



CHAMBER MUSIC CONCERTS

2025-2026 ♦ 42nd SEASON

BY REQUEST:

Stile Antico

Underwritten by
Anonymous and Dr. Margaret R. Evans

Friday, November 14, 2025 · 7:30pm
Southern Oregon University Music Recital Hall



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AT SOUTHERN OREGON UNIVERSITY

CHAMBER MUSIC CONCERTS



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President's Message

On behalf of our Board of Directors is my pleasure to welcome you to this season of Chamber Music Concerts (CMC). This, our 42nd season, promises to be another year of world-class performances that continues our longstanding tradition of bringing some of the world's finest musical ensembles to the Rogue Valley.

This season we will once again offer many outreach programs for your enjoyment. You need only to make the time as there is no charge to attend. They are little treasures. I would encourage you to attend. They take different forms: some of the groups will conduct master classes for students, some will perform in local schools, and others will perform for retirement communities. Please check our website for more information on our outreach programs and how you can take advantage of them.

One of our most well-liked programs, the pre-concert lecture, also continues. The lectures are presented one hour before each performance. Having some understanding of what is about to be performed can enrich the concert experience. We are grateful Ed Wight continues his longstanding tradition of presenting the lectures and writing the program notes for each concert.

CMC is fortunate to receive wide ranging financial support. We could not bring high quality groups to our stage without it. Each and every contribution, no matter the size, makes a difference in helping assure CMC will continue to bring outstanding concerts to our stage so all of us who love chamber music can enjoy live performances. Thank you for your continued support and generosity.

Each concert is the result of hours of work by many volunteers including ushers, ticket takers, and those serving on our Board of Directors. Sincere thanks go to each and every one of those who contribute their time. As you read through the program, please take a moment to notice the listing of these volunteers.

Special recognition is owed to our remarkable Executive Director, Jody Schmidt. Chamber Music Concerts would not be what it is without her passion as well as her outstanding work and skill. Any time you want further information or need assistance, please contact Jody directly at 541-552-6154 or Director@ChamberMusicConcerts.org, or visit our website.

Enjoy the performance!

Alexis Packer, President
Chamber Music Concerts



Alexis Packer

2025 2026 SEASON

Dover Quartet

Sunday, October 12, 2025 – 3pm

Reverón Piano Trio

Saturday, October 18, 2025 – 7:30pm

Galvin Cello Quartet

Sunday, November 2, 2025 – 3pm

By Request: Stile Antico, Underwritten by Dr. Margaret R. Evans & Anonymous

Friday, November 14, 2025 – 7:30pm

Dudok Quartet Amsterdam

Friday, January 16, 2026 - 7:30pm

Baltimore Consort

Friday, January 30, 2026 – 7:30pm

Esmé Quartet

Saturday, February 21, 2026 - 7:30pm

Mandelring Quartett

Saturday, March 14, 2026 - 3pm

Trio Bohémo

Saturday, March 28, 2026 – 7:30pm

Borromeo/Verona String Octet

Saturday, April 18, 2026 – 3pm

Amit Peled, cello & Daniel del Pino, piano

Saturday, May 2, 2026 – 7:30pm

By Request: Canadian Brass, Underwritten by Dr. Margaret R. Evans & Anonymous

Sunday, May 17, 2026 – 3pm

CMC Board 2025-2026

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Oregon Center for the Arts

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Executive Director's Message

Welcome to CMC's 42nd season of chamber music! It's you, our wonderful donors, subscribers, ticket holders, and volunteers who make this possible.



Jody Schmidt

This season, we're proud to present 12 incredible ensembles on our season, as well as a music scholarship benefit concert in collaboration with the Tutunov Piano Series. In addition to our regular outreach programs, we're continuing our successful Chamber Music in the Schools program: Student ensembles work with their teachers throughout the year on a piece of chamber music. At the end of the schoolyear, they are coached in person by one of CMC's world-class ensembles — this year, by the legendary Canadian Brass! This promises to be a life-changing musical experience for these fortunate kids, and you are welcome to attend this free event (after the final concert of the season on May 17).

One of the most enjoyable parts of being Executive Director of CMC is to be of service to you. I truly enjoy finding ways to help you better enjoy our events, whether it be a seating change, accessibility assistance, concert exchanges, or anything else that may come up. If I can be of assistance to you, please don't hesitate to ask.

Thank you, treasured patrons, for supporting world-class chamber music. We appreciate you.

Jody Schmidt, Executive Director
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Gifts for the current season are listed below. Please let us know if your name has been inadvertently left out or misspelled so that we may correct the error. Thank you for your support of Chamber Music Concerts!

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Tribal Land Acknowledgement

Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together — who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon (www.grandronde.org) and the Confederated Tribes of Siletz Indians (www.ctsi.nsn.us) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.



In consideration of those who may be allergic to heavy scents, please refrain from wearing strong perfume or cologne at our concerts. Thank you!

Special Thanks

Andrew Gay and the Oregon Center for the Arts at Southern Oregon University

David Ruppe, Impact Publications

Ed Wight, program notes and pre-concert lectures

Rogue Mountain Euforia, stage flower arrangements

Gary & Coralie Farnham, Artist Housing Coordinators

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Community Outreach

Educational outreach programs: CMC offers exceptional free outreach programs by our world-class chamber ensembles, where you will learn about the instruments, composers, music, and musicians. We also present master classes for young and amateur musicians, as well as programs for schoolchildren, adults, SOU students/faculty/staff, Youth Symphony of Southern Oregon, Osher Lifelong Learning Institute, retirement communities, and many more. CMC's outreach programs are targeted to smaller audiences for a more friendly, meaningful experience with the artists. **All outreach programs are free.** Please contact the CMC Office for information on sponsoring an outreach program.

Pre-concert Lectures: CMC offers free pre-concert lectures one hour before every performance (evenings and matinees). These informative and entertaining lectures are presented by musicologist Ed Wight, and will give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 of the Music Building.

Discounted tickets: Our outreach effort to the community includes special discounted tickets so that CMC concerts are affordable for everyone — please contact the CMC Office for availability:

- Oregon Trail Card holders – \$5 tickets (up to two per card)
- Full-time college/university students – \$5 tickets
- Children 8+ years – \$5 tickets
- Economy Seats – \$20 tickets
- Teacher & Student Circle - free tickets for music teachers and music students, and half-price for accompanying parents (matinees only)

Accessibility: CMC strives to make our performances accessible to all. As part of that commitment, we offer an accessible box office and an assistive listening system for our concerts. Large-print versions of concert repertoire and program notes are also available (please give advance notice). For disability accommodations, please contact the CMC Office.

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BY REQUEST:
Stile Antico

UNDERWRITTEN BY
ANONYMOUS & DR. MARGARET R. EVANS

Friday, November 14 ♦ 7:30pm

**“The Golden Renaissance:
A Journey through Stile Antico’s Favourite Music”**

William Byrd (1540-1623) - *Exsurge Domine*
John Tavener (1490-1545) - *Audiui vocem de caelo*
Francisco Guerrero (1528-1599) - *A un niño llorando*
Michael Praetorius (1571-1621) - *Ein Kind geboren*
Thomas Tallis (1505-1585) - *In manus tuas*
Thomas Tomkins (1572-1656) - *O Praise the Lord*
Orlando Gibbons (1583-1625) - *Hosanna to the Son of David*
John Sheppard (1515-1558) - *I give you a new commandment*
Tomás Luis de Victoria (1548-1611) - *Recessit pastor noster*
Gregorio Allegri (1582-1652) - *Miserere* (abbreviated concert version)

I N T E R M I S S I O N

Cristóbal de Morales (1500-1553) - *Jubilate Deo*
Gibbons - *O clap your hands*
Byrd - *Retire my soul*
Giaches de Wert (1535-1596) - *Gaudete in Domino*
Jacobus Clemens (1510-1555) - *Ego flos campi*
Josquin des Prez (circa 1450-1521) - *Salve Regina à 5*
Huw Watkins (b. 1976) - *The Phoenix and the Turtle*

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Stile Antico

Helen Ashby, Kate Ashby, Rebecca Hickey
Emma Ashby, Amy Blythe, Rosie Parker
Jonathan Hanley, Matthew Howard, Benedict Hymas
James Arthur, Nathan Harrison, Gareth Thomas

Stile Antico is firmly established as one of the world's most accomplished and innovative vocal ensembles. Working without a conductor, its twelve members have thrilled audiences on four continents with their fresh, vibrant and moving performances of Renaissance polyphony. Its bestselling recordings have earned accolades including the Gramophone Award for Early Music, Diapason d'or de l'année, Edison Klassiek Award, and Preis der deutschen Schallplattenkritik. The group has received three Grammy® nominations and performed live at the 60th Grammy® Awards at Madison Square Garden.

Based in London, Stile Antico has appeared at many of the world's most prestigious venues and festivals. The group enjoys a particularly close association with Wigmore Hall, and has performed at the BBC Proms, Buckingham Palace, Amsterdam Concertgebouw, the Palais des Beaux-Arts, Cité de la Musique, Luxembourg Philharmonie, Leipzig Gewand-



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haus, and Madrid's Auditorio Nacional. Stile Antico is frequently invited to appear at Europe's leading festivals: highlights include the Antwerp, Bruges, Utrecht and York Early Music Festivals, the Lucerne Easter Festival, and the Schleswig-Holstein Music Festival.

Since its 2009 North American debut at the Boston Early Music Festival, Stile Antico has enjoyed frequent tours to the US and Canada. The group performs regularly in Boston and New York, and has appeared at the Ravinia Festival, Washington's National Cathedral and Library of Congress, Vancouver's Chan Centre, and in concert series spanning twenty-five US states. Stile Antico has also appeared in Mexico, Colombia, South Korea, Macau, and Hong Kong.

Stile Antico's performances are often praised for their immediacy, expressive commitment, and their sensitive and imaginative response to text. These qualities arise from the group's collaborative working style: members rehearse and perform as chamber musicians, each contributing artistically to the musical results. The group is also noted for its compelling programming, which draws out thematic connections between works to shine new light on Renaissance music. In addition to its core repertoire, Stile Antico has premiered works by Kerry Andrew, Cheryl Frances-Hoad, Joanna Marsh, John McCabe, Nico Muhly, Giles Swayne, and Huw Watkins. The group's diverse range of collaborators includes Fretwork, the Folger Consort, Marino Formenti, Lemn Sissay, B'Rock, Rihab Azar, and Sting.

Alongside its concert and recording work, Stile Antico is passionate about sharing its repertoire and working style with the widest possible audience. After many years in residence at Dartington International Summer School, the group now leads courses at the Music Summer School at Gresham's and holds regular Come and Sing days open to all. Stile Antico also works extensively with younger singers in university and school settings and with the Rodolfus Foundation, and the support of the charitable Stile Antico Foundation has enabled the group to offer bursaries to talented young ensembles, and to run an annual Youth Consort course. Stile Antico is proud to be a member of the European early music network REMA.

During 2025 Stile Antico celebrates twenty years as a professional ensemble with gala performances at Wigmore Hall, the Boston Early Music Festival, and for AMUZ Antwerpen. The group also marks the five hundredth birthday of Palestrina, the quintessential master of the *stile antico*, with a series of concerts and the release of a new album for Decca Classics.

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Program Notes

CMC offers informative, entertaining pre-concert lectures one hour before every performance (6:30pm for evenings and 2pm for matinees). These free lectures are presented by musicologist Ed Wight, and are designed to give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 in the Music Building.

The Renaissance era in music lasted from approximately 1450-1600. Despite occasional doubling by instruments, it became the first truly golden era for vocal polyphony. The lyrical genres of mass, motet, chanson, and madrigal dominated the entire period. This was also the first musical era with modern voice ranges, though boys performed the soprano and alto parts in church. Three and four-voice settings prevailed in the early Renaissance of the 15th century. The five to eight-voice works of the 16th century followed in high and late Renaissance styles — the genres and composers on tonight's program.

Program notes by Ed Wight, except for the Allegri and Josquin, which are written by musicologist Andrew Griffiths.

Byrd – Exsurge Domine

William Byrd's career spanned extraordinary religious and political turmoil in England. Henry VIII broke from Rome and founded the Anglican Church in 1534. The long reign of his daughter Queen Elizabeth (1558-1603) supported her father's belief — continuing to put Catholic lives at risk. Yet she also recognized the great talent of two Catholic composers: William Byrd and Thomas Tallis. Elizabeth protected them and granted them the first patent in British music history in 1575 for their *Cantiones Sacrae* (a volume of [Catholic] Latin motets). Byrd's *Exsurge Domine*, published in 1591, expressed his desperate frustration at what Catholics had to endure. It's a powerful demand for divine intervention — "Arise, O Lord!" appears three times in one of his most vigorous and expressive works.

The next three works all celebrate the Christmas season.

Taverner – Audiui vocem de caelo

John Taverner (1490-1545) "became the most important English composer in the first half of the 16th century and is known chiefly for his

sacred music” (New Grove Dictionary). Unlike later Medieval composers, Taverner “enriched and transformed their florid melismatic style, producing simpler [Renaissance] works of great poise and refinement” (New Grove Encyclopedia). *Audivi vocem* (“I heard a voice coming from Heaven”) alternates plainchant with an unusual scoring for high voices.

Guerrero – A un niño llorando

Francisco Guerrero (1528–1599) “taught himself vihuela, harp, cornett, and organ...and became the most important 16th-century Spanish composer of sacred music after Victoria” (Grove Encyclopedia). Guerrero’s music remained popular in Spain and Latin America for two centuries after his death. *A un niño llorando* (“To a crying child”) is a Villancico, a Spanish language folk song often adopted for religious purposes.

Praetorius – Ein Kind geboren

A master of both late-Renaissance and early-Baroque styles, Michael Praetorius (1571–1621) was “the most versatile German composer of his day, and one of the most prolific” (Grove Encyclopedia). His three-volume *Syntagma musicum* on performing practice and instruments retains “an immense documentary value” (New Grove). Praetorius’s lively version of *Ein Kind Geboren* (“A Boy is born in Bethlehem”) is one of several versions Praetorius made for choirs and instruments.

Tallis – In manus tuas

Thomas Tallis joined the Chapel Royal in 1543 and held that position until his death in 1585. He thus served the Royal households of Henry VIII, Edward, Mary Tudor, and more than half the reign of Elizabeth I. He was “clearly one of the first musicians to write for the new Anglican liturgy beginning in 1547” (New Grove). Under Elizabeth’s protection, he also joined his good friend William Byrd in writing Catholic (Latin) motets in the 1575 *Cantiones sacrae*, which included *In manus tuas* (“Into your hands, O Lord, I commend my spirit”). The counterpoint throughout reflects his mastery of Renaissance style: “Tallis’s later works are among the finest in Europe” (Grove Encyclopedia).

Tomkins – O Praise the Lord

The Welsh composer Thomas Tomkins won the position of organist at Worcester Cathedral in 1596 and became a member of the Chapel Royal in London in 1620. He apparently studied with William Byrd and was “a prolific and respected successor of Byrd” (Grove Encyclopedia). He composed over 100 church anthems as well as madrigals, over 50 keyboard

pieces, and viol consort music. Living until 1656, the latest of any composer on today's concert, Tomkins nonetheless wrote conservatively. The lively 12-voice setting of *O Praise the Lord* is a continual masterpiece of Renaissance imitation and dialogue.

The remaining pieces before intermission set texts from Holy Week: Palm Sunday to Easter.

Gibbons – Hosanna to the Son of David

Instrumental music came into prominence in the Baroque era, with the creation of orchestral music (concertos and symphonies), the full classic development of sonatas and suites, and the *basso continuo* often present for both instrumental and vocal music. Orlando Gibbons was an early proponent, with his instrumental ensemble writing as well as keyboard fantasias and variations. He was also “one of the most important English composers of sacred music in the early 17th century” (Grove Encyclopedia) with his Baroque anthems — one of which is *Hosanna to the Son of David*. Though dying 30 years before Tomkins, he reflected some of these new traits of Baroque style. Andrew Griffiths writes that such progressive features as quick, declamatory motives dramatically “captures the exuberance of the crowd which welcomed Christ into Jerusalem on Palm Sunday.”

Sheppard – I give you a new commandment

Like both Byrd and Tallis, John Sheppard's works reflect the religious turmoil of mid-16th-century England. Most of his Latin motets and masses date from the Catholic reign (1553–58) of Mary Tudor, England's first queen. But before that, he also wrote 15 Anglican Anthems during Edward's reign, who died at age 16 in 1553. Set for lower voices, the anthem *I give you a new commandment* features text from Maundy Thursday. His reconciliation of the older, florid Medieval style “with the more modern continental techniques characterizes the best mid-century liturgical writing in England” (musicologist David Chadd).

Victoria – Recessit pastor noster

With Byrd, Palestrina, and Lassus, Tomas Luis de Victoria (1548–1611) was one of the four towering late-Renaissance giants. “He was the greatest Spanish Renaissance composer...and wrote exclusively Latin sacred music” (Grove Encyclopedia). The term ‘Tenebrae’ designates the combined services from Thursday, Friday, and Saturday of Holy Week, and is connected with the extinguishing of candles. Victoria wrote *Recessit*

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pastor noster as part of his 'Tenebrae Responsories' in the 37-piece *Officium Hebdomadae Sanctae* set of works from 1585. This set "contains some of his most admired music" (New Grove). Alternately impassioned and tender, it features the rich harmony so essential to his style.

Allegrì – Miserere mei

"Allegrì's famous *Miserere mei*, written in or around 1638, was also intended for use at *Tenebrae*. Few works have been the subject of so much myth-making; tradition relates that it was so jealously guarded that unauthorized copyists risked excommunication; that its famous ornaments were never

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notated but solemnly passed from singer to singer; and that it was finally smuggled out of the Sistine Chapel in the head of the young Mozart. Though most of this is demonstrably untrue, the work we have now is far from what Allegri wrote, yet this odd hybrid has a hypnotic beauty all of its own. A setting of the penitential Psalm 51, it is based on the plainchant *tonus peregrinus*. Two separate choirs, one of five voices and one of four, harmonise and elaborate the chant, alternating with verses of unadorned plainchant. When at last the two choirs sing simultaneously in the final verse of the psalm, the effect is truly monumental, even in the slightly abbreviated version of the work that we perform” (Andrew Griffiths).

INTERMISSION

Morales – Jubilate Deo

Known as “the most important figure in early 16th-century Spanish music” (Grove Encyclopedia) Christopher Morales (c.1500-1553) wrote almost entirely in the sacred genre: over 20 masses, 16 Magnificats, and 100 motets. He composed the six-voice *Jubilate Deo* motet (“Rejoice in God”) for a festive occasion, the celebration of a peace treaty between Charles V of Spain and Francis I of France in 1538. His employer Pope Paul III brokered the treaty, and Morales briefly incorporates all three names — Paulo, Carolus, Franciscus — into the text. This mastery of six-voice counterpoint (after the three and four-voice polyphony of the early Renaissance) confirms the high esteem for his work. In 1559, his music was performed in Mexico in a memorial service for Charles V, reflecting the fact that “in the decades after his death, his music spread through France, Germany, Italy, the Low Countries, and the Americas as well as Spain. (New Grove).

Gibbons – O Clap Your Hands

The quick, dramatic motivic style which became a hallmark of 17th century music surfaces once again in the “exuberance” of *O Clap your Hands*. This high-spirited Baroque anthem setting of Psalm 47 emphasizes the “modern features in Gibbons’ music: the wit and vitality, the responsive declamatory treatment of the text, even in a contrapuntal idiom” (New Grove).

Byrd – Retire, my Soul

Byrd earned the honorary sobriquet ‘Father of British Music.’ It stemmed from both the extraordinary versatility of his compositions across a pre-

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viously unmatched range of genres, as well as being “the first English composer really to understand classical imitative polyphony” (musicologist Joseph Kerman). In addition to the great motets and anthems, his contributions to instruments — the Lute Air and English virginal music — “built them into a splendid blaze” (New Grove Dictionary). He also found “English song in a disheveled state...[but now produced] a rich and extensive repertory of consort songs” (Kerman). The unaccompanied *Retire, my Soul* belonged to his final song collection, published in 1611. Andrew Griffiths states that “Byrd writes a beautiful late work...whose autumnal text seems highly appropriate for a composer then in his seventies.”

Wert – Gaudate in Domino

Giaches de Wert (1535-1596) published his second book of motets in 1581. The was late in the 16th century for the motet, a genre which flourished earlier in the Renaissance era. Not surprisingly, it reflects some more progressive features of the Baroque era, soon to emerge in the 17th century. One of the vehicles for this new style was the late 16th-century madrigal, which De Wert focused on (writing 230 of them) more than sacred music (150). Claudio Monteverdi’s madrigals (one of De Wert’s musical employees in Ferrara) later spanned both Renaissance and Baroque styles. *Gaudete in Domino* (“Rejoice in the Lord always”) is a brief, energetic work with one lively mood throughout. Its counterpoint features the short, declamatory motives more prominent in later 16th-century music.

Clemens – Ego flos campi

Jacobus Clemens (c.1510-1556) became one of the most prolific composers in the early 16th century. In addition to his 15 masses, 230 motets, and some 80 chansons and drinking songs, he was the first composer to write polyphonic settings (*souterliedekens*) of the 150 Dutch psalms. The rich, seven-voice counterpoint of *Ego flos campi* (“I am the flower of the field”) was “probably written for a community of nuns at ‘s Hertogenbosch” (Andrew Griffiths). The motto of this nunnery was ‘sicut lilium inter spinas’ (“As the lily among thorns”), and Clemens states these lyrics twice in the middle of the motet.

Josquin – Salve Regina

The mature Renaissance generation featured staggering cultural achievement. Leonardo da Vinci (1452-1519), the painter Raphael (1483-1520) and Josquin des Prez (1450-1521) all passed within three years. Josquin became



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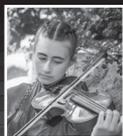
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CARI BAKER PHOTOGRAPHY

the first great master of Renaissance style, and the first international superstar composer, working chiefly in Milan and Rome. His five-voice *Salve Regina* was particularly admired by his contemporaries for its technical accomplishment: one of the inner parts is entirely pre-composed, consisting exclusively of *ostinato* repetitions of the word ‘Salve’ at pre-determined intervals, whilst the highest part is a close paraphrase of a plainsong. Despite these twin constraints — akin to composing with one hand tied behind his back — Josquin manages to create a motet full of variety and colour, by turns muscularly rhythmic and tenderly reflective” (Andrew Griffiths).

Watkins – The Phoenix and the Turtle

The concert closes with a vocal work in modernist style, as Stile Antico commissioned *The Phoenix and the Turtle* from Huw Watkins in 2014. Shakespeare wrote this allegorical poem near the time of its publication in 1601. He had already written such sparkling comedies as *A Midsummer Night’s Dream*, *Love’s Labor’s Lost* and *The Comedy of Errors*. Depicting the funeral rites of this union of ideal love between the Phoenix (symbolizing beauty, immortality and the unattainable) and the Turtle (fidelity and reality), this poem was published in a collection of poems by Robert Chester entitled *Love’s Martyr*. Welsh composer Huw Watkins (b.1976) teaches composition at the prestigious Royal College of Music in London, and focuses on orchestral, chamber, and vocal works. Though he often writes for solo voice, Watkins here generates vocal ensemble polyphony of striking harmonic and textural colors, a musical genre that first emerged in full artistic triumph during the Renaissance era.



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TEXTS and TRANSLATIONS

Exsurge Domine, quare obdormis Domine? Exsurge, et ne repellas me in finem. Quare faciem tuam avertis? Oblivisceris inopiae nostrae et tribulationis nostrae? Exsurge, Domine.

Arise, why sleepest thou, O Lord? Arise and cast me not off to the end. Why turnest thou thy face away and forgettest our want and our trouble? Arise, O Lord.

Psalm 44:23-24

Audivi vocem de caelo venientem: Venite omnes virgines sapientissimae; Oleum recondite in vasis vestris, dum sponsus advenerit. Media nocte clamor factus est. Ecce sponsus venit.

I heard a voice from heaven saying: Come, all you wise virgins; Lay up the oil in your vessels when the bridegroom cometh. At midnight there was a cry made: Behold the bridegroom cometh.

Matins responsory for All Saints

A un niño llorando al hielo
van tres Reyes a adorar
Porque el niño puede dar
Reinos, vida, gloria y cielo.

*Three kings go to adore
a child crying in the cold,
Because the child can give
Kingdoms, life, glory and heaven.*

Nace con tanta bajeza
Aunque es poderoso Rey
Porque nos da ya por ley
Abatimento y pobreza.

*He is born with such lowliness
Although he is a powerful king,
Because he is giving us through his law
Humbleness and poverty.*

Por eo llorando al hielo
van tres Reyes a adorar
Porque el niño puede dar
Reinos, vida, gloria y cielo.

*To him crying in the cold,
Three kings go to adore him,
Because the child can give
Kingdoms, life, glory and heaven.*

Anon.

Ein Kind geboren in Bethlehem
des freuet sich Jerusalem,
Alleluia!

*A Child is born in Bethlehem,
The Joy of all Jerusalem.
Alleluia!*

Hier liegt es in dem Krippelein,
Ohn' Ende ist der Herrschaft sein,
Alleluia!

*The Child who in the manger lies,
Forever reigns above the skies.
Alleluia!*

Das Öchslein und das Eselein
Erkannten Gott den Herren Sein.
Alleluia!

*The ox and donkey bring Him laud,
For well they know the Lord their God.
Alleluia!*

Die König aus Saba kamen dar
Gold, Weihrauch, Myrrhen brachten's dar.
Alleluia!

*The eastern kings have journeyed there,
Gold, frankincense, and myrrh they bear.
Alleluia!*

Sein Mutter ist die reine Magd,
Die ohn ein Mann geboren hat.
Alleluia!

*His mother is the virgin maid,
Who gave Him birth with no man's aid.
Alleluia!*

Die Schlang ihn nicht vergiften kunnt,
Ist worden unser Blut ohn Sünd.
Alleluia!

*The Serpent could not poison Him,
He's joined our race, yet without sin.
Alleluia!*

Er ist uns gar gleich nach dem Fleisch
Der Sünden nach ist'r uns nicht gleich.
Alleluia!

*As to the flesh He is our kin,
And yet unlike us as to sin.
Alleluia!*

Damit er uns ihm machet gleich
Und wiederbrächt in Gottes Reich.
Alleluia!

*Like unto Him we thus are wrought,
And back into God's kingdom brought.
Alleluia!*

Für solche gnadenreiche Zeit
Sei Gott gelobt in Ewigkeit.
Alleluia!

*For such a season, rich in grace,
To God forevermore be praise!
Alleluia!*

Lob sei der heil'g'n Dreifaltigkeit
Von nun an bis in Ewigkeit.
Alleluia!

*Praise to the Holy Trinity,
From now unto eternity!
Alleluia!*

Attrib. Johann Spangenburg

In manus tuas, Domine, commendo spiritum meum.
Redemisti me Domine, Deus veritatis.

*Into your hands, O Lord, I commend my spirit.
You have redeemed me, O Lord, O God of truth.*

Psalm 31:6

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 and ever. Praise ye the Lord, O praise ye the Lord our God.

Psalm 117

Hosanna to the Son of David. Blessed be he that cometh in the name of the Lord; blessed be the King of Israel; blessed be the kingdom that cometh in the name of the Lord. Peace in heaven and glory in the highest places. Hosanna in the highest heavens.

Matthew 21: 9

I give you a new commandment: that ye love one another e'en as I have loved you. By this all men shall know that ye are my disciples.

John 13:34-5

Recessit pastor noster fons aquae vivae ad cuius transitum sol obscuratus est:

Nam et ille captus est, qui captivum tenebat primum hominem: hodie portas mortis et seras pariter Salvator noster disruptit.

Destruxit quidem claustra inferni et subvertit potentias diaboli.

Nam et ille captus est...

Our Shepherd is departed, the fount of living water, at whose passing the sun was darkened.

For he is captured, who took captive the first man: today our Saviour has burst both the doors and bolts of hell.

He destroyed the gates of hell and overthrew the powers of the devil.

For he is captured...

Responsory for Tenebrae

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 judicaris.

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

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

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 despicias.

Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium justitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Have mercy on me, O God, according to Thy great mercy.

According unto the multitude of Thy tender mercies remove my transgressions.

Wash me thoroughly from my iniquities, and cleanse me from my sin.

I knowingly confess my transgressions: and my sin is ever before me.

Against Thee only have I sinned, and done evil before Thee: that they may be justified in Thy sayings, and they might overcome when I am judged.

But behold, I was formed in iniquity: and in sin did my mother conceive me.

Behold, Thou desirest truth in my innermost being: and shalt make me to understand wisdom secretly.

O Lord, open my lips: and my mouth shall spring forth Thy praise.

For Thou desirest no sacrifice, where others would: with burnt offerings Thou wilt not be delighted.

Sacrifices of God are broken spirits: dejected and contrite hearts, O God, Thou wilt not despise.

Deal favourably, O Lord, in Thy good pleasure unto Zion: build Thou the walls of Jerusalem.

Then shalt Thou be pleased with the sacrifices of righteousness, with small and large burnt offerings: then shall they lay calves upon your altar.

Psalm 51

Jubilare Deo omnis terra cantate omnes jubilate et psallite, quoniam suadente Paulo, Carolus et Franciscus, principes terrae, convenerunt in unum et pax de caelo descendit.

O felix aetas

O felix Paule

O vos felices principes qui christiano populo pacem tradidistis

Vivat Paulus!

Vivat Carolus!

Vivat Franciscus!

vivant simul, et pacem nobis donent in aeternum!

Rejoice in the Lord, all ye lands, sing everyone, rejoice and play the psaltery, because persuaded by Paul, Charles and Francis, the princes of the earth have united, and peace has descended from Heaven.

O happy age,

O happy Paul,

O ye happy princes who have delivered peace to the Christian people.

Long live Paul!

Long live Charles!

Long live Francis!

Long may they live together, and may they give us peace for ever!

Text written for the Truce of Nice, 1538

O clap your hands together, all ye people; O sing unto God with the voice of melody. For the Lord is high and to be feared; he is the great king upon all the earth. He shall subdue the people under us, and the nations under our feet. He shall choose out an heritage for us, even the worship of Jacob, whom he loved. God is gone up with a merry noise, and the Lord with the sound of the trumpet. O sing praises, sing praises unto our God; O sing praises, sing praises unto our king. For God is the king of all the earth; sing ye praises with the understanding. God reigneth over the heathen; God sitteth upon his holy seat. For God, which is highly exalted, doth defend the earth as it were with a shield. 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.

Psalm 47

Retire my soul, consider thine estate,
And justly sum thy lavish sin's account.
Time's dear expense, and costly pleasures rate,
How follies grow, how vanities amount.
Write all these down, in pale Death's reckoning tables,
Thy days will seem but dreams, thy hopes but fables.

William Byrd

Gaudete in Domino semper, iterum dico, Gaudete.

Rejoice in the Lord always; again I say, Rejoice

Philippians 4:4

Ego flos campi et liliū convalium; sicut liliū inter spinas, sic amica mea inter filias: fons hortorum et puteus aquarum viventium; quæ fluunt impetu de Libano.

I am a flower of the field and a lily of the valley; as a lily among the thorns, so is my beloved among the daughters: a garden fountain and a well of living water, flowing streams from Lebanon.

Song of Songs 2:1-2, 4:15

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exules filii Hevae,
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.*

Marian Antiphon

The Phoenix and the Turtle

Let the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou shrieking harbinger,
Foul precursor of the fiend,

Augur of the fever's end,
To this troop come thou not near?

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd King:
Keep the obsequy so strict.

Let the priest in surplice white,

That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

And thou, treble-dated crow
That thy sable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.

Here the anthem doth commence:
Love and constancy is dead;
Phoenix and the turtle fled
In a mutual flame from hence.

So they loved, as love in twain
Had the essence but in one;
Two distincts, division none:
Number there in love was slain.

Hearts remote, yet not asunder;
Distance, and no space was seen
'Twixt the turtle and his queen:
But in them it were a wonder.

So between them love did shine,
That the turtle saw his right
Flaming in the phoenix' sight;
Either was the other's mine.

Property was thus appalled,
That the self was not the same;
Single nature's double name
Neither two nor one was called.

Reason, in itself confounded,
Saw division grow together,
To themselves yet either neither,
Simple were so well compounded,

That it cried, how true a twain
Seemeth this concordant one!
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phoenix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

Threnos

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed in cinders lie.

Death is now the phoenix' nest;
And the Turtle's loyal breast
To eternity doth rest,

Leaving no posterity:
'Twas not their infirmity,
It was married chastity.

Truth may seem, but cannot be;
Beauty brag, but 'tis not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

William Shakespeare