

P o l y h y m n i a

Of Highest Heaven



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A Musical Tapestry of Angelic Appearances

Saturday March 10, 2007  
The Church of Saint Ignatius of Antioch  
8 PM

Hodie nobis caelorum rex à 4 soli & schola	John Taverner (c. 1495-1545)
Vidit Jacob scalam à 5 soli	Thomas Crecquillon (c. 1520-1557)
Gabriel angelus apparuit Zachariae à 4	Crecquillon
Ave Maria à 5	Robert Parsons (c. 1530-1572)
Ne timeas Maria à 5	Philippe de Monte (1521-1603)
Gloria in excelsis Deo à 6	Thomas Weelkes (1575-1623)
Angelus Domini descendit de caelo à 4	Jean L'Héritier (c. 1480-1541)
Angeli, archangeli à 6	Heinrich Isaac (c. 1445-1517)

## *Intermission*

Gaude Maria Virgo à 5	Cipriano de Rore (c. 1516-before 1565)
Concussum est mare à 5	Jacobus Clemens non Papa (c. 1505-1555/6)
Factum est silentium à 5 soli	Peter Phillips (c. 1560-c.1633)
Audivi vocem de caelo à 6	Pierre de Manchicourt (c. 1510-1564)
Alleluia! I Heard a Voice à 5	Weelkes
Duo seraphim à 12	Francisco Guerrero (1528-1599)

*Please hold applause until the end of each half*

# P o l y h y m n i a

**John Bradley - Director**

*Rachel Bazaz, Heather McEwen, Nancy Temple*

*Soprano*

*June Severino Feldman, Emma Hoyt,*

*Aaron Lauber, Marjorie Naughton*

*Alto*

*Stephen Bonime, Wyatt Ford,*

*Jeff Hindman, Rob Hollander*

*Tenor*

*Erik-Peter Mortensen, Edward Willis*

*Bass*

Polyhymnia is a select ensemble of singers specializing in music composed between 1450 and 1650. Since its foundation in 1992, the ensemble has amassed a vast and widely varied repertoire primarily exploring the magnificent sacred repertory from the courts and cathedrals of the renaissance world. Composers featured in past concerts include William Byrd, Thomas Tallis, Robert Fayrfax, John Taverner, Thomas Crecquillon, Johannes Ockeghem, Nicolas Gombert, Jacob Obrecht, Rolande de Lassus, Heinrich Isaac, Jacob Vaet, Giovanni Pierluigi da Palestrina, Constanzo Porta, Claudio Monteverdi, Cristóbal de Morales, Tomás Luis de Victoria, Francisco Guerrero, Alonso Lobo Juan Gutiérrez de Padilla and others. The singers are drawn from some of the finest professional choirs in New York, including the churches of Saint Thomas, Holy Apostles and Saint Ignatius of Antioch. In addition to traditional programs, Polyhymnia also performs reconstructions of liturgies to showcase great works in their original contexts. Polyhymnia has been ensemble-in-residence at Saint Ignatius of Antioch since 2003.

## Notes & Translations

*Videtur quod angelus non sit omnino incorporeus. Illud enim quod est incorporeum solum quoad nos, et non quoad Deum, non est incorporeum simpliciter. Sed Damascenus dicit, in libro II, quod angelus incorporeus et immaterialis dicitur quantum ad nos, sed comparatus ad Deum, corporeus et materialis invenitur. Non ergo est incorporeus simpliciter.*

It would seem that an angel is not entirely incorporeal. For what is incorporeal only as regards ourselves, and not in relation to God, is not absolutely incorporeal. But Damascene says (De Fide Orth. ii) that "an angel is said to be incorporeal and immaterial as regards us; but compared to God it is corporeal and material. Therefore he is not simply incorporeal."

Saint Thomas Aquinas – Summa Theologica

This is a concert about angels. Or is it? Actually it is a concert about beautiful music, with angels as the unifying and limiting commonality. As always there was a superabundance of possibilities, and I, naively as usual, supposed that picking a theme and sticking to it would make the choices easier. Boy was I wrong. As this repertoire is always wont to do, it has revealed itself sometimes eagerly, sometimes reluctantly, and always gloriously, in such abundance that we could create an entire season and more with all the pieces from which we had to choose.

Angels are perhaps the most perplexing entities in the world's myriad faith traditions. They exist in some form or another in nearly every religion, Buddhism has its *devas*, Hinduism has its *asparas* and Native American traditions their own numinous messengers and spiritual beings, but the most familiar representations, at least to western culture are found in the three Abrahamic faiths, the Islamic *Malaiikahs*, the Judaic *Malachim*, and of course the angels with which Christians of all denominations are familiar. These beings, neither entirely corporeal nor entirely divine – at least as far as Saint. Thomas Aquinas is concerned - have fascinated theologians since Old Testament times. No matter which of the nine choirs they inhabit, whether called Mika'il, Micha'el, Michael, or by other names, the angels of scripture have elicited devotion, revulsion, fear and almost every other conceivable emotional reaction for thousands of years. They have also, and primarily as far as this evening's concert is concerned, inspired great works of art. Angels have figured and continue to figure prominently in poetry, painting, sculpture, architecture, and naturally in music. Christian catholic liturgy celebrates many feast days, which involve an angelic messenger, or else are dedicated to the angels themselves. Appropriate to each of these feasts are specific texts that either quote or poetically paraphrase scriptural texts, all of which, coming form a tradition of sung worship, ultimately ended up in the hands of this evening's composers. We have only begun to explore this body of work, one which is surely as vast as the heavenly host itself. We hope that, irrespective of your theological position or perspective, that you will enjoy tonight's music in the spirit of wonder and delight in which it is offered.

The concept of Angels, of any variety, in our culture is problematic at best. Angels have been distorted by misconceptions of their functions by everything from New Age Angel therapy, to the greeting card industry, to email chain letters. Biblically speaking, angels are the messengers of God: they exist outside of the human realm occasionally arriving in particularly theatrical ways to announce the Almighty at work, whether to a man asleep on the plains of Beersheba, to a young peasant girl in Nazareth, or as the warriors of God's divine army, smiting devils and demons along their way of righteous conflict. It is also easy to be disappointed about the specifics, especially if your view of heaven is occasionally enhanced by white-robed, winged fantasies, with endless harp-accompanied music, because angels are not, at least in modern Christian theology, personifications of the dearly departed, they are in fact much more interesting.

The word *angel* comes from the Greek word *Angelos* – meaning messenger or envoy. If you spend a moment and examine their role in scripture you see that they function precisely as that. In the Old Testament, it was one of the Cherubim, four-winged, four headed, rather fearsome entities that guarded the Tree of Knowledge after Adam and Eve had been expelled from the Garden of Eden, at Beersheba, Jacob's vision of a ladder to heaven provides a glimpse of God's emissaries commuting to and from the earth, and the Angel of the Lord, who, when appearing in the Old Testament is believed to be, by some Christians, the pre-incarnate Christ. In the New Testament Gabriel was the handsome messenger who revealed the will of God to a frightened girl in Nazareth and the heroic Saint Michael, the archangel who fought the Dragon. Angels figure prominently in the several appearances around the births of John the Baptist and Christ, and at the resurrection a young man in white told the three Marys that "He is not here, for he is risen" The book of Revelation contains the most references to angels whose primary function is to praise God. Manchicourt's rich *Audivi vocem* and Weelkes *Alleluia I head a voice*, eloquently provide evocative musical settings of the invisible voices swirling around the throne of God, while another major angel-centered event, Saint Michael and the dragon, is set with contrasting eloquence by Clemens non Papa and Phillips. So, if you were looking for Hummel figurines, you won't find much satisfaction here.

Father Allan Warren of the Church of the Advent in Boston sums it up in a Michaelmass sermon from 2006. "The Bible paints much stranger pictures of the angels. Sometimes it doesn't picture them at all; they're invisible, unseen. Sometimes they look just like a human being, and so as Abraham found out (Genesis 18:1- 15) and the Epistle to the Hebrews warns (13:2), there is a possibility of "entertaining angels unaware." At other times angels are mysterious and downright frightening. Take the cherubim for example. A cherub - that's the singular of cherubim - a cherub is not a baby-faced cupid as artists often portray them. The cherubim in the Bible have the bodies of bulls, the heads of men, and many eyes and- yes! - two wings. A seraph - that's the singular of seraphim - is even scarier. The seraphim have six wings. With two they cover their faces and with two they cover their feet and with two they do fly. In their hands they hold serpents and scorpions!"

Scorpions? So, what have we gotten ourselves into...

### **Hodie nobis cælorum rex**

John Taverner (c. 1495-1545)

Hodie nobis cælorum Rex de virgine nasci dignatus est,  
ut hominem perditum ad regna cælestia revocaret:  
gaudet exercitus angelorum.  
Quia salus æterna humano generi apparuit.

Gloria in excelsis Deo, et in terra pax hominibus bonæ  
voluntatis

Quia salus æterna humano generi apparuit.

Today for us the King of Heaven deigned to be born  
of a Virgin, that he might call back lost mankind to the  
heavenly Kingdom. The army of angles rejoices.  
Because eternal salvation has appeared in human form.

Glory to God in the highest and peace to men of  
good will.

Because eternal salvation has appeared in human form.

One of the most theatrically extravagant pre-Tridentine regional Catholic liturgies was the Sarum or Salisbury rite, the national use of England until the reformation in the mid 16<sup>th</sup>-Century. *Hodie*, the respond for the first Matins of the feast of the Nativity was composed for dramatic effect, with the Gloria text sung by four boy trebles who, positioned on platforms above the high altar, represented with dramatic effect the appearance of the angels to the shepherds. They would have been dressed in cloth of gold, which reflecting the light of dozens of candles would have indeed been a magnificent sight. The rest of the choir singing the chant verses would have been in the quire, but barely visible, further enhancing the aura of mystery. John Taverner regarded as the most important English composer of his era, was the first Organist and Master of the Choristers at Christ Church, formally Cardinal's College, Oxford, appointed by Thomas Cardinal Wolsey in 1526. Immediately prior to his employ at Oxford, Taverner had been a clerk fellow at the Collegiate Church of Tattershall, Lincolnshire. In 1528 he was reprimanded for his (probably minor) involvement with Lutherans, but escaped punishment for being "but a musician". Wolsey fell from favor in 1529, and in 1530 Taverner left the college.

### Vident Jacob scalam

#### Gabriel angelus apparuit Zachariae

Thomas Crecquillon (c. 1520-1557)

Vidit Jacob scalam, summitas ejus caelos tangebatur et angelos descendentes, et dixit: Vere locus iste sanctus est. Alleluia.

Jacob saw a ladder the top of which reached to heaven, and angels descending on it. And he said: Surely this place is holy. Alleluia.

Gabriel Angelus apparuit Zachariae dicens:  
Nascetur tibi filius, nomen ejus Joannes vocabitur  
Et multi in nativitate ejus gaudebunt.

The angel Gabriel appeared unto Zachariah and said:  
Thy wife shall bear thee a son, and thou shalt call his name John. And many shall rejoice at his birth.

Hic praecursor est dilectus  
et lucerna lucens ante Dominum,  
Iste est enim Joannes,  
qui viam Domino praeparavit in eremo.

This is the well-beloved Forerunner,  
a burning and a shining light before the Lord,  
Even that John,  
who made straight in the desert a highway for our God

Thomas Crecquillon, was in his day one of the most important composers at the court of Charles V, and called by him "the truest Orpheus of his age". Though only recently being given the attention his work so richly deserves, he enjoyed a successful career in the imperial court as *maître de la chapelle* and composer. His works are typically richly textured, much in the same way as Nicolas Gombert, and Jacobus Clemens non Papa, with whom he was both personally and professionally associated. The contrasting works on tonight's program offer two examples of the high quality of his work, the sonorous all low-voice *Vident Jacob*, with its ascending and descending scales providing musical narrative of Jacob's vision, and the richly woven Gabriel Angelus, one of the very few settings of Luke's gospel account of Gabriel's appearance to Zachariah, though in this case, liberally paraphrased. This motet and in many seen later in the program, use the vesicles, responses and antiphons as assigned by the breviaries and graduals as the sources for their texts.

### Ave Maria

Robert Parsons (c. 1530-1570)

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui.  
Amen

Hail Mary full of grace, the Lord is with you.  
Blessed art thou among women,  
And blessed is the fruit of thy womb.  
Amen

*"Qui tantus primo Parone in flore fuisti,  
Quantus in autumno in morere fores."*

"Parsons, you who were so great in the springtime of life,  
How great you would have been in autumn, had not death intervened."

Robert Dow wrote this of Robert Parsons some ten years after his death. Seeing this composer fulfill all of the potential evident in his small body of work. Parsons drowned at the height of his powers in the Trent River at just about 40 years of age. His magnificent Ave Maria is one of the masterpieces of Late Tudor polyphony if not the best setting of this text by any British composer. Little is known of the life of Robert Parsons, but we do know he was a gentleman of the Chapel Royal as of 1563. His compositions survive in both English as well as Latin, indicating that his professional life, as with many of his contemporaries, survived the Religious unrest of the 16th Century.

The *Ave Maria* text appears in many variations in Christian liturgy. Strictly speaking the only thing Gabriel says is what is called the “angelic salutation”, the first two lines noted above, with Mary’s name omitted. The third line is actually spoken by Elizabeth at the visitation. Its use as a devotional prayer is first recorded in 11<sup>th</sup>-century Anglo-Saxon manuscripts, when the two lines were first joined together.

### **Ne Timeas Maria**

Philippe de Monte (1521-1603)

Ne timeas, Maria, invenisti gratiam apud Dominum ecce concipies et paries filium. Dabit ei Dominus sedem David, patris ejus, et regnabit in aeternum.

Fear not, Mary; thou hast found favor with the Lord, behold, thou shalt conceive and bring forth a Son. The Lord shall give unto him the throne of his father David, and he shall reign for ever.

Ecce ancilla Domini fiat mihi secundum verbum tuum. Quomodo fiet istud, Angele Dei qui virum in concipiendo non pertuli? Audi Maria Virgo Christi: Spiritus Sanctus superveniet in te, et virtus Altissimi obumbrabit tibi.

Behold the handmaid of the Lord; let it be according to your word. How shall this be, O Angel of God, conceiving without enduring [a man]? Hearken, O Virgin Mary: the Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee

Philippe de Monte one of the last proponents of the Franco-Flemish School was born in Mechelin and spent his early years in the Low Countries. Like many of his contemporaries he went to Italy to find his fortunes, and worked for a time for a wealthy Neapolitan family. Afterward he returned to Antwerp and work briefly in the chapel of Philip II and was involved in the preparation for the marriage of Philip and Mary Tudor. He became friends with a young composer named William Byrd, and maintained a correspondence with him in the ensuing years. He returned to an itinerant life in Italy, remaining there until he was called, in 1568 to replace Jacob Vaet as *Kapellmeister* to Maximilian II in Vienna. He only began composing church music after receiving this appointment, and spent the last years of his life in the employ of the Hapsburgs commuting between Vienna and Prague.

This two-part setting is a dialogue between Gabriel and Mary, as told in Luke’s gospel. As is common, not all of the text is included, but a paraphrase is created using the fragments employed in the various offices for the day.

### **Gloria in excelsis Deo**

Thomas Weelkes (c. 1575-1623)

Gloria in excelsis Deo. [Glory to God in the highest]  
Sing my soul to God the Lord,  
All in Glory’s highest key,  
Lay the angel choirs abroad  
In their highest holy day.  
Crave thy God, to tune thy heart  
Unto praise’s highest part.  
Gloria etc.

Thomas Weelkes first book of madrigals was published 1597, the preface noting that he was a very young man when they were written, thus helping to fix the date of his birth to somewhere in the middle of the 1570s. Early in his life he was in service at the house of the courtier Edward Darcy. At the end of 1598, at the probable age of 22, Weelkes was appointed organist at Winchester College, where he remained for two or three years. During his Winchester period, Weelkes composed a further two volumes of madrigals, obtained his B. Mus. Degree from New College, Oxford in 1602, and was appointed organist and *informator choristarum* (instructor of the choristers) at Chichester cathedral between October 1601 and October 1602. The following year he married Elizabeth Sandham, from a wealthy local family. Weelkes’ fourth and final volume of madrigals, published in 1608, carries a title page where he refers to himself as a Gentleman of the Chapel Royal; however, records at the Chapel Royal itself do not mention him, so at most he could only have been a Gentleman Extraordinary - one of those who were asked to stand in until a permanent replacement was found.

Weelkes was later to find himself in trouble with the Chichester Cathedral authorities for his heavy drinking and immoderate behavior, as the following quote attests:

*Dyvers tymes & very often come so disguised eyther from the Taverne or Ale house into the quire as is muche to be lamented, for in these humoures he will bothe curse & sweare most dreadfully, & so profane the service of God ... and though he hath bene often tymes admonished ... to refrayne theis humors and reforme hym selfe, yett he daylye continuse the same, & is rather worse than better therein.*

The full anthem heard here is one of three, the other two *Alleluia, I heard a voice* and *Hosanna to the Son of David*, that seem to exceed the needs of a provincial cathedral, and were likely intended for use at the Chapel Royal. The Gloria is full of madrigalian devices especially notable at “tune thy voice” at which point the chromatism recalibrates the tonality. Weelkes died in London in 1623, and was buried on 1 December 1623 at St Bride's Fleet Street.

### **Angelus Dominus descendit de caelo**

Jean L'Héritier (c. 1480-1541)

Angelus Domini descendit de caelo, et accedens revolvit lapidum, et super eum sedit et dixit mulieribus: Nolite timere: scio enim quia crucifixum quaeritis: iam surrexit, venite, et videte locum, ubi positus erat Dominus. Alleluia.

An angel of the Lord descended from heaven and coming rolled back the stone and sat upon It.: Fear not you: for I know that you seek Jesus who was crucified. He is not here, for he is risen, as he said. Come, and see the place where the Lord was laid.

Et introeuntes in monumentum, vidererunt juvenem sedentem a dextris, coopertum stola candida. Et obstupurunt qui dixit illis: Nolite timere quia surrexit Dominus vere. Alleluia

And they entered into the sepulcher and saw a young man sitting on the right side, clothed in a long white garment, And he firmly said unto them: Be not afraid, for the Lord has truly arisen. Alleluia

We know nothing of Jean L'Héritier, other than he was a French composer, maestro *di cappella* at S. Luigi dei Francesi in Rome in 1522, and director of music to the Cardinal de Vermont at Avignon in 1540-1. He published his church music in various anthologies beginning in 1519, and is best known for his five-voice *Nigra sum*, the motet used by Palestrina as the model for his parody mass of the same name. His compositions show a marked influence of the Josquin's school, especially in the high and low duet writing, but his understated, elegant setting of the appearance of the Angel at the tomb of the risen Christ stands out as a masterpiece. His harmonic textures though admittedly somewhat conservative, do show that he belongs more to the era of the Flemish school of Gombert, Clemens non Papa and Crecquillon than to that of his predecessors.

### **Angeli, archangeli**

Heinrich Isaac (c. 1445-1517)

Angeli, archangeli, throni et dominationes, principatus et potestates, virtutes, cherubim atque seraphim, patriarche et prophete, sancti legis doctores, apostoli omnes, Christi martyres, sancti confessores, virgins Domini, anchoritae, sanctique omnes, intercedite pro nobis.

Angels, archangels, thrones and dominations, principalities and powers, virtues, cherubim and seraphim, patriarchs and prophets, holy doctors of the law, all apostles, martyrs of Christ, holy confessors, virgins of the Lord, anchorites, and all saints, intercede for us!

Te gloriosus apostolorum chorus,  
te prophetarum laudabilis numerus,  
te martyrum candidatus  
laudat exercitus, te omnes sancti  
et electi voce confitentur  
unanimes, beata Trinitas, unus Deus.  
Amen

The glorious chorus of apostles,  
the praiseworthy number of  
prophets, the chosen throng of  
martyrs extols you, all saints and  
the elect together sing praises to  
you, blessed Trinity, single God  
Amen.

The first known record of Heinrich Isaac is a 1484 account of his passage through Innsbruck on his way to Florence to work for Lorenzo the Magnificent. While under Lorenzo's employ, he became a member of the *Cantori di San Giovanni*, the group supplying polyphony for cathedral and other local churches in Florence. Even the *Cantori*, not surprisingly, was an institution funded and controlled by the Medici. Lorenzo died in 1492, and the Medici lost power in 1497. In that year, Isaac departed Florence to become court composer to Maximilian I in Vienna. He remained with the Emperor as a functionary until he retired in 1514 and moved back to Florence, where he died in 1517. He left an enormous wealth of surviving works outnumbering those of many of his contemporaries. Isaac was equally comfortable composing sacred and secular works, and he had an astounding ability to adapt to the musical requirements of whichever cultural or spiritual milieu in which he found himself. Isaac's most important body of work is the *Choralis Constantinus*. It contains over 300 settings of the Mass proper—the music specific to individual feasts and ferias. It is the largest single body of religious music since the 12th Century *Magnus Liber* of Léonin and Pérotin. It was not to be matched until William Byrd published his *Gradualia* in 1605. *Angeli, archangeli*, was composed in Florence around 1490. The text is from the offices of Matins on the Feast of All Saints, though the cantus firmus – *Comme femme descomforté*—a chanson by Binchois could suggest that it might also be used for a Marian occasion

Intermission

### **Gaude Maria Virgo**

Cipriano de Rore (c. 1516-before 1565)

Gaude Maria virgo cunctas hereses sola interemisti  
que Gabrielis archangeli dictis credidisti. Dum virgo  
Deum et hominem genuisti et post partum virgo  
inviolata permansisti.

Gabrielem archangelum credimus divinitus te esse  
affatum; uterum tuum de Spiritu Sancto credimus  
impregnatum: erubescat Judeus infelix qui dicat  
Christum ex Joseph semine esse natum.

Dum virgo Deum et hominem genuisti et post partum  
virgo inviolata permansisti

Rejoice Virgin Mary, You who believed the words of  
the Archangel Gabriel, you alone have destroyed all  
heresies. Whilst a virgin you gave birth to God and  
man: and after childbirth thou didst remain a pure  
virgin.

We know that the Archangel Gabriel, by divine  
agency foretold you. We believe that your womb was  
made fertile by the Holy Spirit. May the unfaithful of  
Judea be shamed to say that Christ was born of  
Joseph's seed.

Whilst a virgin you gave birth to God and man: and  
after childbirth thou didst remain a pure virgin.

Cipriano de Rore was born in Ronse in Flanders around 1515 and, most notably, was the composer to the Ferranese court and the Este family in the middle years of the 16th Century. In 1558, de Rore left Ferrara to visit first Flanders and then Munich, where he assisted in the editing of the book of his motets which contains this evening's work. Due to the length of his absence, he lost the position at the court of Ercole d'Este and was forced to take a less fulfilling job at the court in Parma. In 1563 Rore applied for the post left vacant by the death of Willaert at San Marco in Venice. He was appointed to the post, but lasted only a few months, apparently finding the administrative duties too onerous. He returned to Parma, and died less than a year later. The Munich manuscript is among the earliest evidence for a relationship between the court of Bavaria and composers in northern Italy. That important connection

is the beginning of a long period of musical influence between Venice and the German courts, influencing later composers such as Lassus, Praetorius and Schütz. One of the antiphons sung for the feast of the Assumption of the Blessed Virgin Mary, *Gaude Maria* represents on tonight's program *Mary Queen of Angels*. Traditional Christian belief says Mary didn't die but was assumed into heaven, body and all. Contemporary artistic depictions of the event show Mary being carried by angels to her place next to her son.

### **Concussum est mare**

Jacobus Clemens non Papa (c. 1505-1555/6)

Concussum est mare, et contremuit terra,  
ubi Archangelus Michael descendebat de caelo.

The sea was moved, and the earth trembled, when the  
Archangel Michael descended from heaven.

Factum est silentium in caelo, dum committeret  
bellum draco cum Michaele Archangelo  
Audita est vox millia millium dicentium  
Salus, honor et virtus omnipotenti Deo.

There was silence in heaven for a space, whenas  
Michael and his Angels made war against the dragon  
And after these things I heard a great voice of much  
people in heaven, saying, Salvation and glory, and  
honor and power, unto the Lord our God.

Jacobus Clemens non Papa was born in the area of the low countries that today lies in both Belgium and Holland, He had a relationship with publisher Pierre Attaignant, who released several chansons in the late 1530's, but it was Tylman Susato in Antwerp who published much of his work. In fact it is believed that it was Susato that coined the phrase "non Papa" in the publication of the *Souterledekens* in 1556/7. The nickname has always been an object of much debate amongst musicologists, but it seems certain that it was more than likely an affectionate joke as opposed to any real confusion between the composer and Pope VII, who died in 1534. Clemens was succenter at the cathedral in Bruges from 1544 – 1545. He was appointed to the household of Phillippe de Croy, Duke of Aerschot, one of Charles V's most important military advisors, and possibly through him, Clemens found himself in the retinue of the emperor. Clemens was employed as a singer and composer by the Marian brotherhood at 'sHertogenbosch, to whom he dedicated the motet *Ego flos campi, "ter eeren onser liever vrouwen"* In praise of our beloved lady. The next few years until his death around 1555/6 are sketchy, with possible stops in Ypres, Leyden and Dordecht. The exact year of his death is unknown, but Jacob Vaet published the *déploration, Continuo lachrimas* in 1558, and a manuscript dated 1555 contains the comment "Ultimum opus Clementis" non Papae". He was a highly prolific composer with fifteen surviving masses and some 233 surviving motets. His adult career was mostly contained in a fifteen-year period spanning from 1540-1555.

### **Factum est silentium**

Peter Phillips (c. 1560-c. 1633)

Factum est silentium in caelo,  
dum committeret bellum draco  
cum Michaele Archangelo  
Audita est vox millia millium dicentium  
Salus, honor et virtus omnipotenti Deo  
Alleluia

There was silence in heaven for a space,  
whenas Michael and his Angels  
made war against the dragon :  
And after these things I heard a great voice of much  
people in heaven, saying, Salvation and glory, and  
honor and power, unto the Lord our God. Alleluia

Peter Philips received his early training as a choirboy at Saint Paul's Cathedral in London, and he was also likely a student of William Byrd. In 1582, Philips fled England "pour le foy Catholique." He spent a few days at the English college at Douai, and on the 20th of October he arrived at the English College in Rome where he was exposed to the music of two great composers of the day, Giovanni Pierluigi da Palestrina and Tomás Luis de Victoria. Philips studied and worked with Felice Anerio, who later became the maestro de cappella at the English College. He was heavily influenced by the conservative Roman style, and it can be seen in a number of his works. In 1585 Philips followed a his patron Thomas Paget, an other expat, with whom he would share a peripatetic life until 1597 when Philips was admitted to the household of Archduke Albert, regent of the Spanish Netherlands. He worked as one of the three organists of the vice-regal chapel, a post he retained until his death in 1563.



Philips published two monumental collections of motets, the *Cantiones Sacrae*, which contain this evening's setting of Saint Michael and the Dragon. There is an apparent militaristic quality that contrasts strongly with the epic telling used by Clemens non Papa in the previous century. The rhythms suggest a familiarity with the genre of battle masses popular in Spanish circles, and the personification of the devil could likely be a thinly veiled reference to the British monarch, much in the same way that Milton in *Paradise Lost* depicts *Pandemonium* – "the domain of all Demons" – as Saint Peter's in Rome.

### **Audivi vocem de caelo**

Pierre de Manchicourt (c. 1510-1564)

Audivi vocem de caelo,  
tanquam vocem tonitrui magni, Alleluia.  
Regnabit Deus noster in aeternum, Alleluia.  
Quia facta est salus et potestas, Christi eius.  
Alleluia

I heard a voice from heaven,  
just as if a great thunder. Alleluia  
Our God shall reign forever. Alleluia  
Because in Christ are found salvation and strength,  
Alleluia,

Et vox de throno exivit dicens:  
Laudem dicite Deo nostro,  
omnes sancti eius et qui timetis  
Dominum pusilli et magni.  
Alleluia.

And the voice from around the throne said:  
Say praises to our God,  
All are holy, both great and small  
who fear the Lord.  
Alleluia

Pierre de Manchicourt is one of the group of Netherlandish musicians, members of the Spanish *Capilla Flamenca*. Little is known of his early life other than that he was a choirboy at Arras in 1525. He held a succession of posts in Arras, Tours and Tournai, before going to Spain to be master of the Flemish chapel in the court of Philip II in 1559, where he stayed for the remainder of his life. His music especially his later works, like *Audivi* show a great influence of Gombert, which its pervasive imitation, casual use of dissonance and dense scoring, especially in lower voices. Manchicourt body of work is only recently being explored and his oeuvre holds a treasury of works that are on a par with his contemporaries Clemens and Crecquillon. Though his early works reveal some early influences of Ockeghem and Josquin, it is to this second almost rebellious generation of Franco-Flemish composers to which he really belongs.

### **Alleluia! I heard a voice**

Weelkes

Alleluia! I heard a voice as of strong thunder saying: Alleluia!  
Salvation and glory and honor and power be  
unto the Lord our God and to the Lamb for ever more.  
Alleluia

In a side-by-side comparison Weelkes anthem may lack the subtle poetic, polyphonic grace of Manchicourt's setting, but it what it may lack in élan it compensates with pure energy and vivid word painting, most notably the solo base as it thunders through the subdivisions, and the excited almost frantic Alleluias that gain momentum and a swirling ferocity eliciting a vivid picture of the invisible voices of the choirs of angels around the Throne. Interestingly, Weelkes published two distinct versions, a full anthem version heard tonight as well as a verse anthem.

## Duo Seraphim

Francisco Guerrero (1528-1599)

Duo seraphim clamabant, alter ad alterum:  
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Plena est omnis terra gloria ejus.  
Tres sunt qui testimonium dant in caelo.  
Pater, Verbum, et Spiritus Sanctus  
et hic tres unum sunt.  
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Plena est omnis terra gloria ejus.  
Gloria Patri et Filio  
et Spiritui Sancto  
Plena est omnis terra gloria ejus.  
Amen

Two Seraphim cry aloud, one to the other:  
Holy, Holy, Holy, Lord God of Hosts.  
The whole earth is full of his glory.  
There are three who give testimony in heaven:  
the Father, the Word, and the Holy Spirit;  
and these three are one.  
Holy, Holy, Holy, Lord God of Hosts.  
The whole earth is full of his glory.  
Glory be to the Father and to the Son  
and to the Holy Spirit  
The whole earth is full of his glory.  
Amen

Francisco Guerrero was born in Seville in 1528, and is listed as singer at the cathedral in 1542. By 1545 he was under the tutelage of Cristóbal de Morales in Toledo. In 1546 he was appointed music director of the Cathedral of Jaén. He moved to Malaga in 1554 for 17 days and ultimately returned to Seville as musical director of "Los seises", the six singing and dancing choirboys, who sang and danced simple, formal choreography to the popular, vernacular villancicos which ornamented the offices of Matins and Vespers at the Cathedral. It was during his tenure in Seville, that Guerrero began the major part of his compositional life, leaving us with a vast body of work of which nineteen masses, an extensive repertoire of one hundred and twelve motets, Magnificats, vesper psalms and around eighty villancicos survive. Guerrero was to spend twenty-three years in service to the Cathedral of Seville, initially as headmaster of the choirboys and ultimately in 1574 upon the death of Pedro Fernández de Castilleja, as director of music for the cathedral. Without a doubt one of Guerrero's most magnificent motets is *Duo seraphim* a Trinitarian tour de force scored for twelve voices divided into three choirs. In addition to the obvious symbolism of twelve disciples of a Triune God, the opening strains of the motet begin with two solo voices who *clamabant alter ad alterum* - cry one to the other - in close dialogue, joined by a third who joins them to sing: *tres sunt* - there are three. The portrayal of the each persona of the Trinity is eloquently portrayed as each choir sings *Pater, Verbum, et Spiritus Sanctus* - Father, Word, and Holy Spirit, and again at *Gloria Patri, et Filio, et Spiritui Sancto* - Glory be to the Father, and to the Son, and to the Holy Spirit. The only occasions at which the full complement sings are majestic homophonic entries of all twelve voices at the two occurrences of the words *plena est omnis terra gloria eius* - the whole earth is filled with his glory.

John Bradley

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EDITED BY  
John Bradley

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Polyhymnia is currently looking for an enthusiastic and committed cadre of volunteers. We need people who would be interested in helping us promote the activities and mission of Polyhymnia and make new friends while doing it! Although we are looking for anyone with good ideas, energy and the desire to help our exciting ensemble grow, we have an immediate need for volunteers who have experience in marketing, web design, or sales to work alongside our board of directors to help us better promote Polyhymnia's work to both our current supporters and to reach out to new audience members. In addition, as Polyhymnia continues to expand, we hope to offer workshops and educational outreach programs for which volunteer assistance would also be warmly appreciated. If you are interested in becoming a Polyhymnia volunteer, please speak to a board member or the director at the reception, or contact us by calling or emailing us.

We look forward to meeting you!

917-838-4636

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