

Ecce quam bonum

Jacobus Clemens non Papa (1510-1556)	<i>Hoort mijn ghebet a3</i>
Ludwig Sennfl (1486-1543)	<i>Ecce quam bonum a4</i>
Anon, 13 th century (Worcester Fragments)	<i>Beata viscera a3</i>
Anon	<i>Iuxta est dies domini a4</i>
William Mundy (1529-1591)	<i>Exurge Christe a4</i>
Lauda (12 th century)	<i>Fammi cantar</i>
John Mundy (1555-1630)	<i>In te Domine speravi a5/a7</i>
Giovanni Gabrieli (1555-1612)	<i>Beati immaculati a7</i>
Giovanni Gabrieli	<i>Iudica me Domine a7</i>
John Mundy	<i>De Lamentatione a5</i>
Gaspar van Weerbeke (1445-1516)	<i>Tota pulchra es a4</i>
John Sheppard (1515-1558)	<i>Confitebor a5</i>
Francisco de Peñalosa (1470-1528)	<i>O domina sanctissima a4</i>
Lauda (12 th century)	<i>Benedicti e llaudati</i>
Giovanni Gabrieli	<i>Beati omnes qui timent Dominum a7</i>

directed by
Mick Swithinbank
Église St-Alphonse
Luxembourg City

Sunday, 22 October 2017



A note on the programme

The starting point for this programme was a brief aside in a book on William Byrd by musicologist Joseph Kerman: 'Several non-liturgical motets with texts extolling the Catholic faith, and sometimes attacking schism, were conceivably written under Henry VIII but more likely under Mary: Exurge Christe by William Mundy, De Lamentatione attributed to John Mundy ... and a curious paraphrase of the Cantic of Isaiah (Confitebor tibi Domine) set by Sheppard.' These works provide the backbone of this programme, and we owe a debt of gratitude to Francis Steele for allowing us to use his edition of the longest of the three, the curiously titled De Lamentatione, an edition which includes a replacement part for the fourth voice down, whose partbook has been lost. The work has recently been stunningly recorded by the ensemble Sospiri and released on the CD 'The Lost City' on the Naxos label.

We have added two other 'anti-schism' works. One is particularly relevant, as it appears to be the source of the main text of De Lamentatione, namely the anonymous Iuxta est dies domini, published in Antwerp in 1547, which refers to the Catholic church as 'Petri navicula' (St Peter's little barque), and portrays it as being in severe danger. One should not assume that the composer had personally asked to remain anonymous, as the publisher, Susato, regularly included in his miscellanies of motets works ascribed to 'Incertus autor', and we must assume that he simply did not know who the composer was. Copyright and royalties were clearly not a prime concern. The other additional work against schism, Sennfl's setting of Ecce

quam bonum, was sung at the Diet of Augsburg in 1530, at which attempts were made to reconcile the Protestant and Catholic factions within the Holy Roman Empire, an aspiration to which the text is obviously appropriate, particularly the opening line, which recurs frequently by way of a refrain.

De Lamentatione may have been written either by John Mundy or (as Kerman supposed) by his father William. Francis Steele is disposed to accept John's authorship, in which case it must presumably in fact have been composed in the late 16th century, under Elizabeth I. The title and the text of the opening section make the work appear to be a setting of Lamentations for Holy Week, presumably a deliberate attempt to conceal from the eyes of a casual censor the true – and, from the point of view of Protestant England, incendiary – nature of the remainder of the text. The elaborate settings of the Hebrew letters Daleth and, midway through the work, Lamed are typical of Lamentation settings, as is the fourfold repetition of the word 'Jerusalem', in addition to which the text actually incorporates a quotation from the Book of Lamentations which also appears in many polyphonic Lamentation settings.

However, despite the announcement in the opening words of the work that a passage from the Lamentations of Jeremiah is about to follow, this proves to be untrue, apart from the one quotation that appears later. The bulk of the text is a strongly worded attack on schismatics, framed in the most apocalyptic terms. 'The day of the Lord is at hand': 'the day of the Lord' is a phrase used in Isaiah, which can also be paraphrased as 'the day of judgment', and it was to be a day of

destruction. Moreover, the text set by Anonymous and Mundy states that this day is not only coming, but imminent. It also states that schism in the church will prefigure the coming of the Antichrist, and there was no need to spell out the expectation that the coming of the Antichrist, according to widespread belief, would be a prelude to the end of the world. It is hardly surprising that, unlike the anonymous *Iuxta est* setting, which was published in a Catholic country, Mundy's version was never published, but survives only in manuscript (and even there, with the precautions described).

In polyphonic settings of texts from the Old Testament Book of Lamentations for performance in Holy Week, it was common for the Hebrew letters which were interspersed with the text (serving in lieu of verse numbers) to be set in a style using a great many notes per syllable, as had already been the case in Gregorian chant settings. They became pure musical sound, largely unhampered by words, and these sections generally lend themselves to performance at a relaxed tempo. (Sixteenth-century and earlier sources of music never explicitly indicate the intended speed.) The texts from Lamentations then tend to be set more syllabically, suggesting that one should sing faster. A similar pattern can be found in Mundy's work, except that the Bible texts are replaced with the new, subversive text, which very naturally calls for a certain urgency of delivery because of its subject-matter as well.

Interspersed with these five 'anti-schism' works is a variety of contrasting material, some of it in honour of the Virgin Mary. Framing each half of the concert, we

are also including some psalm settings – from both the Catholic and Protestant camps, incidentally. Giovanni Gabrieli, as one would expect in Italy, was unambiguously a Catholic composer (he was principal organist and composer at St Mark's, Venice). He seems to have had a penchant for vigorous and joyful psalm settings for two choirs – indeed, St Mark's was a famous centre of polychoral performance, first developed by Adriaen Willaert during his time in charge there – but Clemens non Papa and Sennfl composed for both Catholic and Protestant use, while John Mundy, living in an Anglican country, seems, as noted, to have been at the very least sympathetic to Catholicism.

Hoort mijn ghebet was one of the 'Souterliedekens', Dutch rhyming paraphrases of psalms which were designed to be sung to well-known folk tunes. Clemens non Papa and other composers turned these into polyphonic settings, often for just three voices, which retained the folk melody, and which proved immensely popular among Protestants in the Low Countries, although they were not intended for church use.

Purists may wish to note that, in the two 12th century *laude* (Italian sacred songs likewise not intended for use in church), only the main melody line and the text come from a medieval source. Any extra notes that you may hear creating a harmony with the melody, or else a drone effect, are modern additions inspired by the performances of the Scandinavian women's group *Trio Medieval* – and indeed by their predecessor, *Anonymous Four*.

– 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.

Hoort mijn ghebet a3

*Hoort mijn ghebet O Heere,
mijn roepen wilt ontfaen
en wilt toch niet so seere
U aensicht van mi slaen
op sulcken dach, op sulcken tijt
als mi die droefheyt heeft gheslaghen
U ooren Heer ghebenedijt
ontfanghen moeten mijn claghen.*

*Ick ben als hoy ghesmeten,
mijn hert verdorde heel
en mijn ghebeent om dit verdriet
heeft aen mijn vleesch vast willen cleven.
Veel lijdens is mij hier gheschiet,
seer bang soe was al mijn leven.*

*Ick en ben sonder sake
een pelicaen gheacht,
een musken op den dake,
een huyl die vliecht bi nacht,
recht als die hier verschoven zijn
en haer in eenicheyt gheneeren
mijn vyanden bespotten mijn,
sy wouden teghens my sweeren.*

*Mijn broot ghemengt met asschen,
mijn dranck met tranen swaer,
uwten thoorn my wou verraschen,
verwerpen oock voorwaer.
Mijn daghen zijn ghedeclineert
ghelijck men siet een schay verdriven,
ghelijck als hoy ben ick verteert,
niet lang en mocht ick hier bliven.*

Jacobus Clemens non Papa (1510-1556)
(Paraphrase of Psalm 101/102)

Hear my prayer O Lord,
and let my cry come unto you.
Hide not your face from me
on the day when I am in trouble:
hear my complaint, blessed Lord.

I am cut down like hay,
my heart has entirely withered
and because of my groaning
my bones cleave to my skin.
I have suffered much here and was afraid.

Not without reason am I
considered to be like a pelican,
a sparrow on the roof,
an owl that flies by night:
my enemies conspire against me
and they mock me.

My bread is mixed with ashes
and my drink with heavy tears:
your wrath took me by surprise
and cast me down.
My days are like a shadow
that declines:
I am withered like grass,
my days are numbered.

Ecce quam bonum a4

*Ecce quam bonum et quam jucundum,
habitare fratres in unum!
Sicut unguentum in capite,
quod descendit in barbam Aaron,
quod descendit in oram vestimenti ejus;
sicut ros Hermon,
qui descendit in montem Sion.*

*Ecce quam bonum et quam jucundum,
habitare fratres in unum!
Quoniam illic mandavit Dominus
benedictionem, et vitam usque in saeculum.*

*Ecce quam bonum et quam jucundum,
habitare fratres in unum!
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper et in
saecula saeculorum. Amen.*

*Ecce quam bonum et quam jucundum,
habitare fratres in unum!*

Beata viscera a3

*Beata viscera Mariae virginis,
quae fructu gravida eterni germinis
invite poculo
propinat seculo
pro bono hominis
donum dulcedinis.*

Iuxta est dies Domini a4

*Iuxta est dies Domini magnus
et velox nimis.
Rogate que ad pacem sunt Ierusalem
et ecclesiam iam dolentem confortate,
iam errantem informate,
iam divisam integrate,
naufragantem ad portem reducite,
ne fiat illud schisma magnum
quod preambulum erit antichristi.
In cujus adventum de ecclesia verificabitur
illud Jeremiae prophetae.*

Ludwig Sennfl (1486-1543)

(Motet against schism—from Vulgate Psalm 132)

Behold, how good and joyful a thing it is,
brethren, to dwell together in unity!
It is like the precious ointment upon the head,
that ran down even unto Aaron's beard,
and went down to the skirts of his clothing.
Like as the dew of Hermon,
which fell upon the hill of Sion.

Behold, how good and joyful a thing it is,
brethren, to dwell together in unity!
For there the Lord promised his blessing,
and life for evermore.

Behold, how good and joyful a thing it is,
brethren, to dwell together in unity!
Glory to the Father, Son and Holy Spirit,
as it was in the beginning, is now and always
will be for ever and ever. Amen.

Behold, how good and joyful a thing it is,
brethren, to dwell together in unity!

*Anon, 13th century (Worcester Fragments)
(Marian motet)*

Blessed womb of the Virgin Mary,
who, pregnant with the fruit of the eternal seed,
in the vessel of life
delivers to the world,
for man's benefit,
the gift of sweetness.

Anonymous

(Motet against schism)

The day of the Lord is at hand
and is coming very swiftly.
Pray for the things that are for the peace of Jerusalem
and comfort the church, now sorrowing,
instruct it [as it is] now erring,
unite it [as it is] now divided,
bring the foundering ship back to port,
lest that schism should occur
that will be the great warning of the Antichrist:
at whose coming what will befall the church
is what was described by Jeremiah:

*Omnes porte eius destructae,
sacerdotes eius gementes,
virgines eius squalidae
et ipsa oppressa amaritudine.
Tunc Petri navicula,
scismatico turbine divitiis agitata,
dissipatur in proximo submergenda.*

Exurge Christe a4

*Exurge Christe, defende nos,
salva et libera nos,
confundantur universi domine
qui te oderunt,
per te scisma profligatur,
reviviscat inter nos veritas apostolica.*

Fammi cantar l'amor

*Fammi cantar l'amor di la beata,
qualla ke di Cristo sta gaudente.*

*Dammi conforto madre de l'amore
e mette fuoco e fiamba nel mio core
ki t'amasse tanto a tutte l'ore
k'io ne transmortisse spessamente.
Fammi cantar l'amor di la beata,
qualla ke di Cristo sta gaudente.*

*Confortami di te, madonna mia,
e giorno e nocte a l'ora de la dia
come se' dolce a chiamar, Maria,
ke par ke rimbaldisca tutta gente.
Fammi cantar l'amor di la beata,
qualla ke di Cristo sta gaudente.*

*Vergine bella, fior sovr'ogni rosa,
sença carnal amore se' dilectosa;
amata fosti e se' sovr'ogni cosa,
nel paradiso la più piacente.
Fammi cantar l'amor di la beata,
quella ke di Cristo sta gaudente.*

*'All her gates are broken down,
her priests lament,
her virgins are distressed,
and she herself is bitterly oppressed.'
Then Peter's little barque,
buffeted for too long by the tempest of schism,
will break up and finally sink.*

*William Mundy (1528-1591)
(Motet against schism)*

*Arise, Christ, defend,
save and free us:
may they be cast into confusion, O Lord,
all those who hate you;
may schism be overthrown by you,
and may the apostolic truth be revived among us.*

*Lauda
(12th century Marian text)*

*Let me sing of the love of the blessed virgin—
she who rejoices in Christ.*

*Give me comfort, Mother of Love,
and put your fire and flame into my heart;
may I love you greatly and at all times,
so that I may often swoon with love.
Let me sing of the love of the blessed virgin—
she who rejoices in Christ.*

*Send me your comfort, my Lady,
day and night, at every hour;
it is so sweet to call your name, Mary
that it seems to re-echo among all people.
Let me sing of the love of the blessed virgin—
she who rejoices in Christ.*

*Beautiful virgin, flower above all roses,
you are lovely without carnal love;
you were loved, and above everything
you are the most pleasing in paradise.
Let me sing of the love of the blessed virgin—
she who rejoices in Christ.*

In te Domine speravi a 5/7

*In te Domine speravi
non confundar in aeternum;
in iustitia tua libera me.*

*Respice in me et miserere mei
quia unicus et pauper sum ego.*

*Exaudi Domine vocem meam
qua clamavi ad te:
Miserere mei et exaudi me.*

*Vide humilitatem meam et laborem meum
et dimitte universa delicta mea.*

*Legem pone mihi Domine in via tua
et dirige me in semita recta
propter inimicos meos.*

*Custodi animam meam et erue me:
non erubescam
quoniam speravi in te.*

*In manus tuas, Domine,
commendo spiritum meum:
redemisti me, Domine Deus veritatis.
Amen.*

Beati immaculati a7

*Beati immaculati in via
qui ambulant in lege Domini.
Beati qui scrutantur testimonia eius;
in toto corde exequirunt eum.
Non enim qui operantur iniquitatem
in viis eius ambulaverunt.
Tu mandasti mandata tua
custodiri nimis.
Utinam dirigantur viae meae
ad custodiendas justificationes tuas.
Tunc non confundar
cum perspexero in omnibus mandatis tuis.*

*John Mundy (1555-1630)
(Selected psalm verses)*

In thee, O Lord, have I put my trust:
let me never be put to confusion,
deliver me in thy righteousness. (Ps.31, v.1)

Turn thee unto me, and have mercy upon me: for I
am desolate, and in misery. (Ps.25, v.15)

Hearken unto my voice, O Lord,
when I cry unto thee:
have mercy upon me, and hear me. (Ps.27, v.8)

Look upon my adversity and misery:
and forgive me all my sin. (Ps.25, v.17)

Teach me thy way, O Lord:
and lead me in the right way,
because of mine enemies. (Ps.27, v.13)

O keep my soul, and deliver me:
let me not be confounded,
for I have put my trust in thee. (Ps.25, v.19)

Into thy hands, O Lord,
I commend my spirit:
for thou hast redeemed me, Lord God of truth.
Amen. (Ps.31, v.6)

*Giovanni Gabrieli (1555-1612)
(Vulgate Psalm 118:1-6)*

Blessed are they that are undefiled in the way:
and walk in the law of the Lord.

Blessed are they that keep his testimonies:
and seek him with their whole heart.

For they who do no wickedness:
shall walk in his ways.

Thou hast charged: that we shall
diligently keep thy commandments.

O that my ways were made so direct:
that I might keep thy statutes!

So shall I not be confounded:

while I have respect unto all thy commandments.

Interval of about 12 minutes

Iudica me Domine a7

*Iudica me Domine, quoniam ego
in innocentia mea ingressus sum,
et in Domino sperans
non infirmabor.
Proba me, Domine, et tenta me;
ure renes meos et cor meum.
Quoniam misericordia tua
ante oculos meos est,
et complacui in veritate tua.
Non sedi cum concilio vanitatis,
et cum iniqua gerentibus non introibo.
Odivi ecclesiam malignantium,
et cum impiis non sedebo.*

De Lamentatione a5

De lamentatione Jeremiae prophetae
*Daleth. Juxta est dies Domini
et velox nimis.
Rogate que ad pacem sunt Jerusalem
et ecclesiam, iam dolentem, confortate,
iam errantem informate,
iam divisam integrate,
naufragentem ad portem reducite,
ne fiat illud schisma magnum
quod preambulatum erit antichristi.*
*Lamed. In cujus adventum de ecclesia
verificabitur illud Jeremiae prophetae:
'Omnes portae ejus destructae,
sacerdotes ejus gementes,
virgines ejus squalidae
et ipsa oppressa amaritudine.'*
*Tunc Petri navicula,
scismatico turbine divitius agitata,
dissipatur in proximo submergenda.*

*Giovanni Gabrieli
(Vulgate Psalm 26:1-5)*

Be thou my judge, O Lord, for I
have walked innocently:
my trust hath been also in the Lord,
therefore shall I not fall.
Examine me, O Lord, and prove me:
try out my reins and my heart.
For thy loving-kindness
is ever before mine eyes:
and I will walk in thy truth.
I have not dwelt with vain persons:
neither will I have fellowship with the
deceitful.
I have hated the congregation of the wicked:
and will not sit among the ungodly.

? *John Mundy
(Motet against schism)*

From the Lamentation of Jeremiah the prophet
Daleth. The day of the Lord is at hand
and is coming very swiftly.
Pray for the things that are for the peace of Jerusalem
and comfort the church, now sorrowing,
instruct it [as it is] now erring,
unite it [as it is] now divided,
bring the foundering ship back to port,
lest that schism should occur
that will be a great warning of the Antichrist:
Lamed. At whose coming what will befall the
church is what was described by Jeremiah:
'All her gates are broken down,
her priests lament,
her virgins are distressed,
and she herself is bitterly oppressed.'
Then Peter's little barque,
buffeted for too long by the tempest of schism,
will break up and finally sink.

Tota pulchra es a4

*Tota pulchra es, amica mea,
et macula non est in te.
Favus distillans labia tua.
Mel et lac sub lingua tua.
Odor unguentorum tuorum
super omnia aromata.
Iam enim hiems transiit,
imber abiit et recessit.
Flores apparuerunt,
vineae florentes odorem dederunt
et vox turturis audita est in terra nostra.
Surge propera, amica mea, et veni,
veni de Libano, veni, coronaberis.*

Confitebor tibi Domine a5

*Confitebor tibi, Domine,
quoniam iratus es mihi:
avertatur ira tua
et consolaberis me.
Ecce Deus salus mea:
confidam in eo et non timebo
quoniam fortitudo mea et canticum meum:
Dominus Deus factus est mihi in salutem.*

*Haurietis doctrinam cum summo gaudio
de fontibus salutis:
et dicetis in die illa confiteamini Domino
invocate nomen ejus.
Nota facite in populis studia ejus:
in memoria reducite
quia exaltatum est nomen ejus.*

*Psallite Domino: quia magnificam fecit
scientiam hanc in omni terra.*

*Canta et exulta felix Christi ecclesia: quia
magnus in medio tui Sanctus Israel.*

*Gaspar van Weerbeke (1445-1516)
(Marian motet)*

You are beautiful in every way, my love,
there is not a blemish in you.
Your lips distil nectar;
honey and milk are under your tongue.
The scent of your perfumes
is beyond all spices.
For now the winter is past,
the rain is over and gone.
The flowers have appeared;
the flowering vines have given forth their fragrance,
and the voice of the turtle-dove is heard in our land.
Arise, my love, my fair one;
come from Lebanon, come, you shall be crowned.

*John Sheppard (1515-1558)
(Paraphrase of Isaiah; motet obliquely opposing
schism / extolling the one true church)*

I will praise you, Lord,
for you were angry with me:
may your wrath be turned aside
and you will console me.
Behold, God is my salvation:
I trust in him and will have no fear,
for he is my strength and my song:
the Lord God has become my saviour.

You will receive teaching with great gladness
from the sources of salvation:
and you will say: in that day, praise the Lord
and call his name.
Make his desires known to the people:
commit them to memory,
for exalted is his name.

Sing to the Lord, for he has spread this great
knowledge throughout the whole world.

Sing and rejoice, Christ's happy church: for
great is Holy Israel among you.

O domina sanctissima a4

Francisco de Peñalosa (1470-1528)
(Marian motet)

*O domina sanctissima, O piissima,
O dulcissima, O benignissima,
O misericordissima,
O gloriosissima maris stella clarissima,
ne derelinquas me,
miserum fragilem peccatorem.*

O most holy, spiritual,
sweet, kind,
merciful,
glorious and radiant star of the sea,
do not abandon me,
a wretched and feeble sinner.

*Eripe me et libera me ab omni malo
et perduc me in locum refrigerii
ubi ego benedicam Iesum,
benedictum fructum ventris tui,
in aeternum. Amen.*

Deliver me and free me from all evil,
and lead me into a place of solace,
where I may bless Jesus,
the blessed fruit of your womb,
for ever. Amen.

Benedicti e llaudati

Lauda
(12th century, addressed to the Apostles)

*Benedicti e llaudati
sempre siate a tutte l'ore,
sancti apostoli beati
servi del nostro signore.*

Blessed and praised
shall you be at every hour,
sacred and blessed apostles
who serve our Lord.

*Sancti apostoli, voi laudamo
de bon core nocte et dia,
et a voi raccomandamo
tutta nostra compagnia.*

Holy apostles, we praise you
in the night and in the daytime
and in you
we put all our trust.

*Manteneten' en tal via
ke potiam perseverare
a servire ed a laudare
Cristo nostro redemptore.*

Continue to help us
that we may persevere
in serving and praising
Christ our saviour.

*Voi chiamam per avvocati
nocte e di ogni stascione,
apostoli glorificati
pieni di consolatione.*

We call upon you
to guard us night and day,
O glorious apostles,
that we may be filled with strength.

Beati omnes a7

Giovanni Gabrieli
(*Vulgate Psalm 127*)

*Beati omnes qui timent Dominum,
qui ambulant in viis eius.*

Blessed are all they that fear the Lord:
and walk in his ways.

*Labores manuum tuarum quia manducabis:
beatus es, et bene tibi erit.*

For thou shalt eat the labours of thine hands:
O well is thee, and happy shalt thou be.

*Uxor tua sicut vitis abundans
in lateribus domus tuae;*

Thy wife shall be as the fruitful vine:
upon the walls of thine house.

*filii tui sicut novellae olivarum
in circuitu mensae tuae.*

Thy children like the olive-branches:
round about thy table.

*Ecce sic benedicetur homo
qui timet Dominum.*

Lo, thus shall the man be blessed:
that feareth the Lord.

*Benedicat tibi Dominus ex Sion,
et videas bona Jerusalem
omnibus diebus vitae tuae.*

The Lord from out of Sion shall so bless thee:
that thou shalt see Jerusalem in prosperity
all thy life long.

*Et videas filios filiorum tuorum:
pacem super Israel.*

Yea, that thou shalt see thy children's children:
and peace upon Israel.

★ Editions by the following editors, freely available at www.cpd.org, have been used in this programme: John Hetland (*Ecce quam bonum*), Jason Smart (*In te Domine speravi*), Willem Verkaik (*Beati immaculati & Beati omnes*) and Lewis Jones (*Iudica me Domine*).

★ *De Lamentatione* was edited and completed by Francis Steele; *Iuxta est dies Domini* was edited by Mick Swithinbank.

★ Our next concert at St Alphonse Church, with a programme for Lent and Holy Week, will be on 18 March 2018.

The Art of Music

Jennifer Schofield & Magdalena Mateńko, soprano

Marita Thomas & Nigel Heavey, alto

Mick Swithinbank, tenor

Alan Carlisle & Fabian Cini, baritone

& Edward Seymour, bass

Visit our website: www.aom.sarumlux.net

