

St Mary the Virgin, Waterperry.

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Globalisation for the Common Good Initiative
&
School of Economic Science
JOINT CONFERENCE



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CONCERT

GIVEN BY

DISCANTVS

Director: Bruce Ramell

Tuesday 2nd September 2014

Programme

<i>Laude novella</i>	Anon.
<i>Song of the Sibyl</i>	Anon.
<i>This is the day that the lord hath made</i>	Parsley
<i>O God, the King of Glory</i>	Purcell
<i>Jubilate Deo</i>	Dering
<i>Ave verum corpus</i>	Byrd
<i>Exsultate Justi</i>	Hackenberger
<i>O nata lux</i>	Tallis
<i>Aetatis Carmen (Ladies)</i>	Anon. C15
<i>Ave Maria</i>	Gombert
<i>Miserere mei</i>	Allegri
<i>Miserere mei</i>	John-Paul Bowman
<i>Duo seraphim</i>	Aichinger
<i>The Lamb</i>	Tavener
<i>Honi soit qui mal y pense</i> (Canon)	Anon. C16

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Introductory note.

A conference with a title “***The Value of Values: Spiritual Wisdom in Everyday Life***” must surely welcome a little spiritual refreshment by way of a concert of mainly sacred choral music! DISCANTVS is delighted to be offering just this. We include a sampler of one the medieval period’s great traditional pieces – the Song of the Sibyl – which is heard in church today only in southern Spain and Majorca, as well as one of the most spiritually evocative pieces in existence – Allegri’s Miserere. B.R.

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Laude novella

Anon.

Laude are Italian devotional songs dating from the 13th to the 19th centuries. Clearly useable for processions or on pilgrimage, they have played an important part in Italian religious life. This one dates from the 13th century.

Laude novella sia cantata A l'alto donna encoronata. Fresca vergene doncella

Primo fior, rosa novella Tutto'l mondo a te s'apella Nella bonor fosti nata

Let a new song of praise be sung to the noble crowned lady, fresh virgin maid, first flower, new rose. The whole world appeals to thee who was born in happiness

Song of the Sibyl

Soloist: Jill Crehan

Anon.

This remarkable song, using the words of the Eritrean Sibyl, derived from Greek sources, was translated by St Augustine's in his *City of God*. The wise words of the Sibyl relate to the second coming of Christ which makes it odd that traditional performances have been associated with Christmas. Use of the song was widespread in Europe in the middle ages and was translated into many vulgar tongues – Old French, Provençal Castilian, and Catalan. As time went by the refrain “Al jorn del judici” (‘On judgement day’) was harmonised to various degrees. Tonight’s performance uses a short selection of verses and a harmonisation of the chorus dating from around 1500. The use of the song in the liturgy was banned by the Council of Trent in 1545, but in the south of Spain and in Mallorca it crept back into use and can still be heard there today. It now has the distinction of being on the UNESCO *Intangible Cultural Heritage List*. Both texts and music vary from place to place. Tonight’s version is essentially based on one from Mallorca. Here is a summary of the text:

A Herald sings: **Audite quid dixerit** *Listen to what she says!*

The choir sings a refrain before & after each statement from the Sibyl: **Al journ del judici parra qui haura fayt servici.** *On judgement day, those who served will be repaid..*

The Sibyl says: **Un reyvendra perpetual de cel quant may non fo aytal.....** From heaven the eternal king, whose like was never beheld, will come in judgement.

Over a series of verses she says that there will be a great sign... mountains and hills will be made low.... The wisdom of everything will be revealed.....there will be no more hankering.....all shall say “Lord, have mercy”the Lord will descendthe Lord shall sweetly say to those to be saved, “Come to me.”

This is the day that the Lord has made

Osbert Parsley (1500 – 1585)

Osbert Parsley’s musical life was based at Lincoln cathedral. His memorial tablet there, rather touchingly, says that his “*harmony survives his vital breath*” which we here witness!

This is the day which the Lord hath made: we will rejoice and be glad in it.

O God, the King of Glory

Henry Purcell (1659 – 1695)

This Purcell's anthem is a fairly youthful work – written before his 20th year, but shows typical competence.

O God, the King of Glory, who hast exalted thine only Son, Jesus Christ, with great triumph unto heaven: We beseech thee, leave us not comfortless, but send to us thine Holy Ghost to comfort us, and exalt us into the same place where our Savior Christ is gone before us. Amen.

Jubilate Deo

Richard Dering (1580 – 1630)

Dering was one of several English composers who risked remaining as Catholics at a dangerous time. Unlike Byrd he spent much of his life on the continent, where he picked up a more Italianate style which this piece demonstrates.

Jubilate Deo universa terra. Psalmum dicite nomini ejus. Venite et videte at narrabo vobis, omnes qui timet Dominum, quanta fecit Dominus animæ meæ.

Praise the Lord the whole earth. Praise his holy name. Behold, all ye that fear the Lord, I will tell you what great things the Lord has done for my soul. (Psalm 66)

Ave verum corpus

William Byrd (1543 – 1623)

This justly famous setting by Byrd demonstrates his mastery in setting sensitive texts.

Ave, verum corpus, natum de Maria Virgine, vere passum, immolatum in cruce pro homine, cuius latus perforatum unda fluxit sanguine. Esto nobis praegustatum, in mortis examine. O dulcis, o pie, o Jesu, fili Mariae, miserere mei.

Hail the true body, born of the Virgin Mary: You who truly suffered and were sacrificed on the cross for the sake of man. From whose pierced flank flowed water and blood: Be a foretaste for us in the trial of death. O sweet, O gentle, O Jesu, son of Mary, have mercy on me.

Exsultate Justi

Hackenberger (c.1570 – 1627)

Andreas Hackenberger is hardly a household name as a composer, but this piece alone must show how competent he was. He lived in Pomerania and spent 20 years of his life directing music in a church in Gdansk. His style matches that of his contemporaries Gabrieli and Dering.

Exsultate, justi, in Domino; rectos decet collaudatio. Confitemini Domino in cithara; in psalterio decem chordarum psallite illi. Cantate ei canticum novum; bene psallite ei in vociferatione. Quia rectum est verbum Domini, et omnia opera ejus in fide. Diligit misericordiam et judicium; misericordia Domini plena est terra.

Rejoice in the Lord, O ye righteous: for it becometh well the just to be thankful. Praise the Lord with harp: sing praises unto him with the lute, and instrument of ten strings. Sing unto the Lord a new song: sing praises lustily unto him with a good courage. For the word of the Lord is true: and all his works are faithful. He loveth righteousness and judgement: the earth is full of the goodness of the Lord

O nata lux

Tallis (c.1505 – 1585)

This beautiful hymn setting shows Tallis at his simple best. The piece has typical examples of false relations in the harmony which produce some most poignant cadences.

O nata lux de lumine, Jesu redemptor saeculi, Dignare clemens supplicum Laudes precesque sumere. Qui carne quondam contegi Dignatus es pro perditis, Nos membra confer effici Tui beati corporis.

O Light born of Light, Jesus, redeemer of the world, with loving-kindness deign to receive suppliant praise and prayer. Thou who once deigned to be clothed in flesh for the sake of the lost, grant us to be members of thy blessed body.

Aetatis Carmen (Ladies voices)

Anon. (C15)

This little piece is found in the *Piae Cantiones* collection of medieval pieces, published in 1582 in Griefswald in Pomerania, on the south of the Baltic, which was part of Sweden at the time. The opening of the melody line from the original publication is illustrated.

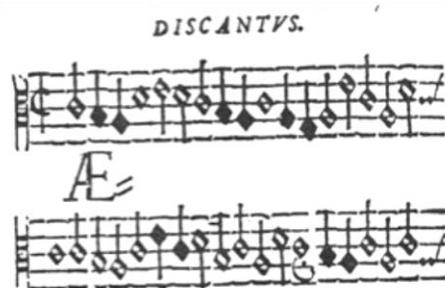
Aetas carmen melodiæ, psallat laudem

messiæ, cantico lætitiaæ.

**Namque dignus est hon ore qui placavit
passion patrem omnis gratiæ.**

Let the age sing a hymn of harmony, praising the messiah with a song of joy.

For he is worthy of honour, who by his passion reconciled all to the Father of all grace.



Ave Maria

?Gombert (1500 – 1556)

This piece is always referred to as being by the C16 composer Gombert in spite of the fact that no-one thinks that it is by him. The style is C17 and could even have been written later still. Whoever the composer, the music makes beautiful use of the interplay of high and low voices.

Ave Maria! Ave Maria! Gratia plena, Dominus tecum, Dominus tecum, benedicta tu in mulieribus, et benedictus et benedictus fructus ventris tui, Jesu. Jesu. Jesu. Jesu. Sancta Maria, Sancta Maria, Mater Dei, ora pro nobis ora pro nobis peccatoribus, nunc et in hora mortis nostræ, Amen. Amen. Amen.

Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen.

Miserere mei

High soprano: Ketharine Czelko

Allegri (1582 – 1652)

We present a slightly shortened version of this famous piece.

Miseré mei, Deus: secúndum magnam misericórdiam tuam. Et secúndum multitudinem miseratiónum tuárum: dele iniquitátem meam. Amplius lava me ab iniquitáte mea: et a peccáto meo munda me. Quóniam iniquitátem meam ego cognósco: et peccátum meum contra me est semper. Tibi soli peccávi, et malum coram te feci: ut justificérис in sermóribus tuis, et vincas cum judicáris. Ecce enim in iniquitáibus concéptus sum: et in peccátis concépit me mater mea. Ecce enim veritátem dilexísti: incérta et occulta sapiéntiae tuæ manifestásti mihi. Dómine, lábia mea apéries: et os meum annuntiábit laudem tuam. Quóniam si voluísses sacrificium, dedíssem utique: holocáustis non delectáberis. Sacrificium Deo spíritus contribulátus: cor contrítum et humiliátum, Deus, non despícies. Benígne fac, Dómine, in bona voluntáte tua Sion: ut ædificéntur muri Jerúsalem. Tunc acceptábis sacrificium justitiæ, oblatiōnes et holocáusta: tunc impónent super altáre tuum vítulos.

Have mercy upon me, O God, after Thy great goodness. According to the multitude of Thy mercies do away mine offences. Wash me throughly from my wickedness: and cleanse me from my sin. For I acknowledge my faults: and my sin is ever before me. Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged. Behold, I was shapen in wickedness: and in sin hath my mother conceived me. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly. Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise. For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings. The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise. O be favourable and gracious unto [Sion](#): build Thou the walls of Jerusalem. Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar. Psalm 51

Miserere mei

John-Paul Bowman (b.1985)

In this piece, which John-Paul wrote last year, piece uses some of the same text as the well-known Allegri *Miserere*. The setting is for 6-part choir and plays on semi-choir/full choir contrast and the text is expressed simply, without any vocal gymnastics!

Miserere mei, Deus: secundum amgnun miseridordiam tum. Et secundum multitudinem miserationum tuarum, dele iniquitatem mean. Amplius lava me ab iniquitate mea: et a peccatum meum contra me est semper. 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 judicaris.

Have mercy upon me, O God, after thy great goodness according to the multitude of thy mercies do away mine offences. Wash me throughly from my wickedness and cleanse me from my sin. For I acknowledge my faults and my sin is ever before me. Against thee only have I sinned, and done this evil in thy sight that thou mightest be justified in thy saying, and clear when thou art judged. Thou shalt make me hear of joy and gladness that the bones which thou hast broken may rejoice. Turn thy face from my sins and put out all my misdeeds. Make me a clean heart, O God and renew a right spirit within me. Cast me not away from thy presence and take not thy Holy Spirit from me. O give me the comfort of thy help again and establish me with thy free Spirit. Thou shalt open my lips, O Lord and my mouth shall shew thy praise.

Duo seraphim

Aichinger (1564 – 1628)

In common with many composers from northern Europe of his time, Gregor Aichinger spent a considerable time in Italy, but worked in his final years in Augsburg. His style has a strong Italian feel.

Duo seraphim clamabant, alter ad alterum: Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Plena est omnis terra gloria eius. Tres sunt qui testimonium dant in cœlo. Pater, Verbum, et Spiritus Sanctus et hic tres unum sunt. Laus et perennis gloria Deo Patri cum Filio, sancto simul paraclito in sempiterna secula. Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Plena est omnis terra gloria eius

Two Seraphim proclaimed, one to the other: Holy, Holy, Holy, Lord God of Hosts. The whole earth is full of his glory. Three give testimony in heaven: the Father, the Word and the Holy Spirit; and these three are one. Praise and everlasting glory be to God the Father and the Son and the Holy Spirit now and for evermore.

The Lamb

Tavener (1944 – 2013)

Sir John Tavener has been a musical ikon of spirituality and since his death last year has been greatly missed on the musical scene. We perform one of his best loved works.

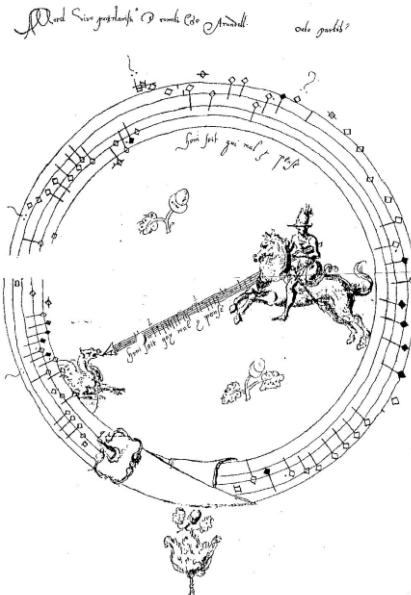
**Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?
Little Lamb, I'll tell thee
Little Lamb, I'll tell thee;
He is called by thy name,**

**By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
For he calls himself a Lamb.
He is meek, and he is mild
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little lamb, God bless thee!
Little lamb, God bless thee!**

Honi soit qui mal y pense (Canon)

Anon. C16

This canon is written on a circular stave perhaps illustrating a labyrinthine parallel! It is written on a folio which was attached to the front of a manuscript produced in the Hapsburg court and seems to have been presented to Henry VIII and Catherine of Aragon in about 1522. The text is that used by the Order of the Garter as a motto and appears as the closing lines of the associated C14 tale, *Sir Gawain and the Green Knight*. An approximate translation is: “Shame on him who evil thinks.”



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DISCANTVS is a choir based at the *School of Economic Science* in London. It was founded in 1988 by the present conductor, Bruce Ramell. It has sung in many cathedral services in England and has given concerts in London churches as well as in Holland, Belgium, France Spain, Malta and Dublin.

Sopranos: Gill Thompson, Jill Crehan, Kate Meltzer, Katherine Czelko, Monica Gilbert.

Altos: Heather Graves, Heather Ramell, Danniella Downes, Sonia Diaz Garcia.

Tenors: Nick de Mattos, Paul Summers, John-Paul Bowman.

Basses: Stephen Thompson, David Goymour, Peter Weigall.

John-Paul Bowman is currently Composer-in-Residence at City of Norwich School and Norfolk Centre for Young Musicians. A graduate of the Guildhall School of Music and Drama, where he studied composition with Paul Whitmarsh and conducting with Sian Edwards, John-Paul's works have spanned the sacred, secular and theatrical realms. He has written for a wide range of forces, although his particular passion is choral music.

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