

# Westron Wynde

	Song	<i>Westron Wynde</i>
John Taverner (1490-1545)		<i>Gloria (Western Wind Mass) a4</i>
	Lauda	<i>Iesù, dolce conforto e sommo bene</i>
Adrian Willaert (1490-1562)		<i>Infelix ego a6</i>
	Lauda	<i>Occhi miei oscurati</i>
Antonius Galli (c1505-1565)		<i>Ecce quam bonum a6</i>
Philippe Verdelot (1480-1530)		<i>Letamini in Domino a6</i>
William Hunnis (1530-1597)		<i>Ah, helpless wretch</i>
Jacobus Clemens non Papa (1510-1555)		<i>Tristitia obsedit me, amici a4</i>

Interval of about 12 minutes

John Taverner		<i>Sanctus (Western Wind Mass) a4</i>
	Plainchant	<i>Ut queant laxis</i>
Tomás Luis de Victoria (1548-1611)		<i>Descendit angelus a5</i>
	Tomás Luis de Victoria	<i>Benedictus Dominus Deus a4</i>
	Plainchant	<i>Nativity of John the Baptist</i>
Hans Leo Hassler (1564-1612)		<i>Inter natos mulierum a4</i>
Francisco Guerrero (1528-1599)		<i>Cum audisset Ioannes a4</i>
	Plainchant	<i>Beheading of John the Baptist</i>
Antonius Galli		<i>Puellae saltanti a4</i>
John Taverner		<i>Agnus Dei (Western Wind Mass) a4</i>

## *The Art of Music*

directed by Mick Swithinbank

28 September 2014

Église St-Jean

Luxembourg-Grund



## *Some notes on the programme*

*This programme comprises three separate elements. The first part of the concert contains a series of works connected in one way or another with Girolamo Savonarola, while the second follows the life of John the Baptist. Framing these are movements from John Taverner's Western Wind Mass.*

*The Western Wind Mass was the first Mass by an English composer to be based on a secular melody, and that melody is heard constantly in one voice or another. It is more often found in the soprano part than elsewhere, making it highly conspicuous. The music is mostly framed in duple time, but most of the movements end in a dancing triple time. The Credo and Benedictus are omitted in this performance (and polyphonic Masses composed in England did not normally include a Kyrie), leaving three movements, which are spread over the whole programme, separated as they would have been in church use. We preface the Gloria with a rendering of the brief song itself – first a version which survives from the early 16th century, then the somewhat altered version on which Taverner seems to have based his Mass. Taverner's work must have proved popular, as Tye and Sheppard subsequently based Masses on the same theme.*

*The Italian lauda tradition is one that The Art of Music has drawn on before. Tracing its origins back as far as St Francis, it involved writing simple songs in the vernacular rather than in Latin, and they were sung by laypeople, not in church. At first the music consisted of a single melody line, but by Savonarola's time it was often in*

*parts, generally no more than three of them, moving mostly in step together. It was a genre that the puritanical Savonarola approved of, and he himself wrote new words to existing laude, one example being Iesù, dolce conforto e sommo bene.*

*Savonarola came to fame in Florence in the 1480s and 1490s, where he attracted a huge following by campaigning for a return to the purity and simplicity of the early church; after his death he also inspired Luther and other Protestant reformers. He particularly criticised the corruption of the Catholic Church (as witness his lauda in this programme), and he was eventually excommunicated, arrested, tried for heresy and executed. As he favoured simple music, it is ironic that so many eminent composers in Italy, France, Germany and England later set parts of his Latin meditations on Psalms 30 and 50 to elaborate polyphony, of which he would not have approved because the music obscured the words and was a distraction. The best known composers to have done so were Byrd, Lassus, Willaert, de Rore, Richafort, Claude Le Jeune and Clemens non Papa. William Hunnis's English verse paraphrase, with a single melody line, would no doubt have met with greater approval.*

*Savonarola drew his motto from the first verse of Psalm 132, 'Ecce quam bonum...' (Behold how good and pleasant it is for brethren to dwell together in harmony), and his followers sang it to a simple melody, which was later quoted (in both cases as a canon between two voices) in the joyful motets *Ecce quam bonum* and *Letamini in Domino* which appear in this programme. In*

contrast, Savonarola wrote his penitential meditations on Psalms 30 and 50 while awaiting execution: the motet by Clemens quotes from both, while the Willaert work draws only on *Infelix ego* (inspired by Psalm 50, Vulgate numbering). Willaert very appropriately assigns one voice to sing the plainchant '*Miserere mei Deus*', from the psalm itself.

*Ut queant laxis* alludes to the main events in John the Baptist's life. It is also the source of the *sol-fa* scale, invented by Guido d'Arezzo in the 11th century. Each short phrase of the melody starts one step higher than the previous one, and Guido decided to name the notes after the syllables falling on them in the first verse. His system was intended to enable singers, for the first time, to read unfamiliar music.

The foremost source of information about John the Baptist – seen as the forerunner of Christ – is the Gospels, especially that according to St Luke. His birth was announced in a striking manner. Zachary and Elizabeth had remained childless and were now old. An angel appeared to Zachary to tell him that Elizabeth would bear him a son, whom he must call John (*Descendit angelus*). Zachary was sceptical, so the angel struck him dumb until the promise was fulfilled. After his power of speech was restored, Zachary uttered the canticle *Benedictus Dominus Deus*.

When John had grown up, he went about preaching in much the same way as Jesus did later. He baptised his followers in the Jordan, and Jesus also came to be baptised by him. Jesus said of John: 'Amongst those that are

born of women, there is not a greater prophet than John the Baptist' (*Inter natos mulierum*).

John dared to rebuke the tetrarch Herod Antipas for his evil deeds, especially his public adultery in having married Herodias. Accordingly, Herodias nursed a bitter hatred against John, and she persuaded Herod to imprison him. Some of John's disciples were allowed to visit him in prison, telling him about the wonders wrought by Jesus. As they refused to be convinced by John's assertion that Jesus was the Messiah, John sent them to Jesus to ask him directly whether he was. Jesus replied 'Go and relate to John what you have heard and seen: the blind see, the lame walk...' (*Cum audisset Ioannes*).

The opportunity that Herodias had been waiting for came at a feast held by Herod, at which Herodias's daughter (unnamed in the Gospels, but according to the historian Josephus, called Salome) danced. Impulsively, Herod offered her any reward she might ask for, and at her mother's bidding, Salome asked for John's head, which he was then unable to refuse. As will be apparent from our programme, the rare motet text *Puellae saltanti* was pieced together from antiphons for the feast of John's 'decollation'.

The commemoration of John's birth is one of the oldest feasts. The commemoration of his beheading is nearly as ancient, and the extraordinary significance attributed to him is evident from his being assigned two feasts in this way. There could hardly be a more fitting programme of music than today's for performance in the *Église St Jean*. —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.

## Westron Wynde

## Song

*Westron wynde, when wilt thou blow,  
The small raine down can raine.  
Cryst, if my love were in my armes  
And I in my bedde again.*

## Gloria a4

*John Taverner (1490-1545)*

### *Western Wind Mass*

*Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, rex coelestis,  
Deus, Pater omnipotens.  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.*

Glory to God in the highest,  
and on earth peace to people of good will.  
We praise you, we bless you,  
we worship you, we glorify you,  
we give you thanks  
for your great glory,  
O Lord God, heavenly king,  
God the Father almighty.  
O Lord, only-begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
you take away the sins of the world,  
have mercy on us.  
You take away the sins of the world,  
receive our prayer.  
You sit at the right hand of the Father,  
have mercy on us.  
For you alone are holy,  
you alone are the Lord,  
you alone are most high, Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father. Amen.

## Iesù, dolce conforto e sommo bene

*Lauda (words: Savonarola)*

*Iesù, dolce conforto e sommo bene  
d'ogni affanato core,  
risguarda Roma cum perfetto amore.*

Jesus, sweet comfort and highest good  
of every troubled heart,  
look upon Rome with perfect love.

*Deh! Mira cum pietade  
in che procella si trova tua sposa.  
E quanta sangue, oimè!  
tra noi s'aspetta se la tua man pietosa,  
che di perdonar sempre se diletta,*

Ah, regard with mercy  
the tempest in which your spouse finds herself  
and how much blood, alas,  
we can expect if your merciful hand,  
which always delights in granting pardon,

*non la riduce a quella  
pace che fu quand'era poverella.*

*Risguarda la bontà che già ti mosse  
a prender carne umana  
e per noi farti come un verme in terra;  
soccurri a la Romana tua santa Chiesa  
ch'el demonio atterra,  
rompendo i nervi e l'osse,  
se non ripari a le sue gran percosse.*

*Iesù, dolce confort'e sommo bene  
d'ogn'affanato core,  
risguarda Roma cum perfetto amore.*

### **Infelix ego a6**

*Infelix ego, omnium auxilio destitutus,  
qui coelum terramque offendi.  
Quo ibo? Quo me vertam?  
Ad quem confugiam? Quis mei miserebitur?  
Ad coelum oculos levare non audeo,  
quia ei graviter peccavi;  
in terra refugium non invenio,  
quia ei scandalum fui.  
Quid igitur faciam?  
Desperabo? Absit.  
Misericors est Deus, pius est salvator meus.  
Solus igitur Deus refugium meum;  
ipse non despiciet opus suum,  
non repellet imaginem suam.*

*Ad te igitur, piissime Deus,  
tristis ac moerens venio,  
quoniam tu solus spes mea,  
tu solus refugium meum.  
Quid autem dicam tibi,  
cum oculos levare non audeam?  
Verba doloris effundam,  
misericordiam tuam implorabo, dicam:  
Miserere mei, Deus,  
secundum magnam misericordiam tuam.*

Cantus firmus: *Miserere mei, Deus.*

does not bring her (the Church) back  
to the peace she enjoyed when she was poor.

Recall the goodness that once moved you  
to take on human flesh,  
and for our sake to become like a worm on the earth:  
lend aid to your holy Roman Church  
which the devil has prostrated,  
breaking her sinews and bones,  
unless you protect her from such great blows.

Jesus, sweet comfort and highest good  
of every troubled heart,  
look upon Rome with perfect love.

*Adrian Willaert (1490-1562)*  
*(words: Savonarola)*

Alas, wretch that I am, bereft of all help,  
who have offended heaven and earth,  
where shall I go? Whither shall I turn?  
To whom shall I flee? Who will take pity on me?  
To heaven I dare not lift up my eyes,  
for I have deeply sinned against it;  
on earth I find no refuge,  
for I have been an offence to it.  
What therefore shall I do?  
Shall I despair? Far from it.  
God is merciful; my Saviour is loving.  
God alone therefore is my refuge;  
he will not despise his own work,  
he will not reject his own image.

To you therefore, most merciful God,  
I come sad and sorrowful,  
for you alone are my hope,  
you alone are my refuge.  
But what shall I say to you,  
since I dare not lift up my eyes?  
I will pour out words of sorrow,  
I will implore your mercy; I will say:  
'Have mercy on me, O God,  
according to your great loving-kindness.'

Have mercy on me, O God.

## **Occhi miei oscurati**

*Occhi miei oscurat'è 'l nostro sole  
ond'havevam' un temp'e vit'e'l lume:  
fate dunque di piant'un largo fiume.*

*Occhi miei lassi, mentre ch'io vi giro,  
non scorget'altro che spavent' errore  
format'un fonte hormai col vostr'humore.*

*Occhi pianget'; accompagnat'il core  
e di lagrim'un mar versate fuora  
poi ch'è morta la nostra bell' Aurora.*

*Occhi miei occhi non già ma fonti  
chiamamo morte che n'occid'hormai  
che ben muor chi morendo esce di guai.*

## **Ecce quam bonum a6**

*Ecce quam bonum et quam iocundum  
habitare fratres in unum:  
sicut unguentum in capite,  
quod descendit in barbam Aaron:  
quod descendit in oram vestimenti eius,  
sicut ros Hermon,  
qui descendit in montem Sion.  
Quoniam illic mandavit Dominus benedictionem,  
et vitam usque in saeculum.*

## **Letamini in Domino a6**

*Letamini in Domino et exultate iusti,  
et gloriamini omnes recti corde. Alleluia.*

Cantus firmus:

*Ecce quam bonum et quam iocundum  
habitare fratres in unum.*

*Lauda in honour of Savonarola  
Giovanni Domenico del Giovane da Nola*

My eyes, darkened is our sun,  
whence we once had life and light;  
make therefore a broad river with your tears.

Weary eyes of mine, while I turn you,  
don't discern anything other than the frightful loss;  
form now a fountain with your liquid.

Weep, eyes; accompany the heart  
and pour forth a sea of tears,  
Since our lovely Aurora is dead.

Eyes of mine, eyes no more but fountains,  
Let us call on death that he may kill you now,  
Since he comes to a good end  
who in dying leaves woe behind.

*Antonius Galli (c1505-1565)*

Behold how good and how pleasant it is  
for brethren to dwell together in unity:  
like the precious ointment on the head  
that ran down upon the beard of Aaron:  
which ran down to the skirt of his garment,  
as the dew of Hermon  
which descendeth upon Mount Sion.  
For there the Lord hath commanded blessing  
and life for evermore.

*Philippe Verdelot (1480-1530)*

Be glad in the Lord, and rejoice, ye just,  
And glory, all ye right of heart. Alleluia.

Behold how good and how pleasant it is  
for brethren to dwell together in unity.

## Ah, helpless wretch

William Hunnis (1530-1597)

(verse paraphrase of *Infelix ego*)

*Ah, helpless wretch, what shall I do? or which way shall I run?  
The earth bewrays\*, and heaven records the sins that I have done.  
The gates of hell wide open stand, for to receive me in,  
and fearful fiends all ready be to torment me for sin.  
Alas, where shall I succour find? The earth doth me deny,  
and to the sacred heavens above I dare not lift mine eye.  
If heaven and earth shall witness be against my soul for sin,  
untimely birth (alas) for me much better then had been.  
And now despair approacheth fast, with bloody murdering knife,  
and willeth me to end my griefs, by shortening of my life.  
Shall I despair? Thou God forbid, for mercy more is thine  
than if the sins of all the world were linked now with mine.  
Despise not then, most loving Lord, the image of thy face,  
which thou hast wrought and dearly bought with goodness of thy grace.  
And since thy bloody price is paid, and bitter paines all past,  
receive my complaints, accept my spirit and mercy grant at last.  
So shall my soul rejoice, rejoice, and still for mercy cry,  
Peccavi, peccavi, miserere mei.*

\* *bewrays: reveals*

## Tristitia obsedit me a4

Jacobus Clemens non Papa (1510-1555)

(words: Savonarola)

*Tristitia obsedit me,  
amici mei sunt in castris eius  
et facti sunt mihi inimici.  
Quaecumque video, quaecumque audio,  
vexilla tristitiae deferunt.  
Memoria amicorum me contristat,  
cogitatio peccatorum me premit.  
Infelix ego,  
qui coelum terramque offendi.*

Sorrow has besieged me,  
my friends are in her camp  
and have become my enemies.  
Whatever I see, whatever I hear,  
Carries the banners of Sadness.  
The memory of friends makes me melancholy,  
thinking about my sins oppresses me.  
Alas wretch that I am,  
who have offended heaven and earth.

*Quid igitur faciam?  
Desperabo? Absit.  
Misericors est Deus, pius est salvator meus.  
Ad te igitur, piissime Deus,  
tristis ac moerens venio, en quaeso:  
Miserere mei, Deus,  
secundum magnam misericordiam tuam.*

What therefore shall I do?  
Shall I despair? Far from it.  
God is merciful, my Saviour is loving.  
To you therefore, most merciful God,  
I come sad and sorrowful, behold I say:  
'Have mercy on me God,  
according to your great mercy.'

*Interval of about 12 minutes*

**Sanctus a4**

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth;  
pleni sunt coeli et terra gloria tua;  
osanna in excelsis.*

*John Taverner  
The Western Wind Mass*

Holy, holy, holy,  
Lord God of hosts,  
heaven and earth are full of your glory:  
hosanna in the highest.

**Ut queant laxis**

*Ut queant laxis resonare fibris,  
Mira gestorum famuli tuorum,  
Solve polluti labii reatum,  
Sancte Ioannes.*

*Plainchant*

So that your servants may sing with tuneful  
voice of your wonderful feats,  
loosen the sin-polluted lips of the wicked,  
we beseech you, St John.

*Nuntius caelo veniens supremo  
te patri magnum fore nasciturum,  
nomen et vitae seriem gerendae  
ordine promit.*

Lo! a swift herald, from the skies descending,  
foretold your birth and significance to your  
father; told him how to name you, and what  
part you would have to play.

*Ille promissi dubius superni  
perdidit promptae modulos loquelaes;  
sed reformasti genitus peremptae  
organa vocis.*

Scarcely believing a message so transcendent,  
at once he lost the power of speech,  
till, at your wondrous birth,  
his voice returned.

*Ventris obstruso positus cubili  
senserat regem thalamo manentem,  
hinc parens nati meritis uterque  
abdita pandit.*

You, in your mother's womb all darkly cradled,  
knew your Monarch, biding in His chamber,  
whence the two mothers sang of mysteries,  
lauding the child's merits.

*Laudibus cives celebrant superni  
te, deus simplex pariterque trine,  
supplices ac nos veniam precamur:  
parce redemptis.  
Amen.*

The heavenly citizens celebrate you  
with praises, one God and at once triune;  
we also come imploring forgiveness;  
spare us among the redeemed.  
Amen.

## **Descendit angelus a5**

*Descendit angelus Domini ad Zachariam,  
dicens: Accipe puerum in senectute tua:  
Et habebit nomen Joannes Baptista.  
Ne timeas, quoniam exaudita est oratio tua,  
et Elisabeth uxor tua pariet tibi filium:  
Et habebit nomen Joannes Baptista.*

## **Benedictus Dominus Deus a4**

*Benedictus Dominus Deus Israel  
quia visitavit et fecit redemptionem  
plebi suae et erexit cornu salutis nobis  
in domo David pueri sui  
sicut locutus est per os sanctorum  
qui a saeculo sunt prophetarum eius.  
Salutem ex inimicis nostris  
et de manu omnium qui oderunt nos.  
Ad faciendam misericordiam cum patribus  
nostris et memorari testamenti sui sancti:  
iusiurandum quod iuravit ad Abraham  
patrem nostrum daturum se nobis.  
Ut sine timore de manu inimicorum  
nostrorum liberati serviamus illi  
in sanctitate et iustitia coram ipso  
omnibus diebus nostris.  
Et tu puer propheta Altissimi vocaberis  
praeibis enim ante faciem Domini  
parare vias eius:  
ad dandam scientiam salutis plebi eius  
in remissionem peccatorum eorum.  
Per viscera misericordiae Dei nostri  
in quibus visitavit nos oriens ex alto:  
illuminare his qui in tenebris  
et in umbra mortis sedent  
ad dirigendos pedes nostros in viam pacis.  
Gloria Patri et Filio  
et Spiritui Sancto.  
Sicut erat in principio, et nunc  
et semper, et in saecula saeculorum. Amen.*

*Tomás Luis de Victoria (1548-1611)*

*Luke 1:13*

The angel of the Lord came down to Zechariah and said: You shall have a son in your old age, and his name shall be John the Baptist. Fear not, for your prayer has been heard, and Elisabeth your wife shall bear you a son, and his name shall be John the Baptist.

*Tomás Luis de Victoria*

*The Song of Zechariah*

Blessed be the Lord God of Israel:  
for he hath visited and redeemed his people;  
And hath raised up a mighty salvation for us:  
in the house of his servant David;  
As he spake by the mouth of his holy Prophets:  
which have been since the world began;  
That we should be saved from our enemies:  
and from the hand of all that hate us.  
To perform the mercy promised to our  
forefathers: and to remember his holy Covenant;  
To perform the oath which he sware to our  
forefather Abraham: that he would give us;  
That we being delivered out of the hand of our  
enemies: might serve him without fear;  
In holiness and righteousness before him:  
all the days of our life.  
And thou, Child, shalt be called the Prophet of  
the Highest: for thou shalt go before the face of  
the Lord to prepare his ways;  
To give knowledge of salvation unto his people:  
for the remission of their sins,  
Through the tender mercy of our God: whereby  
the day-spring from on high hath visited us;  
To give light to them that sit in darkness,  
and in the shadow of death:  
and to guide our feet into the way of peace.  
Glory be to the Father, and to the Son:  
and to the Holy Ghost;  
As it was in the beginning, is now,  
and ever shall be: world without end. Amen.

## Antiphons

— *Elisabeth Zachariae magnum virem genuit, Ioannem Baptistem, praecursorem Domini.*

— *Tu puer, propheta Altissimi vocaberis: praeibis ante Dominum parare vias eius.*

— *Puer qui natus est nobis plus quam propheta est: hic est enim de quo Salvator ait: inter natos mulierum non surrexit maior Ioanne Baptistae.*

### Inter natos mulierum a4

*Inter natos mulierum non surrexit maior Iohanne Baptista qui viam Domini praeparavit in heremo. Alleluia.*

### Cum audisset Ioannes a4

*Cum audisset Ioannes in vinculis opera Christi, mittens duos de discipulis suis ait illi: Tu es qui venturus es? An alium expectamus? Et respondens Jesus ait illis: Euntes renunciate Joanni quae audistis et vidistis: Caeci vident, claudi ambulant, surdi audiunt, mortui resurgunt, pauperes evangelizantur.*

## Antiphons

— *Herodes enim tenuit et ligavit Ioannem, et posuit in carcerem propter Herodiam.*

— *Domine mi rex, da mihi in disco caput Ioannis Baptistae.*

— *Puellae saltanti imperavit mater: nihil aliud petas, nisi caput Ioannis.*

— *Da mihi in disco caput Ioannis Baptistae: et contristatus est rex propter iusiurandum.*

## Plainchant

### Nativity of John the Baptist (24 June)

— Elisabeth, the wife of Zechariah, gave birth to a great man: John the Baptist, the forerunner of the Lord.

— You, child, will be called the prophet of the most high: you will go before the Lord to prepare his paths.

— The child that has been born to us is more than a prophet: he is the one of whom the Saviour said, 'Among those born of women there arose none greater than John the Baptist'.

*Hans Leo Hassler (1564-1612)*

Among those born of women there arose none greater than John the Baptist who prepared the way of the Lord in the wilderness. Alleluia.

*Francisco Guerrero (1528-1599)*

When John, who was in chains, heard about the deeds of Christ, he sent two of his disciples to ask him, 'Are you the one who is to come, or should we wait for someone else?' Jesus answered by telling them, 'Go back and report to John what you hear and see: the blind receive sight, the lame walk, the deaf hear, the dead are raised, and the good news is proclaimed to the poor'.

## Plainchant

### Beheading of John the Baptist (29 August)

— Herod had John seized, bound and put in prison on Herodias's account.

— My lord king, give me on a plate the head of John the Baptist.

— Her mother instructed the dancing girl: ask for nothing else but the head of John the Baptist.

— Give me on a plate the head of John the Baptist: and the king was sorry because of his oath.

#### **Puellae saltanti a4**

*Antonius Galli  
Mark, Chapter 6*

*Puelle saltanti imperavit mater:  
nil aliud petas nisi caput  
Ioannis baptiste;  
et contristatus est rex propter iusiurandum  
et propter simul discumbentes.*

Her mother commanded the dancing girl:  
ask for nothing else but the head  
of John the Baptist;  
and the king was sorry because of his oath,  
and because of those that were dining with him.

*Domine mi rex, da mihi in disco  
caput Ioannis baptiste; et contristatus est rex  
propter iusiurandum  
et propter simul discumbentes.*

My lord king, give me on a plate  
the head of John the Baptist; and the king was  
sorry because of his oath,  
and because of those that were dining with him.

#### **Agnus Dei a4**

*John Tavener  
The Western Wind Mass*

*Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:  
dona nobis pacem.*

O Lamb of God,  
you take away the sins of the world,  
have mercy on us.  
O Lamb of God,  
you take away the sins of the world,  
have mercy on us.  
O Lamb of God,  
you take away the sins of the world,  
have mercy on us.



# *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 vocal ensemble was founded in Luxembourg in 1993. It takes its name from an anonymous Scottish treatise written in the late 16th century. Its aim is to revive unjustly neglected music from that and earlier times.*
- ★ *We would like to acknowledge the following Choral Public Domain Library editors, whose editions have been used in this programme: Nancho Alvarez, Ross Jallo and Lewis Jones. Puellae saltanti was edited by Mick Swithinbank from a 16th century source.*
- ★ *Our concert of Lenten music scheduled for March 2015 will include Peccavimus by Christopher Tye, Media vita by John Sheppard, Stabat mater by Josquin Desprez and works by Giaches de Wert and Jacobus Clemens non Papa.*