

Concerts at the University

Autumn-Winter 2023

Friday 8 December 2023

1.10pm

St. Cecilia's Hall

Spinacino Consort

Eric Thomas · lute and director

Héloïse Bernard · soprano

Annemarie Klein · recorders

Claire Horáček · viol

O quam magnum miraculum

Programme of works by Hildegard von Bingen, da Milano, Victoria, van Eyck, Dalza, Byrd, des Prez, Holborne and Compère.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

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Programme

O quam magnum miraculum

Hildegard von Bingen (1098 – 1179)

Fantasia

Francesco da Milano (1487 – 1543)

O Magnum Mysterium

Tomás Luis de Victoria (1548 – 1611)

Lullay Lullow

Trad.

Une Jeune Pucelle

Trad.

O Heyligh Zaligh Bethlehem

Jacob van Eyck (c.1590-1657)

Pavanna alla venetiana, Salterello, Piva

Joan Ambrosio Dalza (fl.1508)

Ave verum Corpus

William Byrd (1539/40 – 1623)

Ave Maria

Josquin des Prez (c.1450/55-1521)

As it fell on a holie eve

Anthony Holborne (c.1545–1602)

O Bone Jesu

Francesco da Milano

O Bone Jesu

Loyset Compère (c.1445 –1515)

Christmas has inspired composers throughout the centuries to write peaceful and introspective compositions as well as joyous and celebratory music. Today's concert explores the reflective side of the Christmas story, through music based on texts about the Virgin Mary by some of the finest European medieval and renaissance composers. In *O quam magnum miraculum*, the mystic, Abbess, and composer Hildegard von Bingen celebrates the divine womanhood represented by the virgin Mary, as told through the Christmas narrative in the 16th-century French Carol *Une Jeune Pucelle* and 15th-century English Carol *Lullay lullow*. Josquin's 'little' *Ave Maria*, possibly originally intended as a part of his *Vultum tuum* motet cycle, similarly focusses on Mary's divinity as the mother of Christ, in an imitative four-part motet that is the shortest Josquin ever composed.

Tomás Luis de Victoria represents the mystery and humbleness of Christ's birth with the Phrygian mode, in a prime example of the golden age of Spanish polyphony. Victoria's English contemporary William Byrd, and Josquin's fellow composer Loyset Compère both look to the end of Christ's life and his redemptive power. Each is written in a contrasting polyphonic style, Byrd's composition heightens its expressive power through contrapuntal devices such as cross relations, while Compère's includes extensive homophonic passages after its imitative opening.

These pieces are separated by five short instrumental works. Jacob van Eyck's *O Heyligh Zaligh Bethlehem* is a set of variations on the popular 17th-century Dutch hymn, with the melody originally from the *air de cour Ayant aymé fidèlement* and a popular with both Catholics and Protestants. *As it fell on a holie eve* is a sprightly galliard, which introduces Francesco da Milano's intabulation of Compère's *O Bone Jesu*, an almost exact transcription of the vocal original. Finally, the dances of Joan Ambrosio Dalza, the first proto-dance suites to be printed, represent the joy to be found at Christmas, and contain many influences of the local oral musical culture of early 16th-century Italy.

E.T.

O quam magnum miraculum

*O quam magnum miraculum est
quod in subditam femineam
formam rex
introivit.
Hoc Deus fecit quia humilitas
super omnia ascendit.
Et o quam magna felicitas
est in ista forma,
quia malicia,
que de femina fluxit hanc
femina postea detersit
et omnem suavissimum
odorem virtutum edificavit
ac celum ornavit
plus quam terram prius
turbavit.*

How great the wonder is!
Into the female form subdued
the King
has come.
This God has done, for
meekness mounts o'er all.
And O how great the happiness
is in that form,
for malice, which from a
woman flowed—a woman
then this malice wiped away,
and ev'ry sweet perfume of
virtues she has raised—
the heavens graced far more
than e'er the earth
in chaos cast.

O magnum mysterium

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum,
iacentem in praesepio!
O beata virgo, cuius viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!*

O great mystery,
and wonderful sacrament,
that animals should see the
newborn Lord,
lying in a manger!
O blessed virgin, whose womb
was worthy to bear
the Lord Jesus Christ.
Alleluia!

Lullay Lullow

Lully, lullay, thou little tiny child,
Bye bye, lully, lullay.
Thou little tiny child,
Bye bye, lully, lullay.

O sisters too, how may we do
For to preserve this day
his poor youngling for whom we sing,
"Bye bye, lully, lullay?"

Herod the king, in his raging,
Charged he hath this day
His men of might in his own sight
All young children to slay.

That woe is me, poor child, for thee
And ever mourn and may
For thy parting neither say nor sing,
"Bye bye, lully, lullay"

Une jeune pucelle

*Une jeune pucelle de noble cœur,
Priant en sa chambrette son Créateur.
L'ange du Ciel descendant sur la terre
Lui conta le mystère de notre
Salvateur.
La pucelle esbahie de ceste voix,
Elle se peint à dire pour ceste fois:
'Comment pourra s'accomplir
telle affaire?
Car jamais n'eus affaire à nul
homme qui soyt.'*

A young maid with a noble
heart, praying to her Creator in
her chamber. The angel,
descending from heaven to
earth, told her the mystery of
our Saviour.
The maid, astonished at this
voice, was moved to say at this
point: 'How can such a thing
be accomplished? For never
did I have converse with any
man at all.'

'Ne te soucie, Marie, aucunement,
Celui qui Seignerie au firmament,
Son Saint-Esprit te fera apparaître,
Dont tu ne pourras connaître tost
cet enfantement.
Sans douleur et sans peine, et
sans tourment,
Neuf mois seras enceinte de
cet enfant;
Quand ce viendra à le poser sur
terre,
Jésus faut qu'on l'appelle,
le Roy sur tout triomphant.'

Lors fut tant consolée de ces
beaux dits,
Qu'elle pensait quasi être en
Paradis.
Se soumettant du tout à lui
complaître,
disant voicy l'ancelle du
Sauveur Jésus-Christ.
'Mon âme magnifie, Dieu mon
sauveur,
Mon esprit glorifie son Créateur,
Car il a eu egard à son ancelle;
Que terre universelle lui soit
gloire et honneur.'

'Fear not, Mary, at all:
he who is Lord of the firmament
will send you his Holy Spirit,
from whom you will soon learn
of the Child to be born.
Without sorrow, without pain,
without torment, you will carry
this Child for nine months;
when the time comes to give
him birth, you must call him
Jesus, the King triumphing over
all things.'

Then she was so consoled by
these fine words,
that she felt as though she were
in Paradise.
She submitted entirely to
comply with all he said,
saying 'Here is the handmaid of
the Saviour Jesus Christ.
My soul glorifies God my
Saviour,
my spirit praises its Creator,
for he has looked upon his
handmaiden; may the whole
earth be glory and honour to
him.'

Ave verum corpus
*Ave verum corpus,
Natum de Maria virgine;
Vere passum immolatum
In crucis pro homine.
Cuius latus perforatum
Unda fluxit sanguine.
Esto nobis praegustatum
In mortis examine.
O dulcis, o pie,
O Jesu Fili Mariae,
Miserere mei. Amen.*

O bone Jesu!
*O bone Jesu! Illumina oculos meos,
ne unquam obdormiam in morte,
nequando dicat inimicus meus
praevalui adversus eum.*

*O Adonai! In manus tuas, Domine,
commendo spiritum meum;
redemisti me, Domine, Deus veritatis.*

Hail, true body,
Born of the virgin Mary;
Who has truly suffered,
slaughtered
On the Cross for humanity.
Whose side was pierced,
Pouring out water and blood.
Be a foretaste for us
During our ordeal of death.
O sweet, o holy,
O Jesus Son of Mary,
Have mercy on me. Amen.

O good Jesus! Illuminate my eyes,
lest I sleep in death,
lest my enemy say that I prevailed
against him.

O Lord! Into thy hands, Lord, do I
commend my spirit; thou hast
redeemed me, Lord, God of truth.

Eric Thomas is a lutenist based in Edinburgh, and plays with leading ensembles including the Dunedin Consort, Concerto Caledonia, RSNO, New Trinity Baroque, and Dowland Works with Dame Emma Kirkby. He studied jointly at The University of Glasgow and the Royal Conservatoire of Scotland, under the supervision of John Butt and receiving lute tuition from Jamie Akers. Eric continued his studies at the Conservatorium van Amsterdam, studying lute and theorbo with Fred Jacobs, and also attended the Urbino Early Music Festival to study with Paul O'Dette and Dartington International Summer School for lessons with David Miller. Eric is currently a Phd candidate at the University of Huddersfield, under the supervision of Elizabeth Kenny and Laurie Stras, researching the role of improvisation in early 16th century Italian lute music.

French soprano **Héloïse Bernard** graduated from the Royal Conservatoire of Scotland in 2018 after completing a Masters in French Literature in Paris, as well as a degree in Drama. Highlights on stage include Susanna in Mozart's *Nozze di Figaro*, with the Opera of Castellón, Eurydice in Offenbach's *Orphée aux Enfers*, at the Festival d'Opéra Bouffe d'Etriché, and Dido in *Dido and Aeneas*, with the Young Northern Baroque Ensemble. Recently, she was cast as Iris in the first recording on period instruments of John Eccles' *Semele* with the Academy of Ancient Music, directed by Julian Perkins. A lover of song and poetry, she collaborates closely with pianist José Javier Ucendo, with whom she was awarded at the Lied duo Estonian Academy of Music's competition in Tallinn, and has been invited to the Oxford Lieder Festival Masterclasses. A Live Music Now artist, she sings regularly across the UK with her ensemble Cordes en Ciel (lute and voice), and as a soloist for the Linarol Consort of Viols. She was awarded a bursary to work with Dame Emma Kirkby in Dartington in Summer 2021 to deepen her knowledge of early repertoire.

Born in Luxembourg, **Annemarie Klein** completed her undergraduate music degree at the University of Edinburgh, and her Master in recorder performance at the Lemmensinstituut in Leuven, Belgium, where she studied with Bart Coen and Bart Spanhove. Recent performance highlights include recitals with David Gerrard (harpsichord) and with her ensembles Musica Mundana (with Eric Thomas, lute and theorbo, focussing on music of the Renaissance and early Baroque) and Atelier 32:44 (with Ward Ginneberge, accordion, exploring the tail ends of the classical music repertoire). She has also recently performed a programme of Vivaldi solo concertos with Ensemble Ad Libitum in Luxembourg and France, and premièred a new work, alongside soloists from the Scottish Chamber Orchestra. Based in Edinburgh, Annemarie is regularly invited to teach at various residential courses and to guest-conduct recorder groups around the UK.

Claire Horáček met Eric Thomas whilst studying for a MMus in performance on the viola da gamba with Elizabeth Kenny and Jonathan Manson at Southampton University. She did her first degree in Fine Art at Oxford University but spent a good deal of time there playing the 'cello and furthering her love of early music and interest in historical performance practice. She combines working as a freelance performer on both baroque and renaissance viols with teaching music and art as well as, when time allows, painting. She is a member of the Linarol Consort of Renaissance Viols which specialises in the repertoire of 16th century middle Europe and Ensemble Échos, a baroque chamber group formed by postgraduate students from the Royal Birmingham Conservatoire.