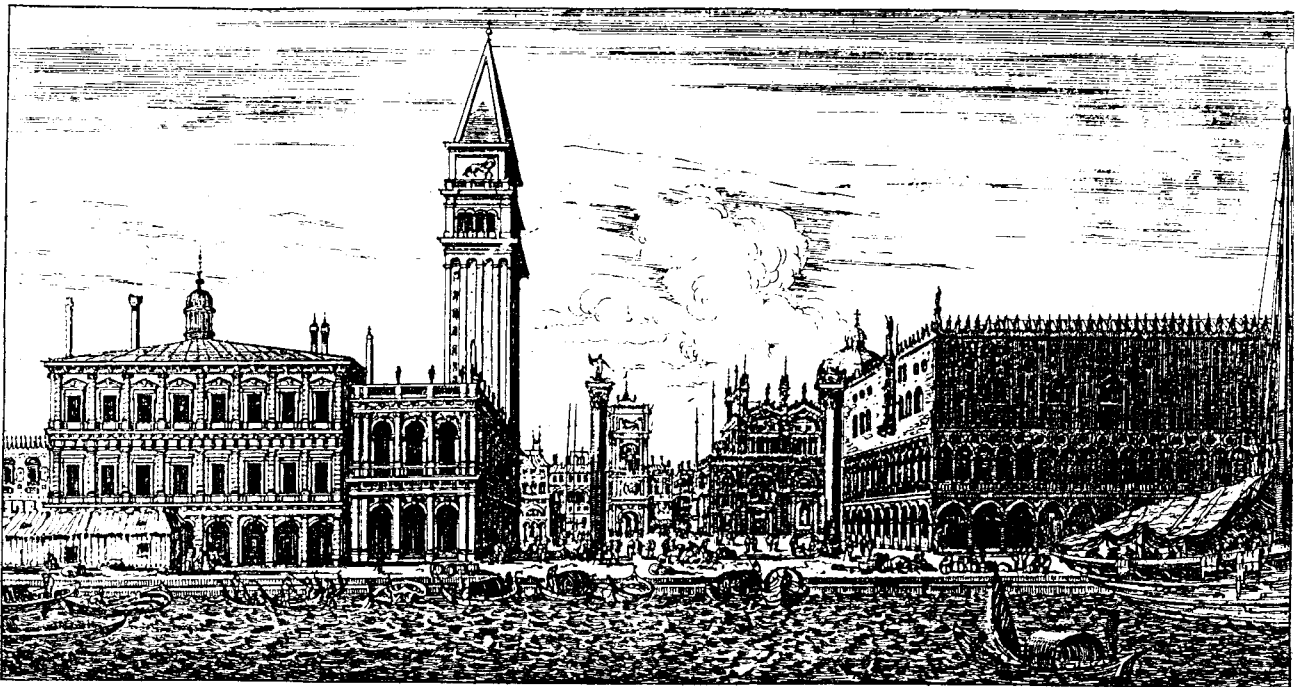


**CAMBRIDGE TAVERNER CHOIR**

Director: Owen Rees

**CLAUDIO MONTEVERDI**  
***VESPERS***  
*of 1610*



**JESUS COLLEGE CHAPEL**

*Sunday 15 August 1993, 7.30 p.m.*

***PROGRAMME***

BY KIND PERMISSION OF THE CHAPLAIN, MASTER, AND FELLOWS OF JESUS COLLEGE

**SECOND VESPERS FOR THE FEAST OF THE  
ASSUMPTION OF THE BLESSED VIRGIN MARY (15 AUGUST)**

- 1 Versicle and Response: Deus in adiutorium
  - 2 Antiphon: Assumpta est Maria in coelum (chant)
  - 3 Psalm 109: Dixit Dominus
  - 4 Motet: Nigra sum (Philp Cave - *tenor*)
  - 5 Antiphon: Maria Virgo assumpta est (chant)
  - 6 Psalm 112: Laudate pueri
  - 7 Motet: Pulchra es
  - 8 Antiphon: In odorem unguentorum tuorum (chant)
  - 9 Psalm 131: Lætatus sum
  - 10 Motet: Duo Seraphim
  - 11 Antiphon: Benedicta filia tua Domino (chant)
  - 12 Psalm 126: Nisi Dominus
- Interval of 15 minutes
- 13 Motet: Audi coelum
  - 14 Antiphon: Pulchra es et decora (chant)
  - 15 Psalm 147: Lauda Ierusalem
  - 16 Sonata sopra Santa Maria
  - 17 Hymn: Ave maris stella
  - 18 Antiphon to Magnificat: Hodie Maria virgo coelos ascendit (chant)
  - 19 Magnificat

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**Alison Smart, Caroline Preston Bell - *sopranos***

**Philip Cave, Stephen Lawrence - *tenors***

Helen Garrison, Sally Terris - *sopranos*

Toby Gee - *alto*

Philip Mills - *tenor*

Jonathan Arnold, James Durran - *basses*

Timothy Cronin - *first violin*

Stephen Farr - *organ continuo*

Kasia Elsner - *chitarrone*

Andrew Fisher - *violin*, Rachel Byrt - *viola*, Laurie Ann MacLeod - *cello*

Gary Howarth, Adrian Tribe, Sean Hook - *cornetts*

Aidan Chamberlain, Paul Bevan, Andrew Lester - *trombones*

Bruno Guastalla, Gary Howarth - *recorders*

***The Cambridge Taverner Choir***

*sopranos* - Diana Baumann, Josie Dixon, Helen Garrison, Bernadette Nelson,  
Caroline Preston Bell, Margaret Simper, Alison Smart, Rachel Sutton, Sally Terris  
*altos* - Toby Gee, Simon Godsill, Martin Neill, Rupert Preston Bell  
*tenors* - Paul Baumann, Stephen Lawrence, Philip Mills, Tom Salmon,  
Edwin Simpson, Matthew Woolhouse  
*basses* - Jonathan Arnold, James Durran, Frank Salmon, Gary Snapper, Paul Watson

In 1610 the Venetian publisher Riccardo Amadino issued a set of eight partbooks containing - among other items - the collection of pieces which has come to be known simply as Monteverdi's Vespers. These pieces fall into two categories: firstly, there are those which are settings of liturgical items appropriate to Vespers on the major feasts of the Blessed Virgin - the opening versicle and response, the five psalms, the hymn (*Ave maris stella*) and the canticle (*Magnificat*); secondly, Monteverdi included a number of 'sacred songs' the texts of which do not form part of the service of Vespers. Throughout the liturgical items the appropriate plainchant formulæ can be heard - the simple repeating tones for the psalms and *Magnificat*, and the famous chant melody of the hymn - whereas the 'sacred songs' are free of borrowed material (with the notable exception of the *Sonata sopra Santa Maria*, in which the repeated musical phrase of the litany 'Sancta Maria, ora pro nobis' is embedded within an elaborate instrumental frame). There has been considerable debate concerning the intended relationship between these 'sacred songs' and the strictly liturgical items: what was their intended function, and does their positioning after each of the five psalms in the 1610 edition indicate that the composer meant the items in the collection to be sung in that order and in those exact positions? One possibility is that the 'sacred songs' were intended (or, at least, could have acted) as substitutes for the antiphons which would otherwise follow (as well as precede) each psalm. Four of the five 'sacred songs' have marian texts and would hence fit well enough into such a context, although the fifth - *Duo Seraphim* - has a trinitarian theme. For tonight's concert we have retained the ordering of items found in the 1610 edition, but have added before the psalms and *Magnificat* the chant antiphons for Second Vespers on the feast of the Assumption of the Virgin - 15 August. (Second Vespers took place on the feast day itself.)

The most striking aspect of the collection of music which Monteverdi included in the 1610 edition is its variety in terms of style and texture. The range extends from the restrained melodic and rhythmic style of *prima prattica* counterpoint (heard most clearly in the 'Et misericordia' verse of the *Magnificat*) to the expressively ornamented style of monody which had been developed in the preceding decades by the early writers of opera - among them, of course, Monteverdi - and which is heard most prominently in the 'sacred songs' such as *Nigra sum*. There is also a more direct link with the nascent form of opera: Monteverdi adapted his setting of the response 'Domine ad adiuvandum me festina', with which the Vespers music opens, from the fanfare heard at the beginning of his *Orfeo* of 1607. Besides this, the device of a tenor echo - a second soloist repeating the ends of phrases sung by the main tenor soloist - which is one of the best-known features of the Vespers (occurring in *Audi cælum* and in the *Magnificat*) is found also in the last act of *Orfeo*.

The variety which marks the collection as a whole is also apparent to a lesser extent within particular items. Thus the first psalm, *Dixit Dominus* incorporates homophonic chanting in the manner of *falsobordone*, energetic passagework involving anything between one and all six voice parts, instrumental ritornelli, and - at the 'Gloria Patri' - a sudden reduction to a solo tenor singing the unadorned psalm tone. This psalm, like the others, derives much of its astonishing energy from two devices (which are often combined): sequence and syncopation. The vigorous exploiting of syncopation reaches its height in the outer sections of *Nisi Dominus* and at 'et iudicia sua' in *Lauda Jerusalem*, where the vocal parts of the two choirs can be heard pursuing one another in close canon. The ways in which the psalm tone is incorporated within the musical texture display the greatest imagination. For example, the first two psalms begin with a single line presenting the chant, to which gradually more and more voices are added to create a powerful climax. In *Lauda Jerusalem* one tenor part carries the psalm tone as a continuous thread underlying the antiphony of two three-voice choirs, and the same idea is carried further in the *Magnificat*, where the tone is always present as a stable element amid a kaleidoscopic variety of vocal and instrumental textures. Monteverdi achieves some of the most poignant effects in the whole work by allowing this chant line - the most ancient element in his Vespers music - to 'struggle' harmonically with the modern virtuosic figurations which surround it.

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**Alison Smart** studied Classics and was Senior Choral Exhibitioner at Clare College, Cambridge, graduating in 1986. She began her singing career with six months in a West End production of Shakespeare's *The Merchant of Venice*. Since then she has performed all over Europe and in Japan and Australia with the BBC Singers, The Sixteen, and other prestigious groups. As a soloist she specialises in early and contemporary repertoire. In March she sang *Messiah* with the Cambridge University Chamber Choir, and during the summer months has given five solo recitals in London, Oxford, and Malmesbury. She has just returned from four months' work in the opera choruses of Lyon and Aix-en-Provence.

**Caroline Preston Bell** studied singing from the age of fifteen with David Money of the Royal Academy of Music. She graduated from Homerton College, Cambridge, in 1988, and during her time at the university sang with the choirs of Queens' and Jesus Colleges and the Cambridge University Consort of Voices. Since leaving Cambridge she has spent four years teaching, and is now an Advisory Teacher for the county of East Sussex. Caroline has been a regular member of the Cambridge Taverner Choir since 1987.

**Phillip Cave** studied with Alec Redshaw and John Carol Case before gaining a Choral Scholarship at Christ Church, Oxford, under Simon Preston. He has made recordings and sung in festivals throughout Europe, in Israel, Iceland, Poland and Czechoslovakia with the choir of Christ Church, The Clerkes of Oxenford, Schola Cantorum of Oxford and The Sixteen, and took part in the Hilliard Ensemble's highly acclaimed tour of Australia. He has toured with the Tallis Scholars in Europe, the United States and Canada. For several years he was Director of Music at St Edward's School, Oxford, and is the founder and conductor of the professional vocal ensemble "Magnificat". He has a strong personal affinity with the English repertory, and has also given several recitals of works by Schumann, Schubert, Fauré and Debussy. He has often sung the part of the Evangelist in the Bach Passions, and recent performances have included Mahler's *Das Lied von der Erde*, Kodaly's *Psalmus Hungaricus*, Stavinsky's *Oedipus Rex* and Elgar's *Dream of Gerontius*.

**Stephen Lawrence** was an undergraduate at Corpus Christi College, Cambridge and has lived in Cambridge since 1981 where he is a freelance musician. He studies with Nigel Wickens and has sung the roles of Albert Herring (Britten), Monostatos (*Magic Flute*) and Samson (Handel); he also specialises in J. S. Bach. He is actively involved in Cambridge music-making, principally as a conductor (with Cambridge Youth Orchestra, Cambridge Sinfonietta and as Musician-in-Residence at Hills Road Sixth Form College) and is a regular tenor soloist with local choral societies.

**Owen Rees** graduated from St Catharine's College, Cambridge in 1986, where he held an Organ Scholarship. He undertook postgraduate research into the music of mid-sixteenth-century England and renaissance Portugal, and gained his doctorate in 1991. From 1989 to 1991 he was Lecturer in Music at St Peter's College and St Edmund Hall, Oxford, and is currently a Lecturer in the Music Department at the University of Surrey. He is active as both a scholar and conductor, and has directed the Cambridge Taverner Choir since soon after its inception in 1986.

The Cambridge Taverner Choir, founded in 1986, is dedicated primarily to the performance of music from the Renaissance and early Baroque. Its singers have almost all belonged to the choral establishments of Cambridge and Oxford, and meet in Cambridge to present a series of five concerts each year in the chapel of Jesus College. Although the choir's repertory is wide-ranging, it has concentrated especially on the music of Tudor England and renaissance Spain and Portugal, frequently giving the first modern performances of newly-edited works. In 1991 the choir undertook a highly successful tour of Portugal, which was followed by a broadcast on Radio 3 and by a first CD recording. A second CD - of Tudor Christmas music - has just been released.

The Cambridge Taverner Choir gratefully acknowledges the invaluable financial assistance given towards this concert by a sponsor who wishes to remain anonymous.

*Versicle & Response Deus in adiutorium meum*

*Versicle*

Deus in adiutorium meum intende.

O God make speed to save me.

*Response*

Domine ad adiuvandam me festina.

O Lord make haste to help me.

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

Sicut erat in principio, et nunc et semper,  
et in secula seculorum. Amen. Alleluia.

as it was in the beginning, now and for ever,  
world without end. Amen. Alleluia.

**Antiphon**

Assumpta est Maria in caelum  
gaudent Angeli, laudantes benedicunt Dominum.

Mary is taken up into heaven:  
Angels rejoice, and with praises  
they bless the Lord.

**Psalm 109 [Anglican 110] Dixit Dominus**

Dixit Dominus Domino meo:  
sede a dextris meis, donec ponam inimicos  
tuos scabellum pedum tuorum.

The Lord said unto my Lord:  
sit thou at my right hand, until I make  
thine enemies thy footstall.

*Ritornello*

Virgam virtutis tuae emittet Dominus ex Sion:  
dominare in medio inimicorum tuorum.  
Tecum principium in die virtutis tuae;  
in splendoribus sanctorum  
ex utero ante luciferum genui te.

The Lord shall send the rod of thy strength out of  
Sion: rule thou in the midst of thine enemies.  
Thine is the foundation in the day of thy power;  
in the beauties of holiness  
I have born thee from the womb before  
the morning star.

*Ritornello*

Iuravit Dominus et non poenitebit eum;  
tu es sacerdos in aeternum  
secundum ordinem Melchisadech.  
Dominus a dextris tuis confregit  
in die irae suae reges.

The Lord hath sworn and will not repent,  
thou art a priest for ever  
after the order of Melchisadech.  
The Lord at thy right hand has broken  
kings in the day of his anger.

*Ritornello*

Iudicabit in nationibus, implebit ruinas:  
conquassabit capita in terra multorum.  
De torrente in via bibet:  
propterea exaltabit caput.  
Gloria...

He will judge the nations, he will fill them with ruins:  
he will break the heads in the populous land.  
He shall drink of the torrent on the way;  
therefore he shall lift up his head.

**Motet Nigra sum**

Nigra sum sed formosa filia Ierusalem.  
Ideo dilexit me Rex, et introduxit [me]  
in cubiculum suum et dixit mihi:  
Surge, amica mea, et veni.  
Iam hiems transiit, imber abiit et recessit,  
flores apparuerunt in terra nostra;  
tempus putationis advenit.

I am a black but beautiful daughter of Jerusalem.  
So the King loved me, and led me in  
to his bedroom and said to me:  
Arise, my love, and come away  
Now winter has passed, the rain has gone  
and flowers have appeared in our land;  
the time of pruning has come

**Antiphon**

Mana virgo assumpta est ad aethereum thalamum,  
in quo rex regum stellato sedet solio.

Mary the Virgin is taken up to the celestial  
chamber, in which the King of kings sits  
upon his starry throne.

**Psalm 112 [113] Laudate pueri**

Laudate pueri Dominum:  
laudate nomen Domini.  
Sit nomen Domini benedictum,  
ex hoc nunc, et usque in seculum.  
A solis ortu usque ad occasum,  
laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
et super coelos gloria eius.  
Quis sicut Dominus Deus noster,  
qui in altis habitat et humilia  
respicit in coelo et in terra,  
suscitans a terra inopem  
et de stercore erigens pauperem,  
ut collocet eum cum principibus,  
cum principibus populi sui?  
Qui habitare facit sterilem in domo,  
matrem filiorum lactantem.  
Gloria...

Praise the Lord, ye children,  
praise the name of the Lord.  
Blessed be the name of the Lord,  
from this time forth for evermore.  
From sunrise to sunset,  
the Lord's name is worthy of praise.  
The Lord is high above all nations  
and his glory above the heavens  
Who is like the Lord our God,  
who dwells on high and looks down on  
the humble things in heaven and earth,  
raising the helpless from the earth  
and lifting the poor man from dunghcap,  
to place him alongside princes,  
with the princes of his people?  
He makes a home for the barren woman,  
a joyful mother of children.

## Motet *Pulchra es*

*Pulchra es, amica mea,  
suavis et decora filia Ierusalem.  
Pulchra es, amica mea, suavis  
et decora sicut Ierusalem,  
terribilis sicut castrorum acies ordinata.  
Averte oculos tuos a me,  
quia ipsi me avolare fecerunt.*

You are beautiful, my love,  
a sweet and comely daughter of Jerusalem.  
You are beautiful, my love, sweet  
and comely as Jerusalem,  
terrible as the sharp lines of a military camp.  
Turn your eyes from me,  
because they have put me to flight.

## Antiphon

In odorem unguentorum tuorum currimus:  
adolescentulæ dilexerunt te nimis.

We hasten to the savour of thy unguents:  
therefore do the virgins love thee.

## Psalm 121 [122] *Laetatus sum*

*Laetatus sum in his quae dicta sunt mihi:  
in domum Domini ibimus.  
Stantes erant pedes nostri in atriis tuis Ierusalem;  
Ierusalem, quae aedificatur ut civitas  
cuius participatio eius in idipsum.  
Illuc enim ascenderunt tribus,  
tribus Domini, testimonium Israel  
ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio,  
sedes super domum David.  
Rogate quae ad pacem sunt Ierusalem  
et abundantia diligentibus te.  
Fiat pax in virtute tua  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos  
loquebar pacem de te.  
Propter domum Domini Dei nostri  
quaesivi bona tibi.  
Gloria...*

I was glad when they said unto me:  
we shall go into the house of the Lord.  
Our feet were standing within thy gates, O Jerusalem;  
Jerusalem, which is built as a city  
that is compact together.  
For thither ascend the tribes,  
the tribes of the Lord, to testify unto Israel,  
to give thanks to the name of the Lord.  
For there are the seats of judgment,  
the seats over the house of David.  
O pray for the peace of Jerusalem  
and may prosperity attend those who love thee.  
Peace be within thy strength,  
and prosperity within thy towers.  
For my brothers and my neighbours' sake,  
I will ask for peace for thee;  
for the sake of the house of the Lord our God  
I have sought blessings for thee.

## Motet *Duo Seraphim*

*Duo Seraphim clamabant alter ad alterum:  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.  
Tres sunt qui testimonium dant in coelo:  
Pater, Verbum et Spiritus Sanctus:  
et hi tres unum sunt.  
Sanctus...*

Two Seraphim were calling one to the other:  
Holy, holy, holy Lord God of Hosts:  
the whole earth is full of his glory.  
There are three who give testimony in heaven:  
the Father, the Word and the Holy Spirit:  
and these three are one.

## Antiphon

Benedicta filia tua Domino:  
quia per te fructum vitae communicavimus.

Thy daughter is blessed of the Lord: since  
through thee we have partaken of the fruit of  
life.

## Psalm 126 [127] *Nisi Dominus*

*Nisi Dominus aedificaverit domum,  
in vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.  
Cum dederit dilectis suis somnum:  
ecce hereditas Domini, filii:  
merces, fructus ventris.  
Sicut sagittae in manu potentis:  
ita filii excussorum.  
Beatus vir qui implevit desiderium suum ex ipsis:  
ex ipsis: non confundetur  
cum loquetur inimicis suis in porta.  
Gloria...*

Except the Lord build the house,  
they labour in vain that build it.  
Except the Lord keep the city,  
the watchman waketh but in vain.  
It is vain for you to rise before dawn:  
rise when you have sat down,  
ye who eat the bread of sorrow,  
when he has given sleep to those he loves.  
Behold, children are an inheritance of the Lord,  
a reward, the fruit of the womb.  
As arrows in the hand of the mighty,  
so are children of the vigorous.  
Blessed is the man who has fulfilled his longing  
by them: he shall not be perplexed  
when he speaks to his enemies at the gate.

## Motet *Audi coelum*

*Audi coelum verba mea,  
plena desiderio  
et perfusa gaudio.  
Audio.  
Dic, quaeso, mihi: Quae est ista  
quae consurgens ut aurora  
rutilat, ut benedicam?  
Dicam.  
Dic, nam ista pulchra ut luna,  
electa ut sol replet lactitia  
terras, coelos, maria.  
Maria.  
Maria Virgo illa dulcis,  
praedicata de prophetis Ezechielis  
porta orientalis,  
Talis  
illa sacra et felix porta,  
per quam mors fuit expulsa,  
introducenda vita,  
Ita  
quae semper tutum est medium  
inter homines et Deum,  
pro culpulis remedium.  
Medium.*

Hear, o heaven, my words,  
full of desire  
and suffused with joy. I hear.  
Tell me, I pray: who is she  
who rising like the dawn,  
shines, that I may bless her? I shall tell you.  
Tell, for she is beautiful as the moon,  
exquisite as the sun which fills with joy  
the earth, the heavens and the seas. Mary.  
Mary, that sweet Virgin  
foretold by the prophet Ezechiel,  
gate of the rising sun, Such is she!  
that holy and happy gate  
through which death was driven out,  
but life brought in, Even so!  
who is always a sure mediator  
between man and God,  
a remedy for our sins. A mediator.

Omnes hanc ergo sequamur,  
quae cum gratia mereamur  
vitam aeternam. Consequamur.  
Sequamur.

Praestet nobis Deus Pater  
hoc et Filius et Mater,  
cuius nomen invocamus,  
dulce miseris solamen.

Amen.

Benedicta es, Virgo Maria,  
in seculorum secula.

So let us all follow her  
by whose grace we gain  
Eternal life. Let us seek after her.

Let us follow.

May God the Father grant us this,  
and the Son and the Mother,  
on whose name we call,  
sweet solace for the unhappy.

Amen.

Blessed art thou, Virgin Mary,  
world without end.

### Antiphon

Pulchra es et decora, filia Hierusalem:  
terribilis ut castrorum acies ordinata.

Thou art beautiful and fair, O daughter of  
Jerusalem: terrible as an army set in array.

### Psalm 147 [147 vv. 12-20] *Lauda, Ierusalem*

Lauda, Ierusalem, Dominum:  
lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum tuarum;  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terrae:  
velociter currit sermo eius.  
Qui dat nivem sicut lanam:  
nebulam sicut cinerem spargit.  
Mittit crystallum suum sicut bucellas:  
ante faciem frigoris eius quis sustinebit?  
Emitte verbum suum, et liquefaciet ea:  
flabit spiritus eius, et fluent aquae.  
Qui annuntiat verbum suum Jacob:  
iustitias et iudicia sua Israel.  
Non fecit taliter omni nationi:  
et iudicia sua non manifestavit eis.  
Gloria...

Praise the Lord, O Jerusalem:  
praise thy God, O Sion. For he hath  
strengthened the bars of your gates:  
he hath blessed thy children within thee.  
He maketh peace in thy borders,  
and filleth thee with the finest of the wheat.  
He sendeth forth his commandment upon earth:  
his word runneth very swiftly.  
He giveth snow like wool:  
he scattereth the cloud like ashes.  
He casteth forth his ice like morsels:  
who will stand before his cold?  
He will send out his word and melt them: he will  
cause his wind to blow and the waters will flow.  
He sheweth his word unto Jacob,  
his statutes and judgments unto Israel.  
He hath not dealt so with any nation:  
and he has not shown his judgments to them.

### Sonata sopra Santa Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

*sung 11 times*

### Hymn *Ave maris stella*

Ave maris stella,  
Dei mater alma,  
Atque semper virgo,  
Felix coeli porta.

Sumens illud ave  
Gabrielis ore,  
Funda nos in pace  
Mutans Evae nomen.  
*Ritornello*

Solva vincula reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cunctis posce.  
*Ritornello*

Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.  
*Ritornello*

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos  
Mites fac et castos.  
*Ritornello*

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Iesum  
Semper collaetemur.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Trinus honor unus. Amen

Hail, star of the sea,  
life-giving mother of God  
and perpetual virgin,  
happy gate of heaven.

Receiving that 'ave'  
from the mouth of Gabriel,  
keep us in peace,  
reversing the name 'Eva'.

Loosen the chains from the guilty,  
bring forth light to the blind,  
drive out our ills,  
ask for blessings for all.

Show yourself to be his mother:  
may he receive through you our prayers  
who, born for us,  
deigned to be yours.

Peerless virgin,  
gentle above all others,  
when we are pardoned for our sins,  
make us gentle and pure.

Grant us a pure life,  
prepare a safe journey,  
so that seeing Jesus  
we may rejoice for ever.

Praise be to God the Father,  
glory to Christ most high,  
and to the Holy Spirit,  
triple honour in one. Amen.

### Antiphon to Magnificat

Hodie Maria Virgo caelos ascendit:  
gaudet, quia cum Christo regnat in aeternum.

Today Mary the Virgin ascended into heaven:  
rejoice, since she reigns with Christ for ever.

### Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord

Et exultavit spiritus meus in Deo salutari meo.

and my spirit hath rejoiced in God my saviour.

Quia respexit humilitatem  
ancillae suae, ecce ex hoc beatam  
me dicent omnes generationes.

For he hath regarded the lowliness  
of his handmaiden, for behold from  
henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est  
et sanctum nomen eius.

For he that is mighty hath magnified me,  
and holy is his name.

Et misericordia eius a progenie  
in progenies timentibus eum.

And his mercy is on them that fear him  
throughout all generations.

Fecit potentiam in brachio suo;  
dispersit superbos mente cordis sui.

He hath shewed strength with his arm;  
he hath scattered the proud in the  
imagination of their hearts.

Deposuit potentes de sede  
et exaltavit humiles.

He hath put down the mighty from their seat  
and hath exalted the humble and meek.

Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum,  
recordatus misericordiae suae,

Sicut locutus est ad patres nostros,  
Abraham et semini eius in secula.

Gloria Patri, et Filio,  
et Spiritui Sancto

Sicut erat in principio, et nunc, et semper  
et in secula seculorum. Amen.

He hath filled the hungry with good things  
and the rich he hath sent empty away.

He remembering his mercy has holpen  
his servant Israel

as he promised to our forefathers,  
Abraham and his seed for ever.

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

as it was in the beginning, now and for ever,  
world without end. Amen.

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