

THE MEMORIAL UNIVERSITY OF NEWFOUNDLAND

CHAMBER CHOIR

D.F. Cook, Conductor

Office of Compline

Plainchant

Led by The Very Reverend E.C.W. Rusted, O.B.E.
Dean of St. John's

Anthem: O Lord the Maker of all Thing

William Mundy
(c. 1529-1591)

Programme of Music for Holy Week

Missa O quam gloriosum est regnum

Tomas Luis de Victoria
(c. 1548-1611)

Kyrie
Gloria in excelsis
Sanctus - Hosanna
Benedictus - Hosanna
Agnus Dei

Lamentaciones de Jeremias Propheta (1946)

Alberto Ginastera
(1916-1983)

O vos omnes qui transitis per viam
Ego vir videns paupertatem meam
Recordare Domine quid acciderit nobis

Miserere mei

Gregorio Allegri
(1582-1652)

O God, Thou art my God

Henry Purcell
(1659-1695)

The School of Music gratefully acknowledges the cooperation
of the Dean and Churchwardens of the Newfoundland Cathedral.

A retiring collection will be taken at the door.
Proceeds go to the Cathedral Choral Scholar Fund to
support the practical training of young church musicians.

Please be generous.

MISSA O QUAM GLORIOSUM EST REGNUM**VICTORIA**

Missa O quam gloriosum est regnum, first published in Rome in 1583, is the best-known of twenty surviving mass settings by Victoria. Written in the missa parodia style, it derives its themes from the composer's own motet of the same title, on a text from the Magnificat antiphon for the Feast of All Saints.

THE LAMENTATIONS OF JEREMIAH**GINASTERA**

- 1) Is it nothing to you, all you who pass by? Look and see if there is any sorrow like unto my sorrow which was brought upon me, which the Lord inflicted on the day of his fierce anger. Behold, O Lord, for I am in distress, my soul is in tumult, my heart is wrung within me, because I have been very rebellious. In the street the sword bereaves; in the house it is like death. For these things I weep; my eyes flow with tears; for a comforter is far from me, one to revive my courage my children are desolate, for the enemy has prevailed. Thou wilt pursue them in anger and destroy them from under thy heaven, O Lord.
- 2) I am the man who has seen affliction under the rod of his wrath; he has driven and brought me into darkness without any light surely against me he turns his hand again and again the whole day long. He has made me dwell in darkness like the dead of long ago. Though I call and cry for help, he shuts out my prayer. So I say, "Gone is my glory, and my expectation from the Lord".
- 3) Remember, O Lord, what has befallen us; restore us to thyself, O Lord, that we may be restored! Renewed our days as of old! Thy throne, O Lord, endures to all generations.

from *The Lamentations of Jeremiah*
Revised Standard Version

MISERERE MEI (HAVE MERCY UPON ME, O GOD)**ALLEGRI**

This famous setting of Psalm 51 (Vulgate number 50) by the Italian composer and singer Gregorio Allegri has been traditionally sung in Holy Week by the papal choir ever since it was written. For over two hundred years the elaborate solo passages (reaching a top C in the soprano) were a closely guarded secret of the papal choir. Mozart copied them out from memory when he was only fourteen.

O GOD, THOU ART MY GOD**PURCELL**

Purcell composed this full anthem about 1680, soon after he had succeeded John Blow as organist of Westminster Abbey. The text is taken from Psalm 63 (vv.1-5,8), with alleluias added. The music for the final alleluia section was subsequently lifted out of the anthem to provide noble service as a hymn tune (*Westminster Abbey*), usually sung to the words "Christ is made the sure foundation".

CHAMBER CHOIR PERSONNELSoprano

Diana Barry
Catherine Cornick
Darlene Cornick
Peggy Head
Sheila Osborne
Sharon Vaughan
Jane Peters Williams

Alto

Valerie Long
Gillian Peters Pridham
Gretchen Schoenberg
Cavell Sheppard
Betty Ann Younker

Tenor

Peter Higham
Douglas Jamieson
John Russell
Douglas Vaughan

Bass

Gary Compton
Stephen Handrigan
Simon Hodgett
Michael Molloy

Organist: Debbie Peet