



PRISM Choral Ensemble:
The Pange Lingua Concert

7:30 p.m.
17 September 2022

St. Basil Catholic Church
3611 Wilshire Blvd.
Los Angeles, CA 90005



Welcome to our third PRISM concert!

We are delighted to be back now that COVID-19 is enough under control that we can perform live again.

Our name, PRISM, reflects our philosophy of music-making. In geometry, a prism is any solid with two equal bases and parallelograms at each end, but in optics, and for us, a prism is a transparent body whose polished, refracting surfaces change one's perception when looking through it.

We are a prism for choral music, providing a way to discover the beauty embedded in early music for vocal ensemble, and in works by later composers whose creations are either explicitly or implicitly inspired by it. Additionally, we see harmony and balance across the eras, and we look to explore the influences and resemblances between newer works and their predecessors.

We are truly grateful for your presence at this concert, and we hope you will enjoy the music you hear. As we move forward, we hope you will continue to support us in whatever way fits you best. Stay in touch by following us on Facebook (facebook.com/PRISMChoralEnsemble) or by signing up for our mailing list at prismensemble.org. (There is also a sign-up sheet in the narthex.) If you would like to make a donation, visit us at prismensemble.org/donate or scan the QR code below.

Thank you so much for coming tonight! We look forward to seeing you at our next concert (spring/summer 2023).

PRISM – Our Musicians

Sopranos

Hayden Eberhart
Andrea Zomorodian

Altos

Donna M. Di Grazia
Callista Hoffman-Campbell

Tenors

Dermot Kiernan
Adrien Redford

Basses

Scott Graff
Luc Kleiner
Ben Lin

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a Sontag Research Fellowship from Pomona College, and our loyal donors.*



Program

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|-----------------------------------|---------------------------------------|
| I. <i>Resonet in laudibus</i> | Christian Erbacher (c.1568/73–1635) |
| “Pange lingua, gloriosi” | anonymous medieval plainchant |
| <i>Missa Pange lingua</i> | Josquin des Prez (c.1450–1521) |
| Kyrie | |
| Gloria | |
| II. <i>Quam pulchra es</i> | John Dunstable (c.1390–1453) |
| <i>Alleluia, a nywe werk</i> | anonymous, 15 th century |
| III. <i>Missa Pange lingua</i> | des Prez |
| Credo | |
| IV. <i>Woffully araide</i> | William Cornysh, Junior (? – d. 1523) |
| V. <i>Missa Pange lingua</i> | des Prez |
| Sanctus – Benedictus | |
| VI. <i>Sainte-Chapelle</i> (2013) | Eric Whitacre (b. 1970) |
| VII. <i>Missa Pange lingua</i> | des Prez |
| Agnus Dei | |

Please hold your applause until the end of each group of pieces.

For the benefit of performers and listeners alike, please silence your phones and alarm watches,
and open cough drop- and candy-wrappers quietly before the music begins.

Thank you!

Notes and Texts

In putting together this program, we wanted to highlight the reverberant acoustics of St. Basil's with music that would bloom in such a vibrant space. We might speculate, then, that the sound St. Basil's produces may be somewhat like that of Augsburg Cathedral in the late sixteenth or early seventeenth centuries, when Christian Erbacher (variously spelled Erbach in some sources) worked as organist and eventually its principal composer, or perhaps like the smaller St. Moritz Kirche, where he held his first official position.

The exuberant *Resonet in laudibus* is no doubt an early work; the earliest source for the piece being the Gumpelzhaimer Codex D, a manuscript collection dating from c. 1599. Like many of the works on our program tonight, it is based on a pre-existing melody, in this case, a medieval German carol dating from the fourteenth century. This tune, bearing the Latin text "Resonet in laudibus," became famous in successive centuries, not only as a carol melody, but also as the foundation for many polyphonic settings of it, some with the Latin text (including an especially famous one by Orlando di Lasso) and others with the German, "Joseph lieber, Joseph mein." In Erbacher's joyous setting, the medieval melody appears variously in the upper two voices, often in close imitation of each other, while the lower voices provide harmonic and melodic support.

Resonet in laudibus

jucundis plausibus

Sion cum fidelibus:

Apparuit quem genuit Maria.

Sunt impleta quae praedixit Gabriel.

Eia, Eia.

Virgo Deum genuit,

quod divina voluit clementia.

Hodie apparuit in Israel,

quod annunciatum est per Gabriel.

Resound in praise

with joyful acclaim

Zion with the faithful:

He has appeared whom Mary bore.

The prophecies foretold by Gabriel are fulfilled.

Eia! Eia!

The Virgin has given birth to God:

that which divine mercy willed.

Today has appeared in Israel

that which Gabriel announced.

– 14th-century carol; trans. Ron Jeffers (1988, earthsongs)

The practice of borrowing a pre-existing melody and using it as the foundation for a new work was not new when Erbacher composed *Resonet in laudibus*, nor when Josquin came to write his *Missa Pange lingua* some eighty years (or so) earlier. Indeed, the idea of taking something old and refashioning it into something new by adding additional music or text (or both) was exactly how writing music for multiple voices began.

By the time of Josquin des Prez and his generation, the practice of composing sacred music using pre-existing sacred or secular melodies was common. What was new was how Josquin (in particular) went about doing it, especially in this mass. Rather than following his predecessors' approach of laying out the pre-existing "Pange lingua" chant verbatim in a single voice (usually the tenor part) and adding three additional parts around it (two above and one below it) that recall some melodic gestures found in the borrowed melody, Josquin embeds the plainchant in each voice part, strategically integrating each pitch of the chant within each newly composed melodic line. The result is a wholly integrated work that allows Josquin complete freedom and flexibility to explore his compositional ideas.

Although it is not clear when Josquin composed *Missa Pange lingua*, the fact that it does not appear in any of the three printed volumes of the composer's masses (1502, 1505, and 1514) suggests that it is a late work dating from the last five to six years of the composer's life. Compositionally, it is a model of what had by this point become the composer's signature style: pervasive imitation, a compositional approach that was one of the most distinctive features of high Renaissance sacred music.

Missa Pange lingua: Kyrie & Gloria

*Kyrie eleison
Christe eleison
Kyrie eleison*

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

*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 coelestis, 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.*

Glory to God in the highest,
And on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, heavenly King, Almighty God the Father,
Lord Jesus Christ, only Son of the Father.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you alone are holy, you alone are Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit, in the glory of God the Father. Amen.

John Dunstable was one of the most prominent and certainly the most internationally recognized English composer working in the first half of the fifteenth century, His music is characterized by a new “sweet sound” that was essentially the result of significantly more frequent use of thirds (both melodically and vertically) to fill out—to sweeten—the more pervasive open fourth, fifth, and octave sonorities that had characterized music of the fourteenth century and earlier. *Quam pulchra es* is a quintessential example of Dunstable’s approach. It features a famous passage from the Song of Songs, an Old Testament book of love poetry in which, in the Christian interpretation, Christ expresses his divine love for his spiritual spouse: the Church. Dunstable sets this text syllabically, with brief melismatic passages used sparingly to highlight especially descriptive words.

*Quam pulchra es et quam decora,
carissima in deliciis.
Statuta tua assimilata est palme,
et ubera tua botris.
Caput tuum ut Carmelus,
collum tuum sicut turris eburnea.
Veni, dilecte mi, egrediamur in agrum,
et videamus si flores fructus parturierunt
si floruerunt mala Punica.
Ibi dabo tibi ubera mea.
Alleluia.*

How fair and pleasant you are,
O loved one in delights.
You are stately as a palm tree,
and your breasts are like its clusters.
Your head crowns you like Carmel;
your neck is like an ivory tower.
Come, my beloved, let us go forth into the fields,
and see whether the grape blossoms have opened
and the pomegranates are in bloom.
There I will give you my love.
Alleluia.

Alleluya, a *nywe werke*, a fifteenth-century English carol, is representative of the small number of surviving works of this type. Notable are its short melodic phrases with angular rhythmic turns that accentuate the natural stress of the words, note-against-note writing between the voices, syllabic text setting, and signature cadential patterns that serve to mark the placement of the carol chronologically. The voices move together, often in parallel motion, a characteristic that was also a feature of Dunstable's *Quam pulchra es*. In our performance, we offer three stanzas of the six preserved in the original manuscript.

Alleluya, alleluya, alleluya.

A nywe werke is come on honde
porw myzt & grace of
Godys sonde:
To saue þe all of euery londe,
Alleluya, alleluya.
For now is fre þat erst was bonde;
we mowe wel synge alleluya.

Alleluya, alleluya, alleluya.

Nowe is fulfilled the prophecie
of Dauid and of Jeremie
and also of Ysaie.
Alleluya, alleluya.
Synge we ther-fore,
bothe loude & hye,
Alleluya, alleluya.

Alleluya, alleluya, alleluya.

Alleluya, this swete songe
oute of a grene branche hit spronge.
God sende vs the lyf þat lasteth longe;
Alleluya, alleluya.
Nowe ioye & blysse
be hem amonge
þat thus cunne synge alleluya.

— anonymous, 15th century

Missa Pange lingua: Credo

Credo in unum Deum.

*Patrem omnipotentem, factorem coeli et terrae,
Visibilem omnium, et invisibilem.*

*Et in unum Dominum Jesum Christum,
Filiū 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 coelis.*

*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 iudicare
vivos et mortuos:*

Cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem:

Qui ex Patre natum 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 Father almighty, maker of heaven and earth,
Of all that is seen and unseen.

I believe in one Lord Jesus Christ,
The only Son of God:

Eternally begotten of the Father;

God from God, light from light,

True God from true God;

Begotten, not made, consubstantial with the Father;

Through Him all things were made.

For us, and for our salvation,

He came down from heaven.

By the power of the Holy Spirit, he was incarnate of
the Virgin Mary, And was made man.

For our sake He was crucified under Pontius Pilate,
Suffered, died, and was buried.

On the third day, He rose again in accordance with
the Scriptures.

He ascended into heaven, and is seated at the right
hand of the Father.

He shall come in glory to judge the
living and the dead:

And his kingdom shall have no end.

I believe in the Holy Spirit, the Lord and giver of life,
Who proceeds from the Father and the Son;

With the Father and the Son, He is worshipped and
glorified;

He has spoken through the Prophets.

And [I believe] in one, holy, catholic, and apostolic
church.

*Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.*

I acknowledge one baptism for the forgiveness of sins.
I look for the resurrection of the dead,
And the life of the world to come. Amen.

William Cornysh's moving *Woffully araide* (Fayrfax MS, c.1500) is an intimate narrative little known by most modern audiences. Although his music is representative of the end of the fifteenth century and includes some elements found in earlier works from Western Europe, it also displays an individuality that sounds considerably different from that composed by his Continental contemporaries. The structure of the piece, with a recurring refrain (a "burden") that encloses three verses (of the poem's original five) is that of an English medieval carol, a genre cultivated from the twelfth century but ending with Cornysh's generation of composers. Such carols were usually written on texts related to the Nativity or in praise of the Virgin Mary (as with *Alleluya, a nywe werk* heard earlier in our concert), but a small number of later ones, such as *Woffully araide*, feature texts on Christ's passion.

[Burden] *Woffully araide*,
My blode, man,
For thee ran,
It may not be naide;
My body blo and wanne,
Woffully araide.

Beholde me, I pray thee, with all thine whole reson,
And be not hard-herted and for this encheson,
Sith I for thy saule sake was slaine in good seson,
Begylde and betraide by Judas fals treson;
Unkyndly entretid,
With sharpe corde sore fretid,
The Jewis me thretid,
They mowid, they grynned, they scornyd me,
Condempnyd to deth, as thou maist se;
Woffully araide.

Thus nakyd am I nailid, O man, for thy sake!
I love thee, then love me; why slepist thou? awake!
Remembir my tendir hart rote for thee brake,

With panys my vaynys constreynd to crake;
Thus toggid to and fro,
Thus wrappid all in woo,
Whereas never man was so,
Entretid thus in most cruell wyse,
Was like a lombe offerd in sacrifice;
Woffully araide.

Of sharpe thorne I have worne a crowne on my hede,
So paynyd, so straynyd, so ruffull, so red;
Thus bobbid, thus robbid, thus for thy love ded,
Onfaynyd, not deynynd my blod for to shed;
My fete and handes sore
The sturdy nailis bore;
What might I suffir more
Than I have don, O man, for thee?
Cum when thou list, wellcum to me!
Woffully araide.

[repeat of opening burden]

– attrib. John Skelton (c.1460–1529)

Missa Pange lingua: Sanctus – Benedictus

Sanctus, sanctus, sanctus,
Domine Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus, qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy,
Lord God of power and might.
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.

With Eric Whitacre's *Sainte-Chapelle*, we hear a fusion of the old and new, with its combination of graceful plainchant-like melodies and references to sixteenth-century polyphony incased within the composer's signature modern harmonic colorings. The work's title links the piece to the beautiful chapel of the same name that is nestled in the courtyard of the Palais de la Cité in Paris. The chapel, built in the thirteenth century at the behest of Louis IX, is a stunning, fairly intimate space (at least as Gothic structures go) with vibrantly colored walls and magnificent stained-glass windows. Written specifically for the fortieth anniversary of the prolific early music choral ensemble the Tallis Scholars, *Sainte-Chapelle* received its world premiere in St. Paul's Cathedral (London) in March 2013.

*Virgo castissima
Advenit in capellam
Et angeli in vitro
Molliter cantaverunt,*

"Hosanna in excelsis!"

*Illa castissima
Susurravit,*

"Sanctus! Sanctus! Sanctus!"

*Lux implevit spatium.
Multiformis colore;
Et audivit vocem suam
Resonare,*

"Sanctus! Sanctus! Sanctus!"

Molliter angeli cantaverunt,

*"Dominus Deus Sabaoth,
Pleni sunt coeli et terra
Gloria tua!
Hosanna in excelsis!
Hosanna in excelsis!"*

*Vox in lumen se transformat,
Et lumen canit,*

"Sanctus! Sanctus! Sanctus!"

Lumen canit molliter,

*"Dominus Deus Sabaoth,
Pleni sunt coeli et terra
Gloria tua!"*

*Virgo castissima
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt.*

An innocent girl
Entered the chapel;
And the angels in the glass
Softly sang,

"Hosanna in the highest!"

The innocent girl
Whispered,

"Holy! Holy! Holy!"

Light filled the chamber,
Many-colored light;
She heard her voice
Echo,

"Holy! Holy! Holy!"

Softly the angels sang,

"Lord God of Hosts,
Heaven and earth are full
of your glory!
Hosanna in the highest!
Hosanna in the highest!"

Her voice becomes light,
And the light sings,

"Holy! Holy! Holy!"

The light sings softly,

"Lord God of Hosts,
Heaven and earth are full
of your glory!"

And the innocent girl
Entered the chapel;
And the angels in the glass
Softly sang.

Missa Pange lingua: Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

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

Lamb of God, who takes away the sins of the world,
have mercy on us.

Lamb of God, who takes away the sins of the world,
grant us peace.

Acknowledgements:

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