

O QUAM  
GLORIOSUM

*Renaissance choral masterpieces for  
All Saints and All Souls*

Iken Scholars  
Matthew Dunn

Sunday 7 November

7.30pm

All Saints' Blackheath

L O N D O N

MMXXI

# O QUAM GLORIOSUM

Lauda sion salvatorem

*Tomás Luis de Victoria (c.1548-1611)*

O quam gloriosum

*Victoria*

Missa *O quam gloriosum*

*Victoria*

*Kyrie*

*Gloria*

*Credo*

*Sanctus et Benedictus*

*Agnus Dei*

## I N T E R V A L

Audivi vocem de caelo

*Duarte Lobo (c.1564-1569)*

Versa est in luctum

*Alonso Lobo (1555-1617)*

Officium defunctorum (1605)

*Victoria*

*Second Lesson of Matins:*

*Taedet animam meam*

*Missa Pro Defunctis*

*Introit*

*Kyrie*

*Gradual*

*Offertory*

*Sanctus*

*Agnus Dei*

*Communion*

*Versa est in luctum cithara mea*

*The Absolution*

*Libera me*

*Kyrie*

# IKEN SCHOLARS

*Director*  
Matthew Dunn

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Jenny Forsyth	Jess Dagers	Philip Kennedy	Maxime Rischard
Emily Field	Marion Harris	Gary Rushton	Joachim Sabbat
Sophie Cleobury	Rowan Cope	David Thomson	Milo Comerford
Katharina Dunn	Jess Ballantime	Tom Norrington	Tom Brockington
Nerissa Taysom			
Louisa Dawes			

## PROGRAMME NOTES

It is nice to be able to pick up my pen and start writing programme notes again after what feels like an age while we've all slowly watched the world be convulsed by the Pandemic and grapple to find a new equilibrium. It is certainly the longest period in which I haven't written programme notes since I founded this choir when I first came to London. But they say good things come to those who wait, so welcome to tonight's concert: our fiftieth yet.

Before my wife and I were married we visited our priest a few times and he gave us excellent coffee and cake and we chatted on a range of topics. In one of these conversations he said:

*The Church in her wisdom has made the liturgical year to be like your marriage: sometimes it will be Christmas, sometimes it will be Good Friday, but most of the time it will be Trinity*

It made me laugh to think the Church's long stretch of Ordinary Time, when not a great deal happens, would be life-like. I got thinking, though, about how the Church's festivals mirror life as I started to put this programme together.

The twin festivals of All Saints and All Souls come back-to-back at the beginning of November and is one such mirroring of life in the Church. It's a chance for Christians to look forward to a time when we might join the saints

in the heavenly kingdom, but also an opportunity to look back with thanks on the lives of those we have known and loved.

'All Saints and All Souls' is tonight's theme, offered largely through the eyes of one man: Tomás Luis de Victoria (c.1548-1611). It feels doubly pertinent both as we finally exit the darkest days of the pandemic, and as we celebrate the current season of All Saints- and All Souls-tide.

We begin tonight with Victoria's hymn of praise *Lauda sion salvatorem*. It is scored for double choir: a format that originated in Venice with the 'cori spezzati' (split choirs) at San Marco and gained popularity through Italy, Spain and further afield.<sup>1</sup>

This means you can trace the growing popularity of polychoral works in continental Europe through Victoria's output: from the first example of 1572 (a 'one off': the famous *Ave Maria* at the end of the *Motecta*), through the 1580s (this piece comes from the 1585 *Motecta Festorum*), finally to the hefty examples in the 1600 *Missae*. Interestingly, Victoria was obviously a pragmatist: in this last volume he leaves instructions that if the choir isn't large enough to support a double choir scoring, then the organ can play all the parts of either of the two choirs.

No need for that tonight, though; so instead listen out instead to how Victoria presents us with the choirs separately at first, then alternating with increasing rapidity, before concluding with the full force of all eight voices together.

The rest of this half of the programme is taken up with the famous All Saints motet, *O quam gloriosum*, and the accompanying *parody mass* based on its thematic material.

Music of this sort proceeds in a series of so called 'points' or thematic sections that do not necessarily relate to one another, or, indeed, contribute to an overarching thematic structure. Both these ideas belong to the Classical world of Haydn, Mozart and Beethoven and beyond, though it is sometimes hard for a modern audience to get away from these notions. What this music

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<sup>1</sup> If you want to know just how far, make sure you come to our upcoming Mexico concert!

lacks in what my university lecturers called 'Thematic Architecture' (their capitalisation), however, it gains in freedom of expression and the ability to respond intimately to text. This provides us with a different type of 'architecture' altogether.

So, in the motet, when the saints rejoice ('gaudent') with Christ the choir embarks on a series of rising scales that build tension and excitement as we aim at the text 'omnes sancti'. Similarly, the white albs of the saints provide a calm contrast of consonant, homophonic writing.

The composers of the Renaissance (with Palestrina, Victoria and Lassus at their head), take this idea to a further level as we can see in the mass by the big divisions of the Gloria (for example at 'qui tollis peccata mundi') and the Credo ('et incarnatus est').

The fun for an audience, then, is to think about the levers Victoria has at his disposal (high versus low; polyphonic vs. homophonic; two-time vs three; consonance vs. dissonance; ascending patterns vs descending patterns etc.) and explore how Victoria is responding to, and providing a commentary on the text he sets. Have fun!

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We begin the second half of tonight's concert with two All Souls motets from namesakes Duarte and Alonso Lobo. I always remind audiences that these two composers are unrelated in every way, apart from their ability to write stonking motets. Duarte was Portuguese and Alonso Spanish.

Sticking with idea of responding to texts, the first piece, **Audivi vocem de caelo**, illustrated the 'voice from heaven' with a high sustained line in the superius (soprano) voice proclaiming 'blessed are the dead that die in the Lord'.

Alonso spent his life in Toledo (where his manuscripts are still held), far from the bright lights of Rome. This might have led him to have a more relaxed attitude to pointal development than you see in the writing of Palestrina, Victoria, Stabile and others. Instead of proceeding in the (fairly) strict imitation we heard from Victoria, Alonso's points in his **Versa est in luctum** seem to

represent a particular mood and convey this with loosely related part writing. At the beginning, for example, the voices enter in contrary motion (compare soprano and tenor entries); while the altos and basses present only half the material and that in augmentation (twice as slowly).

In spite of this, there is an undeniable sense that at a macro level the mood of the points are different: the closing 'my days are as nothing' has a desolation that contrasts with the pleading tone of the 'parce mihi, Domine' (spare me, O Lord). I include this piece for two reasons: first because of its own beauty, but also because the same text is set by Victoria in his 1605 *Officium Defunctorum* and it provides an interesting contrast in compositional approach.

We come not to the final, and longest, work in tonight's programme. Victoria, like Palestrina, went to Rome as a young man, but unlike Palestrina eventually he retired to his homeland of Spain, where he became the *maestro* to the Dowager Empress Maria of Spain, wife of Maximilian II. Maria had settled in Madrid from 1582: content to spend her days in 'a country without heretics', having spent much of her married life in Germany and Austria.

It was a happy period for Victoria, who was able for seventeen years to compose and publish many of his late mature works with ample funds and musicians at his disposal under Maria's patronage. He was based at the convent of Las Descalzas Reales, which is still in action in Madrid today.

On 26 February 1603, however, a great deal changed for Victoria when Maria died: his greatest supporter, patron and (there is some evidence to support) his friend.

It is for Maria that Victoria wrote the greatest of his mature works: the ***Officium Defunctorum*** – a Requiem Mass with additional readings for matins, a motet and a responsory. It remains one of the most highly charged settings in the entire cannon.

Like the mass of the first half, there is too much material to point out every moment of interest. There are, however, a number of particular highlights for me:

First is the *Taedet anima mea*, the second reading at matins and a movement that is often omitted in performances these days. Unusually, it is entirely homophonic to allow the text to be especially clear. It establishes the mood of pervades the rest of the work.

At the other end of the work, the motet *Versa est in luctum* motet brings to life the persona's tuning of his harp with weirdly dissonant intervals at the beginning that slowly resolve as more and more voices of the choir join the singing.

In the *Offertorium* the speaker pleads for the souls of the righteous to be spared from the mouths of the lions, recalling the three-day terror of Daniel.

Finally, in the *Communio* 'lux aeterna' the music opens up to predominantly consonant homophonic writing, counterbalancing all that has gone before it, as the speaker prays 'Let perpetual light shine upon them, O Lord, with your saints for ever'.

MJD

## TEXT AND TRANSLATIONS

### ***Lauda sion salvatorem, Victoria***

Lauda Sion Salvatorem,  
Lauda ducem et pastorem  
In hymnis et canticis.  
Quantum potes, tantum aude,  
Quia maior omni laude,  
Nec laudare sufficis.

Sit laus plena, sit sonora;  
Sit iucunda, sit decora  
Mentis iubilatio,  
Quod non capis, quod non vides,  
Animosa firmat fides  
Praeter rerum ordinem.

Bone pastor, panis vere,  
Jesu, nostri miserere,  
Tu nos pasce, nos tuere,

Praise, O Sion, praise thy Saviour,  
Shepherd, Prince, with glad behavior,  
Praise in hymn and canticle:  
Sing His glory without measure,  
For the merit of your Treasure  
Never shall your praises fill.

Sing His praise with voice sonorous;  
Every heart shall hear the chorus  
Swell in melody sublime:  
Though we feel it not nor see it,  
Living Faith that doth decree it  
All defects of sense makes good.

O Good Shepherd, still confessing  
Love, in spite of our transgressing,  
Here Thy blessed Food possessing,

Tu nos bona fac videre  
In terra viventium.

Make us share Thine every blessing  
In the land of life and love.

**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.

**Missa 'O quam gloriosum', Victoria**

*Kyrie*  
Kyrie eleison;  
Christe eleison;  
Kyrie eleison.

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

*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,  
cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

Glory to God in the highest  
and on earth peace to men of  
good will.  
We praise you; we bless you;  
we worship you; we glorify you;  
We give thanks to you for your  
great glory.  
O Lord God, Heavenly King,  
God the almighty Father.  
O Lord Jesus Christ,  
only begotten Son.  
Lord God, Lamb of God,  
Son of the Father,  
You take away the sins of the world,  
have mercy upon us;  
You take away the sins of the world,  
receive our prayer.  
You who sit at the right hand of the Father,  
have mercy upon us.  
For you alone are holy,  
you alone are the Lord,  
You only are the most high,  
Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father.  
Amen.



*Credo*

Credo in unum Deum;  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilem omnium  
et invisibilem.

Et in unum Dominum  
Jesum Christum,  
Filiū 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,  
iudicare vivos et mortuos:  
cujus regni non erit finis.

Et in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre  
Filioque procedit.  
Qui cum Patre

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 sits 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.

I believe in the Holy Spirit,  
the Lord, and giver of life:  
Who proceeds from the Father  
and the Son.  
Who with the Father  
and the Son together

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.

*Sanctus*  
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.

*Agnus Dei*  
Agnus Dei,  
qui tollis  
peccata mundi,  
miserere nobis.

Agnus Dei,  
qui tollis  
peccata mundi,  
miserere nobis.

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

is worshipped and glorified:  
as it was told by the Prophets.

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

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

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest

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

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

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

## INTERVAL

***Audivi vocem de caelo, Lobo***

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

I heard a voice from heaven saying unto me:  
Blessed are the dead which die in the Lord.

***Versa est in luctum, Lobo***

Versa est in luctum cithara mea,  
et organum meum in vocem flentium.  
Parce mihi Domine,  
nihil enim sunt dies mei.

My harp is turned to grieving  
and my flute to the voice of those who weep.  
Spare me, O Lord,  
for my days are as nothing.

***Officium Defunctum, Victoria***

*Lectio: Taedet animam meam*

Taedet animam meam vitae meae;  
dimittam adversum me  
eloquium meum,  
loquar in amaritudine  
animae meae.  
Dicam Deo:  
Noli me condemnare;  
indica mihi cur me  
ita iudices.  
Numquid bonum tibi videtur,  
si calumnieris me, et opprimas me  
opus manuum tuarum,  
et consilium  
impiorum adjuves?  
Numquid oculi carni tibi sunt?  
aut sicut videt homo, et tu videbis?  
Numquid sicut dies hominis dies tui,  
et anni tui sicut humana sunt tempora,  
ut quaeras iniquitatem meam,  
et peccatum meum scruteris,  
et scias quia nihil impium fecerim,  
cum sit nemo qui de manu tua possit  
eruere..

My soul is weary of my life;  
I will leave my complaint  
upon myself;  
I will speak in the bitterness  
of my soul.  
I will say unto God,  
Do not condemn me;  
shew me wherefore thou  
contendest with me.  
Is it good unto thee that thou shouldst  
oppress, that thou shouldst despise the  
work of thine hands,  
and shine upon the counsel  
of the wicked?  
Hast thou eyes of flesh?  
or seest thou as man seeth?  
Are thy days as the days of man?  
are thy years as man's days,  
That thou enquirest after mine iniquity, and  
searchest after my sin?  
Thou knowest that I am not wicked; and  
there is none that can deliver out of thine  
hand.

*Introitus*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus,  
in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
There will be songs of praise to you  
in Zion,  
and prayers in Jerusalem.  
O hear my prayers;

*Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Graduale*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
In memoria aeterna  
erit iustus:  
ab auditione mala non timebit.

*Offertorium*

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum  
de poenis inferni,  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michaël  
representet eas in lucem sanctam,  
quam olim  
Abrahamae promisisti  
et semini eius.  
Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahamae promisisti  
et semini eius.

*Sanctus et Benedictus*

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

all flesh returns to you.

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

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
The just man shall  
be remembered everlastingly,  
he will not fear an evil hearing.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from punishments of hell,  
and from the deep lake.  
Deliver them from the mouth of the lion,  
may the abyss not swallow them up,  
may they not fall into darkness.  
But may the holy standard-bearer Michael  
lead them to that  
holy light  
which of old Thou didst promise Abraham  
and his seed.  
Sacrifices and prayers to Thee,  
O Lord, we offer with praise.  
O receive them for the souls of those  
whom today we commemorate.  
Make them, O Lord,  
to pass from death to life,  
which of old Thou didst promise Abraham  
and his seed.

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

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

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

*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.

*Communio*  
Lux aeterna luceat eis,  
Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua  
luceat eis.

Let perpetual light shine upon them,  
O Lord,  
with your saints for ever,  
for you are merciful.  
Grant them eternal rest, O Lord,  
and let perpetual light  
shine upon them.

*Motet*  
Versa est in luctum cithara mea,  
et organum meum in vocem  
flentium.  
Parce mihi Domine,  
nihil enim sunt dies mei.  
Cutis mea denigrata est super me  
et ossa mea aruerunt.

My harp is tuned for lamentation,  
and my flute to the voice of those who  
weep.  
Spare me, O Lord,  
for my days are as nothing.  
My skin is become black upon me,  
and my bones are dried up.

*Responsorium*  
Libera me, Domine,  
de morte aeterna  
in die illa tremenda  
quando coeli movendi sunt

Deliver me, O Lord,  
from eternal death,  
on that fearful day  
when the heavens are moved

et terra  
dum veneris iudicare saeculum  
per ignem.  
Tremens factus sum ego et timeo,  
dum discussio venerit  
atque ventura ira.  
Dies irae, dies illa,  
calamitatis et miseriae,  
dies magna  
et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

**Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

and the earth  
when you will come to judge the world  
through fire.  
I am made to tremble, and I fear,  
when the desolation shall come,  
and also the coming wrath.  
That day, the day of wrath,  
calamity, and misery,  
that terrible  
and exceedingly bitter day.  
Rest eternal grant them, O Lord,  
and let perpetual light shine on them.

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



## UPCOMING PERFORMANCES

*\*\* All TBC at the moment as venues get back up to speed – Join our mailing list to keep up to date! \*\**

### **Lassus in the Bavarian Court**

*A concert exploring Lassus' stunning output during his long tenure under Albrecht V of Bavaria, who deliberately cultivated a court to rival those in Italy. From drinking songs to the grandest Mass settings, we'll investigate why Lassus in his day what reputed to outshine even the great Palestrina.*

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### **Music for a New World**

*The Spanish conquest of Central Mexico in the early sixteenth-century is one of the defining moments of the early modern period. An hundred years on and Puebla (south of Mexico City) has a grand new cathedral, and the expertise and funds to instigate a musical tradition to rival its European counterparts. In this concert we will examine the music that was exported to Puebla and indeed the superb output of the Pueblan composer José Padilla Sánchez. But at what cost?*

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### **A lifetime achievement award: the Missa 'Cantantibus'**

*In the closing years of Palestrina's life (d.1594), seven composers (including Palestrina) collaborated to compose the huge triple-choir Missa 'Cantantibus': a joint tribute to S Cecilia and Palestrina himself. In this concert we will be performing this rarely-heard and virtuosic Mass, and investigate the output of all seven composers who contributed to this most unusual project.*

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