Princeton University Chamber Choir
Gabriel Crouch, Conductor

THE UNSPOKEN WORD
Byrd, Brumel, Sweelinck, and music for
the forbidden Catholic Rite

Taplin Auditorium
Sunday, November 20th, 3pm
Welcome...

I am delighted to welcome you to our concert, just a sample of the richness and diversity of our musical offerings throughout the year.

Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music.

The intellectual and artistic life in the Department of Music is enhanced not only by our superb faculty, but also our internationally acclaimed Ph.D. programs in musicology and composition. We invite you to sample our Composers Ensemble Concerts, where you can hear premieres of new works by our graduate and faculty composers, or take advantage of the many pre-concert lectures and conferences sponsored by our musicologists.

Our music majors spend their senior years as composers, conductors, music historians, producers, directors, and performers. Some will go on to major performing careers, such as Anthony Roth Costanzo '04, who will be making his Metropolitan Opera debut this season, and others will be accepted by the best graduate music programs in the country. The Department of Music's certificate programs in Musical Performance and Jazz Studies allow undergraduate students from across the University to study and play music at the highest level, nurturing a lifelong passion for music and a commitment to the performing arts.

In addition, we provide to the greater student community of Princeton University the opportunity to perform in our departmental ensembles: the Orchestra, Glee Club, Jazz Ensembles, Sinfonia, Musica Alta and Wind Ensemble and to take private instrumental and vocal lessons.

We look forward to seeing you at our next Music Department event!

Wendy Heller
Professor and Acting Chair, Department of Music

PROGRAM

PART I - The Low Countries

Kyrie (from Missa Et Ecce Terrae Motus)  Antoine Brumel  c.1460-1513
Mon Dieu, j'ay en toy esperance  Jan Pieterszoon Sweelinck  1562-1621
Ecce vicit Leo  Peter Philips  1560-1628

PART II - William Byrd, the English Recusant

Haec dies (Psalm 117)  William Byrd  1540-1623
Civitas sancti tui
Laudibus in sanctis (Psalm 150)
O Lord, Make thy Servant Elizabeth

PART III - A matter between me and my God

Agnus Dei (from Missa pour double choeur)  Frank Martin  1890-1974
Texts and Translations

Kyrie
Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy upon us
Christ, have mercy upon us

Mon Dieu, jay en toy esperence
Mon Dieu, jay en toy esperence, Donne moy donc saure assurance, De tant d'ennemis inhumauns, Et fuy que ne torte en leurs mains, A fin que leur chef ne me grippre, Et ne me derompe et dissipre, Ainsi qu'un lion devorant, Sans que mal me soit secourant.

My God, my hope is in thee, Give me therefore safe assurance, Against such tumultuous enemies, And keep me from falling into their hands, So that their slander may not strike me, And rend and scatter me, Like a devouring lion, From whom there is no respite.

Ecce vicit Leo
Ecce vicit Leo de tribu Juda, radix David aperire librum, et solvere seiprem signacula eius. Alleluia.

Behold, the Lion of the tribe of Juda, the root of David hath prevailed to open the book, and to loose the seven seals thereof. Alleluia.

Ecce dies
Hae dies quam fecit Dominus; exulgatus est ea. Alleluia.

This is the day which the Lord hath made; let us rejoice and be glad in it. Alleluia. Psalm 118:24

Civitas sancti tui
Civitas sancti tua facta est deserta: Sion deserta facta est; Jerusalem desolata est.

 Thy holy cities are a wilderness: Zion is a wilderness, Jerusalem a desolation. Isaiah 66:10

Laudibus in sanctis
Laudibus in sanctis Dominiem celebret suprema, Firmamenta sovent indita facta Dei.

Celebrate the Lord most high in holy praises; let the firmament shout the glorious deeds of God, Sings to the glorious deeds of God, and with holy hands round about the power of his mighty hand.

Sine domino cantet tuba marna nomen, Poeta Domino concordare lira.

Let the swarthy trumpet sing the great name of the Lord; celebret a Laudis with Virtue holy.

Laude Dei, resonant resonantia tympana summi, Let resounding tymbrels ring to the praise of the most-high God.

cogana laude Dei. Hunc anguis coronas pulsaria corda, Hunc agili laudaeta chorea pede. Corova divina efficiens cymbale laude,

Let all the sounds of the instrument resound to the praise of God. Let the swarthy trumpet play with nimble foot. Let Indiana symbols pour forth divine praises, resounding cymbals shall with the praise of God.

Cymbala dulcissima laude replata Dei. Omne quod aesthetes in mandio vesceor annis, Hallelujah canat, tempus in omne Deo.

Let everything in the world that seeks upon the air of heaven, sing Alleluia to God for evermore. Psalm 150, paraphrased

Agnes Dei
Agnes Dei, qui tollis peccata mundi, misericordia tua.

Lamb of God, who takest away the sins of the world, have mercy upon us.

Agnes Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takest away the sins of the world, grant us peace.

William Byrd – The English Recusant

With the gruesome punishments often meted out on recusant Catholics during the reign of Queen Elizabeth the First, it is unsurprising that evidence for the religious preferences of her greatest composers be vague or contradictory. Even Byrd, as the most famous; Catholic figure in English music, did nothing so foolish as to publicly declare his faith -- though the texts be selected for his 1589 Cantiones Sacrae speak eloquently enough to those who understand its encoded language. The situation is further complicated by the fact that many of these composers also wrote under Elizabeth's predecessor, her Catholic half-sister Mary, so it would be natural to find music composed for the Catholic Church in their laps. Fortunately the municipal records from the period give us crucial and irrefutable evidence that at least some of Byrd's family was a practicing Catholic, for we find multiple references to his wife's arrest -- one of many thousands of Bishops routinely hunted by the authorities for continuing to place the divine authority of Rome before that of the Queen. Of course, it was this accumulated tension which eventually led to the most famous of many Catholic uprisings in Britain -- The Gunpowder Plot of 1605 -- in which several of Byrd's acquaintances were among the accused conspirators.

Byrd's most bitter religious expressions are found in his Cantiones Sacrae of 1589 and 1591, the collections which provide the motets Laudibus in sanctis, Hec dies and Civitas sancti tua. These collections come from a time of great religious turmoil in England, shortly after one of the leaders of the Catholic community, Robert Parsons, was sentenced to a public execution. Many of the texts are non-literal, and are frequently knitted together from different sources so that no extraneous words dilute the angst and introspection of Byrd's message. The image of the destroyed city of Jerusalem pervades many of the works -- a clear metaphor for the dissolution of the Catholic Church in England and -- the lost inhabitants pleading for guidance and mercy are an eloquent representation of all those engaged in secret religious ceremonies in darkened private rooms throughout the land. The lament for Jerusalem at the conclusion of Civitas is especially heart-rending, beginning with a simple homophonic declaration that 'Sion is wasted' (in both high and low registers) and continuing with repeated, plaintive cries of 'Jerusalem! Jerusalem!' which build to a natural climax at the words desolata est (is laid waste) and finally withdraw into a soft, low cadence as hope is abandoned.

That Byrd survived and flourished under the Catholic purge is due both to his extraordinary gift and to his political acumen, for he was able to compose music for the Protestant King when occasion demanded. The anthems O Lord, Make Thy Servant Elizabeth, composed in the simpler style of the Protestant, is a simple hymn to the head of the Anglican Church. And with such beautiful music being composed in her praise, how could the Queen punish her greatest composer?
Princeton University Chamber Choir
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Sopranos
Katherine Buzard
Diana Barnes
Regina Burgher
Katie Dubbs
Olivia Waring
Sophia Mockler
Yanie Fecu
Lieve Hendren

Altos
Katherine Harwood
Stella Kim
John Tully
Alexandra Green
Dina Murokh
Meghan Conlon
Ellie Rizzo

Tenors
Luis Valencia
James Walsh
Quinton Beck
Matt Prast
Ricky Jones
Vijay Ramani

Basses
Torin Rudeen
Ryan McCarty
Elliot Cole
Jacinth Greywoode
Nathaniel Fleming
Tadesh Inagaki
Eric Welpert