



o splendor gloriae

Sacred Music of Tudor England

THE TUDOR CHOIR
Doug Fullington

www.tudorchoir.org

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THE TUDOR CHOIR | DOUG FULLINGTON

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Sacred Music of Tudor England

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Sacred Music of Tudor England (78:59)

John Sheppard (c. 1515-1558)

1. *Libera nos, salva nos I* (3:49)

John Taverner (c. 1490-1545)

2. *Dum transisset Sabbatum I* (7:49)

3. *Leroy Kyrie* (3:25)

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6. *O sacrum convivium* (3:51)

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John Sheppard

14. *Libera nos, salva nos II* (2:14)

Editors:

Timothy Symons (*Quemadmodum*)

Jon Dixon (*Laudibus in sanctis*)

Sally Dunkley (*Tribue, Domine*)

All other performing editions prepared by the Tudor Choir

THE TUDOR CHOIR

Doug Fullington, director

SOPRANO

Teresa Clark (13)

Rebekah Gilmore (1-5, 7-14)

Maria Mannisto

Margaret Obenza

Christina Siemens (1-5, 7-14)

Linda Strandberg (1-9, 11-12, 14)

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Erika Chang (1, 14)

Joshua Haberman

Markdavin Obenza (4, 6, 8-9)

Linda Sabee

Sarra Sharif

TENOR

Gary Cannon

Orrin Doyle

David Hendrix

Christopher Stagg (2, 5, 11)

BASS

Jeremy Matheis

Manard Stewart

David Stutz (1-2, 5, 7-11, 13-14)

Thomas Thompson



Photo by Jesson Mata

THE TUDOR CHOIR

Founded by Doug Fullington in 1993, the Tudor Choir is a Seattle-based vocal chamber ensemble that has been hailed as “a superb choir” (*Gramophone*), as well as “a choir to watch” (*Fanfare*). The choir is a resident ensemble at historic Blessed Sacrament Church in Seattle’s University District and a Guest Choral Artist at St. James Cathedral. The Tudor Choir specializes in Renaissance polyphony and also has been acclaimed for its performances of early American and contemporary music.

The choir has performed extensively throughout the Pacific Northwest, including concert appearances in Vancouver, British Columbia and Portland, Oregon and has made guest appearances with Mark Morris Dance Group, Pacific Northwest Ballet, Seattle Baroque Orchestra, Seattle Symphony, and Early Music Guild of Seattle. The choir will make its East Coast debut in December 2012, performing in Washington, DC and Pennsylvania.

The Tudor Choir has cultivated relationships with a number of world-renowned conductors and especially with Peter Phillips, director of the Tallis Scholars. Mr. Phillips has conducted the choir in a number of concerts, including joint performances with members of the Tallis Scholars each year at the Tallis Scholars Summer School USA in Seattle since its inception in 2005. The choir also has sung under the direction of Stephen Cleobury (King’s College, Cambridge), Martin Haselböck (Vienna), Paul Hillier (Hilliard Ensemble, Theatre of Voices), and Andrew Parrott (Taverner Choir).

O splendor gloriae is the Tudor Choir’s first disc for Scribe Records.

DOUG FULLINGTON

Doug Fullington is the founder and director of the Tudor Choir. He is a specialist in the music of Tudor England and early American music. As a countertenor, he performs with the Tudor Choir under guest conductors and has sung with the London-based Tallis Scholars in England, France, and the United States.

Doug has taught undergraduate and graduate courses at the University of Washington School of Music as an auxiliary member of the faculty. He also coaches ensembles preparing for performances of early music and prepares editions of Tudor and other Renaissance vocal music for the Tudor Choir and other groups, including the Tallis Scholars, and the New York-based ensemble Vox.

ABOUT THE MUSIC

This recording offers a survey of Latin-texted sacred music from 16th-century England by four of that country's greatest composers. Each responded to the religious, political, and musical upheavals of the era in his own personal and artistic way. Together they created a large, varied, and unique repertory bearing a distinctly English sound.

John Taverner (c. 1490-1545) was the most important composer of the first half of the 16th century. He was the first director of music at the newly established Cardinal College from 1525 to 1530. Taverner's music bridges the gap between the complex, florid style of the Eton Choirbook composers of the late-15th century and the simpler, imitative style of the later mid-16th century composers, including Thomas Tallis and John Sheppard. His work is characterized above all by a sweeping melodic lyricism.

The Easter responsory *Dum transisset Sabbatum* is likely the first "choral" responsory, in which the chant passages sung by the entire choir are set polyphonically. (The older "solo" responsory, on the other hand, includes polyphony for the chant passages sung by solo voices.) Taverner's setting may well have inspired the large repertory of choral responsories subsequently composed by Tallis and Sheppard, of which the former's *Loquebantur variis linguis* is an example.

The *Leroy* (Anglicized "Le Roi") *Kyrie* is based on a melody known as a "square," which Taverner paraphrases in the treble part throughout. Because the *Kyrie*, according to England's Sarum rite, included troped (added) texts that changed per the liturgical calendar, this movement of the ordinary of the Mass was not regularly set polyphonically as part of multi-movement Mass settings. Taverner's discrete, four-voice setting may have been intended for use at Sunday Lady Mass—a votive Mass sung in honor of the Virgin Mary—when the "Leroy" square was prescribed.

Quemadmodum probably dates from Taverner's later years. Its imitative phrases are more thoroughly worked than in his presumably earlier output, demonstrating the continent's influence on English composers. The motet survives in a wordless source, likely used for recreational purposes by musical Elizabethans, but editor Timothy Symons has taken the lead from the title and fit the first two verses of Psalm 42 to Taverner's notes.

O splendor gloriae is a Jesus antiphon, whose music alternates passages for full choir with passages for solo voices in a variety of combinations. Ingenuity and creativity abound throughout this lyrical and athletic choral tour de force.

Thomas Tallis (c. 1505-1585) has the distinction of having worked under four monarchs (Henry VIII, Edward VI, Mary Tudor, and Elizabeth I) during England's turbulent 16th century. He proved himself the most malleable of composers, with the ability to maintain a musical identity across a variety of sub-genres. Having been granted a music publishing monopoly by Elizabeth I, Tallis and his colleague William Byrd published a collection of motets titled *Cantiones Sacrae* in 1575. This first publication was dedicated to the monarch and each composer provided 17 compositions to mark the first 17 years of her reign. Tallis' five-voice *O sacrum convivium* began as an instrumental fantasia and went through a long process of adaptation and revision before it ended up as a motet published in the collection.

Also included was the penitential motet *Suscipe quaeso, Domine*, one of Tallis' several seven-voice works. (The others are the Mass *Puer natus est nobis*, the canonic motet *Miserere nostri*, and the Pentecost responsory *Loquebantur variis linguis*, whose complexity suggests the apostles speaking in their newfound languages all at once). With *Suscipe*, Tallis pays particular attention to his text, emphasizing key words and phrases using chordal speech rhythm.

The Eucharistic motet *O salutaris hostia* does not appear in *Cantiones Sacrae*. Its SATBarB scoring looks back to the pre-Reformation music of Taverner and his colleagues.

William Byrd (1540-1623) proved his versatility as a Catholic musician living and working in newly Protestant England. We find him in an uplifting mode in his motet *Laudibus in sanctis*, a free paraphrase of Psalm 150, published in 1591 in the second book of *Cantiones Sacrae*. Here Byrd utilizes madrigalian word-painting techniques to give life to the lively text. The short penitential motet *Miserere mei, Deus* is from the same publication.

Tribue, Domine, one of the longest and most complex motets from Byrd's earlier years, is from the 1575 *Cantiones Sacrae*. The new-old feel of the six-voice work is achieved through juxtaposing a three-part structure reminiscent of the votive antiphons of Taverner's day with the more modern antiphonal use of groups of voices. The result is a vocal tour de force that builds to several climaxes of great impact.

Ave verum corpus is one of Byrd's most beloved motets. This miniature was published in the 1605 *Gradualia*, the first of a major two-part publication of settings of Catholic Roman-rite propers representing Byrd's staunch commitment to the Church in his later years. The addition of the text "Miserere mei" at the end of the motet is Byrd's personal addition.

John Sheppard (c. 1515-1558) was master of choristers at Magdalen College, Oxford. The college statutes required residents to recite the Latin prayer *Libera nos, salva nos* upon rising in the morning and going to sleep at night. Sheppard made two settings of the prayer for the choir at Magdalen. With the chant melody moving slowly in the bass beneath a web of intricate polyphony for six higher voices, these settings are among the most magical pieces of polyphony composed during the Tudor era.

Doug Fullington

John Sheppard (c. 1515-1558)

1. Libera nos, salva nos I

Libera nos, salva nos, iustifica nos,
O beata Trinitas.

Free us, save us, justify us,
O blessed Trinity.

Antiphon at Matins, Trinity Sunday

John Taverner (c. 1490-1545)

2. Dum transisset Sabbatum I

Dum transisset Sabbatum Maria Magdalene
et Maria Iacobi et Salome
emerunt aromata,
ut venientes ungerent Iesum. Alleluia.

Et valde mane una sabbatorum
venient ad monumentum orto jam sole.
ut venientes ungerent Iesum. Alleluia.

Gloria Patri et Filio et Spiritui Sancto.
Alleluia.

When the Sabbath was past, Mary Magdalene
and Mary the mother of James and Salome
had brought sweet spices that they might
come and anoint Jesus. Alleluia.

And very early in the morning the first day of the week
they came to the sepulcher at the rising of the sun,
that they might come and anoint Jesus. Alleluia.

Glory to the Father and the Son and the Holy Spirit.
Alleluia.

Responsory at Vespers, Easter

3. Leroy Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

4. Quemadmodum

Quemadmodum desiderat cervus ad fontes aquarum
ita desiderat anima mea ad te, Deus.

Sitivit anima mea ad Deum fontem vivum:
quando veniam et apparebo faciem Dei.

As the deer longs for springs of water,
so longs my soul for you, O God.

My soul thirsts for God, the fountain of life:
when will I come and appear before the face of God?

Psalms 42: 1-2

5. O splendor gloriae

O splendor gloriae et imago substantiae Dei
Patris omnipotentis, Iesu Christe, unice eiusdem
fili dilecte, totius boni fons vive, redemptor mundi,
servator, et Deus noster, salve.

Gloriosa, Domine, tua est maiestas, et opera
mirabilia: tu coelum et terram cum omnibus quae
in eis sunt creaturis divino tuo verbo ex nihilo
fecisti; quae sapientissime mox disponens, nobis
quos ad imaginem tuam novissime formasti, ut
deservirent, benignissime cuncta subdidisti.

Mortem intulerat protoplasti in obedientia;
sed quo facturae tuae vitam redimeres,
de Maria virgine humilima, Iesu, sumpsisti
carnem: ex qua enim, de spiritu sancto conceptus,
natus es Deus et homo, ac illa tua mater integra
permansit et perpetua virgo.

O brightness of the Father's glory and very image
of God the Father almighty, Jesus Christ, his
beloved and only Son, living fount of all good,
Redeemer of the world, our Savior and our God, hail.

Glorious, Lord, is your majesty, and your works are
wonderful: you made the heaven and earth and all
the creatures in them out of nothing by your divine
word; and when in your great wisdom you had set
all in its place, to us, your last creation made in
your own image, you graciously put all things in
subjection, that they might serve us.

Disobedience had brought death to your first
creation; but, that you might redeem life for your
creatures, from the humble virgin Mary, Jesus, you
took human flesh: for, conceived by the Holy Spirit,
you were born of her both God and man, and she,
your mother, remained pure and ever a virgin.

Et cum pro nobis duram tolerasses vitam, flagris caesus et tormentis laceratus, qui peccatum non feceris, in corpore tuo scelera nostra perferens, ac eadem tuo pretiosissimo sanguine effuso abluens, mortem denique infamem, agnus mitissimus, passus es et crudelissimam: hinc, tuo Patris suavis hostia oblatas, pro nobis miseris peccatoribus es afflictu.

De in, tertia die a morte exsuscitatus, ad coelestem Patrem cum gloria summa es elevatus, ut illi dexter assideas; inde Sanctum Paracletum nobis dedisti, qui ut nostra coelesti doctrina confirmet pectora, te prece precamur humiliter. Amen.

And when you had borne a hard life for us, the strokes of the whip and the searing tortures, though you had committed no sin, that in your own body you might bear our sin, and wash away their stain by the spilling of your most precious blood, at last you suffered a death of disgrace and utmost cruelty, you, the tender lamb: and so you offered yourself as the pleasing sacrifice to your Father, and suffered for us miserable sinners.

Then, being raised from the dead on the third day, you ascended to your heavenly Father with supreme glory, that you might take your seat at his right hand; and after you gave to us the Holy Spirit, the Comforter; and that he may strengthen our hearts by his heavenly wisdom we now pray for you with humble prayer. Amen.

Jesus antiphon, early 16th century

Thomas Tallis (c. 1505-1585)

6. O sacrum convivium

O sacrum convivium in quo Christus sumitur, recolitur memoria passionis eius mens impletur gratia, et futurae gloriae nobis pignus datur.

7. O salutaris hostia

O salutaris hostia,
Quae caeli pandis ostium,
Bella premunt hostilia;
Da robur, fer auxilium.

8. Suscipe quaeso, Domine

Suscipe quaeso, Domine,
vocem confitentis.
Scelera mea non defendo:
Peccavi, Deus miserere mei:
Peccavi, dele culpas meas gratia tua.

Si enim iniquitates recordaberis
quis sustineat?
Quis enim iustus
Qui se dicere audeat sine peccato esse?
Nullus est enim mundus in conspectu tuo.

O sacred banquet, wherein Christ is received the memory of his passion is renewed, the mind is filled with grace, and a pledge of future glory is given to us.

Magnificat antiphon, Second Vespers of Corpus Christi

O saving Victim,
opening the door of heaven,
our foes press on;
give us strength and aid.

Hymn at Lauds, Corpus Christi

Accept, I pray, Lord,
the voice of him who confesses.
My crimes I do not defend;
I have sinned, have mercy on me, God;
I have sinned, blot out my sins by your grace.

If you remember iniquities,
who could bear it?
For who is righteous
That he dare say he is without sin?
There is no one pure in your sight.

9. Loquebantur variis linguis

Loquebantur variis linguis apostoli,
alleluia, magnalia Dei, alleluia.

Repleti sunt omnes Spiritu Sancto
et ceperunt loqui
magnalia Dei, alleluia.

Gloria Patri et Filio,
et Spiritui Sancto. Alleluia.

William Byrd (1540 -1623)

10. Laudibus in sanctis

Laudibus in sanctis Dominum celebrate supremum;
Firmamenta sonent inclyta facta Dei;
Inclyta facta Dei cantate sacraque potentis
Voce potestatem saepe sonate manus.
Magnificum Domini cantet tuba martia nomen:
Peria Domino concelebrate lyra.
Lauda Dei resonent resonantia tympana summi:
Alta sacri resonent organa psalteria corda,

The apostles were speaking in various tongues,
alleluia, of the mighty works of God, alleluia.

All were filled with the Holy Spirit
and began to speak of the mighty
works of God, alleluia.

Glory to the Father and the Son
and the Holy Spirit. Alleluia.

Responsory at First Vespers, Pentecost

In holy praises celebrate the Lord most high;
Let the heavens echo the glorious deeds of God.
Sing of the glorious acts of God, and with holy voice
Ever magnify his power and handiwork.
Let the martial trumpet praise the great name
of the Lord and the Muses' lyre join in celebration.
Let the loud timbrel resound in praise of the
most high God,

Hunc agili laudet laeta chorea pede.
Concava divinas effundant cymbala laudes,
Cymbala dulcesona laude repleta Dei.
Omne quod aethereis in mundo vescitur auris,
Alleluia canat, tempus in omne Deo.

11. Miserere mei, Deus

Miserere mei, Deus: secundum magnam
miserordiam tuam. Et secundum multitudinem
miserationum tuarum: dele iniquitatem meam.

12. Ave verum corpus

Ave verum corpus natum de Maria Virgine:
vere passum, immolatum in cruce pro homine:
cuius latus perforatum unda fluxit et sanguine:
esto nobis praegustatum, in mortis examine.
O dulcis, o pie, O Iesu, fili Mariae, miserere mei.

Likewise the lofty organ and the psalter's string.
Praise him with joyful, nimble feet.
Let the hollow cymbals pour forth his holy praises,
The sweet-sounding cymbals be filled
with the praise of God.
Let everything in the world
that lives and breathes the air
Sing an endless alleluia to God.

Psalm 150, paraphrased in Elegiac verse

Have mercy on me, God, according to your
great mercy. And according to the multitude
of your mercy, blot out my iniquities.

Psalm 51: 1

Hail, true body born of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man:
From whose pierced side flowed water and blood:
Be a foretaste for us in the agony of death.
O sweet, O gentle, O Jesus, son of Mary,
have mercy on me.

*Processional hymn, Corpus Christi,
attributed to Pope Innocent VI (died 1362)*

13. Tribue, Domine

Tribue, Domine, ut donec in hoc fragile corpore positus sum laudet te cor meum, laudet te lingua mea, et omnia ossa mea dicant: Domine, quis similis tui? Tu es Deus omnipotens, quem trinum in personis, et unum in substantia deitatis colimus et adoramus: Patrem ingenitum, Filium de Patre unigenitum, Spiritum Sanctum de utroque procedentem et in utroque permanentem, sanctam et individuam Trinitatem, unum Deum omnipotentem.

Te deprecor, supplico et rogo, auge fidem, auge spem, auge charitatem: Fac nos per ipsam gratiam tuam simpliciter in fide stabiles, et in opera efficaces, ut per fidem rectam, et condigna fidei opera, ad vitam, te miserante, perveniamus aeternam.

Gloria Patri, qui creavit nos, gloria Filio, qui redemit nos, gloria Spiritui Sancto, qui sanctificavit nos: gloria summae et individuae Trinitati, cuius opera inseparabilia sunt, cuius imperium sine fine manet. Te decet laus, te decet hymnus, tibi debetur omnis honor, tibi benediction et claritas, tibi gratiarum actio, tibi honor, virtus et fortitudo, Deo nostro, in saecula saeculorum. Amen.

Grant, O Lord, that while I am in this fragile body my heart may praise you, my tongue may praise you, and all my being may say: Lord, who is there like you? You are the Almighty God whom we worship and adore, three persons, and one divine essence: the Father unbegotten, the only begotten Son of the Father, the Holy Spirit proceeding from both, yet abiding in both, the holy and undivided Trinity, One God omnipotent.

I pray, ask, and entreat you: increase my faith, increase my hope, increase my charity. By your grace make us always steadfast in our faith, and successful in our deeds, that through true faith and deeds worthy of that faith we may come, by your mercy, to eternal life.

Glory to the Father, who created us. Glory to the Son, who redeemed us. Glory to the Holy Spirit, who sanctified us. Glory to the highest and undivided Trinity, whose works are inseparable, whose kingdom abides for ever. You are worthy of praise, worthy of songs of praise: all honor and blessing and glory, thanksgiving, honor, virtue, and might be yours, our God, for ever and ever. Amen.

John Sheppard (c. 1515-1558)

14. Libera nos, salva nos II

Libera nos, salva nos, iustifica nos,
O beata Trinitas.

Free us, save us, justify us,
O blessed Trinity.

Antiphon at Matins, Trinity Sunday

Translations by the Tudor Choir

Photo by Willmark Obenza

