

# Allegri “Miserere” Victoria “Lamentations”

Friday 25th March 7.30pm  
Christ Church, Skipton, BD23 2AH

**Pinsuti** is a group of about 20 performers. We take our name from the little-known Victorian composer **Ciro Pinsuti**. Sacred and secular unaccompanied music forms the core of our performances, which are individually tailored to each venue, audience and time of year. We perform 4 or 5 concerts each year in the Wharfedale-Airedale area. We rehearse each Wednesday at 8.00pm in the Friend’s Meeting House, Ilkley and are currently recruiting for tenors and basses.

## The Singers

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Jennifer Bergevin	Kate Graham	Charles Dobson	Chris Armitage
Laura Lipscombe	Jenny Robinson	Ian Smyth	Duncan Faulkner
Monique Kershaw	Kirsty Styles	Mike Swinden	Andrew Tawn
Lucy Scriven	Jennifer Webb	Alan Wingfield	Jeremy Thackray
Dominique Simpson			
Sophie Wallace			
Nicky Verity			

**Robert Webb** is a conductor and teacher from Leeds. After reading music at Merton College, Oxford, where he was a choral scholar under Peter Phillips (Tallis Scholars) and Ben Nicholas (Reed Rubin Director of Music), Robert moved back to Leeds to train as a music teacher. Robert has conducted numerous choirs across West Yorkshire and as well as being musical director of Pinsuti, is also musical director of Skipton Choral Society. He holds instrumental teaching posts in Horsforth School and Roundhay School in Leeds and is a trumpet and singing teacher at The Grammar School at Leeds.

Contact: [info@pinsuti.org.uk](mailto:info@pinsuti.org.uk)

# Programme

Allegri: *Miserere*

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Victoria: *Responsaries for Maundy Thursday*  
*Amicus meus*  
*Iudas mercator pessimus*

Whitacre: *Sainte-Chapelle*

Victoria: *Maundy Thursday Lamentations*  
*Incipit lamentatio Jeremiae*  
*Vau. Et Egressus Est*  
*Iod. Manum suam*

Webb: *Gloria*

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## Interval

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Górecki: *Totus tuus*

Victoria: *Responsaries for Good Friday*  
*Tamquam ad latronem*  
*Tenebrae factae sunt*

Mealor: *Locus iste*

Victoria: *Good Friday Lamentations*  
*Heth. Cogitavit Dominus*  
*Lamed. Matribus suis dixerunt*  
*Aleph. Ego vir*

Palestrina: *Gloria from the Missa Papae Marcelli*

## Forthcoming concert

Our next outing is something a little different and definitely more summery. We will be alongside Tempo Feliz, a Leeds based Brazilian fusion band, performing Misa Criolla by Ariel Ramirez. Saturday 16<sup>th</sup> July 2022, 7.30pm at St Andrew's Church Hall, Skipton. See our website for updates [www.pinsuti.org.uk](http://www.pinsuti.org.uk) or find our more about Tempo Feliz at [tempofeliz.bandcamp.com](http://tempofeliz.bandcamp.com).

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## The Lamentations of Jeremiah (Victoria)

In 586BCE Jerusalem, the capital of Judah, was sacked following an 18 month siege by the Babylonians led by their king, Nebuchadnezzar II. The city was destroyed and the Judeans exiled to Babylon. The lamentations are a collection of poems, attributed to the prophet Jeremiah, lamenting this destruction.

The tone is bleak: God does not speak, the degree of suffering is presented as overwhelming, and expectations of future redemption are minimal. Nonetheless, the author repeatedly makes clear that the city (and even the author himself) had profusely sinned against God, to which God had strongly responded. In doing so the author does not blame God but rather presents him as righteous, just and sometimes even as merciful.

The poems are each preceded by a letter of the Hebrew alphabet, hence we hear Aleph and Beth in the first of the Maundy Thursday lamentations, Vau in the second and Iod and Caph in the third. The translations are set out below:

<i>ALEPH. Quomodo sedet sola civitas plena populo! Facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo.</i>	ALEPH. How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations! She that was a princess among the cities has become a vassal.
<i>BETH. Plorans ploravit in nocte, et lacrimæ ejus in maxillis ejus:</i>	BETH. She weeps bitterly in the night, tears on her cheeks;
<i>VAU. Et egressus est a filia Sion omnis decor ejus; facti sunt principes ejus velut arietes non invententes pascua, et abierunt absque fortitudine ante faciem subsequentis.</i>	VAU. From the daughter of Zion has departed all her majesty. Her princes have become like harts that find no pasture; they fled without strength before the pursuer.

<p><i>JOD. Manum suam misit hostis ad omnia desiderabilia ejus, quia vidit gentes ingressas sanctuarium suum, de quibus præceperas ne intrarent in ecclesiam tuam.</i></p>	<p>IOD. The enemy has stretched out his hands over all her precious things; yea, she has seen the nations invade her sanctuary, those whom thou didst forbid to enter thy congregation.</p>
<p><i>CAPH. Omnis populus ejus gemens, et quærens panem; dederunt pretiosa quæque pro cibo ad refocillandam animam. Vide, Domine, et considera quoniam facta sum vilis!</i></p>	<p>CAPH. All her people groan as they search for bread; they trade their treasures for food to revive their strength. "Look, O Lord, and behold, for I am despised."</p>

In the Good Friday lamentations we first hear Heth, then Lamed and Mem, and finally two versions of Aleph

<p><i>HETH. Cogitavit Dominus dissipare murum filiæ Sion; tetendit funiculum suum, et non avertit manum suam a perditione: luxitque antemurale, et murus pariter dissipatus est.</i></p>	<p>HETH. The Lord determined to lay in ruins the wall of the daughter of Zion; he marked it off by the line; he restrained not his hand from destroying; he caused rampart and wall to lament, they languish together.</p>
<p><i>LAMED. Matribus suis dixerunt: Ubi est triticum et vinum? cum deficerent quasi vulnerati in plateis civitatis,</i></p>	<p>They cry to their mothers, "Where is bread and wine?" as they faint like wounded men in the streets of the city,</p>
<p><i>MEM. Cui comparabo te, vel cui assimilabo te, filia Jerusalem? cui exæquabo te, et consolabor te, virgo, filia Sion?</i></p>	<p>MEM. What can I say for you, to what compare you, O daughter of Jerusalem?</p>
<p><i>ALEPH. Ego vir videns paupertatem meam in virga indignationis ejus. ALEPH. Me minavit, et adduxit in tenebras, et non in lucem.</i></p>	<p>ALEPH. I am the man who has seen affliction under the rod of his wrath; ALEPH. he has driven and brought me into darkness without any light;</p>

At the conclusion of each lamentation we hear "*Ierusalem, convertere ad Dominum Deum tuum*" which translates as "Jerusalem, return unto the Lord your God".

### **Miserere (Allegri)**

Miserere (full title: Miserere mei, Deus, "Have mercy on me, O God") is a setting of Psalm 50 by Italian composer Gregorio Allegri. It was composed during the reign of Pope Urban VIII, probably during the 1630s, for the exclusive use of the Sistine Chapel during the Tenebrae services of Holy Week. It is written for two choirs, of five and four voices respectively, singing alternately and joining to sing the ending in 9-part polyphony.

### **Sainte-Chapelle (Whitacre)**

Sainte-Chapelle was written by Eric Whitacre to celebrate the 40th Anniversary of The Tallis Scholars and first performed in St Paul's Cathedral, London, on March 7<sup>th</sup>, 2013. The piece we hear was revised by the composer almost completely from his first attempt, with only the "Sanctus" motif remaining from the original. It tells the story of an innocent girl entering the church of Sainte-Chapelle in Paris. She is transfixed by the glorious stained glass in the church as the angelic figures in the glass start singing to her. The text, sung in Latin, translates as:

An innocent girl entered the chapel; And the angels in the glass softly sang "Hosanna in the highest!"

The innocent girl whispered "Holy! Holy! Holy!"

Light filled the chamber, many-coloured light; she heard her voice echo "Holy! Holy! Holy!"

Softly the angels sang "Lord God of Hosts, Heaven and earth are full of your glory! Hosannah in the highest! Hosannah in the highest!"

Her voice becomes light and the light sings "Holy! Holy! Holy!"

The light sings softly "Lord God of Hosts, Heaven and earth are full of your glory!"

## **Totus Tuus (Górecki)**

Totus tuus was written for unaccompanied mixed choir by the Polish composer Henryk Górecki in 1987. Górecki composed the piece to celebrate Pope John Paul II's third pilgrimage to his native Poland that summer. The text was taken from a poem written by contemporary writer Maria Boguslawska which is addressed to the Virgin Mary, the patron saint of Poland.

“Totus tuus sum, Maria, mater nostri Redemptoris, virgo Dei, virgo pia, mater mundi salvatoris. Totus tuus sum, Maria!” which translates as “I am all yours, Mary, the mother of our Redeemer, the virgin of God, the pious virgin, the mother of the world’s saviour. I am all yours, Mary”

## **Locus Iste (Mealor)**

Locus Iste was commissioned to celebrate the 500<sup>th</sup> anniversary of the consecration of King’s College Chapel in the University of Aberdeen in 2009. The text in Latin “Locus iste, a Deo factus est, inaestimabile sacramentum, irreprehensibilis est.” translates as “This place was made by God, a priceless sacrament, beyond reproach”.

## **Gloria from the Missa Papae Marcelli (Palestrina)**

This is the Gloria from a mass which was composed in honour of Pope Marcellus II, who reigned for three weeks in 1555. The most likely date of composition is 1562, when it was copied into a manuscript at the Basilica di Santa Maria Maggiore in Rome.

Starting in the late 16th century a legend began that the threat of a church ban on polyphony because of the unintelligibility of the words was the impetus behind Palestrina's composition of this mass. It was believed that the simple, declamatory style of Missa Papae Marcelli convinced Cardinal Carlo Borromeo, on hearing, that polyphony could be intelligible, and that music such as Palestrina's was too beautiful to ban from the Church.