

Inviolata

Plainchant	<i>Nativitas tua</i>
Gilles Binchois (1400-1460)	<i>A solis ortus cardine a4</i>
Plainchant	<i>Alleluya – Stabat sancta Maria</i>
Lectio	<i>Salvator noster</i>
Nicholas Ludford (1485-1557)	<i>Ave cuius conceptio a5</i>
Plainchant	<i>Lumen ad revelationem gentium</i>
Adriaen Willaert (1490-1562)	<i>Ave regina caelorum a4</i>
Plainchant	<i>Gabriel angelus</i>
Josquin Desprez (1455-1521)	<i>Ave Maria a4</i>
Josquin Desprez	<i>Inviolata a5</i>
Plainchant	<i>Quae est ista</i>
Carlo Gesualdo (1566-1613)	<i>Assumpta est Maria a6</i>
Jean Mouton (1459-1522)	<i>Verbum bonum et suave a8</i>

Interval of about 12 minutes

Johannes Ockeghem (1420-1497)	<i>Mort, tu as navré de ton dart a4</i>
Plainchant	<i>Audivi vocem</i>
Duarte Lobo (1565-1646)	<i>Introit (Missa pro defunctis) a8</i>
Plainchant	<i>Introit</i>
Duarte Lobo	<i>Kyrie a8</i>
Plainchant	<i>Si ambulem in medio umbrae mortis</i>
Josquin Desprez	<i>Nymphes des bois a5</i>
Duarte Lobo	<i>Offertorium a8</i>
Plainchant	<i>In paradisum; Chorus angelorum;</i> <i>Ego sum resurrectio</i>
Nicolas Gombert (1495-1560)	<i>Musae Iovis a6</i>

The Art of Music

directed by Mick Swithinbank

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Église St-Jean

Luxembourg-Grund



Some notes on the programme

The programme for this concert falls into two quite distinct parts, one celebrating the Virgin Mary, the other lamenting the mortality of some of the greatest composers of the 15th and 16th centuries. One common thread linking the two is the inclusion of works by the incomparable Josquin Desprez, while another is that the first composer in the programme, Binchois, is lamented later in the work by Ockeghem, an early example of a genre which became well established in continental Europe – of which more later. The part before the interval is structured in accordance with the Church's year, while the second part, built around a chain of three laments, otherwise follows the order of the Mass for the Dead, albeit consisting only of extracts from it.

Binchois's setting of 'A solis ortus cardine' simply places the plainchant of this hymn to the Virgin in the third voice down and harmonises it, although the top voice also to some extent imitates (and anticipates) it. The 'Alleluia' is a plainchant genre which has its place in the Mass after the Gradual. A section for a soloist, with a text tailored to the season, is framed by the 'alleluia' itself, sung by the choir. The last vowel of the word 'alleluia' is extended, sometimes at considerable length, and this is such a standard feature that the extension – a wordless and hence purely musical section – even has its own technical term:

'jubilus'. Jubilation is indeed its purpose, even when the text of the solo section is in a quite different mood. In the example in this concert, the last syllable of the solo section – conveniently ending on the vowel 'a' – is extended to an exact repeat of the jubilus.

'Salvator noster' is musically little more than a recitation on a monotone, with simple decoration, which is one possible way of reading a prose text aloud. Turning to 'Ave cuius conceptio', Ludford is the solitary English composer in today's programme. He wrote at a time when the English tradition was engaged in a long-term process of rhythmic simplification. Ludford was significantly younger than the Eton Choir Book composers, who had been noted for the floridity and rhythmic complexity of their melodic lines. However, he was still slightly older than Taverner, 20 years older than Tallis and 30 years older than Sheppard, who gradually continued this simplifying trend. It is sobering to observe, though, that Ludford was at the same time 30 years younger than Josquin, whose works are a model of classical simplicity in comparison: this only goes to confirm how insular the English tradition was.

The Eton Choir Book composers had already mastered the architecture of long works. Ludford followed them in typically dividing a long votive antiphon into two main sections, the first in triple time, the second in duple time, with a proportional relationship causing the second half to feel

faster. They would also alternate between duets, trios and five-voice sections and would write for many different voice combinations in the course of a work. Ludford follows suit. At the very start, it is notable how, having opened with a duet, he unobtrusively slips in a third voice. He momentarily rests one voice from the original duet – the soprano – so that, when the third voice enters, the texture is still that of a duet. But when the soprano re-enters, it does not give the impression of being a new arrival, as it was there just before.

Ludford's music is still quite 'abstract', often using many notes on a single syllable. It is rarely indeed that there is any suggestion of word-painting: one instance soon after the beginning might be 'celestia, terrestria' [heavenly, earthly], where 'terrestria' is pitched just marginally lower than 'celestia' and makes a striking move from major to minor tonality. Soon we are back from trio to duet texture, this time with the extremes, soprano and bass, singing. Then, about a minute and a half into the work, comes the very first full entry. Altogether there will be four of these, two in each part – another indication of careful consideration of the architecture.

Gesualdo, whose music will have a large part to play in *The Art of Music's* next concert, is noted for his extreme chromaticism, but 'Assumpta est Maria' is more conservative in idiom. It is exciting to be able to perform it

nonetheless, because this has only recently become possible. It is taken from Gesualdo's second book of *Cantiones Sacrae*, but only four of the six partbooks (and therefore voices) are preserved. James Wood has recently published editorial completions based on a detailed analysis of the composer's methods. In fact, in the work we are singing, one missing voice was known to be in strict canon with an extant one, so only the bass line remained to be recomposed.

Binchois, Ockeghem, Josquin and Gombert are linked by a tradition in which other composers, mostly in Flanders, also participated: the lament for a named composer. Understandably, several were composed for Josquin alone. First, a special text would be written in French or Latin (although its literary quality might be somewhat hit or miss). Josquin's lament for Ockeghem touchingly names several contemporary composers among the mourners. Then an appropriately funereal *cantus firmus* would be chosen – *Miserere*, *Requiem aeternam* or *Circumdederunt me* – and the special text would be set to music around it. Ockeghem's 'Mort, tu as navré' is commonly described as a *chanson-motet*, which is apt, the melodic interest being concentrated in the top line. Gombert's lament is more in the standard motet style, while Josquin's lies somewhere between the other two stylistically as well as in its date.

—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.

Nativitas tua

*Nativitas tua, Dei genitrix virgo,
gaudium annuntiavit universo mundo:
ex te enim ortus est Sol justitiae,
Christus Deus noster: qui
solvens maledictionem, dedit benedictionem:
et confundens mortem,
donavit nobis vitam sempiternam.*

A solis ortus cardine a4

*A solis ortus cardine
Ad usque terrae litem
Christum canamus Principem,
Natum Maria Virgine.*

*Enixa est puerpera
Quem Gabriel praedixerat,
Quem matris alvo gestiens
Clausus Ioannes senserat.*

Alleluya – Stabat sancta Maria

*Alleluya.
Stabat sancta Maria,
caeli Regina et mundi Domina,
juxta crucem Domini nostri
Jesu Christi dolorosa.*

Salvator noster

*Iube domine silentium fieri
in aures audientium,
ut possint intelligere et Deo benedicere.*

*Salvator noster dilectissimus
hodie natus est: gaudeamus.
Quia dominus noster
peccati mortisque destructor*

Plainchant

Birth of Mary – 8 September

Thy birth, virgin mother of God,
brought joy to the whole world:
From thee arose the sun of righteousness,
Christ our Lord who,
lifting the curse, brought blessings:
And, conquering death,
gave us eternal life.

Gilles Binchois (1400-1460)

From the rising of the sun
to the ends of the earth,
let us sing of Christ the Prince,
born of the Virgin Mary.

By her birth pangs she brought forth
the one whom Gabriel had foretold,
and whom John, leaping
within the womb, had recognised.

Plainchant

Seven dolours of Mary – 15 September

Alleluya.
There stood Saint Mary,
Queen of heaven and Lady of our world,
beside the cross of our Lord
Jesus Christ, full of sorrow.

Lectio – Christmas

May the Lord command silence
in the listeners' ears,
That they may understand and bless God.

Our most beloved Saviour
is born today: let us rejoice.
Because our Lord,
the destroyer of sin and death,

*sicut nullum a reatu liberum reperit,
ita pro liberandis omnibus venit.
Animetur gentilis
quia vocatur ad vitam.
Tu autem domine miserere nobis.*

Ave cujus conceptio a5

*Ave cujus conceptio solemni plena gaudio:
celestia, terrestria, nova replet leticia.*

*Ave cujus natiuitas nostra fuit solemnitas:
ut Lucifer lux oriens
verum solem preveniens.*

*Ave pia humilitas, sine viro fecunditas,
cujus annunciatio nostra fuit redemptio.*

*Ave vera virginitas, immaculata castitas,
cujus purificatio nostra fuit purgatio.*

*Ave plena in omnibus angelicus virtutibus,
cujus fuit assumptio nostra glorificatio.*

Lumen ad revelationem gentium / Nunc dimittis

*Lumen ad revelationem gentium:
et gloriam plebis tuae Israel.*

*Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem
omnium populorum.*

*Gloria Patri et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

finding us enslaved by sin,
thus comes to free us all.
Let the people be moved
because they are called to life.
And may you, Lord, have mercy on us.

*Nicholas Ludford (1485-1557)
Purification – 2 February*

Hail [Mary], thy conception abounded in
solemn joy: it filled both earth and heaven
with new rejoicing.

Hail to thee whose birth was our solemn service:
like Lucifer, the rising light
going before the sun.

Hail, thou true humility, thy fruitfulness which
knew no man: whose annunciation
was our redemption.

Hail true virginity, chastity unstained,
whose purification was our expiation.

Hail, filled with all the angels' virtues,
whose assumption was our glorification.

Translation by Carolyn Hammond

*Plainchant
Purification – 2 February (Luke 2:29)*

*Antiphon: A light to lighten the Gentiles
and the glory of thy people Israel.*

*Canticle: Lord, now lettest thou thy servant
depart in peace, according to thy word.
For mine eyes have seen thy salvation
which thou hast prepared before the face
of all people.*

Glory be to the Father, Son and Holy Spirit.
As it was in the beginning, is now and forever,
world without end. Amen.

Ave regina caelorum a4

*Ave regina caelorum, ave Domina
angelorum.*

*Salve radix sancta, ex qua
mundo lux est orta.*

Gabriel angelus

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

Ave Maria a4

Ave Maria, Gratia plena,

Dominus tecum, virgo serena.

*Ave cujus conceptio, solemni plena gaudio,
Coelestia, terrestria, nova replet laetitia.*

*Ave cujus nativitas, nostra fuit solemnitas,
Ut lucifer lux oriens,
verum solem praeveniens.*

*Ave pia humilitas, sine viro foecunditas,
Cujus annuntiatio nostra fuit salvatio.*

*Ave vera viginitas, immaculata castitas,
Cujus purification nostra fuit purgatio.*

*Ave praeclara omnibus angelicis virtutibus,
Cujus assumptio nostra glorificatio.*

O Mater Dei, memento mei. Amen.

Inviolata a5

Inviolata, integra et casta es Maria:

Quae es effecta fulgida caeli porta.

O Mater alma Christi carissima:

Suscipe pia laudum praeconia.

Te nunc flagitant devota corda et ora:

Nostra ut pura pectora sint et corpora.

Tua per precata dulcisona:

Nobis concedas veniam per saecula.

O benigna! O Regina! O Maria!

Quae sola inviolata permansisti.

Adriaen Willaert (1490-1562)

Votive antiphon, part I

from Purification to Wednesday in Holy Week

Hail, queen of heaven,

hail, mistress of the angels.

Hail, holy root from whom

the light of the world has risen.

Plainchant – Magnificat antiphon

Annunciation – 25 March

The angel Gabriel said to Mary:

Behold, you will conceive and bear a son,

and you will call him Jesus.

Josquin Desprez (1455-1521)

Hail Mary, full of grace,

the Lord is with thee, serene Virgin.

Hail, thou whose conception, full of great joy,

Fills heaven and earth with new gladness.

Hail, thou whose birth became our celebration,

As the light-bearing Morning Star

anticipates the true Sun.

Hail, faithful humility, fruitful without man,

Whose annunciation was our salvation.

Hail, true virginity, immaculate chastity,

Whose purification was our cleansing.

Hail, glorious one in all angelic virtues,

Whose assumption was our glorification.

O Mother of God, remember me. Amen.

Josquin Desprez – sequence

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.

To you our hearts and lips cry out:

may our souls and bodies be pure.

Through your prayers' sweet sounds

grant us forgiveness for ever.

O kindly one, O Queen, O Mary,

you alone remain inviolate.

**Quae est ista /
Maria virgo assumpta est**

*Quae est ista, quae ascendit
sicut aurora consurgens,
pulchra ut luna, electa ut sol,
terribilis ut castrorum acies ordinata?
Maria virgo assumpta est
ad aethereum thalamum
in quo Rex regum stellato sedet solio.
Gloria Patri et Filio et Spiritui Sancto.*

Assumpta est Maria a6

*Assumpta est Maria in caelum:
gaudent angeli,
laudantes benedicunt Dominum.*

Verbum bonum et suave a8

*Verbum bonum et suave
personemus illud ave
per quod Christi fit conclave
virgo mater filia.*

*Per quod ave salutata
mox concepit fecundata
virgo david stirpe nata
inter spinas lilia.*

*Ave veri Salomonis
mater vellus gedeonis
cuius magi tribus donis
laudant puerperium.*

Plainchant

The Assumption – 15 August

Who is she that rises
like the dawning day,
fair as the moon, bright as the sun,
terrible as an army prepared for battle?
The Virgin Mary is taken up
to her heavenly marriage bed
where the King of Kings sits in the starry sky.
Glory to the Father, Son and Holy Spirit.

Carlo Gesualdo (1566-1613)

Mary is taken up into heaven:
the angels rejoice;
praising, they bless the Lord.

Jean Mouton (1459-1522)

Conductus – any Marian feast

Let us ever sound that 'ave',
the good and sweet word
through which Christ dwelt within
virgin, mother and daughter.

Greeted with that 'ave'
she soon became fertile,
the virgin of David's lineage,
a lily among the thorns.

Hail, true Solomon's
mother, fleece of Gideon,
whose childbirth the Magi
honoured with three gifts.

(Text & translation by Anonymous Four)

Interval of about 12 minutes

Mort, tu as navré de ton dart a4

*Mort, tu as navré de ton dart
le père de joieuseté
En desployant ton estendart
sur Binchois, patron de bonté.
Son corps est plaint et lamenté
Qui gist sous lame.
Hélas plaise vous en pitié
Prier pour l'âme!*

*En sa jeunesse fut soudart
de honorable mondanité.
Puis a esleu la meilleure part,
servant Dieu en humilité.
Tant lui soit en crestienté
Son nom est fame
Qui détient grant voulanté.
Prier pour l'âme!*

*Miserere pie Jesu Domine, dona ei requiem.
Quem in cruce redemisti precioso sanguine,
pie Jesu Domine, dona ei requiem.*

Audivi vocem

*Audivi vocem de caelo dicentem:
Beati mortui, qui in Domino moriuntur.*

*Levabo oculos meos in montes:
unde veniet auxilium mihi?
Auxilium meum a Domino:
qui fecit caelum et terram.
Per diem sol non percutiet te:
neque luna per noctem.
Dominus custodiet te ab omni malo:
custodiet animam tuam Dominus.*

*Audivi vocem de caelo dicentem:
Beati mortui, qui in Domino moriuntur.*

*Johannes Ockeghem (1420-1497)
– Lament on the death of Gilles Binchois*

Death, you have wounded with your dart
the father of joy
in unfurling your standard
over Binchois, that paragon of goodness.
His body is mourned and lamented,
which lies beneath his tombstone.
Alas, may it please you, in mercy,
to pray for his soul.

In his youth he was a soldier
of honourable estate.
Then he chose the better part,
serving God with humility.
He was such a Christian
that his name lives in fame
and Fame willingly attends him.
Pray for his soul!

Latin text (lower voices):
Have mercy, kind Lord Jesus, give him peace.
Kind Lord Jesus, give peace to him
whom you redeemed with your precious blood.

*Plainchant
Psalm 120/121, verses 1, 2, 6 & 7*

Antiphon: I heard a voice from heaven, saying:
blessed are the dead who die in the Lord.

Psalm: I will lift up my eyes to the mountains –
where does my help come from?
My help comes from the Lord,
the maker of heaven and earth.
The sun will not harm you by day,
nor the moon by night.
The Lord will keep you from all harm;
the Lord will watch over your life.

I heard a voice from heaven, saying:
blessed are the dead who die in the Lord.

Introit a8 / a1

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.*

*Te decet hymnus Deus in Sion
et tibi reddetur votum in Jerusalem:
Exaudi orationem meam. Ad te omnis caro veniet.*

*Beatus quem elegisti et assumpsisti,
inhabitabit in atriis tuis.*

*Replebimur bonis domus tuae,
sanctitate templi tui.*

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.*

*Duarte Lobo (1565-1646) / plainchant
Mass for the Dead*

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Praise is owed to you, O God, in Zion,
and to you prayer is offered in Jerusalem.
Hear my prayer. To you all flesh shall come.

Blessed are those you have chosen and taken up:
they shall dwell in your courts.

We shall be filled with the good things
of your house, of your holy temple.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Kyrie a8

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Duarte Lobo

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Si ambulem

*Si ambulem in medio umbrae mortis,
non timebo mala:
quoniam tu mecum es, Domine.*

*Plainchant
Gradual (Psalm 22/23:4)*

Though I walk amid the shadow of death,
I will fear no evil,
for you are with me, O Lord.

[Continued overleaf

Nymphes des bois

*Requiem aeternam dona eis
Domine et lux perpetua luceat eis.*

*Nymphes des bois, déesses des fontaines,
Chantres expres de toutes nations,
Changez vos voix fors claires et haultaines
En cris trenchans et lamentations,
Car Atropos tres terrible satrappe
Votre Ockeghem atrappe en sa trappe,
Vray tresorier de musique et chef d'oeuvre,
Doct, elegant de corps et non point trappe,
Grant domaige est que la terre le couvre.
Acoultrez vous d'habis de doeul,
Josquin, Piersson, Brumel, Compère,
Et plourez grosses larmes d'oeul,
Perdu avez votre bon père.
Requiescant in pace.
Amen.*

Offertorium a8

*Domine Christe, rex gloriae, libera animas
omnium defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus ne cadant in obscurum,
sed signifer Sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae
promisisti et semini eius.*

In paradisum

Chorus angelorum

Ego sum resurrectio

*In paradisum deducant te angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Ierusalem.*

Josquin Desprez

— Lament on the death of Johannes Ockeghem

*Cantus firmus: Eternal rest grant unto them,
O Lord, and let perpetual light shine upon them.*

Wood-nymphs, goddesses of the fountains,
Skilled singers of every nation,
Turn your voices, so clear and lofty,
To piercing cries and lamentation
Because Atropos*, that fearsome tyrant,
Has caught your Ockeghem in her trap,
A true treasurer of music and master,
Learned, handsome and by no means stout.
To our great sorrow earth now covers him.
Put on the clothes of mourning,
Josquin, Pierre de la Rue, Brumel, Compère,
And weep great tears from your eyes,
For you have lost your good father.
May they rest in peace.

Amen.

** Atropos: the Fate whose role it was to cut the
thread of human life with her shears.*

Duarte Lobo

Lord Jesus Christ, King of glory, deliver the
souls of all the faithful departed from the pains
of hell and from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness nor the black
abyss swallow them up.
And let St Michael, Thy standard-bearer, lead
them into the holy light which once Thou didst
promise to Abraham and his seed.

Plainchant antiphons

*for the procession from church to cemetery
after Mass*

May angels lead you to paradise;
upon your arrival, may the martyrs receive you
and lead you into the holy city of Jerusalem.

*Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

*Ego sum resurrectio et vita:
qui credit in me, etiam si mortuus fuerit,
vivet: et omnis qui vivit
et credit in me non morietur in aeternum.*

Musæ Iovis a6

*Musæ Iovis ter maximi
Proles canora, plangite,
Comas cypressus comprimat
Iosquinius ille occidit,
Templorum decus,
Et vestrum decus.*

*Severa mors et improba
Quæ templa et dulcibus sonis
Privas, et aulas principum
Malum tibi quod imprecer,
Tollenti bonos,
Parcenti malis.*

*Apollo sed necem tibi
Minatur, heus mors pessima,
Instructus et arcu et spiculis
Musasque ut addent commonet,
Et laurum comis,
Et aurum comis.*

*Iosquinius (inquit) optimo
Et maximo gratus Iovi
Triumphat inter cælites,
Et dulce carmen concinit
Templorum decus,
Musarum decus.*

*Circumdederunt me gemitus mortis,
dolores inferni circumdederunt me.*

May the ranks of angels receive you,
and with Lazarus, once a poor man,
may you have eternal rest.

I am the Resurrection and the Life.
They that believe in me, though they were dead,
yet shall they live, and every one that lives,
and believes in me, shall never die.

*Nicolas Gombert (1495-1560)
– Lament on the death of Josquin Desprez*

Ye Muses, melodious offspring
of thrice-greatest Jupiter, make lamentation.
The cypress draws in its leaves.
Josquin himself is dead,
the glory of temples,
and your own glory.

Grim and merciless Death,
who deprives the temples
and princely courts of sweet sounds,
I invoke a curse on you
for casting away the good
and sparing the undeserving.

But Apollo threatens you with murder,
O most wretched Death,
by his skill with bow and arrow,
and calls upon the Muses
to bind both laurel
and gold in their hair.

‘Josquin,’ he says, ‘pleasing
to the best and greatest Jupiter,
rejoices with the heavenly beings
and sings a sweet song
which is the glory of temples,
the glory of the Muses’.

Cantus firmus: The groans of death surround me;
the pains of hell surround me.
(In the sexta pars—this is a melodic reference to Josquin’s
Nymphes, nappés.)

The Art of Music

directed by Mick Swithinbank

Jennifer Schofield & Magdalena Matenko, soprano

Ria Favoreel, mezzo

Nigel Heavey, alto

Mick Swithinbank, tenor

Alan Carlisle, baritone

& Edward Seymour, bass

with Miguel Turrión, tenor

- ★ *The Art of Music takes its name from an anonymous treatise on music written in Scotland in the late 16th century.*
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& David Millard (Gombert)*
- ★ *Thanks to James Wood for completion of Gesualdo's Assumpta est.*
- ★ *Our next concert will be in March 2014 and will include works by Gesualdo, Victoria, Lassus, Gombert and Dulichius.*