



# **Tenebrae**

***Spanish Glories of the Sixteenth Century***

**Beverley Minster**

**Saturday 25 May 7.30pm**

## **Tenebrae**

**Nigel Short** *director*

**Áine Smith, Katie Trethewey, Emma Walshe,**  
**Rosanna Wicks** *sopranos*  
**Hannah Cooke, Anna Semple** *altos*  
**Jeremy Budd, Jack Granby** *tenors*  
**Joseph Edwards, William Gaunt, Thomas Lowen** *basses*

## ***Spanish Glories of the Sixteenth Century***

Versa est in luctum

**Alonso Lobo** 1555-1617

Selection from Tenebrae Responsories and Lamentations for Holy Saturday

**Tomás Luis de Victoria** 1548-1611

Responsory I: Amicus meus osculi me tradidit signa

Responsory II: Judas mercator pessimus

Lectio I: Heth. Misericordiae Domini

Responsory V: Una hora non potuistis vigilare mecum

Responsory XIV: O vos omnes

Lectio II: Aleph. Quomodo obscuratum

Responsory XVI: Astiterunt reges terrae

Responsory XVIII: Sepulto Domino

Lectio III: Incipit oratorio Jeremiae Prophetae

### ***interval***

Requiem Mass, 1605

**Tomás Luis de Victoria**

Lesson: Taedet anima mea

Introit: Requiem aeternam

Kyrie

Introit: Requiem aeternam

Santus & Benedictus

Agnus Dei

Communion: Lux aeterna

Motet: Versa est in luctum

Responsory: Libera me, Domine

Kyrie

## **Versa est in luctum**

**Alonso Lobo**

Alonso Lobo was born in 1555 in Osuna, a small town 50 miles east of Seville. Lobo was educated in Seville and Osuna, becoming a priest in Osuna before beginning his employment at Seville Cathedral in 1591. He journeyed north for eight years to take a job at the cathedral in Toledo, but returned to Seville to spend the rest of his life as director of music there. Lobo's life could perhaps seem less cosmopolitan than Victoria's. Lobo didn't enjoy royal patronage and certainly didn't live surrounded by luxury in a royal convent in Madrid, serving the king's sister. As far as we know, he never spent time outside of Spain. While Victoria and Lobo at least corresponded, it is likely that Lobo was viewed by his contemporaries, perhaps as we do today, as outside of the top tier of musicians, stuck in the south of Spain, off the map. Lobo's *Versa est in luctum* was most likely written while he was in Toledo (as was most of his surviving music), perhaps before Victoria wrote his six-voice requiem, and while its emotive power is obvious, so is the difference in style from that of Victoria's requiem music; more chromatic, more adventurous, more extroverted. Can we be certain that the influence of the great Palestrina, whom Victoria knew in Italy, was so great that Lobo, only seven years Victoria's junior, already represented a coming wave of musical experimentation that Victoria missed or eschewed? Did Lobo's marginalisation cause him to adopt a more adventurous style in order to attract attention? Did Lobo even feel marginalised at all or was he happy to spend his life in the south of Spain away from the limelight?

*Greg Skidmore*

## **Tenebrae Responsories and Lamentations**

**Tomás Luis de Victoria**

Tomás Luis de Victoria (Ávila 1548-Madrid 1611) left his native Spain in 1565, at the age of 17, to study in Rome. He would stay there over 20 years, and publish many of his most important works, including, in 1585, his monumental *Officium Hebdomae Sanctae*.

When Thomé, as he called himself, arrived in the Eternal City the musical star was undoubtedly Palestrina (1525-94) who at that time was Maestro di Cappella at Santa Maria Maggiore among other positions, and later, from 1571, served at the Julian Chapel at St Peter's.

Victoria, initially supported by a student grant awarded by Philip II of Spain, studied at the German Seminary founded only a few years previously by St Ignatius Loyola.

His first major position was as Maestro di Cappella at the Roman Seminary, taking over from Palestrina. His work as a composer was first noted with his 1572 collection of motets. In 1573 he was also appointed Maestro di Cappella at the German seminary, and in 1575 was ordained priest.

His 1572 collection was followed in 1576 by his first book of Masses, with other motets, Marian antiphons and Magnificats. 1581 saw another two publications, one of motets for the liturgical year and the second of Magnificats and Marian antiphons. 1583 saw a second book of Masses and a new anthology of motets (not all were new, the sharp commercial mind of Victoria already recognised opportunities in 'best of' collections). In 1585 another collection of motets was published, some of which were now in their third edition, and also the collection of music for Holy Week: *Officium Hebdomae Sanctae*.

This *Officium Hebdomae Sanctae* contains 37 works, with music set from Palm Sunday to Easter Saturday. In addition to the Responsories set for Saturday included in this programme, there are also the Lamentations of Jeremiah, the psalm *Miserere mei* and the *Benedictus* (Canticle of Zachary) for the same offices, two Passion settings, hymns, motets, the Reproaches and other music for the week. Some of the works included in this collection appear to have been composed significantly earlier.

The office of Tenebrae ('the shadows') is in fact the combination of two offices, the early morning Matins, which was followed by Lauds. Later these were performed together on the previous evening after Compline. This is to say that the Tenebrae for Maundy Thursday would have been sung on Wednesday – in Rome the practice was to have this office at around 4pm.

The main feature of this office, and from whence it derives its name, is the gradual extinguishing of 15 candles arranged on a triangular stand called a hearse. These candles represent Christ (the highest candle), the disciples (except Judas Iscariot), and the so-called three Marys (three female disciples who went to the Tomb, although different traditions give them distinct names).

The Tenebrae is divided in each day into the Matins of three nocturnes each of which had three psalms, a short versicle and response, *Pater Noster* (silent) and a reading. This was followed immediately by Lauds, made up of five psalms, a short versicle and response, the *Benedictus* canticle, the gradual text *Christus factus est*, Psalm 50 (*Miserere mei*) and a closing prayer.

The readings of the first nocturne were from the Book of Lamentations, which were set by Victoria but he did not compose music for the Responsories of these readings. The readings for the second nocturne were from the Commentaries of St Augustine and, for the third, from the letters of St Paul. These were not generally set polyphonically (there is a set by the Portuguese composer Manuel Cardoso) and would have been sung on a simple reciting tone. Victoria set the Responsories that followed each of these readings, so that for each day there are three sections of the Lamentations corresponding to the first nocturne, and three Responsories each for the second and third nocturnes.

The texts of the responds follow the Passion story, mixing phrases from the Gospels with other texts commentating on collective suffering, thought to date from the fourth century. For Thursday (*Feria V in Coena Domini*), the first nocturne (not set) starts in the Garden of Gethsemane, the second and third nocturnes consider the betrayal of Judas and Jesus's arrest. The Good Friday (*Feria VI in Parasceve*) nocturnes consider the trial and Via Crucis, and on Saturday (*Sabatto Sancto*) reflect on the death and, finally, with *Sepulto Domino*, the entombment of Jesus.

The illumination is gradually reduced throughout the service. On the hearse, one candle is extinguished, starting from the lowest level of the hearse, after each of the fourteen (nine for Matins and five for Lauds) psalms. The six candles on the altar are also extinguished during the recitation of the *Benedictus*, and the final flame (representing Jesus) is placed under the altar so as to end in almost total darkness during the Christus antiphon and final prayer. The office ends with a 'great noise' (*strepitus* in Latin) made by slamming books against the choir stalls or stamping on the floor. This is to represent the earthquake after the death of Christ. The 'great noise' continues until the candle is brought out from under the altar to reveal the light of Christ still burning, representing the Resurrection, and replaced in the hearse. This is the signal for the participants to leave in silence.

Victoria set the responsories, like the Lamentations, for four voices, mostly soprano, alto, tenor and bass, but for each nocturne the second responsory was set for a different combination – SSAT, often also sung an octave lower by tenors and basses, following a Roman tradition dating from the eighth century.

The Responsories have a balanced structure of three parts: a two-part respond and a versicle. After the versicle, the second part of the respond is repeated, giving a structure of ABCB, where A and B are the two parts of the respond, and C is the versicle. Victoria always writes this versicle for a reduced number of voices, and

the respond sections for four voices. For liturgical purposes, the final responsory of each nocturne has an additional repeat of the complete respond, giving an ABCBAB form; however, this extra repeat is often omitted in concert performance. There is also an overall scheme for the reduced voice sections: with the exception of the very first responsory, which is a duet, the first of each set of three is set for SAT voices, the third for ATB and the second makes use of the extra soprano line, giving either SSA or SST. This pattern allows for simple contrasts within each set.

Although Victoria did not compose any secular music, his treatment of text is almost madrigalian at times. In general terms, there is little melismatic writing except to highlight a particular word, and repetition of short phrases is also employed for effect, sometimes using pairs of voices to build up the musical tension, for example the *Adversus Dominum* section of *Astiterunt reges*.

Victoria uses similar rhythmic and melodic devices when textual phrases occur in different responsories, for example the text *Si est dolor sicut dolor meus* which appears in *O vos omnes* (no. 14), and which employs the expressive downward scale of the fourth used as the famous *Lachrymae* motive by John Dowland. Victoria always complements the texts with his apparently simple setting, without ever letting the music overpower them. At the same time he produces a coherent, structured and introspective journey through the three climactic days of Holy Week.

*Rupert Damerell*

## **Requiem Mass, 1605**

## **Tomás Luis de Victoria**

Tomás Luis de Victoria's Requiem Mass for six voices, written in 1603 and published in 1605, is a masterpiece. For many, it represents what Renaissance polyphony is, what it sounds and feels like, and how expressive it can be. For those who have come to know it through an interest in 'early music', some would be bold enough to say it sits comfortably beside works like Bach's *St Matthew Passion*, Mozart's own Requiem Mass, and perhaps even Beethoven's Ninth Symphony as one of the truly great achievements in the history of music; a masterpiece, if there ever was one. However, it is still very much known as 'early music'. Despite the efforts and protestations of many performers, it is often appreciated through the lens (or is it actually a filter?) of the 'academic exercise'. A barrier exists – in different places for different people – between 'early music' and 'not early music' which affects our relationship with what we hear, how we engage with it emotionally, how we believe

we are expected to evaluate its performance, and even the extent to which we allow it to excite and overwhelm us.

So, what is a masterpiece? Perhaps it is precisely that work of art which, through its greatness, forces us to forget history; when it was written, in what circumstances, by whom, and for whom. The greatness of the thing itself exists outside time and is as impressive now as it was at its creation. A great composer needs only to encapsulate his idea in notation and a great performer needs only to understand it and communicate it to a receptive audience. This is music, not modern music or early music, new or old. But surely an understanding of the artist's life contributes to an understanding of his art. After all, the artist was a person, creating art to be experienced by other people, at a specific time and in a specific place. A true understanding of the work therefore requires the acceptance of this idea and of these limits. Isn't all this talk of universality, transcendence, and timelessness in art just a bit of dreaming? Time definitively separates us from the past. The best we can do is understand history's facts and attempt to approach a recreation of another time. The closer we come to 'actually being there', the closer we get to being the artist himself and thereby to understanding the creation of his art – in other words, relating to and interacting with the art in the most intense way possible.

This is the problem. We are all familiar with the staggering success many have achieved by attempting to be 'historically informed' about the music they perform. While in academic circles these theoretical arguments have raged for a few decades now, in concert and on disc the historical 'added value' brought by the continued integration of academic research into performances has enjoyed great popularity. Indeed, it is precisely this enthusiasm which has brought works such as Victoria's six-voice Requiem Mass to such widespread familiarity. But what makes some works stand out? Why is it that, regardless of our fascination with the historical information we consume with such delight, we are sometimes forced to encounter the difficult question of music's timeless appeal? It doesn't matter how far we dig into history; great music refuses to be limited, to be understood, to elicit any response except astonishment, humility, awe, and all of the other more important feelings for which there are no words. Perhaps as a demonstration of this, below is an outline of the historical facts surrounding the creation of Victoria's six-voice Requiem Mass.

Tomás Luis de Victoria was born in Avila, 55 miles north west of Madrid, in 1548. He attended the choir school at the cathedral there under the tutelage of Bernardino de Ribera and Juan Navarro, both well-known composers in sixteenth-

century Spain. He was educated at a Jesuit school in Avila before his voice broke and in 1565 he was sent to Rome to be first a singer and later director of music at the Collegio Germanico, a Jesuit foundation training priests for German missionary work. He was ordained a priest in 1575 and remained in Rome working mainly as a cleric, securing an income from his association with two large religious houses in Rome as well as benefices in Spain, but also publishing books of Masses and motets. In 1585 he was made chaplain to the Dowager Empress María, sister of King Philip II of Spain. María lived at the Monasterio de las Descalzas de S. Clara (Royal Convent of Barefoot Nuns of St Clare) in Madrid with 32 other cloistered nuns in extraordinary luxury; the nuns were widowed or unmarried noblewomen, each bringing an endowment. Victoria became director of music at the convent, supervising 12 adult singing priests and four boys. He also had a personal servant, private meals served to him, and a month's holiday every year (from 1592 until 1595 he managed to expand his month's holiday to three years!) and he was even joined at the convent by one of his brothers, Agustín, who was also a chaplain. In 1603, the Empress died and in 1605 Victoria published the music he wrote for her burial observance (which would have lasted all day if not for many days) in a publication entitled *Officium defunctorum: in obitu et obsequiis sacrae imperatricis* (The Office of the Dead: for the death and obsequies of the holy empress). María left money in her will which allowed Victoria to remain at the convent until his death in 1611.

Does this information help us to appreciate the music Victoria wrote more than 400 years ago? Does it aid in its appreciation to visualise 30 or so wealthy, cloistered, barefoot, aristocratic women sitting in a magnificent chapel in central Madrid, listening to this music performed by 12 men and four boys, mourning the loss of their matriarch, perhaps their friend? Or does it help to realise that it was published and disseminated throughout Europe, performed in the early seventeenth century at perhaps hundreds of other ceremonies of varied descriptions by choirs of all sizes and abilities? Does it help to remember that Victoria likely considered his job as María's chaplain as a 'retirement' position? With this, his last publication, was Victoria summing up his life's work, or attempting to continue his successful but still nascent relationship with his Spanish printer? Does it make a difference that Victoria relinquished the post of director of music for that of organist in 1604, one year after María's death, and spent the last seven years of his life with less responsibility?

Any attempt to contextualise great works of art results in questions like these. However, as modern musicians and music lovers, we must not forget that we are



necessarily confronted with the practical consequences of these fragmentary histories. If we were somehow able to kneel with the nuns in Madrid in 1603, understand what it felt to have their relationships, live their lives, experience their understanding of the world, would we think the music was more beautiful or powerful? Does the fact we know more about the creation of Victoria's music than Lobo's mean it affects us more, is more powerful, is 'better' art? Crucially, does our own awe and wonder at this music lack such validity that we must seek to vicariously experience the emotions and understandings of our artistic ancestors?

Tenebrae's performance of this music seeks to express the beauty and power hidden below the surface of historical circumstance, that which marks out true masterpieces as works of art wholly mysterious in their wonder and timeless in their meaning. Their energy, dedication, passion and precision are matched by music of extraordinary quality. The result is a vivid manifestation of what Victoria and Lobo – and all musicians and artists – must surely want: an expression of inexplicable beauty.

Greg Skidmore

### ***Versa est in luctum***

Versa est in luctum cithara mea, et organum in vocem flentium. Parce mihi, Domine, nihil enimsunt dies mei.

My harp is turned to mourning, and my music into the voice of those that weep. Spare me, O Lord, for my days are as nothing.

### ***Tenebrae Responsories and Lamentations for Holy Saturday***

#### *Responsory I:*

Amicus meus osculi me tradidit signa: Quem osculatus fuero, ipse es, lenete eum: hoc malum fecit signum, qui per osculum adimplevit homicidium. Infelix praetermisit pretium sanguinis, et in fine laqueo se suspendit.

The sign by which my friend betrayed me was a kiss: he whom I kiss, that is he: hold him fast. He that committed murder by a kiss gave this wicked sign. The unhappy wretch returned the price of blood, and in the end hanged himself.

*Verso:*

Bonum erat illi, si natus non fuisset  
homo ille.

*Responsory II:*

Iudas mercator pessimus oscula petiit  
Dominum: ille ut agnus innocens non  
negavit Iudae osculum: Denariorum  
numero Christum Iudaeis tradidit.

*Verso:*

Melius illi erat, si natus non fuisset.

*Lectio I:*

Heth. Misericordiae Domini, quia non  
sumus consumpti; quia non defecerunt  
miserationes ejus.

*Responsory V:*

Una hora non potuistis vigilare mecum,  
qui exhortabamini mori pro me?  
Vel Iudam non videtis quomodo non  
dormit,  
sed festinat tradere me Iudaeis?

*Verso:*

Quid dormitis? Surgite et orate,  
ne intretis in tentationem.

Vel Iudam non videtis quomodo non  
dormit,  
sed festinat tradere me Iudaeis?

*Responsory XIV:*

O vos omnes, qui transitis per viam,  
attendite et videte Si est dolor similis  
sicut dolor meus. *Verso.* Attendite  
universi populi, dolorem meum.

*Verse:*

It had been good for that man that he  
had never been born.

The wicked merchant Judas sought our  
Lord with a kiss. He, like an innocent  
lamb, refused not the kiss of Judas. For a  
few coins he delivered Christ to the  
Jews.

*Verse:*

It had been better for him if he had  
never been born.

Heth. The steadfast love of the Lord  
never ceases, his mercies never come to  
an end.

What, could you not watch one hour  
with me,  
you that were eager to die for me?  
Or do you not see Judas, how he sleeps  
not,  
but makes haste to betray me to the  
Jews?

*Verse:*

Why do you sleep? Arise and pray,  
lest ye fall into temptation.  
Or do you not see Judas, how he sleeps  
not,  
but makes haste to betray me to the  
Jews?

O all you that pass by the way, attend  
and see, if there be any sorrow like my  
sorrow. *Verso.* Watch, all you people,  
and see my sorrow.

*Lectio II:*

Aleph. Quomodo obscuratum est aurum, mutatus est color optimus! dispersi sunt lapides sanctuarii in capite omnium platearum!

Aleph. How the gold has grown dim, how the pure gold is changed! The holy stones lie scattered at the head of every street.

*Responsory XVI:*

Astiterunt reges terrae,  
et principes convenerunt in unum,  
adversus Dominum et adversus  
Christum eius.  
Quare fremuerunt gentes, et populi  
meditati sunt inania?  
Adversus Dominum et adversus  
Christum eius.

The kings of the earth rise up,  
and the rulers take counsel together,  
against the Lord, and against his  
anointed.  
Why do the heathen rage, and the  
people imagine a vain thing?  
Against the Lord, and against his  
anointed.

*Responsory XVIII:*

Sepulto Domino, signatum est  
monumentum, volventes lapidem ad  
ostium monumenti: Ponentes milites,  
qui custodirent illum. Verso. Accedentes  
principes sacerdotum ad Pilatum  
petierunt illum.

When the Lord was buried; they sealed  
up the tomb, rolling a stone before the  
entrance: and placing soldiers to guard  
it. Verso. The chief priests went to  
Pilate and petitioned him.

*Lectio III:*

Recordare, Domine, quid acciderit  
nobis:  
intuere et respice opprobrium nostrum.  
Haereditas nostra versa est ad alienos,  
domus nostrae ad extraneos.  
Pupilli facti sumus absque patre,  
matres nostrae quasi viduae.  
Aquam nostram pecunia bibimus;  
ligna nostra pretio comparavimus.  
Cervicibus nostris minabamur,  
lassis non dabatur requies.  
Jerusalem convertere ad Dominum  
Deum tuum.

Remember, O Lord, what is come upon  
us: consider, and behold our reproach.  
Our inheritance is turned to strangers,  
our houses to aliens.  
We are orphans and fatherless, our  
mothers are as widows.  
We have drunk our water for money;  
our wood is sold unto us.  
Our necks are under persecution: we  
labour, and have no rest.  
Jerusalem, return to the Lord thy God.

## ***Requiem Mass, 1605***

*Lesson: Taedet anima mea*

Taedet animam meam vitae meae,  
dimittam adversum me eloquium meum,  
loquar in amaritudine animae meae.  
Dicam Deo: Noli me condemnare:  
indica mihi, cur me ita iudices.  
Numquid bonum tibi videtur,  
si calumnieris, et opprimas me,  
opus manuum tuarum,  
et consilium impiorum adiuves?  
Numquid oculi carnei tibi sunt:  
aut sicut videt homo, et tu vides?  
Numquid sicut dies hominis dies tui,  
et anni tui sicut humana sunt tempora,  
ut quaeras iniquitatem meam,  
et peccatum meum scruteris?  
Et scias, quia nihil impium fecerim,  
cum sit nemo, qui de manu tua possit  
erueri.

*Introit: Requiem aeternam*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Ierusalem:  
exaudi orationem meam.  
ad te omnis caro veniet.

*Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

My soul is weary of my life;  
I will let go my speech against myself,  
and express the bitterness in my soul.  
I shall say to God: Do not condemn me,  
but show me why Thou judgest me in  
this manner.

Shall it seem a good thing to Thee  
to cheapen me and oppress me,  
the work of Thine own hands,  
and to support the schemes of the  
wicked?

Are Thine eyes of flesh?

Dost Thou even see only as men do?

Is Thy life like the life of men,  
and do Thy years pass like the days of  
men,

that Thou shouldst enquire after my  
iniquity, and investigate my sins?

Surely Thou knowest that I have done  
no wrong

and there is no man that can deliver me  
from Thy hand.

Grant them eternal rest, O Lord,  
and let light perpetual shine upon them.

A hymn, O God, becometh Thee in  
Sion,

and a vow shall be paid to Thee in  
Jerusalem: give ear to my supplication,  
unto Thee shall all flesh come.

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us.

*Introit: Requiem aeternam*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

In memoria aeterna erit iustus:  
ab auditione mala non timebit.

Grant them eternal rest, O Lord,  
and let light perpetual shine upon them.  
The just man shall remain in memory  
everlasting:  
of ill report he shall not be afraid.

*Introit: Requiem aeternam*

Domine Iesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum  
de poenis inferni, et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:  
sed signifer Sanctus Michael  
repraesentet eas in lucem sanctam:  
Quam olim Abrahae promisisti et semini  
eius. Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad  
vitam, Quam olim Abrahae promisisti et  
semini eius.

Lord Jesus Christ, King of glory,  
deliver the souls of all who died in the  
faith from the pains of hell and from the  
deep pit. Deliver them from the lion's  
mouth,  
lest the jaws of hell swallow them,  
lest they fall into everlasting darkness.  
But let St Michael, the leader of hosts,  
bring them forth into Thy holy light,  
as Thou promised before to Abraham  
and to his seed.  
We offer sacrifice and prayers of praise  
unto Thee, O Lord:  
receive them on behalf of those souls  
whom we remember this day:  
grant them, O Lord, to pass over from  
death to life,  
as Thou promised before to Abraham  
and to his seed.

*Santus & Benedictus*

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

Holy, Holy, Holy,  
Lord God of Sabaoth,  
the heavens and the earth are full of Thy  
glory. Hosanna in the highest.  
Blessed is he who cometh in the name  
of the Lord.  
Hosanna in the highest.

*Agnus Dei*

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Lamb of God, that takest away the sins  
of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Lamb of God, that takest away the sins  
of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lamb of God, that takest away the sins  
of the world, grant them eternal rest.

*Communion: Lux aeterna*

Lux aeterna luceat eis, Domine.  
cum sanctis tuis, in aeternum:  
quia pius es.

Let light perpetual shine upon them, O  
Lord,  
in the company of Thy saints for  
evermore; because Thou art merciful.

Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiescant in pace. Amen

Grant them eternal rest, O Lord,  
and let light perpetual shine upon them  
in the company of Thy saints for  
evermore, because Thou art merciful.  
Let them rest in peace. Amen.

*Motet : Versa est in luctum*

Versa est in luctum cithara mea,  
et organum in vocem flentium.  
Parce mihi, Domine,  
nihil enimsunt dies mei.

My harp is turned to mourning,  
and my music into the voice of those  
that weep.  
Spare me, O Lord,  
for my days are as nothing.

*Responsory: Libera me, Domine*

Libera me, Domine, de morte aeterna,  
in die illa tremenda:  
Quando caeli movendi sunt et terra  
dum veneris iudicare saeculum per  
ignem.

Deliver me, O Lord, from everlasting  
death  
on that fearful day,  
when the heavens and the earth shall be  
moved  
and Thou shalt come to judge the world  
by fire.

Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.  
Quando caeli movendi sunt et terra.

I am seized with trembling, I am sore  
afraid,  
for the day of judgement and for the  
wrath to come,  
when the heavens and the earth shall be  
moved.

Dies illa, dies irae, calamitatis et  
miseriae,  
dies magna et amara valde:

That day, a day of wrath, calamity and  
woe,  
a great day and bitter indeed,

Dum veneris iudicare saeculum per ignem.

when Thou shalt come to judge the world by fire.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them eternal rest, O Lord, and let light perpetual shine upon them.

Libera me, Domine, de morte aeterna, in die illa tremenda:  
Quando caeli movendi sunt et terra:  
Dum veneris iudicare saeculum per ignem.

Deliver me, O Lord, from everlasting death,  
on that fearful day,  
when the heavens and the earth shall be moved,  
and Thou shalt come to judge the world by fire.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

## Tenebrae

Tenebrae is regarded as one of the world's leading vocal ensembles, renowned for its passion and precision. Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral music from the Renaissance through to contemporary masterpieces, and has commissioned new music from composers including Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams.

Tenebrae has enjoyed collaborations with some of the UK's leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, Academy of Ancient Music and Britten Sinfonia. The choir also undertakes regular session work, having contributed the vocals for Max Richter's *Voices* (2020), Jean-Jacques Annaud's *Notre Dame brûle* (2022), and blockbuster sci-fi movie *Avatar: The Way of Water* (2022) among others. Its extensive recording catalogue comprises a wide range of music on labels including Signum, LSO Live and Warner Classics, and has earned the choir two *BBC Music Magazine Awards*, an Edison Classical Music Award and a Grammy nomination.

Alongside its performance and recording schedule, the choir also runs a thriving Learning & Connection programme which encompasses partnerships with Music Centre London and London Youth Choirs, and Tenebrae Effect workshops with amateur choirs. Its newest programme, Tenebrae Schools run in partnership with Ealing Music Service, aims to embed a long-lasting singing culture in local primary schools which might otherwise face barriers to music-making. Through its Associate Artist programme Tenebrae also provides talented young professional singers with vital experience and support in the early stages of their careers.

[tenebrae-choir.com](http://tenebrae-choir.com)

## **Nigel Short**

Award-winning conductor Nigel Short has earned widespread acclaim for his recording and live performance work with leading orchestras and ensembles across the world. A former member of The King's Singers, Nigel formed Tenebrae in 2001. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys an international reputation. Nigel has conducted the choir at some of the world's most prestigious venues and festivals, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival.

To date, Nigel has conducted the majority of the UK's leading orchestras, including Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Britten Sinfonia, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment and Royal Philharmonic Orchestra. Orchestral recordings include Mozart's *Requiem* with the Chamber Orchestra of Europe. Nigel has also appeared as guest conductor with the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.

Nigel has conducted for many major labels including Decca Classics, Deutsche Grammophon, LSO Live and Signum, as well as having contributed to a number of high-profile film soundtracks. In 2018, he received a Grammy nomination in the category of 'Best Choral Performance' for Tenebrae's album of part-songs from the British Isles, 'Music of the Spheres'. As a *Gramophone* award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.



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