

In principio erat verbum

Josquin Desprez (1455-1521)	<i>In principio erat verbum a4</i>
Plainchant	<i>Nesciens mater virgo virum</i>
Costanzo Festa (1485-1545)	<i>Inviolata, integra et casta es a8</i>
Anon. 13th century	<i>Iam nubes / Iam novum a3</i>
Jacobus Clemens non Papa (1510-1555)	<i>Ego flos campi a3</i>
Josquin Desprez	<i>Ecce tu pulchra es a4</i>
Plainchant	<i>Victimae paschali</i>
Giovanni Pierluigi da Palestrina (1525-1594)	<i>Stabat mater a8</i>
Tomás Luis de Victoria (1548-1611)	<i>Alma redemptoris mater a8</i>
Robert White (1530-1574)	<i>Domine quis habitabit a6</i>
Jehan Lhéritier (1480-1552)	<i>Repletur os meum a5</i>
Plainchant	<i>Psalm 73</i>
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Cristóbal de Morales (1500-1553)	<i>Candida virginitas a4</i>
Tomás Luis de Victoria	<i>Vidi speciosam a8</i>
Plainchant	<i>Praeter rerum</i>
Josquin Desprez	<i>Praeter rerum seriem a6</i>
Hieronymus Vinders (1500-1560)	<i>O mors inevitabilis a7</i>

The Art of Music

directed by
Mick Swithinbank

Église St-Alphonse,
Luxembourg
Sunday, 9 October 2016

Jennifer Schofield &
Magdalena Mateńko, soprano
Marita Thomas & Nigel Heavey, alto
Mick Swithinbank, tenor
Alan Carlisle, baritone
Boris Adlam & Edward Seymour, bass

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A note on the programme

Much of the music in this programme is devoted to the Virgin Mary, while the related subjects of the Incarnation and Jesus's birth and death are also touched upon. The exceptions appear in Part Two in the form of four psalm settings and a lament on the death of Josquin, of which there was something of a proliferation, many examples bringing out the best in their composers. A sub-theme of this concert, however, is the availability of a second baritone, making it possible to sing in up to eight parts and therefore also to include music for two choirs (Festa, Palestrina, the three works by Victoria), as well as a work requiring more men's voices than usual (Lhéritier). Top of the bill are Josquin and Victoria, with three works each, and these composers were indeed key figures of the very separate periods in which they lived.

In principio erat verbum is a very characteristic Josquin work, alternating duets between different pairs of voices – or sometimes trios – with full sections, sober counterpoint with plain chords, and duple time with triple: all useful devices for generating variety in a long work. Another feature typical of Josquin's style is that a duet between high voices is often repeated an octave lower by the other voices. The work is a setting of the first 14 verses of St John's Gospel, a somewhat unusual choice of text, and a long one, which is delivered fairly syllabically and

in a transparent texture which makes the text readily comprehensible.

Much music by Costanzo Festa (and indeed Josquin too) is to be found in the Vatican music manuscripts of the early 16th century, and this includes Festa's setting of Inviolata, integra et casta es, which appears in a choirbook in the Sistine Chapel. Alexander Blachly comments on the repertoire from which it comes: 'Papal music from the early 16th century reflects the same aesthetic spirit as that manifested in Michelangelo's art: the choir-books abound in large-scale works for 5, 6 and 8 voices, which bear witness to a sensibility that glorified lavishness and grandeur. The composers of these works intended their music to reflect the glory of heaven itself, or to ensure that the music sung in the presence of the Pope would match or exceed in splendour that sung anywhere else in the world.'

The work is scored for two four-part choirs and employs fourfold canons throughout, meaning that all four voice parts are repeated at a different pitch shortly after they are first sung, with at least an overlap between the two sets of voices. This is most obvious in the first of the three sections, as the answering voices sing a whole octave higher than the initial ones. In the succeeding sections, the interval between the two groups of voices is reduced to a fifth and then a fourth. The third section is the most complex, in that the overlap between the groups of voices is

very close, and for much of the time both choirs are singing simultaneously, while the four canons are rigorously maintained.

*A very medieval feature of the short work *Iam nubes / Iam novum* is its use of three different texts simultaneously. Evidently, intelligibility to the listener was not a prime concern. The two main voices sing similarly structured texts about the birth of Christ to Mary, linked by just one phrase of text that they have in common – *Iam oritur Maria* (now *Mary dawns*) – while the third voice repeats a brief, rhythmicised, plainchant phrase, to the single word ‘*solem*’ (the sun), by way of a *cantus firmus*. At the time when this music was written, each of the upper voices was required to harmonise with the *cantus firmus*, but less attention was paid to whether these two added voices always harmonised with each other.*

*It was commonplace to set love poetry from the Old Testament Song of Songs in honour of the Virgin Mary, although one may suspect that these texts were also enjoyed simply for their own sake. A setting such as *Ego flos campi* by Clemens, for only three voices, was perhaps in any case intended more for the pleasure of amateur singers singing recreationally than for church use. The same composer’s fine setting of this text for seven voices, which has twice figured in *Art of Music* concerts, would surely have been sung in church.*

*Josquin’s *Ecce tu pulchra es* sets another*

Song of Songs text, with great tenderness. In this case, the text is a dialogue between the Old Testament lovers. This motet was accorded a very prominent place in its original published source, where it appeared at the end of a book of Josquin Masses. Its exact liturgical purpose, if any, is not clear: according to Christian doctrine of the time, the dialogue was interpreted as between Christ and his church, although the composition may also have had a Marian purpose.

*Palestrina’s *Stabat mater* appears to have been a late work, dating from around 1590, and to have been written for the Pope. After the composer’s death, the first section continued to be performed annually on Palm Sunday. As was the case for Allegri’s famous *Miserere*, the choir of the Sistine Chapel did not allow any copies of the music to escape to the outside world, until in 1770 the English music historian Dr Burney managed to obtain one, enabling it to be published in London the following year. It is scored for two choirs, often singing in alternation, and at climaxes singing together. It contains none of the placid counterpoint which characterises much of Palestrina’s music, but instead is chordal and rhythmic, with much switching between groups of two and three notes, creating lively syncopation. The syllabic writing was appropriate to the Counter-Reformation, enabling the text to be heard clearly, and also made it possible to sing a long text in a fairly short time.*

Victoria was one of the masters of the Counter-Reformation period, and accordingly adopted a somewhat more chordal style, with less extreme use of counterpoint, than earlier composers. Palestrina was an influence on him, but there is a case for considering Victoria's music rather more expressive and intense. Although much of his finest music was written for mournful occasions (funerals, Passiontide), his contemporaries found his music 'leaning towards the joyful'. This is certainly exemplified by *Alma redemptoris mater*: imprecations such as 'have mercy' have rarely sounded so confident of being heard. This work, and probably the others by him, were composed during his period as a young man working in Rome, before his return to Spain.

In writing for two choirs, Victoria adopted a widespread practice of constituting one choir of higher voices than the other, but with some overlap between the two. In Palestrina's *Stabat mater*, on the other hand, two equal choirs are used.

The Anglican psalm-motet was a convenient compromise between the preferences of the Catholic and Protestant camps, because the texts were in Latin but the words taken from the Bible. Robert White, who was a keen practitioner of the genre, set *Domine quis habitabit* three times, our performance being of his third setting. He uses three pairs of equal voices – trebles, tenors and basses – and weaves a

texture of imitative polyphony with them.

Vidi speciosam adapts texts from the Song of Songs and elsewhere for use at Assumption.

Praeter rerum seriem: the *cantus firmus*, which will be heard first, is a vital feature. The text is a sequence assigned variously to the Assumption, the Annunciation and Christmas: it is about the virgin birth and the incarnation. The *cantus firmus* moves about between the top voice and one of the low ones, and also changes rhythmically: at first it is heard in very long note values (all the melodic interest being confined to the parts that Josquin composes against it), but later it is in a quick dancing rhythm, and eventually it is absorbed into the counterpoint.

The lament *O mors inevitabilis* by Hieronymus Vinders is typical of its genre in that it has a specially written text concerning the individual composer who has died (in this case certainly a heartfelt one, but by an unidentified poet) and combines that with a paraphrase of the *Requiem aeternam* chant - complete with its words - as a *cantus firmus*. Josquin's famous *Nymphes des bois*, lamenting the death of Ockeghem, had shared these characteristics too. Vinders, clearly a Flemish composer, is known to have served briefly as a choirmaster in Ghent but is otherwise obscure, and hardly any music by him has survived. It would have been a pity to have lost this lament, however.

—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.

In principio erat verbum a4

Josquin Desprez (1455-1521) – Incarnation

*In principio erat Verbum,
Et Verbum erat apud Deum,
et Deus erat Verbum.
Hoc erat in principio apud Deum.
Omnia per ipsum facta sunt,
et sine ipso factum est nihil
quod factum est.*

In the beginning was the Word,
and the Word was with God,
and the Word was God.
It was with God in the beginning.
Through him all things were made;
without him nothing was made
that has been made.

*In ipso vita erat
Et vita erat lux hominum,
et lux in tenebris lucet,
et tenebrae eam non comprehenderunt.*

In him was life,
and that life was the light of men.
The light shines in the darkness,
and the darkness has not overcome it.

*Fuit homo missus a Deo,
cui nomen erat Johannes.
Hic venit in testimonium,
ut testimonium perhiberet de lumine:
ut omnes crederent per illum.
Non erat ille lux, sed ut
testimonium perhiberet de lumine.
Erat lux vera, quae illuminat omnem
hominem venientem in hunc mundum.
In mundo erat,
et mundus per ipsum factus est,
et mundus eum non cognovit.
In propria venit,
et sui eum non receperunt.
Quotquot autem receperunt eum,
dedit eis potestatem filios Dei fieri
his qui credunt in nomine eius.
Qui non ex sanguinibus,
neque ex voluntate carnis, neque ex
voluntate viri: sed ex Deo nati sunt.*

There was a man sent from God,
whose name was John.
He came as a witness
to testify concerning that light,
so that through him all might believe.
He himself was not the light; he came only as
a witness to the light.
The true light that gives light to everyone
coming into the world.
He was in the world,
and though the world was made through him,
the world did not recognise him.
He came to that which was his own,
but his own did not receive him.
Yet to all who did receive him,
to those who believed in his name,
he gave the right to become children of God –
children born not of natural descent,
nor of human decision nor of the will of a man,
but born of God.

*Et verbum caro factum est,
et habitavit in nobis:*

The Word became flesh
and dwelt among us,

*et vidimus gloriam eius,
gloriam quasi unigeniti a Patre,
plenum gratiae et veritatis.*

Nesciens mater

*Nesciens mater virgo virum peperit
sine dolore salvatorem seculorum.
Ipsam regem angelorum sola virgo lactabat,
ubera de celo plena.*

Inviolata, integra et casta es a8

*Inviolata, integra et casta es Maria:
quae es effecta fulgida caeli porta.
O Mater alma Christi carissima:
suscipe pia laudum praeconia.
Nostra ut pura pectora sint et corpora
quae flagitant devote corda et ora:
tua per precata dulcisona:
nobis concedas veniam per saecula.
O benigna! O Regina! O Maria!
Quae sola inviolata permansisti.*

Iam nubes / Iam novum a3

*Iam novum sidus oritur
Iam Pater galaxia
Iam ex Judea nascitur
Iam oritur Maria
Iam nobis celum panditur
Iam det nobis gaudia
In celi curia,
Christus, cuius filia es mater et Maria.*

*Iam nubes dissolvitur
Iam Pater galaxia
Iam flos ex spina rumpitur
Iam oritur Maria
Iam verum lumen cernitur
Iam demonstratur via
Iam pro nobis pia exoret Maria
Ut fruamur gloria.*

Solem.

and we have seen his glory,
the glory as of the Father's only son,
full of grace and truth.

Plainchant — Marian

Knowing no man, the virgin mother bore,
without pain, the saviour of the world.
Him, the king of angels, only the virgin suckled,
breasts filled by heaven.

Costanzo Festa (1485-1545) — Marian

O Mary, inviolate, whole and chaste,
you are the shining gate of heaven.
O kind mother, dearest to Christ,
accept our faithful hymns of praise.
That our souls and bodies may be pure,
our devout hearts and mouths now entreat.
Through your prayers' sweet sounds
grant us forgiveness for ever.
O kindly one, O Queen, O Mary,
you alone remain inviolate.

Anon. 13th century — Incarnation/Christmas

1st voice: Now a new star dawns,
now the Father among the stars
is born now from the tribe of Judah.
Now Mary dawns.
Now Heaven is thrown open to us.
Now may Christ give us joy
in the courts of heaven:
Christ, for whom Mary is daughter and mother.

2nd voice: Now the cloud dissolves,
now the Father among the stars
now breaks forth as flower from the thorn.
Now Mary dawns.
Now the true light is seen.
Now the path is shown to us.
Now may loving Mary pray for us,
that we may enjoy glory.

3rd voice: The sun.

Ego flos campi a3

*Ego flos campi et lilium convallium.
Sicut lilium inter spinas,
sic amica mea inter filias.
Sicut malus inter ligna silvarum,
sic dilectus meus inter filios.*

Ecce tu pulchra es a4

*Ecce tu pulchra es, amica mea.
Oculi tuae columbarum.*

*Ecce tu pulcher es, dilecte mi, et decorus.
Lectulus noster floridus,
tectae domorum nostrarum cedrina,
laquearia cipressina.
Ego flos campi et lilium convallium.*

*Sicut lilium inter spinas,
Sic amica mea inter filias.*

*Introduxit me rex in cubiculum suum.
Ordinavit in me caritatem.
Fulcite me floribus, stipate me malis,
quia amore languero.*

Victimae paschali

*Victimae paschali laudes
immolent Christiani.
Agnus redemit oves:
Christus innocens Patri
Reconciliavit peccatores.
Mors et vita duello conflixere mirando,
Dux vitae mortuus, regnat vivus.
Dic nobis Maria, quid vidisti in via?
Sepulcrum Christi viventis,
Et gloriam vidi resurgentis:
Angelicos testes, sudarium et vestes.
Surrexit Christus spes mea:
Praecedit suos in Galilaeam.
Scimus Christum surrexisse a mortuis vere:
Tu nobis, victor Rex, miserere.*

*Jacobus Clemens non Papa (1510-1555)—Marian
Song of Songs, 2:1-3*

I am the flower of the field and the lily of the valley.
'As a lily among thorn bushes,
so is my dear one among the maidens.'
'As an apple tree among other trees in a wood,
so is my beloved among the young men.'

Josquin Desprez—Marian

Bridegroom: Behold, thou art fair, my love;
behold, thou hast doves' eyes.

Bride: Behold, thou art fair, my love, and charming.
Our bed is flowery.
The beams of our house are cedar,
and our rafters of cypress.
I am the rose of Sharon, and the lily of the valleys.

Bridegroom: As a lily among thorns,
so is my love among the young women.

Bride: The king brought me into his chamber,
he ruled me with love.
Stay me with flowers, comfort me with apples,
for I am sick with love.

Plainchant—Passiontide

To the Paschal victim let Christians
offer up their songs of praise.
The Lamb has redeemed the sheep:
Christ who is without sin
has reconciled sinners to the Father.
Death and life have fought a huge battle,
the Prince of Life was dead, but lives and reigns.
Tell us, Mary, what did you see on your way?
'The tomb of Christ, who is alive,
and I saw the glory of his rising;
angels as witnesses, the shroud and linen cloth.
Christ my hope has risen:
He has gone to Galilee ahead of his people.'
Truly, we know Christ has risen from the dead:
O King and victor, have mercy on us.

Stabat Mater a8

Giovanni Pierluigi da Palestrina (1525-1594)
Marian, Passiontide

*Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius
Cuius animam gementem
Contristatam et dolentem
Pertransiit gladius.*

The mother stood there
sorrowing by the cross, weeping
while her son hung there;
her soul, lamenting,
sorrowing and grieving,
was pierced by the sword.

*O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!
Quae maerebat et dolebat,
et tremebat dum videbat
Nati poenas incliti.*

O how sad and afflicted
was that blessed mother
of her only-begotten son,
who wept and grieved
and trembled to behold
the torment of her glorious child.

*Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari,
Piam matrem contemplari
Dolentem cum Filio?*

Who would not weep
if he saw the mother of Christ
in such torment?
Who could not be sorrowful
to behold the pious mother
grieving with her son?

*Pro peccatis suae gentis
Iesum vidit in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.*

For the sins of his people,
she saw Jesus in torment
and subjected to the whip.
She saw her sweet son
dying, forsaken,
as he gave up the spirit.

*Eya Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.*

Ah mother, fount of love,
let me feel the force of grief,
that I may sorrow with you.
Make my heart burn
with the love of Christ, the God,
that I may be pleasing unto Him.

*Sancta Mater, istud agas,
Crucifixi fige plagas,
Cordi meo valide.
Tui nati vulnerati
Tam dignati pro me pati,
Poenas mecum divide.*

Holy Mother! pierce me through;
in my heart each wound renew
of my Saviour crucified.
Let me share with you His pain,
who for all my sins was slain,
who for me in torments died.

*Fac me tecum pie flere,
Crucifixo condolare,
Donec ego vixero.
Juxta cruce tecum stare
Et me tibi sociare
In planctu desidero.*

Let me mingle my tears with yours,
mourning Him who mourned for me,
all the days that I may live.
By the cross with you to stay,
there with you to weep and pray,
is all I ask you to give.

*Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.
Fac, ut portem Christi mortem
Passionis fac consortem,
Et plagas recolare.*

Virgin of virgins, resplendent,
do not now be harsh towards me,
let me weep with you.
Let me share the suffering
of Christ's death,
and meditate upon His wounds.

*Fac me plagis vulnerari,
Cruce fac inebriari,
Et cruore Filii.
Inflammatum et accensum
Per te Virgo sim defensum
In die judicii.*

Let me suffer the wounds of that cross,
and find inspiration
in the murder of your son.
Fired and excited by you,
O virgin, let me be defended
on the day of judgement.

*Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia.
Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria. Amen.*

Let me be shielded by the cross,
protected by Christ's death,
cherished by grace.
When my body dies,
let my soul be given the
glory of paradise. Amen.

Alma redemptoris mater a8

*Tomás Luis de Victoria (1548-1611)
Marian*

*Alma redemptoris mater,
quae pervia 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,
who remains our gate to enter heaven,
and star of the sea, help your fallen people
who strive to rise:
You who gave birth, amazing nature,
to your sacred Creator:
Virgin before and after,
taking from the mouth of Gabriel that greeting,
have mercy on our sins.

Interval of about 12 minutes

Domine quis habitabit a6

*Domine, quis habitabit in tabernaculo tuo
aut quis requiescet in monte sancto tuo?*

*Qui ingreditur sine macula
et operatur justitiam.*

*Qui loquitur veritatem in corde suo:
qui non egit dolum in lingua sua,
nec fecit proximo suo malum:
et opprobrium non accepit
adversus proximos suos.*

*Ad nihilum deductus est
in conspectu eius malignus,
timentes Dominum glorificat.*

*Qui jurat proximo suo et no decipit,
qui pecuniam suam non dedit ad usuram
et munera super innocentes non accepit.
Qui facit haec non movebitur in aeternum.*

Repleatur os meum a5

*Repleatur os meum laude tua, alleluya,
ut possim cantare, alleluya;
gaudebunt labia mea, alleluya,
dum cantavero tibi, alleluya.
In te, Domine, speravi,
non confundar in aeternum.
In iustitia tua libera me et eripe me
dum cantavero tibi, alleluya.*

Exsurge, Domine

Exsurge, Domine, et judica causam meam.

*Ut quid Deus repulisti in finem: iratus
est furor tuus super oves pascuae tuae?
Memor esto congregationis tuae,
quam possedisti ab initio.*

*Redemisti virgam hereditatis tuae:
mons Sion, in quo habitasti in eo.*

*Leva manus tuas in superbias eorum in
finem: quanta malignatus est
inimicus in sancto!*

*Et gloriati sunt qui oderunt te:
in medio solemnitatis tuae.*

Robert White (1530-1574)—Psalm 15

Lord, who may dwell in your sanctuary?

Who may live on your holy mountain?

Those whose walk is blameless

who do what is righteous,

who speak the truth from their hearts:

who have no slander on their tongues,

who do their neighbours no wrong,

who cast no slur

on their neighbours;

who despise those

whose ways are vile

but honour whoever fears the Lord;

who keep their oaths even when it hurts;

who lend money to the poor without interest

and do not accept bribes against the innocent.

Whoever does these things will never be shaken.

Jehan Lhéritier (1480-1552)—Psalm 70

Let my mouth be filled with thy praise, alleluya,
that I may sing, alleluia.

My lips shall rejoice, alleluia,

when I sing to thee, alleluia.

In Thee, O Lord, have I put my trust,

let me never be put to confusion:

but free me and deliver me in thy righteousness

when I sing to thee, alleluia.

Plainchant—Psalm 73 with Maundy Thursday antiphon

Antiphon: Arise, Lord, and defend my cause.

*Psalm: O God, why hast thou cast us off unto the
end: why is thy wrath enkindled against the sheep
of thy pasture? Remember thy congregation, which
thou hast possessed from the beginning.*

*The sceptre of thy inheritance which thou hast
redeemed: mount Sion in which thou hast dwelt.*

Lift up thy hands against their pride unto the end;

see what things the enemy hath done

wickedly in the sanctuary.

*And they that hate thee have made their boasts,
in the midst of thy solemnity.*

*Posuerunt signa sua, signa:
et non cognoverunt sicut
in exitu super summum.*

They have set up their ensigns for signs,
and they knew not
both in the going out and on the highest top.

Super flumina Babylonis a8

Tomás Luis de Victoria—Psalm 136

*Super flumina Babylonis, illic sedimus et
flevimus dum recordaremur tui Sion.
In salicibus in medio eius
suspendimus organa nostra,
quia illic interrogaverunt nos qui captivos
abduxerunt nos verba cantionum
et qui abduxerunt nos hymnum:
cantate nobis de canticis Sion.
Quomodo cantabimus canticum Domini
in terra aliena?*

By the waters of Babylon, there we sat down and
wept when we remembered you, O Zion.
On the willows in the midst of them
we hung up our instruments,
for they that led us away captive
asked us about the words
of our songs and hymns:
'Sing us some of the songs of Zion'.
How shall we sing the Lord's song
in a strange land?

Candida virginitas a4

Cristóbal de Morales (1500-1553)—Assumption

*Candida virginitas, paradisi cara colonis,
hortus conclusus
florenti caespite vernans:
cui merito mundus
celebrat praeconia totus.
Quae meruit Dominum
progenerare suum,
ipsa suo nato, nos reddat florida virgo:
cui merito mundus
celebrat praeconia totus.*

Shining virginity, beloved dweller in Paradise,
blossoming garden enclosed,
meadow decked with flowers
by whose merit the whole world
celebrates the tidings.
May she who was found worthy
to give birth to her Lord,
the virgin in flower, restore us to her son:
she by whose merit the whole world
celebrates the tidings.

Vidi speciosam a4

Tomás Luis de Victoria—Assumption

*Vidi speciosam sicut columbam
ascendentem desuper rivos aquarum:
Cuius inaestimabilis odor
erat nimis in vestimentis eius.
Et sicut dies verni, circumdabant eam
flores rosarum, et lilia convallium.
Quae est ista, quae ascendit per desertum
sicut virgula fumi, ex aromatibus
myrrhae et thuris?
Et sicut dies verni, circumdabant eam flores
rosarum, et lilia convallium.*

I saw the fair one rising like a dove
above the streams of water:
whose priceless fragrance
clung to her garments.
And as on a spring day, she was surrounded
by roses and lily-of-the-valley.
Who is this who rises from the desert
like a pillar of smoke, laden with the perfumes
of myrrh and frankincense?
And as on a spring day, she was surrounded
by roses and lilies-of-the-valley.

Præter rerum seriem a8

*Præter rerum seriem:
parit Deum hominem virgo mater.
nec vir tangit virginem
nec prolis originem novit pater.
Virtus sancti spiritus opus illud
cœlitus operatur.
Initus et exitus partus tui penitus
quis scrutatur?
Dei providentia quæ disponit omnia
tam suave.
Tua puerperia transfer in mysteria.
Mater ave.*

O mors inevitabilis a7

*O mors inevitabilis, mors amara, mors
crudelis, Josquin de Pres dum necasti,
illum nobis abstulisti, qui
suam per armoniam illustravit ecclesiam,
propterea, tu musice, dic:
requiescat in pace.*

*Requiem aeternam dona ei Domine,
et lux perpetua luceat ei.*

Josquin Desprez — Incarnation

This is no normal scheme of things:
God and man is born of a virgin mother.
She has known no man;
the child's origin is unknown to the father.
By the Holy Spirit's power this heavenly work
has been brought about.
The beginning and end of your giving birth
who can really know?
By God's grace, which orders all things
so smoothly,
your childbearing confronts us with a mystery.
Hail, Mother.

Hieronymus Vinders (1500-1560)

Lament on the death of Josquin Desprez

O ineluctable death, bitter death,
cruel death, when you killed Josquin Desprez,
you took from us a man who,
through his music, adorned the church.
And therefore, O musician, say:
May he rest in peace.

*Cantus firmus: Give him eternal rest, O Lord,
and may light eternal shine upon him.*

We would like to credit the following editors whose editions, freely available at www.cpdll.org, have been used in this programme:

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Our concert in March 2017 will comprise music for Lent and Passiontide, notably Robert Hunt's Stabat mater from the Peterhouse Partbooks, and works relating to the life of St Paul. The composers will include Morales, Victoria, Marenzio, Willaert, Andrea Gabrieli and Cipriano de Rore.