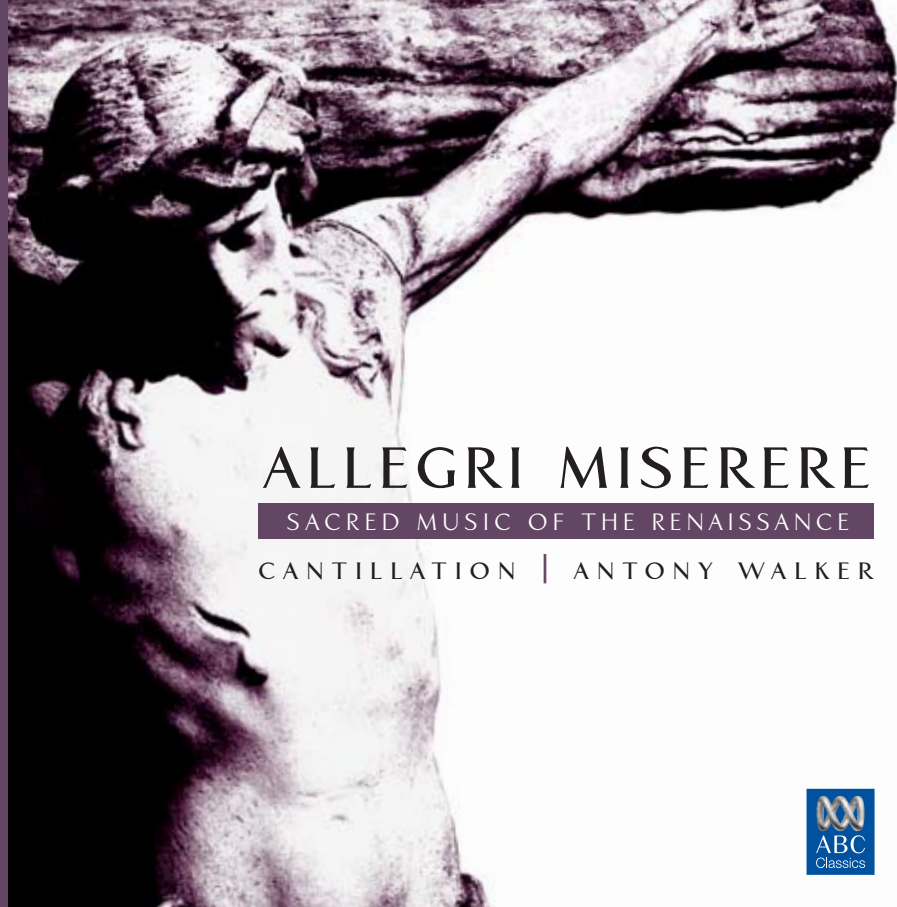




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ALLEGRI MISERERE

SACRED MUSIC OF THE RENAISSANCE

CANTILLATION | ANTONY WALKER



ALLEGRI MISERERE

Sacred Music of the Renaissance

[1]	GREGORIO ALLEGRI (1582-1652) Miserere a 5 & 4 <i>Solo quartet: Jane Sheldon (solo treble), Belinda Montgomery, Jenny Duck-Chong, Richard Anderson</i>	12'22
[2]	JOSQUIN DES PREZ (c.1440-1521) Ave Maria ... virgo serena a 4	5'25
[3]	WILLIAM BYRD (1543-1623) Ave verum corpus a 4 <i>Belinda Montgomery, Jenny Duck-Chong, Paul McMahon, Richard Anderson</i>	4'34
[4]	ROBERT PARSONS (c.1530-1570) Ave Maria a 6	4'39
[5]	GUILLAUME DU FAY (c.1397-1474) Nuper rosarum flores a 4 <i>Soloists: Belinda Montgomery, Paul McMahon Cantus Firmus: Richard Black, John Pitman, Richard Anderson</i>	5'53
[6]	TOMÁS LUIS DE VICTORIA (1548-1611) O magnum mysterium a 4	3'54

[7]	JEAN DE OCKEGHEM (c.1410-1497) Deo gratias a 36	4'29
[8]	GIOVANNI PIERLUIGI DA PALESTRINA (c.1525-1594) Stabat Mater a 8	11'20
[9]	ANTONIO LOTTI (c.1667-1740) Crucifixus a 8	3'32
[10]	MICHAEL PRAETORIUS (1571-1621) In dulci jubilo a 4	2'22
[11]	PIERRE DE LA RUE (c.1460-1518) O salutaris hostia a 4	2'32
[12]	THOMAS TALLIS (c.1505-1585) Spem in alium a 40	9'35
	Total playing time	72'09

Cantillation

Antony Walker, *conductor*

Brett Weymark, *conductor* [2], [3], [5]

From the first was seen a great host of trumpeters, of players on the lyre and the flute. Each one of them ... had adorned himself in raiment sparkling with light ... in a perfect fusion of this venerable gathering together of such beautiful music and harmonious chords ... Yea, in such a wise that the melodies of the angels and of divine paradise, and the songs descending from heaven unto us here below, by means of so incredible a sweetness, rightly seemed to murmur in our ears something of the ineffable and of the divine ...'

Thus wrote Giannozzo Manetti of the events of 25 March 1436: the consecration of the dome of Florence Cathedral amid immense pomp and splendour. The dome itself was a miracle of engineering – Brunelleschi, inspired by the construction feats of the ancient Romans, had found a way to support the massive weight of the structure, 40 metres in diameter and a remarkable 56 metres high, an octagonal ribbed dome with a reinforced double shell. Central to the ceremony was a miracle of musical composition: the motet *Nuper rosarum flores* by French composer Guillaume Du Fay.

The work is an isorhythmic motet, a musical style grounded in the medieval aesthetic which saw music and geometry as equal branches of knowledge: the music is

constructed over a rhythmic formula which is repeated several times while the melodic material changes around it. In *Nuper rosarum flores*, this cantus firmus is repeated four times in the course of the motet, always with the exact same rhythmic formula but each time taking a different note value as the basis of that formula. The shortest note in the pattern is a dotted semibreve the first time, then a semibreve, then a minim, then a dotted minim: a ratio of 6 : 4 : 2 : 3. The temple of Solomon in Jerusalem, as described in I Kings 6:26, was built in the same proportions: 60 cubits long with a main hall 40 cubits long in front of the inner sanctum, 20 cubits wide and 30 cubits high. And the cathedral in Florence had been constructed to reflect these same proportions.

The cantus firmus is based on the plainsong melody *Locus iste*, the text of which is an affirmation of the overwhelming holiness of the house of God. Around this, two upper voices weave an elaborate filigree singing a hymn in praise of the pope, Eugenius IV, who was dedicating the cathedral, and of the Virgin Mary, patron saint of the cathedral (Santa Maria del Fiore). The text was possibly written by Du Fay himself, as his command of Latin was masterly and he was known to provide his own motet texts. As Manetti's account

makes clear, this motet is more than a mathematical exercise: it was part of a banquet of the senses which aroused ecstasy and rapture.

Du Fay, to us, stands at the gateway between medieval and Renaissance music, able to incorporate the contemporary developments in contrapuntal techniques into such traditional genres as the isorhythmic motet. By the time of Josquin des Prez, however, the pace of stylistic change had picked up dramatically. His *Ave Maria ... virgo serena*, like Du Fay's *Nuper rosarum flores*, is based on a plainsong cantus firmus, but the differences are striking. There is no longer any sense of a hierarchy of function, no grounding cantus firmus delineated from decorative upper parts. Here, the cantus firmus which opens the piece is immediately passed through all four voice parts, from soprano through alto and tenor down to the bass line, in a simple two-part canonic structure that blends seamlessly into full four-part polyphony. The texture is continually changing, in various combinations of two-, three- and four-part writing, often contrasting high and low voices. The passage in triple time is characteristic of Josquin's style, as is the plain, even stark chordal ending.

The text, though it begins with the

angel Gabriel's greeting to Mary from the gospel according to Luke 1:28, is not the standard *Ave Maria* text of the Catholic liturgy, but rather a devotional poem in praise of the Virgin, with each verse focusing on one of the five major Marian feasts (Immaculate Conception, Nativity of the Virgin, Annunciation by the Archangel Gabriel, Purification [later renamed Presentation], and Assumption of the Blessed Virgin into Heaven). It has been suggested that the work was composed for Josquin's patron Cardinal Ascanio Sforza, to take with him on a pilgrimage to Loreo, an important shrine to the Virgin Mary (it was believed that the Virgin's house had been transported there by angels in the 13th century), in fulfilment of a vow made by Ascanio during a very serious illness.

Writing at the same time as Josquin was Pierre de la Rue, markedly less well known today but in fact one of the most important composers of the late 15th and early 16th centuries. Unlike Josquin, and indeed most other leading composers of his day, de la Rue travelled not to Italy, but to Spain, in the service of Philip the Fair. He was particularly prolific as a composer of masses – at least 29 complete settings have come down to us, including the completely canonic *Missa 'O salutaris hostia'*, in which a

single notated part generates all three other voices – but he also wrote numerous motets and secular works. The motet **O salutaris hostia** (unrelated to his mass of the same name) in fact appears as part of his *Missa de Sancta Anna*, where it takes the place of the first ‘Osanna’, as well as existing in independent sources. Only four phrases long, it is a delicately crafted miniature which nevertheless displays variety of texture (note especially the second phrase, where the counterpoint crystallises into pure, transparent block chords), imitative counterpoint (the descending scales in the final phrase) and a sense of perfect equilibrium.

Pierre de la Rue and Josquin appear side by side in Molinet’s list of master composers in his poem *Nymphes des bois*, a *déploration* or lamentation on the death of Jean de Ockeghem (which was in turn set to music by Josquin). More forward-looking than Du Fay, Ockeghem was the true father of Renaissance music, a technical genius whose mastery of counterpoint, sensitive handling of four-part vocal texture, and expressive bass lines (he was famous for his own fine bass voice) provided a model for an entire generation of composers across Europe. Among his most intricate creations are the *Missa Cuiusvis toni*, designed to be performable in any of the available modes, and the *Missa Prolationum*, constructed

entirely in canon with each part in a different time signature, and with the canon in each section built on a different interval – the different voices starting on the same pitch in the first section, then a tone apart, then a third apart all the way through to canon at the octave. Regardless of the level of complexity, Ockeghem’s writing remains seamless, a gradually evolving soundscape articulated by familiar melodic shapes.

Even for Ockeghem, the 36-part canon **Deo gratias** represents an extraordinary achievement: four choirs of nine voices, each choir singing its own line in a ninefold canon. The Superius and Altus choirs (here sung by the sopranos and tenors respectively) come to rest one after another on a single, swelling C, under which the Tenor and Bassus choirs continue to weave their own canonic lines until the piece finally comes to rest on a glorious F major chord. American music theorist Edward Lowinsky points to the medieval Christian mystical tradition of liturgical music as the echo of angelic hymns, inspired by Old Testament accounts (Isaiah, chapter 6, for example) of angels unceasingly calling out the praises of God to each other, as with a single voice. Lowinsky suggests that this image may have been Ockeghem’s inspiration for his *Deo gratias*, a constant chain of canonic entries suggesting the angels’ unending and overlapping repetition

of the simple shout of praise, ‘Thanks be to God!’ This could also explain Ockeghem’s decision to write nine voices in each choir, a symbolic representation of the nine orders of angels (Seraphim, Cherubim, Thrones, Dominions, Virtues, Powers, Principalities, Archangels and Angels).

Curiously, the score of *Deo gratias* was lost, and Ockeghem’s immense achievement became no more than scarcely believable rumour in the following centuries; Fétis, author of the seminal eight-volume *Biographie universelle des musiciens* (1860-65), scoffed, ‘I will say it again, a composition like that was absolutely impossible in Ockeghem’s day.’ It was not until 1877 that the work was rediscovered.

When Englishman Thomas Tallis, a century after Ockeghem, was challenged by Thomas Howard, Duke of Norfolk, to equal the feat of an Italian composer who was reputed to have written ‘a songe ... in 30 parts (whence ye Italians obeyned ye name to be called ye Apices of ye world) wch beeing songe mad a heavenly Harmony,’ it was not Ockeghem’s work (even allowing for inaccuracies of geography – Ockeghem never worked in Italy) or even Josquin’s 24-part *Qui habitat in adiutorio* which prompted the challenge, but most likely a piece by the now-forgotten composer Alessandro Striggio, who had visited England

in 1567 and brought with him a 40-part motet *Ecce beatam lucem*.

Striggio’s composition was the work of a young composer seeking to impress: a rather awkward piece built from short phrases with the occasional rhythmic complexity to add interest. Tallis’ response is of a different order altogether. **Spem in alium** is written for eight choirs of five voices each, a palette of sound colours which Tallis uses boldly yet sensitively to create an immense canvas that blends luxuriant detail with massive power. The work begins with a single voice, soon joined by a second and a third until all of the first choir is singing; the voices of the second choir take over seamlessly and the music moves around the whole ensemble, gradually bringing in the richer tones of lower voices. The slow-moving but never static harmonies have great dignity and gravitas; the florid detail of individual parts fascinates but never becomes cloying. There are moments of silence, homophonic passages with the full force of 40 singers, austere sections with only a handful of voices, cascades of rippling polyphony, antiphonal effects with choirs calling to each other; perhaps the most striking moment is the tutti A major chord on ‘Respice’ which dissolves into gently yearning counterpoint in A minor.

The text is technically liturgical – it comes

from a responsory sung at Matins as part of the *Historia Judith* – but it was not a text commonly set to music and, in fact, Tallis does not set it in a liturgical fashion (which would have required a repetition of the passage beginning ‘qui irasceris’). The first performance seems to have been given in Arundel House, the Duke of Norfolk’s London residence; the symbolism of the brave Israelite woman Judith beguiling Holofernes, the commander of Nebuchadnezzar’s armies, and cutting of his head would have been easily read as an allegory of Queen Elizabeth and Philip of Spain, while the poignancy of Judith’s prayer would doubtless have had resonances for the Duke who had recently spent nearly a year in prison as a result of a plot to marry him to Mary Queen of Scots. (Norfolk was in fact executed only two years later for his involvement in a plot to assassinate Elizabeth, arrange for the invasion of England by the Spanish army, and place Mary on the throne.)

It was a difficult time for church musicians. Tallis worked under four monarchs and experienced the traditions of the old liturgy, Henry VIII’s confiscation of the monasteries, the Protestantism of Edward VI, the Restoration of Catholicism under Queen Mary and the strategic manoeuvres leading to the discipline of Elizabeth’s new

church establishment in 1558. He survived by adapting his music to the times: early Latin polyphony that he wrote for the old, ornate Tudor liturgy; Protestant music in English, employing the one-note-to-a-syllable ideal of the reformers; music for the Roman rite as restored under Mary; and a range of styles under Elizabeth: more or less elaborate Latin music for court or private use, such as *Spem in alium*, and soberer music in English for the new rites. Interestingly, *Spem* would probably have been forgotten entirely had it not been transformed into an English-language ceremonial anthem to the text ‘Sing and glorifie heavens high Majesty’, in which form it was performed at the investiture of Henry as Prince of Wales in 1610 and again in 1616 after Henry’s death, when his younger brother Charles received the same honour.

Tallis’ younger contemporary, William Byrd, began composing in his teens under Mary but most of his work was written during the reign of Elizabeth. A devout Catholic, he managed somehow to avoid the torture and persecution being meted out to other non-Protestants at the time, enduring only the occasional fine, and even continued to write music for the old rites, dedicating them to Elizabeth herself: it seems that he was protected purely by his

talent. Indeed he (and Tallis) were granted by Elizabeth the monopoly over music publishing in England (though this privilege seems to have generated relatively little income). Nevertheless, the delicacy of his situation is clear from the title given to the collection of Latin motets he published with Tallis in 1575: *Cantiones, quae ab argumento sacrae vocantur* – that is, ‘Songs which are [strictly speaking not sacred but only] called sacred on account of their texts’.

By the 1590s, however, Byrd had begun to publish explicitly Catholic music, and his *Gradualia* of 1605 spelt out his Catholic agenda in full detail: the complete mass propers (introit, gradual, tract, offertory, communion) for the major feasts of the church year, Marian feasts and Marian votive masses. There is a record of someone being arrested for possessing *Gradualia* partbooks; Byrd seems to have simply withdrawn the edition and stored the pages. **Ave verum corpus**, for the feast of Corpus Christi, comes from this collection: music for private, even secret, worship. It is an intimate and concentrated work; as Byrd wrote in the dedication of *Gradualia*, ‘There is a certain hidden power, as I learnt by experience, in the thoughts underlying the words themselves; so that, as one meditates upon the sacred words and constantly and

seriously considers them, the right notes, in some inexplicable manner, suggest themselves quite spontaneously.’

Robert Parsons’ **Ave Maria** on the other hand is pure Latin polyphony, from the five short years of Mary’s reign when Catholicism had returned to England. Of Parsons himself we know almost nothing, except that he was sworn in as a Gentleman of the Chapel Royal in 1563 (as Tallis had been in 1543, and as Byrd would be in 1569), and died untimely by drowning in the river Trent. *Ave Maria* begins with an intonation from the tenor, as if it were a plainsong-based piece, and the soprano line begins as a very plain cantus firmus-like melody which, phrase by phrase, rises higher in pitch until reaching a climax at the end of the section ‘Dominus tecum’. The harmonies are rich and warm, and the motet closes with a melismatic ‘Amen’ which builds triumphantly and ends in quiet confidence.

The *Ave Maria* text has a close association with Christmas, being part of the narrative of Mary’s pregnancy: Gabriel’s announcement to Mary that she was to give birth to the Son of God, and her cousin Elizabeth’s prophecy of the greatness of the child she was to bear. Michael Praetorius’ Christmas chorale **In dulci jubilo** takes up the story at a later point, when the baby has been born

and Mary rocks the child in her lap. The text, half in Latin, half in German, is said to have been sung by angels to the mystic Heinrich Seuse (or Suso): 'After he had spent many hours in contemplating the joys of the angels ... there came to him a youth ... and with him many other noble youths ... then they drew him by the hand into the dance, and the youth began a joyous song about the infant Jesus, which runs thus: in dulci jubilo ... the leader of the song knew right well how to guide them, and he sang first, and they sang after him. Thrice the leader repeated the burden of the song.'

The melody is one of the best known in the entire Lutheran tradition, and has been arranged and harmonised by countless composers, including J.S. Bach. Praetorius wrote many settings for various vocal and instrumental forces, right up to a version for several choirs and large numbers of instruments, including a trumpet band. The setting on this recording is for more modest forces – a single four-part choir – and in Praetorius' Lutheran church the well-known melody would have been sung by the congregation, led by a Cantor who stood among them, with the harmony provided by a professional choir from the local Latin school, singing from the organ

loft. This setting comes from Praetorius' nine-volume collection *Musae Sionae* or The Muses of Zion (1605-10) which contains 1244 chorale settings for anything from two voices to a dozen or more. His heavy compositional load clearly did not overburden him, however: he was also a noted music theorist and produced an exhaustive treatise on the music and performance practices of Germany, England, Italy and France, including detailed scale drawings of all the instruments of the period which have made it possible for modern performers to reconstruct numerous 'missing' instruments.

In dulci jubilo is an exuberant dance of joy with a directness that expresses the Lutheran confidence in the saving power of a believer's personal relationship with God. Spanish composer Tomás Luis de Victoria offers a more mystical understanding of the Christmas story: **O magnum mysterium**, 'O great mystery and wonderful sacrament, that the animals should see the newborn Lord lying in a manger.'

The motet begins with an austere beautiful two-part canon between soprano and alto; as tenor and bass join in, the music suddenly blooms briefly into a major tonality before returning to the more subdued imitative counterpoint which forms the basis of the work. A similar

moment of glorious stillness is created with the major chord at 'O beata Virgo'; the motet ends with a dance-like yet dignified triple-time Alleluia and a final flourish of descending scale passages. Victoria's *Missa O magnum mysterium* is based on this motet, one of eleven mass settings he derived from his own works, along with other 'parody' masses based on works by Guerrero, Palestrina, Morales and Janequin.

It comes as no surprise that the composer of this music of awe and wonder, ordained a priest in 1575, drew back from the busyness of court and cathedral life in Rome (where he has succeeded Palestrina as chapelmaster in the Roman seminary) to become a member of St Philip Neri's community at the Oratorio, before returning to Spain to take up a position as chaplain at a convent of strictly cloistered nuns in Madrid. And yet contemporary reports describe Victoria as being of a 'naturally sunny' disposition, disinclined to remain downcast for long; the poignancy of *O magnum mysterium* and other early motets and of the nine Lamentations of his *Music for Holy Week* should not be taken as typical of his style.

Victoria must have known Palestrina, and may have been taught by him: widely acknowledged as 'the very first musician in the world', Palestrina's music had become

the model for sacred music, perfect in its contrapuntal structure, yet also as respectful as possible of the comprehensibility of texts. (His *Missa Papae Marcelli* quickly passed into popular legend as having saved polyphonic music from the zeal of the Counter-Reformation by demonstrating that it was possible to compose polyphony in such a way that the words could still be understood.) He was even entrusted by Pope Gregory XIII with the task of preparing a new edition of plainsong chant.

Palestrina composed 104 masses, at least 250 motets and about 175 other sacred works, as well as over 140 madrigals. The *Stabat Mater* for double choir is a relatively late work, dating from around 1589. The text, a meditation on the suffering of Mary standing at the foot of the cross watching her son die, had been part of the Catholic liturgy since the 15th century. It is a fairly long poem, which led Palestrina to put aside his usual techniques of using imitative counterpoint to stretch out short sections of text. Instead, he created a comparatively simple work which makes extensive use of homophonic textures, often used antiphonally, relying on the play of different groupings of voices to create light and shade.

Palestrina was choirmaster of the Cappella Giulia at St Peter's at the time but presented

the work to the choir of the Sistine Chapel, who kept it for their own exclusive performance each Good Friday. It was not until 1771, when the English musician Charles Burney reportedly bribed one of the Sistine singers to show him a copy, that the piece was published.

The most famous musical secret, however, is surely Allegri's *Miserere*. This setting of the penitential Psalm 51 was composed by Allegri around 1638 for the Tenebrae services in Holy Week, an intensely dramatic night office in which the candles were extinguished one by one to the solemn chanting of psalms. The *Miserere* was the culmination of this office, during which the final candle was carried behind the high altar, leaving the church in total darkness. Gregorio Allegri, a tenor in the Sistine Chapel choir for over 30 years, was not the only person to write settings of the *Miserere*, nor did his version become the standard setting until at least ten years after his death, but once established, it became an almost immutable tradition, and the score, which Allegri had given to the choir for its exclusive use, was hidden away from all prying eyes.

The story of the 14-year-old Mozart's memorisation of the work on a single hearing, thus 'smuggling' the music out in his own head, is well known. While this is an

impressive feat, it becomes less impressive on closer examination, since the piece basically consists of only three short passages of music: a standard plainsong psalm tone, and two chorus passages, one twelve bars long and the other fourteen, each of which is repeated five times. The only section which is heard just once is the last verse, in which both choirs come together in an imposing final cadence.

The irony of all the secrecy surrounding the piece is that in fact nobody knows what Allegri's original setting sounded like. The two solo choirs of the *Miserere* were the best singers in that already elite ensemble, and famous for their ability to embellish the melodic lines with elaborate ornamentations. To have sung just the notes on the page would have been unthinkable.

It is not known who first sang the famous high C in Allegri's setting, nor when it came to be standard performance practice for the piece, nor indeed what embellishments may have originally been made in the other voices, but certainly in the course of the 18th century the ability of Sistine Chapel choristers to improvise such decorations gradually diminished until it was lost entirely, and the singers simply memorised the received tradition and performed it as received. Today, the piece

has become inseparable from its top Cs, and the ethereal beauty of the floating soprano line is for many people the work's main attraction. Indeed, the *Miserere* itself is in most people's minds the only work by Allegri, even though he was, in his own day, well known as a composer – a further irony in view of the fact that the piece as we know it is almost certainly not what Allegri wrote.

The version most often heard today (and recorded here) is Ivor Atkins' of 1951, based largely on transcriptions by Charles Burney and Felix Mendelssohn of what they heard at the Vatican in about 1771 and 1831 respectively. In fact the famous high C is now known to be error, brought about by the accidental transposition of the second choir upward by a fourth, meaning this high note would originally have been a G if the work were sung in G minor. Nonetheless this version has endured through a half-century of performance practice, and despite problems of authenticity, its broad appeal is undeniable.

Another reasonably prolific composer known for a single work is Antonio Lotti. Born in Germany, he moved in his teens to Venice where he remained for the rest of his life except for one two-year stint in Dresden. Lotti's career as a composer of sacred music was firmly grounded at St Mark's

Basilica, where he was first a member of the choir, then organist and eventually maestro di cappella, and he wrote numerous masses and other sacred choral works. Of all his works, however, only his settings of the *Crucifixus* text (for from five to ten voices) – some of which come from the Credos of complete mass settings – have stood the test of time, and of those, only the eight-part *Crucifixus* is at all well-known today. Although Lotti was in fact a contemporary of J.S. Bach, the piled-up dissonances of this *Crucifixus* have something of the flavour of Monteverdi, on the very cusp between Renaissance and Baroque, even if some of the harmonies seem almost Classical. Perhaps also Lotti's involvement with opera – he wrote over 20 works for the stage – accounts for the richly dramatic gestures of this motet.

Nevertheless, this *Crucifixus* – like all the works on this disc, across the centuries of political and theological turmoil, through reformations and counter-reformations – seems in its own way to murmur to us "something of the ineffable and of the divine", just as Du Fay's *Nuper rosarum flores* did for the people of Florence in 1436.

Natalie Shea

Miserere

1 Miserere mei, Deus,
secundum magnam misericordiam tuam;
et secundum multitudinem miserationum tuarum
dele iniquitatem meam.

Amplius lava me ab iniquitate mea,
et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco,
et peccatum meum contra me est semper.

Tibi soli peccavi,
et malum coram te feci;
ut justificeris in sermonibus tuis
et vincas cum iudicaris.

Ecce enim in iniquitatibus conceptus sum;
et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti;
incerta et occulta sapientiae tuae manifestasti mihi.
Asperges me hyssopo, et mundabor;
lavabis me, et super nivem dealabor.

Auditui meo dabis gaudium et laetitiam,
et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.

Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui,
et spiritu principali confirma me.
Docebo iniquos vias tuas,
et impii ad te convertentur.

*Have mercy on me, God,
in accordance with your great mercy;
and in accordance with the greatness of your pity
destroy my wrongdoing.*

*Furthermore, wash me of my wrongdoing
and cleanse me of my sin.*

*For I acknowledge my wrongdoing
and my sin continually stands against me.*

*I have sinned against you alone,
and I have done wrong in your presence;
so that you might be justified in your words
and might conquer when you judge.*

*For behold, I was born into wrongdoing
and my mother conceived me amid sin.*

*For behold, you have esteemed the truth; you have
revealed to me the unknown secrets of your wisdom.
You will anoint me with hyssop, and I shall be clean;
you will wash me, and I shall be whiter than snow.*

*You will give joy and happiness as I listen,
and bones that have been humbled will rejoice.*

*Turn your face from my sins,
and destroy all my wrongdoing.*

*Create a clean heart within me, God,
and renew an upright spirit within my limbs.
Do not throw me from your sight,
and do not take your holy spirit away from me.*

*Return me to the joy of your salvation,
and strengthen me with your original spirit.
I shall teach wrongdoers your ways,
and the unholy shall be turned to you.*

Libera me de sanguinibus Deus, Deus salutis meae,
et exultabit lingua mea iustitiam tuam.
Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium,
dedissem utique;
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus;
cor contritum, et humiliatum, Deus, non despicies.

Benigne fac, Domine, in bona voluntate tua Sion,
ut aedificentur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae,
oblaciones et holocausta;
tunc imponent super altare tuum vitulos.

from Psalm 50 (51)

Ave Maria ... virgo serena

2 Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Ave cujus conceptio,
Solemni plena gaudio,
Caelestia, terrestria,
Nova replet laetitia.

Ave cujus nativitas
Nostra fuit solemnitatis
Ut lucifer lux oriens
Verum solem praeveniens.

Ave pia humilitas,
Sine viro foecunditas,
Cujus annuntiatio
Nostra fuit salvatio.

*Free me from blood, God of my salvation,
and my tongue will sing of your judgement.
Lord, open my lips,
and my mouth will proclaim your praise.*

*For if you were to desire a sacrifice,
I would give you anything;
you would not be pleased with a burnt offering.
A sacrifice to God is a broken spirit;
a contrite heart, humbled, God you will not despise.*

*Act kindly, Lord, to Zion out of your goodwill,
so that the walls of Jerusalem may be built.
Then you will accept a sacrifice of justice,
libations and burnt offerings;
then they will place calves on your altar.*

*Hail Mary, full of grace,
The Lord is with Thee, serene virgin.*

*Hail, whose conception,
Full of solemn joy,
The heavens, the earth,
Fills with new rejoicing.*

*Hail to you whose birth
Was our solemn festival
Like the morning star
Heralds the true sun.*

*Hail, pious humility,
Fruitful without a man,
Whose Annunciation
Was our salvation.*

Ave vera virginitas,
Immaculata castitas,
Cujus purificatio
Nostra fuit purgatio.

Ave praeclara omnibus
Angelicis virtutibus
Cujus fuit assumptio
Nostra glorificatio.

O Mater Dei,
Memento mei. Amen.

*Anonymous devotional poem
inspired by Luke 1:28*

Ave verum corpus

- 3 Ave verum corpus, natum de Maria Virgine:
vere passum immolatum in cruce pro homine,
cujus latus perforatum unda fluxit sanguine.
Esto nobis praegustatum in mortis examine.
O dulcis, O pie, O Jesu, fili Mariae
Miserere mei.
Amen.

Anonymous hymn for the Feast of Corpus Christi

Ave Maria

- 4 Ave Maria, gratia plena,
Dominus tecum:
benedicta tu in mulieribus,
et benedictus fructus ventris tui.
Amen.

Luke 1:28b,42b

Nuper rosarum flores

(Triplum, Tenor II, Motetus)

- 5 Nuper rosarum flores
Ex dono pontificis

*Hail, true virginity,
Immaculate chastity,
Whose purification
Was our cleansing.*

*Hail to you who excel in all
Angelic virtues
Whose Assumption
Was our glorification.*

*O Mother of God,
Remember me. Amen.*

*Hail true body, born of the Virgin Mary:
truly dead, sacrificed on the cross for mankind,
whose pierced side flowed with a tide of blood.
Behold the one tested in death for us.
O sweet, gentle Jesus, Son of Mary
have mercy on me.
Amen.*

*Hail Mary, full of grace,
the Lord is with you:
you are blessed among women,
and blessed is the fruit of your womb.
Amen.*

*The rose blossoms,
recently given by the Pope,*

Hieme licet horrida
Tibi virgo caelica
Pie et sancte deditum
Grandis templum machinae
Condecorarunt perpetim.

Hodie vicarius
Jesu Christi et Petri
Successor Eugenius
Hoc idem amplissimum
Sacris templum manibus
Sanctisque liquoribus
Consecrare dignatus est.

Igitur, alma parens
Nati tui et filia,
Virgo decus virginum
Tuus te Florentiae
Devotus orat populus,
Ut qui mente et corpore
Mundo quicquam exorari,

Oratione tua
Cruciatu et meritis
Tui secundum carnem
Nati Domini sui
Grata beneficia
Veniamque reatum
Accipere mereatur. Amen.

Attributed Guillaume Du Fay

(Tenor [catus firmus])
Terribilis est locus iste. Amen.

*despite the winter's cold
have continued to adorn this temple
with its great device,
piously and solemnly dedicated
to you, heavenly Virgin.*

*Today the vicar of Jesus
Christ and the successor
of Peter, Eugenius,
has deigned to consecrate
this same and most splendid
temple with his sacred hands
and holy oils.*

*Therefore, kindly parent
and daughter of your Son,
you, O Virgin, glory of virgins,
your devoted inhabitants
of Florence implore
that he who with pure mind
and body has made some entreaty,*

*By your prayer
and by the merits of the crucifixion
of your Son, his Lord
made flesh will
deserve to receive
welcome favours and
the forgiveness of sins. Amen.*

This place is terrible. Amen.

O magnum mysterium

- 6 O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent
Dominum natum,
jacentem in praesepio.
O Beata Virgo
cujus viscera meruerunt
portare Dominum Jesum Christum,
Alleluia!

Matins Responsory for Christmas Day

7 **Deo gratias**

I Corinthians 15:57 / II Corinthians 2:14

Stabat Mater

- 8 Stabat Mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.

Cujus animam gementem
Contristatam et dolentem
Pertransiit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quae maerebat et dolebat,
Et tremebat, dum videbat
Nati poenas inclyti.

Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?

*O great mystery
and wondrous sacrament,
that animals should see
the newborn Lord,
lying in the manger.
O Blessed Virgin
whose womb was worthy
to bear our Lord Christ,
Alleluia!*

(Thanks be to God)

*The grieving Mother
stood weeping by the cross
Where her Son hung.*

*Her spirit crying out,
Mourning and grieving
Has been pierced by the sword.*

*O how sad and afflicted
Was that blessed
Mother of the only-begotten!*

*How she grieved and lamented,
And trembled, when she saw
The sufferings of her glorious Son.*

*What man would not weep
If he saw the Mother of Christ
In such torment?*

Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis,
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam!

Sancta Mater, istud agas
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixerò.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

*Who could fail to grieve too,
If he saw the Mother of Christ
Suffering with her Son?*

*For the sins of his people
She saw Jesus tortured
And scourged.*

*She saw her sweet son,
Dying and forsaken
As he gave up his spirit.*

*O Mother, fount of love,
Make me feel the power of your grief
And mourn with you.*

*Make my heart burn
With the love of Christ
That I may please Him.*

*Holy Mother, may you inflict
The wounds of the crucified one
Deeply on my heart.*

*Of your wounded Son,
Who deigned to suffer for me,
Let me share the punishment.*

*Make me weep with you,
Grieve by the cross with you
As long as I live.*

*To stand by the cross with you
To join with you
In lamenting is my desire.*

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Fac ut portem Christi mortem,
Passionis fac consortium
Et plagas recolare.

Fac me plagis vulnerari,
Cruce hac inebriari,
Et cruore Filii.

Inflamatus et accensus,
Per te, virgo, sim defensus
In die iudicii.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

Quando corpus morietur,
Fac ut animae donetur
Paradisi Gloria.

*Hymn attributed to Pope Innocent III
or Jacopone da Todi*

Crucifixus

- 9 Crucifixus etiam pro nobis,
sub Pontio Pilato
passus et sepultus est.

From Credo of the Ordinary of the Mass

In dulci iubilo

- 10 In dulci iubilo
nun singet und seid froh
unsers Herzens Wonne
leit in praesepio
und leuchtet als die Sonne

*Brightest Virgin of virgins,
May you not be harsh with me,
Make me grieve with you.*

*Make me bear the burden of Christ's death,
Make me share His Passion
And reflect on His wounds.*

*Make me suffer His wounds,
Let me be overcome by the cross
And the blood of your Son.*

*Set on fire and burning,
May I be protected by you, Virgin,
On the day of judgement.*

*May I be guarded by the cross,
Fortified by the death of Christ,
Supported by His grace.*

*When my body dies,
Let there be granted to my soul
The glory of paradise.*

*He was indeed crucified for us,
at the order of Pontius Pilate
He suffered and was buried.*

*In sweet joy
now sing and be glad
our heart's happiness
lies in the manger
and shines like the sun*

matris in gremio.
Alpha es et Omega.

O Jesu parvule,
nach dir ist mir so weh,
tröst mir mein Gemüte,
o puer optime,
durch alle deine Güte,
o princeps gloriae,
trahe me post te!

Ubi sunt gaudia,
Nirgends mehr denn da,
da die Engel singen
nova cantica
und die Schellen klingen
in regis curia:
eia wärn wir da!

Anonymous 15th century German

- 11 O salutaris hostia
O salutaris hostia
Quae caeli pandis ostium.
Bella premunt hostilia;
Da robur, fer auxilium.

*From 'Verbum supernum prodiens' by
St Thomas Aquinas*

Spem in alium

- 12 Spem in alium nunquam habui,
praeter in te, Deus Israel:
qui iraseris, et propitius eris.
Et omnia peccata hominum in
tribulatione dimittis,
Domine Deus, Creator caeli et terrae,
respice humilitatem nostram.

Matins Responsory after Trinity Sunday

*in his mother's lap.
You are Alpha and Omega.*

*O tiny baby Jesus
I so long for You,
comfort my soul,
o peerless boy,
by all your goodness,
o Prince of Glory,
draw me to you.*

*Joys are there,
as in no other place,
there the angels sing
a new song
and the bells ring out
in the court of the King:
O that we were there!*

*O Saving Victim opening wide
The gate of heaven to all below
Our foes press on from every side;
Thine aid supply, Thy strength bestow.*

*I have never had hope
in any other but you, God of Israel:
who is angry, and then favourable.
And who forgives all the sins of
suffering man,
Lord God, Creator of Heaven and Earth,
look down upon our humility.*



Cantillation

Cantillation

Antony Walker, *Music Director*

Since its formation in 2001 by music director Antony Walker and manager Alison Johnston, Cantillation has been busy in the concert hall and the recording studio with music ranging from the Renaissance to works of the 21st century, both a cappella and with orchestra (working especially with the orchestra Sinfonia Australis). Under the direction of Antony Walker, Cantillation has developed a reputation for fine voices with fine musicianship, a choir with the agility and flexibility of a chamber orchestra. The ensemble has a particular commitment to Australian music.

Cantillation has performed in concert with the Sydney Symphony and the Melbourne Symphony, as well as with Sydney Philharmonia Choirs in the world premiere of Nigel Butterley's *Spell of Creation*. Cantillation has also sung in concert for His Holiness the Dalai Lama, appeared in Pinchgut Opera's inaugural production of Handel's *Semele* and completed a Musica Viva tour of Northern NSW all to great acclaim.

The ensemble has made many recordings with ABC Classics: Cantillation's debut compact disc was released in November 2001

and features the music of Gabriel Fauré, including his Requiem (with soloists Sara Macliver and Teddy Tahu Rhodes) and the world premiere recording of the orchestral version of his early work *La Naissance de Vénus*. Since then the group has also appeared on the soundtrack of Australian film *The Bank*, several CDs of Christmas carols, Orff's *Carmina Burana* in the original version for pianos and percussion, the debut solo album by young Australian soprano Jane Sheldon, *Song of the Angel*, and the first of a series of recordings of 20th- and 21st-century sacred music entitled *Prayer for Peace*.

In December last year, ABC-TV screened Cantillation's performance of Handel's *Messiah* featuring a star line-up of Australian soloists and the Orchestra of the Antipodes. This has been released on DVD and on CD and is the first of a number of joint projects between Cantillation, ABC Classics and ABC-TV.

Future engagements include recordings of Bach, Handel, Mozart and Ross Edwards amongst others; concerts with the Sydney Symphony, and appearing in Pinchgut Opera's performances of Henry Purcell's *The Fairy Queen*.

Cantillation

Musical Director Antony Walker

Manager Alison Johnston

Sopranos Miriam Allan, Catherine Bryant[∞], Shelli Gilhome, Maria Kutra[∞], Belinda Montgomery, Alison Morgan, Jane Sheldon, Nicole Thomson[§], Sarah Turvey

Altos Jo Burton[§], Jenny Duck-Chong, Kerith Fowles, Judy Herskovits, Melissa Kenny[∞], Marianne Powles, Natalie Shea, Linda Siemon, Anna Zerner[†]

Tenors Richard Black, Peter Campbell[∞], Paul McMahon, Dominic Ng, John Pitman, James Renwick, Joseph Toltz[∞], Antony Walker^{*}, Brett Weymark, Raff Wilson

Basses Peter Alexander[∞], Christopher Allan, Richard Anderson, Daniel Beer, Andrew Bettison, Corin Bone, Timothy Chung, Nicholas Davison, Mark Donnelly[§], Jean Christoph Higgins[∞], Robin Hilliard, Kirk Hume^{*}, Goran Jordanov[∞], Simon Lobelson[§], Ben Macpherson[∞], Christopher Matthies[∞], Sébastien Maury[∞], Chip Rolley^{*}, Ed Suttle[∞]

§ Allegri only

* Ockeghem only

† Tallis only

∞ Ockeghem and Tallis only



Antony Walker

Born in Sydney, Antony Walker is at the forefront of a new generation of Australian musicians, having established a reputation for artistic excellence in direction and performance over the last decade. Recently appointed Music Director to Washington Concert Opera, he covers the range of opera, choral and symphonic repertoire.

Antony Walker's skill in raising technical and artistic standards of performance is widely acknowledged, and he was appointed Chorusmaster and house conductor to the

prestigious Welsh National Opera in 1998. Conducting engagements with WNO included *Madama Butterfly*, *Carmen*, *Rigoletto*, *The Barber of Seville* and *Queen of Spades* which he also conducted in performances throughout Italy. Since 1997 he has been an annual visitor to the USA, this year conducting at Wolf Trap Opera and the North American premier of Poul Ruders' *The Handmaid's Tale* for Minnesota Opera, as well as *Beatrice et Benedict* and *Stiffelio* for Washington Concert Opera.

Antony Walker's growing list of recordings includes Fauré's Requiem and *La Naissance de Vénus*, *Carmina Burana*, *Prayer for Peace*, a CD of contemporary sacred music, *Ode to Joy*. He has recently embarked on a project to record all of the Beethoven piano concertos with Gerard Willems and Sinfonia Australis. Most recently released is a CD and DVD recording of Handel's *Messiah* with Cantillation and Orchestra of the Antipodes on period instruments.

He has conducted all the leading symphony and chamber orchestras and instrumental ensembles around the country, and many of Australia's finest contemporary ensembles and for Opera Australia, and was Musical Director of Sydney Philharmonia Choirs from 1993 to 1997.

Antony Walker's commitment to

contemporary composition and performance are evidenced by more than 100 premiere performances of works by Australian composers and many Australian premieres of significant international compositions including Arvo Pärt's *St John Passion*, Poulenc's *Figure Humaine* and Iannis Xenakis' *Idmen A* and B.

In addition to being the founder and music director of Cantillation and Sinfonia Australis, Antony Walker is a co-artistic director of Pinchgut Opera, and conducted their inaugural critically acclaimed performances of Handel's *Semele* last year. This year he will conduct Purcell's *The Fairy Queen* for them.

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