

Mary, flower of paradise

Anon (<i>The Art of Music</i> , 16th century)	<i>Kyrie a4</i>
Nicolas Gombert (1495-1560)	<i>O flos campi a5</i>
Jacquet of Mantua (1483-1559)	<i>Veni, dilecte mi a4</i>
Jacob Obrecht (1458-1505)	<i>Salve Regina a6</i>
Philippe Verdelot (1480-1530)	<i>Ave, sanctissima Maria a6</i>
Anon (French, 13th century)	<i>O Maria</i>
Robert Fayrfax (1464-1521)	<i>Maria plena virtute a5</i>
Giovanni da Palestrina (1525-1594)	<i>Jesu, rex admirabilis a3</i>
Robert Carver (c1484-1568)	<i>O bone Jesu a6</i>
Plainchant	<i>Creator alme siderum</i>
Josquin Desprez (1455-1521)	<i>Tu pauperum refugium a4</i>
Wacław of Szamotuły (c1520-1560)	<i>Ego sum pastor bonus a4</i>
Plainchant	<i>Gabriel angelus & Dixit autem Maria</i>
Jean Mouton (1459-1522)	<i>Ave Maria a4</i>
Jean Lhéritier (1480-1552)	<i>Beata Dei genitrix a4</i>
John Sheppard (1515-1558)	<i>Verbum caro a6</i>

The Art of Music

directed by Mick Swithinbank

Église St-Alphonse, Luxembourg

Sunday, 17 April 2016



A note on the programme

As generally noted in our concert programmes, The Art of Music vocal ensemble takes its name from a manuscript copied in Scotland around 1580, whose aim was to teach the rules of music to students of composition. Although often quoted in shorter form, its full title was 'The art of music collectit out of all ancient doctouris of music'. As well as summarising the writings of various earlier European music theorists, it contained the scores of a number of works, including an anonymous Mass. In today's concert, for the first time ever, The Art of Music will perform a work from the eponymous manuscript: the Kyrie which opens the programme. In England and Scotland, the Kyrie was generally troped, meaning that extra words were inserted in it, suited to each feast. This is the main reason why few polyphonic Masses from the island included a setting of the Kyrie at all, as any given set of tropes would have been suitable only on one or two occasions in the church's year. In fact the Kyrie from 'The Art of Music' neatly sidesteps this problem, and one might wonder why the solution was not adopted more

widely: only the ordinary words of the Kyrie are set to polyphony, while the interspersed tropes are sung to plainchant.

The remainder of the programme is mostly devoted to the Virgin Mary, although Part Two starts with four items addressed to Jesus and a further one (Ego sum pastor bonus) in which Jesus himself speaks. Each half of the concert ends with a work which more explicitly draws together the themes of Mary and Jesus. The Fayrfax – as will be explained – is primarily addressed to Mary but equally concerned with the crucifixion, while the subject of Verbum caro is Christ's incarnation.

The motets by Gombert and Jacquet both quote texts – fragments of love poetry – from the Old Testament Song of Songs, used for the purpose of venerating the Virgin Mary. Obrecht's Salve regina, like the Kyrie, uses an alternatim approach, meaning that alternate sections are sung to polyphony and plainchant (the Salve regina being one of the best known Marian antiphons in the chant repertoire). Traces of the chant can also be found in the polyphonic sections, most obviously at the beginning, where in two of the voices the word 'vita' is

sung to a well-known four-note phrase, which in the original chant is used both for 'salve' and for this word.

Ave sanctissima Maria – possibly by Verdelot, although other possible composers have been suggested – is an ingenious triple canon. Three voices simultaneously sing three different lines which are then promptly repeated by three other voices in identical form but a fourth higher. So exact is the upward transposition that the three answering voices even sing in a different key signature, with one more flat than the initial three. For much of the time, any potential clash between the two groups is avoided by having them sing more alternately than together, although there is always some overlap; in relatively few of the places where the groups do sing together does the lower group have to compromise by adopting the extra flat too. Despite this occasional concession, this work is something of a tour de force.

The English composer Robert Fayrfax's Maria plena virtute is a substantial work in every sense. Its words are not one of the standard votive antiphon texts but more profound and wide-ranging than most. As well as seeking Mary's intercession, the poem is a meditation on Christ's passion, fully illustrating the parallel which theologians had established

between Christ's passion and the Virgin's compassion: while he suffered physically on the cross, she was crucified in spirit. As the editor, Nick Sandon, observes, the text also quotes six of Jesus's last seven utterances on the cross, making Fayrfax nearly the first composer in history to set any of them to music – no doubt an awe-inspiring prospect for him. He composes most of these passages in a style which sets them apart: with the voices moving largely in step together and frequently introducing exotic A-flat chords which create a very perceptible shift in the harmony. More generally, the music of this work is in a remarkably sober, even stark, style, pared down to the absolute essentials. This is a mature work and probably the composer's masterpiece, as well as one of the finest compositions of its era.

Carver's technique of composition owes something to the late 15th century English style found in the Eton Choir Book, as well as to the more truly Renaissance continental composers Josquin and Isaac. In other words, his music is intermediate between the 'decorative' and 'imitative' styles. Certain features also seem to be peculiar to Carver himself: sometimes he will move between two adjacent bass notes, with the upper voices shifting into a different scale, taking their cue

from the bass note concerned. *O bone Jesu* was something special, being scored for 19 voice parts, no fewer than 17 of which would have been sung by men (the other two by boys). Large parts of the work were sung by a few soloists, these sections being extremely florid, while inevitably the full sections – mostly invocations of the name of Jesus, at which the singers would moreover no doubt have bowed their heads – required a simpler style of writing in order to remain intelligible. Clearly, *The Art of Music* is not in a position to sing this work in its original scoring. Instead, we are singing my arrangement for six voices, so this is very much a chamber version of the work and cannot achieve the massive sonority of the original, of which several recordings are available. However, as suggested above, the stylistic contrasts between the ‘full’ and ‘solo’ sections are so great that it should often be possible to distinguish them even in a cut-down version. The text set by Carver is an adaptation of the prayer of the same name by St Bernardino of Siena.

In 16th century sources, Josquin’s *Tu pauperum refugium* was published as the second part of a longer motet, but the two parts are very

different. The first is polyphonic; the second consists mainly of chords, with relatively little independent voice movement, and treats the short lines of the text as separate phrases, divided from one another by rests. This makes it hard to believe that the two sections, even if both were indeed composed by Josquin, were really intended to constitute a single work.

Wacław of Szamotuły was a Polish composer who studied law, mathematics and philosophy and who wrote poetry in both Polish and Latin. He also served as composer to the court of Sigismund II Augustus. Only a few of his works survive, among them his motets *In te Domine speravi* and *Ego sum pastor bonus*, the first Polish musical compositions to be published abroad. Their international style shows that he was familiar with music of the Franco-Flemish school.

John Sheppard, a leading Tudor composer, often set responsories to five or six-part polyphony with the chant sung as a *cantus firmus*, usually in the middle voices, and leaving the incipit, verses and doxology to be chanted. A good example of this technique is his setting of *Verbum caro factum est*, the ninth responsory at Matins on Christmas Day.

—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.

Kyrie a4

Kyrie eleyson.

*Tu nostra delens crimina nobis incessanter
eleyson.*

Kyrie eleyson.

Christe Patris unice

natus de virgine nobis eleyson.

Christe eleyson.

*Ad te nunc clamantum preces exaudias
pius eleyson.*

*Spiritus alme tua nos reple gratia
eleyson.*

Kyrie eleyson.

*Trinitas sancta trina unitas
simul adoranda.*

*Nostrorum scelerum vincla resolve
redimens a morte.*

*Omnes proclamemus nunc
voce dulciflua Deus eleyson.*

Anon (The Art of Music, 16th century)

Lord, have mercy.

Blot out our crimes
and ceaselessly have mercy.

Lord, have mercy.

Christ, thy Father's only begotten,
born of the Virgin, have mercy upon us.

Christ, have mercy.

In pity hearken unto the prayers of those
now calling unto thee, have mercy.

Life-giving Spirit, fill us with thy grace,
have mercy.

Lord, have mercy.

Holy Trinity, threefold unity,
to be adored in all persons together,
undo the chains of our sins,
redeeming us from death.

Now let us all cry out
with sweetly flowing voices, 'God, have mercy'.

(Translated by Leofranc Holford-Strevens)

O flos campi a5

*O flos campi et lilium convallium,
sicut lilium inter spinas,
sic amica mea inter filias.*

*Tota pulchra es, amica mea,
et macula non est in te.*

*Vulnerasti cor meum
in uno oculorum tuorum
et in uno crine colli tui.*

Nicolas Gombert (1495-1560)

O flower of the field, and lily of the valleys,
as a lily among thorns,
so are you, my love, among all other girls.

Your beauty is perfect, my love,
and without a blemish.

You have wounded my heart
with one look from your eyes,
with one curl on the nape of your neck.

Veni, dilecte mi a4

*Veni, dilecte mi,
egrediamur in agrum,
commoremur in villis.
Mane surgamus ad vineas,
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica.
Favus distillans labia tua,
dilecte mi,
mel et lac sub lingua tua.
Pone me ut signaculum super cor tuum,
ut signaculum super brachium tuum,
quia fortis est ut mors dilectio,
dura sicut infernus emulatio.*

Salve Regina a6

*Salve Regina, mater misericordiae,
vita, dulcedo, et spes nostra, salve!
Ad te clamamus, exsules filii [H]evae,
ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.
Eja ergo, advocata nostra,
illos tuos misericordes oculos
ad nos converte
et Jesum, benedictum fructum ventris tui,
nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.*

O Maria

*O Maria, o felix puerpera
mater pia cuius suxit ubera
qui creavit sidera: munera
de te fluunt dulcia
spiritus sancti cratera.*

*Aqua viva clausa semper ianua
progressiva stella non occidua
ficus sed non fatua rigua
paradisi pascua
balsamus myrtus oliva.*

Jacquet of Mantua (1483-1559)

Come, my beloved,
let us set out into the countryside,
let us stay a while in the villages.
Let us arise and go early to the vineyards,
let us see if the vines are blooming,
if the blossom is ready to bring forth fruit,
if the pomegranates are in flower.
Your lips are like an oozing honeycomb,
my beloved,
honey and milk are under your tongue.
Place me as a seal upon your heart,
as a seal upon your arm,
for love is as strong as death,
and jealousy as unyielding as hell.

Jacob Obrecht (1458-1505)

Hail, O Queen, mother of mercy,
hail, our life, our sweetness and our hope!
To you do we cry, poor banished children of Eve,
to you do we sigh, mourning and weeping
in this valley of tears.
Therefore, most gracious advocate,
turn your eyes of mercy
toward us,
and show us, after this our exile,
Jesus, the blessed fruit of your womb.
O clement, O loving, O sweet Virgin Mary.

Anon (French, 13th century)

O Mary, O happy child-bearer,
holy mother who nursed
the one who created the stars: gifts
of sweetness flow from you,
chalice of the holy spirit.

Living water, flowing through a door
ever shut, star never setting,
fruitful fig-tree, watered
pasture of paradise,
balsam, myrtle, olive.

*Iacob scala fac me celum scandere
mundi mala carnem satan fugere.
Tollens eve misere
scandala
pietatis ubere.*

Maria plena virtute a5

*Maria plena virtute pietatis gratie,
mater misericordie,
tu nos ab hoste protege.
Clementissime Maria,
vite per merita compassionis tue
pro nobis preces effunde
et de peccatis meis erue.*

*Sicut tuus filius petiit pro crucifigentibus,
'Pater, dimitte ignorantibus',
magna pietate.
Pendens in latronibus
dixit uni ex hominibus,
'In paradiso cum patribus
mecum eris hodie.'*

*Mater dolorosa plena lacrimosa,
videns ruinosa filium in cruce,
cum voce raucosa dixit speciosa,
'Mulier clamorosa, filium tuum ecce.'*

*Vertens ad discipulum,
sic fuit mandatum ;
matrem fuisse per spatium
et ipsam consolare.
Et sicut decebat filium,
servum paratissimum
custodivit preceptum omnino servare.*

*Dixit Jesus dilectionis,
'Sitis salutem generis.'
Audi orationibus nostris tue misericordie.
O Jesu, rex amabilis,
quid sustulisti pro nobis.
Per merita tue passionis
peto veniam a te.*

Jacob's ladder: make me climb the heavens
and flee the world's evils, the flesh and Satan.
Removing the obstacles of Eve's misery,
feed us at thy holy breast
under the wings of grace.
(Translation by Susan Hellauer)

Robert Fayrfax (1464-1521)

O Mary, filled with the power of God-given piety,
mother of mercy,
protect us from the enemy.
O most merciful Mary,
through the merits of your life of compassion,
pour out prayers for us
and rescue me from my sins.

Thus your son pleaded for those crucifying him,
'Father, let the ignorant go free,'
said with great holiness.
Hanging between the thieves,
he said to one of the men,
'Today you will be in paradise
with me and your forefathers.'

While his grieving mother, full of tears,
saw her son on the murderous cross,
with a hoarse voice he famously said,
'O sorrowing woman, behold your son.'

Turning to the disciple,
this was his command:
that she should be his mother in future
and that he should comfort her.
And as befitted a son,
that most obedient disciple
kept the command to protect her in every way.

Of his love Jesus said,
'I thirst for the salvation of humankind.'
Give ear to our prayers in your mercy.
O Jesus, loving king,
what you suffered for us!
By the merits of your suffering
I plead for your forgiveness.

*Jesu, dicens clamasti,
'Deus meus, quid dereliquisti?'
Per acetum quod gustasti,
ne derelinquas me.
'Consummatum' dixisti;
O Jesu, fili dei,
in hora exitus mei animam meam suscipe.*

*Tunc spiritum emisit,
et matrem gladius pertransiit;
aqua et sanguis exiit ex delicato corpore.
Post ab Aramathia rogavit
et Jesum sepelivit,
et Nicodemus venit
ferens mixturam mirre.*

*O dolorosa mater Christi,
quales penas eo vidisti.
Cordetenus habuisti
fidem totius ecclesie.
Ora pro me, regina celi,
filium tuum dicens, 'Fili,
in hora mortis servi
tui peccatis suis indulge.'*

Amen.

O Jesus, you cried out,
'My God, why have you forsaken me?'
By the vinegar that you tasted,
do not forsake me.
You said, 'It is finished';
O Jesus, Son of God,
in the hour of my departure take up my soul.

Then he took his last breath,
and a sword pierced his mother's heart;
water and blood came out from his tender body.
Later the Arimathian asked for
and buried Jesus,
and Nicodemus came
bearing a mixture of myrrh.

O grieving mother of Christ,
what torments you have seen in him!
You had in your heart
the faith of the whole church.
Pray for me, queen of heaven,
saying to your son, 'O son,
in the hour of the death of your servant
forgive him his sins.'

Amen.

Interval of about 12 minutes

Jesu, rex admirabilis a3

*Iesu rex admirabilis,
et triumphator nobilis,
dulcedo ineffabilis,
totus desiderabilis.*

*Iesu flos matris Virginis,
amor nostrae dulcedinis,
laus tibi sine terminis,
regnum beatitudinis.*

*Mane nobiscum Domine,
et nos illustra lumine,
pulsata mentis caligine
mundum reple dulcedine.*

Giovanni Pierluigi da Palestrina (1525-1594)

Jesus, wondrous king
and noble conqueror,
unutterable sweetness,
wholly desirable:

Jesus, flower of a virgin mother,
love of our sweetness,
unending praise be yours
and a kingdom of blessings.

Stay with us, O Lord,
and shine your light upon us,
drive away the darkness of our minds,
fill the world with sweetness.

*Te caeli chorus praedicat
et tuas laudes replicat.
Iesus orbem laetificat
et nos Deo pacificat.*

*Iam prosequamur laudibus,
Iesum hymnis et precibus
ut nos donet caelestibus,
cum ipso frui sedibus.*

O bone Jesu a6

*O bone Jesu, O piissime Jesu,
O dulcissime Jesu,
O Jesu fili virginis Mariae plenus pietate
O dulcis Jesu
secundum magnam misericordiam tuam
miserere mei.*

*O clementissime Jesu
deprecor te per illum sanguinem pretiosum
quem pro peccatoribus effundere voluisti
ut abluas iniquitatem meam
et in me respicias
miserum et indignum peccatorem
et hoc nomen Jesum invocantem.*

*O nomen Jesu, nomen dulce, nomen Jesu,
nomen dilectabile, nomen Jesu, nomen suave,
quid enim est Jesus nisi salvator?
Ergo bone Jesu propter nomen tuum
salva me ne peream
et ne permittas me damnari
quem tu ex nihilo creasti.*

*O bone Jesu ne perdat me iniquitas mea.
Rogo te, piissime Jesu,
ne perdas me quem fecit tua bonitas.
O dulcis Jesu, recognosce quod tuum est
et absterge quod alienum est.
O amantissime Jesu, O desideratissime Jesu,
O mitissime Jesu, O Jesu,
admitte me intrare regnum tuum,
dulcis Jesu.*

The choir of heaven praises you,
repeating your praise.
Jesus gladdens the world
and brings us the peace of God.

Let us follow Jesus with praises,
hymns and prayers,
so that he may enable us
to enjoy with him a place in heaven.

Robert Carver (c1484-1568)

O good Jesus, O most holy Jesus,
O most sweet Jesus,
O Jesus, son of the Virgin Mary, full of piety,
O sweet Jesus,
according to your great mercy
have mercy upon me.

O most compassionate Jesus
I beseech you by that precious blood
which you willingly shed for sinners
to wash away my wickedness
and look upon me,
miserable and unworthy sinner,
imploring this name of Jesus.

O name of Jesus, sweet name, name of Jesus,
beloved name, name of Jesus, sweet name,
for what is Jesus if not our saviour?
Therefore, good Jesus, through your name
save me that I do not perish
and suffer me not to be damned
whom you created out of nothing.

O good Jesus, let not my sin destroy me.
I beg you, most holy Jesus,
forsake not me whom your love has made.
O sweet Jesus, accept what is yours
and reject what offends you.
O most beloved Jesus, O most longed for Jesus,
O most gentle Jesus, O Jesus,
permit me to enter into your kingdom,
sweet Jesus.

Creator alme siderum

*Creator alme siderum,
Aeterna lux credentium,
Jesu redemptor omnium,
Intende votis supplicum.*

*Qui daemonis ne fraudibus,
Periret orbis impetu,
Amoris actus languidi,
Mundi medelam factus est.*

*Commune qui mundi nefas,
Ut expiaries ad crucem,
E virginis sacrario,
Intacta prodis victima.*

*Cujus potestas gloriae,
Nomenque cum primum sonat,
Et caelites et inferi,
Tremente curvantur genu.*

*Te deprecamur ultimae,
Magnum diei judicem,
Almis supernae gratiae,
Defende nos ab hostibus.*

*Virtus, honor, laus, gloria,
Deo, Patri cum Filio,
Sancto simul paraclito,
In saeculorum saecula. Amen.*

Tu pauperum refugium a4

*Tu pauperum refugium,
tu languorum remedium,
Spes exsulum, fortitudo laborantium,
via errantium, veritas et vita.*

*Et nunc redemptor Domine,
ad te solum confugio,
te verum Deum adoro,
in te spero, in te confido,
salus mea, Jesu Christe,
adjuva me, ne unquam obdormiat
in morte anima mea.*

Plainchant

Creator of the starry skies,
Eternal Light of all who live,
Jesus, Redeemer of mankind,
An ear to Thy poor suppliants give.

When man was sunk in sin and death,
Lost in the depth of Satan's snare,
Love brought Thee down to cure our ills,
By taking of those ills a share.

Thou, for the sake of guilty men,
Causing Thine own pure blood to flow,
Didst issue from Thy virgin shrine
And to the cross a Victim go.

So great the glory of Thy might,
If we but chance Thy name to sound
At once all heaven and hell unite
In bending low with awe profound.

Great Judge of all, in that last day,
When friends shall fail and foes combine,
Be present then with us, we pray,
To guard us with Thine arm divine.

Power, honour, praise, and glory,
to God the Father and the Son,
and also to the holy Paraclete,
while eternal ages run. Amen.

Josquin Desprez (1455-1521)

Thou art the refuge of the poor,
remedy for afflictions, hope of exiles,
strength of those who labour,
way for the wandering, truth and life.

And now, O Lord my redeemer,
I take refuge in you alone;
you, true God, I worship,
in you I hope, in you confide,
my salvation, O Jesus Christ.
Help me, so that my soul
does not forever sleep in death.

Ego sum pastor bonus a4

*Ego sum pastor bonus, alleluia.
Et cognosco oves meas, alleluia.
Et cognoscunt me meae, alleluia.
Pono animam meam pro ovibus meis,
alleluia.*

Wactaw of Szamotuły (c1520-1560)

I am the good shepherd, alleluia,
and I know my sheep, alleluia,
and my sheep know me, alleluia.
I give my life for my sheep,
alleluia.

Gabriel angelus locutus est & Dixit autem Maria

*Gabriel angelus locutus est
Mariae, dicens:
Ecce concipies in utero, et paries filium,
et vocabis nomen eius Jesum.*

Plainchant

The angel Gabriel spoke
to Mary, saying:
'Behold, you will conceive and bear a son,
and you shall call him Jesus.'

*Dixit autem Maria ad angelum:
Quomodo fiet istud,
quoniam virum non cognosco?
Et respondens Gabriel angelus dixit ei:
Spiritus Sanctus superveniet in te, et virtus
Altissimi obumbrabit tibi..*

But Mary said to the angel:
'How can this be done,
since I do not know a man?'
And the angel Gabriel replying said to her:
'The Holy Spirit will come upon you, and the power
of the Most High will overshadow you.'

Ave Maria a4

*Ave Maria, gratia plena,
Dominus tecum in corde,
tecum in ventre, tecum in utero.
O Maria, genitrix Dei, ora pro nobis.*

Jean Mouton (1459-1522)

Hail Mary, full of grace,
the Lord is with thee in thy heart,
with thee in thy belly, with thee in thy womb.
O Mary, mother of God, pray for us.

Beata Dei genitrix a4

*Beata Dei genitrix, Maria,
cuius viscera intacta permanent,
hodie genuit Salvatorem saeculi.
Alleluia.
Et beata quae credidit,
quoniam perfecta sunt omnia
quae dicta sunt ei a Domino.
Hodie genuit Salvatorem saeculi.
Alleluia.*

Jean Lhéritier (1480-1552)

Blessed Mary, Mother of God
whose body remains intact:
the Saviour of the world is born today.
Alleluia.
Blessed is she who believed
that all would be fulfilled
as was told her by the Lord.
The Saviour of the world is born today.
Alleluia.

Verbum caro a6

*Verbum caro factum est
et habitavit in nobis;
cujus gloriam vidimus
quasi unigeniti a patre,
plenum gratiae et veritatis.*

*In principio erat verbum,
et verbum erat apud Deum,
et Deus erat verbum
cujus gloriam vidimus
quasi unigeniti a patre.
Gloria Patri et Filio et Spiritui Sancto.
Plenum gratiae et veritatis.*

John Sheppard (1515-1558)

The word was made flesh
and dwelt among us:
and we beheld his glory
as of the only Son of the Father,
full of grace and truth.

In the beginning was the Word,
and the Word was with God,
and the Word was God,
and we have seen his glory,
as of the only Son of the Father,
Glory be to the Father, Son and Holy Spirit.
Full of grace and truth.

- *The anonymous Kyrie from 'The Art of Music' was edited by D. James Ross and is used by permission, with thanks.*
- *Thanks are also due to the following Choral Public Domain Library editors, whose freely available editions are used in this programme: Imre Pótham (Jacquet), John Hetland (Obrecht & Verdelot), Rafael Ornes (Mouton), Nancho Alvarez (Palestrina), Adrian Wall (Sheppard).*
- *The Art of Music's autumn concert will feature music for up to 8 voices, by Victoria, Palestrina, Morales, Clemens non Papa, Vinders, Festa and Robert White, as well as three works by Josquin Desprez.*
- *Maria, die Blume des Paradieses, a programme partly overlapping with today's, but also including different works, will be performed at 3 pm on Sunday 24 April at Girsterklaus Church, near Rosport; admission free, no seat reservations.*

The Art of Music

directed by Mick Swithinbank

Jennifer Schofield & Magdalena Mateńko, soprano

Marita Thomas & Nigel Heavey, alto

Mick Swithinbank, tenor

Alan Carlisle, baritone

& Edward Seymour, bass

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