

P o l y h y m n i a  
*Early Music Vocal Ensemble*

Tallis  
and the  
Tudors



# P o l y h y m n i a

**John Bradley - Director**

Tallis and the Tudors  
Saturday, December 1, 2007  
The Church of Saint Ignatius of Antioch  
8 P.M.

Thomas Tallis (c. 1505-1585)

The Ancient Rite  
*Ave rosa sine spinas*

The Reformed Church  
*If Ye Love Me*  
*Te Deum for Meanes*

The Sarum Rite Restored  
*Missa Puer Natus*  
*Videte Miraculum*

The Middle Way  
*Wipe away my sins*  
*Salvator Mundi II*  
*Salvator Mundi I*

*Loquebantur variis linguis*

Please hold your applause until the end of the concert

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**Katie Barrett, Rachel Bazaz, Emma Hoyt Nancy Temple**  
*Soprano*

**Louis Calvano, June Severino Feldman,  
Aaron Lauber, Marjorie Naughton**  
*Alto*

**Wyatt Ford, David Lee, David Usdan**  
*Tenor*

**Rob Hollander, Erik-Peter Mortensen, Edward Willis**  
*Bass*

## Program Notes

*He served long tyme in chappel with grete prayse,  
Fower sovereygnes reignes, (a thing not often seene);  
I mean King Henry and Prince Edward's dayes,  
Quene Marie, and Elizabeth our quene.*

At no time in western civilization was there a dynasty like the Tudors or a century like the sixteenth. It was a time when the very fabric of men's souls was tested in ways unimagined, loyalties divided between the love of nation and church. It was a time of awakening, of the emergence of man from medieval mysteries to humanistic thought, of reformers, radicals and rascals, of blind faith and the desire to reach beyond the boundaries of the ancient world, to reach out and to experience creation in all of its splendid and exotic variety. The Tudor dynasty came to power after the War of the Roses, when Henry VII ascended the throne in 1485. Henry VII was succeeded by his second son, Henry VIII, whose three children: Mary, Edward, and Elizabeth, all reigned each in turn, making sweeping changes to the English Church. The Tudor dynasty ended over a century later when Elizabeth died without an heir in 1603. The religious turmoil of Tudor England is impossible to comprehend superficially, with all its motivations emerging from vastly different and often opposing corners of politics, dynasty, Machiavellian interference and blind drive. Ultimately a solution was reached which was tempered both by wisdom and necessity. Tudor music is equally difficult to comprehend superficially. It is massive, yet constructed from an intricate architecture built of minute details, the internal structure like the fantastical Tudor fan vaulting which is equally late medieval in inspiration yet high renaissance in effect. The masses, antiphons, and responds display a great majesty and pridefulness, while the English language anthems, small jewels of exquisitely simple beauty, are equally moving and breathtakingly beautiful in liturgical performance as well as on the concert stage.

To understand the different musical styles heard in this evening's performance, it is important to have a basic understanding of the evolution of the English Reformation, and its impact on the musical requirements of contemporary church composers. When Henry VIII ascended the throne in 1509, and for almost a quarter of a century afterward, religious practices remained firmly in the patterns of the mediaeval English Church. In spite of semisecret discussions and debates at such major institutions as Oxford and Cambridge and of influences transported across the English Channel from Europe, the English Church held fast to an ancient liturgy, the Use of Sarum, or Salisbury, which had been nationalized by Henry some years earlier. Known for its elaborate ritual and theatricality, it was an appropriate foundation from which early Tudor composers such as Fayrfax and Ludford composed their florid and elegant masses and sumptuous votive antiphons. England, though not completely isolated from the influences of the Italian Renaissance, was sufficiently isolated to delay the arrival of the southern styles of painting, architecture and music, thus allowing the indigenous mediaeval styles to mature rather than be suddenly replaced with new innovations. An examination of the perpendicular gothic style of architecture, the royal portraits of the early Tudors, icon-like in their rejection of Italian modeling and perspective, and the angular, virile music of the aforementioned composers Fayrfax and Ludford are all vivid examples of this autumnal flowering of mediaeval thought left to its own devices.

It was into this twilight of the middle ages that Thomas Tallis was born somewhere around 1505. We know nothing of his career or of his education until his appearance at Dover Priory in 1531 or 1532. Henry VIII had been on the throne a little more than ten years at the time of Tallis' emergence into England's musical world, and while Tallis was first putting pen to paper at Dover, the king, still wed (barely) to Catherine of Aragon, was chasing Anne Boleyn around the topiaries at Hampton Court, and had begun dissolving the monasteries with avaricious delight, redistributing their money and property among *nouveau riche* courtiers, while judiciously pocketing the rest. He also set about secularizing the abbey churches to create the great

cathedrals like Canterbury, York, and Salisbury. Dover Priory fell to the dissolution in 1535, and Tallis then journeyed to London where he appears on the payrolls of St. Mary-at-Hill in 1537-8. St. Mary had a reputation for musical excellence and it seems likely that Tallis would have made the acquaintance of some of the greatest musicians of the day while in their employ. He moved to Essex in 1538 and became a member of the musical establishment at Waltham Abbey. Waltham Abbey holds the dubious distinction of being the last institution to fall to Henry's dissolution, and might also call into question Tallis' wisdom in accepting a monastic appointment at a time when these institutions were being sacked as a matter of routine. Fortunately Tallis found his next appointment at Canterbury Cathedral, recently re-founded with an embellished choir fitting for the mother house of the nascent Anglican Church. Yet, even in light of all this turmoil, little had changed with respect to the actual practice of the liturgy. It was sometime during this period that Tallis composed the first piece heard on this evening's program, the votive antiphon *Ave rosa sine spinas*. Votive antiphons were sung at the end of the canonical hours, when the choir moved to the altar of a patron saint, or more frequently and almost invariably in the surviving works, the Blessed Virgin Mary. *Ave Rosa* was included in a collection of part-books produced for Canterbury Cathedral in 1540, but whether it was composed for the cathedral remains uncertain. At first glance it might be easy to assume that music with the technical demands of Tallis' votive antiphons would have been composed only for the urban St. Mary's or for the substantial size of Canterbury, but until the dissolution, even the most humble parish church maintained a choir of some substance and ability. Music was such an integral part of the worship enjoyed by England during this period that music was widely distributed and shared. Composed in the style of the great votive antiphons of his predecessors, *Ave rosa* may lack the maturity of the great responds of his later years, but even so, much of the innovation that separates Tallis from the early Tudor composers is already apparent. Tallis' predilection for rapidly changing tonalities and weighty vocal textures is all to be found within this sublime work. Tallis was appointed to the Chapel Royal in 1543, when Henry was in between wives five and six.

Interestingly, Henry loathed the protestant reformers, and in 1521, after railing in print against Lutheran reforms was named *Fidei Defensor* "Defender of the Faith" by Pope Leo X, who, as he died two months later, never witnessed the troubles that resulted from the granting of that particular title. The break from Rome was not as immediate as some might imagine, and the idea of the English Reformation having, at least initially, some higher spiritual purpose is misleading: Henry had popular support for the sacking of the monasteries because he "redistributed" the spoils amongst the laity, but when it came to subscribing to any doctrine that might redefine the authority of the monarch or the bishops, he stood firm. Nothing much changed in liturgical practice either. He was cautious about translating the Bible into English, and felt that John Tyndale, whose 1523 English version of the Bible was immediately suppressed, had gone too far, describing as "pestilent glosses" passages he perceived as mistranslations too much under the influence of the continental Protestants. Tyndale was untimely executed for heresy in Belgium. Henry barely tolerated the single English Bible he authorized, that of Myles Coverdale and it took until the 1611 publication of the King James Bible to resolve the residual issues of translation. Henry had no intention of changing anything to do with the liturgy itself, his interest lay in property and the political infrastructure. The Mass was still sung in Latin, and the congregation, still passive, received communion only at Easter or Christmas. Church composers continued to compose Mass settings much as their predecessors had. The basic five-voice texture of treble, mean, countertenor, tenor and bass being the most common. Of the five movements of the Mass ordinary, only four movements (Gloria, Credo, Sanctus, Agnus Dei), were set polyphonically according to Sarum use, the Kyrie was sung as a trope; an expansion of the text set to plainsong.

Henry died in 1547 and probably never heard a fully English service, but even during the last years of his life changes were in the making. Thomas Cranmer, the author of the Henrician reforms, was a close advisor to the King in his later years. As a result a few of his ideas began to make their way into traditional worship. English was creeping in to the service in scripture readings and prayers, and even before Cranmer's first *Book of Common Prayer* (1549), the Exhortation and Litany - the first liturgy published in English - was translated and set to music by John Meerbeck in 1544. It was followed by the 1548 Order of Communion. But it was not until the accession of Edward VI that the reformers received the go-ahead to change the very fabric of the English Church. The Act of Uniformity of 1549 made the *Book of Common*

*Prayer* the only legal form of worship in the English Church. All of the riches of the mediaeval church were suppressed seemingly over night, “graven” images were removed, altars and rood screens pulled down; any residuals of historic Catholicism were hacked up, buried or burned. The clergy were allowed (and some were forced) to marry. The language of the services is mostly the Sarum rite language rendered into English by Cranmer, with some important differences. The offices of Matins and Evensong – a Vesper/Compline hybrid- were the chief services of the new church, and it was immediately clear that English settings of the psalms and canticles were needed. Edward made his views on music clear in an injunction:

*Item, they shall from hensforth synge  
or say no Anthemes off our lady or  
other saints but onely of our lorde  
and them not in laten but choseyng  
owte the best and moste sounding to  
cristen religion then shall tune the  
Same into Englishe setting terunto  
a playn and distincte note, for every  
sillable one, they shall singe them  
and none other.*

*If Ye Love Me* and the *Te Deum for Meanes* were among the very first pieces composed by Tallis for the new rite. *If Ye Love Me*, used Myles Coverdale’s translation from John’s Gospel, and the *Te Deum* was lifted from the 1549 Prayer Book. Edward VI, surrounded by extremists, almost immediately revised Cranmer’s 1549 Book of Common Prayer into something much more austere. It was into this 1552 edition that the infamous line, “From the bishop of Rome and all of his detestable enormities; Good Lord Deliver us.” was added into the Great Litany. No doubts there. Tallis’ adaptability to the musical demands of the new church is immediately noticeable, in what might have been an anemic setting of biblical text, *If ye love me*, is set with such straightforward simplicity and economic sensitivity that it remains one of the Anglican Church’s most beloved anthems. The *Te Deum for Meanes*, thought to date from the 1540’s, is a magnificent achievement. The choir, divided into *Decani* and *Cantoris* after the deacon and precentor, takes the somewhat pedantic text of the Morning Prayer canticle to a rich and sensitively set series of contrasting musical events full of rich harmonies, clear text painting, cohesiveness and forward momentum. One might imagine that the simplistic requirements for music of the reformed church would almost force Tallis to fall into downward spiral of disjoint phrases, but in fact he achieves quite the opposite effect. Edward was a true believer in the new faith, and according to legend, his last words were “Oh my Lord God, defend this realm from papistry and maintain Thy true religion”

As the 16 year old Edward lay on his premature deathbed, reformers at court led by John Dudley, Duke of Northumberland, “convinced” him to change his will so that Lady Jane Grey would succeed him as Queen, thus cementing the ascetic reforms of the new church. Henry’s eldest daughter Mary Tudor believing correctly that she was the rightful heir acted quickly, and sent word to the Lord Mayor of London who declared her to be Queen. In a matter of weeks, a popular uprising restored her throne and cost the hapless Jane Grey her head. At first, even though she restored the supremacy of Rome, Mary was beloved by her people and at least initially appeared to be tolerant of differences in religious approach. She revived the Sarum rite, and it is interesting to note that a large number of missals, graduals and other service books reappeared, almost miraculously, suggesting that a significant segment of the clergy didn’t expect the Edwardian reforms to last. Mary’s fatal mistake and the reason why, to this day, she is so reviled when compared to her half-sister Elizabeth, was her decision to marry her second cousin, the Hapsburg Phillip II of Spain. Not only was he the son of her father’s archenemy Charles V, but he was King of Spain and not a soul believed he would be satisfied with being Mary’s mere consort. Phillip, indeed wished, and likely expected to be made King of England in somewhat short order, a possibility that made the fiercely xenophobic English a little more than suspicious. Their fears were not unfounded: after parliament denied his petition in 1554, Phillip departed in a royal snit, never to return. Mary, barren and bitter, lived out her

remaining years in virtual seclusion, finally reluctantly bestowing the succession on her half-sister, Elizabeth, Henry's daughter by Anne Boleyn, whom she never ceased to regard as illegitimate.

The restoration of the Sarum rite significantly changed the musical requirements of the royal chapel. Tallis and his comrades, John Sheppard, John Taverner and others, assuming they weren't too keen on protestant severity, were once again free to compose music reminiscent of the glorious 1520's. The festal Mass, the votive antiphon and the other genres characteristic of the pre-reformation church reclaimed their place in the cannon of Tudor sacred music. There were, however, some important differences. The new compositions although stylistically Tudor, that is to say, large scale works, in five or six parts, rhythmically rich and florid in style, are none the less, dependant on imitation, textural contrasts and clarity of text. The *Missa Puer natus* heard on this evening's program is a bit of an oddity. It was probably composed for the Christmas celebrations of 1553 when Mary was widely thought to be pregnant (she certainly thought so). Phillip was still in England with his brilliant court musicians, the Spanish *Capilla Flamenca*, thus the absence of high trebles in the mass might suggest that Phillip's chapel - which was comprised only of adult men - participated in the singing of this service. We are singing the mass transposed up a minor third in tonight's performance. It is scored in seven parts MMAATBB, possibly a reference to the mystical number seven associated with the Blessed Virgin, and the choice of the unusual *cantus firmus*, the introit of the third mass of Christmas, *Puer natus est nobis*, "For unto us a child is born" a nod to Mary the Queen as well. It is a magnificent work: Its rich sonorities and sudden changes of tonality make it an intriguing example of the stylistic variation inherent in later Tudor composition. Unlike the standard Tudor pattern of duets and trios followed by sections of full choir, the mass is though-composed, all of the voices singing most of the time, an affect more characteristic of Tallis' continental contemporaries. For decades it was believed that the *Missa Puer natus* was lost forever, but the discovery of a lost partbook towards the end of the last century rendered the Gloria complete, and filled in enough blanks for the Sanctus and Agnus Dei to be restored by David Wulstan and Sally Dunkley using the Gloria as a model. Sadly the Credo is lost, only four voices at the end remaining, but judging from the surviving material, it must have been a mighty composition.

The two great responds, *Videte Miraculum* and *Loquebantur variis linguis* are difficult to date precisely, but given the subject matter of *Videte*, it seems likely that it belongs to Mary's reign. Musically, it is too mature a work for Tallis to have composed in either the Canterbury years, or while serving Henry VIII, and there was certainly no requirement for compositions of that nature to have been written during Edward's reign. *Loquebantur* with its text for Pentecost could just as easily have been employed by the Chapel Royal during the very early years of Elizabeth's reign in her more liturgically fluid personal devotions. It would not, however have been employed in public worship at that time. They are both large scale works, mature Tallis at his best: The sheer weight of each is moving on a visceral level. After Mary's restoration of the Catholic rite, the votive anthem was gradually replaced by the respond as the primary polyphonic contribution to the offices. Sung after the readings during the canonical hours, they are powerful and evocative moments of reflection, a point of punctuation of the offices. They are both set according to the same pattern, a brief incipit, followed by the polyphony in its entirety, then two chant sections, to which more of the polyphony is sung, each response beginning later in the piece.

Legend holds that as Mary's ring was delivered to Elizabeth indicating her accession she said "This is the Lord's work and it is marvelous in our eyes". Elizabeth knew she had to unite her people and she was determined to find the "*via media*", the middle way. She made clear it was not her business to "peer into men's souls". That being said, and despite her alleged preference for Latin in her private devotions, the Act of Uniformity of 1559 once and for all restored the Book of Common Prayer and required the attendance at an Anglican Church on Sundays. It further supported the abolition of all trappings of Mary's Catholic revival, and images, roods, plate, chalices and other riches were again done away with. Though Elizabeth at first supported the presence of crucifixes, some altars and other ceremonial objects, there was enough of an objection from her bishops that eventually these too were removed. At first examination all of this sounds more like the draconian reforms of the Edwardian years, but there were enough nods to the Catholic traditionalists to keep them happy, or at least quiet. The surplice was reintroduced for priests, and a cope was permitted if communion was to be celebrated, the chasuble however, was still outlawed. The language

of the Elizabethan prayer book was tempered, gone were the anti-papal references, and the language of Eucharistic prayers softened to make them more palatable to both sides of the controversy. Elizabeth undoubtedly presumed that she had united the church, but sadly she only postponed the inevitable. The church was deeply divided between the Puritans who would do away with any royal or Episcopal authority, and the Anglicans who acknowledged the monarch as Defender of the Faith and accepted the hierarchy of the bishops. This ever widening rift would eventually reach a deadly impasse with the beheading of Charles I, the interregnum and Oliver Cromwell's civil war in the 17<sup>th</sup>-century.

Throughout the entire sixteenth-century, it seems that nationalism trumped all. The English were English first, no matter which variety of Christianity was dictated by the state. It appears that Elizabeth herself preferred Latin in her private Chapel, and even authorized a Latin version of the Book of Common Prayer to be used at court and in the colleges. Latin was still the language of learning and diplomacy, and Latin music could have been appropriate for extra-liturgical performances of music as well, so the translation was not as radical as it might seem. Elizabeth loved music, especially by English composers, and granted a monopoly on the printing of music to Tallis and his student William Byrd.

The *Cantiones Sacra* of 1575 dedicated to Queen Elizabeth contains music by both composers, and the three Elizabethan works on tonight's program are from that source. "*Wipe away my sins*", is a *contrafactum*, (the substitution of one language for another in the same composition), of *Absterge Domine*, the second piece in *Cantiones*. English settings of previously Latin texted pieces were common, and many popular motets were given English texts, especially if used outside of the court chapels, rendering them appropriate for liturgical use. "*Wipe away*" is the only one whose surviving original source can be dated to Elizabeth's reign, though we know from anecdotal sources of many others. These versions of Tallis' motets survived suppression and are still in use in churches in largely the same form today. It says a lot about Tallis' reputation and abilities that his music received such reverential treatment. Several more of his monumental works were composed for Elizabeth, the well-known Lamentations, and the 40-voice *Spem in Alium* to name two. To be sure not all of what he composed was of this particular genre, like Elizabeth's middle road he also composed metrical psalms, the *Tunes for Archbishop Parker's Psalter* that stylistically would have pleased Edward VI. Elizabeth provided wisely for a spectrum of worship practices within her national church. Latin music in the Elizabethan period was likely performed in private home devotions by recusant Catholics, or simply for musical recreation. The two settings of *Salvator Mundi* are mature works, emblematic of Elizabethan motet writing, brief and concise with texts easily – in Elizabeth's own phrase - "understood of the people". The Mass ordinaries are gone, replaced by English Service music, but the motets give the now aging Tallis a new musical palette from which to compose. You can hear in these jewels all the sonic devices for which Tallis is famed. They retain that aura of Tudor weight and substance, now tempered with modern devices like imitation and textural clarity imported from the continent. Though it wasn't until the innovations of his younger and more malleable younger partner, William Byrd that the Italian style fully insinuated itself into English polyphonic writing, Tallis at the end of his life was certainly influenced by currents from across the channel, observing as well the impact these foreign influences had on his colleague.

Tallis died in 1585 at about 80 years of age, quite venerable for his time. He left behind a wealth of music, of which we tonight have only been able to scratch the surface. Called "the Father of English Church Music", and rightly so, he founded a tradition of music for Anglican worship that has endured to the present. Even during the Puritan era, as church organs were being dismantled, his metrical psalms remained palatable to that particular form of worship. His writing influenced the composers that came after him; you can hear his presence in the service music of Byrd, Tompkins, Weelkes, and even Purcell. Even in recent years, Vaughn-Williams *Fantasia on a Theme by Thomas Tallis* bears witness to a deep national devotion.

John Bradley

## Texts & Translations

### **Ave rosa sine spinis**

Tu quam pater in divinis  
Majestate sublimavit,  
Et ab omni vae purgavit.

Hail, rose without thorns,  
whom the Father set on high  
in divine majesty  
and made free from all sorrow.

Maria stella dicta maris  
Tuo nato illustraris  
Luce clara deitatis,  
Qua praefulges cunctis datis.

Mary, called the star of the sea,  
by your son you are made  
resplendent with the bright light of divinity,  
through which you shine with every virtue

Gratia plena te perfecit  
Spiritus Sanctus, dum te fecit  
Vas divinae bonitatis  
Et totius pietatis.

Full of grace the  
Holy Spirit filled you while it  
made you the vessel of divine goodness  
and total obedience.

Dominus tecum miro pacto  
Verbo vite carne facto  
Opere trini conditoris:  
O quam dulce vas amoris.

The Lord is with you in a wondrous way,  
the word of life made flesh  
by the deed of the triune creator:  
Oh, how sweet a vessel of love.

Benedicta tu in mulieribus,  
Hoc testatur omnis tribus,  
Celi fantur te beatum,  
Super omnes exaltatam.

Blessed are you among women:  
this is declared to all nations.  
The Heavens acknowledge you to be  
blessed and raised high above all.

Et benedictus fructus ventris tui,  
Quo nos dona semper frui  
Per praegustum hic internum,  
Et post mortem in eternum.

And blessed is the fruit of your womb,  
a gift for us always to enjoy  
here as an inner foretaste,  
and after death in perpetuity.

Hunc, Virgo, Salutis sensum,  
Tue laudis gratum pensum,  
Corde tuo sinu pia,  
Clemens sume, O Maria. Amen.

O merciful Virgin Mary,  
receive into the holy refuge  
of your heart this perception of salvation,  
the grateful object of your prayers. Amen

**Yf ye loue me**, kepe my commaundementes.

And I wyl praye the father, and he shal geue you  
another comforter, that he maye byde withe you for euer:  
euen ye sprete of trueth.

**We praise thee, O God**, we knowlage thee to be the Lorde.  
 All the earth doeth wurship thee, the father everlastyng.  
 To thee al Angels cry aloud, the heavens and all the powers therein.  
 To thee Cherubin, and Seraphin continually doe crye.  
 Holy, holy, holy, Lorde God of Sabaoth.  
 Heaven and earth are replenyshed with the majestie of thy glory,  
 The gloryous company of the Apostles, praise thee.  
 The goodly felowshyp of the Prophetes, praise thee.  
 The noble armie of Martyrs, praise thee.  
 The holy church throughout all the worlde doeth knowlage thee.  
 The father of an infinite majestie.  
 Thy honourable, true, and onely sonne.  
 The holy gost also beeyng the coumforter.  
 Thou art the kyng of glory, O Christe.  
 Thou art the everlastyng sonne of the father.  
 Whan thou tookest upon thee to delyver manne,  
 thou dyddest not abhorre the virgins wombe.  
 Whan thou haddest overcomed the sharpenesse of death,  
 thou diddest open the kyngdome of heaven to all belevers.  
 Thou sittest on the ryght hande of God, in the glory of the father.  
 We beleve that thou shalt come to be our judge.  
 We therefore praye thee, helpe thy servauntes,  
 whom thou haste redemed with thy precious bloud.  
 Make them to be noumbred with thy saintes, in glory everlastyng.  
 O Lorde, save thy people: and blesse thyne heritage.  
 Governe them, and lift them up for ever.  
 Day by day we magnifie thee.  
 And we wurship thy name ever world without ende.  
 Vouchsafe, O Lorde, to kepe us this daye without synne.  
 O Lorde, have mercy upon us : have mercy upon us.  
 O Lorde, let thy mercy lighten upon us : as our trust is in thee.  
 O Lorde, in thee have I trusted : let me never be confounded.

**Gloria** in excelsis deo. Et in terra pax  
 hominibus bone voluntatis. Laudamus  
 te. Benedicimus te. Adoramus te.  
 Glorificamus te. Gratias agimus tibi  
 propter magnam gloriam tuam. Domine  
 Deus, rex caelestis, Deus Pater  
 omnipotens.

Glory be to God on high, and in earth  
 peace towards men of goodwill. We  
 praise thee, we bless thee, we worship  
 thee, we glorify thee, we give thanks to  
 thee for thy great glory, O Lord God,  
 heavenly king, God the Father  
 Almighty.

Domine fili unigenite, Jesu Christi.  
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

**Sanctus**, sanctus, sanctus  
Dominus Deus sabaoth.  
Pleni sunt celi et terra gloria tua.  
Osanna in excelsis.

**Benedictus** qui venit in nomine domini.  
Hosanna in excelsis.

**Agnus Dei**, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
dona nobis pacem.

+ **Videte miraculum** matris Domini:  
Concepit virgo virilis ignara consortii,  
stans onerata nobili onere Maria; et  
matrem se laetam cognoscit, quae se  
nescit uxorem.

Haec speciosum forma prae filiis  
hominum castis concepit visceribus, et  
benedicta in aeternum Deum nobis  
protulit et hominem.

+ Stans onerata nobili onere Maria; et  
matrem se laetam cognoscit, quae se  
nescit uxorem.

O Lord, the only-begotten son Jesus  
Christ; O Lord God, lamb of God, son of  
the Father, that takest away the sins of  
the world, have mercy upon us. Thou  
that takest away the sins of the world,  
receive our prayer. Thou that sittest at  
the right hand of God the Father, have  
mercy upon us.

For thou only art holy, thou only art the  
Lord, thou only, O Christ, with the Holy  
Ghost, art most high in the glory of God  
the Father. Amen.

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highes

Blessed is he that cometh in the name of  
the Lord. Hosanna in the highest.

Lamb of God, who takest away the sins  
of the world: have mercy on us.  
Lamb of God, who takest away the sins  
of the world: grant us peace.

+ Behold the miracle of the mother of the  
Lord; a virgin has conceived though she  
knows not a man, Mary, who stands  
laden with her noble burden; knowing  
not that she is a wife; she rejoices to be a  
mother.

She has conceived in her chaste womb  
one who is beautiful beyond the sons of  
men, and blessed for ever, she has  
brought forth God and man for us.

+ Mary, who stands laden with her  
noble burden; knowing not that she is a  
wife, she rejoices to be a mother

Gloria Patri et Filio et  
Spiritu Sancto.

+ Et matrem se laetam cognosci, quae se  
nescit uxorem.

**Wipe away my sins**, O Lord,  
which ignorantly in my youth I have done;  
and give pardon to the penitent,  
for thou art my Lord my God.

All the hope of my soul doth only rest in thee.  
Thou art my hope, thou art my health.  
My tears do testify my grief,  
my dolour and affliction.

Be mindful O Lord God of thy goodwill,  
and with favour give ear unto my prayer.  
Then shall my heart rejoice in thee  
and my spirit shall serve thee for ever and ever. Amen.

**Salvator mundi**, salva nos;  
qui per crucem et sanguinem  
redemisti nos, auxiliare nobis,  
te deprecamur, Deus noster.

+ **Loquebantur variis** linguis apostoli,  
alleluia; magnalia Dei, alleluia.

Repleti sunt omnes Spiritu Sancto, et  
ceperunt loqui.

+ Magnalia Dei, alleluia.

Gloria Patri et Filio et

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

+ Knowing not that she is a wife, she  
rejoices to be a mother.

Savior of the world, save us,  
who through thy cross and blood  
didst redeem us: help us,  
we beseech thee, our God.

Spiritu Sancto.

+ Alleluia.

+ The apostles spoke with other tongues,  
alleluia; the wonderful works of God,  
alleluia.

They were filled with the Holy Ghost,  
and began to speak.

+ The wonderful works of God, alleluia.

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

+ Alleluia.

## Special Thanks

The Church & Parish of  
Saint Ignatius of Antioch  
The Rev'd Dr. Andrew C. Blume, Rector  
Douglas Keilitz, Organist & Choirmaster

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