

RUNNING ORDER

FIRST HALF

Victoria (1548-1611) - O quam gloriosum
Victoria - Salve Regina
Palestrina (1525-1594) - Laudate Dominum
Palestrina - Tu es Petrus
Stabile (1535-1595) - Nunc dimitis
Giovannelli (c.1560-1625) - Jubilate Deo
Victoria - Descendit angelus
Victoria - Gaude Maria
Victoria - Ave Maria

SECOND HALF

Victoria - Ascendens Christus
Victoria - Missa *O quam gloriosum* - Kyrie, Gloria
Victoria - Doctor Bonus
Victoria - Missa *O quam gloriosum* - Credo
Victoria - Vadam et circuibo
Victoria - Missa *O quam gloriosum* - Sanctus et Benedictus
Victoria - O sacrum convivium
Victoria - Missa *O quam gloriosum* - Agnus Dei

Programme notes

By 1572 Alessandro and Angelo Gardano's Venetian printing business was already in trouble.

The two brothers had taken over the running of the music printing press and book shop from their father on his death three years earlier in the little winding street of Merceria del Capitello a few minutes from San Marco and in the shadow of San Salvador. It had been their father's life work to build up music printing business and old Antonio Gardano's clients included some of the leading names of the day: Palestrina, Lassus, Obrecht among them. But by 1575 the brothers would have shut up shop for good, never to work together again.

Before they did, however, they would publish one last volume that would go on to have profound impacts on the history of late sixteenth-century polyphony. It was to this workshop that the Spanish twenty-four year old Tomás Luis de Victoria addressed his bundle of pieces from Rome where he worked, the pieces that would become his first published volume: his 1572 *Motecta*.

Tonight's concert is all about that book, what influenced its composer, who came to be influenced by it and what happened when a decade later Victoria returned to the pieces to reimagine their motifs.

We begin tonight's concert, fittingly, at the opening our *Motecta*. The first piece, *O Quam Gloriosum*, has become a favourite of choirs for All Saints and rightly so. After a dramatic opening homophonic chords, Victoria weaves a sinuous tapestry of polyphonic lines. Listen out in particular to the rising scales at 'gaudent' ('rejoice'), where Victoria turns up the harmonic temperature by taking us away from the home key, before resolving at 'omnes sancti' ('all the saints').

Our second piece is much grander in scale. The *Salve Regina* is the hymn to the Virgin sung at the end of each day between Trinity Sunday and the start of Advent. Victoria sets the deeply poetic text in four sections, each with six voices except the third, which is an intimate quartet beginning at 'Et Jesum...'. The beginning 'Salve' has the same shape as the Gregorian chant for this text, and it is passed around the voices until the second soprano takes it up, who repeats it again and again at different pitches and at different times, sometimes high above the other voices and sometimes in the middle, but constantly present – showing on the one hand Victoria's indebtedness to the monophonic canon that predates him, but also allowing the salutation to take on an almost hypnotic quality.

Victoria went to Rome when his voice broke (almost certainly in 1565). He was already a proficient musician and was admitted to the Collegium Germanicum as a singer, and later organist. It is still there, on the Via Barberini – a few minutes from the Roma Termini station. A short walk away, was the newly established Roman Seminary, where Palestrina (1525-1594) was *maestro di cappella*. There was lots of comings and goings between these two establishments, and it seems very likely that Victoria and Palestrina knew one another. There is even evidence (not least by Victoria's early mastery of Palestrina's polyphonic style) that Palestrina may have taught Victoria.

Our next two pieces then, are examples of Palestrina's mature style and both published in our crucial year of 1572. These were the brand-new pieces in Rome that Victoria may have heard and studied and he compiled his own collection of motets. Interestingly, Palestrina didn't ask the Gardano brothers to publish his pieces, but rather their only serious rival Scotto (again in Venice – the hub for printing in Italy at the time).

Palestrina sets Psalm 116 (modern numbering Ps.117) for his motet *Laudate Dominum*. It is the shortest of all the psalms, but Palestrina lavishes full eight-voice polyphony on the text, presumably implying 'all the nations' ('omnes populi'). After an antiphonal opening, the most exciting writing comes towards the end when all eight voices are offering equal, but distinct, contributions at 'manet in aeternum' ('endures forever').

St Matthew recounts a scene between Jesus and St Peter in the sixteenth chapter of his Gospel. Jesus is asking his disciples who people say that he is. They reply that some say he is John the Baptist (more about him later), and others Elijah and so on. In response Jesus turns the question on them: 'But what about you? Who do you say that I am?' Peter (who has been called Simon until now) springs forward and says 'the Messiah, the Son of God' and for this answer, Jesus responds with the words Palestrina now sets: 'You are Peter, and on this rock I will build my church, and the gates of Hades will not overcome it.' All this background is here because I want to convey that the words Palestrina sets originate in an intimate and private setting, and I think this is reflected in Palestrina's gentle and subtle writing. It is a long way from the Michelangelo's huge letters of the same text running around the inside of his dome in St Peter's.

Stabile (c.1535-1595) was also a pupil of Palestrina and has left us a handful of excellent motets and canticles. My favourite is tonight's *Nunc Dimittis* and it is deliberately placed next to the Palestrina so you can hear just how similar the compositional style is. Listen out for the way the voices join one by one at the beginning, the way the two 'choirs' hand ideas back and forth to one another (sometimes mesmerizingly quickly as at 'et gloriam'), and the piercing beauty of the whole choir coming together for the beginning of the Gloria.

Giovanelli (c.1560-1625), by contrast, was of the generation after Victoria and Stabile. He was a pupil of Palestrina's, too, but likely to be one of his last, and is likely to have known Victoria and his output as much as Palestrina's (Victoria did not resettle in Spain until 1587). He succeeded Palestrina at St Peter's on Palestrina's death. The majority of his output comes from the early and mid-part of his careers, though it is not known why this is the case. His *Jubilate Deo* is an interesting extension of the Roman School style. In particular, Giovanelli is particularly comfortable swapping and changing between a two in a bar metre, to three in a bar.

We return to the *Motecta* for the final three pieces of our first half. *Descendit Angelus* describes the angel visiting the father-to-be of John the Baptist, Zacharias, to announce that his wife, Elizabeth, will give birth and he shall be called 'John the Baptist'. Victoria opens with a clever canon at the fifth (same pitches, five notes down) and a falling motif that suggests the angel's descent. It gives way to beautiful filigree polyphony that stops only twice in the piece. In each case, it does so to shine a light on the name 'Iohannes Baptista', giving the motet a dramatic and moving architectural scheme.

The *Gaude Maria* is a short motet in praise of the Virgin of unclear origin. Victoria sets a text that is at odds with any other setting of the text. Still, I include it here as another example of Victoria's mastery of canon. This time, the two soprano lines sing the same music two bars apart from one another, while three, free lines copy, imitate or contrast below.

We close the first half of our concert with the sublime *Ave Maria*. Victoria clearly put particular effort into this piece. It is the last in his *Motecta*, the only in eight voices and is particularly moving with its harmonic twists and soaring soprano lines. Watch out in particular for the move from two to three in a bar, which is handled far more subtly than Giovanelli, and the interplay of the top two lines in the closing moments.

INTERVAL

If Victoria was at pains to imagine the descent of the angel in *Descendit Angelus*, the ascent of Christ is all the more obvious in Victoria's lively motet *Ascendens Christus*, which kicks off the second half of our concert. All the voices chase one another higher and higher before the 'alleluia' begins. Watch out for the final set of alleluias, which is the same as the first but the upper voices have been swapped over.

The famous *Missa O Quam Gloriosum* peppers the second half of our concert. It was written some 11 years after the publication of the *Motecta*, and is based on the motet of the same name and incorporates many of the motifs, with some new ones added to support the longer movements. Masses of this type are known in England as parody masses and all of Victoria's masses, except his *Quarta Toni* and the *Requiem* (both based on Gregorian chants), use a motet or chanson of Victoria or another composer.

Doctor Bonus is a short motet for St Andrew. It is an anomaly, because of all the pieces we sing tonight by Victoria, this is the only one he revised in later life. First in 1583 (the same year as the publication of the mass), and again in 1585. Tonight we will sing the original version.

Our next piece is again conceived on a grand scale: *Vadam et circuibo civitatem* takes text from the Song of Songs and sets sound nine minutes of winding polyphony around them. The text describes a lover searching for her beloved and the music reflects this in the shifting and faltering opening

pages. The *secunda pars* begins with a description of the lover ('chosen out of thousands'), before the structural high point of the piece at 'Talis est dilectus meus' ('Such is my beloved').

Our final piece before the Mass' *Agnus Dei* is the motet for the feast of Corpus Christi: *O Sacrum Convivium*. Victoria took the priesthood, and so the sacramental focus of this piece will have had special resonance for him ('O sacred banquet, wherein Christ is received...'). There is particular emphasis on 'passionis ejus' ('his passion'), and the alleluias at the end of the piece.

MJD

CHOIR BIO

Established in 2014, the *Iken Scholars* are a London-based chamber choir dedicated to exploring hidden corners of the Renaissance repertoire. Recent performances at the Cadogan Hall, St John's Smith Square and St Paul's Cathedral have included masses and motets unheard in 400 years, as well as large-scale masterpieces from the central canon. Primarily focused on presenting unusual and liturgically-focused concerts in the capital, the choir is increasingly in demand in London's cathedrals and further afield. The group is made up of singers from London and close by, and directed by Matthew Dunn. For more information, visit our webpage: www.ikenscholars.co.uk.

CHOIRISTERS

Sopranos

Emily Field
Sophie Cleobury
Jenny Forsyth
Katharina Dunn
Nerissa Taysom

Altos

Paul Smith
Tristram Cooke
Marion Harris
Ed Button
Chris Murphy

Tenors

Andrew Balls
Sidharth Prabhu-Naik
James Green
Conor Creeley

Basses

Chris Jeanes
William Hess
Joachim Sabbat
Ryan Pollock
Tom Motley

MATTHEW BIO

Matthew Dunn, director, formed the *Iken Scholars* (then Sacred Voices) in 2012 to perform programmes of hidden corners of the canon of Renaissance polyphony.

Originally from Manchester, he read music at Cambridge and wrote a master's thesis on the dissemination of French thirteenth-century polyphony in England.

He came to London in 2011, became a Fellow of the Royal College of Organists and became Organist and Director of Music at St Botolph without Aldgate, with its historic 1704 Renatus Harris instrument.

He set up *the Iken Scholars* in 2012. He continues to give organ recitals to unsuspecting audiences around the country.

When not conducting choirs or rooting through music archives, he has a job in FS professional services and (at the moment at least) is busy raising funds for a new piano at St Botolphs!

Translations

O quam gloriosum

O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.

O how glorious is the kingdom
in which all the saints rejoice with Christ,
clad in robes of white
they follow the Lamb wherever he goes.

Salve Regina

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus,
exsules filii Evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eja ergo, Advocata nostra,
Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc
exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy,
Our life, our sweetness and our hope!
To thee do we cry,
poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us
the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Laudate Dominum

Laudate Dominum, omnes gentes; laudate
eum, omnes populi. Quoniam confirmata est
super nos misericordia ejus, et veritas Domini
manet in aeternum.

O praise the Lord, all ye heathen: praise him, all
ye nations. For his merciful kindness is ever
more and more towards us: and the truth of
the Lord endureth for ever.

Tu es Petrus

Tu es Petrus
et super hanc petram
aedificabo ecclesiam meam
et portae inferi
non praevallebunt adversus eam.
Et tibi dabo claves
regni caelorum.

Quodcumque ligaveris super terram,
erit ligatum et in caelis,
et quodcumque solveris super terram, erit
solutum et in caelis.
Et tibi dabo claves
regni caelorum.

Nunc dimittis

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti
ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

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

Jubilare Deo

Jubilare Deo,
omnis terra;
cantate, et exsultate, et psallite.
Psallite Domino in cithara;
in cithara et voce psalmi;
in tubis ductilibus,
et voce tubae corneae.
Jubilare in conspectu
regis Domini:
moveatur mare,
et plenitudo ejus;
orbis terrarum, et qui habitant in eo.

Descendit angelus

Descendit angelus Domini ad Zachariam,
dicens Accipe puerum in senectute tua:
Et habebit nomen Joannes Baptista.
Ne timeas, quoniam exaudita est oratio tua,
et Elisabeth uxor tua pariet tibi filium:
Et habebit nomen Joannes Baptista.

You are Peter,
And upon this Rock
I will build My Church:
and the gates of hell
shall not overcome it.
And I will give you the keys
to the kingdom of heaven.

Whatever you bind upon earth
shall be bound in heaven,
and whatever you release upon earth shall be
released in heaven,
and I will give you the keys
to the kingdom of Heaven.

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;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be: world without end. Amen.

Shew yourselves joyful unto the Lord,
all ye lands:
sing, rejoice, and give thanks.
Praise the Lord upon the harp:
sing to the harp with a psalm of thanksgiving.
With trumpets also
and shawms:
O shew yourselves joyful before
the Lord the King.
Let the sea make a noise,
and all that therein is:
the round world, and they that dwell therein.

The angel of the Lord appeared to Zacharias
and said: accept a boy in your old age: and he
will have the name John the Baptist.
Do not be afraid, for your prayer has been
heard, and your wife Elizabeth will bear you a

Gaude Maria Virgo

Gaude Maria Virgo, cunctas haereses sola interemisti, in universo mundo. Alleluia.

Ave Maria

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Ascendens Christus

Ascendens Christus in altum, captivam duxit captivitatem: dedit dona hominibus. Alleluia.

Missa O Quam Gloriosum: Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Missa O Quam Gloriosum: Gloria

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te;
gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata
mundi,
miserere nobis;
qui tollis peccata
mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,

son: and he will have the name John the Baptist.

Rejoice, O Virgin Mary, for alone thou hast put an end to all heresies, in the whole world.

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 at the hour of our death. Amen.

Christ, ascending on high, led captivity captive: He gave gifts to men. Alleluia.

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

Glory be to God in the highest
and on earth peace to men of
good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee;
We give thanks to Thee for Thy
great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ,
the only begotten Son.
Lord God, Lamb of God,
Son of the Father,
Thou that takest away the sins
of the world,
have mercy upon us;
Thou that takest away the sins
of the world,
receive our prayer.
Thou that sittest at the right hand
of the Father,
have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ,

cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Doctor bonus

Doctor bonus, amicus Dei
Andreas ducitur ad crucem.
Aspiciens a longe,
vidit crucem et dixit:
"Salve crux,
suscipe discipulum eius
qui pependit in te
magister meus Christus."

Missa O Quam Gloriosum: Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium
et invisibilium.

Credo in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem
Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas:
et ascendit in caelum.
Sedet ad dexteram
Patris:
et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

together with the Holy Ghost
in the glory of God the Father.
Amen.

A virtuous teacher and friend of God,
Andrew was led to the cross.
Looking from afar,
he saw the cross and said:
"Hail, cross,
receive a disciple of Him
who hung on you,
Christ, my master."

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible
and invisible.

And in one Lord
Jesus Christ,
the only begotten Son of God,
begotten of the Father
before all worlds.
God of God, light of light,
true God of true God,
begotten not made,
being of one substance
with the Father:
by Whom all things were made.
Who for us men,
and for our salvation
descended from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary:
and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
died and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand
of the Father:
and He shall come again with glory,
to judge the living and the dead:
and His kingdom shall have no end.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre
Filioque procedit.
Qui cum Patre
et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum
et vitam venturi sæculi.
Amen.

Vadam et circuibo

Vadam et circuibo civitatem: per vicos et
plateas quaeram quem diligit anima mea;
quaesivi illum, et non inveni.
Adiuro vos, filiae Jerusalem, si inveneritis
dilectum meum, ut annuntietis ei quia amore
languo.

Qualis est dilectus tuus, quia sic adiurasti nos?
Dilectus meus candidus et rubicundus, electus
ex milibus. Talis est dilectus meus, et est amicus
meus, filiae Jerusalem. Quo abiit dilectus tuus,
o pulcherrima mulierum? Quo declinavit?
et quaeremus eum tecum. Ascendit in palmam,
et apprehendit fructus eius.

***Missa O Quam Gloriosum: Sanctus &
Benedictus***

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

O sacrum convivium

O sacrum convivium, in quo Christus sumitur;

I believe in the Holy Ghost,
the Lord, and giver of life:
Who proceedeth from the Father
and the Son.
Who with the Father
and the Son together
is worshipped and glorified:
as it was told by the Prophets.

And I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await
the resurrection of the dead
and the life of the world to come.
Amen.

I will rise, and will go about the city: in the
streets and the broad ways I will seek him
whom my soul loveth: I sought him, and I found
him not. I adjure you, O daughters of Jerusalem,
if you find my beloved, that you tell him that I
languish with love.

What manner of one is thy beloved, that thou
hast so adjured us? My beloved is white and
ruddy, chosen out of thousands. Such is my
beloved, and he is my friend, O ye daughters of
Jerusalem. Whither is thy beloved gone, O thou
most beautiful among women? Whither is he
turned aside, and we will seek him with thee? I
will go up into the palm tree, and will take hold
of the fruit thereof.

Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of
Thy glory.
Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

O sacred banquet, wherein Christ is received;

recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.

the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.

Panem de caelo praestitisti eis
Omnem delectamentum in se habentem.

You gave them bread from heaven
Containing in itself all sweetness.

Missae O Quam Gloriosum: Agnus Dei

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

Lamb of God,
you who take away
the sins of the world,
have mercy upon us.

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

Lamb of God,
you who take away
the sins of the world,
have mercy upon us.

Agnus Dei,
qui tollis
peccata mundi,
dona nobis pacem.

Lamb of God,
you who take away
the sins of the world,
grant us peace.