

THE ST. JOHN'S COLLEGE MUSIC CLUB

PRESENTS

The Fourth Concert of Series 1939 - 40

THE CHOIR

OF THE

**PIUS X SCHOOL
OF LITURGICAL MUSIC**

MANHATTANVILLE COLLEGE OF THE SACRED HEART

In Iglehart Hall, February 22, 4 p. m.

The audience is requested to defer applause until the end of each group.

PAX IN TERRIS (From a Nativity Play of the 13th Century) Gregorian Chant

The Officium Pastorum was a dramatic development within the Liturgy of Christmas. It was attached to the end of the office of Matins, linking that Office to the Introit of the Midnight Mass. In response to the celestial message of the angels, the Pax in Terris was sung by the shepherds as they advanced to the choir. The full text, verbal and musical, has been chosen from a gradual of Rouen.

Pax in terris nuntiatur	In excelsis gloria
Caelo terra faederatur	Mediante gratia.
Mediator, homo, Deus	Ut ascendat homo reus
Descendit in propria,	Ad admissa gaudia, Eya! Eya!
Transseamus, videamus	Verbum hoc quod factum est,
Transseamus ut sciamus	Quod nuntiatum est.

In Judaea Puer vagit,	Puer salus populi,
Quo bellandum se praesagit	Versus hostes saeculi.
Accedamus, accedamus	Ad praesepse Domini,
Et dicamus:	Laus secundae Virgini.

Let us go over, let us see
That Word which has been made (flesh)
Let us go over, let us know
That which has been announced.

In Judaea the Child is weeping
The Child, Salvation of the people,
Who has taken on Himself to wage war
Against the ancient enemy.

Let us approach, let us approach
The crib of the Lord,
And let us express our
Praise to the Virgin-mother.

ALLELUIA-PSALLAT (3 Voices by Small Group) Late 13th Century

Dom Anselm Hughes calls attention to the resemblance between this charm-in example of 13th Century English canon and the well-known "Sunner is icumen in."

Alleluia psallat haec familia
Alleluia timplanis et alleluia psallat
laetus coetus cum harmonia
Alleluia psallat Deo laudum
et praeconia. Alleluia.

SALVE VIRGO (A Hymn Sung during the Nativity Play) Gregorian Chant
 As the Shepherds approached the Blessed Mother and Child, they graciously
 saluted them with this charming composition in the sixth mode.

Salve, Virgo singularis, Virgo manens Deum paris Ante saecula generatum Corde Patris; Adoremus nunc creatum Carne matris.	Hail Virgin most marvelous Who, remaining Virgin, bearest God Begotten before the ages In the heart of the Father. Let us adore Him who took flesh From the Mother.
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Nos, Maria, tua prece A peccati purga foece; Nostri cursum incolatus; Sic dispone Ut det sua frui natus Visione.	O Mary, by your prayers Set us free from our sins. And so dispose the course of our life That we may be made worthy To enjoy of His birth The Vision.
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FLOS FLORUM (3 Voices Sung by Small Group) Guillaume Dufay (-1474)
 A charming 3-part composition. The upper voice shows a beginning of
 coloratura, very delicate and restrained, above the sensitively balanced
 rhythms of the lower ones, till all join in the slow, grave, final chords.

Flos florum, Fons hortorum, Regina polorum, Spes veniae; Lux laetitiae, medicina dolorum Virga recens Et Virgo decens Forma bonorum, Parceris Et opem fereis In pace piorum Pascere tuos, Succurre tuis miserere tuorum.	Flower of flowers, Fountain, Queen of heaven Hope of forgiveness, light of joy, solace of grief; Maiden, model of the good, Spare the sinners and bring them help. In peace cherish your own, help them, have mercy on them.
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SALVE REGINA — MODE V (Antiphon to the Blessed Virgin) Gregorian Chant
 'An antiphon is a short refrain giving an introduction to the psalm which
 immediately follows it. The Salve Regina, sung at Vespers from Trinity to
 Advent, expresses the tenderness of the Church for Our Lady. It is the
 most pathetic of all prayers addressed to her.

Salve Regina, mater misericordiae: Vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules, filii Hevae. 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 exsiliu ostende. O clemens: O pia: O dulcis Virgo Maria.	Hail, holy Queen, Mother of mercy, Our life, our sweetness, and our hope all hail. To thee we cry, poor banished children of Eve; To thee we sigh, weeping and mourning in this vale of tears; Therefore, O our Advocate, Turn thou on us those merciful eyes of thine; And after this our exile, show us Jesus, the blessed fruit of thy womb, O merciful O kind, O sweet Virgin Mary.
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The Obrecht "Missæ Sine Nominæ" (Kyrie, Credo, Agnus Dei—3 Voices)

The very remarkable and little known Mass from which the three following numbers are taken is one of the extremely rare examples of major choral work of the 15th Century written exclusively for high voices. It is known that Obrecht, in his later years, was *maître de chapelle* at Antwerp Cathedral, where his choir consisted only of boys. Apart from its elaborate and masterly counterpoint, the emotional quality of this music is extraordinary; especially, perhaps, in the Agnus Dei. The pathetic second melody given out at the beginning of the Kyrie against the great Cantus Firmus recurs again and again, while the Cantus Firmus, continuous but shifting from voice to voice and sometimes in canon, marches majestically through the score.

KYRIE (3 Voices)

(Missæ Sine Nominæ)

Jacob Obrecht (1430-1505)

Here the broad and grave Cantus Firmus is given out by the third voice, shifts to the second for the Christe Eleisen and back to the third for the final Kyrie, while the first, with increasing insistence, repeats again and again the wailing phrases of its contrasting melody.

ALLELUIA—MULTIFARIE—MODE VII (Feast of the Circumcision)

Gregorian Chant

The Alleluia melodies are amongst the oldest chants in use. They are joyous and animated, very elaborate in construction and generally in the form of a jubilus; for, as St. Augustine says, "He who exults needs no words." The jubilus shows how plain chant excels in the art of combining the most simple motifs and the most diverse. This one seems to rise even to the ecstasy of divine contemplation.

Alleluia

Multifaræ olim Deus loquens

Patribus in prophetis,

novissime diebus istis locutus

est nobis in Filio suo. Alleluia.

Alleluia

God, who in divers manners spoke in

times past to the fathers by the prophets,

last of all in these days hath spoken

to us by His Son. Alleluia.

(Missa Sine Nomine)

The Credo, though formed to a great extent from the same thematic material as the Kyrie, is a striking contrast. Starting with quick short phrases in canon between the upper voices against the steady Cantus Firmus of the third voice, the composer, after a gentle and solemn Incarnatus, returns to his rapidly interchanging repeated triads and works up to a brilliant close.

VENI SANCTE SPIRITUS—MODE I (Sequence: Feast of Pentecost)

Gregorian Chant

One of five Sequences still retained in the Liturgy of the Catholic Church. The melody is at first tranquil, then more forceful, while the concluding verses are vigorous, rushing up like the mighty wind of Pentecost. It is a beautiful example of the first mode, used in its full range.

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni pater pauperum,
Veni dator munerum,
Veni lumen cordium.

Holy Spirit, come and shine
On our souls with beams divine,
Issuing from Thy radiance bright,
Come, O Father of the poor,
Ever bounteous of Thy store,
Come, our heart's unfailling light.

Consolator optime,
Dulcis hospes animæ.
Dulce refrigerium.
In Labore requies,
In aestu temperies,
In fletu solatium.

Come, Consoler, kindest, best,
Come, our bosom's dearest guest,
Sweet refreshment, sweet repose.
Rest in labor, coolness sweet,
Tempering the burning heat,
Truest comfort of our woes.

O lux beatissima
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

O divinest light, impart
Unto every faithful heart
Plenteous streams from love's bright flood.
But for Thy blest Deity,
Nothing pure in man could be;
Nothing harmless, nothing good.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Wash away each sinful stain;
Gently shed Thy gracious rain
On the dry and fruitless soul.
Heal each wound and bend each will,
Warm our hearts benumbed and chill,
All our wayward steps control

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.
Amen Alleluia.

Unto all Thy faithful just,
Who in Thee confide and trust,
Deign the sevenfold gift to send.
Grant us virtue's blest increase,
Grant a death of hope and peace,
Grant the joys that never end.
Amen Alleluia.

AGNUS DEI (3 Voices)
(Missæ Sine Nominæ)

Jacob Obrecht

Here the Cantus Firmus is given out by the second voice, the contrasting theme in the first being developed this time into a sequential melodic structure which seems to anticipate Taverner. The poignant false relations between the first and third voices and the insistent piling up of cumulative figures are also curiously suggestive of Taverner's style.

PŪERI HEBRÆAŒRUM (4 Voices)

From the simplest form of a descending minor third which is introduced constantly with ever-increasing vigor, this composition grows and grows until the end comes in a blaze of triumph.

Pueri Hebræeorum
portantes ramis olivarum,
obvaverunt Domino,
clamantes et dicentes:
Hosanna in excelsis.

The Hebrew children
bearing branches of olives,
went forth to meet the Lord,
crying out, and saying:
Hosanna in the highest!

III

INTERMISSION

VIRGO MARIA (3 Voices)

Gaspar van Werbecke (1440)

A delicate little piece of 3-part writing, predominantly harmonic, with an occasional short *jubilus* in one or another of the voices. Only at *florens ut rosa* is there any fugal suggestion. The vertical chords at *intercede* are a happy touch.

CHRISTUS FACTUS EST—MODE V

Gregorian Chant

(Gradual: Mass for Holy Thursday)

The Fifth Mode, in which this chant is written, is pre-eminently the mode of the graduals. This is one of the most sublime of the chants, and seems to have caught up the whole spirit of the Passion in a way that is impossible to describe. It is called the Classic Gradual, as it is one of the most glorious.

Christus factus est pro nobis

obediens usque ad mortem,

mortem autem crucis:

V. Propter quod et Deus exaltavit

illum: et dedit illi nomen,

quod est super omne nomen.

name which is above all names.

exalted Him and hath given Him a

V. For which cause, God also hath

the cross.

unto death, even to the death of

Christ became obedient for us

IN MANUS TUAS DOMINE—MODE VI
(Short Responsory sung during Compline)

Gregorian Chant

In this simple melodic setting we can see the beginning of the Responsorial form that later developed into the most beautiful chants of the Mass Liturgy.

In manus tuas Domine Commendo
spiritum meum. Redemisti nos Domine,
Deus veritatis. Gloria Patri,

et Filio, et Spiritui Sancto
Custodi nos Domine ut pupillam oculi.

Sub umbra alarum tuarum protege nos.

Into Thy hands, O Lord, I commend
my spirit. Thou hast redeemed us,
O Lord the God of Truth. Glory be
to the Father,

and to the Son, and to the Holy Ghost.
Guard us, O Lord, as the pupil of Thine
eye.

Under the shadow of Thy wings pro-
tect us.

JUDAS MERCATOR (4 Voices)

Vittoria (1540-1611)

The terrific character of the words calls for just Vittoria's special gift of tragic simplicity: a simplicity possible only to consummate craftsmanship. The isolation of the name, *Judas*, the shuddering repercussion at *Osculo*, the cumulative wail at *non fuisset*, and the final *tradidit*, are Vittoria at his greatest.

Judas mercator pessimus
Osculo petiit Dominum
Ille ut Agnus innocens, non negavit
Judae osculum:
Denariorum mimevo
Christum Judaeis Tradidit
Melius illi erat si natus non fuisset.

Judas evil bargainer
Sought the Lord with a kiss
He as an innocent lamb did not refuse
the kiss of Judas,
Who had sold Him for money.
He betrayed Christ to the Jews
It were better if he had never been born.

SANCTUS—MASS V—MODE IV

Gregorian Chant

This Chant in the Eighth Mode gives an elaboration on the three Sanctus', using the purely syllabic chant on the *Domine Deus* and the *Pleni sunt Coeli* which with the exuberant *Hosanna in Excelsis* prepare the way for the Benedictus.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth. Pleni sunt,
coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of hosts. Heaven and earth
are full of Thy glory.
Hosanna in the highest.

REJOICE, REJOICE (4 Voices)

William Byrd (1543-1623)

This splendid carol opens with a homophonic melody of chorale type, sung in intermittent phrases against a continuous fugal organ accompaniment, broad and majestic. Then, with a sudden change of rhythm, the choir, unaccompanied, breaks into a swift and ecstatic four-part song of joy, in running fugal counterpoint with brilliant interlacing scales, piling up to a final *jubilus* on the word *rejoice*.

From Virgin pure this day did spring
The precious Seed that only saved man:
This day let man rejoice and sweetly sing,
Since on this day salvation first began:
This day did Christ man's soul from death remove
With glorious saints to dwell in Heav'n above.
Rejoice, rejoice with heart and voice,
In Christes birth this day rejoice.

IV

MY HEART EVER FAITHFUL (Unison)

J. S. Bach (1685-1750)

This universal favorite cannot be heard too often. It has the spontaneity of bird song; even if we have known it by heart our whole life long, the enchanting final cadence, with its feather-light drop of a major seventh, never fails to strike the ear as new.

LOVELY DAY IS DAWNING (2 Voices)

Thomas Morley (1557-1603)

Morley's lovely little madrigal is too well known to need description. Surely no more perfect picture of an English spring morning was ever put into notes.

MY MOTHER BIDS ME (Unison)

Josef Haydn (1732-1809)

A familiar and most charming example of how a great master can use the simple idiom of pastoral folk-song: that deceptively easy thing which so few composers can touch without cheapening it.

THE SPRING

Gretchaninov

Gretchaninov's spring song forms a gorgeous contrast to the limpid innocence of Morley's darling madrigal. The coruscating brilliance of the shifting tonality, the high shouts of the voices and the headlong rush of the accompaniment suggest the delirious ecstasy of reawakening life after the iron-bound Russian winter.

MARY SAUNDERS, Conductor
KATHERINE CARROLL at the organ