



presents

Lamentations of Spain

Saturday, August 26, 2017 ~ 7:30pm
St. Margaret's Episcopal Church, Bellevue

INCIPIIT LAMENTATIO

Lamentations 1:1-3, by Francisco Guerrero

Incipit lamentatio Jeremiæ prophetæ.

ALPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo.

BETH. Plorans ploravit in nocte et lacrimæ ejus in maxillis ejus: non est qui consoletur eam, ex omnibus caris ejus. Omnes amici ejus spreverunt eam et facti sunt ei inimici.

GHIMEL. Migravit Judas propter afflictionem, et multitudinem servitutis: habitavit inter gentes nec invenit requiem. Omnes persecutores ejus apprehenderunt eam inter angustias.

Jerusalem, convertere ad Dominum Deum tuum.



O VOS OMNES

Lamentations 1:12, by Carlo Gesualdo de Venosa

O vos omnes qui transitis per viam, attendite et videte:
Si est dolor similis sicut dolor meus.



LAMENTATIONS OF JEREMIAH 4-5

Lamentations 2:8, 12-13, by Tomás Luis de Victoria

HETH. Cogitavit Dominus dissipare murum filiæ Sion; tetendit funiculum suum, et non avertit manum suam a perditione: luxitque ante murale, et murus pariter dissipatus est.

Jerusalem, convertere ad Dominum Deum tuum.



LAMED. Matribus suis dixerunt: Ubi est triticum et vinum? Cum deficerent quasi vulnerate in plateis civitatis.

MEM. Cui comparabo te? Vel cui assimilabo te, filia Jerusalem? Cui exæquabo te, et consolabor te, virgo filia Sion?

Jerusalem, convertere ad Dominum Deum tuum.



DE LAMENTATIONE JEREMIÆ

Lamentations 3:22-30, by Alonso Lobo

De lamentatione Jeremiæ prophetæ.

HETH. Misericordiæ Domini quia non sumus consumpti; quia non defecerunt miserationes ejus.

HETH. Novi diluculo, multa est fides tua.

HETH. Pars mea Dominus, dixit anima mea; propterea exspectabo eum.

TETH. Bonus est Dominus sperantibus in eum, animæ quærenti illum.

TETH. Bonum est præstolari cum silentio salutare Dei.

TETH. Bonum est viro cum portaverit jugum ab adolescentia sua.

JOD. Sedebit solitarius et tacebit: quia levavit super se.

JOD. Ponet in pulvere os suum, si forte sit spes.

JOD. Dabit percipienti se maxillam: saturabitur opprobriis.

Jerusalem, convertere ad Dominum Deum tuum.

LAMENTATIONS OF JEREMIAH 7

Lamentations 4:7-9, by Cristóbal de Morales

ZAI. Candidiores Nazaræi ejus nive, nitidiores lacte, rubicundiores ebore antiquo, sapphiro pulchriores.

HETH. Denigrata est super carbones facies eorum et non sunt cogniti in plateis: adhæsit cutis eorum ossibus: aruit et facta est quasi lignum.

TETH. Melius fuit occisis gladio quam interfectis fame, quoniam isti extabuerunt consumpti a sterilitate terræ.

Jerusalem, convertere ad Dominum Deum tuum.



LAMENTATIONS OF JEREMIAH 9

Lamentations 5:1-5, 7, by Cristóbal de Morales

Incipit oratio Jeremiæ prophetæ.

Recordare, Domine, quid acciderit nobis; intueri et respice opprobrium nostrum.

Hæreditas nostra versa est ad alienos, domus nostræ ad extraneos.

Pupilli facti sumus absque patre, matres nostræ quasi viduæ.

Aquam nostram pecunia bibimus; ligna nostra pretio comparavimus.

Cervicibus minabamur, lassis non dabatur requies.

Patres nostri peccaverunt, et non sunt: et nos iniquitates eorum portavimus.

Jerusalem, convertere ad Dominum Deum tuum.

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LAMENTATIONS OF JEREMIAH

The book of Lamentations is an Old Testament poetic text lamenting the destruction of Jerusalem in 587 BC. It consists of four dirges (chapters 1–4) and one prayer (chapter 5). Each of the four dirges are written as acrostics, in which the first letter of each verse begins with a new letter of the Hebrew alphabet in order. Chapters 1, 2, and 4 follow the simplest pattern: 22 verses corresponding directly to each of the 22 letters in the Hebrew alphabet. Chapter 3 is a bit different in that it has 66 verses, where each set of three verses all share the same starting letter. The final chapter diverges from the acrostic pattern entirely.

Although Lamentations is an Old Testament text, it became tradition in the Catholic church to use the Lamentations in liturgy during the office of matins in Holy Week, which happens three times: on Thursday, Friday, and Saturday. At each office, three lectures would be given from Lamentations, for a total of 9 lectures over the three-day period.

Various composers set different selections of the Lamentations text for these services, but they all follow a similar pattern of being broken up into many small movements. The first movement is sometimes an introductory opening, such as *Incipit lamentatio Jeremiae prophetae* (Here begins the Lamentations of the Prophet Jeremiah). Following the opening, if present, would be one or more verses, each set independently. Verses with an acrostic Hebrew letter attached would also have that letter set by itself in its own movement. Finally, the compositions would almost always end with a standard call: *Jerusalem convertere ad Dominum Deum tuum* (Jerusalem, return unto the Lord thy God).



FRANCISCO GUERRERO

1528–1599

Francisco Guerrero was one of Spain's most well-regarded composers, and also one of its most faithful ones. Born in Seville in 1528, Guerrero studied music under the tutelage of his older brother Pedro. At the age of 17, he became music director at Jaén Cathedral in south-central Spain. Unlike many of his contemporaries, he did not travel extensively outside of Spain, except for a year in Italy (1581–1582) where he published two books of music. In 1589, Guerrero made a pilgrimage to the Holy Land. On the way back his ship was attacked twice by pirates, and he was robbed, threatened, and held for ransom. Upon his return to Spain, he was left penniless and ended up in debtor's prison. Eventually his old employer at the Seville Cathedral secured his release. He went on to publish a successful book about his adventures in 1590. He had hoped to make one more trip to the Holy Land, but died of the plague in 1599 before he could return.



CARLO GESUALDO DE VENOSA

1566–1613

Carlo Gesualdo was born in 1566, the second son of Fabrizio II, Prince of Venosa and Count of Conza. (The Gesualdo family had received the principality of Venosa from King Philip II of Spain just a few years prior in 1561.) As the inconsequential second son, Carlo was free to focus on music, and spent time in Rome during his youth pursuing his love. However, in 1584 his brother Luigi died unexpectedly, and Carlo was expected to step up and prepare to become the eventual Prince of Venosa. A marriage was quickly arranged to his first cousin, who bore him an heir, but he soon grew tired of married life and returned to focus on his music. His wife responded to his rebuffs by finding herself a lover. Upon discovering her infidelity, Carlo set a trap and caught them in the act, whereupon he murdered both his wife and her lover, ordering their naked bodies to be displayed to the public. Although scandalous for sure, Gesualdo was never brought to trial for his crime, though it certainly seemed to affect his mental state. In 1591 Carlo became Prince of Venosa. He eventually remarried but grew increasingly reclusive, living out his later years in his castle, hiring musicians to sing and play music for him. He also became depressed and was known to hire servants to flog him daily. He died in isolation at his home in 1613.

ALONSO LOBO

1555–1617

Alonso Lobo began his music career as a boy chorister at the Seville Cathedral. He eventually moved on to study law at Osuna University, but gravitated back to music after graduation. In 1591, he returned to the Seville Cathedral to serve as assistant to music director Francisco Guerrero, who was nearing 60 years old and needed help. Two years later, Lobo secured his own music director position at the Toledo Cathedral, where he worked until 1604. At that point, Lobo returned to Seville to take over the cathedral's music directorship in the wake of Guerrero's passing several years earlier. Lobo continued to work and compose in Seville until his death in 1617.



TOMÁS LUIS DE VICTORIA

1548–1611

Born in Sanchidrián in 1548, Victoria spent time as both a choir-boy and an organist in his youth. In 1565, he received a grant from King Philip II to travel to Rome, where he became cantor at the German College and continued his pursuit of music. While in Rome, it is suspected that he spent some time studying with Palestrina—the dates line up, and it is known that he attended Palestrina's funeral in 1594. In 1574, Victoria was ordained a priest, and in 1585 he published his *Officium Hebdomadae Sanctae*, containing the Tenebrae responses, including the Lamentations featured here. Victoria finally returned to Spain in 1587 with the help of King Philip II, who made him chaplain to his sister, the Dowager Empress Maria. Victoria once more visited Rome for a two year stretch in 1593, then returned to Spain, where he remained until his death in 1611.



CRISTÓBAL DE MORALES

1500–1553

Much of Morales' early life in his home town of Seville is poorly documented until around 1535, when he was identified as a singer in the papal choir in Rome. He remained in Rome working for the Vatican until 1545, when he moved back to Spain after being unable to find work. In fact, finding and holding onto jobs was a recurring problem for Morales throughout his lifetime, as he was apparently a difficult, arrogant person to work with. Nevertheless he was incredibly prolific, writing exclusively sacred vocal music—much of which has been lost to the ages—including at least 22 masses, over 100 motets, 18 settings of the Magnificat, and 5 or more settings of the Lamentations of Jeremiah. Of particular note is the influence of Morales' work in the New World. In 1544 he published his first book of masses which arrived that very same year at the Cathedral de Puebla and is the oldest documented polyphony in Mexico. (In fact the only extant copy of his Lamentation settings came from Mexico.) In 1559 a Mexican choir sang his music in honor of the death of Charles V.



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