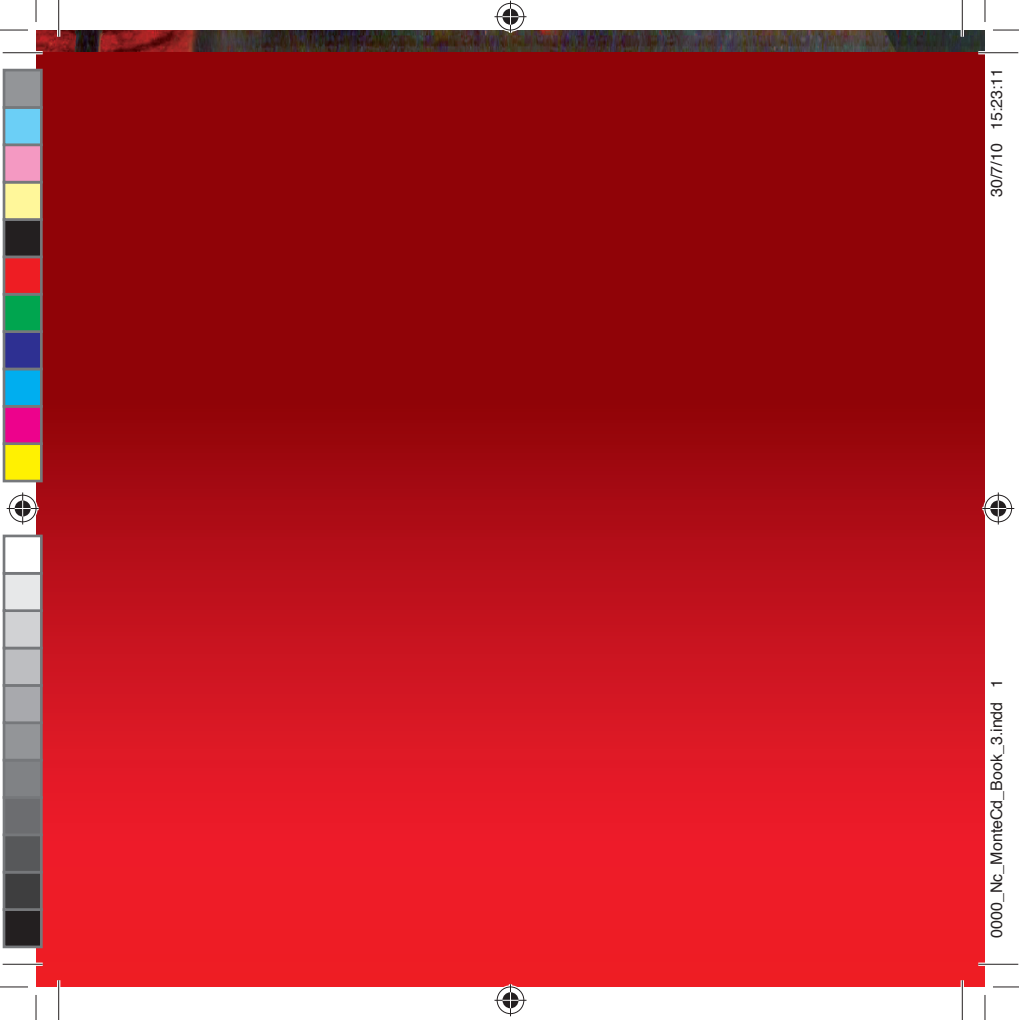




7 CLAUDIO MONTEVERDI

Vespri

DELLA BEATA LVERGINE

1610



A note on the cover image

All cds in the novum collection will feature images associated with New College. For this recording of music for a Marian Vespers, we have chosen a detail from the late medieval stained glass of the College chapel, the work of Thomas the Glazier. It shows the head of Mary, the patron saint of the College; her image features prominently in the glass and statuary in and around the chapel. The reproduction is used with the permission of the Warden and Scholars of New College.





CLAUDIO MONTEVERDI
Vespro
DELLA BEATA VERGINE 1610

*da concerto, composto sopra canti fermi
sex vocibus et sex instrumentis*



CHOIR OF NEW COLLEGE OXFORD

NICHOLAS MULROY AND THOMAS HOBBS
(TENORS)



CHARIVARI AGRÉABLE
(DIRECTOR KAH-MING NG)

DIRECTED BY
EDWARD HIGGINBOTTOM





CLAUDIO MONTEVERDI • VESPRO DELLA BEATA VERGINE

CD1

1 DEUS IN ADIUTORIUM

Thomas Hobbs (T)

2 DIXIT DOMINUS

Hugh Cutting (S1), Sebastian Cox (S2),
Nicholas Pritchard (T1), Guy Cutting (T2)

3 NIGRA SUM *voce sola*

Nicholas Mulroy (T)

4 LAUDATE PUERI *a 8*

James Swash (S1), Sebastian Cox (S2),
Nicholas Mulroy (T1), Thomas Hobbs (T2),
Duncan Sanderson (B1), Thomas Edwards (B2)

5 PULCHRA ES *a due voci*

Sebastian Cox (S1), James Swash (S2)

6 LAETATUS SUM *a 6 voci*

Hugh Cutting (S1), Sebastian Cox (S2),
Stephen Taylor (F), Nicholas Mulroy (T1),
Thomas Hobbs (T2), Jonathan Howard (B)

7 DUO SERAPHIM *tribus vocibus*

Nicholas Mulroy (T1), Thomas Hobbs (T2),
Thomas Raskin (T3)

8 NISI DOMINUS *a 10*

9 AUDI COELUM *sex vocibus*

Thomas Hobbs (T), Nicholas Mulroy (echo)

10 LAUDA JERUSALEM *a 7*

CD2

1 SONATA À 8 SOPRA SANCTA

MARIA ORA PRO NOBIS

2 AVE MARIS STELLA: HYMNUS À 8

Sebastian Cox (S: v4), Hugh Cutting (S: v3),
Nicholas Mulroy (T: v6)

3 MAGNIFICAT

septem vocibus & sex instrumentis

4 Et exultavit *a 3 voci*

Nicholas Mulroy (T1), Thomas Hobbs (T2)

5 Quia respexit

ad una voce sola & sei instrumenti

6 Quia fecit *a 3 voci & doi instrumenti*

Jonathan Howard (B1), Thomas Edwards (B2)

7 Et miscicordia

a 6 voci sole in dialogo

8 Fecit potentiam

ad una voce & tre instrumenti

9 Deposuit *ad una voce & doi instrumenti*

10 Esurientes

a due voci & quattro instrumenti

11 Suscepit Israel *a tre voci*

James Swash (S1), Sebastian Cox (S2)

12 Sicut locutus *ad una voce sola &*

sei instrumenti in dialogo

13 Gloria Patri *a tre voci – due dele*

quali cantano in echo

Nicholas Mulroy (T), Thomas Hobbs (echo)

14 Sicut erat *tutti gli instrumenti &*

voci & va cantato & sonato forte





Introduction

EDWARD HIGGINBOTTOM

See www.newcollegechoir.com/vespersbooklet for German and French translations of the following notes.

The '1610 Vespers' is an iconic choral work, often performed, often recorded. This used not to be the case: only since the 1930s has it emerged at all, and not until the 1950s as a work equal in stature to other great choral works in the Western Tradition, such as the Mozart Requiem or the Bach B minor Mass.¹ What distinguishes this recorded version is the fact that it uses boys voices (rarely encountered in Monteverdi discography), and that it presents a musical text in strict accordance with the 1610 publication. It does not set out to replicate a liturgical performance, but to present the music as published by Monteverdi appropriate to a celebration of Vespers on a major feast of the Blessed Virgin Mary, music written and assembled as an exemplar of church music composition in the first decade of the 17th century. The release of this recorded performance in 2010 celebrates the 400th anniversary of its publication in September 1610.



Background to the 1610 publication

From the title of the publication, we learn that its contents include a setting of the Mass, and music appropriate to the office of Vespers on a Marian feast: five psalms, a hymn, the Magnificat (in two different versions), and a number of 'sacred concertos', solo-voice motets on non-liturgical texts. The scope of the collection was unprecedented. There had previously been publications in Italy of psalm settings for Vespers, such as Gastoldi's *tutti li salmi che nelle solennità dell'anno al vespro si cantano* (1601), but nothing previously which had covered the Mass

1 The term 'work' is not altogether a satisfactory description of what Monteverdi wrote. The 1610 Vespers takes the form it does because it is a setting of a sequence of texts belonging to a liturgical office. The office of Vespers requires a sung opening Versicle and Response, five psalms (here proper to a Marian feast), a hymn (also proper to a Marian feast) and the Magnificat. In addition, antiphons were attached to each psalm and the Magnificat. In one form or other, Monteverdi could be said to have provided for each of these items. But, as a resource for use in Italian churches, his music was not required to be sung either exclusively or in its entirety: a *maestro di cappella* could pick and choose, perhaps opting to substitute two of the psalms for a simple falsobordone setting. Or choosing the simpler of the two Magnificat settings that Monteverdi himself provides. In this sense, the Vespers settings do not constitute a single work, but a series of works, each self-sufficient musically. And yet it is undeniable that the cumulative effect of the whole sequence, as set by Monteverdi, is both hugely dramatic and convincing, and that anyone who embarks upon its musical discovery is strongly motivated to include all that the composer wrote, although in this recording only the more elaborate Magnificat setting is represented.





and Vespers, and on such a comprehensive scale. Clearly Monteverdi was trying to impress. The reasons are not difficult to understand. At the time of the publication, Monteverdi had been working for Vincenzo Gonzaga, Duke of Mantua, for ten years. He was responsible for the secular music of the Duke's court, and only informally for the chapel music. Among his duties were the composition and performance of elaborate musical entertainments for court occasions. Thus his early opera *Orfeo* was written for the Carnival celebrations of 1607. However, from a letter he wrote to the Duke in 1608 complaining about his conditions of work, and from his attempts to be released from his post, we know that he was seeking different employment, most likely in the church (he had tried unsuccessfully on two occasions to transfer to the court chapel in Mantua). With the death of his wife in 1607 he had also fallen on difficult personal circumstances, having now two young sons to care for. He knew that his chances of finding a prestigious church post would be the better for having published an impressive collection of church music. This indeed is what the 1610 publication is. Its dedication to Pope Paul V speaks of Monteverdi seeking patronage at the highest and most influential level. That the collection was printed in Venice was a matter of convenience: Venice was a city of book and music publishing, and Monteverdi did not have a long journey from Mantua to oversee the project. But it is more than likely that he had his eye on a prestigious church post in Rome. He spent the last three months of 1610 in the Eternal City, networking influential cardinals, seeking an audience with the dedicatee of his 1610 publication, and negotiating the admission of one of his sons into a Roman seminary.

We do not know what might eventually have come of his Roman trip. For the moment Monteverdi was tied to the Mantuan Court, free only to put his name about (with some discretion). But those circumstances changed in 1612 when the new Duke, struggling with a large deficit in the ducal accounts, sacked Monteverdi. Now the composer was a free agent, able to apply for other employment. His stroke of good fortune was that the most prestigious church post in the whole of Italy, outside Rome, came up the following year, the post of *maestro di cappella* at St Mark's, Venice. Monteverdi applied and was successful. The procurators of St Mark's referred in their report on Monteverdi's musical audition to 'the quality and virtue of his works found in print', a clear indication that the 1610 publication had indeed found its mark. It is no surprise therefore that this publication, with its magnificent collection of music for Vespers, should be closely associated with St Mark's, Venice. However, at the time of its printing, Monteverdi's experience as a composer of church music had been limited to Mantua. It was in Mantua, if at all, that some of this music may have first been performed, whatever the use made of it in St Mark's after 1613.



The music of the 1610 publication

So, what was it that so much impressed the procurators? Part of Monteverdi's skill was in providing evidence of his competence across the prima and seconda practice. These terms were probably coined by Monteverdi himself to deal with the innovative harmonic practice emerging in his madrigals (see the preface to his collection of 1605). Here he says that his more advanced compositional practice (the *seconda pratica*) was not to be criticised for departing from the principles of the prima pratica. The two were distinct styles. The second practice was associated with the new monodic style of his operas (though not limited to monody), and the first with the more conservative practice of church composers. In the 1610 publication, the Mass setting exemplifies the prima pratica, in the time-honoured genre of parody mass, where a previously composed motet (here, Gombert's *In illo tempore*) is taken as a compositional basis, and where Monteverdi acknowledges a previous master, demonstrating skill in extending and developing a pre-existing contrapuntal texture. Thus Monteverdi answered his critics by giving ample evidence of his ability to write in the conservative (contrapuntal) church style. But it would be too simplistic to say that the music for Vespers is, by way of contrast, evidence of his more advanced compositional voice, the *seconda pratica*. Within the Vespers settings there is a whole range of stylistic techniques on show, and it is this which makes the Vespers the work it is: an encyclopaedia of genres, forms and styles. This must also have impressed the procurators, who would have naturally wished to see St Mark's furnished with a full range of musical idioms, from the traditional to the forward-looking. Their judgement was not misplaced.

Those of them with real discernment will have seen that Monteverdi could take the basic harmonic elaboration of psalm tones, the falsobordono, and transform it into a kaleidoscopic variation practice. Take for example the setting of *Dixit Dominus*. Here the obviously strophic structure of the psalm provides for a series of discrete settings of the plainchant psalm tone, carried mainly in the bass voice, each of these embellished by new figures in the upper voices. But the process is more sophisticated: alternate verses have a contrasting chordal recitation, breaking into a highly decorative cadential flourish. The second of each flourish gives way to an instrumental ritornello, echoing the figuration heard immediately before. This highly organised structure carries a wonderful variety of treatments of the text. The following psalm, *Laudate pueri* is built around a migrating cantus firmus, a psalm tone (always recognisable by its simple and repetitive contour) which 'wanders' from voice to voice, allowing for a series of highly ornamental dialogues to be crafted between two soprano, two tenors





and two basses, each pair in turn. Again, the systematic approach, exemplifying a range of textual possibilities, in no wise sounds formulaic; rather the opposite. *Lactatus sum* is built on the strophic bass principle, found also in Monteverdi's madrigals, where for the odd-numbered verses a bass pattern in constant crochets is reprised, inviting different upper-voice elaborations. For the other verses, longer values are employed in the bass part with a freer repetition pattern, but with clear figurative relationships. This setting is another technical tour de force, but sounding completely unforced. *Nisi Dominus* has the psalm tone constantly present in the Quintus part (the second tenor), moving at 'Sicut sagittae' to the first tenor. The sheer virtuosity of the changing textures and figurations surrounding the psalm-tone reiterations is breathtaking, including a brilliant (if not wholly credible) stretto canon between four of the voices in the opening verse. There isn't much, it seems, that Monteverdi couldn't do, and do better than anyone else. Meanwhile, as evidence of his thoroughgoing seconda pratica, he interspersed these psalm settings with his sacred concerti, scored for solo tenor (*Nigra sum*), two soprani (*Pulchra es*), three tenors (*Duo seraphim*), and tenor + echo (*Audi coelum*). Whatever the liturgical function of these movements (and there is a strong argument for seeing them as antiphon substitutes), they serve as highly personal, emotively charged, and virtuosic foils to the psalm settings. Monteverdi's response to the text amply testifies to his dictum that 'the words are the mistress of the harmony and not the servant'.

However, the 1610 collection is not simply about vocal music; Monteverdi brings to the Marian feast something else, and something very distinctive in the realm of church music: the integration of an orchestra. It has become a commonplace to observe that in *Orfeo* (1607) Monteverdi extends the range and scope of instrumental practice to justify the use of the term 'orchestra'. It is equally justified with respect to the Vespers. Apart from anything else, the opening versicle and response begins with a reworking of the opening *sinfonia* from *Orfeo*. But even more impressive instrumentally speaking is the *Sonata sopra Sancta Maria*. This is the longest, most sophisticated and most skilfully 'orchestrated' piece ever to have been written by 1610. It surpasses by far the canzone of Giovanni Gabrieli, Monteverdi's Venetian rival. The recurring vocal (plainchant) refrain 'Sancta Maria ora pro nobis' provides an important structural element, but more significant is the process that subjects the instrumental material to constant variation and elaboration, within a broad ternary structure. The string and wind groupings are played off against each other, with an astonishing level of virtuosity. All this sets the scene for what happens in the Magnificat. Here it is entirely appropriate to talk of a glittering procession of sonorities, as each verse of the canticle is given its distinct colours and ensemble scoring: from echo violins and cornetti to juxtapositions





of wind and string groups, through ritornello practice to full-blown canzona. And all the verses are knit together by the psalm tone, heard in a variety of voices. It is impossible to imagine a more imaginative, varied and seductive setting, a setting that seals the reputation of the 1610 Vespers as one of the most accomplished sacred works of any century, and for the early 17th century, unrivalled in its scale and level of ambition.

Notes on this performance

The 1610 Vespers pose a number of questions to the modern performer: what is an appropriate pitch standard for this music? How do the settings in high clefs – requiring downward transposition – relate to this pitch standard? How should the instrumentation extend beyond Monteverdi's specification? How many voices did Monteverdi envisage, and of what sort? How does the music fit into a liturgical context? All these require an answer before the task of responding to Monteverdi's musical text can begin. To take them in order: there is ample evidence that pitch standards in the Veneto in the early 17th century were high in relation to (for example) Rome, and maybe higher than A=440 (modern pitch). It is tempting to adopt A=465, for some of this music at least; but it is equally tempting to go no further than A=440. A=465 makes the downward transpositions required in *Lauda Jerusalem* and the Magnificat more feasible (they are not so low); but elsewhere the music becomes shrill (the high soprano g^a's in *Laetatus sum* become a[♯] flats). In this recording, A=440 is taken as the standard, but the downward transpositions of *Lauda Jerusalem* and the Magnificat are inflected: *Lauda Jerusalem* is taken down a tone, and the Magnificat a minor third. In the first instance, this brings the psalm tone onto the same pitch as found in *Laetatus sum*, and in the second the psalm-tone reciting note is a respectable B (F sharp in the alternative setting), and the single sharp key-signature renders the music still playable by the cornetti. In addition there are plausible modal transitions between the neighbouring items. As regards instrumentation, only three 'movements' of the Vespers have instruments specified: the opening response *Domine ad adiuvandum*, the *Sonata sopra Sancta Maria* and the Magnificat. Another two, *Dixit Dominus* and *Ave maris stella* have optional ritornelli between the verses, but no particular instrumental colour specified. Otherwise the psalms are without prescribed instrumentation (if we discount the omnipresent continuo group – organ and theorbo). Despite a convention (as much contemporary as historical) of doubling vocal parts on instruments, Monteverdi explicitly asks for this on only two occasions: the opening and concluding sections of the Magnificat. Otherwise such instructions are absent from the published materials. Consequently, it is entirely appropriate to





exclude instrumental doubling. Such an approach, adopted in this recording, has the advantage of allowing for an increase in richness and complexity of scoring as the Vespers sequence progresses, culminating in the Magnificat, the climax of the office. As for the voices – type and number – here we are on grounds requiring mediation: Monteverdi in his day would not have expected women to sing liturgical music; and in our own time we would not expect, as he expected, to hear castrati. The soprano parts in Italian church music of this period might have been sung by any of three voice-types: castrato, falsettist, or boy soprano, or indeed any combination of the three; everything would have depended on the resource of an individual establishment. Thus New College employs trebles as an institutional resource. The vocal scoring is essentially SSTTBB. If ‘altos’ were used at all, it would have been as falsettists on the top line. However, this begs the questions of whether the tenor voice in Monteverdi’s day employed a ‘mixed’ register for high notes, or indeed slipped into falsetto. The altos of New College have been freely employed to provide an extension of the tenor voice. On the subject of number of voices, the historical and artistic argument for Monteverdi’s music being performable by single voices is irrefutable. At the same time, the argument for the use of ‘ripienists’ is no less strong. The manner of construing ripieno practice is all-important: in this recorded performance, the music is sung essentially by an ensemble of *solo* voices, reinforced, at the discretion of the director, by additional voices, providing a fuller sound for a large ecclesiastical space. Such practice was commonplace in 17th-century Italy. Turning to the somewhat vexatious question of liturgical context, we know that Monteverdi published his music for use at Vespers on major Marian feasts. Whether it is possible to reconstruct a religious office in a recording is a moot point, especially when scholarly opinion is still divided on the role of the sacred concertos – are they antiphon substitutes or extra-liturgical items? – and on whether additional (planchant) antiphons are required or not. There is also the unresolved issue of the *Sonata*, which is not required liturgically, and whose place in the sequence is problematic. In view of these issues, it seems very sensible to perform this music as the exemplary anthology that it is, in the order printed in 1610, culminating in the most accomplished setting of the Magnificat of the early baroque².

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2 It is precisely this aspect of the 1610 Vespers – as a well-organised portfolio designed to demonstrate Monteverdi’s invention and craftsmanship – that justifies performing them nowadays as though they were a concert work rather than a collection of individual pieces which can be lifted out of context for use in the liturgy (J. Whenham, *Monteverdi Vespers (1610)*, Cambridge, 1997, p.38). Whenham’s historical, musical and performative survey provides the most accessible and readable introduction to the work.



Latin texts

WITH ENGLISH TRANSLATION

CD1

1 DEUS IN ADIUTORIUM *Psaln 69: 1*

Deus in adiutorium meum intende:

Domine, ad adiuvandum me festina.

Gloria Patri et Filio

et Spiritui Sancto.

Sicut erat in principio, et nunc,

et semper,

et in sæcula sæculorum. Amen.

Alleluja.

Make haste, O God, to deliver me:

Make haste, O Lord, to help me.

Glory be to the Father and to the Son

and to the Holy Spirit.

As it was in the beginning, is now,

and ever shall be,

without end. Amen.

Allelujah.

2 DIXIT DOMINUS

Psaln 109

Dixit Dominus Domino meo:

sede a dextris meis, donec ponam

inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuæ emitet Dominus

ex Sion:

dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuæ

in splendoribus sanctorum:

ex utero ante luciferum genui te.

Juravit Dominus, et non pœnitebit eum:

tu es sacerdos in æternum

secundum ordinem Melchisedech.

Dominus a dextris tuis,

confregit in die iræ suæ reges.

Judicabit in nationibus, implebit ruinas:

conquassabit capita in terra multorum.

De torrente in via bibet:

propterea exaltabit caput.

The Lord said to my Lord,

sit at my right hand, until I make thine

enemies thy footstool.

The Lord shall send out the rod of thy

strength from Zion:

rule thou in the midst of thine enemies.

At thy beginning in thy day of glory

in the splendour of the holy places,

before the first light I begat thee.

The Lord hath sworn, and will not repent:

thou art a priest for ever

after the order of Melchisedech.

The Lord at thy right hand

shall destroy kings in the day of his wrath.

He shall judge among the nations, fill them with

the dead, and smash heads in many lands.

He shall drink of the brook in the way:

thus shall he raise his head.



Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc,
et semper,
et in sæcula sæculorum. Amen.

3 NIGRA SUM *Song of Solomon 1-4, 1:3, 2:10-12*

Nigra sum sed formosa filiae
Jerusalem.

Ideo dilexit me rex
et introduxit in cubiculum suum et dixit
mihi:

Surge, amica mea, et veni.

Jam hiems transit, imber abiit, et
recessit.

Flores apparuerunt in terra nostra,
tempus putationis advenit.

4 LAUDATE PUERI *Psalms 112*

Laudate pueri, Dominum:
laudate nomen Domini.

Sit nomen Domini benedictum,
ex hoc nunc, et usque in sæculum.

A solis ortu usque ad occasum,

laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super celos gloria ejus.

Quis sicut Dominus Deus noster, qui in
altis habitat,
et humilia respicit in cælo
et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut colloquet eum cum principibus,
cum principibus populi sui.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be,
without end. Amen.

I am black but comely, O daughters of
Jerusalem.

Therefore the king hath delighted in me
and brought me to his chamber and said
to me:

Arise, my love, and come.

For the winter is passed, the rain is over
and gone;

Flowers have appeared in our land,
the time of pruning is at hand.

Praise the Lord, ye servants:
praise the name of the Lord.

Blessed be the name of the Lord,
from this time forth for evermore.

From the rising to the setting of the sun,
the Lord's name be praised.

The Lord is high above all nations,
and his glory above the heavens.

Who is like the Lord our God, who dwelleth
on high,

Yet respecteth humbly what is in heaven
and earth?

He raiseth the simple from the dust,
and lifteth the poor from the mire.
That he may set him with princes,
even the princes of his people.



Qui habitare facit sterilem in domo,
matrem filiorum lætantem.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et
semper,
et in sæcula sæculorum. Amen.

5 PULCHRA ES

Song of Solomon 6: 3-4

Pulchra es, amica mea,

suavis et decora filia Jerusalem.

Pulchra es, amica mea, suavis et
decora sicut Jerusalem, terribilis ut
castrorum acies ordinata.

Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

6 LÆTATUS SUM

Psalms 121

Lætatus sum in his, quæ dicta sunt mihi:
in domum Domini ibimus.

Stantes erant pedes nostri, in atriis tuis,
Jerusalem.

Jerusalem, quæ ædificatur ut civitas:
cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus,
tribus Domini:

testimonium Israel

ad confitendum nomini Domini.

Quia illic sederunt sedes in iudicio,
sedes super domum David.

Rogate quæ ad pacem sunt Jerusalem:
et abundantia diligentibus te.

Fiat pax in virtute tua:

et abundantia in turribus tuis.

Propter fratres meos, et proximos meos,

Who maketh the barren woman to keep house,
a joyful mother of children.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever
shall be,
without end. Amen.

Thou art beautiful, my love,
a sweet and comely daughter of Jerusalem.

Thou art beautiful, my love, sweet and
comely as Jerusalem, terrible as
an army arrayed for battle.

Turn thine eyes from me,
for they make me flee away.

I was glad when they said to me:
we will go into the house of the Lord.

Our feet shall stand in thy gates,
O Jerusalem.

Jerusalem, that is built as a city
that is at one with itself.

For thither the tribes go up,
the tribes of the Lord,

to the testimony of Israel,

to give thanks to the name of the Lord.

For there are the seats of judgement,
the thrones of the house of David.

Pray for the peace of Jerusalem:
they shall prosper that love thee.

Peace be within thy walls,

and plenty within thy palaces.

For my brethren, and my companions,





loquebar pacem de te:

Propter domum Domini Dei nostri,
quæsi bona tibi.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et
semper,
et in sæcula sæculorum. Amen.

7 DUO SERAPHIM

Isaiah 6:3, 1 John 5: 7-8

Duo Seraphim clamabant alter ad alterum:

Sanctus, sanctus, sanctus, Dominus

Deus Sabaoth.

Plena est omnis terra gloria ejus.

Tres sunt, qui testimonium dant in
cælo:

Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.

Sanctus, sanctus, sanctus, Dominus

Deus Sabaoth.

Plena est omnis terra gloria ejus.

8 NISI DOMINUS

Psalms 126

Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædificant eam.

Nisi Dominus custodierit civitatem,

frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis,

qui manducatis panem doloris.

Cum dederit dilectis suis somnum:

ecce, hæreditas Domini filii:

merces, fructus ventris.

I will seek peace for thee.

For the house of the Lord our God,
I will seek to do thee good.

Glory be to the Father and to the Son
and to the Holy Spirit.

As it was in the beginning, is now, and ever
shall be,
without end. Amen.

Two seraphim cried to one another:

Holy, holy, holy is the Lord God
of Sabaoth.

The whole earth is full of his glory.
There are three who bear witness in
heaven:

the Father, the Word, and the Holy Spirit:
and these three are one.

Holy, holy, holy is the Lord God
of Sabaoth.

The whole earth is full of his glory.

Unless the Lord build the house,
they labour in vain who build it.

Except the Lord keep the city,
he watcheth in vain who keepeth it.

It is vain for you to rise before dawn:
rise later,

ye who have eaten the bread of sorrows;
When he will give sleep to his chosen.

Lo, children are an heritage of the Lord;
a reward, the fruit of the womb.



Sicut sagittæ in manu potentis:
ita filii excussorum.

Beatus vir qui implevit desiderium

suum ex ipsis:

non confundetur cum loquetur

inimicis suis in porta.

Gloria Patri et Filio

et Spiritui Sancto.

Sicut erat in principio, et nunc, et
semper,

et in sæcula sæculorum. Amen.

9 AUDI CŒLUM

Audi, cælum, verba mea plena

desiderio et perfusa gaudio.

Dic, quæso, mihi: Quæ est ista

quæ consurgens ut aurora rutilat,

ut benedicam?

Dic nam ista pulchra ut luna,

electa ut sol, replet lætitia

terras, cœlos, maria.

Maria virgo illa dulcis prædicata de

propheta Ezekiel, porta orientalis.

Talis

Ille sacra et felix porta per

quam mors fuit expulsa

introducata autem vita.

Quæ semper tutum est medium

inter homines et Deum

pro culpis remedium.

Omnes hanc ergo sequamur qua cum

gratia mereamur vitam æternam.

Consequamur.

Medium

Sequamur

As arrows in the hands of the mighty,
thus are the children of outcasts.

Blessed is the man whose quiver is full of
them:

they shall not be ashamed when they

confront their enemies in the way.

Glory be to the Father and to the Son

and to the Holy Spirit.

As it was in the beginning, is now, and ever
shall be,

without end. Amen.

Hear, O heaven, hear my words full

of longing and pervaded by joy. *I hear*

Tell me, I pray, who is she

that shines like the dawn in her rising,

that I might bless her? *I will tell*

Tell me, for she, beauteous as the moon,

radiant as the sun, fills with joy the earth,

heavens and seas. *Mary*

Mary, that sweet virgin foretold by the

prophet Ezekiel, the gateway to the East.

Even she

That sacred and happy portal through

which death was driven out

and life brought in. *Even so*

She who is always a sure intermediary

between men and God,

the cure for our sins. *The Mediator*

Let us all therefore follow her through

whose grace we may be granted eternal life.

Let us go with her. *Let us follow*





Præstet nobis Deus, Pater hoc et Filius
et Mater cujus nomen invocamus dulce
miseris solamen. *Amen*
Benedicta es, virgo Maria,
in sæculorum sæcula.

10 LAUDA JERUSALEM

Psalm 147

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.

Quoniam confortavit seras portarum
tuarum:

benedixit filiis tuis in te.

Qui posuit fines tuos pacem:
et adipe frumenti satiat te.

Qui emitit eloquium suum terræ:
velociter currit sermo ejus.

Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas:

ante faciem frigris ejus quis sustinebit?
Emitit verbum suum, et liquefaciet ea:

flabit spiritum ejus, et fluent aque.

Qui annunciate verbum suum Jacob:
justitias et judicia sua Israël.

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc, et
semper,
et in sæcula sæculorum. Amen.

May God help us, God the Father; and the Son,
and the Mother on whose sweet name we
call as a comfort to the wretched. *Amen*
Thou art blessed, virgin Mary,
for ever and ever.

Praise the Lord, O Jerusalem;

praise thy God, O Zion.

For he hath strengthened the bars of thy
gates;

he hath blessed thy children within thee.

He maketh peace in thy borders,
and filleth thee with the finest wheat.

He sendeth his commandment to the earth;
his word runneth swiftly.

He giveth snow like wool;

he scattereth hoar frost like ashes.

He casteth forth his ice like morsels;

before his cold who can stand?

He sendeth out his word, and melteth them;

his spirit blows, and the waters flow.

He sheweth his word unto Jacob,

his statutes and judgements to Israel.

He hath not dealt so with any nation;

and his judgments he hath not made manifest.

Glorify be to the Father and to the Son

and to the Holy Spirit.

As it was in the beginning, is now, and ever
shall be,
without end. Amen.





CD2

1 SONATA SOPRA SANCTA MARIA

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

2 AVE MARIS STELLA

Ave maris stella,

Dei Mater alma

Atque semper Virgo

Felix celi porta.

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.

Sumens illud Ave

Gabrielis ore,

Funda nos in pace,

Mutans Evæ nomen.

Taking that Ave
from the mouth of Gabriel,
preserve us in peace,
giving Eve a new name.

Solve vincla reis,

Profer lumen cæcis,

Mala nostra pelle,

Bona cuncta posce.

Loose the chains of the bound,
bring light to the blind,
drive out our ills,
invoke all things good.

Monstra te esse matrem,

Sumat per te preces,

Qui pro nobis natus,

Tulit esse tuus.

Show thyself to be a mother;
may he who was born for us
receive our prayers through thee.

Virgo singularis,

Inter omnes mitis,

Nos culpis solutos,

Mites fac et castos.

Virgin without compare,
more gentle than all,
absolve us from sin and
make us gentle and pure.

Vitam præsta puram,

Iter para tutum,

Ut videntes Jesum

Semper collætémur.

Grant us a pure life,
prepare a safe way,
that in seeing Jesus
we may rejoice for ever.





Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto
Trinus honor unus. Amen.

MAGNIFICAT

St Luke 1: 46-55

- 3 Magnificat anima mea Dominum:
4 et exultavit spiritus meus in Deo
salutari meo.
- 5 Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
- 6 Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.
- 7 Et misericordia ejus a progenie in
progenies timentibus eum.
- 8 Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
- 9 Deposuit potentes de sede,
et exaltavit humiles.
- 10 Esurientes implevit bonis:
et divites dimisit inanes.
- 11 Suscepit Israël puerum suum,
recordatus misericordiae suae.
- 12 Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
- 13 Gloria Patri et Filio
et Spiritui Sancto.
- 14 Sicut erat in principio, et nunc, et
semper,
et in saecula saeculorum. Amen.

Praise be to God the Father,
glory to Christ on high,
and with the Holy Spirit
one triple honour. Amen.

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 done great
things to me, and holy is his name.
And his mercy is on them that fear him
from generation to generation.
He hath shewed 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 lowly.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He hath sustained Israël his servant,
remembering his mercy.
As he promised to our forefathers,
Abraham and his seed for ever:
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be,
without end. Amen.

*Translations by John Kilpatrick based on the King James Bible.
Facing image: Choir in procession in New College cloister by Michael Owen.*







The performers

THE CHOIR OF NEW COLLEGE OXFORD

(DIR. EDWARD HIGGINSBOTTOM)

Favoriti

Soprani: Sebastian Cox, Hugh Cutting, James Swash

Falsettista: Stephen Taylor

Tenori: Thomas Hobbes, Nicholas Mulroy, Thomas Raskin, Guy Cutting, Nicholas Pritchard

Bassi: Thomas Edwards, Jonathan Howard, Duncan Saunderson

Ripienisti

Soprani: Nathaniel Hess, Horatio Holloway, Philip Parker, Joshua Ridley,

Hector Stinton, Oscar Talbot

Falsettisti: Dominic Burnham, Richard Poyser, Alexander Pullinger

Tenori: James Brown, Alex Clissold-Jones

Bassi: Nicholas Daly, Max Jones, Christopher Marlow

Collegium Novum trebles

Dominic Baum, Edmund Breen, Nicholas Doll, Hugh Finnerty, Tom Montgomery,

Carl Olavsen, Theo Ross, Edward Swash, Jonty Ward

The Choir of New College Oxford is one of the few Oxbridge choirs that has survived demolition from reformers, bursars and iconoclasts; it is still largely what it was in the late 14th century: a group of 16 choristers and a number of clerks, these days 14 (none any longer in holy orders). At the same time, the Choir belongs firmly to the present. Its discography extends to all corners of the sacred choral repertory, and the quality of its work has been recognised by a number of important awards and nominations. The timbre of the Choir is very recognizable, as is the energy and musicality of its performances. It travels extensively, both within Europe and further afield. The experience offered to its young choristers and choral scholars affords it a unique place in music education in the UK. **Edward Higginbottom** – in 2008 awarded the unique title of Professor of Choral Music in the University of Oxford – has been director of the Choir since 1976. He has brought to the post a fruitful mix of musical and practical attributes, reflected in many of the recording projects undertaken by the Choir. In recognition of his work for French music he has been awarded the decoration Commandeur de l'Ordre des arts et des lettres. For more information, visit www.newcollegechoir.com.



CHARIVARI AGRÉABLE

(DIR. KAH-MING NG)

Violin: Oliver Webber (leader), Persephone Gibbs and Hazel Brooks
Viola: Heather Birt and Thomas Kirby
Violoncello: Gareth Deats
Contrabasso: Elizabeth Harré
Cornett & pifarro: Jamie Savan and Adrian Woodward
Mute cornett: Jamie Savan and Sam Goble
Sackbut: Philip Dale, Claire McIntyre, Tom Lees, Andrew Harwood-White
Chitarrone: Manuel Mingouillon Nieto
Chamber organ: Kah-Ming Ng (CD1: 1,2,3,8; CD2: 1,2,3-14)
and Steven Grahl (CD1: 4,6,7,9,10; CD2:2)

Charivari Agréable ('pleasant tumult', from Saint-Lambert's 1707 treatise on accompaniment) was formed at the University of Oxford in 1993, and within the year became a prize-winner of the Early Music Network Competition, made its debut at the Wigmore Hall, and recorded the first of many subsequent live concerts for the BBC, including Radio 3's 'In tune', 'Music Restor'd', and 'The Early Music Show'. Charivari Agréable has since recorded for New York's WNYC, and many other European radio stations, including the European Broadcasting Union. Their discography of 17 discs have garnered such accolades as the Diapason d'Or, Gramophone Editor's Choice, International Record Review's 'Best CD of the Year', Classic FM's Christmas Choice & CD of the Month, BBC Music Magazine's 'Outstanding CD', and Music-Web International's 'Recording of the Year 2007'. Following the success of their recent orchestral disc entitled 'The Original Brandenburg Concertos' by Torelli, the ensemble has released the 'Pachelbel Vespers' with The King's Singers. For more information, visit www.charivari.co.uk.



The recording

Produced by Adrian Hunter
Engineered by Nick Parker & Adrian Hunter
Post-production: Adrian Hunter & Edward Higginbottom
Recorded in St Michael's Church, Summertown, Oxford on 13-16, 22, 23 July 2009.
Music Edition by Clifford Bartlett and Edward Higginbottom.
This recording has been sponsored by New College Choir with the generous assistance of
John and Diana Bowder, Richard Bridges, Mary Crowther-Alwyn, Lady Leslie,
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WA MOZART: REQUIEM

New College Choir
Orchestra of the Age of Enlightenment
Soloists: Jonty Ward (treble), James Swash (alto),
Guy Cutting (tenor), Jonathan Howard (bass).
Edward Higginbottom

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NEW COLLEGE CHOIR

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