

luminatus vocal ensemble



Harmonies of Heaven and Earth



October 13 Ely Cathedral

Iste Sanctus	Luca Marenzio
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<i>Da Pacem Domine</i>	Costanzo Festa
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<i>Quam pulchra est</i>	John Dunstaple
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<i>O Jesu Christe</i>	Jacquet de Mantua
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<i>O Domine Jesu Christe</i>	Francisco Guerrero
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<i>Sancte Deus</i>	Thomas Tallis
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<i>Illuminare Jerusalem</i>	Tiburtio Massaino
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<i>INTERVAL - Twenty Minutes</i>	
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<i>Rest sweet nymphs</i>	Francis Pilkington
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<i>Weep you no more</i>	John Dowland
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<i>Never weather beaten sail</i>	Thomas Campion
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<i>Never weather beaten sail</i>	Charles H.H. Parry
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<i>Hymn to the virgin</i>	Benjamin Britten
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<i>Stella Matutina</i>	Kerry Andrew
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<i>The Deer's Cry</i>	Arvo Pärt
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Luca Marenzio (1553 or 1554 – 1599) was a renowned composer of madrigals, and he was influential across Europe, including England, where his work appeared in the 1588 *Musica Transalpina*. He spent time in the service of the Gonzaga, Este, and Medici families, mostly in Rome. Marenzio also wrote some sacred music, including masses, motets, and madrigali spirituali (madrigals with religious texts). *Iste Sanctus* is an exuberant piece for four voices, and includes elements which reflect a madrigal style of writing.

Iste sanctus pro lege Dei sui,
certavit usque ad mortem
et a verbis impiorum non timuit
fundatus enim erat supra firmam
petram

This is a saint who, for the law of his
God, strove even unto death and
feared nothing from the words of the
impious,
for he was founded on a sure rock.
and draw them out of us through your
Son, and lead us deep into the joy of
salvation.

Costanzo Festa (c. 1485/1490 – 1545) was also best known for writing madrigals. He is known to have visited Ferrara, lived on Ischia, and he worked as a music teacher to the d'Avalos family. By 1517 he was living in Rome, where he sang with the Sistine Chapel choir. Several collections of his sacred works were published during his lifetime, including four masses, over forty motets, and a set of Lamentations. His music was likely to have influenced Palestrina. *Da Pacem* is a four part setting with relatively static lower parts.

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

*Give peace in our time, O Lord
Because there is none other
that fighteth for us
But only thou, O God.*

John Dunstaple, or Dunstable (c. 1390 –1453) was the leading English composer of his generation and his music is viewed as having influenced the transition from a Medieval to Renaissance musical style. His music had a strong influence on continental Europe, including the works of Binchois and Ockeghem. He was probably born in Dunstable, in Bedfordshire, and may have worked at St Albans Abbey. He also worked for John, Duke of Bedford, and this link provided opportunities to travel to France. Dunstaple's music uses the prominent thirds and sixths, a style of harmony which became significant, and which is strongly evident within *Quam Pulchra*.

Quam pulchra es et quam decora
carissima in deliciis (tuis)
Statura tua assimilata est palmæ, et
ubera tua botris
Caput tuum ut carmelus.
Collum tuum sicut turris eburnea.
Veni dilecte mi; egrediamur in
agrum(/hortum)
Et videamus si flores fructus
parturiunt, si floruerunt mala punica.
Ibi dabo tibi ubera mea.
Alleluia.

O How fair and lovely art thou, my
darling, in (your) pleasures?
Thy stature is like a date tree, and thy
breasts like the grapes.
The head that standeth upon thee is
like Carmel
Thy neck is as it were a tower of ivory
O come on my love, let us go forth in to
the field(/garden)
and go see if the grapes be grown and
if the pomegranates be shot out.
There will I give thee my breasts.
Alleluia

Jacquet of Mantua (1483 –1559) was French, but spent almost his entire life in Italy. Jacquet worked in Modena, Ferrara and Mantua, where he became maestro di cappella at the cathedral of Saint Peter, where his employer was Cardinal Ercole Gonzaga, the Bishop of Mantua. Gonzaga became the president of the Council of Trent, and the most enthusiastic supporter of the Counter-Reformation, he was a forceful advocate for the music of his favourite composer. In his later years, his music was simpler, and he wrote many hymns. The tendency of the Council of Trent at this time was to encourage relatively simple music in which the words could be clearly understood.

O Jesu Christe, miserere mei,
cum[quum] dolore languéo:
O Domine, tu es spes mea.
Clamavi ad te, miserere mei.

Faux bourdon:
Voce mea ad Dominum clamavi:
voce mea ad Dominum deprecatus
sum.
Me expectant iusti
donec retribuas mihi.
Clamavi ad te, miserere mei.

O Jesus Christ, have mercy on me,
When I languish with grief.
Lord, thou art my hope.
Unto thee have I cried: have mercy on
me.
Faux bourdon:
I cried to the Lord with my voice:
with my voice I made supplication to the
Lord.
The just wait for me,
until thou reward me.
Unto thee have I cried: have mercy on me.

Francisco Guerrero (1528 – 1599) studied with Cristóbal de Morales and, at the age of 18, became Maestro de Capilla at Jaén Cathedral. He later worked as a singer at Seville Cathedral. Guerrero travelled widely in Spain and Portugal, as well as Italy. He then went to the Holy Land where, on his return, pirates attacked his ship and held him to ransom. He spent time in a debtors' prison before returning to Seville Cathedral. Although he travelled extensively, and his music was well known throughout Europe, Guerrero spent most of his time in Spain, writing numerous secular pieces, a range of instrumental music, and a substantial amount of sacred music. His music was popular in his lifetime, especially in Latin American cathedrals, but became considered old-fashioned.

O Domine Jesu Christe,
adoro te in cruce vulneratum
felle et aceto potatum:
deprecor te ut tua vulnera
sint remedium animae meae.

Lord Jesus Christ,
I worship you, who was wounded
on the cross
and given gall and vinegar to
drink:
I pray that your wounds
may be a remedy for my soul.

Thomas Tallis (c. 1505 –1585) is considered one of England's greatest composers. and he is honoured for his original voice in English musicianship. Tallis served as a composer, teacher, and organist for Henry VIII, Edward VI, Mary I, and Elizabeth I. He managed to avoid religious controversies, despite service to successive monarchs, but remained a Catholic. This was achieved by switching the style of his compositions to suit different demands. Tallis became increasingly involved with recusant communities facing persecution, and closely associated with Anthony Roper, the grandson of Sir Thomas More. Sancte Deus is a remarkable four part setting, first published as part of the Gyffard partbooks.

Sancte Deus, Sancte Fortis, Sancte et
Immortalis, miserere nobis.

Nunc, Christe, te petimus, miserere,
quaesumus.

Qui venisti redimere perditos, noli
damnare redemptos:

Quia per crucem tuam redemisti
mundum. Amen.

Holy God, Holy Mighty One, Holy
and Immortal One, have mercy upon
us.

Now, O Christ, we ask thee, we
beseech thee, have mercy.

Thou who came to redeem the lost,
do not condemn the redeemed:

For by thy cross thou hast
redeemed the world. Amen.

Tiburtio Massaino (before 1550 – after 1608) was a well established and composer and Augustinian friar in Piacenza and also became maestro di cappella at S. Maria del Popolo in Rome. He travelled widely, and worked in, Lodi, Salò, Innsbruck, Salzburg and Prague, as well as Piacenza and Cremona. Today his sacred music is rarely performed but, as this exuberant four part demonstrates, worthy of great attention and consideration.

Illuminare, Jerusalem, quia venit lumen
tuum,

et gloria Domini super te orta est.

Et ambulabunt gentes in lumine tuo,
et reges in splendore ortus tui.

Shine, O Jerusalem, for thy light is come,
and the glory of the Lord is risen upon
thee.

And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.

Filii tui de longe venient
et filiae tuae de laetere tuo consurgent.

Omnes de Saba venient,
aurum et thus deferentes,
et laudem Domino annunciant

Thy sons shall come from afar,
and thy daughters shall rise up at thy
side.

All they from Saba shall come,
bearing gold and frankincense,
and shewing forth praise to the Lord.

Francis Pilkington (c. 1565 – 1638) received a B.Mus. degree from Oxford in 1595 and, in 1602, became a 'singing man' at Chester Cathedral. He then became a minor canon, took holy orders and was precentor of the cathedral. Pilkington also composed a number of ayres, madrigals, and lute songs, including two sets of madrigals.

1 Rest, sweet nymphs, let golden sleep

Charm your star brighter eyes,
While my lute the watch doth keep
With pleasing sympathies.
Lulla, lullaby. Lulla, lullaby.
Sleep sweetly, sleep sweetly,
Let nothing affright ye,
In calm contentments lie.

2 Dream, fair virgins, of delight

And blest Elysian groves,
While the wandring shades of night
Resemble your true loves.
Lulla, lullaby. Lulla, lullaby.
Your kisses, your blisses,
Send them by your wishes,
Although they be not nigh.

3 Thus, dear damsels, I do give

'Good night', and so am gone:
With your hearts' desires long live,
Still joy, and never moan.
Lulla, lullaby. Lulla, lullaby.
Hath pleased you and eased you,
And sweet slumber seized you,
And now to bed I hie.

John Dowland (c. 1563 –1626) is best known today for a series lute songs which are beautiful, but often full of melancholy. Songs such as *Come, heavy sleep, Come again, Flow my tears, I saw my Lady weepe* and *In darkness let me dwell* describe the pain of unrequited love. He worked in Paris, where he was in service to Sir Henry Cobham, the ambassador to the French court. Dowland subsequently worked at the court of Christian IV of Denmark and his music was extremely well known and influential. He later secured a post as one of James I's lutenists and was very highly regarded as a performer. Richard Barnfield wrote a sonnet *In Praise of Music and Poetry* (1598), which referenced how his 'heavenly touch upon the lute doth ravish human sense'.

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heav'n's sun doth gently waste.
But my sun's heav'nly eyes
View not your weeping
That now lies sleeping,
Softly, softly, now softly lies sleeping.

Sleep is a reconciling,
A rest that Peace begets.
Doth not the sun rise smiling
When fair at e'en he sets?
Rest you then, rest, sad eyes,
Melt not in weeping
while she lies sleeping,
Softly, softly, now softly lies sleeping.

Thomas Campion (1567 –1620) was an English composer, poet, and physician. He wrote over a hundred lute songs, masques for dancing, and an authoritative technical treatise on music: *A New Way of Making Fowre Parts in Counterpoint By a Most Familiar and Infallible Rule*. This technical treatise became a standard textbook on the subject. Campion's simple setting, of his own poem, positions the soul as a ship sailing confidently towards its destination, the glory of final rest and subsequent resurrection.

Never weather-beaten sail more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly out of my troubled breast:
O come quickly, sweetest Lord, and take my soul to rest.
Ever blooming are the joys of Heaven's high Paradise.
Cold age deafs not there our ears nor vapour dims our eyes:
Glory there the sun outshines whose beams the blessed only see:
O come quickly, glorious Lord, and raise my sprite to thee!

Sir Charles Hubert Parry (1848 –1918) is best known for his setting of *Jerusalem*, the coronation anthem *I was glad*, and the hymn tune *Repton* (Dear Lord and Father of Mankind). He became professor of composition and musical history at the Royal College of Music and Heather Professor of Music at the University of Oxford. Parry taught Ralph Vaughan Williams, Gustav Holst, Frank Bridge and John Ireland. *The Songs of Farewell* were composed between 1916 and 1918, and among his last compositions before his death. The music was written during the First World War, reflecting how a number of Parry's pupils at the Royal College of Music were killed in action.

Benjamin Britten (1913 –1976) was an accomplished composer, conductor, and pianist. He studied at the Royal College of Music in London, and privately, with Frank Bridge. Britten wrote numerous operas, and became established as one of the leading 20th-century composers in this genre. *A Hymn to the Virgin* is, however, a youthful work, composed at the age of sixteen whilst pupil at Gresham's School in Norfolk. At the time he was suffering from a high temperature, and confined to the school infirmary. This setting is composed for choir and a semi-choir.

Of one who is so fair and bright
Velut maris stella,
Brighter than the day is light,
Parens et puella:
I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia,
That I may come to thee. Maria!
All this world was forlorn,
Eva peccatrice,
Till our Lord was yborn,
De te genetrice.

With Ave it went away,
Darkest night, and comes the day
Salutis;
The well springeth out of thee.
Virtutis.
Lady, flower of everything,
Rosa sine spina,
Thou bare Jesu, heaven's king,
Gratia divina:
Of all thou bearest the prize,
Lady, queen of paradise Electa:
Maid mild, mother es effecta.

Kerry Andrew (b. 1978) is an English composer, performer and author. They have won four British Composer Awards, published three novels and twice been shortlisted for the BBC National Short Story Award. *Stella Matutina* was commissioned by Ampleforth College and premiered there by Schola Cantorum. It is a setting of St Bede's 7th/8th century 'Christ is the Morning Star', from the Exposition of the Apocalypse. The composer wanted to reflect this luminous text with a spacious, eerie setting, and a sense of warmth and movement.

O Christ, our Morning Star,
Splendour of Light Eternal,
shining with the glory of the rainbow,
come and waken us
from the greyness of our apathy,
and renew in us your gift of hope.

Arvo Pärt (born 1935) is an Estonian composer who utilises what might be described as a minimalist style of music. Repetition is used to create atmosphere and mood, often with small changes to musical material. He was partly inspired by a form of Gregorian chant, influenced by the Orthodox church. Pärt converted from Lutheranism to the Orthodox church and developed a compositional style which he termed 'tintinnabuli'. This provided a formula which underpinned his later music, and an engagement with the national identity of Estonia and its traditions. *The Deer's Cry* is the final part of a traditional prayer for protection, attributed to St. Patrick.

Christ with me, Christ before me, Christ behind me,
Christ in me, Christ beneath me, Christ above me,
Christ on my right, Christ on my left,
Christ when I lie down, Christ when I sit down,
Christ in me, Christ when I arise,
Christ in the heart of everyone who thinks of me,
Christ in the mouth of everyone who speaks of me,
Christ in every eye that sees me,
Christ in every ear that hears me.
Christ with me.

Luminatus vocal ensemble

Soprano

Lottie Bagnall
Isobel Collyer
Lily Platts
Catherine Warren

Alto

Sarah Colgan
Alison Daniels
Laura Toomey

Tenor

Nick Drew
Daniel Marles
Dominic Walis

Bass

Jeremy Burrows
Luke Busbridge
Peter Coleman

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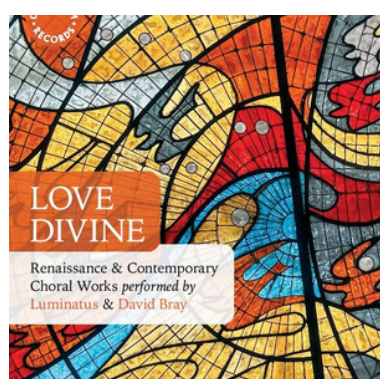
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luminatus vocal ensemble is a highly acclaimed group of professional singers. Recent reviews have described the ensemble as ‘spellbinding’ and a ‘choir of exceptional ability’, or ‘a genuine triumph’ **Choir and Organ**. luminatus perform an eclectic range of repertoire, using a period instrument orchestra where required. The focus in recent recordings has been newly discovered, or edited, Renaissance pieces, set alongside contemporary compositions, especially by female composers. The juxtaposition highlights links and differences between these musical genres. luminatus performs in a wide range of venues, providing opportunities to bring high quality music to audiences, develop education projects in schools, or music hubs, and link with other creative organisations. If you would like to discuss how we can put on a performance, plan a project, or collaborate in other ways please get in touch.

Dates for your diary

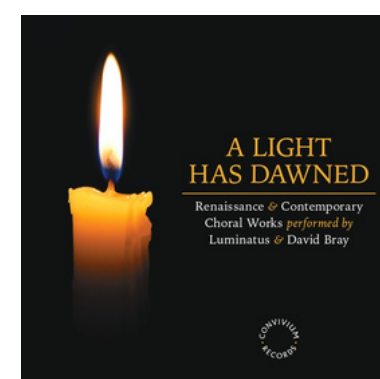
2026 :
November 07 | Bedford | 19.30
December 05 | Billesdon | 17.00



‘The luminatus vocal ensemble sings with excellent balance and warmth, whether with gentle restraint or incisive power in this wide-ranging programme’



‘O Beata Virgo Maria is a fine disc with much to appeal to lovers of a cappella mixed-voice ensembles’



‘Ideal for early music lovers and featuring superb contemporary repertoire’



luminatus.ensemble@gmail.com