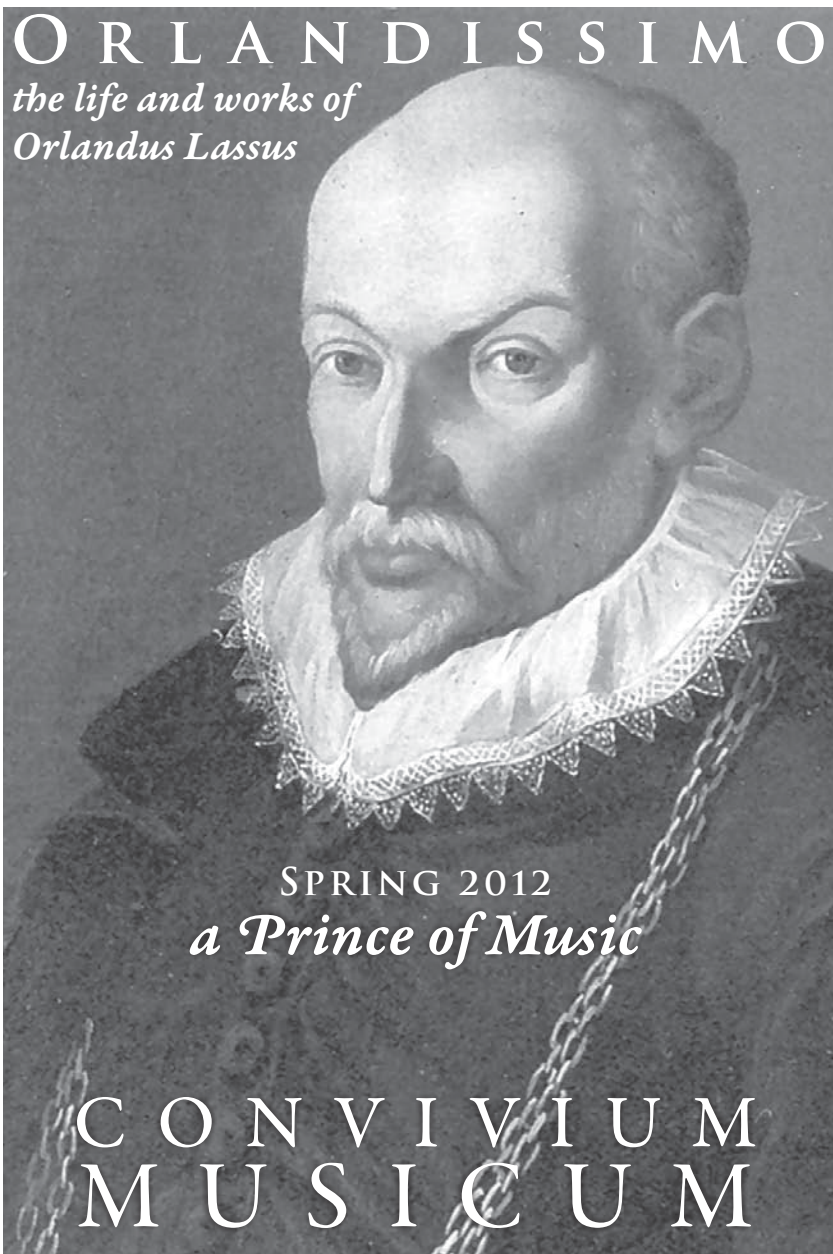


ORLANDISSIMO

*the life and works of
Orlandus Lassus*



SPRING 2012

a Prince of Music

CONVIVIUM
MUSICUM

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Michael Barrett, music director

ORLANDISSIMO

a Prince of Music

May 12, 8 pm · Trinity Lutheran Church, Worcester

May 19, 8 pm · Harvard-Epworth Church, Cambridge

May 20, 7 pm · St. Paul's Episcopal Church, Brookline

PROGRAM

Jubilate Deo 🎺 Orlandus Lassus (1532–1594)*

Benedic anima mea

Domine, secundum actum meum

Missa super *Quando'io penso al martire* (1569)

Kyrie

Gloria

Si du malheur (1573)

Je suis quasi prest d'enrager (1570)

Quasi cedrus exaltata sum

Hor vi riconfortate (*text: Petrarch*)

Deh lascia anima homai (*text: Gabr. Fiamma*)

Il grave de l'età (*text: Gabr. Fiamma*)

Quid estis pusillanimes

— *intermission* —

Fratres, sobrii estote

Soyons joyeux (1564)

En un chasteau (1570)

Laudent Deum cithara
Ut queant laxis (*from Sacrae Cantiones (Munich, 1582)*)

Salve Regina

Qui dort icy (*Clément Marot, 1564*)
Monsieur l'Abé (*Clément Marot, 1564*)

Eripe me de inimicis meis

Ad te, perenne gaudium
Pronuba Juno

Magnificat Sexti Toni (*1567*)

** all compositions by Lassus unless otherwise specified*

*CONVIVIAMUSICUM presents these concerts
in honor of our longtime friend and supporter,
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PERFORMERS

Soprano: Laura Henderson, Cynthia Linkas, Sudie Marcuse, Katie Yosua

Alto: Anne Kazlauskas, Anne Matthews, Claire Shepro

Tenor: Noah Bullock, Ron Lacro, Christopher Laumer, Myer Nore, Dan Schenk

Bass: Christopher Chase, Michael Dettelbach, Jeff Kline, John Nesby

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NOTES TO TONIGHT'S CONCERT

Sad but true: the circumstances of life rarely allow a fertile mind to achieve the full fruits of its potential. So many things can go wrong — place or time of birth, lack of good health, lack of encouraging environment — that “genius,” that happy combination of aptitude and application, is a rare thing indeed.

We are lucky that for the composer to whom our year is dedicated, Orlandus Lassus, all the proverbial chips seemed to fall into place. Our fall program told the story of a boy with a prodigious singing talent maturing into a young composer whose fame spread with unusual rapidity. When we left our story, Flanders-born Lassus had already lived and worked in various parts of Italy, then spent a short time working in Antwerp, and was about to secure a position that would provide him financial stability for the rest of his life, and by extension, the time and environment to compose the volumes of first-rate music, a mere sampling of which we enjoy tonight.

That the environment of the court in Munich, where Lassus settled in 1556, allowed the composer to pursue a course of unusually broad artistic freedom is clear from at least two categories of evidence: his music and his letters. As a composer we can see Lassus working not only with remarkable speed and quality, but also producing music in all vocal musical genres common to

his day.¹ His efforts as a letter-writer reveal that Lassus was unusually familiar with his employers, especially the heir Duke Wilhelm, with whom Lassus kept up a regular correspondence during his many years of service. Over 50 of Lassus' letters survive, and they demonstrate an almost shockingly common language between Lassus and the royal family. Of special note is Lassus' penchant for drifting from one language to the next, even within the same sentence. It is both a humorous effect and a nod to the international experience of composer and princes.

More will be said about the details of the music itself in the course of tonight's performance, but our plan is to present a sample of the musical genres to which Lassus turned his attention during his decades in the Bavarian court. These include music for use in the church (Mass, Magnificat), and a variety of secular genres, including secular Latin texts, Italian madrigals and French chansons.

Lassus, especially his long, productive career in Germany, is an example of talent joined to many happy accidents of circumstance, ultimately allowing me (another happy accident, as it turns out) the privilege to work with this fine ensemble to discover and share his music with you tonight.

¹ A composer like J.S. Bach, by contrast, was, by the nature of his employment from place to place, limited in the genres of composition in which he worked; thus the long string of cantatas but only a handful of orchestral suites.

TEXTS & TRANSLATIONS

JUBILATE DEO

Jubilate Deo omnis terra,
servite Domino in laetitia,
intrate in conspectu ejus in exultatione,
quia Dominus ipse est Deus.

*Shout for joy to the Lord, all the earth.
Worship the Lord with gladness;
come before him with joyful songs.
Know that that the Lord is God.
(Psalm 100:1-3, New International Version)*

BENEDIC ANIMA MEA

Benedic, anima mea Domino,
et noli oblivisci omnes retributiones ejus,
et renovabitur sicut aquila juvenus tua.

*Bless the Lord, my soul,
and forget not all his benefits,
be made young again like an eagle.*

DOMINE, SECUNDUM ACTUM MEUM

Domine, secundum actum meum noli me judicare:
nihil dignum in conspectu tuo egi:
ideo deprecor majestatem tuam, ut tu Deus deleas iniquitatem meam.

*Lord, do not judge me according to my deed:
I have done nothing worthy in thy sight,
therefore I beg your majesty that thou God erase my sin.
(Responsory 8, Office for the Dead)*

MISSA SUPER QUAND'IO PENSO AL MARTIRE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
 Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.
 Gratias agimus tibi propter magnam gloriam tuam.
 Domine Deus, Rex caelestis, Deus Pater omnipotens.
 Domine fili unigenite, Jesu Christe.
 Domine Deus, Agnus Dei, Filius patris.
 Qui tollis peccata mundi, miserere nobis.
 Qui tollis peccata mundi suscipe deprecationem nostram.
 Qui sedes ad dexteram patris miserere nobis.
 Quoniam tu solus sanctus.
 Tu solus Dominus.
 Tu solus Altissimus, Jesu Christe.
 Cum Sancto Spiritu in gloria Dei Patris. Amen.

*Glory to God in the highest, and on earth peace to people of good will.
 We praise you, we bless you, we adore you, we glorify you,
 we give you thanks for your great glory,
 Lord God, heavenly King,
 O God, almighty Father.
 Lord Jesus Christ, Only Begotten Son,
 Lord God, Lamb of God, Son of the Father,
 you take away the sins of the world, have mercy on us;
 you take away the sins of the world, receive our prayer.
 you are seated at the right hand of the Father, have mercy on us.
 For you alone are the Holy One, you alone are the Lord,
 you alone are the Most High, Jesus Christ,
 with the Holy Spirit, in the glory of God the Father. Amen.*

SI DU MALHEUR

Si du malheur vous aviez cognoissance
 Dont ma vie est à rude contrainte,
 Verriez à l'œil ma perdurable crainte
 D'être oublié par la trop longue absence :
 Absent je meurs et en vostre presence l'ame ravie
 Hélas ! Hélas, c'est bien par divine puissance
 Mourir auprès et loing perdre la vie.

*If you only knew the misfortune
 That has now constrained my life
 You would clearly see that my perduring fear
 Is to be forgotten by your too-long absence :
 Away from you I die, but your presence enraptures my soul.
 Alas ! Alas, it must be by some divine power
 That in your arms I die but far from you life is lost for good.*

JE SUIS QUASI PREST D'ENRAGER

Je suis quasi prest d'enrager
De me veoir ansi sans pecune
Il m'est bien force d'engager
Ma robe si n'en ay qu'une
Je maudis mille foyz fortune
O benedicte Maria
Car pour vivre en telle rancune
Le diable bien me mariera.

*I am like to fall into a rage
Since I'm quite lacking any pence;
I will be forced to sell my dress —
A pity since I have but one — and hence
A thousand times I curse my destiny,
O blessed Maria, for if I live in such distress
The devil surely will engage
To seek me out and marry me !*

QUASI CEDRUS EXALTATA SUM
Quasi cedrus exaltata sum in Libano,
et quasi cypressus in monte Sion;
quasi palma exaltata sum in Cades,
et quasi plantatio rosae in Jericho.
Quasi oliva speciosa in campis,
et quasi plantanus exaltata sum juxta aquas in plateis.
Sicut cinnamomum et balsamum aromatizans odorem dedi,
quasi myrrha electa dedi suavitatem odoris.

*I was exalted like a cedar in Lebanon,
and as a cypress tree on mount Sion.
I was exalted like a palm tree in Cades,
and as a rose plant in Jericho.
As a fair olive tree in the plains,
and as a plane tree by the waters in the streets was I exalted.
I gave a sweet smell like cinnamon, and aromatical balm,
I yielded a sweet odor like the best myrrh.
(Ecclesiasticus 24:17-20)*

HOR VI RICONFORTATE

Hor vi riconfortate in voſtre folle,
Gioveni, e misurate il tempo largo;
Che piaga antevuduta assai men dole.
Forse ch'indarno mie parole ſpargo;
Ma io v'annuntio, che voi sete offesi
Di un grave e mortifero letargo,
Che volan l'hore i giorni e gli anni e i mesi;
E'insieme, col brevissimo intervallo,
Tutti havemo a cercar altri paesi.

*Take comfort, then, in your imagined tales,
Ye that are young: give yourselves many years!
A wound that is foreseen brings lesser grief.
It may be that I ſpend my words in vain,
But I declare that ye are suffering
From perilous and deadly lethargy.
For days and hours and years and months fly on,
Nor can the time be far away when we
Must all together seek out other worlds,
(Petrarch, from "Triumph of Time")*

DEH LASCIA ANIMA HOMAI

Deh, lascia anima homai,
lascia le imprese vane
e le voglie mondane,
che t'an condotta
in tanti amari guai;
alhor cantar potrai
de la vera ſperanza
il pregio altero;
ella non ama il canto
se non scorge il cor santo:
lascia il torto sentiero
e poscia dir di lei,
volgi il pensiero.

*Oh, Soul leave then,
leave the vain ventures
and the worldly desires,
which put you
in such bitter troubles;
and then you will be able to sing
of the true hope,*

*the precious heights;
it does not love singing
if it does not see the pure heart:
leave the wrong path
and toward it
turn your thoughts.
(Anon.)*

IL GRAVE DE L'ETÀ

Il grave de l'età, ch'a sempre al fianco
Dolor, tedio, pallor, tenebre e ghiaccio,
Con gran forza m'assale; onde m'aghiacchio,
Pensando, come io son già frale e stanco,
Nella guerra di giorno in giorno manco.
E la pace o la tregua in van procaccio,
Fuggir non posso, e sento ognor il braccio
Del tempo contra me farsi piu franco.
Alma tu, che'l furor sdegni degli anni
E miglior vita della morte aspetti,
Se del senso fuggir vorrai gl'inganni,
Ferma talmente in Dio tutti gli affetti,
Ch'avendo fin del tuo mortal gli affanni
Non sien mai per finire i tuoi dilette.

*The heavy burden of age, which is always accompanied
by pain, horror, paleness, cold and darkness,
attacks me with great violence, so that I froze
in thinking of how fragile and tired I am.
In the struggle from day to day I am undone;
I prepare peace and tranquility in vain,
I cannot escape and feel every moment the hand
of time more boldly against me.
My soul, you who despise the fury of the years,
and await a better life from death,
if you wish to escape the illusion of the senses,
hold all your affections in God,
so that, at the end of your mortal cares,
your joys will never cease.*

QUID ESTIS PUSILLANIMES

Quis estis pusillanimes et contristamini, qui fame laboratis,
an nescitis justitiae **ut sol fami relaxatas** habenas possit denuo cohibere,
ipse enim dat escam omni carni, et implet omne animal benedictione.

*Why are you fainthearted and become sorrowful, who are suffering from hunger,
or then do you not know that the sun can again draw up the reins of justice
which have been loosened by hunger; he indeed gives food to all flesh and fills
every creature with benediction.*

FRATRES, SOBRII ESTOTE

Fratres, sobrii estote, et vigilate:
quia adversarius vester diabolus tamquam leo rugiens circuit,
quaerens quem devoret:
cui resistite fortes in fide.

*Brothers, be sober and watch:
because your adversary the devil, as a roaring lion,
goeth about seeking whom he may devour.
Whom resist ye, strong in faith.
(I Peter 5:8-9)*

SOYONS JOYEUX

Soyons joyeux sur la plaisant' verdure
A ce beau may, tant doux, tant fraiz et gay
Il rejouist tout coeur qui deuil
Soyons joyeux sur la plaisant' verdure!

*Let's celebrate these lush green grasses
On this sweet May day so cool and gay
It gladdens every grieving heart!
Let's celebrate all these lush green grasses!*

EN UN CHASTEAU

En un chasteau ma dame par grand cure,
Vit Hercules en marbre erigé,
Beau le trouva et de belle stature
N'y trouvant rien pour ester corrigé
Fors le petit member
Etstre imparfait au prix de ce grand cors.
Vous vous trompez, dit le masson agé
Car vos grands trous estaient petits, petits, petits alors.

*In a castle my lady took great interest
 In a marble statue of Hercules,
 And found it quite beautiful and of handsome stature
 And saw nothing that needed correcting
 Except his little member
 Which seemed quite inadequate for such a large body.
 You're quite mistaken, replied the aged sculptor
 For your big holes were very very very small back then.*

LAUDENT DEUM CITHARA

Laudent Deum cithara, chori vox, tuba, fides, cornu, organa, alleluia.

*Let the lyre, voice of the choir, trumpet, viol, horn, organ praise God, alleluia.
 (Psalm 150:3-4, paraphrased)*

UT QUEANT LAXIS

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve poluti
Labii reatum
 Sancte Joannes.

*So that your servants may,
 with loosened voices,
 resound the wonders
 of your deeds,
 clean the guilt
 from our stained lips,
 O Saint John.*

*illustration: Johann Sadeler,
 after Peter Candid (1548–
 1628), containing the cantus
 and bassus parts of Lassus'
 "Laudent Deum cithara"*



SALVE REGINA

Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
ad te clamamus exsules filii Hevæ,
ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.

O clemens, O pia, O dulcis Virgo Maria.

*Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
thine eyes of mercy toward us;
and after this our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.*

QUI DORT ICY?

Qui dort icy?

Le faut-il demander?

Venus y dort qui vous peut commander,

Ne l'esveillez! Elle vous nuira:

Si l'esveillez, croyez qu'elle ouvrira

Ses deux beaux yeux pour les vôtres bander.

Who's sleeping here?

Do you have to ask?

Venus is sleeping here and she can take control!

Don't wake her. She'll hurt you!

If you wake her, doubt not that she'll open her

Two beautiful eyes and blindfold yours!

(There is a pun on bind your eyes and give you an erection [bander])

MONSIEUR L'ABÉ

Monsieur l'Abé et monsieur son varlet,

Sont fais égaux tout deux comme de cire,

L'un est grand fol, l'autre petit folet

L'un veut railler l'autre gaudir et rire :

L'un boit du bon, l'autre ne boit du pire
Mais un debat au soyr entre eux s'esmeut,
Car maistre Abé ne veut
Estre sans vin que sans secours ne meure
Et son varlet jamais dormir ne peut
Tandis qu'au pot une goutte demeure.

*Mr. Abbot and his servant Brother
Are like as two wax figures e'er could be:
The one's a great fool; a silly little man the other.
The first one loves to sport, the other laugh with glee
One drinks only the best, his friend abjures the worst;
But one night into great dispute they burst:
Sire Abbot fears that if he cannot have his drink
Helpless and in thirsty agony he'll die
Whereas his servant swears he cannot sleep a wink
If in the pot one single drop of wine he spy.*

ERUPE ME DE INIMICIS MEIS
Eripe me de inimicis meis,
Domine, ad te confugi:
doce me facere voluntatem tuam,
quia Deus meus es tu.

*Deliver me from my enemies, O Lord,
to thee have I fled:
teach me to do thy will,
for thou art my God.
(Psalm 142:11)*

AD TE, PERENNE GAUDIUM

*To thee, the cause of unceasing joy,
and exalted maker of all things,
we extend our course through the years,
joyful in the trophies of our enemies.*

*Behold the weakened hand of the torturers,
the impotent Tyrant pales,
the stern hangman shudders,
the soldiers are dispersed through the fields.*

*Reason, force, and rage of mortals
are futile if they fight against God:
therefore let the lowest be subservient to the highest,
let Olympus rule the lands.
(from Stefano Tucci's drama *Christus Judex: hymn of the prophets Elijah,
Enoch and John as they ascend into heaven.*)*

PRONUBA JUNO

Pronuba Juno tibi det longae tempora vitae,
det tibi, det sponsae gaudia blanda tuae,
laetitiaequae datur Bacchus cui pocula spumant,
et capo pro celebrant orgia Bessarides.
Floricomus, mollis, formosus, blandus, honestus
ad laetos thalamos carmina pangat Hymen.
O sponsum et sponsam, natos melioribus annis,
fax nova conjugii quos facit esse deos connubialis,
Hymen, Hymenaeae.

*May the goddess Juno give you a measure of long life,
may she grant you the agreeable joys of your bride,
and to the happiness is added Bacchus, whose cups foam,
and whose Bessarides celebrate his orgies with a goat.
Decked with flowers, soft, fair, flattering, honorable,
let Hymen compose songs for the joyful wedding chambers.
O groom and bride, born for better years,
whom the fresh torch of marriage has caused to be gods,
O Hymen, Hymenaeus.
(elegaic couplets)*

MAGNIFICAT SEXTI TONI

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

*My soul glorifies the Lord
and my spirit rejoices in God my Savior,
for he has been mindful
of the humble state of his servant.
From now on all generations will call me blessed,
for the Mighty One has done great things for me—
holy is his name.
His mercy extends to those who fear him,
from generation to generation.
He has performed mighty deeds with his arm;
he has scattered those who are proud in their inmost thoughts.
He has brought down rulers from their thrones
but has lifted up the humble.
He has filled the hungry with good things
but has sent the rich away empty.
He has helped his servant Israel,
remembering to be merciful
to Abraham and his descendants forever,
just as he promised our ancestors.”
(Luke 1:46–55; New International Version)*

ABOUT THE ARTISTS

Founded and run by its singers, Convivium Musicum has been dedicated to concerts of uplifting beauty since 1987. Praised by a listener: “It was an enchanting experience — I am instantly calmed when you sing,” Convivium is well-known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over the past two decades we have offered rarely-heard gems alongside stirring masterworks. As we enter our fifth season with Music Director Michael Barrett, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. Early Music America has acclaimed our performance as “the kind of transforming experience that concert junkies are always seeking.” This is what Convivium strives for in every concert program.

Music director Michael Barrett is active in the Boston area as a professional musician and teacher. As a singer he has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, the Netherlands Bach Society, L’Académie, Seven Times Salt, and Exsultemus, and has performed in several operas produced by the Boston Early Music Festival. Mr. Barrett also directs the professional vocal ensemble Sprezzatura, and he serves on the advisory board of L’Académie, an ensemble for Baroque music. Mr. Barrett has worked as a conductor and music theory teacher at Harvard University. He is a faculty member of IMC, a New York-based company for music curriculum and instruction, and has served as a workshop leader for professional development courses. He also maintains a studio for private instruction in voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University Jacobs School of Music, and First Phase Diploma in Baroque and Classical singing from the Royal Conservatory in The Hague. In the fall of 2010 he began doctoral studies in choral conducting at Boston University.

ACKNOWLEDGMENTS

Convivium would like to thank the parish of St. John's Episcopal Church, Charlestown, for providing us a home for many years. We thank our concert hosts: Ruth Westheimer and the parish of Trinity Lutheran, Worcester; the congregation of Harvard-Epworth United Methodist Church; and the parish of St. Paul's Episcopal Church, Brookline. As always, we thank Evan Ingersoll for his brochure and program design; "Doc" Davis for recording; Erik Bertrand for diligent webmastery, and Sheila Beardslee Bosworth for publicity.

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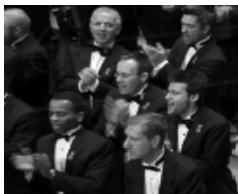
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Greater Boston Intergenerational Chorus,

www.bostonchorus.net

Halalisa Singers, www.halalisa.org

Handel & Haydn Society,

www.handelandhaydn.org

Harvard Pro Musica, www.harvardpromusica.org

Harvard-Radcliffe Choral Groups

www.fas.harvard.edu/~holchoir/

Heritage Chorale, www.heritagechorale.org

Highland Glee Club, www.highlandgleeclub.com

In Choro Novo, www.inchoronovo.com

King's Chapel Concert Series, www.kings-chapel.org

Koleinu, www.koleinu.org

Lexington Pops Chorus,
www.LexingtonPopsChorus.org

The Master Singers of Lexington,

www.themastersingers.org

Metropolitan Chorale (Brookline Chorus)

www.metropolitanchorale.org

Musica Sacra, www.musicasacra.org

Nashoba Valley Chorale, www.nashobachorale.org

Neponset Choral Society, www.ncschorus.org.

New England Classical Singers,

www.newenglandclassical.org

Newton Choral Society www.newtonchoral.org

Newton Community Chorus,

www.newtoncommunitychorus.org

The Newton Singers,

www.geocities.com/newton_singers

The Oriana Consort, www.theorianaconsort.org

The Orpheus Singers www.orpheussingers.org

PALS Children's Chorus,

www.palschildrenschorus.org

Paul Madore Chorale, www.paulmadorechorale.org

Polymnia Choral Society, www.polymnia.org

Quincy Choral Society, www.quincychoral.org

Reading Community Singers,

www.readingcommunitysingers.org

Revels, www.revels.org

Schola Amicorum, www.uvboston.org (Schola)

Seraphim Singers, www.seraphimsingers.org

Sharing A New Song, www.sharinganewsong.org

Somerville Community Chorus,

www.somervillechorus.com.

The Spectrum Singers, www.spectrumsingers.org

Ståmbandet- The Scandinavian Vocal Ensemble,

www.stambandet.org

Stow Festival Chorus & Orchestra,

www.soundsofstow.com

Treble Chorus of New England,

www.treblechorus.com

Voices Rising, www.voicesrising.org

Wakefield Choral Society,

www.wakefieldchoralsociety.org

Wellesley Choral Society,

www.WellesleyChoralSociety.org

WomenSong www.WomenSong.org

Youth pro Musica, www.youthpromusica.org

Zamir Chorale of Boston, www.zamir.org



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