



BELLUM & PAX

Concert for the 12th Annual REFORC Conference on Early Modern Christianity, held at KU Leuven
Thursday 11 May 2023 – 8 pm – Sint-Jan-de-Doperkerk (Grand Beguinage Leuven)



KU LEUVEN

REFORC CONNECTING
ACADEMICS



Programme



BELLUM

L'homme armé

The impact of war

The call to arms

Battle song L'homme armé – anonymous

Kyrie from the Missa L'homme armé – Guillaume Dufay

The battle, and the reflection after the battle

La Battaglia – Adriano Banchieri

Circumdederunt gemitus mortis – Cristóbal de Morales

Versa est in luctum – Tomás Luis de Victoria

Super flumina Babylonis – Tomás Luis de Victoria



PAX

Da pacem

Devotion

Jubilate Deo

Da pacem

Da pacem Domine – plainchant

Da pacem Domine – Gilles Binchois

Preces speciales Primum Responsorium – Jacobus de Kerle

Verleih uns Frieden & Gib unserm Fürsten – Heinrich Schütz

Devotion

Mariam Matrem Virginem – Llibre Vermell

O virtus sapientiae – Hildegard von Bingen

Jubilate Deo

Benedictus Dominus – Peter Philips

Jubilate Deo – Cristóbal de Morales

Jubilate Deo – Hans Leo Hassler

Capella Nova



The vocal and instrumental ensemble Capella Nova was founded in 1999 and presents itself in the musical landscape as a group of enthusiastic trained singers and instrumentalists of pre-professional level, who surround themselves with professionals. Depending on the production, the core of the ensemble is supplemented with quality musicians from home and abroad. The ensemble focuses on authentic performances of original early music, with special attention to unknown or lesser-known works.



The leadership of the vocal and instrumental ensemble Capella Nova has been in the hands of Marleen Reynders since its foundation. She obtained a master's degree in musicology at the KU Leuven, with a specialisation in early music. Next to her professional music education, she gained a lot of experience in the world of ancient music through master classes and conducting courses with Laszlo Heltay, Erik Van Nevel, Rebecca Stewart, Wim Becu, Dirk Snellings, Marnix De Cat, and Hendrik Vanden Abeele.

Vocalists

Soprani	Brigitte Maes, Hanne Raport-Hautekiet, Renate Weytjens, Ingrid Devriendt, Kathelijne Jordens, Els Vanderschommen, Marijke Porta
Alti	Joan Veldman, Hilde Vlassak, Annik Swinnen, Helga De Dobbeleer
Tenori	Kris De Bruijn, Bert Lemmens, Tim Juwet
Bassi	Maarten Tielens, Kris Lemmens, Bart Strauven, Jo Cops

Instrumentalists

Viola da gamba	Lieve Daelman, Paul Geusens
Violone	Elly de Bruijn
Sackbutt	Catou Pecher, Michel Blockx
Organ	Ann de Lentacker
Lute/ tiorbo / gitarra	Els Van Hooste, Eli Poppe

Musical director

Marleen Reynders

B E L L U M

The call to arms



L'homme armé

battle song, anonymous (14th century)



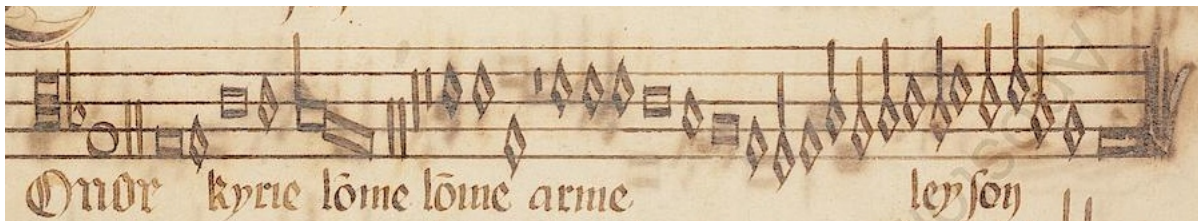
The old French battle song *L'homme armé* originated in the late Middle Ages as a call to battle for Christian knights against the Ottoman occupation of the city of Constantinople. The song immediately became very popular and was a great source of inspiration for many composers.

L'homme armé doibt on doubter.
On a fait partout crier
Que chascun se viegne armer
D'un haubregon de fer.
L'homme armé doibt on doubter.

The armed man is to be feared.
Everywhere it is said
That everyone should arm themselves
With a coat of mail.
The armed man is to be feared.

Kyrie – Missa L'homme armé

Guillaume Dufay (1397-1474)



Guillaume Dufay, one of the first renowned representatives of Franco-Flemish polyphony, mainly worked as a composer and chapel master in the city of Cambrai and in Italy.

In his famous Missa *L'homme armé* he uses the battle song as a theme (cantus firmus) in the tenor voice in long notes. The song also inspired other composers such as Binchois, de la Rue, Palestrina and (the later) Carissimi.

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy on us
Christ, have mercy on us
Lord, have mercy on us

The battle, and the reflection after the battle



La battaglia

Adriano Banchieri (1568-1643)



A *battaglia* is a programmatic musical form that evokes and imitates the events and sounds of a battle. Adriano Banchieri worked mainly in Bologna as an organist and composer. He had a specific interest in the genre of comedy madrigals and canzonettas, light-hearted and popular alternatives to the madrigal. In this vocal *battaglia*, we hear how the voices imitate the sound of gunshots, war cries and military fanfares with horns and drum rolls.

Udit' ecco le trombe
All'arme, all'arme
Che son nemici nostri
Chiascun combatt'e giostri
E valoroso le sue forze mostri
Toccate gli tamburi
Che il camp' ho mai s'accosto
Ognuno stii alla posta
Sparate gl'archibugi
Addosso, addosso
E fategli cader la dentr'al fosso.

Hear ye the trumpets
To arms, to arms!
Who are our enemies?
Each one fights and jousts
And valiant his forces shows
Touch the drums!
That the camp I have ever approached
Every man to his post
Fire the arquebuses!
On him, on him
And make them fall into the ditch.

Circumdede runt gemitus mortis

Cristóbal de Morales (1500-1553)

Together with Tomás Luis de Victoria and Francisco Guerrero, Cristóbal De Morales is considered one of the most important Spanish composers of the 16th century.

The *Officium Defunctorum* (the office for the dead) is a prayer cycle of the Canonical Hours in the Catholic, Anglican and Lutheran Church, for the repose of the soul of a deceased. The work is composed of different psalms, scripture, prayers and other parts.

The text of this antiphone from the *Officium Defunctorum* is based on Psalm 17:5-6. The music is written in a sober, heavily homophonic style.

Circumdede runt me
gemitus mortis
dolores inferni
circumdede runt me

The groanings of death
Have encircled me,
The sorrows of hell
Have enclosed me.

Versa est in luctum

Tomás Luis de Victoria (1548-1611)

Tomás Luis de Victoria is the most significant composer of the Counter-Reformation in Spain, and one of the best-regarded composers of sacred music in the late Renaissance, a genre to which he devoted himself exclusively. He was 'admired above all for the intensity of some of his motets and of his *Officium Defunctorum*'. In this work de Victoria included, in addition to a Requiem Mass, an extra-liturgical funeral motet *Versa est in luctum cithara mea* (Job 10:1-7), a lesson that belongs to Matins.

Versa est in luctum cithara mea
Et organum meum in vocem flentium
Parce mihi, Domine,
Nihil enim sunt dies mei

My harp is turned to grieving
And my flute to the voice of those who weep.
Spare me, O Lord,
For my days are as nothing.

Super flumina Babylonis

Tomás Luis de Victoria (1548-1611)

In the double choir motet *Super flumina Babylonis*, a musical setting of Psalm 37 (Book of Lamentations by Jeremia), the sorrow of the Jewish exiles in Babylon is beautifully expressed in words and music.

In Christian tradition, readings from the Book of Lamentations are part of the Holy Week liturgies.

Super flumina Babylonis
illic sedimus et flevimus,
cum recordaremur Sion.

By the waters of Babylon
we sat down and wept,
when we remembered thee, O Sion.

In salicibus in medio ejus
suspendimus organa nostra:
quia illic interrogaverunt nos,
qui captivos duxerunt nos,
verba cantionum;

As for our harps,
we hanged them up:
upon the willows that are therein.
For they that led us away captive
required of us a song and melody,

et qui abduxerunt nos:
Hymnum cantate nobis de canticis Sion.
Quomodo cantabimus
canticum Domini in terra aliena?

and they that brought us away asked,
sing us one of the songs of Sion.
How shall we sing
the Lord's song in a strange land?



P A X

Da pacem



Da pacem Domine

Gregorian plainchant
Gilles Binchois (1400-1460)



Da pacem Domine is the opening verse of a Gregorian hymn that cries out for God's peace.

Together with Guillaume Dufay, Gilles Binchois is one of the first important composers of the Franco-Flemish polyphonic tradition. For a considerable period, he worked at the Burgundian court of Philip the Good. Binchois' version of *Da pacem Domine*, with its sober, highly stylised design, is a typical example of the Burgundian musical tradition.

Da pacem, Domine, in diebus nostris
Quia non est alius
Qui pugnet pro nobis, nisi tu Deus noster

Give peace, Lord, in our days,
For there is none else
Who fights for us but Thou, our Lord.

Preces speciales - primum responsorium

Jacobus de Kerle (1531-1591)

Jacobus de Kerle was trained at the monastery of St. Martin in Ypres (Flanders). Like many Flemish polyphonists, he made a career abroad. He travelled all over Europe (Orvieto, Rome, Augsburg, Vienna, Munich, Trento, etc.). His best-known work is the volume *Preces Speciales* (Venice, 1562), prayers aiming at the reunification of the Christian Church and bringing the Council of Trent to a successful conclusion: *Preces Speciales pro Salubri Generalis Concilii Successu, ac Conclusionem, Populique Christiani Salute et Unione*.

As far as is known, de Kerle's *Preces speciales* was the only musical piece that was certainly performed in any of the sessions of the Council of Trent. The work reflects de Kerle's position as a Flemish composer in Rome, and makes it clear that his goal was to please the exponents of polyphony as well as the purists demanding textual intelligibility. Therefore, Jacobus de Kerle has influenced highly the debates on musical reform at the Council, allowing sacred polyphony to continue.

The *Preces* are set as ten responsoria, following the form of Pedro de Soto's poems. Each responsorium has an introductory verse (Corpus), three verses with shortened repetitions of the introductory verse (Versus primus, Repetitio prima, Versus secundus, Repetitio secunda, Versus tertius, Repetitio tertia), the lesser doxology (Versus), and Preces (Kyrie eleison, Christe eleison, Kyrie eleison).



Suscipiant, domine, montes ecclesie tue,
 Pastores et doctores nostri,
 Pacem populo tuo et colles isti iusticiam
 Salvos fac eos filios pauperum
 Apostolorum tuorum et humilia calumniatorem
 hereticum

Lord, let the mountains receive your church
 Our pastors and teachers
 Peace to your people and justice to these hills
 Save those children of the poor
 Thy apostles, and humble the heretical slanderer

Ut unanimes uno ore honorificemus te deum
 Et patrem domini nostri Jesu Christi
 Illustra faciem tuam, domine,
 Super servos tuos
 Accende corda eorum in edificationem corporis tui.
 Salvos fac eos filios pauperum Apostolorum tuorum

That we may with one accord honor thee, O God
 And the father of our Lord Jesus Christ
 Shine your face, lord
 Over your servants
 Set their hearts on fire for the building up your
 body.
 Save those poor children of your Apostles

Da illis non querere, que sua sunt,
 Sed que Jesu Christi filii tui
 Precinge eos virtute ad bellum adversus Sathanam.
 Et humilia calumniatorem hereticum

Grant them not to complain that they are theirs.
 But that of Jesus Christ, your children
 Preach them with strength for the war against Satan.
 And humble the heretical slanderer

Aufer ab eis, domine, elationem omnem,
 presumptionem
 Et sapientiam carnis, contentiones et emulations,
 Dissentiones et invidias,
 Da illis protectionem salutis tue.
 Ut unanimes uno ore honorificemus te deum
 et patrem domini nostri Jesu Christi.

Take away from them, Lord, all pride, and
 presumption
 And the wisdom of the flesh, contentions, and
 emulations,
 Dissensions and jealousies,
 Give them the protection of your health.
 That we may with one accord honor thee, O God
 and the father of our Lord Jesus Christ.

Gloria patri et filio et spiritui sancto.

Glory be to the Father and to the Son and to the
 Holy Spirit.

Kyrie eleison, Christe eleison, Kyrie eleison.



The Gregorian hymn *Da Pacem Domine*, translated into German (*Verleih uns Frieden*) by Martin Luther in 1529, was an important source of inspiration for many German composers.

Heinrich Schütz is considered one of the most important composers of Lutheran religious music before J.S. Bach. His compositions are permeated by the Venetian polychoral style of Giovanni Gabrieli and Claudio Monteverdi.

Verleih uns Frieden comes from the collection *Geistliche Chormusik* (SWV 372), which was published in the year that the Thirty Years' War (1618-1648) ended. Most European powers were involved in this long-lasting conflict between the Catholic and Reformed territories.

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten,
Es ist doch ja kein ander nicht
der für uns könnte streiten
Denn du, unser Gott alleine.

Give us graceful peace,
Lord our God, in our days.
For there is none else
Who can fight for us
Than Thou, our Lord.

Gib unsern Fürsten und aller Obrigkeit
Fried und gut Regiment, daß wir unter ihnen
ein geruhig und stilles Leben führen mögen in aller
Gottseligkeit und Ehrbarkeit. Amen

Give our princes and leaders
Peace and good leadership that under them
we may lead a quiet and peaceful life in the bliss of
God and in honour. Amen

Devotion



Mariam matrem virginem

Llibre Vermell (14th century)



The *Llibre Vermell de Montserrat* is a 14th-century manuscript containing religious texts and late-medieval songs from the Benedictine abbey of Montserrat (Catalonia).

In the abbey there was a shrine with the Black Madonna of Montserrat, who enjoyed an important veneration and attracted many pilgrims.

Mariam Matrem Virginem attollite
Iesum Christum extollite concorditer

Mary, the Virgin Mother, exalt her,
And extol Jesus Christ, concordantly.

Maria seculi asyllum defende nos
Iesu tutum refugium exaudi nos
Iam estis nos totaliter diffugium
Totum mundi confugium realiter.

Mariam Matrem Virginem attollite
Iesum Christum extollite concorditer

Maria facta saeculis salvatio
Iesu damnati hominis redemptio
Pugnate quam viriliter pro famulis
Percussis duris iaculis atrociter.

Mary, asylum of the world, defend us.
Jesus, safe refuge, hear us
You are, while we are totally dispersed,
A complete safe haven from the world, truly.

Mary, the Virgin Mother, exalt her,
And extol Jesus Christ, concordantly.

Mary, salvation for generations of men,
Jesus, for damned mankind redemption,
Fight very ardently for your servants
As they are being struck hard, atrociously.

O virtus sapientiae

Hildegard von Bingen (1098-1179)



Hildegard von Bingen is an intriguing figure. She was a German abbess of the Benedictine monastery of Rupertsberg and Eibingen who sought and disseminated knowledge and propagated learning. She wrote medical, botanical and theological texts, as well as letters, poems and songs, the lyrics and music of which she wrote.

Her compositions are unique because they cover a broader tonal palette than is usual at this time and because her music is coloured with lyrical outpourings and many melismas (strings of notes on one syllable), as is the case in this ode to wisdom *O virtus sapientiae*.

O virtus Sapientiae,
quae circuiens circuisti
comprehendendo omnia
in una via, quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.

Laus tibi sit, sicut te decet,
O Sapientia.

O virtue of Wisdom,
constantly revolving,
all-embracing,
in one movement, carrying life in it,
having three wings
one of which flies in the height
the other exudes from the earth
and the third floats everywhere.

Praise be to thee, as thou art due,
O Wisdom.

Jubilate Deo



Benedictus Dominus

Peter Philips (1560-1628)



Peter Philips was an eminent English composer and organist, and a Catholic priest exiled to the Spanish Netherlands.

In 1597 he was employed in Brussels as organist to the chapel of Albert VII, Archduke of Austria, who had been appointed governor of the Habsburg Netherlands in 1595. In his position at court, Peter Philips was able to meet the best musicians of the time.

As the new reigning monarchs, Albert and his wife Isabella held a joyous entry in the city of Leuven in 1599.

The motet *Benedictus Dominus* comes from the collection *Cantiones sacrae pro praecipuis festis totius anni et communi sanctorum* (1612), published by Petrus Phalesius for use in the court chapel of the Archdukes Albert and Isabella.

Benedictus dominus
Qui non dedit nos in captionem dentibus eorum
Anima nostra sicut passer erepta est
De laqueo venantium
Laqueus contritus est et nos liberati sumus
Adiutorium nostrum in nomine Domini
Qui fecit coelum et terram.

Blessed be the Lord,
who hath not given us to be a prey to their teeth
Our soul hath been delivered
as a sparrow out of the snare of the followers.
The snare is broken, and we are delivered.
Our help is in the name of the Lord,
who made heaven and earth.

Jubilate Deo

Cristóbal de Morales (1500-1553)



The liberation of Jerusalem was traditionally one of the main tasks of every emperor of the holy Roman empire, but after the last Crusade in 1270, no more army was mobilised for this purpose. As King of Aragon, Emperor Charles V also bore the title 'King of Jerusalem' and had inherited the chivalrous ideal of the Crusade, which was expressed in his emblem and motto.

The motet *Jubilate Deo* was composed by De Morales in 1538 by order of Pope Paul III, on a 10-year truce between the Roman Emperor Charles V and the French king Francis I, who had been fighting various wars among themselves for many years.

The text is a free interpretation of Psalm 99, with praise for Charles, king Francis I and pope Paul. Note especially the cantus firmus *gaudeamus* in the tenor.

Jubilare Deo omnis terra
cantate omnes, jubilate et psallite
quoniam suadente Paulo, Carolus et Franciscus,
principes terrae, convenerunt in unum
et pax de caelo descendit.

GAUDEAMUS

O felix aetas, O felix Paule
O vos felices principes
qui christiano populo pacem tradidistis
Vivat Paulus!
Vivat Carolus! Vivat Franciscus!
Vivant simul
et pacem nobis donent in aeternum!

Jubilare for God all the earth.
Sing, all of you, rejoice and sing psalms.
For, on the advice of Paul, Charles and Francis,
leaders of the world, have come together
and peace has come down from heaven.

Let us rejoice!

O happy time, O happy Paul,
O happy leaders
Who brought peace to the Christian people.
Long live Paul!
Long live Charles! Long live Francis!
May they live
and also bring us eternal peace!

Jubilare Deo

Hans Leo Hassler (1564-1612)



During his youth in Nuremberg, Hans Leo Hassler was strongly influenced by the music of Orlandus Lassus, who was very popular in Germany.

In 1584, Hassler went to Venice to be apprenticed to Andrea Gabrieli. Hassler's musical importance therefore lies primarily in the musical symbiosis between the German and Italian styles. His later work shows clear Italian influences, such as the Venetian polychoral style, through which he paved the way for early German Baroque music and can be considered a precursor of Schütz.

Hassler elaborated *Jubilare Deo* as a triumphant double-choir psalm.

Jubilare Deo, omnis terra;
psalmum dicite nomini ejus;
date gloriam laudi ejus.
Dicite Deo: quam terribilia sunt opera tua, Domine!
in multitudine virtutis
tuæ mentientur tibi inimici tui.
Omnis terra adoret te, et psallat tibi;
psalmum dicat nomini tuo

Rejoice to the Lord, all the earth
sing psalms to his name
Praise his honour,
Say to God, how terrible are your works!
O Lord! In the multitude of your power your
enemies shall deceive you
May all the earth worship thee and sing thy praise
And let it sing a psalm to thy name.

