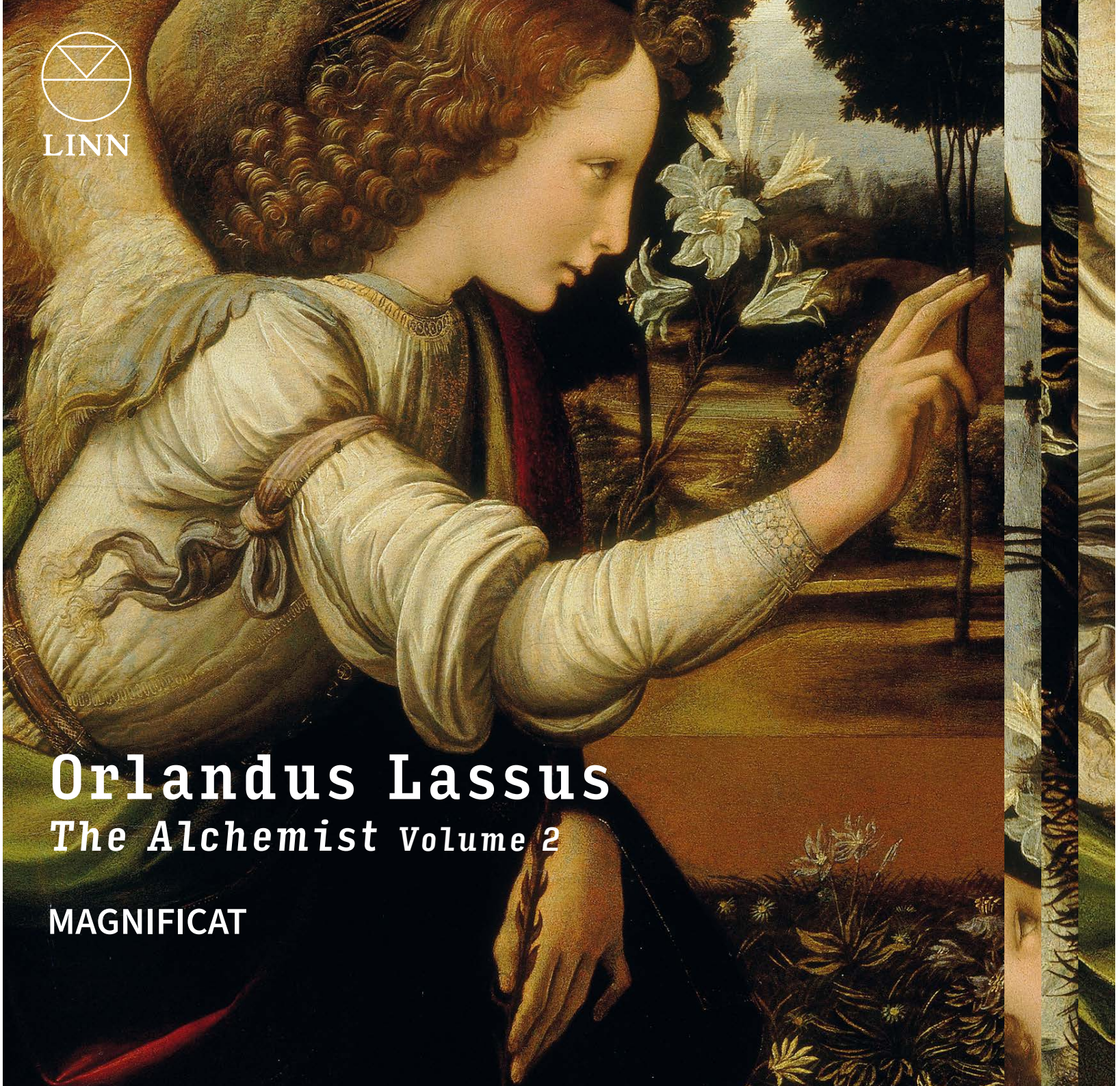
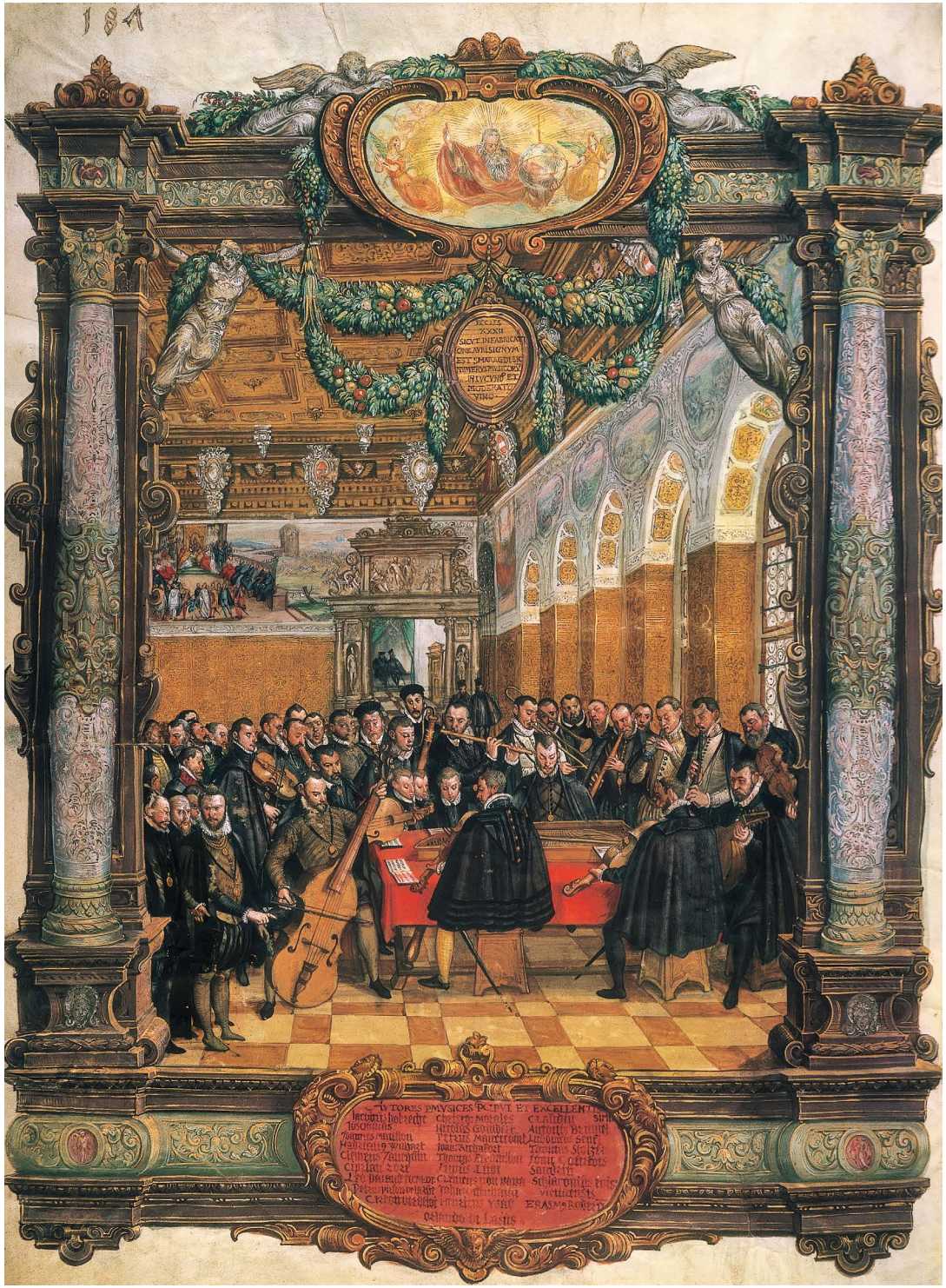

LINN
Orlandus Lassus
The Alchemist Volume 2
MAGNIFICAT


PSALM
XXXII
SICVT INFABRICATI
ONE AVRIS IGNYM
EST SMARAGDVS SIC
VOTIVA PSALMODIA
NITIDA LVCVNIS ET
NVDE MATO
VINIS
AVTORES PMVSICES PCIPVI ET EXCELLENTI
Iacobus Hobrecht
Iosquin
Thomas Crequillon
Clemens Zanchin
Ciprian Rore
Petrus Maultrot
Thomas Crequillon
Iulius Lhui
Clemens non papa
Erasmo Rotterdamo in Laudis

MENU

**The Alchemist**

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Orlandus Lassus (1530/32–1594)

Magnificats based on polyphonic models
Volume 2: Motets

## MAGNIFICAT
**PHILIP CAVE** director

# MENU

1. **Praeter rerum seriem** Josquin des Prez (c.1450-1521) 7:05
2. **Magnificat Praeter rerum seriem** Orlandus Lassus (1530/32-1594) 11:51
3. **Omnis enim homo** Lassus 2:11
4. **Magnificat Omnis enim homo** Lassus 7:58
5. **Memor esto verbi tui** Lassus 2:36
6. **Magnificat Memor esto verbi tui** Lassus 8:27
7. **Recordare Jesu pie** Lassus 3:43
8. **Magnificat Recordare Jesu pie** Lassus 9:4
9. **Benedicta es, caelorum regina** Josquin 7:04
10. **Magnificat Benedicta es, caelorum regina** Lassus 9:35
11. **Omnis homo primum** Giaches de Wert (1535-1596) 2:26
12. **Magnificat Omnis homo primum** Lassus 8:08
13. **Deus in adiutorium meum** Lassus 2:28
14. **Magnificat Deus in adiutorium meum** Lassus 6:35
15. **Aurora lucis rutilat** Lassus 3:57
16. **Magnificat Aurora lucis rutilat** Lassus 7:25

Total Running Time 01:42:02

# The Alchemist

## *Magnificats based on motets*

In this second of our three-part project recording Magnificats by Orlandus Lassus, we explore those based on motets.

It is remarkable that, of Lassus's thirty-five Magnificats based on polyphonic models, only eight draw musical inspiration from motets. Considering that Lassus composed hundreds of motets and had access to many such works by other composers, one might assume that this genre would dominate as source material for his Magnificat settings. But if Lassus's motet-based Magnificats are relatively few in number, their musical quality and impact are outsized. Whether in *Praeter rerum seriem*, where he expands Josquin's motet into a formidable 250-bar Magnificat, or *Aurora lucis rutilat*, where he transforms his own Eastertide motet into a jubilant musical celebration, these works exemplify some of Lassus's finest compositional achievements.

At the ducal chapel in Munich, where Lassus served from 1557 until his death in 1594, as many as ninety musicians – including singers and players of wind, string, lute, and keyboard instruments – contributed to one of Europe's most opulent court ensembles. Contemporary accounts suggest that instruments regularly joined singers for Vespers services (which included the Magnificat) on feast-days. Drawing on this tradition, we have used instruments on this album in various scoring combinations – even employing instruments alone in some cases. While our interpretations are not intended as liturgical reconstructions, we hope they illuminate both the diversity of Lassus's chosen motets and the creative 'alchemy' of his Magnificat settings.

# Listening *to* Magnificats, listening *through* Magnificats

Orlandus Lassus wrote more model-based Magnificats than any other composer of his age. In each of these works, he intentionally quotes from a pre-existing composition, with the aim that, as we listen to a Magnificat, our minds flood with recollections of its model. Moment by moment, hearing triggers memory – or at least, it does so if we know the model well. Why Lassus should have played this game so often is unclear, but we can hazard some guesses. Most obviously, a model-based Magnificat beguiles and rewards the attentive listener, especially if (as usually happens) Lassus resists quoting the model too literally, and instead transforms it in ways that display his wit and skill. The result is a Magnificat that intrigues our ears, while at the same time showing off Lassus's mercurial mind.

There is a second reason why these model-based Magnificats exist in such quantity. For much of his adult life, Lassus worked for the music-loving dukes of Bavaria in Munich, latterly serving as Kapellmeister, a post that required him to supervise the singers and instrumentalists at the court chapel, and to acquire new musical repertory. Under his supervision, the dukes assembled a huge library of printed and manuscript music, much of which survives today in the Bayerisches Staatsbibliothek in Munich. Collectively, these books show that the musical diet at the Bavarian court was both vast and international. Thus Lassus, when he composed a new model-based Magnificat, almost certainly drew on music that the ducal court already knew, and would savour when he worked his alchemy on it.

The text of the Magnificat, used daily in the evening service of Vespers, contains twelve verses of text. At choral foundations where services were sung, alternate verses were presented either simply in plainchant, or chorally to more elaborate music, and

all of Lassus's Magnificats follow that convention: typically he composed music only for the even-numbered verses, leaving the odd-numbered ones to be intoned in chant. When his Magnificats also quote from models such as motets, as they do here, then the plainchant verses have a fascinating effect: they create moments of repose, allowing the brain to process what it has just heard, and they clear the air, ready for more.

Magnificats are religious works, so it might be expected that Lassus's models would typically have been motets – Latin-texted settings of sacred texts. Strangely, however, the opposite is true: in statistical terms, Lassus modelled far more of his Magnificats either on Italian-texted madrigals (Volume 1 of *The Alchemist* project) or on French-texted chansons (Volume 3), and he wrote a mere eight Magnificats based on motets. Moreover, five of them quote music by Lassus himself. This is a high level of self-quotation when compared with the rest of the field; in his Magnificats based on chansons and madrigals, Lassus more often drew on pieces by other composers, as if looking outwards from the Munich court. For his motet-based Magnificats, however, he tends to peer inwards, as if returning to personal unfinished business.

There are two important exceptions. In the *Magnificat Praeter rerum seriem* and the *Magnificat Benedicta es, caelorum regina*, Lassus reworked motets by the great Josquin Desprez (*c.* 1450–1521), a composer who had died a full decade before Lassus was born. Why invoke such ancient music? The most likely answer is that Lassus was led here by his peers: these two great Josquin motets had already served as models for other composers, and by making Magnificats from them, Lassus dutifully took his place in an existing line. Earlier in the sixteenth century, Josquin's awe-inspiring *Praeter rerum seriem* had served as a model for Masses by two of Lassus's predecessors at the Bavarian court, Ludwig Daser and Matthias Le Maistre. In addition, the duke's chapel choir owned a copy of the *Missa Praeter rerum seriem*

by Cipriano de Rore, one of the most esteemed composers of the age. As for *Benedicta es, caelorum regina*, it had been used as a model for a Mass by Giovanni Pierluigi da Palestrina (of which the Bavarian chapel choir again owned a copy), as well as Masses by Philippe de Monte and Claudio Merulo. By converting it into a Magnificat, Lassus joined company with these composers in paying homage to Josquin's venerable motet, while at the same time playfully competing with them in transforming old music into new.

Standing somewhat apart is the *Magnificat Omnis homo primum*, modelled on a motet by the Mantua-based composer Giaches de Wert. We know for sure that the Bavarian court owned a copy of this motet, which first appeared in print in 1566, but why Lassus should then have used it as a Magnificat model is unclear. A possible answer is that the biblical text of Wert's *Omnis homo primum* alludes to the drinking of fine wine; the motet might therefore function as a mirror to the Bavarian court's culture of good taste and fine living. Support for that theory comes from the fact that another of Lassus's Magnificats also draws on a motet setting of biblical text concerned with food and drink, his own *Omnis enim homo*. Is it a coincidence that the service of Vespers stood adjacent to the hour of the court's evening meal?

Festivities of another kind lie behind Lassus's *Magnificat Aurora lucis rutilat*. This spectacular work, scored for two five-part choirs, must have been destined for use on Easter Day. Its model is the equally splendid hymn-motet *Aurora lucis rutilat*, the words of which celebrate the dawning of first light on Easter morning; the Magnificat then symmetrically marks the end of the day at Vespers. It was normal for Lassus to base his Magnificats on pre-existing compositions, but here the situation may be subtly different: possibly Lassus conceived the motet and Magnificat on *Aurora lucis* simultaneously as a pair, to function as mighty pillars that open and close the principal feast of the Christian year.

Lassus's four remaining motet-based Magnificats seem all to address unfinished business of one kind or another, though their back-stories can only be guessed. Especially intriguing is the *Magnificat Memor esto verbi tui*, modelled on Lassus's motet setting of verses from Psalm 118. In translation, the motet's text reads as follows: 'Remember your promise to your servant, with which you gave me hope'. It is now known that various composers before Lassus had set these words as deliberate prompts to their patrons; most famously, Josquin Desprez wrote his celebrated *Memor esto verbi tui* to jog an employer's memory about an unfulfilled promise. Perhaps Lassus's motet and Magnificat on *Memor esto* also served as witty reminders for some now-unknown reason, thinly disguised through words drawn from the Book of Psalms.

Unfinished business of a different kind may explain the existence of the *Magnificat Deus in adiutorium meum*. The model here is Lassus's motet setting of Psalm 69, which itself is a miracle of economy: the psalm's text is packed into the tightest span of time, using a fascinating sequence of sprung rhythms and unexpected harmonic twists. The resulting music sounds more like a canzona than a motet, and indeed it makes excellent sense when the motet's words are removed. To prove the point, we here present Lassus's *Deus in adiutorium meum* as an exclusively instrumental track, laying emphasis on its purely musical qualities. There is some logic to the fact that Lassus then developed the motet's ideas into a matching Magnificat. The daily service of Vespers always begins with lines drawn from the start of Psalm 69; this may explain Lassus's decision to develop his complete setting of Psalm 69 into a Magnificat setting.

Arguably the most poignant of Lassus's model-based Magnificats is the one based on his six-voice motet *Recordare Jesu pie*. This pair of works also makes unusual demands on the listener, if the full depths of their allusions are to be understood.

Words are a cumbersome medium for explaining details ideally revealed by hearing alone, but nonetheless an extended introduction is needed here, if listeners are to savour Lassus's full intentions. The text of the motet *Recordare Jesu pie* derives from the Requiem Mass, and it appeals to Christ for succour. However, Lassus almost certainly chose these words because they serendipitously pun on his own name, in the phrase 'quaerens me, sedisti *lassus*' (in your search for me you sat down *weary*). In the motet, Lassus carves this text-phrase into music of quite searing beauty. Then, in his matching Magnificat, he quotes the music of 'sedisti lassus' pointedly at the word 'inanes' (empty). It is hard to avoid the sense that, in both motet and Magnificat, Lassus here contemplates his old age and declining health.

These details alone would make the *Recordare* pair special, but they are in fact joined by others. In the motet *Recordare Jesu pie*, at the words 'tantus labor' (such great labour), Lassus makes a most unexpected musical allusion: he quotes the setting of the words 'initus et exitus' from Josquin's *Praeter rerum seriem*. Then, at the Magnificat's second polyphonic verse ('Quia fecit mihi magna'), he refers again to Josquin's great motet, this time to its opening music. It seems most unlikely that Lassus should have wanted to cross-refer here to *Praeter rerum seriem* because of the motet's subject-matter, which concerns the miracle of Christ's conception. A far more likely interpretation is that Lassus, in his old age, stands back from his vast achievements as a composer, and discreetly aligns himself with a towering master of a bygone age, the venerable Josquin Desprez. If this interpretation is correct, then Lassus's motet and Magnificat on *Recordare Jesu pie* make autobiographical statements of a truly remarkable kind.

In the remainder of this booklet note, we guide you through the tracks of the album by briefly introducing each of the motet-Magnificat pairs. Our hope is that these cameo introductions will enrich your listening and cast shafts of light into the

cultures to which these works once belonged. For listeners who choose this route, the following steps are recommended. First, read the cameo introduction to one of the motet-Magnificat pairs. Study the motet's text and translation; search for its meaning, which would have mattered to Lassus and his listeners. Next, listen to the motet, text in hand; listen often enough for it to sound familiar. Finally – and only now – turn to the Magnificat, listen *through* it, and experience the alchemy.

1. Josquin des Prez: **Praeter rerum seriem** (a6)
2. Orlandus Lassus: **Magnificat Praeter rerum seriem** (a6)

Few sixteenth-century works are more imposing and idiosyncratic than Josquin's *Praeter rerum seriem*. Audiences must have been startled when it was first performed in the years around 1500, and it then continued to fascinate for many decades after Josquin's death. This motet famously plays with rhythm on three planes simultaneously: from the start, the listener is faced with an amalgam of busy surface motion, steady underlying metre, and some vastly extended melodic lines that slowly declaim a plainsong tune. As the main booklet note explains, Lassus was by no means the first composer then to refashion Josquin's polyphony into a new model-based work. His *Magnificat Praeter rerum seriem* was probably composed around 1582 and was reserved for exclusive use by the ducal chapel choir in Munich. Only after Lassus's death was the work finally released to the public, in a printed edition of 1602.

| | |
|---|---|
| Praeter rerum seriem | *Beyond the normal way of things* |
| Parit Deum hominem | *brought forth God as man,* |
| Virgo Mater, | *the virgin Mother,* |
| | |
| Nec vir tangit virginem, | *and no man ever touched this virgin,* |
| Nec prolis originem | *nor was the child's origin known* |
| Novit pater: | *to any father:* |
| | |
| Virtus sancti Spiritus | *it was the power of the Holy Spirit* |
| Opus illud caelitus | *by which that heavenly work* |
| Operatur. | *was accomplished.* |
| | |
| Initus et exitus | *The depth of the manner and means* |
| Partus tui penitus | *of your giving birth* |
| Quis scrutatur? | *what mind can penetrate?* |
| | |
| Dei providentia, | *By God's providence,* |
| Quae disponit omnia | *which disposes all things* |
| Tam suave, | *so smoothly,* |

Tua puerperia
Transfer in mysteria:
Mater ave.

*bring your childbirth*
*into the realms of mystery:*
*Mother, hail.*

MEDIEVAL SEQUENCE

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.

*My soul doth magnify the Lord:*
*and my spirit hath rejoiced in God my Saviour.*
*For he hath regarded: the lowliness of his handmaiden.*
*For behold, from henceforth:*
*all generations shall call me blessed.*
*For he that is mighty hath magnified me:*
*and holy is his Name.*
*And his mercy is on them that fear him:*
*throughout all generations.*
*He hath showed strength with his arm:*
*he hath scattered the proud in the imagination of their hearts.*
*He hath put down the mighty from their seat:*
*and hath exalted the humble and meek.*
*He hath filled the hungry with good things:*
*and the rich he hath sent empty away.*
*He remembering his mercy*
*hath holpen his servant Israel:*
*as he promised to our forefathers,*
*Abraham and his seed, for ever.*

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

*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.*

LUKE 1: 46-55

3. Lassus: **Omnis enim homo** (a6)
4. Lassus: **Magnificat Omnis enim homo** (a6)

Lassus's motet *Omnis enim homo* was first published in 1585; it was therefore seemingly new when Lassus expanded its musical content into the *Magnificat Omnis enim homo*, which is dated 16 August 1585 in a manuscript made for use at the Munich ducal chapel. Both works are scored for a six-voice choir with divided sopranos. Transfer of content from motet to Magnificat is unusually thorough here; every phrase of the motet is carefully reworked, sometimes as many as three different times during the course of the Magnificat. As a teaser, our recorded performance allocates one of the Magnificat verses to instruments alone. Listeners must therefore bring their memories fully into play here, in order to recall two sets of missing words – not only those of the Magnificat, but also those of the phrase of the motet to which the Magnificat here refers.

Omnis enim homo qui comedit et bibit
et videt bonum de labore suo,
hoc donum Dei est.

*For every man who has enough to eat and drink,*
*and sees the fruits of his labour,*
*this is the gift of God.*

ECCLESIASTES 3: 13

5. Lassus: **Memor esto verbi tui** (a6)
6. Lassus: **Magnificat Memor esto verbi tui** (a6)

Unlike the *Omnis enim homo* pair, the motet and Magnificat on *Memor esto verbi tui* are strangely independent of one another. Significant portions of the Magnificat ignore the model completely, and the motet's memorable setting of 'in humilitate mea' (in my lowliness) is totally shunned in the Magnificat. What Lassus does audibly transfer, however, is the motet's opening petition to 'Remember your promise to your servant' (Memor esto verbi tui servo tuo), which is recalled three times in the Magnificat, first at its opening, then at 'Esurientes' (the hungry), and finally at 'Sicut erat in principio' (as it was in the beginning). There may be some biographical significance here: Lassus might have wanted this process to hint to someone at the Munich court that a promise to him remained unfulfilled.

Memor esto verbi tui servo tuo,
in quo mihi spem dedisti.

*Remember your promise to your servant,*
*with which you gave me hope.*

Haec me consolata est in humilitate mea:
quia eloquium tuum vivificavit me.

*This has given me comfort in my lowliness:*
*for your words have given me life.*

PSALM 118: 49-50 (VULGATE)

7. Lassus: **Recordare Jesu pie** (a6)
8. Lassus: **Magnificat Recordare Jesu pie** (a6)

The six-voice *Recordare Jesu pie* and its allied Magnificat are seemingly late works by Lassus; the Magnificat was copied into a Munich choirbook around 1591, and the motet itself was first published in 1594, the year of Lassus's death. As the main booklet note explains, these are unusually subdued and introspective pieces, in which Lassus seems to dwell on the subject of his own mortality. Notice especially the weight he gives to the word 'lassus', which in the motet signifies the state of being 'weary'. That being said, a sub-text may also be in play here. If the main booklet note's argument is accepted, and if the *Recordare* motet-Magnificat pair does indeed quote more than once from Josquin's *Praeter rerum seriem*, then Lassus may in fact also be holding his head up high, and reflecting with satisfaction on his lifetime's achievements – above all, on the vast array of his own compositions, which might indeed be favourably compared with the works of the great Josquin Desprez.

Recordare Jesu pie
Quod sum causa tuae viae;
Ne me perdas illa die.

*Remember, loving Jesus,*
*that I am the reason for which you took this path;*
*let me not be lost on that day.*

Quaerens me, sedisti lassus:
Redemisti crucem passus.
Tantus labor non sit cassus.

*In your search for me you sat down weary:*
*you redeemed me by suffering the cross.*
*Let such great labour not be in vain.*

FROM THE DIES IRAE, 13TH CENTURY

9. Josquin: **Benedicta es, caelorum regina** (a6)
10. Lassus: **Magnificat Benedicta es, caelorum regina** (a6)

Few composers in history have had a greater capacity to reinvent their musical language from work to work than Josquin Desprez. His six-voice *Benedicta es, caelorum regina* may have been written close to *Praeter rerum seriem*, yet the two motets could hardly sound more different from one another – *Praeter rerum seriem* mysterious and solemn, *Benedicta es* an essay in sinuous melody and radiant harmonies that uplifts rather than awes the listener. Lassus's *Magnificat Benedicta es, caelorum regina* probably dates from around 1582 and pays homage to its model by respectfully citing phrases from the motet in Josquin's original order. At the same time, however, Lassus thoroughly reinvents and transforms the transferred material. The *Magnificat Benedicta es, caelorum regina* is another setting that the Munich chapel choir reserved for its exclusive use during Lassus's lifetime.

Benedicta es, caelorum regina
Et mundi totius domina
Et aegris medicina.

*Blessed are you, queen of heaven,*
*mistress of all the world*
*and cure for the sick.*

Tu praeclara maris stella vocaris,
Quae solem iustitiae paris
A quo illuminaris.

*You are called the brightest star of the sea,*
*who bore the sun of justice*
*by which you yourself are illuminated.*

Te Deus Pater, ut Dei Mater
Fieres, et ipse frater
Cuius eras filia,

*You God the Father, that you might become the Mother of God,*
*and that he might become your brother*
*whose daughter you were,*

Sanctificavit, sanctam servavit
Et mittens sic salutavit:
Ave plena gratia.

*you he made holy, and kept holy*
*and sent a messenger to salute you thus:*
*hail, woman full of grace.*

Per illud ave prolatum
Et tuum responsum gratum
Est ex te verbum incarnatum
Quo salvantur omnia.

*Through the carrying forward of that Ave*
*and through your generous reply*
*the word became flesh through you*
*by which all things are saved.*

Nunc, Mater, exora natum
Ut nostrum tollat reatum
Et regnum det nobis paratum
In caelesti patria. Amen.

*Now, Mother, pray your son*
*to take away our guilt*
*and grant us the kingdom prepared for us*
*in our heavenly homeland. Amen.*

MEDIEVAL SEQUENCE

11. Giaches de Wert: **Omnis homo primum** (a5)
12. Lassus: **Magnificat Omnis homo primum** (a6)

The text of Giaches de Wert's *Omnis homo primum* is taken from the New Testament and refers to Jesus's miraculous conversion of water into wine at the wedding feast at Cana. The motet is itself scored for five voices; Lassus's derived Magnificat, composed around 1583, augments this into six-voice texture with divided sopranos. The transfer of content from motet to Magnificat is unusually thorough and systematic here. Barely a moment passes when the Magnificat fails to cite the motet, either openly or obliquely. This may imply that Lassus wanted the miracle – and the allusion to fine wine – to be kept constantly in the listener's mind.

Omnis homo primum bonum vinum ponit,
et cum inebrati fuerint,
tunc id quod deterius est,
tu autem servasti bonum vinum usque adhuc.

*Every host serves the best wine first,*
*and when they are in their cups,*
*then serves the poorer,*
*but you have kept the best wine till now.*

JOHN 2: 10

13. Lassus: **Deus in adiutorium meum** (a6)
14. Lassus: **Magnificat Deus in adiutorium meum** (a6)

Lassus's six-voice *Deus in adiutorium meum* first appeared in print in 1582; its derived Magnificat was in existence by 1587, when it too appeared in a printed edition. Both works are effectively displays of unexpected harmonic twists and off-beat rhythms. Note especially the start of the motet, which Lassus first reworks in the motet's ending, then at multiple points in the Magnificat. With this exception, however, relatively little material from the motet is directly transferred to the Magnificat, which instead alludes more to the motet's general style than to its specific content. *Deus in adiutorium meum* is performed here without its words, in the manner of an instrumental canzona.

| | |
|---|---|
| Deus in adiutorium meum intende;<br>Domine, ad adiuvandum me festina. | *God, turn to my aid;*<br>*Lord, make haste to help me.* |
| Confundantur, et revereantur,<br>qui quaerunt animam meam. | *Let them be thrown into confusion and humbled*<br>*who seek my soul.* |
| Avertantur retrorsum, et erubescant,<br>qui volunt mihi mala;<br>avertantur statim erubescentes qui dicunt mihi:<br>euge, euge! | *Let them be pushed back and made ashamed*<br>*who wish me ill;*<br>*let them be repulsed quickly and humiliated*<br>*who say to me: ha, ha!* |
| Exsultent et laetentur in te omnes qui quaerunt te;<br>et dicant semper:<br>magnificetur Dominus, qui diligunt salutare tuum. | *Let them rejoice and be glad in you, all who seek you;*<br>*and let those who love your salvation ever say:*<br>*may the Lord be exalted.* |
| Ego vero egenus et pauper sum;<br>Deus, adiuva me.<br>Adiutor meus et liberator meus es tu;<br>Domine, ne moreris. | *I am indeed needy and poor;*<br>*Lord, help me.*<br>*You are my helper and my deliverer;*<br>*Lord, do not delay.* |

PSALM 69: 2-6 (VULGATE)

15. Lassus: **Aurora lucis rutilat** (a10)
16. Lassus: **Magnificat Aurora lucis rutilat** (a10)

No Magnificat by Lassus is more festive than the one modelled on his hymn-motet *Aurora lucis rutilat*. Both works were surely written for use on Easter Sunday, and both make spectacular use of a ten-part choir divided into two contrasted five-voice groups, one with higher sonority than the other. It is likely that Lassus composed these two works very late in life, because the Magnificat first surfaces in a manuscript copied around 1590. Stylistically, this motet-Magnificat pair resembles the one on *Deus in adiutorium meum*, in the sense that both are filled with lively chordal exchanges between contrasted performing groups. The main difference is of scale: the *Aurora lucis rutilat* pair truly towers over its sibling.

Aurora lucis rutilat,
Caelum laudibus intonat,
Mundus exsultans iubilat,
Gemens infernus ululat.
Cum Rex ille fortissimus,
Mortis confractis viribus
Pede conculcans tartara,
Solvit a poena miseros,

Ille qui clausus lapide
Custoditur sub milite,
Triumphans pompa nobili,
Victor fugit de funere.

Solutis iam gemitibus,
Et infernis doloribus
Quia surrexit Dominus,
Resplendens clamat Angelus.

Quaesumus Auctor omnium,
In hoc pascali gaudio,
Ab omni mortis impetu
Tuum defende populum.

Gloria tibi Domine,
Qui surrexisti a mortuis,
Cum Patre et Sancto Spiritu
in sempiterna saecula, Amen.

HYMN, 8TH/9TH CENTURY

*The dawn glows with light,*
*heaven thunders with praises,*
*earth leaps for joy,*
*hell cries out and groans.*
*As that most mighty King,*
*having broken the power of death*
*as with his foot he trampled hell,*
*releases the wretched from their punishment.*

*He who, shut in by a stone*
*under the watch of soldiers,*
*in triumph and with high pomp*
*escapes victorious from death.*

*With all lamenting*
*and all hellish sorrows now done,*
*that the Lord is risen*
*a shining Angel now proclaims.*

*We pray you, Creator of all things,*
*in this our Easter joy,*
*from every attack of death*
*to defend your people.*

*Glory be to you, Lord,*
*who have risen from the dead,*
*with the Father and the Holy Spirit*
*for ever and ever. Amen.*

TRANSLATIONS: JEREMY WHITE (MOTETS),
BOOK OF COMMON PRAYER, 1662 (MAGNIFICAT)

## **PHILIP CAVE** director

Philip Cave is a conductor, educator, singer and the director of Magnificat. His musical training began as a chorister at the age of seven, leading to studies at Oxford University under Simon Preston and David Wulstan and a career performing as soloist and with ensembles including the Clerkes of Oxenford, The Tallis Scholars and the Choir of New College Oxford.

Cave's approach to early music is fueled by curiosity and imagination, whether through the restoration of unknown or neglected works, or the reexamination of the familiar. He emphasizes (actually, obsesses about) phrasing and textual expression, and with his background as a singer, encourages the use of vocal colours, timbres and both bold and subtle nuances.

Now based in the USA, Cave directs choral ensembles at Duke University Chapel and is Executive Director of Chorworks, a non-profit organization that provides singers and conductors with the opportunity to study and perform choral music from the sixteenth and seventeenth centuries. He lives in Chapel Hill, North Carolina, and is still trying to understand the difference between a biscuit and a scone.

## MAGNIFICAT

Magnificat is one of the world's leading vocal consorts, admired for the variety and expressive detail of their interpretations of Renaissance and Baroque choral works. The ensemble performs in a predominantly one voice per part configuration, celebrating the character and colour of each singer's voice while uniting them in an exceptional chemistry. Recording exclusively for Linn, Magnificat has released a dozen acclaimed albums ranging from pre- and post-Reformation music by Thomas Tallis and William Byrd, to discoveries by Philippe Rogier, and bold interpretations of Heinrich Schütz's *Cantiones sacrae*.

# MAGNIFICAT

Philip Cave **DIRECTOR**

**SOPRANO**
Charlotte Ashley, Amy Haworth

**ALTO**
Hugh Cutting

**TENOR**
Guy Cutting, Steven Harrold, Nicholas Todd

**BARITONE**
Benjamin Davies

**BASS**
William Gaunt, Giles Underwood

**CORNET**
Martin Bolterauer, Clément Gester

**SACKBUT**
Maximilien Brisson, Susanna Defendi, Emily Saville, Henry Van Engen

**DULCIAN**
William Lyons

**ORGAN**
Edward Higginbottom

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*Recording Producer & Engineer*
Philip Hobbs

*Post-production*
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*Label Manager*
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*Design*
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