

CHANTICLEER

The Divine Orlando

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Matthew Oltman – *Music Director*

Tous les regretz
Chanson à 6 voix Nicolas Gombert (c1490-1560)

Missa "Tous les regretz"
LV 626 à 6 voix Orlando di Lasso (c1530-1594)
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Agnus Dei

Intermission

Psalmus Poenitentialis
"Miserere mei Deus"
LV 797 à 5 voix Orlando di Lasso (c1530-1594)

Laudate Dominum de caelis
LV 953 à 4 voix Orlando di Lasso (c1530-1594)

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Program subject to change.

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PROGRAM NOTES AND TRANSLATIONS

To his contemporaries, he was the “Prince of Music,” the “King of Musicians,” the “Divine Orlando.” His early career was sensational and meteoric: born in the French-speaking province of Hainault in present-day Belgium, Orlando di Lasso had already been abducted three times during childhood on account of the beauty of his voice. His teens were spent in southern Italy and Rome, where in 1551, at the age of twenty-one (or nineteen?—sources differ as to the year of his birth), he became choirmaster at St. John the Lateran, a position Palestrina would assume following his departure in 1554. By 1556 he had entered the service of the Bavarian court at Munich, and there he remained until his death in 1594, working first as a singer and later as court composer. A master of all the major vocal genres of his time—French chanson, Italian madrigal, German lied, as well as Latin Mass and motet—Lasso became the most published composer of the sixteenth century. According to one recent estimate, approximately one half of the music publications from the last four and a half decades of the sixteenth century contain works by him.

Yet, despite the enormous size and variety of his oeuvre, early appreciation of Lasso’s achievement focused almost entirely on a single collection, his settings of the seven Penitential Psalms. To nineteenth-century historians, Lasso’s *Psalms* were not only his most important creation but also an epitome of sixteenth-century music and—somewhat paradoxically given the composer’s biography—a worthy source of German national pride. A review of the first modern edition of the *Psalms*, published in the *Allgemeine musikalische Zeitung* in 1838, identified Lasso as the leader of an early German school of composition analogous to the Italian school led by Palestrina. This view was elaborated at the end of the century by the Austrian music historian August Wilhelm Ambros, who identified Lasso’s *Psalms*, along with Palestrina’s *Missa Papae Marcelli*, as one of the two preeminent masterpieces of the sixteenth century.

Ambros made clear in his discussion that his appreciation of the *Psalms* derived in part from their survival in what may be the most deluxe music manuscript of all time, Bavarian State Library, Mus. Ms. A. This extraordinary source consists of two large choirbooks (about 17 x 24 inches), lavishly illuminated by the Bavarian court painter Hans Mielich, and two smaller volumes, containing learned, humanistic commentary on the psalm texts and illuminations by the court librarian Samuel Quicquelberg. Lasso’s employer, Duke Albrecht V, who had commissioned the *Psalms* and financed the production of the manuscript, also retained them for his private use. How ardently he sought to maintain this restriction is evident from a letter written on his behalf by the Augsburg banker Johann Jakob Fugger in 1563. The music scribe of Mus. Ms. A had smuggled a copy of the *Psalms* out of Munich and fled to the Low Countries. Writing to authorities in Brussels, Fugger conveys Duke Albrecht’s urgent request that the scribe be apprehended and his copy of the *Psalms* confiscated. The details of what ensued remain unknown, but the duke’s demands must have been satisfied, for the scribe soon returned to Munich and resumed work as a copyist.

The *Penitential Psalms* would not appear in print until 1584, but they were already being performed outside the ducal court within months of Albrecht’s death in October 1579. Not surprisingly, given the Bavarian court’s steadfast support of the Society of Jesus, the public premiere of Lasso’s *Psalms* took place at Munich’s Jesuit College. On Holy Thursday 1580, black draperies covered the walls and windows of the college’s barely illuminated assembly hall. At the front of the room could be seen the figure of Christ on the Mount of Olives, and at five o’clock in the evening, the ducal choir performed the *Penitential Psalms*. Whether this performance initiated annual performances remains unclear, but such a tradition was firmly in place by the end of the nineteenth century. In his memoirs, the composer Carl Orff (1895–1982) recalls being taken as a child by his grandfather each year during Holy Week to hear Lasso’s *Psalms* performed in the solemn darkness of the Jesuit Church.

The seven psalms set by Lasso (nos. 6, 31, 37, 50, 101, 129, and 142 in the numbering of the Latin Vulgate) were already identified as a special group of *psalmi poenitentium* by the sixth-century Roman statesman Cassiodorus. Throughout the Middle Ages and Renaissance, countless breviaries and devotional books continued to present these Penitential Psalms as a group, associating them especially with Lent, the principal penitential season of the church year. Earlier composers had set individual members of the group to polyphony—one thinks, for example, of the exquisite setting of *Miserere mei, Deus* by Josquin des Prez—but Lasso seems to have been the first to set all of them as part of a unified cycle.

The eighth and final piece in that cycle, the motet *Laudate Dominum de caelis*, differs markedly from the seven *Penitential Psalms*: it sets a text (Psalms 148 and 150) of joyous praise rather than contrition; it organizes that text into only four large sections rather than treating each psalm verse as a short, discrete section; and it circulated as early as 1565 in published motet collections rather than being retained for Albrecht’s private use. Quicquelberg’s commentary offers no explanation for its inclusion in the cycle

beyond his laconic comment that it was “customary.” Yet the *Laudate* is essential to the overall structure of the cycle, which Lasso conceived as a representation of the traditional eight church modes, with the first psalm in mode one, the second psalm in mode two, and so on. We would like to know what such modally ordered collections meant to contemporary listeners, but on that count, Quickelberg is silent. He is, however, more informative about Lasso’s musical treatment of texts, his skill “in expressing the force of the individual affections, and in placing the object almost alive before the eyes.” In this, Quickelberg concludes, Orlando “demonstrated to posterity the outstanding quality of his genius.”

A different facet of the composer’s genius emerges in the *Missa Tous les regretz*. This, like most settings of the Mass Ordinary from the late sixteenth century, is a so-called parody Mass, a Mass based on a preexistent polyphonic “model” composition. Lasso drew his models from his own works as well as the works of contemporaries and earlier composers; they include secular chansons and madrigals as well as sacred motets. In the case of the *Missa Tous les regretz*, he chose an elegant and melancholy six-voice chanson by Nicolas Gombert, a composer of the previous generation who had served the imperial court of Charles V. To assume, as we are apt to do today, that sixteenth-century composers based Masses on preexistent compositions in order to make their task easier is to miss the essential nature of the procedure. It was not so much that the model provided a fund of melodic and contrapuntal ideas—composers like Lasso and Palestrina never lacked for those—but that it posed the challenge of wresting something new from that material. In the manner typical of the period, Lasso presents at the beginning of the Kyrie a clearly recognizable variation on Gombert’s opening gesture. But as the Mass proceeds, his reworking of the material becomes ever more inventive and fanciful. In the Sanctus and Agnus Dei, we encounter passages where the sonic surface of the derived material bears little resemblance to Gombert’s original. Had we not followed the process of development in the preceding sections of the Mass, we would not recognize them for what they are.

Some sense of the way Lasso’s audiences comprehended such pieces may be gleaned from a report sent to Albrecht V in 1559 by one of his diplomatic agents, a certain Dr. Seld, who was on assignment in Vienna. In a postscript to his report, Seld describes a Mass he had heard the previous day. At first, he could not identify its “subject,” but later, as he sang it to himself, he realized that the Viennese choirmaster Jacob Vaet had composed it on Lasso’s motet *Tityre, tu patulae*. Knowing that such a Mass would delight Albrecht, he promises to procure a copy of the music. We could not wish for a better demonstration of the way in which a polyphonically derived Mass could engage a sixteenth-century listener’s imagination—in this case, even after the performance. For Dr. Seld the principal challenge was identification of the model. For a more informed listener—one who had just heard the motet, for example—the experience was likely far more complex, involving a kind of simultaneous hearing of the original composition and its ever-unfolding transformations in the Mass. In other words, a composition like Lasso’s *Missa Tous les regretz* offered sixteenth-century listeners an opportunity to hear the model anew and, guided by the “Divine Orlando,” to explore its potential. To us today, over four hundred years later, it offers the same.

David Crook, Professor of Music at the University of Wisconsin-Madison, has written extensively on late Renaissance music. He is author of Orlando di Lasso's Imitation Magnificats for Counter Reformation Munich (Princeton University Press, 1994) and coeditor of Orlando di Lasso, The Complete Motets (A-R Editions, 1995-2007).

Chanson Tous les regretz

Nicolas Gombert (c1490-c1560)

Chanson à 6 voix

Tous les regretz qu’oncques furent au monde
venez ver moy quelque part que je soye,
prenez mon coer en sa douleur parfonde
et le fendez que soudainement la voye.

All the sadness that has ever been of this world,
Come hither to me, wherever I may be.
Take my heart in its deep grief
And cleave it in twain when suddenly I see her.

Missa "Tous les regretz"

Orlando di Lasso (c1530-1594)

LV 626 à 6 voix

I. Kyrie

Kyrie eleison,
Christe eleison,

Lord have mercy,
Christ have mercy,

Kyrie eleison.

II. Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
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.

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem cæli et terræ,
visibilium omnium et invisibilium,
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem,
descendit de cælis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in cælum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,

Lord have mercy.

Glory to God in the highest.
And on earth, peace to all those of good will.
We praise You. We bless You.
We worship You. We glorify You.
We give You thanks
because of Your great glory.
Lord God, King of Heaven,
God the omnipotent Father.
Only begotten Son of the Lord, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the world's sins,
have mercy on us.
You who take away the world's sins,
receive our supplication.
You who sit at the right hand of the Father,
have mercy on us.
For You alone are holy.
You alone are the Lord.
You alone, Jesus Christ, are the Most High.
With the Holy Spirit
in the glory of God the Father.
Amen.

I believe in one God,
the Father almighty,
maker of heaven and earth,
and all that is seen and unseen
And in one Lord Jesus Christ,
the only begotten Son of God,
Born of the Father before all ages.
God from God, light from light,
True God from true God,
begotten, not made,
one in being with the Father,
By whom all things were made,
Who for us men
and for our salvation,
came down from heaven.
And by the power of the Holy Spirit
was born of the Virgin Mary,
and became man.
For our sake He was crucified
under Pontius Pilate,
He suffered, died and was buried.
And on the third day He rose again
in fulfillment of the scriptures.
He ascended into heaven,
And is seated at the right hand of the Father.
And He shall come again in glory
to judge the living and the dead,
and His kingdom shall have no end.
And I believe in the Holy Spirit,

Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

IV. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

V. Agnus Dei

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

the Lord and giver of life,
who proceeds from the Father and the Son.
Who with the Father and Son
is worshipped and glorified,
who has spoken through the Prophets.
And I believe in one holy catholic
and Apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
And I look for the resurrection of the dead,
and the life of the world to come.
Amen.

Holy, Holy, Holy,
Lord God of Hosts
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
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,
have mercy on us.
Lamb of God
who takest away the sins of the world,
grant us peace.

Psalmus Poenitentialis
“Miserere mei Deus”
LV 797 à 5 voix

Orlando di Lasso

Psalm 51

Miserere mei, Deus, secundum magnam misericordiam tuam.	Have mercy on me, O God, according to Thy great mercy.
Et secundum multitudinem miserationum tuarum, mercies, dele iniquitatem meam.	And according to the multitude of Thy tender blot out my iniquity.
Amplius lava me ab iniquitate mea: et a peccato meo munda me.	Wash me yet more from my iniquity, and cleanse me from my sin.
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.	For I know my iniquity, and my sin is always before me.
Tibi soli peccavi, et malum coram te feci: Thee: ut justificeris in sermonibus tuis, et vincas cum judicaris.	To Thee only have I sinned, and have done evil before that Thou mayst be justified in Thy words, and mayst overcome when Thou art judged.
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.	For behold I was conceived in iniquities: and in sins did my mother conceive me.
Ecce enim veritatem dilexisti: hidden incerta et occulta sapientiae tuae manifestasti mihi.	For behold Thou hast loved truth: the uncertain and things of Thy wisdom Thou hast made manifest to me.
Asperges me, <i>Domine</i> , hyssopo, et mundabor: lavabis me, et super nivem dealabor.	Thou shalt sprinkle me with hyssop, and I shall be cleansed: Thou shalt wash me, and I shall be made whiter than snow.
Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata.	To my hearing Thou shalt give joy and gladness: and the bones that have been humbled shall rejoice.
Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.	Turn away Thy face from my sins, and blot out all my iniquities.
Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.	Create a clean heart in me, O God, and renew a right spirit within my bowels.
Ne projicias me a facie tua: et spiritum sanctum tuum ne auferas a me.	Cast me not away from Thy face, and take not Thy holy spirit from me.
Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.	Restore unto me the joy of Thy salvation, and strengthen me with a perfect spirit.
Docebo iniquos vias tuas: et impii ad te convertentur.	I will teach the unjust Thy ways, and the wicked shall be converted to Thee.
Libera me de sanguinibus, Deus, Deus salutis meae: salvation,	Deliver me from blood, O God, thou God of my

et exsultabit lingua mea justitiam tuam.

and my tongue shall extol Thy justice.

Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.

O Lord, Thou wilt open my lips,
and my mouth shall declare Thy praise.

Quoniam si voluisses sacrificium, dedissem utique:
it:
holocaustis non delectaberis.

For if Thou hadst desired sacrifice, I would indeed have given
with burnt offerings Thou wilt not be delighted.

Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum, Deus, non despicias.
despise.

A sacrifice to God is an afflicted spirit:
a contrite and humbled heart, O God, Thou wilt not

Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Jerusalem.

Deal favorably, O Lord, in Thy good will with Sion;
that the walls of Jerusalem may be built up.

Tunc acceptabis sacrificium justitiae,
oblaciones, et holocausta:
tunc imponent super altare tuum vitulos.

Then shalt Thou accept the sacrifice of justice,
oblations and whole burnt offerings:
then shall they lay calves upon Thy altar.

Gloria Patri, et Filio, et Spiritu Sancto.
Holy Ghost.
Sicut erat in principio et nunc et semper.
Et in saecula saeculorum, Amen.

Glory be to the Father, and to the Son, and to the
As it was in the beginning for now and ever shall be.
World without end, Amen.

Laudate Dominum de caelis

LV 953 à 4 voix

Orlando di Lasso

Psalm 148

Laudate Dominum de caelis:
laudate eum in excelsis

Praise ye the Lord from the heavens:
praise ye him in the high places.

Laudate eum omnes Angeli ejus:
laudate eum omnes virtutes ejus

Praise ye him, all his angels:
praise ye him, all his hosts.

Laudate eum sol et luna:
laudate eum omnes stellae et lumen

Praise ye him, O sun and moon:
praise him, all ye stars and light.

Laudate eum caeli caelorum:
et aquae [omnes] quae super caelos
sunt laudent nomen Domini

Praise him, ye heavens of heavens:
and let [all] the waters that are above the heavens
praise the name of the Lord.

Quia ipse dixit, et facta sunt:
ipse mandavit, et creata sunt.

For he spoke, and they were made:
he commanded, and they were created.

Statuit ea in aeternum et in saeculum saeculi:
praeceptum posuit, et non praeteribit

He hath established them for ever, and for ages of ages:
he hath made a decree, and it shall not pass away.

Laudate Dominum de terra,
dracones et omnes abyssi.

Praise the Lord from the earth,
ye dragons, and all ye deeps:

Ignis, grando, nix, glacies, spiritus procellarum,
quae faciunt verbum ejus:

Fire, hail, snow, ice, stormy winds,
which fulfil [sic] his word:

Montes et omnes colles,
ligna fructifera et omnes cedri:

Mountains and all hills,
fruitful trees and all cedars:

Bestiae et universa pecora,
serpentes et volucres pennatae:

Beasts and all cattle:
serpents and feathered fowls:

Reges terrae et omnes populi,
principes et omnes iudices terrae.

Kings of the earth and all people:
princes and all judges of the earth:

Juvenes et virgines, sense cum junioribus
laudent nomen Domini:
quia exaltatum est nomen ejus solius.

Young men and maidens: let the old with the younger,
praise the name of the Lord:
for his name alone is exalted.

[Confessio ejus super caelum et terram:
et exaltavit cornu populi sui.]

[The praise of him is above heaven and earth:
and he hath exalted the horn of his people.]

Hymnus omnibus sanctis ejus:
filiis Israel, populo appropinquanti sibi.

A hymn to all his saints:
to the children of Israel, a people approaching to him.

Psalm 150

Laudate Dominum in sactis ejus:
laudate eum in firmamento virtutis ejus.

Praise ye the Lord in his holy places:
praise ye him in the firmament of his power.

Laudate eum in virtutibus ejus:
laudate eum
secundum multitudinem magnitudinis ejus.

Laudate eum in sono tubae:
laudate eum in psalterio, et cithara.

Laudate eum in tympano, et choro:
laudate eum in chordis, et organo.

Laudate eum in cymbalis benesonantibus:
laudate eum in cymbalis jubilationis:
omnis spiritus laudet Dominum.

Praise ye him for his mighty acts:
praise ye him
according to the multitude of his greatness.

Praise him with sound of trumpet:
praise him with psaltery and harp.

Praise him with timbrel and choir:
praise him with strings and organs.

Praise him on high sounding cymbals:
praise him on cymbals of joy:
let every spirit praise the Lord.