

WIGMORE HALL

Wednesday 10 July 2024
7.30pm

The Price of Love

The Cardinall's Musick

Victoria Meteyard soprano
Katy Hill soprano
Patrick Craig alto

Matthew Venner alto
William Balkwill tenor
Steven Harrold tenor

Simon Wall tenor
Robert Rice bass
Simon Whiteley bass

Andrew Carwood director
Rachel Harwood-White oboe

Pierre Cadéac

Je suis deshéritée (fl.1538-56)

Giovanni Pierluigi da Palestrina
(c.1525-1594)

From *Missa Je suis deshéritée* (pub. 1594)
Kyrie • Gloria

Ralph Vaughan Williams (1872-1958)
Giovanni Pierluigi da Palestrina
Ralph Vaughan Williams
Giovanni Pierluigi da Palestrina

A Poison Tree from *10 Blake Songs* (1957)
Credo from *Missa Je suis deshéritée*
Cruelty has a human heart from *10 Blake Songs*
Sanctus & Benedictus from *Missa Je suis deshéritée*

Ralph Vaughan Williams
Giovanni Pierluigi da Palestrina

The Divine Image from *10 Blake Songs*
Agnus Dei from *Missa Je suis deshéritée*

Interval

Tomás Luis de Victoria (1548-1611)
Julian Anderson (b.1967)

Vadam et circuibo (pub. 1572)
Nothing At All (2022) *world première*
Co-commissioned by Wigmore Hall and Tanglewood Music Centre

Tomás Luis de Victoria

Amicus meus (pub. 1585) • *Judas mercator* (pub. 1585) •
Unus ex discipulis (pub. 1585)

Jacobus Handl (1550-1591)

Pater noster (pub. 1586)

Jan Sweelinck (1562-1621)

Diligam te Domine, fortitudo mea a8 (pub. 1617)

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Relatively little is known about the life of 16th Century composer **Pierre Cadéac**. He was a choirmaster in Gascony during the mid-1500s, and may have been born in that region too. Whether or not he ventured much further afield, we know that his music became widely disseminated thanks to the printing press, and by the end of the century his works were found in collections in Nuremberg, Venice and Krakow. Today, Cadéac's chief claim to fame is the attribution of the popular polyphonic chanson *Je suis déshéritée*. Its words, which describe a melancholy pining for a lost friend, are spun out with a lovely textural balance of long repeated notes and short florid runs.

As was often the case in an age before modern notions of intellectual property, *Je suis déshéritée* was repurposed by other composers too. A notable tradition of constructive pilfering during this time was the 'parody Mass' (or 'imitation Mass'), in which an existing polyphonic composition was freely adapted to the five movements of the Ordinary. While the imitated music would often be an existing religious work, secular songs were sometimes chosen too, and *Je suis déshéritée* was made into Masses by at least three composers: Lassus, Maillard and **Palestrina**.

Palestrina, whose name is now synonymous with the perfection of Renaissance polyphony, flourished during the Catholic Counter-Reformation in the aftermath of the Council of Trent, one outcome of which was a surge in demand for new sacred music. He was also a prolific recycler. Around half of his 104 Mass settings are based on pre-existing material, either of his own or by others. His *Missa Je suis déshéritée* is in keeping with the fact that French and Flemish composers featured strongly among his musical models, and while the opening 'Kyrie' provides the clearest imitation of Cadéac's chanson, the influence of its gestures can be heard throughout the work.

Vaughan Williams's *10 Blake Songs* are among the very last works of his remarkably productive late years, composed some nine months before he died at the age of 86. They were requested for the Guy Brenton film *The Vision of William Blake*, and Vaughan Williams decided to set Blake's poetry for tenor and oboe - an unusual combination, but one which seems suited to the starkness of the verse. The sinister tale of 'A Poison Tree' has a probing vocal line that moves through implied modulations, while 'Cruelty has a human heart' is expressively angular. Vaughan Williams handles the balance between voice and instrument judiciously, never attempting too much, allowing for ambiguities. 'The Divine Image', which is for voice alone, takes on a strophic form similar to the modal folk ballads that the composer knew so well.

Tomás Luis de Victoria, though born in Spain, was sent to Rome as a teenager, where he was enrolled in a Jesuit college as a singer. It is highly likely that he knew

Palestrina, who was choirmaster at a nearby seminary when he arrived, and he may have been taught by him too. Victoria stayed in Italy for around two decades, occupying various musical positions before the longed-for return to his homeland was secured by King Phillip II, who made him chaplain to his sister, the Dowager Empress María, in Madrid.

Vadam et circuibō is a motet for six voices that sets part of the *Song of Songs*, an ancient Hebrew text whose eroticism was interpreted allegorically by the Catholic Church. This polyphonic setting responds cleverly to the words from the very opening phrase; 'I will arise and go about the city' comprises a rising line followed by a circular shape. Some of Victoria's best-known music, however, was written for Holy Week, among which are the Tenebrae Responsories. Tenebrae, which means 'shadows', is an office for Maundy Thursday, during which candles are gradually extinguished. Victoria's music here is accordingly more sparse and concerned with creating a reflective, austere atmosphere. We'll hear the three Responsories for the second Nocturne, which deal with the betrayal of Christ by Judas.

Julian Anderson's *Nothing At All* is a co-commission by Tanglewood Music Center and Wigmore Hall. This 'dramatic madrigal' for eight voices draws on the text of the Japanese Noh play *Hagoromo*, as retold by Paul Griffiths. Its story is of a fisherman who discovers a magical feather cloak that belongs to a celestial spirit. After the spirit pleads for him to return it, the fisherman agrees, on the condition that he can watch the spirit dance.

The relatively short life of **Jacobus Handl** was astonishingly productive - by the time of his death in 1591 at the age of 41, he had composed over 500 sacred works, in a career spent in Austria, Moravia and Bohemia. His *Pater noster*, a setting of the Lord's Prayer, is an example of a 'polychoral' work, scored for two antiphonal choirs of high and low voices, who exchange phrases with one another. While much of the dialogue is chordal, in the final 'Amen' florid runs break out across all eight parts, for a magnificent unified finish.

Dubbed the 'Orpheus of Amsterdam', the Dutch composer **Jan Sweelinck** was a leading organist and organ teacher of his day, famed for his improvising prowess. He also composed a considerable amount of vocal music. His *Diligam te Domine* of 1617 is a setting of Psalm 18 for eight voices, and was printed for the wedding of the Cantor of Königsberg. The confident tone of the scripture - 'I will love thee, O Lord, my strength' - is represented in music of robust major-key brightness, with a joyfully freewheeling approach to textural variety that reflects the happiness of the nuptial occasion.

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Pierre Cadéac

Je suis deshéritée

(fl.1538-56)

Anonymous

Je suis déshéritée.
Puisque iay perdu mon ami.
Seulle il ma laissee,
Plaine de pleurs et de soucy.
Rossignol du boys
joly,
Sans point faire demeuree,
Va t'en dire a mon amy
Que pour luy ie suys
tourmentée.

I am disinherited

I am disinherited,
because I lost my friend.
Alone he left me,
full of tears and worries.
Nightingale of the pretty
woods,
without making delay,
go and tell my friend
that for him I am
tormented.

Giovanni Pierluigi da Palestrina

(c.1525-1594)

From *Missa Je suis déshéritée* (pub. 1594)

Liturgical text

Kyrie (pub. 1594)

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria (pub. 1594)

Gloria in excelsis Deo, et
in terra
Pax hominibus bonae
voluntatis.
Laudamus te, benedicimus
te,
Adoramus te, glorificamus
te.
Gratias agimus tibi
Propter magnam gloriam
tuam.
Domine Deus, Rex caelestis,
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.

Glory to God in the
highest, and on earth
peace, good will towards
men.
We praise you, we bless
you,
we adore you, we glorify
you.
We give thanks to you
for your great
glory.
Lord God, heavenly King,
God the Father Almighty.
Lord, only-begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.
You who takes away the
sins of the world, have
mercy on us,
you who takes away the
sins of the world,
receive our
prayer.
You who sits at the right
hand of the Father,
have mercy on us.

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu
Christe,
Cum Sancto Spiritu,
In gloria Dei patris.
Amen.

For you alone are holy,
you alone are the Lord,
you alone are most high,
Jesus Christ,
with the Holy Spirit
in the glory of God the
Father. Amen.

Ralph Vaughan Williams (1872-1958)

A Poison Tree from *10 Blake Songs* (1957)

William Blake

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night & morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole,
In the morning glad I see
My foe outstretch'd beneath the tree.

Please do not turn the page until the song and its accompaniment have ended.

Giovanni Pierluigi da Palestrina

Credo from *Missa Je suis déshéritée*

Liturgical text

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| Credo in unum Deum, patrem omnipotentem, Factorem caeli et terrae, Visibilibus omnium et invisibilibus. 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, Consubstantialiam patri: Per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, Descendit de caelis, 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 caelum, Sedet ad dexteram Patris. Et iterum venturus est cum gloria, Judicare vivos et mortuos, Cuius regni non erit finis. Et in spiritum sanctum 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. | I believe in one God, the Almighty Father, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all time. God of God, Light of Light, true God of true God, begotten not made: of one substance with the Father, through whom all things were made. Who, for us men and for our salvation, came down from heaven and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified for us under Pontius Pilate: he died and was buried. And he rose on the third day according to the scriptures and ascended into heaven, and sits at the right hand of the Father. And he will come again with glory to judge the living and the dead: whose kingdom has no end. And in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshipped and glorified, who has spoken through the Prophets. And in one holy, catholic and apostolic church. |
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| Confiteor unum baptisma In remissionem peccatorum. Et expecto resurrectionem mortuorum, Et vitam venturi saeculi. Amen. | I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen. |
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Ralph Vaughan Williams (1872-1958)

Cruelty has a human heart from *10 Blake Songs*

William Blake

Cruelty has a human heart,
And Jealousy a human face,
Terror the human form divine,
And Secrecy the human dress.

The human dress is forgèd iron,
The human form a fiery forge,
The human face a furnace seal'd,
The human heart its hungry gorge.

Giovanni Pierluigi da Palestrina

Sanctus & Benedictus from *Missa Je suis déshéritée*

Liturgical text

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| 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. | 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. |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Ralph Vaughan Williams

The Divine Image from *10 Blake Songs*

William Blake

To Mercy, Pity, Peace and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace and Love
Is God, our Father dear,
And Mercy, Pity, Peace and Love
Is man, His child and care.

For Mercy has a human heart,

Pity a human face,
And Love, the human form divine,
And Peace, the human dress.

Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk, or Jew;
When Mercy, Love and Pity dwell
There God is dwelling too.

Giovanni Pierluigi da Palestrina

Agnus Dei from *Missa Je suis déshéritée*

Liturgical text

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|-----------------------------------------------------------------|-------------------------------------------------------------------------------|
| Agnus Dei, qui tollis peccata mundi, Miserere nobis. | Lamb of God, who takes away the sins of the world, have mercy on us. |
| Agnus Dei, qui tollis peccata mundi, Miserere nobis. | Lamb of God, who takes away the sins of the world, have mercy on us. |
| Agnus Dei, qui tollis peccata mundi, Dona nobis pacem. | Lamb of God, who takes away the sins of the world, grant us peace. |

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| Ite missa est. Deo gratias. | The Mass is ended. Thanks be to God. |
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Interval

Tomás Luis de Victoria (1548-1611)

Vadam et circuibo I will arise and go

(pub. 1572)

Liturgical text

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| Vadam et circuibo civitatem, Per vicos et plateas, Quaeram quem diligit anima mea: Quaesivi illum, et non inveni. | I will arise and go about the city, through the streets and the squares; I will seek him whom my soul loves. I sought him but I did not find him. |
| Adiuro vos, filiae Ierusalem, Si inveneritis dilectum meum, | I adjure you, O daughters of Jerusalem, if you find my beloved, |

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|------------------------------------------|-------------------------------------------|
| Ut annuntietis ei quia amore langueo. | that you tell him I am sick with love. |
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| Qualis est dilectus tuus, quia sic adiurasti nos? | What is your beloved more than another beloved, that you adjure us so? |
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| Dilectus meus candidus et rubicundus; electus ex milibus. | My beloved is radiant and ruddy, distinguished amongst ten thousand: |
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| Talis est dilectus meus et amicus meus, filiae Ierusalem. | this is my beloved and friend, daughters of Jerusalem. |
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| Quo abiit dilectus tuus, o pulcherrima mulierum? | Where has your beloved gone, O fairest amongst women? |
|--------------------------------------------------------|-------------------------------------------------------------|

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| Quo declinavit, et quaeremus eum tecum? | Where has your beloved turned, that we may seek him with you? |
|--------------------------------------------|---------------------------------------------------------------------|

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|--------------------------------------------------------|--------------------------------------------------------------------|
| Ascendit in palmam, Et apprehendit fructus eius. | He has gone up to the palm tree, and has taken of its fruit. |
|--------------------------------------------------------|--------------------------------------------------------------------|

Julian Anderson (b.1967)

Nothing At All (2022) world première

Zeami Motokiyo, retold by Paul Griffiths

White mist hung over the sea, a faint crescent moon
on the wide blue-grey sky.

They had not long been out, he and his fellow
fishermen. Now was no time to be heading home.
But he saw them all turning their prows. He called
to them. Nothing.

Soon he was alone.

He rowed across the bay to a place where
pinewoods met the sand.

Once he had pulled his boat up onto the crunching
beach, he became aware of music, something
between the chime of small bells and the luminous
breath of panpipes. Flowers were floating down, of
colours he had never seen before. A growing
fragrance, an infinite sweetness.

Song continues overleaf. Please turn the page as quietly as possible.

Then he saw it, iridescent in the branches of a tree, undulating in the breeze, turning from gold to ultramarine to purple to deep green. He reached up and placed it against his face. Exquisite softness. Cool and warm. Colours slowly moving through. Scents of lavender and oranges and anis and walnut and the neck of his beloved.

Stop, said the celestial. That cloak is mine. That feather cloak is mine.

I found it, said the fisherman.

You cannot wear it. It will freeze your flesh.

Then I shall hang it up in my house: a treasure for all to see.

No! It is the feather cloak of a celestial.

So much more of a treasure.

I cannot climb the high sky back to heaven without it.

What's that to me? Anyway, celestials should not moan.

I am lost. O clouds, how blessed you are! O geese, enjoy your flight! O wind, remember me!

At this, the fisherman relented, but on condition.

I'll give you back your cloak, but I've heard of the dances of heaven. I want to see you dance.

Give me the cloak, I cannot dance without it.

Oh no, then you'd be up and away.

In heaven is no deceit.

The fisherman handed back the cloak, and watched.

It was something like a rainbow doing cartwheels. Lightning jumping from mountain to mountain. A maze of dolphins. The moon and sun spinning.

The fisherman never tried to say what he saw. They all knew he had seen something. They would look into his eyes for a trace of it. Of course, there was nothing to see.

The celestial/angel danced for a month. The fisherman watched the whole time, watched finally as the feathered cloak, flickering, spiralled up high above, until it was a point, until it was nothing at all.

Tomás Luis de Victoria

Amicus meus

(pub. 1585)

Liturgical text

Amicus meus osculi
me tradidit
signo:
Quem osculatus fuero, ipse
est, tenete eum:
Hoc malum fecit
signum,
Qui per osculum ad implevit
homicidium.
Infelix praetermisit pretium
sanguinis,
Et in fine laquaeo se
suspendit.
Bonum erat
illi,
Si natus non fuisset homo
ille.

My friend

The sign by which my
friend betrayed me was
a kiss:
the one I kiss, he is your
man; hold him fast.
This was the evil sign he
gave,
and through a kiss
murder he wrought.
The wretch returned the
price of blood,
and in the end he hanged
himself.
It would have been good
for that man,
had he never been
born.

Judas mercator

(pub. 1585)

Liturgical text

Iudas mercator
pessimus
Osculo petiit
Dominum
Ille ut agnus
innocens
Non negavit Iudae
osculum.
Denariorum numero
Christum Iudaeis
tradidit.
Melius illi
erat
Si natus non fuisset.

The dealer Judas

Judas, that dealer in
wickedness,
sought out the Lord with
a kiss,
and he, like an innocent
lamb,
did not refuse Judas's
kiss:
for a handful of coins
he delivered Christ up to
the Jews.
It would have been better
for him,
had he never been born.

Unus ex discipulis (pub. 1585)

Liturgical text

Unus ex discipulis meis
tradet me hodie:
Vae illi per quem tradar
ego:
Melius illi
erat
Si natus non fuisset.
Qui intingit mecum manum
in paropside,
Hic me traditurus est in
manus peccatorum.

One of my disciples

This day shall one of my
disciples betray me:
woe to him by whom I am
betrayed.
it would have been better
for him,
had he never been born.
He who dips his hand into
the bowl with me
will deliver me into the
hands of sinners.

Jacobus Handl (1550-1591)

Pater noster (pub. 1586) **Our Father**

Liturgical text

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|----------------------------------------------------|---------------------------------------------------|
| Pater noster, qui es in caelis, | Our Father, which art in heaven, |
| Sanctificetur nomen tuum; Adveniat regnum tuum. | hallowed be thy name; thy kingdom come; |
| Fiat voluntas tua Sicut in caelo et in terra. | thy will be done, in earth as it is in heaven. |
| Panem nostrum quotidianum da nobis hodie, | Give us this day our daily bread. |
| Et dimitte nobis debita nostra, | And forgive us our trespasses, |
| Sicut et nos dimittimus debitoribus nostris. | as we forgive them that trespass against us. |
| Et ne nos inducas in tentationem; | And lead us not into temptation; |
| Sed libera nos a malo. Amen. | but deliver us from evil. Amen. |

Jan Sweelinck (1562-1621)

Diligam te Domine, fortitudo mea a8 **I will love thee, O Lord, my strength**

(pub. 1617)

Liturgical text

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|------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| Diligam te Domine, fortitudo mea. | I will love thee, O Lord, my strength: |
| Dominus firmamentum meum et refugium meum et liberator meus, | The Lord is my firmament and my refuge, and my deliverer. |
| Deus meus adjutor meus et sperabo in eum, protector meus et cornu salutis meae et susceptor meus. | My God is my helper, and in him will I put my trust; my protector, and the horn of my salvation, and my support. |
| Laudans invocabo Dominum et ab inimicis salvus ero. | Praising, I will call upon the Lord: and I shall be saved from my enemies. |