



Savaria under director Pal Nemeth, in the first sections of Pergolesi's "Stabat Mater". We'll have some *other* settings of the *same* text later on in this Early Music series. *Another* seasonal text, or whole *set* of texts, frequently set to music is the "Lamentations" of the prophet Jeremiah, sung or recited in the "Tenebrae" services on the last three days of Holy Week: more about that later. But in between the '*Lamentations*' texts, *responsorial* motets, reflections or anthems were inserted, words mostly taken from the gospels. Here's one from the Maundy Thursday 'Lamentations': "Tristis est anima mea usque ad mortem" (My soul is sorrowful even unto death). This setting is the work of a *Portuguese* composer, well-known and highly esteemed in his day, Manuel Cardoso, who died in 1650.

**MUSIC: Cardoso: Tristis est anima mea 92R11 tr 8 2:38**

**KANE:** The choir of Westminster Cathedral, London, under James O'Donnell, singing "Tristis est anima mea", by Manuel Cardoso, from the Holy Thursday 'Tenebrae' service. There's a set of 10 meditations for Lent, by Marc Antoine Charpentier, which includes that *same* text and others from the same 'Tenebrae' services. Two of them, which are largely direct quotes of the gospels, are about the arrest of Jesus and about Peter's triple denial: "Ecce Judas, unus de duodecim" (Behold, Judas one of the twelve), and "Cum cenasset Jesus" (When Jesus had finished supper). They're written for three male voices and basso continuo, a combination much favoured by Charpentier, and sung here by members of *Les Arts Florissants* directed by William Christie.

**MUSIC: Charpentier: Meditation pour le Careme 91R17 ttr 5 – 6 7:29**

[NB time incorrect & large gap between tracks] 2:54 + 5:31 8:25 ?

**KANE:** The bitter weeping of repentant Peter, in one of the Lenten gospel meditations of Charpentier, from the late 1600s. Ps 50 (51 in the Hebrew numbering), known as the "Miserere" from its Latin opening word (Have mercy on me, o God) was and still *is* much used on Fridays and in Lent, especially Holy Week, in the prayer-liturgies of the western-rite churches. It must be the scripture-text most often set to music over centuries and varieties of styles. And no doubt the most *famous* setting of it is one that was regularly used in Holy Week in Rome, in the Papal

Chapel, for over 200 years without being printed or published. People came from all over Europe to hear it, in those days when there wasn't any recording. Most famously, the teen-age Mozart visiting Rome is said to've written it all out after hearing it just once or twice. Its popularity revived in the middle of the 20<sup>th</sup> century, with an EP recording (remember those ?) featuring a clear-as-a-bell boy's treble voice reaching effortlessly to those ethereal high notes which so distinguish the work. Nowadays the "Miserere" is a rather regular item in choir festivals and concerts. At least *one* musicologist, however, thinks its composer Gregorio Allegri has been remembered, quote "*unfairly* for a mediocre Miserere which haunts the pages of musical and non-musical travel-books, but who deserves to be remembered for some fine *a cappella* Masses... and concertato motets..." Unquote. Alas, you won't find many of *those* on CDs even now.... *And* it's been questioned whether those famous high Cs are original Allegri (at all). So, to the music: Allegri's "Miserere" is a nine-part setting of the text, divided between two choirs until the last verse, and the musical material is repeated 5 times through the 19 verse-lines of the psalm text. In this recording, the treble is Nicholas Thompson with the choir of St Paul's cathedral, London, conducted by John Scott.

**MUSIC: Allegri: Miserere** **96R16 tr 4** **13:29**

**KANE:** The famous "Miserere" of Gregorio Allegri, from early 17<sup>th</sup> century Rome. Finally today, part of a cantata written for the 4<sup>th</sup> Sunday of the Lent season, also known as "Laetare" Sunday. It's from one of the many *series* of festive cantatas for all the Sundays of the church year that George Philipp Telemann regularly produced from his late twenties until well into his old age (he was 86 when he died in 1767). It was Telemann, and the poet Erdmann Neumeister, who really 'invented' the cantata form that brought together contemporary poetry in the form of aria and recitatives with the long-established canonical bible texts and the great Lutheran hymn tradition. The idiom of the *music*, too, was modern for its time; and Telemann became the most famous composer of sacred music in the northern Europe of his day. His 'Laetare' Sunday cantata "Wer nur den lieben Gott lässt walten" (He who accepts the dear Lord's will) is from the cantata sequence in *French* style first performed in 1715 in both Eisenach and Frankfurt. We'll hear the first 5 minutes or so, beginning

with a chorale that affirms trust in God, followed by a soprano aria, 'So let God rule in all things', and a second chorale, 'When He opens His kindly hand'.

**MUSIC: Telemann: Wer nur den lieben Gott      98R22 ttrr 9 – 11      5:08**

**KANE:** From a cantata by Telemann for the 4<sup>th</sup> Sunday of Lent. You've been listening to 'Early Music for Lent and Easter' with me, Ciaran Kane. Next week at the same time, 4 English composers, 2 Italians and one Franco-Flemish whose name is recorded in at least five different language versions. Till then, good-bye

*[if needed, the following music as fill/fade-out]*

**MUSIC:      as above,    track 13      0:33**

Text wordcount: 1162

Music items timing 44:10