



(LEMS 8021)

PIERRE DE LA RUE (d. 1518)
Missa De Sancta Anna
Lamentatione Jeremiae
With Chant Reponsories for Matins at Good Friday

SCHOLA DISCANTUS, Kevin Moll, director

PERFORMERS:

(Superius) - Noel Bisson, Bradford Findell, Melanie Frost
Countertenor - John Delorey, Eleanor
Tenor - Murray Kidd, Arthur Rawding
Bassus - Glenn Billingsley, Mark Risinger

(Superius) – Noel Bisson, Bradford Findell
(Altus) - Arthur Rawding
(Tenor 1, 2) - Murray Kidd, Glenn Billingsley
Bassus - Mark Risinger

NOTES:

Historians tend to regard Pierre de la Rue (d. 1518) as merely one of several lesser contemporaries of Josquin des Prez (d. 1521). But Pierre was in fact very highly regarded in his own day; he was apparently the favorite composer of the melancholy Margaret of Austria, regent of Burgundy during the minority of the Holy Roman Emperor Charles V. In the lavish manuscripts stemming from the Hapsburg-Burgundian court around 1500,

La Rue's works are featured even more prominently than Josquin's, and they are transmitted in many printed sources of the later 16th century as well.

The four-part *Missa de Sancta Anna*, which receives its world-premier recording here, is one of the most beautiful and accessible polyphonic compositions not only of La Rue, but of the entire Renaissance era. It is extremely melodic in all parts, and its smooth harmonies sound surprisingly modern for its time of creation (c. 1490). The five movements are related musically through their F tonality, as well as in their use of a specific melodic opening "motto"; usually this motto is initiated by the top voice and the tenor. The Mass may well incorporate a structural *cantus firmus*, but none has yet been identified. A distinctive feature of the cycle is that the first Hosanna section of the *Sanctus* is replaced by a short motet – an elegant treatment of a text beginning *O Salutaris hostia*.

La Rue's polyphonic setting of the Lamentations of Jeremiah survives only in a 16th century German printed source from Nuremberg (Montanus & Neuber, 1549, nos. XXXIX-XLI). These Old Testament texts are sung as "Lesson" (*Lectio*) during the night Office of Matins in the days leading up to Easter. However, the texts set by La Rue do not conform to those found in the modern chant compilation known as the *Liber Usualis*; rather, they reflect a local tradition of liturgical usage current at the time. The three separate polyphonic Lessons consist of a series of relatively short texts, each preceded by a Hebrew letter, with a concluding section beginning *Jerusalem, Jerusalem...* The work is based on a migrating *cantus firmus* taken directly from the chant. It is written for four voices throughout, except the first setting of *Jerusalem*, which is in five parts. The severe beauty of La Rue's setting accords wholly with the spirit of these texts. In this first recording of the entire Lamentations, the extended monophonic psalms that customarily precede the Lessons of Matins have of necessity been omitted, but the chant Responsories following each Lesson are retained.

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Schola Discantus sep

TRACKS AND TIMES:

Missa de Sancta Anna

1. Kyrie - 4:30
2. Gloria - 5:37
3. Credo - 8:29
4. Sanctus - 7:34
5. Agnus Dei - 4:41

Lamentatione Jeremiae

6. Lectio 1 – 9:38
7. Responsorium 1 - 3:42
8. Lectio 2 - 4:59
9. Responsorium 2 - 3:38
10. Lectio 3 - 6:34
11. Responsorium 3 - 5:23

Lectio I

De Lamentatio Jeremiae Prophetae.

Ain. Expandi manus meas, et non inventus est qui consolatus esset me: mandavit Dominus adversum Jacob in circuitu hostes mei: facta sum quasi polluta menstruis.

Phe. Plausuerunt super te minibus omnes transeutes per viam: sibilaverunt, et moverunt capita sua super filiam Jerusalem: Haec cine est urbs, dicentes, perfecti decoris, gaudium universae terrae?

Sade, Id circo egi okirabsm et oculus meus deducens aquas: quia longe factus est me consoltor, convertens animam mean facti sunt filii mei perditii, quoniam invaluit inimicus.

Caoh. Complevit Dominus fuorem suum, effudit iram in dignationis suae; et succendit ignem in sion, et devoravit fundamentum eius.

Res. Popter peccata prophetarum eius, et iniquitatem sacerdotum eius, qui effuderunt in medio eius sanguinem justorum.

Sin. Prophetae tui viderunt ibi falsa, set stulta, nec aperiebant iniquitatem tuam, ut te ad poentitetiam provocarent: viderunt autem tive assumptions falsas, et ejections.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Responsorium I

Omnes amici mei dereliquerunt me, et praevalurent isidiantes mihi: tradidit me quem diligebam: tradidit me quem diligebam: Et terribilibus oculis plaga crudeli percutientes, aceto potabant me.

Inter iniquos proiecerunt me, et non pepercerunt animae meae.

Et Terribilibus...potabant me.

Lectio II

Thau. Eraverunt caeci in plateis, polluti sunt sanguine: cumque non possent in trare, tenuerunt lacinias suas.

Aleph. Redicite, recidite polluti, clamaverunt eis: recedite, abite, noli tangere: iurgati quipped sunt, et commoti: dixerunt inter gentes: non addet ultra ut habitet in eis.

Beth. Non crediderunt reges terrae, et universi habitatores orbis, quoniam ingredretur hostis et inimicus per portas.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Responsorium II

Velum templi scissum est; Et omnis terra tremuit: latro de cruce clamabat, dicens:
Memento mei, Domine, dum veneris in regnum tuum.

Petrae sissae sunt, et monumenta aperta sunt, et multa corpora sanctorum, qui
dormierant, surrexerunt.

Et omnis terra...regum tuum.

Lectio III

Ghimel. Ad Dominum levemus, levemus corda nostra cum minibus ad Dominum, ad
Dominum in coelos. Nos inique egimus, et te ad iracundiam provocavimus.

Daleth. Haec recolens in corde meo, ideo sperabo. Misericordiae Domini quia non sumus
consumpti: quia non defecerunt miserationes eius. Novi diliculo, multa est fides tua. Pars
mea Dominus, dixit anima mea: propterea expectabo eum.

He. Bonus est Dominus sperantibus in eum, animae quaerenti illum. Bonum est
praestolari cum silentio salutare Dei. Conum est viro, cum portaverit iugum ab
adolescentia sua.

Jerusame, Jerusalem, convertere ad Dominum Deum tuum.

Responsorium III

Vinea mea electa, ego te plantavi: Quomodo conversa es in amaritudinum, ut me
crucifigeres, et Barabbam dimitteres?

Quomodo conversa es...dimitteres?

Vinera mea electa...dimitteres?

SCHOLA DISCANTUS

Schola Discantus specializes in the Franco-Flemish of the Ars nova and early Renaissance (1320-1500). The ensemble is dedicated to realizing authentic performances of the many unjustly neglected masterworks from this period, which, for sheer purity and beauty, are unsurpassed in the entire literature of music. In the 20th century, musicologists have unlocked the technical secrets of this repertoire, thus allowing it to be performed again after a lapse of over half a millennium. As a result it has become obvious that the monuments of polyphony bequeathed to us from the 14th and 15th centuries are fully equal to artistic achievements in other fields. And indeed, it is not coincidental that these late-medieval composers are exact contemporaries of such acknowledged paragons as Petrarch, Chaucer, Erasmus, Donatello, Brunelleschi, the Van Eycks, Botticelli, and Leonardo da Vinci.

MODERN EDITIONS OF MUSIC:

- 1) Rene Renard Lenaerts and Jozef Bobijns (editor), *Drie Missen van Pierre de la Rue*, *Monumenta Musicae Belgicae VIII* (Antwerpen: 1960), 49-72.
- 2) T. Herman Keahey (editor.), *Pierre de la Rue: Collected Works, Vol. II, Corpus Mensurabilis Musicae 97* (American Institute of Musicology, 1992), 175-217.
- 3) Gunther Massenkeil (editor), *Mehstimmige Lamentationen aus der ersten Halfte des 16. Ahrhunderts*, *Musikalische Denkmahler, Band VI* (Mainz: B. Schott's Sohne, 1965), 127-39.

TEXTS:

The texts of the Mass Ordinary, with English translations, can be found in the debut CD of Schola Discantus, entitled "Johannes Ockeghem: The Two Three-Voice Masses" (Lyrichord Early Music Series, LRMS 8010). The Latin texts of the Lamentations are given below.

"CANTEMS PRAECLARA OBLITAQUE" - CREDITS:

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The Master of the St. Lucy Legend. Used by Permission of the Fine Arts Museum of San
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This Disc is dedicated to Oliver Merle Senn



The Lyrichord Early Music Series

PO Box 1977 Old Chelsea Station
New York, NY 10011 Ph: 212 404 8290 Fax: 212 404 8291
email: nick@lyrichord.com Web: www.lyrichord.com

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