don Carlo Gesualdo

Third responsory for Matins on Holy Saturday

Weep like a virgin, my people:
ye shepherds, howl in ashes and sackcloth,
for the day of the Lord is come,
great and exceedingly bitter.
Gird yourselves, ye priests,
and weep, ye ministers of the altar,
cover yourselves with ashes.

The Art of Music

directed by Mick Swithinbank

Jennifer Schofield & Magdalena Matenko, soprano

Marita Thomas & Nigel Heavey, alto

Mick Swithinbank, tenor

Alan Carlisle, baritone

& Edward Seymour, bass

- ★ *The Art of Music takes its name from an anonymous treatise on music written in Scotland in the late 16th century.*
- ★ *We wish to acknowledge the following Choral Public Domain Library editors for the use of their free scores, downloaded from www.cpdl.org: Matthias Samuelsson, Gerd Eichler, Diana Thompson, Sabine Cassola and Nancho Alvarez.*
- ★ *The Art of Music will give a shortened version of this concert in the ancient chapel at Girsterklaus, south of Rosport, on Sunday, 13 April at 17.00 (admission free; retiring collection for the benefit of the chapel's organ fund).*
- ★ *The Art of Music's autumn concert will feature music connected with Girolamo Savonarola (by Jacobus Clemens non Papa, Adriaen Willaert, Philippe Verdelot, etc., as well as vernacular songs in Italian and English), movements from John Taverner's Western Wind Mass and music celebrating John the Baptist (by Victoria, Guerrero, Hassler, etc.).*