

POLYHYMNIA



Psalmi Davidis Poenitentiales

POLYHYMNIa

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Saturday, March 13, 2010
The Church of St. Ignatius of Antioch
New York City
8 P.M.

Orlande de Lassus (1532-1594)

Psalmus Primus: Domine, Ne in furore tuo arguas me
Psalmus Secundus: Beati, quorum remissae sunt iniquitates

Intermission

Psalmus Sextus: De profundis clamavi ad te Domine
Psalmus Septimus: Domine exaudi orationem meam

John Bradley – Director

Rachel Bazaz, Kristin Luchtman, – Soprano I
Natasha Badillo, Nancy Temple – Soprano II
Ann Berkhausen, Johanna Bronk, Brianne Brunick– Alto
Richard Bränström, Paul Nelson, John Shumway, Wayne Wright - Tenor
Dan Cook, James Middleton, Michael Peppard – Bass

Polyhymnia, one of New York's leading early music ensembles, is "an elite group of singers" (The New York Times) who create vibrant, historically informed performances of music from the courts and cathedrals of the Renaissance world. Working with museums and libraries, liturgical historians and educational institutions, Polyhymnia preserves and revives masterworks of the choral literature composed in Europe and the Americas between the years 1450 and 1650. Since 2000, Artistic Director John Bradley has been preparing original editions of music for the ensemble in repertoire ~ including numerous modern premiers of works which have remained unperformed since the 16th century.

Program Notes

"Thus the illustrious prince commissioned his most excellent musician, Orlande de Lassus, more distinguished and polished than any our century has produced, to compose these psalms, mostly for five voices. Lassus expressed these psalms so appropriately in accommodating, according to necessity, thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, and in placing the object almost alive before the eyes, that one is at a loss to say whether the sweetness of the affections enhanced the lamenting tones more greatly, or whether the lamenting tones brought greater ornament to the sweetness of the affections. This genre of music they call musica reservata. In it, whether in other songs [carminibus], which are virtually innumerable, or in these, Orlande has wonderfully demonstrated to posterity the outstanding quality of his genius."

Simon Quicquelberg (1529 - 1572)

Orlande de Lassus, Roland de Lassus, Orlando di Lasso, though known by many names, is none-the-less the greatest and one of the last of the School of Franco-Flemish composers. He is usually mentioned along with Giovanni Pierluigi da Palestrina, as the most important voices of their age. Lassus was born around 1532 at Mons in Hainaut, in modern Belgium. Details about his early years are veiled in mystery and a certain degree of unsubstantiated fancy: There are some delightfully romantic rumors about his abduction by various agents of noble courts in an effort to possess the singular beauty of his voice. In truth, the first evidence of his desirability as a singer was his contracture and subsequent departure at age twelve from the Low Countries with Ferrante Gonzaga, a journey that brought him to Mantua, Sicily and ultimately Milan where he remained from 1547-1549. Over the next several years Lassus was employed throughout Italy, for Costantino Castrioto in Naples in the early 1550's, and for Cosimo I de' Medici. In 1553 he was appointed *maestro di cappella* at the *Basilica di San Giovanni in Laterano*, a strikingly prominent appointment for a twenty-one year old composer! He seemed to be on a singularly directed professional trajectory for Roman prominence when he abruptly resigned after only one year. It is believed that he returned to his home to visit his ailing parents, sadly arriving after they had already died. His position in Rome was filled by none other than Palestrina. Lassus drops out of view, possibly visiting England and France until 1555 when he returns to the Low Countries to have his early works published in Antwerp by Tylman Susato, for whom he may have worked as a type setter. In 1556 he joined the ducal court of Bavaria in the employ of the Wittelsbach duke, Albrecht V. Albrecht, a great patron of the arts was consciously setting about the creation of a musical establishment meant to rival that of the great courts of Italy and Vienna. Lassus, initially hired as a tenor under Ludwig Daser the *Kapellmeister* who he succeeded in 1563, was the most famous of a sizable group of Flemish musicians hired by Albrecht to "netherlandize" the Bavarian ducal chapel, an institution that the duke believed to be far too provincially German for his more sophisticated musical and liturgical tastes.

Albrecht V was a true renaissance ruler. Cultured, highly educated, humanist and dashing handsome, he was a good friend of Emperor Maximilian II, (Albrecht was married to Maximilian's sister, Anna) and there were many visits and cultural exchanges between the two courts. The Bavarian Wittelsbacher dukes were rulers in their own right. The dynasty wielded as much political power and influence as many kings, two Holy Roman Emperors and an odd number of provincial kings originated from the family. They also commanded substantial wealth in the form of property, cash, and an extensive collection of art treasures. There are several accounts of exchanges between Albrecht and Maximilian involving Lassus and Maximilian's accomplished composer and Lassus' friend Jacob Vaet (whose music was featured in several of Polyhymnia's past concerts). Each composer wrote ceremonial motets for the other's patrons and they dually contributed material to the friends' frequent state visits.

Albrecht following in the family tradition was a discerning collector whose personal accumulations are the basis of the Wittelsbach collection of Greek and Roman antiquities as well as the coin collection and the treasury of the Munich *Residenz*. Some of his antiquities remain in the collection of Egyptian art which is still housed there. The Bavarian State Library in Munich, inherited the Wittelsbach court library, which includes much of Albrecht's personal collection of books and music. Like an American millionaire, Albrecht acquired entire collections in Rome and Venice, including the trove of antiquities including sculpture, bronzes, coins, decorative objects, and curiosities belonging to the Venetian noble Andrea Loredan. To house his antiquities he commissioned the largest Renaissance hall north of the Alps: the *Antiquarium* in the Munich *Residenz*. Equally interested in collecting music and musicians, Albrecht outfitted a magnificent court chapel which at its height boasted over 50 singers and players of various wind and string instruments. With resources like these Lassus was able to present elaborate liturgies and musical events such as the frequently cited performance of Antoine Brumel's twelve-voice *Missa Et ecce terrae motus*, which if not for Lassus would have been lost forever. Lassus' musical output was extensive. Surviving are 530 motets, 60 mass ordinaries, 100 Magnificats and substantial examples of other religious material, litanies, psalms, and *lectiones*. He also composed an enormous body of secular works including over 300 madrigals, chansons, and a collection of German lieder.

Lassus was content with his life in Munich. In 1558 he married Regina Wäckinger, the daughter of a maid of honor of the Duchess; they had two sons, Ferdinand and Rudolph, both of whom became composers. Lassus remained in the service of Albrecht V and his heir, Wilhelm V, for the rest of his life. By the 1560s Lassus' reputation as a master composer was well established; composers began travelling to Munich especially to study with him. Among them was Andrea Gabrieli in 1562, who remained in the chapel for a year. It is also possible that Giovanni Gabrieli studied with him in the 1570s. Lassus' reputation extended into religious and political circles as well. In 1570 Emperor Maximilian II conferred nobility upon him, a rare circumstance for a composer; Pope Gregory XIII knighted him. In 1571, and again in 1573, the king of France, Charles IX, invited him to visit. The purpose of these invitations seem to have been attempts to lure Lassus to new – and potentially more lucrative – positions, but Lassus would have none of it. "I do not want to leave my house, my garden, and the other good things in Munich," he wrote to the Duke of Saxony in 1580, after receiving an offer for a position in Dresden.

Lassus' position in the ducal court provided him with the opportunity to travel extensively. In the late 1570s and 1580s Lassus made several visits to Italy, where he undoubtedly was exposed

to new innovations in the emerging thought of the Baroque, but he remained a conservative composer, though his style became simpler and more refined in his later years. In the 1590s Lassus' health began to decline, a doctor named Thomas Mermann for treated him for what was called "*melancholia hypocondriaca*", but Lassus was still able to compose as well as travel occasionally. His final work is often considered some of his best. Among his last pieces, a sublime set of twenty-one *madrigali spirituali* known as the *Lagrime di San Pietro* (Tears of St. Peter), which he dedicated to Pope Clement VIII, and was published posthumously in 1595. Lassus died in Munich on 14 June 1594, the same day that his employer Wilhelm V, son of Albrecht V, decided to dismiss him for economic reasons. Wilhelm, who had cut the size of the ducal chapel upon his accession, was more concerned with furthering the mission of the Counter Reformation, even outside of Bavaria than he was with preserving the musical institution created by his father, and his evangelistic efforts were putting a significant strain on the ducal treasury. Lassus never saw the letter.

Though Lassus was Catholic, neither he nor Albrecht, who thought he did send a representative to the Council of Trent, were much concerned with the feverish Tridentine reforms that actually resulted in the expulsion of non Catholics from Bavaria during the reign of Albrecht's son William V. Though some of his later works reflect counter-reformational piety, he often based his masses on popular, secular and on at least one occasion obscene sources. *Entre vous filles de quinze ans*, "Between you fifteen-year old girls", by Clemens non Papa, provided the source material for his 1581 *Missa entre vous filles*, a composition which would have been scandalous, and even perhaps professionally suicidal in other circles, but it seems that his employer not only tolerated but encouraged this practice. He also wrote some oddly short masses for days that Albrecht went hunting and didn't want to be detained by lengthy polyphonic liturgies.

Lassus was one of the pioneers of a musical genre known as *musica reservata*—a style that is characterized by intensely expressive text setting. The precise significance of the term is not known, but it may refer to a particularly elegant style of composition reserved for connoisseurs. The Penitential Psalms are quintessential examples of this style. His setting of the seven *Psalmi Davidis poenitentiales* (Penitential Psalms of David) remains one of the most famous cycles of psalms of the Renaissance. The counterpoint is free, avoiding the pervasive imitation of the earlier Netherlanders such as Gombert and Clemens non Papa, and even occasionally employs expressive devices foreign even to Palestrina. Lassus strives for emotional impact, and uses a variety of textures and care in text setting to achieve a singularly emotional result. His setting of *De profundis* is considered by many scholars to be one of the high-water marks of Renaissance composition, ranking alongside the two settings of the same text by Josquin des Prez.

The psalms of the Judeo/Christian tradition are one of the greatest treasures of ancient poetry. A basic component of Hebrew worship; the Psalter achieved a second pinnacle in the Christian divine offices or Liturgy of the Hours. By the time of St. Benedict (c.480-c.547) the entire book of psalms was recited weekly; spread over the offices of Matins, Lauds, Prime, Terce, Sext, Nones, Vespers, and Compline. Tradition held that the seven penitential psalms: 6, 32, 38, 51, 102, 130, and 143 had been written by King David as penitence for his participation in that adulterous soap opera extraordinaire surrounding Bathsheba, and the subsequent sending of her husband Uriah into certain death in battle. There are a large number of illuminations in both medieval and renaissance Psalters and books of hours that show David either leering lasciviously from

behind draperies in his tower at a mediievally beautiful and quite naked Bathsheba, or kneeling in repentance for his deeds.

The liturgical importance of this particular compilation of psalms is inarguable. The penitential psalms were first mentioned as a group by Cassiodorus (c.485.-c.580), a Roman writer and statesman in the court of Theodoric of the Ostogoths. These psalms in the early church were used in public rites of penitence. As the public rites gradually transitioned to private sacraments such as confession, the psalms made their way into the liturgy of the hours especially on Fridays during Lent. The act of public penance on Ash Wednesday is to this day associated with the singing of psalm 51 - *Miserere mei Deus*. The psalms were also used for the giving of the tonsure when taking monastic vows.

Somewhere around 1559, Albrecht commissioned Lassus to compose the psalms heard on tonight's program. Whether it was Lassus' or Albrecht's idea is unknown, but remarkably as it must seem, for the first time in history all seven of the psalms were composed as a unified set. Lassus set each of them on the first seven of the eight church modes. Liturgically they could be used in the Hours on the seven Fridays of Lent, though they appear elsewhere in the year as well. *Psalmi Davidis Poenitentiales* was the third commission from Albrecht that were kept for his private use; the first two being the Sibylline Prophecies, also set sequentially on the eight modes, and the first set of *Lectiones* from Job. Albrecht was so impressed that he had the manuscripts bound in an elegant leather binding and illuminated by court painter Hans Mielich. It is from this collection that we find the painting of Lassus and the singers and players of the ducal chapel that has been the basis of much discussion of the roles of instruments in the performance of renaissance liturgical music. The cycle was not published until 1584, after Albrecht's death, and it is this publication that is the source of this evening's performance.

Each of the four psalms heard tonight - we are performing the first and last two - is set on a symphonic scale. They range in timing from ten to nearly thirty minutes in length and are constructed of short motet-like sections ranging from two to six voices. In spite of the implied penitential nature of the texts, the music transports us through the full range of human emotion and experience, from regret, sorrow and despair, to hope, joy forgiveness and redemption. Each psalm ends with the doxology, *Gloria Patri, et Filio, et Spiritui Sancto...*, composed by Lassus in increasingly exuberant and ecstatic settings ending with a polyphonic tour de force at the closing of the seventh psalm. The printed edition, from which this evening's performance derives, is completed by a *Laudate Dominum* in the 8th tone. That motet has raised some debate. It was printed and released publicly long before the other seven and lacks the doxology, unlike the other psalms kept for private use by Albrecht, and thus is believed to have functioned as filler to complete the modal cycle.

Lassus makes eloquent use of the expressive tools at his disposal. The psalms contain numerous examples of wordpainting or madrigalisms, rhythm, rests, and even intentionally archaic compositional styles to highlight words that refer in some way to the past. The polyphony is freely composed, avoiding the pervasive imitation or use of a cantus firmus (with the exception of *De Profundis*) so popular with the previous generation. From a performance point of view, it gives the choir many more opportunities for an expressive and rhetorical performance that with, for example a motet by Gombert, which though expressive in their own way are so obviously from a different place in time and spirit.

Word painting or madrigalism, in which there is an analogy between the words or idea and the music that sets it, appear in some particularly lovely ways throughout the cycle. In Psalm VI verse 6. on the text *Laboravi in gemitu meo; lavabo per singulas noctes lectum meum* (I have laboured in my groanings, every night I will wash my bed: I will water my couch with my tears, Lassus sets uneven notes imitatively in a plaintive series of dissonant entrances on the that clearly depicts the intention of the psalmist. The overall effect is that of weeping and groaning. The *sicut erat in principio* (as it was in the beginning) of Psalm VII clearly illustrates the reference to beginning by quoting an archaic style of music; one which Lassus would have heard and sung from the previous generation of Franco-Flemish composers.

Rhythm is used in a variety of ways to illustrate or magnify the text. A sudden appearance of fast or slow notes can communicate swiftness or slowness, or the emotions of joy or sadness, tumult or tranquility. The first psalm contains one of several occurrences in which diminished note values communicate speed; in verse 10 on *valde velociter* (very speedily). Rhythmic complexity may express agitation or anxiety, such as in Psalm VII verse 4, *in me turbatum est cor meum*. (my heart is within me troubled). The use of coloration, or triple meter is used sparingly, but can show either distress or exuberation, such as Psalm I verse 7, *Turbatus est a furore oculus meus*; (My eye is troubled through indignation) and Psalm II verse, 14 *Lætamini in Domino, et exultate, justi*, (Be glad in the Lord, and rejoice, ye just).

Rests are also used in expressive ways, in frequent cases as rhetorical punctuation; the moments of silence create moments of tension, especially if the next phrase in some way completes a thought or answers a question. Some are Lassus' for example in Psalm VII Verse 14 where a rest actually replaces the longa (whole note) which theory would suggest occupy the space, while many more are decisions of interpretation using commas as a textural clue. In contrast to earlier works that used pervasive imitation and in the case of a composer like Gombert, very few if any rests, this approach must have been quite an enlightening experience.

Psalm VI, *De profundis*, is an anomaly in the cycle. Lassus deliberately returns to an out-of-date cantus firmus style of composition, in this case the mode 6 psalm tone. He passes it among the voices and even uses it in canon. Yet, remarkably Lassus manages to make this particular offering no less eloquent than the other psalms not constrained by the imposition of the running breves (half notes) within the texture.

Though the psalms lend themselves equally well to both the richness of an instrumental consort and the intimacy of an a cappella choir, in tonight's performance we will present the psalms as they might have been heard by Albrecht during Lent when the instruments and organs were silent. We have also chosen to keep the psalms at the original pitch, hoping to better portray the differences between the modes. Lassus and Albrecht have left us a remarkable legacy of music, their successful collaboration is well documented by the vast amount of surviving music, and the survival of the collection in the Bavarian State Library. The texts of the psalms are transcendental, and the music transcendent. Allow yourself the opportunity to inhabit them for a little while, and glimpse for a moment behind the tapestried walls of Albrecht's ducal chapel, and spend a little time with the genius of his beloved composer.

John Bradley

Texts & Translations

Psalmus Primus (6)

Domine, ne in furore tuo arguas me,
neque in ira tua corripas me.
Miserere mei, Domine, quoniam infirmus sum;
sana me, Domine, quoniam conturbata sunt ossa mea.
Et anima mea turbata est valde;
sed tu, Domine, usquequo?
Convertere, Domine, et eripe animam meam;
salvum me fac propter misericordiam tuam.
Quoniam non est in morte qui memor sit tui;
in inferno autem quis confitebitur tibi?
Laboravi in gemitu meo;
lavabo per singulas noctes lectum meum:
lacrimis meis stratum meum rigabo.
Turbatus est a furore oculus meus;
inveteravi inter omnes inimicos meos.
Discedite a me omnes qui operamini iniquitatem,
quoniam exaudivit Dominus vocem fletus mei.
Exaudivit Dominus deprecationem meam;
Dominus orationem meam suscepit.
Erubescant, et conturbentur vehementer,
omnes inimici mei; convertantur,
et erubescant valde velociter.

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

Psalmus secundus (32)

Beati quorum remissae sunt iniquitates,
et quorum tecta sunt peccata.
Beatus vir cui non imputavit Dominus peccatum,
nec est in spiritu ejus dolus.
Quoniam tacui, inveteraverunt ossa mea,
dum clamarem tota die.
Quoniam die ac nocte gravata est super me manus
tua, conversus sum in ærumna mea,
dum configitur spina.
Delictum meum cognitum tibi feci,
et injustitiam meam non abscondi.
Dixi: Confitebor adversum me injustitiam meam Domino;
et tu remisisti impietatem peccati mei.
Pro hac orabit ad te omnis sanctus
in tempore opportuno.
Verumtamen in diluvio aquarum multarum,
ad eum non approximabunt.
Tu es refugium meum a tribulatione quæ circumdedit me;
exultatio mea, erue me a circumdantibus me.
Intellectum tibi dabo,
et instruam te in via hac qua gradieris;
firmabo super te oculos meos.

O Lord, rebuke me not in thy indignation,
nor chastise me in thy wrath.
Have mercy on me, O Lord, for I am weak:
heal me, O Lord, for my bones are troubled.
And my soul is troubled exceedingly:
but thou, O Lord, how long?
Turn to me, O Lord, and deliver my soul:
O save me for thy mercy's sake.
For there is no one in death that is mindful of thee:
and who shall confess to thee in hell?
I have laboured in my groanings,
every night I will wash my bed:
I will water my couch with my tears.
My eye is troubled through indignation:
I have grown old amongst all my enemies.
Depart from me, all ye workers of iniquity:
for the Lord hath heard the voice of my weeping.
The Lord hath heard my supplication:
the Lord hath received my prayer.
Let all my enemies be ashamed,
and be very much troubled: let them be turned back,
and be ashamed very speedily.

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

Blessed are they whose iniquities are forgiven,
and whose sins are covered.
Blessed is the man to whom the Lord hath not imputed sin,
and in whose spirit there is no guile.
Because I was silent my bones grew old;
whilst I cried out all the day long.
For day and night thy hand was heavy upon me:
I am turned in my anguish,
whilst the thorn is fastened.
I have acknowledged my sin to thee,
and my injustice I have not concealed.
I said I will confess against myself my injustice to the Lord:
and thou hast forgiven the wickedness of my sin.
For this shall every one that is holy
pray to thee in a seasonable time.
And yet in a flood of many waters,
they shall not come nigh unto him.
Thou art my refuge from the trouble which hath encompassed me
my joy, deliver me from them that surround me.
I will give thee understanding,
and I will instruct thee in this way, in which thou shalt go:
I will fix my eyes upon thee.

Nolite fieri sicut equus et mulus;
quibus non est intellectus.
In camo et freno maxillas eorum constringe,
qui non approximant ad te.
Multa flagella peccatoris;
sperantem autem in Domino
misericordia circumdabit.
Lætamini in Domino, et exultate, justi;
et gloriamini, omnes recti corde.

Gloira Patri etc.

Psalmus sextus (130)

De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.
Fiant aures tuæ intendentes
in vocem deprecationis meæ.
Si iniquitates observaveris, Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est;
et propter legem tuam sustinui te, Domine.
Sustinuit anima mea in verbo ejus:
speravit anima mea in Domino.
A custodia matutina usque ad noctem,
speret Israël in Domino.
Quia apud Dominum misericordia,
et copiosa apud eum redemptio.
Et ipse redimet Israël
ex omnibus iniquitatibus ejus.

Gloria Patri etc.

Psalmus Setpimus (143)

Domine, exaudi orationem meam ;
auribus percipe obsecrationem meam in veritate tua ;
exaudi me in tua justitia.
Et non intres in iudicium cum servo tuo,
quia non justificabitur in conspectu tuo omnis vivens.
Quia persecutus est inimicus animam meam ;
humiliavit in terra vitam meam ;
collocavit me in obscuris,
sicut mortuos sæculi.
Et anxius est super me spiritus meus ;
in me turbatum est cor meum.
Memor fui dierum antiquorum ;
meditatus sum in omnibus operibus tuis :
in factis manuum tuarum meditabar.
Expandi manus meas ad te ;
anima mea sicut terra sine aqua tibi.
Velociter exaudi me, Domine ;
defecit spiritus meus.
Non avertas faciem tuam a me,
et similis ero descendentibus in lacum.

.

Do not become like the horse and the mule,
who have no understanding.
With bit and bridle bind fast their jaws,
who come not near unto thee.
Many are the scourges of the sinner,
but mercy shall encompass
him that hopeth in the Lord.
Be glad in the Lord, and rejoice, ye just,
and glory, all ye right of heart..

Glory be to the Father etc.

Out of the depths I have cried to thee, O Lord:
Lord, hear my voice.
Let thy ears be attentive
to the voice of my supplication.
If thou, O Lord, wilt mark iniquities:
Lord, who shall stand it.
For with thee there is merciful forgiveness:
and by reason of thy law, I have waited for thee, O Lord.
My soul hath relied on his word:
My soul hath hoped in the Lord.
From the morning watch even until night,
let Israel hope in the Lord.
Because with the Lord there is mercy:
and with him plentiful redemption.
And he shall redeem Israel
from all his iniquities.

Glory be to the Father etc.

Hear, O Lord, my prayer:
give ear to my supplication in thy truth:
hear me in thy justice.
And enter not into judgment with thy servant:
for in thy sight no man living shall be justified.
For the enemy hath persecuted my soul:
he hath brought down my life to the earth.
He hath made me to dwell in darkness
as those that have been dead of old:
And my spirit is in anguish within me:
my heart within me is troubled.
I remembered the days of old,
I meditated on all thy works:
I meditated upon the works of thy hands.
I stretched forth my hands to thee:
my soul is as earth without water unto thee.
Hear me speedily, O Lord:
my spirit hath fainted away.
Turn not away thy face from me,
lest I be like unto them that go down into the pit.

Auditam fac mihi mane misericordiam tuam,
quia in te speravi.
Notam fac mihi viam in qua ambulem,
quia ad te levavi animam meam.
Eripe me de inimicis meis, Domine :
ad te confugi Doce me facere voluntatem tuam,
quia Deus meus es tu.
Spiritus tuus bonus deducet me in terram rectam.
Propter nomen tuum, Domine, vivificabis me:
in æquitate tua, educes de tribulatione animam meam,
et in misericordia tua disperdes inimicos meos,
et perdes omnes qui tribulant animam meam,
quoniam ego servus tuus sum.

Gloria Patri etc

Cause me to hear thy mercy in the morning;
for in thee have I hoped.
Make the way known to me, wherein I should walk:
for I have lifted up my soul to thee.
Deliver me from my enemies, O Lord,
to thee have I fled: Teach me to do thy will,
for thou art my God.
Thy good spirit shall lead me into the right land:
For thy name's sake, O Lord, thou wilt quicken me:
in thy justice, Thou wilt bring my soul out of trouble:
And in thy mercy thou wilt destroy my enemies.
And thou wilt cut off all them that afflict my soul:
for I am thy servant.

Glory be to the Father etc.

Orlande de Lassus



Samuel Quicquelberg



Special Thanks

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Music from the Churches of Rome

Music of Allegri, Anerio, Morales, Palestrina & Victoria

Pre-concert lecture 7 PM Dr. Andrew Kirkman

*Cappella Sistina, San Giovanni in Laterano, Santa Maria Maggiore; these names reverberate in our collective memories as the fundamental foundations of the Roman Church. In the years that bridge the 16th and 17th centuries, these remarkable buildings echoed with the sounds of music by such composers as Victoria, Morales, and Palestrina ~ including Gregorio Allegri's celebrated *Miserere mei, Deus*. Come with us as we explore the musical works and traditions of these magnificent edifices, and the remarkable composers who provided the celestial harmonies for their liturgies.*

All Concerts at:

The Church of Saint Ignatius of Antioch

552 West End Avenue

New York, NY 10024