



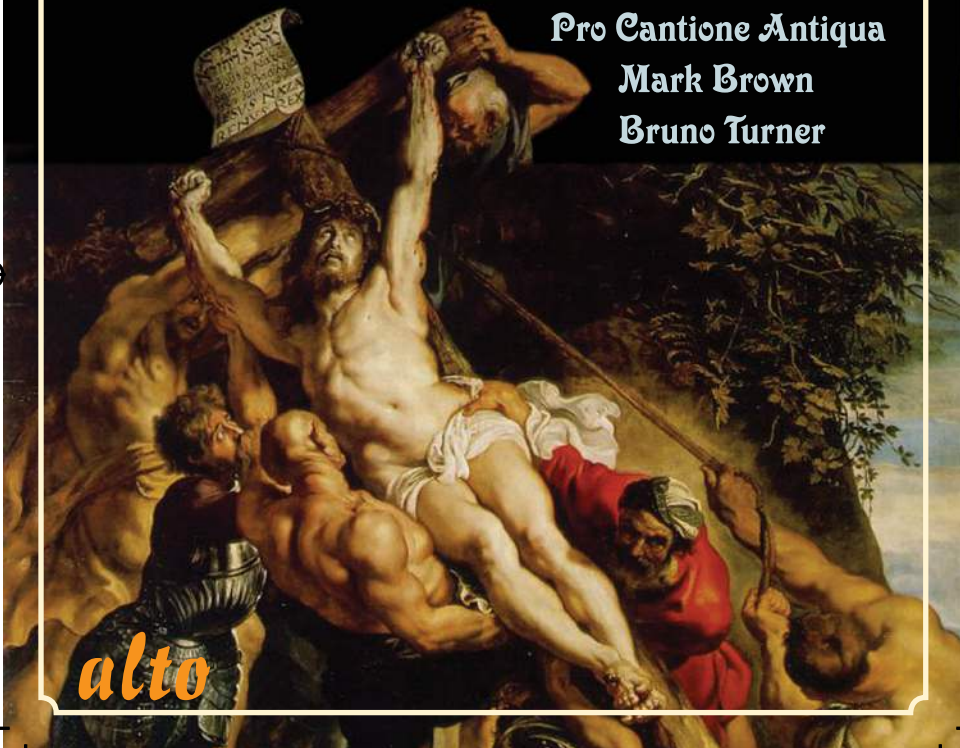
# Orlandus Lassus

## Requiem & Music for Easter Sunday

Pro Cantione Antiqua

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alto





1982 marked the 450th anniversary of the birth of Orlandus Lassus at Mons, in what is now Belgium. At the age of about 12 he was recruited to serve in the capella of Ferrante Gonzaga who was then Viceroy of Sicily and commander of the Emperor's forces in the Low Countries. After the Peace of Cr py (14 September 1544) Lassus travelled through France to Mantua and thence to Palermo where he arrived on 1 November 1545. He then spent his adolescence in Italy and was appointed Maestro di Capella at St John Lateran in Rome in 1553. After about 121 months he returned to the Low Countries on hearing news of the fatal illness of his parents. In 1557 Lassus was engaged as a singer in the capella of Duke Albrecht V of Bavaria in Munich, directed by Ludwig Daser. He succeeded Daser as Kapellmeister in 1563, and occupied the post until his death on 14 June 1594, the year which also saw the death of Palestrina.

A brief outline of the liturgical services from which the works on these records (referring also to ALC 1123 coming soon) are taken may be helpful. Matins and Lauds were intended for celebration during the night, and it is likely that this was the case at Munich, although they were sung there only occasionally. Matins assumed a particular importance during the last three days of Holy Week (the so-called Triduum Sacrum) when the events of the last days of Christ's life were re-enacted by the Church.

The form of Matins is dictated by the number 3, which possessed particular significance in the early church, having the quality of perfection and direct reference to the Trinity and therefore to God. This Office is divided into three sections called Nocturns, each of which contains three Psalms with Antiphons, and three Lessons interspersed with three Responsories. In the Triduum Sacrum the Lessons in the first Nocturn were taken from Jeremiah, and popularly called the 'Lamentations'. The office of Lauds normally followed Matins immediately, and in form closely resembled Vespers which was celebrated in the afternoon. They both contain five Psalms with Antiphons, a Hymn and a Canticle with its Antiphon (the Canticle at Lauds being the Benedictus while that at Vespers is the Magnificat). The text of the Magnificat is taken from St Luke, Chapter 1, where it is attributed to the Blessed Virgin Mary.

The office of Compline (in Latin *Completorium*, or 'completion') was the final office of the day. In Lassus's time it consisted of a short Lesson and attendant responses and prayers, four Psalms with only one Antiphon, a 'short responsory', a Hymn and the Canticle of Simeon (Nunc dimittis)





with its Antiphon. In late medieval times, the service had been extended by the singing of a Votive Antiphon to Our Lady. In the pre-Trent practice at Munich, only one of these Antiphons was prescribed at Compline (*Salve regina misericordiae*), but after the adoption of the Reformed Tridentine liturgy at Christmas 1581 an additional three appear (*Alma Redemptoris, Regina coeli and Ave Regina*) with the *Salve Regina* text slightly altered, and their usage indicated for four different periods of the liturgical year.

The cult of the Virgin Mary, which steadily developed from 1000 AD in the Roman Church, has led to the four 'Marian' Antiphons and the Magnificat being treated as major elements in the liturgy. Lassus composed no fewer than 102 Magnificats and 23 settings of the Antiphons. We must also remember that the Virgin Mary was adopted as the Patroness of Bavaria during the 16th century - an indication of the importance which the Court accorded to her.

Only one of the items recorded on this disc can be confidently ascribed to the pre Trent liturgy from Freising, in which diocese Munich lay - *Surgens, Jesus*, first published in 1562, well before the adoption of the new liturgy. The text appears in the Freising rite as the first section of a Matins Responsory for Easter Monday. *Christus resurgens*, on the other hand is absent from the Freising rite but appears in the Trent breviary, again as the first section of a Matins Responsory, this time on the Saturday after Easter. It was first published in 1582. Just after the Trent liturgy was adopted in Munich. The dating of the remaining works is as follows:

*Regina coeli* was first published in 1604, but the text appears in both the Freising and Trent rites (in the former as a Suffragia for the Blessed Virgin Mary on Saturdays after the Octave of Easter until Ascension; and in the latter as a votive Antiphon for Our Lady after Compline for a similar period). It cannot be dated on liturgical grounds, though stylistically it would appear to be a relatively early work. The Hymn *Aurora lucis rutilat* probably dates from between 1581 and 1592 though again not published until 1604, when it appeared with the *Regina coeli* in the *Magnum opus musicum* a collection of over 500 works published posthumously by Lassus's sons. The Magnificat *Aurora lucis rutilat* appears in Mus MS 14 at Munich which bears the date 1592, though not beside this work. (The interpolated plainsong verses, incidentally have been taken from the *Liber Usualis* in the absence of 16th-century Munich sources).

The hymn *Aurora lucis rutilat* is a vastly different work though probably composed only a few years later. The mood is in sharp contrast to the Lamentations, for Christ has risen from the dead





and the whole world rejoices. Two five-part choirs, and a text which relishes the triumph over death and the forces of evil, release from the composer all the fervour which characterised the Counter-Reformation. This work is the closest that Lassus came to the Venetian tradition of ‘cori spezzati’, as Denis Arnold has pointed out, since both choirs are complete harmonically. Lassus worked primarily in the small ducal chapel at Munich where separation of the choirs in his polychoral pieces was not possible - a practical consideration which Lassus reflected in his harmonic approach. Thus one is led to the conclusion that this hymn was written for a special celebration of Easter Day Lauds in a venue where this separation was possible - perhaps in the Frauenkirche at Munich, or even in the Georgsaal in the Residenz, possibly used for worship.

*Surgens Jesus* is a brilliant example of the young composer’s talent. The work falls into three sections, the first two corresponding to the division of the first section of the Responsory from which the text is taken. The last section begins in triple rhythm and ends with a very long ‘alleluia’. The repetition of final words or phrases is quite common in Lassus’s earlier works, the object being, perhaps, to balance the work. As result of the extended ‘alleluia’, the proportions become approximately 2:1:2.

In *Christus resurgens*, on the other hand, the repetition of text occurs earlier, the formal control being thus somewhat more subtle. In both works, separated by twenty years in date of publication, Lassus’s ability to write striking musical phrases with apt harmonic progressions is clearly demonstrated. The structure of *Regina coeli* on the other hand, is dictated by the Plainsong *cantus firmus* found mainly in the tenor. The melody is not precisely the same as the chant known today, but very nearly so. Close imitation in the Netherlandish style is indicated by the opening canon at the fourth, though he does not pursue this device beyond the first phrase.

The Magnificat is a ‘parody’ based upon the hymn *Aurora lucis rutilat*. Like its model, it is laid out for two five-part choirs, but the dependence of the Magnificat upon the hymn is much less than might be expected from the title. Naturally, there are similarities in style between the two works: echo effects, for example, or the composer’s characteristic use of close imitation, but no more than one would expect from two works written for the same forces at a similar time. However, the most striking feature of the hymn - the harmonic completeness of each choir - is not found in the Magnificat, and the only musical material used is taken from the opening and closing bars. It is even possible that the slight differences which exist in the two ‘Amens’ may be due to the fact that his





sons were not above altering their father's cadences in their publications (cf. *Missa Bell' Amfitrit' altera*). The fact that Lassus chose not to use the Venetian style of 'Cori spezzati' indicates that the Magnificat was designed for his court chapel (from whose library the manuscript derives), and the lack of direct musical quotation was probably caused by the very different nature of the two texts.

Consideration of the text is always the starting point for an assessment of the work by Lassus. He was, after all, an excellent linguist, and his 57 surviving letters show great delight in words and a vivid imagination. In addition he was first appointed to the Munich Capella as a singer, and singers must come to terms with language and its meaning. Indeed, interesting examples of the type of solo singing which Lassus expected from his capella are to be found in the verses 'Fecit potentiam' and 'Sicut locutus', which open with what are really written-out *passaggi*.

Although Lassus and Palestrina died in the same year (Lassus being about seven years younger), the modern music lover will have heard far more of Palestrina than of Lassus, but in the 16th century it was quite a different story. When they were alive Lassus had, without doubt, a far greater reputation, as an examination of their published works shows.

There are several reasons for Palestrina's subsequent popularity. First of all Palestrina was working in Rome, which at the time was in the turmoil of a great reforming movement. The Council of Trent's revisions of the liturgy gradually came into effect from the 1570s onwards the music of Palestrina (and, to some extent, Victoria) travelled with the dissemination of these reforms. Lassus, on the other hand, was in Munich, well away from the centre of Church politics. Secondly, the revival of interest in music of the 16th century dates from the 19th century beginning with the work of Giuseppe Baini in Rome (once again) where he was papal choirmaster and continuing with the 'Cecilians' who were dedicated to the ideals which they believed underlay Palestrina's music. Like many 19th-century movements, including the Plainsong revival at Solesmes, the criteria used as bases for the construction of theories were highly subjective and heavily influenced by the romantic artistic climate of the time. It so happened that in general Palestrina's music fitted their criteria better than that of Lassus. Thirdly, the Cecilians believed that sacred and secular music should be noticeably different in contra-distinction to the works of Mozart for example and, again, Palestrina sits more comfortably within this concept, since he wrote little secular music. Victoria, incidentally, was a priest and wrote no secular music at all. Lassus of course wrote a large amount, and madrigalian touches and other 'secular' devices are commonly to be found in his





sacred music. Finally, Palestrina's music has been used as a teaching device throughout the last 400 years largely because its reliance upon the 'rules of counterpoint' is capable of academic analysis and reproduction. Lassus's relatively free use of all 16th-century compositional techniques makes him more difficult for scholars to emulate.

None of these reasons should influence our approach to Lassus. He worked at the Munich Court where he was provided with a splendid and large capella and with situations demanding music of all kinds from the bawdy to the sacred. His prodigious output reveals a composer with superlative melodic, harmonic and rhythmic gifts, extraordinary technical ability, and an imagination of quite astonishing range. He was the Shakespeare of music.

#### **Notes by Clive Wearing**

**Note on the Requiem.** As a composer of masses, Lassus has indeed been overshadowed since by the figure of Palestrina. The large majority of the Flemish master's compositions in this field remain unfamiliar to all but a few scholars, although his reputation was unequalled in the 16th century. Mostly these works fall into the category of parody masses, that is to say works whose themes are based on the melody of a previous composition, sacred or secular, from the composer's own hand or from that of another. The *Requiem Mass for four voices*, first published in 1578, has as its point of departure, however, the plainchant for the *Office of the Dead*, not always as a direct quotation, but at its most obvious in the Introitus, where the second voice sings the chant as a *cantus firmus*, a fairly uncommon formal device in the work of Lassus, but one which foreshadows the solemnity of the music that follows.

The four-part Requiem is indeed for much of its duration a slow, dark and serious piece. It is written with rather unusual clefs, so that the voices are deep and lie close together, in a register well suited to the several bass and tenor singers specially imported from the Low Countries to sing with Lassus in the Bavarian Chapel. Even the intonations to the polyphonic passages are written at an unusually low pitch. One should not gather from this, however, that this is a gloomy or monotonous composition. As a variation, in the Gradual - here replaced by a setting of *Si ambulem in medio umbrae mortis* (Psalm 23) - the sonority of the four-part polyphony gives way to a fairly extended section ('Virga tua...') of two-part writing for the lower voices. The Benedictus is a trio for the upper parts. Above all, the brief but exalted rising phrase in the Hosanna of the Benedictus, on the words 'In excelsis', echoed twice in the Communio on the words 'In aeternum', are the expression



not of mortality and suffering but of unshakeable faith in the Resurrection.

In order better to recreate the atmosphere of a Requiem Mass, we have included plainchant from the Office for the Dead: the Tractus 'Absolve Domine...', the Sequentia 'Dies irae', and finally the 'In paradisum', a particularly moving antiphon from the Burial Service which brings the Mass to a fittingly still and contemplative conclusion.

**Note by Mark Brown**

### MUSIC FOR EASTER SUNDAY

#### [1] AURORA LUCIS RUTILAT

*Aurora lucis rutilat  
Coelum laudibus intonat  
Mundus exultans jubilat  
Gemens infernus ululat  
Cum rex ille fortissimus  
Mortis confractus viribus  
Pede conculans tartara  
Solvit a poena miseros.  
Ille qui clausus lapide  
Custoditur sub milite  
Triumphans pompa nobili  
Victor surgit de funere  
Solutis iam gemitibus  
Et infernos doloribus  
Quia surrexit Dominus.  
Resplendens clamat angelus  
Quae sumus auctor omnium  
In hoc pascali gaudio  
Ab omni mortis impetuum  
Defende populum.  
Gloria tibi Domine  
Qui surrexisti a mortuis  
Cum patre et sancto spiritu*

Hymn for Lauds, Easter Sunday  
Dawn reddens with light;  
heaven resounds with praise;  
the world rejoices;  
hell groans  
as the mighty king, having  
defeated the forces of death,  
trampling hell underfoot,  
releases The wretched from torment.  
He who, enclosed by a stone,  
was guarded by a soldier,  
in noble triumph  
rises victor over death.  
Now hell  
is filled with groans and sighs,  
for the Lord is risen;  
the angel cries out in glory.  
Author of all things,  
in this joy of Easter,  
from all assaults of death  
Defend thy people.  
Glory to Thee, Lord,  
who has risen from the dead,  
with Father and Holy Spirit



*In sempiterna saecula Amen.*

**[2] SURGENS JESUS**

*Surgens Jesus Dominus noster  
Stans in medio discipulorum suorum  
Dixit:*

*Pax vobis, alleluia.*

*Gavisi sunt discipuli*

*Viso Domino. Alleluia.*

**[3] CHRISTUS RESURGENS**

*Christus resurgens iam non moritur  
Mors, illi ultra non dominabitur  
Quod enim mortuus est  
Peccato mortuus est semel  
Quod autem vivit in Deo.  
Alleluia.*

**[4] REGINA COELI LAETARE**

*Regina coeli laetare, alleluia.  
Quia quem meruisti portare, alleluia  
Resurrexit sicut dixit, alleluia.*

**[5] MAGNIFICAT**

**super 'Aurora lucis rutilat'**

*Magnificat anima mea Dominum:  
Et exsultavit spiritus meus in Deo, salutary meo.  
Quia respexit humilitatem ancillae suae:*

*Ecce enim ex hoc beatam me dicent  
Omnes generations  
Quia fecit mihi magna qui potens est:*

for evermore. Amen.

Motet

Christ our Lord having risen,  
standing in the midst of his disciples,  
said;  
Peace be with you, alleluia.  
The disciples rejoiced  
at the sight of the Lord. Alleluia.

Motet

Christ having risen now dies no more.  
Death shall have no dominion over him.  
For because he died  
he has died to sin  
and he lives even in God.  
Alleluia.

Motet

Queen of heaven rejoice, alleluia.  
because you were worthy to bear him, alleluia.  
He has risen as he foretold, alleluia.

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Saviour  
For he hath regarded the lowliness of  
His handmaiden;  
for behold from henceforth  
all generations shall call me blessed  
For He that is mighty hath magnified me





*Et sanctum nomen ejus  
Et misericordia ejus a progenie in progenies  
Timentibus eum.  
Fecit potentiam in brachio suo:  
Dispersit superbos mente cordis sui.*

*Deposuit potentes de sede,  
Et exaltavit humiles  
Esurientes implevit bonis:  
Et divites dimissit inanes.  
Suscepit Israel, puerum suum, recordatus  
Misericordiae suae.  
Sicut locutus est ad patres nostros  
Abraham, et semini ejus in saecula.*

*Gloria Patri, et Filio, et Spiritui Sancto.*

*Sicut erat in principio, et nunc,*

*Et semper, et in saecula saeculorum. Amen.*

## MISSA PRO DEFUNCTIS

**Cum quatuor vocibus**

### [6] INTROITUS

*Requiem aeternam dona eis Domine:  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
Et tibi reddetur votum in Jerusalem  
Exaudi orationem meam,  
Ad te omnis caro veniet.  
Requiem aeternam dona eis Domine:  
Et lux perpetua luceat eis.*

and holy is His name  
And His mercy is on them that fear Him  
throughout all generations.  
He hath shewed strength with His arm  
He hath scattered the proud in the  
imagination of their hearts  
He hath put down the mighty from their seat.  
and hath exalted the humble and meek  
He hath filled the hungry with good things;  
and the rich He hath sent empty away.  
He remembering His mercy  
hath holpen His servant Israel  
As He promised to our forefathers  
Abraham and his seed for ever

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

## REQUIEM for four voices

Grant them eternal rest, Lord,  
And let perpetual light shine upon them.  
A hymn becometh Thee, O God, in Zion,  
and a vow shall be paid to Thee in Jerusalem.  
Hear my prayer:  
To Thee all flesh shall come.  
Grant them eternal rest, Lord,  
and let perpetual light shine upon them.

**[7] KYRIE**

*Kyrie eleison.*

*Christe eleison*

*Kyrie eleison.*

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

**[8] GRADUALE**

*Si ambulem in medio umbrae mortis.*

*Non timebo mala:*

*Quoniam tu mecum es, Domine:*

*Virga tua et baculus tuus,*

*Ipsa me consolata sunt.*

Though I walk through the midst of the  
shadow of death

I shall fear not evil

for Thou art with me, O Lord.

Thy rod and Thy staff

they comfort me

**[9] TRACTUS (Gregorian chant)**

*Absolve Domine, animas omnium fidelium*

*Defunctorum ab omni vinculo delictorum*

*Et gratia tua illis succurente*

*Mereantur evadere iudicium ultionis,*

*Et lucis aeternae beatitudine perfui.*

Absolve, O Lord, the souls of the faithful  
departed

from every bond of sin.

And by the help of Thy grace may they be  
enabled

to escape the avenging judgment,

and enjoy the happiness of everlasting light.

**[10] SEQUENTIA (Gregorian chant)**

*Dies irae, dies illa,*

*Solvat saeculum in favilla*

*Teste David cum Sibylla.*

*Quantus tremor est futurus,*

*Quando iudex est venturus,*

*Cuncta stricte discussurus.*

*Tuba mirum spargens sonum*

*Per sepulcra regionum*

*Coget omnes ante thronum.*

Day of wrath, that day

will dissolve the earth in ashes

As David and the Sibyl bear witness.

What dread there will be

When the judge shall come

To judge all things strictly

A trumpet spreading a wondrous sound

Through the graves of all lands

Will drive mankind before the throne

*Mors stupebit et natura,  
Cum resurget dreatura,  
Judicanti responsura.  
Liber scriptus proferetur,  
In quo totum continetur  
Unde mundus judicetur  
Judex ergo cum sedebit  
Quidquid latet apparebit  
Nil inultum remanebit*

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus?  
Cum vix Justus sit securus.*

*Recordare Jesu pie  
Quod sum causa tuae viae.  
Ne me perdas illa die.  
Quarens me, sedisti lassus:  
Redemisti crucem passus:*

*Tantus labor non sit cassus.  
Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis  
Ingemisco, tamquam reus:  
Cupla rubet vultus meus:  
Supplici parce Deus.  
Qui Mariam absolvisti  
Et latronem exaudisti  
Mihi quoque spem dedisti  
Preces meae non sunt dignae:  
Sed tu bonus fac benigne,*

Death and Nature shall be astonished  
When all creation arises again  
To answer to the Judge.  
A book, written in, will be brought forth  
In which is contained everything that is  
Out of which the world shall be judged  
When, therefore, the judge takes his seat  
Whatever is hidden will reveal itself  
Nothing will remain unavenged

What then shall I say wretch that I am?  
what advocate entreat to speak to me?  
When even the righteous may hardly be  
secure?  
Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage.  
Do not forsake me on that day.  
Seeking me Thou didst sit down weary.  
Thou didst redeem me, suffering death on  
the cross  
Let not such toil be in vain  
Just and avenging Judge  
Grant remission  
Before the day of reckoning  
I groan like a guilty man  
spare a suppliant, O God.  
My prayers are not worthy.  
Thou who didst absolve Mary  
And hearken to the thief  
to me also hast Thou given hope  
My prayers are not worthy,  
But Thou by thy merciful goodness grant

*Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra  
Statuens in parte dextra  
Confutatis maledictus  
Flammis acribus addictis  
Gere curam mei finis.  
Lacrimos dies illa.  
Qua resurget ex favilla,  
Judicandus homo reus:  
huic ergo parce Deus  
Pie Jesu Domine,  
Dona eis requiem. Amen.*

#### **[11] OFFERTORIUM**

*Domine Jesu Christe, rex gloriae,  
Libera animas omnium fidelium defunctorum  
De manu inferni et de profundo lacu.  
Libera eas de ore leonis,  
Ne absorbeat eas tartarus,  
Ne cadant in obscura tenebrarum loca:*

*Sed signifer sanctus Michael*

*Repraesentet eas in lucem sanctam,*

*Quam, olim Abrahae promisisti, et semini eius.  
Hostias et preces tibi Domine offerimus:*

*Tu suscipe pro animabus illis.*

*Quarum hodie memoriam agimus*

That I burn not in everlasting fire.  
Place Thee among Thy sheep  
And separate me from the goats  
Sitting me on Thy right hand.  
When the accursed have been confounded  
And given over to the bitter flames  
Take care of my end.  
Mournful that day  
when from the dust shall rise  
Guilty man to be judged

Blessed Lord Jesus,  
Grant them peace. Amen.

O Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful departed  
from the pains of Hell, from the deep lake.  
Deliver them from the month of the lion;  
let not Tartarus swallow them,  
nor let them fall into the hidden place of  
darkness.  
But let the standard bearer Michael bring  
them  
into holy light which Thou didst promise of  
old  
to Abraham and his seed.  
Prayers and sacrifices to Thee, Lord, we  
offer.  
Do Thou receive them on behalf of those  
souls  
whom we this day commemorate.

*Fac eas, Domine, de morte transire ad vitam  
Quam olim Abrahae promisisti, et semini eius.*

### **[12] SANCTUS**

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth  
Pleni sunt coeli et terra Gloria tua,  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.*

*Hosanna in excelsis.*

### **[13] AGNUS DEI**

*Agnus Dei qui tollis peccata mundi,*

*Dona eis requiem sempiternam.*

### **[14] COMMUNIO**

*Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in aeternum,  
Quia pius es.  
Requiem aeternam dona eis Domine,  
Et lux perpetua luceat eis,  
Cum sanctis tuis in aeternum,  
Quia pius es.*

### **[15] IN PARADISUM (Burial Antiphon)**

*In paradisum deducant te angeli:  
In tuo adventu suscipiant te martyres,  
Et perducant te in civitatem sanctum Jerusalem.*

Grant, Lord, that they pass from death to life,  
as Thou didst promise to Abraham and his  
seed.

Holy, holy, holy,  
Lord God of Hosts!  
Heaven and earth are full of Thy glory.  
Hosanna in the highest!  
Blessed is he who comes in the name of the  
Lord.  
Hosanna in the highest!.

Lamb of God, who takest away the sins of the  
world.  
Grant them eternal rest.

Let everlasting light shine upon them, Lord,  
with Thy saints for ever,  
for Thou art good.  
Grant them eternal rest, Lord,  
and let perpetual light shine upon them,  
with Thy saints forever,  
for Thou art good.

May the angels receive thee in Paradise:  
at thy coming, may the martyrs  
Receive thee, and bring thee into the Holy  
City, Jerusalem.

*Chorus angelorum te suscipiat  
Et cum Lazaro quondam paupere,  
aeternam habeas requiem.*

There may the choir of angels receive thee,  
and with Lazarus, once a beggar,  
may'st thou have eternal rest.

Motet, Magnificat *Aurora lucis rutilat*, published by **Mapa Mundi**, London N7 9NE

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ALC 1013 Holst: Planets / Brook Green / St. Paul's Suite / RPO/ Handley/ Wordsworth



ALC 1015 Music for Tudor Kings (Henry VII & VIII) / Hilliard Ensemble  
ALC 1016 Beethoven "Named Piano sonatas" Moonlight, Appassionata, Pathetique"/ Brendel  
ALC 1019 Khachaturian: Widow of Valencia/ Battle of Stalingrad/ Masquerade/ Armenian PO  
ALC 1023 Myaskovsky: Symphonies 17, 21 etc / Russian Academic F.O / Svetlanov  
ALC 1024 Myaskovsky: Symphonies 23, 24 / Russian Academic F.O / Svetlanov  
ALC 1027 Sacred Brass (Gabrieli, Bach, Clarke, etc) / LSO Brass / Eric Crees  
ALC 1029 Sviridov: Choral Music: 3 Choruses Pushkin's Garland, Troubled Times etc  
ALC 1030 Rachmaninov Symphony 3/ Slavonic Dances/ Moscow State Orch/ Pavel Kogan  
ALC 1031 Rachmaninov Symphony 2 / Vocalise/Scherzo/ Moscow State/ Orch Kogan  
ALC 1032 Rachmaninov Symphony 1/ Isle of the Dead / Moscow State Orch/ Pavel Kogan  
ALC 1033 Tchaikovsky: Romeo & Juliet/ Francesca Rimini/ etc/ Moscow State/ Pavel Kogan  
ALC 1038 Dvorak: Cypresses (String Qt and Songs) + Terzetto/ English SQ/ Langridge/Kvapil  
ALC 1040 Brendel plays Schubert: Sonatas D840, 958, German Dances  
ALC 1044 Dvořák Piano music played on Dvorak's own Bosendorfer piano/ Kvapil  
ALC 1045 "Cavatina" Classical Guitar Favourites/ Marcelo Kayath  
ALC 1046 Brendel plays Schumann: Fantasy in C; Symphonic Studies  
ALC 1047 Brendel plays Mozart in Vienna: Pno.Concs 9 (K271), 14 (K449), Sonata K310  
ALC 1049 Golden Operetta of Vienna: Wunderlich / Schwarkzopf/ Gueden/ Tauber / etc etc  
ALC 1050 Segovia plays Lo Mestre (Catalan folksong) plus Bach, Villa Lobos, Rodrigo etc  
ALC 1052 Bartók: Concerto for Orchestra/ Music for Strings etc/ Minnesota / Skrowaczewski  
ALC 1055 Elgar: Enigma Variations/ In the South/ Intro & Allegro/ LSO/RPO/ Mata/Menuhin  
ALC 1056 Chopin 14 Waltzes/ etc etc / Di nu Lipatti (legendary recordings)  
ALC 1057 Martinů: Cello Sonatas & Variations etc/ Karine Georgian/ Ian Munro  
ALC 1058 Dvořák Piano Trios F minor and Dumky / Rosamunde Trio  
ALC 1059 Vivaldi Flute Concertos Op.10 / + RV 440/ Jennifer Stinton/ Harry Christophers  
ALC 1060 Monteverdi Dutes/ Emma Kirkby & Evelyn Tubb / Consort Musicke/ Rooley  
ALC 1061 Palestrina Stabat Mater / Missa Papae Marcelli/ Motets / Pro Cnatione Antiqua  
ALC 1062 Shostakovich: Symphony 15/ Violin Conc 2/ David Oistrakh / Moscow/ Kondrashin  
ALC 1063 Six Trumpet Concertos Haydn (2) Telemann, Corelli etc/ Crispian Steele-Perkins  
ALC 1064 Berlioz: Symphonie Fantastique/3 Overtures incl Carnaval Romain/RPO/ Mackerras  
ALC 1065 Wagner Orchestral Favourites from the operas / RPO / Simonov  
ALC 1067 Shostakovich: 5<sup>th</sup> Symphony / Excerpts Gadfly Suite/ LSO/Maxim Shostakovich  
ALC 1069 Gretchaninov: Liturgy of St.John Chrysostom No.4 / Cantus Sacred Music Ens



## ORLANDUS LASSUS

### MUSIC FOR EASTER SUNDAY

- |   |        |
|---|--------|
| [1] Hymn for Lauds AURORA LUCIS RUTILAT   | [4:55] |
| [2] Motet SURGENS JESUS                   | [3:29] |
| [3] Motet CHRISTUS RESURGENS              | [2:47] |
| [4] Motet REGINA COELI                    | [2:30] |
| [5] MAGNIFICAT SUPER AURORA LUCIS RUTILAT | [8:33] |

### REQUIEM for four voices

- |   |        |
|---|--------|
| [6] Introitus REQUIEM AETERNAM                    | [6:58] |
| [7] Kyrie   | [3:39] |
| [8] Graduale SI AMBULEM IN MEDIO UMBRAE           | [4:59] |
| [9] Tractus ABSOLVE DOMINE                        | [3:31] |
| [10] Sequentia DIES IRAE                          | [6:29] |
| [11] Offertorium DOMINE JESU CHRISTE, REX GLORIAE | [6:16] |
| [12] Sanctus                                      | [4:18] |
| [13] Agnus Dei                                    | [3:00] |
| [14] Communio LUX AETERNA LUCEAT EIS              | [3:02] |
| [15] Antiphon IN PARADISUM                        | [1:24] |

**Time 65 :57**

Recorded in St John's Church, Hackney, London, on 24,26,28, 29 August  
(Easter Music) and 21,22 October (Requiem) 1981

Producer MARK BROWN; Engineer TONY FAULKNER

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