

St. Olaf College Chapel  
14 March 2014

## A Lenten Chapel Service

### The St. Olaf Early Music Singers & Instrumentalists from the Collegium Musicum

Gerald Hoekstra, director

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**Prelude: *Cueurs desolez par toute nation***

attrib. to Josquin des Prez c. 1450-1520

**Prayer** (*To be said by all.*)

Almighty and ever-living God, you hate nothing you have made and you forgive the sins of all who are penitent. Create in us new and honest hearts, so that, truly repenting of our sins, we may obtain from you, the God of all mercy, full pardon and forgiveness: through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

*Collect for Ash Wednesday*

**Penitential Psalm no. 1, *Domine, ne in furore tuo***

**Orlande de Lassus 1532-1594**

Domine, ne in furore tuo arguas me,  
neque in ira tua corripias me;

Lord, rebuke me not in thy anger,  
nor chastise me in thy wrath.

*The declamatory rhythmic setting of the opening plea and the overlapping repetitions of the words "neque in ira tua corripias me" give expression to the pleading of the psalmist.*

Miserere mei Domine, quoniam infirmus sum:  
sana me, Domine, quoniam conturbata sunt  
ossa mea.

Have mercy on me, O Lord, for I am weak:  
heal me, O Lord, for my bones are troubled.

*The words "Miserere mei Domine" are powerfully expressed with nonmelodic declamation and heightened repetition. Full chordal writing sets off the plea "sana me, Domine."*

Et anima mea turbata est valde:  
sed tu Domine usquequo?

And my soul is troubled exceedingly:  
but thou, O Lord—how long?

*Here Lassus reduces the texture from five to three voices. The upward inflection on "usquequo" first in the alto and then in the soprano conveys the dismay behind the psalmist's question. The verse ends without a real cadence—i.e., without resolution.*

Convertere Domine, et eripe animam meam:  
salvum me fac propter misericordiam tuam;

Turn to me, O Lord, and deliver my soul:  
save me for thy mercy's sake.

*Lassus shifts from the linear and contrapuntal texture of v. 3 to simple chordal writing. The heightened repetition of "Salvum me fac" suggests great urgency, but the music ultimately settles more calmly on the closing words, "propter misericordiam tuam."*

Quoniam non est in morte qui memor sit tui:  
in inferno autem quis confitebitur tibi?

For there is no one in death that is mindful of thee:  
in hell who can confess to thee?

*After a set of opening entrances emphasizing the word "morte" and a low, sombre setting of "qui memor sit tui," all parts plunge with downward leaps, some an octave deep, on the words "in inferno."*

Laboravi in gemitu meo, lavabo per singulas  
noctes lectum meum:  
lacrimeis meis stratum meum rigabo.

I have labored in my groanings; every night I flood  
my bed [with tears]:  
with my tears I drench my couch.

*The opening figures have a "labored" quality that suggests the weariness of the psalmist, and "in gemitu" literally groans among the low voices in its first statement. With the words "noctes lectum meum," the regular rhythmic motion ceases and all voices sustain long chords. Descending lines and suspensions depict the dripping tears ("lacrimeis") of the psalmist.*

Turbatus est a furore oculus meus:  
inveteravi inter omnes inimicos meos.

My eye is troubled through indignation:  
I have grown old amongst all my enemies.

*This section has three distinct ideas: first, chordal declamation and a faster beat to convey the agitation expressed in the opening line; then, a sudden shift to slowly moving harmonies in low range to suggest “inveteravi”; and finally a short emphatic motive for “inimicos meos.”*

Discedite a me omnes qui operamini iniquitatem.  
quoniam exaudivit Dominus vocem fletus mei.

Depart from me, all you workers of iniquity:  
for the Lord has heard the voice of my weeping.

*The two voices here literally depart from each other. One states the subject, and the other imitates it in the opposite direction.*

Exaudivit Dominus deprecationem meam,  
Dominus orationem meam suscepit.

The Lord has heard my supplication:  
the Lord has accepted my prayer

*The quiet assurance of the psalmist is underscored with a return to chordal texture and simpler rhythms.*

Erubescant et conturbentur vehementer omnes  
inimici mei:  
convertantur et erubescant valde velociter.

Let all my enemies be ashamed, and sorely troubled:  
let them be turned back and be put to shame very  
speedily.

*The psalmist wants his enemies to witness God’s care in his deliverance and hopes that they will be ashamed and turn back, as the words and music both suggest, “very speedily.”*

Gloria Patiri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
As it was in the beginning, is now,  
and ever shall be, world without end. Amen.

*Lassus treats the customary Gloria patri at the end as a triumphant hymn of praise, conveyed by the vibrant shift to D major in the opening phrase and the full chordal setting. At “Sicut erat” he expands the texture to six parts.*

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## St. Olaf Early Music Singers

Sophia Magro, Elysa Bond, Lauren Hahn, Christa Schmidt, soprano  
Kasha Prinzing, Annamarie Pearson, Xuan He, Will Holt, alto  
Charles Byrd, Ryan Coopergaard, Guillermo Rodriguez,  
John Holmstrom, Zachary Rolfs, Joque Warner, Emory Tower, tenor  
Nathaniel Hendrix, Sebastian Surom, Jacob Fossing, bass

## St. Olaf Collegium Musicum Recorder Consort

Jonathan Sanchez, alto; Kelsee McDermott, tenor; Donyel Sison, G-bass  
Christopher Steer, F-bass; Sebastian Surom, C bass