

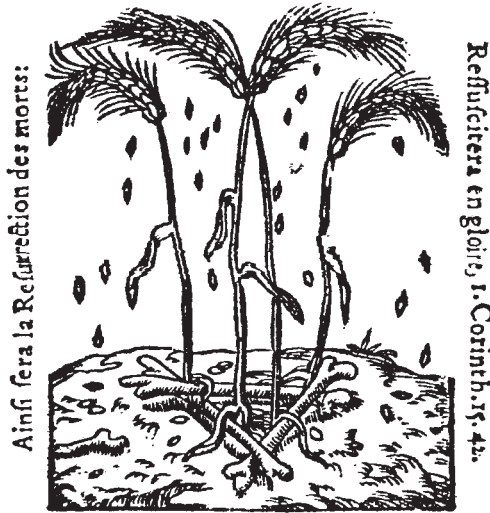
LES
P S E A V M E S
M I S E N R I M E
F R A N C O I S E

Par Clement Marot, & Theodore de Beze.

P S E A V M E IX.

Chantez au Seigneur qui habite en Zion, & annoncez
ses faitts entre les p̄uples.

Ce qui est semé en mespris,



De l'imprimerie de Michel Blanchier,
POVR ANTOINE VINCENT.

M. D. L X I I.

Avec priuilege du Roy pour dix ans.

CONVIVIUM·MUSICUM

CHOIR FOR RENAISSANCE MUSIC

Scott Metcalfe, music director

Les pseumes de David (vol. II)

Les pseumes mis en rimes françoise,
par Clément Marot, & Théodore de Bèze (Geneva, 1562)
Jan Pieterszoon Sweelinck (1562–1621)
Claude Le Jeune (c. 1530–1600)
Claude Goudimel (c. 1520–1572)

Ps. 114 Quand Israel hors d’Egypte sortit

1. Clément Marot (poem) & Loys Bourgeois (tune), *Les pseumes mis en rimes françoise* (Geneva, 1562)
2. Jan Pieterszoon Sweelinck, *Livre second des pseumes de David* (Amsterdam, 1613)

Ps. 127 On a beau sa maison bâtir

1. Théodore de Bèze (poem) & Loys Bourgeois (tune), *Les pseumes mis en rimes françoise*
2. Sweelinck, *Livre second des pseumes de David*

Ps. 130 Du fonds de ma pensée

1. Marot & Bourgeois, *Les pseumes mis en rimes françoise*
2. Claude Goudimel, *Les 150 pseumes de David* (Paris, 1564)
3. Goudimel, *Les cent cinquante pseumes de David* (Paris, 1568)
4. Sweelinck, *Livre second des pseumes de David*

Sweelinck: Motets from *Cantiones sacrae* (Antwerp, 1619)

De profundis clamavi (Ps. 130)
O domine Jesu Christe

Ps. 23 Mon Dieu me paist sous sa puissance haute

1. Marot & Bourgeois, *Les pseumes mis en rimes françoise*
2. Claude Le Jeune, *Les cent cinquante pseumes de David* (Paris, 1601)
3. Le Jeune, *Dodecachorde, contenant douze pseumes de David* (La Rochelle, 1598)

INTERMISSION

Ps. 104 *Sus sus, mon ame, il te faut dire bien*

1. Marot, *Les pseumes mis en rimes francoise*
2. Claude Goudimel, *Les 150 pseumes de David*
3. Goudimel, *Les cent cinquante pseumes de David*
4. Sweelinck, *Livre quatriesme et conclusionnal de pseumes de David* (Haarlem, 1621)

Le Jeune: Two psalms from *Pseumes en vers mesurez mis en musique* (1606)

- Ps. 12 Vien, Seigneur, done nous secours
Ps. 14 Dans soy pense le sot mechant

Sweelinck: Motets from *Cantiones sacrae*

- Diligam te, Domine (Ps. 18:1-2)
O sacrum convivium

Ps. 23 *Mon Dieu me paist sous sa puissance haute*

1. Marot & Bourgeois, *Les pseumes mis en rimes francoise*
2. Sweelinck, *50 pseumes de David, mis en musique* (Amsterdam, 1604)



PERFORMANCES

- January 20, 7 p.m. · Christ Church of Hamilton & Wenham · Hamilton
January 21, 4 p.m. · Episcopal Parish of the Messiah · Newton
January 27, 8 p.m. · Church of St. John the Evangelist · Boston
January 28, 3 p.m. · Christ Church · Andover

PERFORMERS

- soprano:* Anney Gillotte, Ashley Hewitt, Cynthia Linkas, Ruthie Miller, Debbie Winkler
alto: Sarah Gore, Kate Gyllensvärd, Anne Kazlauskas, Anne Matthews, Janice Obuchowski, Michele Reštino
tenor: Erik Bertrand, Evan Ingersoll, Ron Lacro, Michael McDonald
bass: Chris Chase, Michael Dettelbach, Alex Lewin, John Nesby, Joel van Lennep

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- web:* www.convivium.org · *phone:* 617-773-6913 · *email:* info@convivium.org

LES PSEAUMES DE DAVID (VOL. II)

Following up on a program we performed in May 2003, today's concert is a second installment of Convivium Musicum's exploration of music inspired by the Genevan Psalter, a sixteenth-century French verse translation of the Latin Vulgate version of the Hebrew poetry of the Book of Psalms. A collection of 150 devotional poems whose sentiments range from anguish to exaltation and from the most peaceful expressions of joy to the bitterest hatred of one's enemies, the Book of Psalms provided Jews and Christians alike with a rich source of texts for public ritual and private spiritual exercise, and for generation upon generation lay at the core of religious life in Europe. Chanting the complete Latin psalter over the course of a weekly cycle, for example, was a basic obligation of monastic life. The psalter's already immense popularity received an additional boost from the Protestant Reformation, with its emphasis on direct personal engagement with biblical texts. Vernacular verse translations of the psalms began to appear across Europe in the early sixteenth century as, propelled by the energies of religious reform, a psalm-singing movement spread throughout the continent.

The first landmark in the history of the psalter in French is 1537, when Clément Marot, a *valet de chambre* at the French Catholic court, made metrical, rhymed versions of thirty psalms. John Calvin used some of Marot's psalm translations in his first partial psalter, *Aulcuns pseaulmes et cantiques mys en chant*, published in Strasbourg in 1539. Marot, a Huguenot, fled to Geneva in 1542. Various incomplete psalters appeared over the next several years, the work of Marot and a second poet, Théodore de Bèze, with melodies by a Genevan municipal musician, Loys Bourgeois, and others, all encouraged and supervised by Calvin. The first

complete psalter of 1562 was hugely popular among Protestants and Catholics alike and went through over forty editions within two years.

The Protestant reformers shared a desire to make the liturgy directly accessible to all and to rid it of excessive ornament and pomp, but they varied in their opinion of the role of music in a reformed church. Martin Luther embraced music as a powerful gift of God, thus inaugurating a tradition of sacred music in Germany which led eventually to Schütz and to Bach. At the other end of the spectrum, Zwingli forbade all music whatsoever. Calvin's views lay somewhere in the middle: he opposed instrumental music in church and frowned on artifice or frivolity of any kind, but promoted congregational singing of psalms in unison or in straightforward note-against-note harmonizations. But the French psalms and their melodies also inspired elaborate polyphonic treatment by some of the century's greatest composers, prominent among them Claude Le Jeune and Jan Pieterszoon van Sweelinck, who devoted a large part of their creative energies to musical settings of the Genevan Psalter which were intended not for use in church, but rather for private enjoyment at home or in social gatherings. Sweelinck set the entire psalter in polyphony, published in four volumes between 1604 and 1621, while nearly half of the 650 surviving works by Le Jeune set texts or melodies from the Genevan Psalter: they range from simple four-part harmonizations to the large and complex works of his *Dodecacorde*. Claude Goudimel, too, made the creation of a substantial repertoire of Psalter settings a major goal of his life's work. He issued three complete versions of the entire Psalter in simple harmonizations suitable for congregational use, as well as eight collections of psalm-motets.

Two reasons for the success of the Genevan Psalter are immediately obvious from this program's small sample of texts and tunes: first, the poetry is wonderful; second, the melodies are beautifully crafted, supple, memorable, expressive, and excellently matched to the rhythms and intonation of the French language. Consider the melody of Psalm 130, *Du fons de ma pensée*, which conveys each sentiment of the poem in turn: crushing despair, a rising sense of anguish, a plaintive plea, humility before the Lord, hope that his ear will be attentive. All of this is accomplished by simple but carefully judged musical means—the rise or fall of a phrase, its range, the way the tune implies modulations in the harmony, and the relation of each phrase's last note to the final.

P S E A V M E C X X X .

C L . M A .

Affectueuse priere de celuy qui par son peché a beaucoup de
aduerfitez, & toutesfois par l'esperance ferme se promet ob-
tenir de Dieu remission de ses pechez, & deliurance de tes
maux.

V fons de ma pen se e

Au fons de tous en nuis, A toy fest

a dresse e Ma clameur iours &

nuicts: En ten ma voix plaint ue, Sei-

gneur il est fai lon, Ton au reille en-

ten ti ue Soit à mon o rai fon.

We will sing each psalm tune plain and unadorned before turning to the polyphonic versions. The latter are of several kinds. First there are straight-forward harmonizations such as those by Goudimel from his 1564 collection, or Le Jeune's Psalm 23 from the 1601 *Cent cinquante pseaumes*. Here, in the usual sixteenth-century fashion, the tune is in the tenor. Next come cantus firmus settings, in which the original melody is presented unaltered in one voice, while the other voices weave counterpoint around it. This technique is most easily heard in the Goudimel motets from 1568 which follow his four part "hymn-style" harmonizations on our program: in these the tune is sung by the superius. Sweelinck's Psalm 127 (*On a beau sa maison bâtir*) uses the same method, giving the psalm melody to superius, bass, and tenor in first, second, and third verse, respectively; in Psalm 104, *Sus, sus, mon âme*, it is the tenor that carries the tune in long notes, surrounded by four faster-moving parts. Another strategy is found in Sweelinck's Psalm 130, in which each phrase of the Genevan melody serves as a theme for imitative counterpoint.

Published in 1598, Le Jeune's *Dodecaccorde* was written by 1590, for the composer was carrying the manuscript when he fled the siege of Paris in that year, and only through the intervention of a sympathetic Catholic colleague was a guard at the St Denis gate prevented from destroying what appeared to be a seditious document. The twelve works contained in *Dodecaccorde* represent the apex of Le Jeune's art. Each sets an entire psalm: *Mon Dieu me paist sous sa puissance haute* is, of course, the familiar Psalm 23, "The Lord is my shepherd." Le Jeune distributes the three verses of Marot's poem over three sections for five and six voices. The tune is always present as a cantus firmus in long notes, in one voice or another. Around this structure Le Jeune creates music of extraordinary rhythmic variety and vitality.

The rhythm of Le Jeune's music may be its most striking characteristic. Le Jeune was a member of the humanist *Académie de poésie et de musique*, which was founded in 1570 by the poet Jean Antoine de Baïf together with a number of musicians who aimed to "recover the effects of ancient music and compose all their songs on the models of the fixed rules of the Greeks" (as a pupil of one of the members wrote). Hoping to endow French poetry and music with the emotional potency of classical lyrics sung to the lyre—a marvellous persuasiveness the academicians could only read about and imagine, since not one note of classical music was known to sixteenth-century Europe—the academy imposed on French verse the quantitative meters of Greek and Latin, and then required it to be set it to music whose long and short notes corresponded precisely to long and short syllables. The verse was called *vers mesurés à l'antique*, and the musical fruit was *musique mesurée à l'antique*. Le Jeune became the leading exponent of *musique mesurée*, an irregular, jazzy mixture of duples and triples, and in his hands this rather mechanical and highly artificial technique dances with life, as can be heard in the *Pseaumes en vers mesurez mis en musique* on today's program. (Note that these are not Genevan Psalter poems or tunes, but rather fresh translations of the psalms, by Baïf and Agrippa d'Aubigné, done according to the principles of *vers mesurés*.) Whether *musique mesurée* achieved the precise effects of classical poetry is impossible to know, but in 1605 the composer Eustache du Caurroy became converted to the system upon hearing two of Le Jeune's psalms sung by over 100 singers in Paris—this according to d'Aubigné. And the metrical flexibility the technique produced had a transformative effect on Le Jeune's rhythmic sense in compositions outside the strictly regulated realms of *musique mesurée*, such as the psalms of *Dodecacorde*.

We round out the program with four Latin motets by Sweelinck on texts from the Catholic liturgy, from a collection published towards the end of his life in 1619 and dedicated to a young Catholic pupil and friend. In these works Sweelinck brings the counterpoint of the long Franco-Flemish tradition, of which he was the last great master, into the new century, giving it a more harmonic orientation, making freer use of chromaticism, and employing a great variety in the speed of declamation, all in the service of heightened drama.

Scott Metcalfe

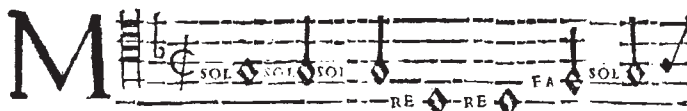
ABOUT THE ARTISTS

CONVIVIUM MUSICUM was recently praised in *Early Music America* for providing “the kind of transforming experience that concert junkies are always seeking.” Under the direction of Scott Metcalfe, Convivium has grown to consistently delight audiences with its lively and intelligent attention to texts, rhythmic precision, and accuracy of pitch and tuning. Proud of its innovative programming, the twenty-voice choir is committed to presenting rarely performed pieces of lesser-known composers as well as masterworks by the likes of Byrd, Josquin, and Victoria in concerts of deep and revealing focus. Our new CD, released Spring 2006, explores the Lament of Dido in settings by Franco-Flemish composers of the 15th and 16th centuries. Convivium Musicum will continue in its dedication to bringing Renaissance polyphony that is “delightfully varied and inventive in its presentation” to new venues and new audiences. Come join us, and be transformed!

SCOTT METCALFE, music director, is a specialist in music between 1400 and 1750 whose twenty-year career as a baroque violinist and conductor has taken him across North America and Europe. Metcalfe is in his eleventh year as music director of Convivium Musicum; he also directs the vocal ensemble Blue Heron and is concertmaster of the Trinity Consort in Portland, Oregon. In recent seasons he has been invited to conduct Bach's *St John Passion*, Monteverdi's *Vespers of 1610*, Handel's *Messiah* and his opera *Amadigi*, in venues from Seattle to New Hampshire. Metcalfe was a founding member of La Luna and of The King's Noyse and appears on recordings on harmonia mundi, ATMA, Dorian, Wildboar, and elsewhere. He holds a bachelor's degree from Brown University, where he majored in biology, and a master's degree in historical performance practice from Harvard.

P S E A V M E X X I I I . C L . M A .

Il chante les biens & la felicité qu'il a : & d'une merueilleuse fiance se promet que Dieu, duquel ce bien luy vient, le traitera toujours de mesme.



On Dieu me paist sous sa puis-
c.ii.

TEXTS & TRANSLATIONS

Quand Israël hors d'Égypte sortit

Psalm 114

Quand Israël hors d'Égypte sortit,
Et la maison de Jacob se partit
D'entre le peuple étrange,
Juda fut fait la grand' gloire de Dieu,
Et Dieu se fit Prince du peuple Hebreu,
Prince de grand' louange.

C. M. / L. B.

*When Israel went out of Egypt,
And the house of Jacob departed
From among strangers,
Judah was made the great glory of God,
And God made himself Prince of the Hebrew people,
Prince worthy of great praise.*

On a beau sa maison bâtir

Psalm 127

On a beau sa maison bâtir,
Si le Seigneur n'y met la main,
Cela n'est que bâtir en vain.
Quand on veut villes garentir,
On a beau veiller et guetter,
Sans Dieu rien ne peut profiter.

*Except the Lord the house do make,
And thereunto do set his hand:
What men do build it cannot stand,
Likewise in vayne men undertake,
Cities and holdes to watch and ward:
Except the Lord be their Javeguard.*

Quoyqu'avant jour soyez levés,
Et bien tard vous couchiez en pleurs,
Repeus maigrement en douleurs,
Vous mesmes en vain vous grevez:
Mais à tout coeur Dieu bien ayment,
Dieu donne tout comme en dormant.

*Though ye rise early in the morne,
And so at night go late to bed:
Feeding full hardly with browne bread,
Yet were your labour lost and worne,
But they whome God doth love and keepe:
Receive all things with quiet sleepe.*

Voilà, quand l'homme peut avoir
Pour heritier quelqu'enfant sien,
C'est de Dieu que luy vient ce bien:
C'est Dieu qui luy fait recevoir,
Par sa grand' liberalité,
Le guerdon de posterité.

*Therefore marke well when ever ye see,
That men have heyres to enjoy their land:
It is the gift of Gods owne hand.
For God himfelfe doth multiply,
Of hys great liberallity:
The blessing of posteritie.*

Puis les enfans venus en fleur,
Deviennent gents rudes et forts,
Et si bien dispos de leurs corps,
Qu'un traict descoché de roideur

*And when the Children come to age,
They grow in strength and activeness:
In perfon and in comelines,
So that a shaft shot with their courage,*

D'un bras robuste et bien adroit,
Ne frappe plus fort ne plus droit.

Heureus qui leurs carquois auront
De telles flesches bien fournis:
Car en estans si bien munis,
Jamais confondus ne seront:
Ains confondront ouvertement
Leurs haineux en plein jugement.

T. D. B. / L. B.

Du fons de ma pensée

Psalm 130

Du fons de ma pensée,
Au fons de tous ennuis,
A toy s'est adressée
Ma clameur jours et nuités;
Enten ma voix plaintive,
Seigneur, il est saison;
Ton oreille ententive
Soit à mon oraison.

C.M. / L. B.

De profundis clamavi

Psalm 130

De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam.
Fiant aures tuae intendentes in vocem
deprecationem meae.
Si iniquitates observaveris, Domine, Domine
quis sustinebit? quia apud te propitiatio est: et
propter legem tuam sustinui te, Domine.
Sustinuit anima mea in verbo eius, speravit
anima mea in Domino a custodia matutina
usque ad noctem:
Speret Israel in Domino, quia apud Dominum
misericordia et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus
iniquitatibus eius.

*Of one that hath a most strong arme:
Flieth not so swifft nor doth lyke harme.*

*O well is him that hath hys quiver,
Furnifshed with such artillery,
For when in perill he shal be,
Such one shall never shake nor shiver,
When that he pleadeth before the iudge,
Agaynst hys foes that beare him grudge.
The "Geneva Bible," London, 1560*

*From the depths of my soul,
In the depths of affliction,
To you is addressed
My cry, day and night;
Hear the voice of my supplication,
O Lord, for it is time;
May your ear be attentive
To my prayer.*

*Out of the depths I have cried unto thee, O Lord:
Lord, hear my voice.
Let thine ears be attentive to the voice of
my supplication.
If thou, Lord, shouldst mark iniquities, O Lord, who
shall stand? for there is forgiveness with thee: and
because of your law I have waited upon thee, Lord.
My soul hath waited on his word, my soul hath
hoped in the Lord from the morning watch
until the night:
Let Israel hope in the Lord, for with the Lord is
mercy, and with him is plenteous redemption.
And he shall redeem Israel from all his iniquities.*

Adapted from the King James Bible, 1611

O domine Jesu Christe

Fourth prayer of the Prayers of St Gregory

O domine Jesu Christe, pastor bone,
justos conserva, peccatores justifica,
omnibus fidelibus miserere,
et propitius esto mihi peccatori. Amen.

*O Lord Jesus Christ, good shepherd:
preserve the righteous, justify sinners,
have mercy upon all the faithful,
and be gracious to me, a sinner. Amen.*

Mon Dieu me paist sous sa puissance haute

Psalm 23

Mon Dieu me paist sous sa puissance haute,
C'est mon berger, de rien je n'auray faute.
En teēt bien seur, joignant les beaux herbages,
Coucher me fait, me mene aux clairs rivages,
Traite ma vie en douceur tres-humaine,
Et pour son Nom par droits sentiers me mene.

*My God leads me to graze beneath his high might,
He is my shepherd, I shall want for nothing.
In sure shelter, beside green pastures,
He makes me lie down; he leads me to clear waters,
Treats my life with sweetness most gentle,
And for his Name's sake leads me in righteous paths.*

Si seurement, que quand au val viendroye
D'ombre de mort, rien de mal ne craindroye,
Car avec moy tu es à chacune heure:
Puis ta houlette et conduite m'asseur.

Tu enrichis de vivres necessaires
Ma table aux yeux de tous mes adversaires.

*Yea surely, when I shall enter the valley
Of the shadow of death, I shall fear no evil,
For you are with me at every hour,
And your staff and escort reassure me.
You lay my table richly with all needed provisions,
Before the eyes of all my adversaries.*

Tu oings mon chef d'huiles et senteurs bonnes,
Et jusqu'aux bords pleine tasse me donnes:
Voire et feras que ceste faveur tienne
Tant que vivray compagnie me tienne:
Si que tousjours de faire ay esperance
En la maison du Seigneur demeurance.

*You anoint my head with oils and good scents,
And give me a cup filled to the brim:
And surely you shall see to it that this your favor
Accompany me as long as I live:
So that I expect always
To dwell in the house of the Lord.*

C. M. / L. B.

Sus, sus, mon âme, il te faut dire bien

Psalm 104

Sus, sus, mon âme, il te faut dire bien
De l'Eternel: O mon vray Dieu combien
Ta grandeur est excellente et notoire!
Tu es vestu de splendeur et de gloire.
Tu es vestu de splendeur proprement,

*Arise, my soul, it is meet that you speak well
Of the Eternal One: O my true God, how
Excellent and worthy is your greatness!
You are clad in splendor and glory.
You are properly clothed in splendor,*

Ne plus ne moins que d'un accoustrement.
Pour pavillon qui d'un tel Roy soit digne,
Tu tends le ciel ainsi qu'une courtine.

C. M.

Vien Seigneur, done nous secours

Psalm 12

Vien Seigneur, done nous secours,
Gens de bien n'a plus icy,
Pour pouvoir aler au recours:
Gens de foy n'i a point aussi
Nos maleurs doublent ainsi.
Quand l'ami caresser i' vont,
Leur propos simulé deçoit:
Mots flateurs su' la langue il' ont:
Quand le coeur une chose croit:
Autrement de bouche on l'oit.

Sus, Seigneur, coupe pour jamais
Leur levre or', qui flateusement:
Tranche leur cete langue apres,
Dont le bout tou-bouffi de vent
Parle tant arrogamment.
Nous serons des humains seigneurs,
Par l'effort d'une langue dous,
(Dizent ils) et arons honeurs,
Car, de droit, toute elle est à tous:
Est i' nul juge sur nous?

Mais Dieu dit, je me suis levé
Pour courir à ces orgueilleus:
Maint chétif qui en est grevé
J'osteray, pou'-le rendre mieus,
Hors l'étroit de si forts neus.
Les propos du Seigneur de tous
Sont propos du tou-purs et saints:
Rien si pur n'y a parmi nous
Mesme l'or mille fois retins
Dans le feu qu'il a soustins.

*No more nor less than in a garment.
For a standard worthy of such a King,
You spread out the heavens like drapery.*

*Come, Lord, give us help,
There are no more good people here
To whom we might have recourse;
Neither are there any people of faith:
Our troubles are thus redoubled.
When they go to caress a friend,
Their feigned talk deceives:
Flattering words they have on their tongue:
While the heart thinks one thing,
One hears differently from the mouth.*

*Arise, Lord, cut off forever
Their lips, now so flattering:
Cut out that tongue as well,
Whose tip, o'er-swollen with wind,
Speaks so arrogantly.
We shall be lords over men
By the effort of our honeyed tongues
(They say), and shall have honors,
For, by rights, all this belongs to all:
Who shall be judge over us?*

*But God says, I have arisen
To put chase to these proud ones:
Many a wretch oppressed by them
Will I rescue, to better his lot,
From the clutch of such strong bonds.
The words of the Lord of all
Are words all pure and holy:
Nothing so pure is there among us,
Not even gold a thousand times tried
In the fire that he has stoked.*

Dans soy pense le sot méchant

Psalm 14

Dans soy pense le sot méchant
Nul Dieu n'estre dezormais.
Tous corompu' se sont, péchant
Par tres-horrible' forfaits.
Nul d'iceus n'a du bien soucy,
Mesmement ne le veut pas:
Aussi Dieu de là haut icy
L'oeil fichant su' l'hom' en bas
Pour trouver si quéqu'un voudroit
Dieu conoistre et le chercher:
Vid que tout, devoyé, couroit,
Pour, puant, se débaucher:
Qu'ils avoyent là le bien quité,
Qu'ils fuyoyent le delaiassans.

Tels ouvriers de méchanceté,
Ont i' perdu du tout leur sens?
Eus qui mon peuple vont toujours
Manger ainsi que leur pain,
Sans aler requérir secours,
Au Seigneur qui en est plein.
Ils seront tout à coup de peur
Tous épris et s'éperdront:
Car le parti du droit de coeur
Dieu s'i montre toujours pront.
Ha! méchant, tu te viens moquer
Des chétis et de leurs voeus:
Dieu qui d'eus se fait invoquer,
Les déli'ra de tes noeus.
O qu'on eust de Sion secours!
Car si Dieu delivrer vient,
Jacob ira riant toujours
Joye ara l'Israël saint.

*To himself the wicked fool thinks
There is no God henceforth.
They are all corrupt, sinning
By most horrible deeds.
Not one of these is careful to do good,
Nor even wishes to:
Thus God, from on high
Fixing his eye on man below,
To see if there were any that wished
To know God and seek him,
Saw that all, gone astray, hastened,
Stinking, to debauch themselves:
That here they had abandoned the good,
That they fled, leaving it behind.*

*Such workers of wickedness,
Have they entirely lost their senses?
They who always try to eat up
My people, as if they were bread,
Without going to seek help
From the Lord, who has it in plenty.
They shall all at once be seized
By fear, and shall be lost:
For God is ever prompt
On the side of the righteous in heart.
Ha! evildoer, you have come to mock
The wretched and their vows:
God, who is invoked by them,
Shall deliver them from your bonds.
Oh, that salvation were come from Sion!
For when God comes to deliver us,
Jacob shall go laughing always,
And holy Israel shall be glad.*

Diligam te Domine

Psalm 18:1-2

Diligam te Domine, fortitudo mea.
Dominus firmamentum meum et refugium
meum et liberator meus.

*I will love you, O Lord, my strength.
The Lord is my foundation, my refuge,
and my deliverer.*

O sacrum convivium

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

*O holy feast, in which Christ is eaten, the memory
of his passion is contemplated, the spirit is filled with
grace, and the pledge of future glory is given to us.
Alleluia.*

Translations by SM except where otherwise noted.

S RE RE FA RE RE FA FA SOL
Vs, sus, mon a me il te faut di-
re bien De tE ter nel. ô mō vray Dieu,
MI A T LA LA SOL FA MI LA
combien Ta grandeur est ex celen-
te &

ACKNOWLEDGEMENTS:

Convivium would like to thank the parish of St. John's Episcopal Church, Charlestown, for providing us a home for many years. We thank our concert hosts: the parish of St. John the Evangelist, Boston; Daryl Bichel at Church of the Messiah, Newton; and a special thank you to Dan Mckinley, Christ Church, Hamilton-Wenham and Barbara Bruns, Christ Church, Andover. As always, we thank Evan Ingersoll for his elegant brochure and program design; "Doc" Davis for recording; and Sheila Beardslee Bosworth for publicity.

We are performing the music by Le Jeune from editions by Anne Harrington Heider published by A-R Editions in volumes 74 and 98 of the series Recent Researches in the Music of the Renaissance, used by permission under A-R's enlightened Copyright Sharing Policy. The Sweelinck settings are published in the *Opera omnia*, the Goudimel in the *Oeuvres complètes*.

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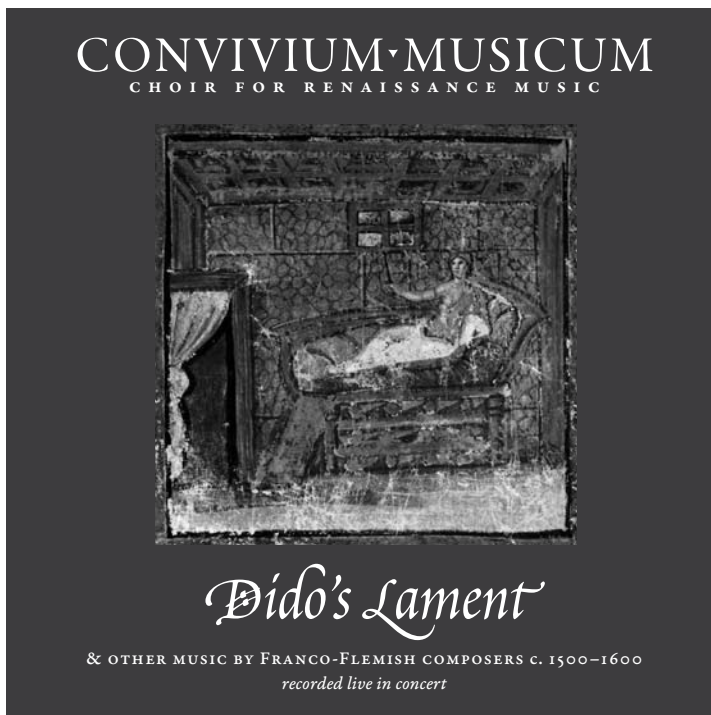
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