

Ex tenebris lux

Plainchant *Extollens quedam mulier*
Cristóbal de Morales (1500-1553) *Lamentabatur Jacob a5*
Anon. medieval English *Ave regina celorum a1*
Anonymous, Dublin troper *Miserere miseris a1/a3*
Andreas de Silva (1475-1530) *Alma redemptoris mater a5*
Plainchant *Cor mundum crea in me*
Pierre de Manchicourt (1510-1564) *Peccantem me quotidie a4*
Tomás Luis de Victoria (1548-1611) *Incipit Lamentatio Jeremiae a4*
Tomás Luis de Victoria *Amicus meus a4*

Plainchant *Maneant in vobis*
Tomás Luis de Victoria *Iod. Manum suam a5/a6*
Tomás Luis de Victoria *Unus ex discipulis meis a4*
Plainchant *Emendemus in melius*
Pierre de Manchicourt *Ne reminiscaris a4*
Tomás Luis de Victoria *Una hora a4*
Anon. medieval English *O gloriosa domina a1*
Giovanni Pierluigi da Palestrina (1525-1594) *Vinea mea electa a4*
Tomás Luis de Victoria *Jesum tradidit impius a4*
Plainchant *Diviserunt sibi vestimenta*
Tomás Luis de Victoria *Caligaverunt oculi mei a4*
Anon. medieval English *Salve virgo singularis a3*
Christian Hollander (1510-1589) *Dum transisset Sabbatum a5*

The Art of Music

directed by
Mick Swithinbank

Église St-Alphonse
Luxembourg City

Sunday, 18 March 2018



A note on the programme

The most significant date in the church's year is not hard to identify: it is a Sunday which, as the phases of the moon dictate, can fall at any time from 22 March to 25 April. Particularly in the Middle Ages and succeeding centuries, the prelude to it was a time of increasingly intense anticipation, marked by fasting, prayer and penance. The most dramatic and protracted celebrations were reserved for the final seven days, from Palm Sunday through Holy Week, with a particular emphasis on the final Thursday, Friday and Saturday.

The programme for this concert will take us, in approximately chronological order, from the first Sunday in Lent to the very brink of the Easter celebrations, as the final motet to be performed, destined for singing before daybreak on Easter Day, describes the events immediately before the first hint of the Resurrection was received, at a time when those who knew Jesus could only see his death as an unmitigated disaster.

The Spanish composer Morales lived in Rome for ten years, where he was employed by Pope Paul III at the very time when Michelangelo was putting the final touches to his Last Judgement in the Sistine Chapel. It was for the Pope that he composed Lamentabatur Jacob, which thereafter was sung at Mass in the chapel

on the third Sunday in Lent every year. As late as 1711, the work was praised as the most precious composition in the whole archive of the Sistine Chapel – an archive which of course also, for example, included Allegri's Miserere. It is a sombre and introspective work featuring descending melodies and plangent harmonies, vividly presenting the lament of Jacob on the loss of the only two sons of his wife Rachel. The motet is as much about Jacob's perseverance in faith as his sorrow, which perhaps explains the reference to this Old Testament situation in the season of Lent.

Devotion to the Virgin Mary naturally continued throughout the church's year, many of the texts that were used for the purpose being appropriate for any season. A few did however make specific reference to the Passion, as does O gloriosa domina in the second half of this programme: a text rather less well-known than the Stabat mater, which is the obvious example and was set to music innumerable times.

Before daybreak on the Thursday, Friday and Saturday of Holy Week, long and elaborate services were held which were known as Tenebrae, and which exploited the prevailing darkness by means of the gradual extinction of candles until only one remained alight. A considerable part of these services was made up of three psalms and nine readings (originally sung to a simple plainchant), each reading being

followed by a responsory, of which therefore nine were likewise sung on each day. The readings again fell into blocks of three, according to the origin of their texts. The best known now, because they were so often set to polyphony, are the first three for each day, whose texts were drawn from the Old Testament book of Lamentations, bewailing the destruction of Jerusalem in 587 BCE. The exact selection of texts varied according to local usage. The texts of the responsories (originally sung to more complex plainchant than the Lamentations, but later also frequently set to polyphony) draw on various sources. Some quote Gospel verses recounting the Passion, some are selections from the Psalms or Prophets, making only allegorical reference to Christ's suffering, and others again supply a non-Scriptural summary of events from the Passion narrative.

*Victoria was certainly one of the greatest composers of Lamentation and Responsory settings, although he did not set all the texts available, and there is for instance no version of *Vinea mea electa* by him. However, that gives us the opportunity instead to sing a setting by Palestrina, who may have taught him. For drama and pathos, nonetheless, Victoria's *Passiontide* music is unrivalled (I hope I am not being unfair to Gesualdo here), and the theme of betrayal, which looms large in the*

responsories, is one to which his style of composition is perfectly suited.

*Salve virgo singularis is a strangely chromatic piece to have emerged from medieval England: indeed, it seems quite unlike any other. At all events, it is a fascinating composition. The other medieval music in this programme is far more conventional, although the setting of *Ave regina celorum* does largely restrict itself to a pentatonic scale which is found in many folk traditions and which gives it a very different feel from the other monophonic pieces, and indeed from most plainchant.*

*Christian Hollander was one among many composers to have written settings of *Dum transisset sabbatum*, whose narrative can speak for itself, although its sense requires an awareness of what happened next, when the three women found the stone rolled away from Jesus's tomb and encountered an angel. The composer came from Holland (of course), but also worked in the Southern Netherlands, Germany and Austria: otherwise presumably he would not have acquired such a surname. The source of this particular work, however, is a set of partbooks compiled in England, for which reason we shall be pronouncing the Latin as if it were English.*

– 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.

Extollens quedam mulier

*Extollens quedam mulier vocem
de turba dixit:*

*Beatus venter qui te portavit,
et ubera quae suxisti.*

At Jesus ait illi:

*Quinimo beati qui audiunt verbum Dei,
et custodiunt illud.*

*Magnificat anima mea Dominum,
et exsultavit spiritus meus
in Deo salutari meo.*

Gloria Patri et filio et spiritui sancto.

*Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Plainchant

(Third Sunday in Lent)

Antiphon

A woman in the crowd called out,
'Blessed is the mother who gave you birth
and breast-fed you.'

Jesus replied,

'Blessed rather are they who hear the word of God
and obey it.' (Luke 11)

Magnificat verses: My soul glorifies the Lord,
and my spirit rejoices
in God my saviour.

Glory be to the Father, Son and Holy Spirit.

As it was in the beginning, is now and will be,
for ever and ever. Amen.

Lamentabatur Jacob a5

Lamentabatur Jacob de duobus filiis suis:

*Heu me, dolens sum de Joseph perduto
et tristis nimis de Benjamin ducto pro alimoniis:
Precor caelestem Regem ut me dolentem
nimium faciat eos cernere.*

*Prosternens se Jacob vehementer cum
lacrimis pronus in terram et adorans ait:
Precor caelestem Regem ut me dolentem
nimium faciat eos cernere.*

Cristóbal de Morales (1500-1553)

(Offertory motet for the third Sunday in Lent)

Jacob was lamenting for his two sons, saying:

'Woe is me, I am distraught over the loss of Joseph,
and deeply sad for Benjamin, taken as surety.
I beseech the heavenly king to make it possible for
me, the most miserable of men, to see them.'

Prostrating himself in tears with his face to the
earth, and worshipping, Jacob said:

I beseech the heavenly king to make it possible for
me, the most miserable of men, to see them.'

Ave regina celorum a1

*Ave regina celorum, ave domina angelorum,
salve radix sancta,
ex qua mundo lux est orta,
ave gloriosa, super omnis speciosa,
vale, valde decora,
et pro nobis semper Christum exora.*

Anonymous, medieval English

(Marian antiphon, Purification to Maundy Thursday)

Hail, Queen of Heaven, hail, mistress of the angels.

Hail, sacred root

from whom the light of the world has risen.

Hail, glorious maiden, beautiful above all others.

Farewell, most gracious one:

always plead with Christ for us.

Miserere miseris a1/a3

*Anonymous, Dublin troper
(Prayer to the Virgin Mary)*

*Miserere miseris, fons misericordie,
si misera fueris, parit aula glorie,
honor nostri generis,
archa novi federis et aurora gracie:
certe si volueris, o benigna, poteris
dare locum venie.*

Have mercy on those who suffer, O fount of mercy,
you were merciful enough to bear the prince of glory,
honour of our race,
ark of the new covenant, and dawn of grace:
surely, if you wish, kind lady,
you can grant us peace and pardon.

Alma redemptoris mater a5

*Andreas de Silva (1475-1530)
(Marian antiphon)*

*Alma Redemptoris Mater,
quae per oia caeli porta manes,
et stella maris, succurre cadenti
surgere qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.*

Loving Mother of the Redeemer,
you who remain the gate to heaven,
and star of the sea, help your fallen people
who strive to rise:
you who gave birth, as nature marvelled,
to your sacred Creator:
virgin before and after,
taking from the mouth of Gabriel that 'Hail!',
have mercy on our sins.

Cor mundum crea in me

*Plainchant
(First Sunday in Lent; Vulgate Psalm 50)*

*Cor mundum crea in me Deus:
spiritum rectum innova in visceribus meis.
Gloria Patri et filio et spiritui sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Create in me a clean heart, O God,
and renew a right spirit within me.
Glory be to the Father, Son and Holy Spirit.
As it was in the beginning, is now and will be,
for ever and ever. Amen.

Peccantem me quotidie a4

*Pierre de Manchicourt (1510-1564)
(Penitential motet)*

*Peccantem me quotidie et non penitentem,
timor mortis conturbat me.
Quia in inferno nulla est redemptio.
Miserere mei, Deus, et salva me.
Commisssa mea pavesco et ante te erubesco:
dum veneris iudicare noli me condemnare
sed miserere mei Domine, et salva me.*

I sin every day and am not penitent:
the fear of death troubles me:
for in hell there is no redemption.
Have mercy upon me, O God, and save me.
I tremble at my misdeeds and blush before you:
when you come to judge, condemn me not:
have mercy upon me, O Lord, and save me.

Incipit Lamentatio Jeremiae a4

Incipit lamentatio Jeremiae prophetae.

*Aleph. Quomodo sedet sola civitas
plena populo:*

facta est quasi vidua

domina gentium:

princeps provinciarum

facta est sub tributo.

*Beth. Plorans ploravit in nocte,
et lacrimae ejus in maxillis ejus.*

Jerusalem,

convertere ad Dominum Deum tuum.

Amicus meus a4

Amicus meus osculi me tradidit signo:

Quem osculatus fuero, ipse est, tenete eum:

Hoc malum fecit signum,

qui per osculum ad implevit homicidium.

*Infelix praetermisit pretium sanguinis,
et in fine laquaeo se suspendit.*

Bonum erat illi,

si natus non fuisset homo ille.

*Infelix praetermisit pretium sanguinis, et in
fine laquaeo se suspendit.*

Tomás Luis de Victoria (1548-1611)

(Lamentation for Maundy Thursday)

Here beginneth the lamentation of Jeremiah the prophet:

I. How doth the city sit solitary,
that was full of people!

How is she become as a widow!

She that was great among the nations,
and princess among the provinces,
how is she become tributary!

II. She weepeth sore in the night,
and her tears are on her cheeks.

Jerusalem,

return unto the Lord thy God.

Tomás Luis de Victoria

(Responsory for Maundy Thursday)

My friend betrayed me with the sign of a kiss:

He whom I kiss, that is he: hold him fast.

He gave this wicked sign,

and committed murder by a kiss.

The unhappy man repaid the price of blood
and in the end hanged himself.

It had been better for that man
if he had never been born.

The unhappy man repaid the price of blood
and in the end hanged himself.

Interval

of about 12 minutes

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

(Maundy Thursday; I Corinthians 13:13)

Antiphon

May these three remain with you:

faith, hope and love.

But the greatest of these is love.

Verse

And now these three remain:

faith, hope and love,

but the greatest of these is love.

Iod. Manum suam a5 / a6

*Iod. Manum suam misit hostis
ad omnia desiderabilia ejus:
quia vidit gentes ingressas
Sanctuarium suum,
de quibus praeceperas
ne intrarent in ecclesiam tuam.
Caph. Omnis populus ejus gemens,
et quaerens panem:
dederunt pretiosa quaeque pro cibo
ad refocilandam animam
et considera, quoniam facta sum vilis.
Jerusalem,
convertere ad Dominum Deum tuum.*

Unus ex discipulis meis a4

*Unus ex discipulis meis tradet me hodie:
Vae illi per quem tradar ego:
Melius illi erat si natus non fuisset.*

*Qui intingit mecum manum in paropside,
hic me traditurus est in manus peccatorum.
Melius illi erat si natus non fuisset.*

Emendemus in melius

*Emendemus in melius
quae ignoranter peccavimus;
ne subito praeoccupati die mortis,
quaeramus spatium poenitentiae,
et invenire non possimus.*

Ne reminiscaris a4

*Ne reminiscaris Domine delicta nostra,
vel parentum nostrorum:
neque vindictam sumas de peccatis nostris.
Parce, Domine, populo tuo
quem redemisti praetiosissimo sanguine tuo,
ne irascaris nobis in aeternum.*

*Tomás Luis de Victoria
(Lamentation for Maundy Thursday)*

X. The adversary hath spread out his hand
upon all her pleasant things:
for she hath seen that the heathen
entered into her sanctuary,
whom Thou didst command
that they should not enter into Thy congregation.
XI. All her people sigh,
they seek bread:
they have given their pleasant things for meat
to relieve the soul:
see O Lord, and consider: for I am become vile.
Jerusalem,
return unto the Lord thy God.

*Tomás Luis de Victoria
(Responsory for Maundy Thursday)*

One of my disciples will betray me today.
Woe to him by whom I am betrayed.
It were better for him had he never been born.

He that dips his hand with me in the dish,
Is he who will give me up into the hands of sinners.
It were better for him had he never been born.

*Plainchant
(Penitential, especially Ash Wednesday)*

Let us change for the better
where we have sinned through ignorance;
lest suddenly overtaken by the day of death,
we seek a chance for repentance,
and are not able to find it.

*Pierre de Manchicourt
(Penitential motet)*

Remember not, Lord, our offences,
nor the offences of our forefathers;
neither take thou vengeance of our sins:
spare us, good Lord, spare thy people,
whom thou hast redeemed with thy most precious blood,
and be not angry with us for ever.

Una hora a4

*Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?
Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?*

*Quid dormitis? Surgite et orate,
ne intretis in tentationem.
Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?*

*Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?*

O gloriosa domina a1

*O gloriosa domina,
quam magna cruciamina,
cum Barrabas dimittitur
et Christi penas patitur.*

*Pastorem heu percutiunt,
oves disperse fugiunt,
te sola, dilectissimo,
manente cum discipulo.*

*Non mirum si sis anxia,
commota tali furia,
te sciens puram virginem,
Christum Deum et hominem.*

*Sit laus, honor, devotio,
Jhesu Marie filio,
tenso crucis patibulo
pro redimendo populo.*

Vinea mea electa a4

*Vinea mea electa, ego te plantavi.
Quomodo conversa es in amaritudinem
ut me crucifigeres et Barrabam dimitteres.
Sepiui te, et lapides elegi ex te,
et ædificavi turrim.*

*Tomás Luis de Victoria
(Responsory for Maundy Thursday)*

Could you not watch one hour with me,
you that were eager to die for me?
Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?

Why do you sleep? Arise and pray,
lest you fall into temptation.
Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?

Could you not watch one hour with me,
you that were eager to die for me?

*Anon. medieval English
(Processional hymn, Marian/Passiontide)*

O glorious lady,
how great your anguish
when Barabbas was released
and Christ was made to suffer.

Alas, they slew the shepherd,
and the sheep scattered and fled;
you alone, dearest one,
remained with the disciple [John].

No wonder you were distressed,
and provoked to such anger,
knowing you were a pure virgin,
and Christ was God and man.

Praise, honour and devotion
be to Jesus, son of Mary,
who was nailed to the cross
for the ransom of his people.

*Giovanni Pierluigi da Palestrina (1525-1594)
(Responsory for Good Friday)*

O vineyard, my chosen one. I planted you.
How could you become so bitter
as to crucify me and set Barabbas free?
I protected you; I removed the stones from you,
and built a tower for you.

Jesum tradidit impius a4

*Jesum tradidit impius summis principibus
sacerdotum, et senioribus populi:
Petrus autem sequebatur eum a longe,
ut videret finem.
Adduxerunt autem eum ad Caiapham
principem sacerdotum,
ubi scribae et pharisaei convenerant.
Petrus autem sequebatur eum a longe,
ut videret finem.*

*Tomás Luis de Victoria
(Responsory for Good Friday)*

The wicked man betrayed Jesus
to the chief priests and the elders of the people:
Peter, however, followed him from a distance,
to see the end.
They led him to Caiaphas,
the high priest,
where the scribes and Pharisees were met together.
Peter, however, followed him from a distance,
to see the end.

Diviserunt sibi vestimenta

*Diviserunt sibi vestimenta mea,
et super vestem meam miserunt sortem.*

*Deus, Deus meus, respice in me:
quare me dereliquisti?
Longe a salute mea verba delictorum meorum.
Deus meus, clamabo per diem,
et non exaudies:
et nocte, et non ad insipientiam mihi.
Ego autem sum vermis, et non homo:
opprobrium hominum, et abiectio plebis.*

*Plainchant
Psalm 21 (Matins, Good Friday)*

Antiphon

They divided my garments among them
and cast lots for my clothing.

Psalm

O God, my God, look upon me:
why hast thou forsaken me?
Far from my salvation are the words of my sins.
O my God, I shall cry by day,
and thou wilt not hear:
and by night, nor shall anyone think me foolish.
But I am a worm, and no man:
a disgrace to men, and the outcast of the people.

Caligaverunt oculi mei a4

*Caligaverunt oculi mei a fletu meo:
quia elongatus est a me, qui consolabatur me:
Videte, omnes populi,
si est dolor similis sicut dolor meus.
O vos omnes, qui transitis per viam,
attendite, et videte
si est dolor similis sicut dolor meus.*

*Tomás Luis de Victoria
(Responsory for Good Friday)*

My eyes are darkened by my tears:
For he is far from me that comforted me:
See, all ye people,
if there be any sorrow like unto my sorrow.
All ye that pass by,
behold and see
if there be any sorrow like unto my sorrow.

Salve virgo singularis a3

*Salve virgo singularis,
salve parens expers paris
cuius mentem salutaris
pertransiuit gladius.*

*Et te comparavit rose,
dum pro nobis et non pro se
mortis ignominiose
dampnaretur filius.*

*Turpi morte condemnati
te coegit amor nati
pro salute nostra pati
cum paschali victima.*

*Sed tu magis eo dolens
hic est enim passus volens
et in carne, sed tu nolens,
intus et in anima.*

*Hinc ruina reprobatorum,
resurrectio iustorum,
cum mercedes singulorum
meritis compenderet.*

*Iudex unus non unius
pie iustus, iuste pius,
per te, virgo, mors illius
nos a morte liberet.*

*Anon. medieval English
(Marian)*

Hail, matchless virgin,
hail, parent without equal,
through whose soul
passed the beneficent sword,

and matched you to the rose
when the son (for us, not himself)
was condemned to
disgraceful death.

Love for the son, condemned
to shameful death,
compelled you to suffer
with the paschal victim for our salvation.

But you are grieving more than he,
for he has suffered willingly
and in the flesh, but you unwillingly
and in mind and soul.

Hence the downfall of the reprobates
and the resurrection of the just,
as each individual's reward
requites him for his worthiness.

May the one judge (though not one person),
piously just and justly pious,
grant us through you, O virgin,
that the other's death free us from death.

(Translated by F.L. Harrison)

Dum transisset Sabbatum a5

Christian Hollander (1510-1589)

*(Motet to be sung before dawn on Easter Day;
Mark 16, verses 1–2)*

<i>Dum transisset Sabbatum, Maria Magdalena et Maria Jacobi et Salome emerunt aromata ut venientes ungerent Jesum. Alleluia. Et valde mane una sabbatorum veniunt ad monumentum orto iam sole ut venientes ungerent Jesum. Alleluia.</i>	When the Sabbath was past, Mary Magdalene, Mary the mother of James, and Salome, bought sweet spices, so that they might come to anoint Jesus. Alleluia. And very early in the morning on the first day of the week, they came to the sepulchre at the rising of the sun, so that they might come to anoint Jesus. Alleluia.
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✳ We would like to acknowledge the following Choral Public Domain Library (www.cpdl.org) editors for the use of their free editions:

*Nancho Alvarez for the works by Morales and Victoria;
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Humphrey Thompson for Dum transisset sabbatum.*

✳ *The motets by de Manchicourt and De Silva were edited by Mick Swithinbank from 16th century partbook sources.*

✳ *The four short pieces from medieval English sources sung by women only were transcribed from the CD *The Lily and the Lamb*, released by Anonymous Four in 1994.*

✳ *Our next concert will be a joint one with the Elysian Singers from England, at 8 pm on Sunday, 27 May in St Alphonse Church.*

The Art of Music

Jennifer Schofield & Magdalena Mateńko, soprano

Marita Thomas & Nigel Heavey, alto

Mick Swithinbank, tenor

Alan Carlisle & Fabian Cini, baritone

Danijel Stankovic & Edward Seymour, bass

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