



Gloucester Cathedral Crossing, Boxing Day 2014: James Birtwistle

O Magnum Mysterium

Settings through the Ages

Gloucester Cathedral

31st October 2015

Gloucester Choral Society

& Friends

Musical Director: Adrian Partington

O Magnum Mysterium



Gloucester Cathedral, North Side of Lady Chapel Sanctuary – Annunciation, Christopher Whall c1900

Introduction

This workshop follows that for *Spem in Alium* held in the cathedral in March 2015, which culminated in an afternoon performance in the nave with around 360 singers and a large audience who donated £500 to our Young Singers fund. It was a glorious day, enhanced by the rays of sunlight coloured by the stained glass of the cathedral windows, and was likened by Adrian to “a great mediaeval saint’s day gathering”. See <https://www.youtube.com/watch?v=ng6c1mNRdVo> and <https://www.youtube.com/watch?v=ae9F7ga04Js>.

There was very positive feedback to the event, one of which was particularly memorable:

“I think the most important aspect of this venture was inclusivity: to get together so many singers in this region and also to promote the continually rising reputation of GCS under AP. It was a precious opportunity to speak to fellow singers, some of whom I hadn’t seen for years. I got good feedback on the music scene in Cheltenham, Worcester and elsewhere, and no doubt gave at least as good as I got.

Another venture like this would, I’m sure, be widely welcomed, and the Magnum Mysteriums seem good candidates. The number of people who like early music greatly outweighs those picky ones who profess not to, and it is good to give us opportunity to sing the type of thing that elitist chamber groups believe is their ‘special preserve’.

O Magnum Mysterium



Gloucester Cathedral, North Side of Lady Chapel Sanctuary – Nativity, Christopher Whall c1900

This has led us to this current workshop, settings of *O Magnum Mysterium* through the ages. There are many existing, so one, that of 1545 by Adrian Willaert, the founder of polyphony, has already been performed by the cathedral choir on Christmas Day 2014. On the 31st October 2015, a plainsong setting will be followed by:

Thomás Luis de Victoria	1548-1611	4'02"
Giovanni Gabrieli	1554-1612	3'42"
William Byrd	1540-1623	2'46"
Francis Poulenc	1899-1963	3'30"
Morten Lauridsen	Born 1943	7'21"

There will be two settings composed specially for the day; one by GCS' very own John Merrick and the other by Freya Ireland, a student in year 12 at Pates Grammar School, Cheltenham. Freya won the under 18's category of the 2014 NCEM (National Centre of Early Music) Young Composers Award. Her winning entry was recently performed by The Tallis Scholars on BBC Radio 3's The Early Music Show. Freya's setting is for double choir, which provides an interesting 21st century musical challenge to complement the 16th century double choir setting by Giovanni Gabrieli.

O Magnum Mysterium

“Programme Notes”

INTRODUCTION

The poem

Latin text

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia!*

English translation

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!

The origin of this Nativity poem is in itself a great mystery. It is not a biblical text. The poem/chant was incorporated in mediaeval times into the Divine Office as the fourth of the nine Responsories for Matins on Christmas Day. This dates back to one of three periods of major reform of Catholic liturgy: either those of Pope Gregory VII in the eleventh century or less possibly the Carolingian reforms of the eighth-ninth centuries or even as far back as those of Pope Gregory I (590-604).

FIRST KNOWN SETTINGS AND REFORM

No settings of this poem/chant survive before the early sixteenth century upsurge in mass publishing of music, sacred and secular. The first known to have been published is that by Adrian Willaert in 1545, in decorative Franco-Flemish polyphony, post Josquin des Prez. Three others were composed in this style around this time, by Nicolas Gombert, Jacobus non Papa and the Spaniard, Christobal de Morales, whose pupil Francisco Guerrero produced another somewhat later.

Belatedly, forces of the Counter Reformation now tried to turn Renaissance polyphony away from what was seen as increasingly florid and secular trends in liturgical music. In 1562-3 two of the cardinals at the Council of Trent undertook a review and reform of the old chant books, to match the newly published missal and breviary. But as James Naughtie has written, however, church leaders were caught in two minds and wanted 'not just clarity but also a kind of sensuous opulence that would inspire awe. To a composer with the talent, that was a marvellous ambiguity'. Eventually, in 1577 the Pope commanded Palestrina and fellow Roman composer Zoilo, both trusted for their clear declamation of text and known for their similar style of flowing contrapuntal lines, to draw up a revised gradual. This was never published because of opposition from Spain, backed by King Philip II himself. However, two of Palestrina's students ensured publication in 1582 of a book of chant based on his principles. They were implemented in 1595. The aim was purification and perfection, including the pruning of unnecessarily decorative or misplaced melismas, (singing the same syllable on a succession of different notes), and the disguising of dissonances. For good measure, musical notation was to be standardised. The reform of Gregorian chant, with its associated effect on Renaissance polyphony, culminated in the publication of the altered Medici edition of the Roman Gradual in 1614. This has been critically described as the creation of a partial façade of quasi-homophonic simplicity.

O Magnum Mysterium

The first two of the settings of *O Magnum Mysterium* that we are going to sing today were composed during this time. They are by the Spaniard Thomás Luis de Victoria, and the Venetian Giovanni Gabrieli. Like Palestrina's own slightly earlier (1569) setting of this poem, each sought the same result: to illustrate the mystery of the Incarnation. All three chose the same musical device, of ambiguous harmonic language, but in decidedly different ways. Each arrangement was principally in duple meter with a triple-meter section (to express joy for a festive occasion) briefly near the end.

David Thompson

See also individual works for David's notes on the individual settings. The text for the settings by John Merrick & Freya Ireland have been written by the composers.

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Morten Lauridsen in conversation with Bruce Duffie, 19

Stained Glass

The booklet includes stained glass images of the Annunciation and the Nativity taken from the rich heritage of this art form found in Gloucestershire. Many of them are from buildings where Gloucester Choral Society (GCS) has sung – most notably Gloucester Cathedral but also many churches in the county where GCS has accompanied weddings.

Gloucestershire is fortunate to still have ecclesiastical buildings with mediaeval stained glass which survived the extensive destruction of the Reformation.

The first image is of fragments of salvaged mediaeval stained glass in the chancel of Chedworth Church – circles of glass which appear to float and perhaps conjure an image of time before or at the very beginnings of life, amoebic shapes with patterns which might be the seeds or eggs which anticipate birth. Perhaps the contemplative face is that of Mary, at the Annunciation or the Nativity... . These images perhaps link with the first Gregorian chant setting of O Magnum Mysterium.

Chedworth Church – Fragments of mediaeval stained glass in north window of chancel (0388)



O Magnum Mysterium

Plain Song Setting and the Words

The version of the plainsong melody of *O Magnum Mysterium*, which is presented here, is taken from the *Liber Usualis*. This is a book of some 1900 pages of plainsong, compiled in the 1890s by the monks of the French Abbey of Solesmes, under the editorship of the then Abbot, Dom Andre Mocquereau (1849-1930). The melodies in the *Liber Usualis* are those which have been used in the Roman Catholic Church since at least the sixth century. They are the tunes which still lead and accompany the worship of the faithful in many abbeys throughout the world, the tunes of the Mass, the daily offices and the many feasts of the Church's year. All the music of the *Liber Usualis* is of outstanding beauty, and needs to be sung with knowledge, care, and, if possible, belief. The best place to hear this music performed is still at the Benedictine Abbey of Solesmes (I am frequently drawn there - it's not far from the French city of Le Mans, whose breathtaking Cathedral also deserves a visit!) The extraordinary beauty and subtlety of the singing at Solesmes ought to be experienced by everyone interested in serious music.

O Magnum Mysterium is typical of the melodies and texts of the *Liber Usualis*. It is used as a Responsory at Matins on Christmas Day. (A responsory is a type of chant sung at matins as a postlude to a lesson - a recited portion of scripture.) Matins includes nine lessons, so there are nine responsories.

The melody, with its gentle gradients, flexible rhythm and mixture of syllabic and melismatic styles, is both memorable and mystical, and a perfect adjunct to the extraordinarily beautiful text: '*O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum...*' Here, one of the profound paradoxes of the Christian faith is described in three concise phrases: that the greatness of Christ is a direct result of his humility. The birth of God's Son, in such lowly circumstances, is a wonderful sign of His grace, a mystery almost too great for us subsequently to understand. Mary, the Mother of God, is praised in the poem for being the means (if that doesn't sound too profane) by which the great mystery was created.

The sound of the language is as beautiful as the melody: the alliteration of the first line, the assonance of the first three lines, the clearly agogic nature of certain syllables in polysyllabic words such as '*admirabile*' and the obvious purity of the Latin vowel scheme.

The plainsong Responsory '*O magnum mysterium*' will be present throughout our day. Each composer uses the text in his or her own way; and each composer uses the melody, either explicitly or by association. No composer, however, will ever equal, let alone surpass, the beauty and the sophisticated simplicity of the original plainchant.

Adrian Partington

O magnum mysterium

Responsory at Matins on Christmas Day [Liber Usualis]



O má - gnum * my - sté - ri - um, et ad - mi -
 ra - bi - le sa - cra - mén - tum, ut a - ni - má - li - a
 vi - dé - rent Dó - mi - num ná - - - tum, ia - cén - tem in præ - sé -
 - pi - o: Be - á - ta Ví - go, cú - ius ví - sce - ra
 me - ru - é - runt por - tá - re Dó - mi - num Chrí - stum..
 Á - ve, Ma - rí - a, grá - ti - a plé - na: Dó - mi - nus
 té - - - cum.

D.S.

4. Resp. 3.
 0 magnum * mysté - ri - um, et admi -
 rá - bi - le sa - cra - mén - tum, ut animá - li - a
 vidérent Dó - minum ná - tum, jacéntem in praesé -
 pi - o: * Be - á - ta Ví - go, cújus víscera me -
 ru - é - runt portá - re Dó - mi - num Chrí - stum.
 V. A - ve, Ma - rí - a, grá - ti - a plé - na : Dó - mi - nus
 té - cum. * Be - á - ta.

Fine



Fairford Church has one of the most complete sequences of mediaeval stained glass of its date in England. It was made between c1500 and 1517 by the Royal Workshops at Westminster, under Barnard Flower, of Netherlandish origin, and many of the scenes in the church reflect a Flemish landscape. Flower also glazed the windows of the Henry VII Chapel at Westminster and began that of Kings College, although this was a task he did not live to complete. Whilst the most spectacular window at Fairford is the great West Window, which includes extraordinary deep red scenes of the Harrowing of Hell, reminiscent of Breugel or Bosch, the Nativity scene in the Lady Chapel, as is characteristic of this subject, is a stylised image of peace and tranquillity. Mary adores the baby Jesus, and the scene rises to Joseph, the animals and shepherds in the doorway and countryside beyond.

Fairford Church – Complete mediaeval stained glass in north window of nave



Subsequent stained glass dates from the Victorian era, when there was a period of a "renaissance" in stained glass; to quote Pevsner "By the mid C19 memorial stained-glass windows all but superseded wall tablets and other forms of church monuments. Though the result is often a patchwork of windows of different dates and in different styles, of the 1,700 windows installed in Gloucestershire churches between 1840 and 1900, a huge number are worth consideration as works of art, or at least skilled craftsmanship. Most appealing are probably those complete schemes of glazing contemporary with the building of the church, (such as that) associated with a galaxy of major Victorian artists at Selsley. ... A fruitful comparison can be made with (the work of) Clayton & Bell, a paragon of the High Victorian approach to stained glass design."

The earliest of these illustrated is the Nativity scene in the West Window of Gloucester Cathedral by William Wailes (1859). Wailes was born in 1808 and grew up in Newcastle on Tyne, England's centre of domestic glass and bottle manufacturing. His first business was as a grocer and tea merchant. However, his artistic talent and practical skills led him to set up a small kiln in the backyard of his premises. He made and fired small decorative enamels which were sold in his shop.

In 1830 he went to Germany to study stained glass design and production under Mayer of Munich. In 1838 he set up his own stained glass studio to design and manufacture windows and in 1841 the business began producing its own glass.

Although William Wailes employed a number of designers, the products of his workshop are often identifiable by type of glass and the particular colour combinations that prevailed. Wailes' glass is often a little paler and more brightly coloured than many English workshops of the same date, being rather more like glass from Germany or Limoges. There are certain distinctive colour combinations that occur repeatedly in the clothing of figures in Wailes' windows- mauve lined with bright red, yellow lined with bright blue, red lined with acid green. Many of Wailes windows contain a great deal of pink glass.

The most significant window glazed by the firm, and one of the prize commissions of the industry was the glazing of the west window of Gloucester Cathedral, an architectural space of c.1430 in the Perpendicular Gothic style, of nine lights and four tiers, complementing, at the other end of the building, the largest ancient window in the world. The Great East Window (which is as big as a tennis court) fortunately had retained much of its glass of the mid 1300s, comprising many tiers of figures.

Gloucester Cathedral – 2nd Row West Window of the Nave – William Wailes of Newcastle c1859: Photo – Richard Cann

O Magnum Mysterium

Thomas Luis de Victoria (1548-1611)

Victoria's *O Magnum Mysterium* is the best known of these three late sixteenth century settings. It appeared in his *Motetca* (Venice, 1572), some time after he had settled in Rome from Spain and come under Palestrina's influence. Victoria indicated that his work was intended not for Christmas Day but for the Feast of the Circumcision on 1 January, an instruction that the modern Roman Catholic Church has quashed.

Victoria's entire musical output was sacred, and has been described as having a greater mystical intensity and more direct emotional appeal than Palestrina's. He eschewed the elaborate counterpoint of many contemporaries and preferred simple lines and homophonic textures.

His setting of *O Magnum Mysterium* was, like Palestrina's, written primarily in the Aeolian mode. Composed for four-part SATB ensemble, it begins with high gentle soprano voices, soon joined by the altos, in which the wonderment of the beasts at the Virgin birth is conveyed by five bare fifths and five bare octaves. His use of the dropping melodic fifth occurs at the introduction of several of his pieces, here as an invitation to meditate on the Nativity. The wait for the entry of the lower voices and the strong cadence at the tenor entry each add to the mystery. At the bass entry uncertainty is created by an unexpected juxtaposition of a D major chord, with a quick reversion to D minor. Harmonic ambiguity is central to conveying wonder and mystery.

Victoria achieves expressiveness not through shifting vocal textures like Palestrina but through a combination of techniques including imitation (notably in the section *jacentem in praesepe*), duet and trio passages, homophony and a dramatic pause just before the second half, before the full chords on *O beata*. Most of the voices echo each other rather than, as Palestrina instructed, sing syllables at the same time. Victoria also differs from Palestrina in repeating passages from earlier in the motet: *O beata Virgo* is based on the second (four-part) statement of *O magnum mysterium*, while the opening of the *Alleluia* section reiterates the first few notes in the S-A-T statement of *ut animalia*.

Victoria is much freer in his use of dissonances than Palestrina, or indeed Gabrieli, especially in the several melismas. He later parodied almost every motive from this work in his Mass *O Magnum Mysterium*.

O Magnum Mysterium

Tomás Luis de Victoria (1548-1611)

Ed. Miguel Astor

Soprano

Alto

Tenor

Bass

[Note values halved]

7

8

tum, O ma - gnum my -

ra - bi - le sa - cra - men - tum. O ma - gnum my - ste -

O ma - gnum my - ste - ri - um et ad - mi -

O ma - gnum my - ste - ri -

13

8

ste - ri - um et ad - mi - ra - bi - le, et ad - mi - ra - bi - le sa - cra - men -

ri - um et ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra -

ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra -

um et ad - mi - ra - bi - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra -

19

8

tum, ut a - ni - ma - li - a vi - de - rent Do - mi - num na -

men - tum. ut a - ni - ma - li - a vi - de - rent Do - mi - num na -

men - tum, ut a - ni - ma - li - a, ut a - ni - ma - li - a vi - de - rent Do - mi - num na -

men - tum, ut a - ni - ma - li - a, vi - de - rent Do - mi - num na -

30

36

42

Vir - - - go, cu - jus vis - ce-ra me - ru - e -

Vir - - - go, cu - jus vis - ce - ra me - ru - e -

Vir - - - go, cu - jus vis - ce-ra me - ru - e -

Vir - - - go, cu - jus vis - ce-ra me - ru - e -

48

run - tum. Al -
 runt por - ta - re Do - mi - num Je - sum Chris - tum. Al -
 runt por - ta - re Do - mi - num Je - sum Chris - tum. Al -
 runt Je - sum Chris tum.

54

le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
 le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -

63

le - lu - ia, al - le - lu - ia, al - le -
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
 ia, al - le - lu - ia, al - le - lu -

69

lu - ia.
 ia, al - le - lu - ia.
 ia, al - le - lu - ia.
 lu - ia, al - le - lu - ia.



Selsley Church was designed by the architect GF Bodley and built in 1860-62. The stained glass presents the very first stained glass of the school of William Morris and the Pre-Raphaelites; the overall design is by Philip Webb and is based on the glass in Merton College Chapel, Oxford. Pevsner - "In spite of the depth and richness of colour, the church is light because of the areas of nearly clear quarries above and below". The artists include Christina Rossetti, William Morris and Edward Burne Jones. The nativity scene in the chancel is by Ford Madox Brown.

Ford Madox Brown was born of English parents in Calais in 1821. Following his training in Bruges, Ghent and Antwerp, he lived in Montmartre before returning to England and settling in London in 1844. In 1845 he travelled with his wife to Rome, where he sought out the German Nazarene artists Johann Friedrich Overbeck and Peter Cornelius. During the 1840s he worked on a series of history paintings, and in the latter part of that decade befriended the members of the Pre-Raphaelite Brotherhood, after which his paintings took on a sharp realism and depicted contemporary subjects. He was a founding partner of Morris, Marshall, Faulkner & Co. in 1861, designing furniture and stained glass.

Selsley Church – Ford Madox Brown 1860

William Warrington, (1796–1869), was an English maker of stained glass windows. His firm, based in London and operating from 1832 to 1875, was one of the earliest of the English Medieval revival and served clients such as Norwich and Peterborough Cathedrals. Warrington was an historian of medieval glass and published an illustrated book *The History of Stained Glass*

From studying existent ancient windows and emulation of the leading techniques of the master Thomas Willement, (called "the Father of Victorian Stained Glass", active from 1811 to 1865), Warrington developed a style which allowed him to create windows strongly resembling those of the 13th and 14th centuries in appearance. His windows became the preferred choice of the architect Augustus Welby Pugin who used them in most of his earliest churches, between 1838 and 1842 was able to reproduce closely the geometric and foliate backgrounds of the 13th century and create pictorial roundels composed of small pieces of glass that gave a similar impression to the Medieval originals, though tending to let through more light and have less

luminosity, because the nature of the glass was less flawed and therefore less refractive. Warrington's windows often contain a background comprising a distinctive pattern of little red and blue diagonal checks which was copied from medieval originals. Many of Warrington's Gothic Revival windows have a pleasant simplicity about them, the stylised foliage which takes up much of the window space being less heavy in appearance than some of his rivals, and based more closely upon recognisable plants.

Illustrated is an image in a window of 1861 by Warrington of London in the south aisle of the nave of the cathedral. The subject of the whole window is the Passion, but this image, which depicts the Annunciation is on the left hand side of the window.

Gloucester Cathedral, South Aisle of the Nave – Warrington of London c1861:

Photo – Richard Cann



O Magnum Mysterium

Giovanni Gabrieli (c1557-1612)

Giovanni Gabrieli's *O Magnum Mysterium* grew out of the Venetian polychoral style, which was more progressive than the Roman school of Palestrina and Victoria. His version was published in Venice in 1587, in *Concerti di Andrea et di Giovanni Gabrieli* (Venice, 1587), which consisted largely of works by his uncle, who was a significant influence on his nephew's compositional style, notably in introducing the co-operation of instruments.

Giovanni's *O Magnum Mysterium* was written for antiphonal double choir in St Mark's huge spaces and included brass instruments, playing slowly and reverently. In this fairly early work he had not yet differentiated them from voices. Like Palestrina, Gabrieli relied less upon imitation than on alternation between vocal groups, but in his case, there are two distinct choirs, the first consisting of higher voices, from soprano down to baritone, the second of alto down to bass.

After the remarkably regular phrases of the opening section, Gabrieli achieves mystery through the sudden switches from G minor to G major and back by both choirs in turn. The work is a cardinal example of unpredictability, for choir can interrupt choir, impeding a steady flow, or can extend an idea in a rapturous contemplation. As the work progresses, the second choir gives an unexpected twist with a dominant chord that prepares for a tutti in which the harmonies are enriched by thick inner counterpoints. In contrast to Palestrina, traditional counterpoint was less important to Gabrieli than dramatic changes in texture and dynamics.

Perhaps because of his increased number of voice parts, Gabrieli did not match the melismas of Palestrina's setting of *Mysterium* or Victoria's *praesepio*. But his setting is considerably more declamatory. To help achieve this, he made extensive use of speech rhythm. He was aided by two new discoveries: that he could place a syllable on a short note, as in madrigals, which older church composers had been reluctant to do; and that syncopation could not only be used for musical excitement, but also to give a more exact declamation. His predilection for off-beat accents no doubt came from Orlando de Lasso and was stimulated by his own use of anacrusis, whereby separate choirs pick up a note or notes from each other before the start of a new bar. Integrated into melody, this led to a newer fluency to the music. Gabrieli also used imitation, but this tends to occur between choirs rather than between individual voices. As for dissonances, one scholar has suggested that Gabrieli barely gives these or minor chords enough time to develop before they are resolved with major chords.

Unlike both Palestrina and Victoria, Gabrieli used the Dorian rather than the Aeolian mode, but he also made liberal use of E-flats, which lends the end of the piece a distinctly Aeolian flavour. However, as notably the Swiss theorist Glarean and the Venetian madrigalist Zarlino exposed, classification of music by straitjacketed mediaeval ecclesiastical rules of modality was by now becoming less meaningful in the developing world of functional tonality.

O Magnum Mysterium

Giovanni Gabrieli (ca.1557-1612)

Ed. Fritz Brodersen

Soprano 1

Soprano 2

CHOIR I

Alto 1

Tenor 1

Alto 2

Tenor 2

CHOIR II

Bass 1

Bass 2

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

7

S 1

S 2

A 1

T 1

A 2

T 2

B 1

B 2

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

O mag - num my - ste - ri - um,

Giovanni Gabrieli: O Magnum Mysterium

13

Score for measures 13-18. The vocal parts are S1, S2, A1, T1, A2, T2, B1, and B2. The lyrics are: ste - ri - um, et ad - mi - ra - bi - le sa - cra - men -

Measures 13-18 show the vocal parts. S1, S2, A1, and T1 have lyrics. A2, T2, B1, and B2 have lyrics. The lyrics are: ste - ri - um, et ad - mi - ra - bi - le sa - cra - men -

19

Score for measures 19-24. The vocal parts are S1, S2, A1, T1, A2, T2, B1, and B2. The lyrics are: tum. Ut a - ni - ma - li - a vi - de -

Measures 19-24 show the vocal parts. S1, S2, A1, and T1 have lyrics. A2, T2, B1, and B2 have lyrics. The lyrics are: tum. Ut a - ni - ma - li - a vi - de -

25

S 1 - rent Do mi-num na - tum, ja-cen-tem in prae-se-pi -
 S 2 a vi - de - rent Do - mi-num na - tum, ja-cen-tem in prae-se-pi -
 A 1 de - rent Do - mi-num ja-cen-tem in prae-se-pi -
 T 1 8 ma - li-a vi - de-rent Do - mi-num na - tum, ja-cen-tem in prae-se-pi -
 A 2 a vi - de - rent Do - mi - num na - tum,
 T 2 8 ma - li-a vi - de - rent Do - mi-num na - tum,
 B 1 a - ni - ma - li - a vi - de-rent Do - mi-num na - tum,
 B 2 a vi - de - rent Do - mi-num na - tum,

30

S 1 o, ja - cen - tem in prae-se-pi -
 S 2 o, ja - cen-tem in prae-se-pi -
 A 1 o, ja - cen-tem in prae - se - pi -
 T 1 8 o, ja - cen-tem in prae - se - pi -
 A 2 ja-cen-tem in prae-se-pi - o, ja-cen-tem in prae - se - pi -
 T 2 8 ja-cen-tem in prae-se-pi - o, ja - cen-tem in prae-se-pi -
 B 1 ja-cen-tem in prae-se-pi - o, ja - cen - tem in prae-se-pi -
 B 2 ja-cen-tem in prae-se-pi - o, ja - cen - tem in prae-se-pi -

Giovanni Gabrieli: O Magnum Mysterium

35

o, Be - a - ta Vir - go, cu - jus vis - ce - ra

o, Be - a - ta Vir - go, cu - jus vis - ce - ra

o, Be - a - ta Vir - go, cu - jus vis - ce - ra

o, Be - a - ta Vir - go, cu - jus vis - ce - ra

o, Be - a - ta Vir - go, cu - jus vis - ce -

o, Be - a - ta Vir - go, cu - jus vis - ce -

o, Be - a - ta Vir - go, cu - jus vis - ce -

o, Be - a - ta Vir - go, cu - jus vis - ce -

41

me - ru - e - runt por - ta - re Do - mi - num Chris -

me - ru - e - runt por - ta - re Do - mi - num Chris -

me - ru - e - runt por - ta - re Do - mi - num Chris -

me - ru - e - runt por - ta - re Do - mi - num Chris -

ra me - ru - e - runt por - ta - re

ra me - ru - e - runt por - ta - re

ra me - ru - e - runt por - ta - re

ra me - ru - e - runt por - ta - re

51

51

S 1

S 2

A 1

T 1

8

Al - le - lu - ia, al - le - lu - ia,

A 2

T 2

8

Al - le - lu - ia, al - le - lu - ia,

B 1

B 2

Al - le - lu - ia, al - le - lu - ia,

Giovanni Gabrieli: O Magnum Mysterium

57

1.

S 1 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

S 2 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

A 1 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T 1 al - le - lu - ia, al - le - lu - ia,

A 2 al - le - lu - ia, al - le - lu - ia,

T 2 al - le - lu - ia, al - le - lu - ia,

B 1 al - le - lu - ia, al - le - lu - ia,

B 2 al - le - lu - ia, al - le - lu - ia,

61

2.

S 1 ia, al - le - lu - ia, al - le - lu - ia.

S 2 ia, al - le - lu - ia, al - le - lu - ia.

A 1 ia, al - le - lu - ia, al - le - lu - ia.

T 1 al - le - lu - ia, al - le - lu - ia.

A 2 ia, al - le - lu - ia, al - le - lu - ia.

T 2 ia, al - le - lu - ia, al - le - lu - ia.

B 1 ia, al - le - lu - ia, al - le - lu - ia.

B 2 ia, al - le - lu - ia, al - le - lu - ia.



Frederick Preedy (1820-98) was both an architect and stained glass artist who was initially based in Worcester and then moved to London in 1860. Even after the move he continued working in Worcestershire. He is credited with about 400 windows in over 200 churches stretching from North Yorkshire to Devon. His first was at Church Lench in Worcestershire. A fine example of his stained glass can be seen at the church of St John the Baptist, Fladbury which contains a series of windows spanning the period 1856-82 with several changes of style.

His early glass in particular is amongst the finest of the High Victorian period. He worked closely with the architect William Butterfield, who influenced both his building and stained glass design, and later for William White and S.S. Teulon.. "His wide colour range and predilection for magentas and purples ensured that his stained glass remained quite individual" (Martin Harrison)

The illustrated window of the Annunciation and Nativity is from St Mary, Woodchester, designed by Teulon.(who had previously designed St Giles at Uley). Pevsner "Some superb High Victorian glass, the best two nave SE windows by Preedy,1863"

O Magnum Mysterium

William Byrd (1540-1623)

From about 1560, English musicologists parted company with continental explanations of modal theory. Only Morley referred to them, and only then in passing. William Byrd, with exclusive control over the publication of his music, organised his prints by the number of voices or type of text. He did not employ the modality of a Palestrina or Lassus.

In the early 1590s Byrd and his family moved to Stondon Massey, a small village near Chipping Ongar in Essex. As Roman Catholics, they remained under constant scrutiny from the authorities. Hopeful of religious toleration under the new king James I, in 1605 Byrd published his *Gradualia 1*, arguably for those parts of the liturgy important to recusants. However, disappointment followed with the political fall-out from the Gunpowder Plot, and when in 1607 he published his *Gradualia 2*, he omitted a number of potentially controversial settings. One that was included was his *O Magnum Mysterium*, although even in this he omitted the word *meruerunt* from his manuscript, possibly fearful of persecution for his especial reverence for the Virgin Mary. Altogether there were 109 motets in these two publications, intended to serve the liturgical year and probably the product of years of work. They were dedicated to two members of the Catholic nobility, including his local patron.

Byrd's *O Magnum Mysterium* was probably composed in the 1590s. It's mood was more lyrical than full of wonder or mystery, as the three foregoing Continental compositions had been. He set it for four voices, as he often did for intimate subjects. The motet has a simple structure, tonally extremely lucid. Typically of Byrd it is in double phrases. As in the other two Christmas motets in *Gradualia 2*, *Hodie Christus Natus Est* and *O Admirabile Commertium*, they depend on subtle phrase balance for their effect rather than on intricate and concentrated counterpoint.

Byrd begins his setting of *O Magnum Mysterium* with only the three lower voices singing in thirds in a minor key, slowly contemplating the nativity scene. The second section *Beata Virgo* begins with duets for the women followed by the men, before all four voice parts sing together. An *Alleluia* section uses only the three upper voices, after which there is a repetition of the second section. The final point *iacentem in praesepio* resumes the opening texture and ends on a firm D minor cadence.

O Magnum Mysterium

William Byrd (ca.1540-1623)

Ed. David Fraser

Prima pars.

Soprano

Alto

Tenor

Bass

3

7

11

um, my - ste - ri - um, my - ste - ri - um, et

et ad - mi - ra - bi - le sa - cra - men - tum, sa - cra - men - tum, et ad - mi - ra - bi -

men - tum, sa - cra - men - tum, et ad - mi -

et ad - mi - ra - bi - le sa - cra - men - tum, et

- tum, et ad - mi - ra - bi - le sa - cra - men -

15

le sa - cra - men - tum, Ut

ra - bi - le sa - cra - men - tum, Ut a - ni - ma - li -

ad - mi - ra - bi - le sa - cra - men - tum, Ut a - ni - ma - li - a

tum, sa - cra - men - tum, Ut a - ni -

19

a - ni - ma - li - a Ut a - ni - ma - li - a vi - de -

a Ut a - ni - ma - li - a vi - de - rent Do - mi -

Ut a - ni - ma - li - a vi - de - rent Do - mi -

ma - li - a vi - de - rent Ut a - ni -

23

rent Do - mi - num na - tum, vi - de - rent Do -

num Ut a - ni - ma - li - a vi - de - rent Do - mi - num, vi - de - rent

num na - tum, na - tum, vi - de - rent Do -

ma - li - a vi - de - rent Do - mi - num, vi - de - rent

27

- mi - num na - tum, na -

Do - mi - num na - tum, na - tum,

- mi - num na - tum, ja - cen - tem in prae -

Do - mi - num na - tum, ja - cen - tem in prae -

31

tum, ja - cen - tem in prae - se - pi - o, ja - cen - tem

ja - cen - tem in prae - se - pi - o, in prae - se - pi -

se - pi - o, ja - cen - tem in prae - se - pi -

se - pi - o, in prae - se - pi - o, ja -

35

in prae - se - pi - o, ja - cen - tem

o, ja - cen - tem in prae - se -

o, prae - se - pi - o, in prae - se - pi - o,

cen - tem in prae - se - pi - o, ja - cen - tem

38

in prae - se - pi - o, prae - se - pi - o,

- pi - o, in prae - se - pi - o,

ja - cen - tem in prae - se - pi - o, ja -

in prae - se - pi - o, in prae - se - pi -

41

ja - cen - tem in prae - se - pi - o,

ja - cen - tem in prae - se - pi -

cen - tem ja - cen - tem in prae - se - pi -

o, in prae - se - pi - o,

Secunda pars.

45

Soprano

Be - a - - ta Vir - go,

Alto

Be - a - ta Vir - go,

Tenor

8

Be - a -

Bass

Be - a -

48

cu - jus vi - sce - ra [me - ru -

cu - jus vi - sce - ra [me -

8

- ta Vir - go, cu - jus vi - sce - ra [me - ru -

- ta Vir - go, cu - jus vi - sce - ra [me -

52

e - runt] por - ta - - re,

ru - e - runt] por - ta - - re, por -

8

e - - - runt] por - ta - -

- ru - e - - runt] por - ta - - - re,

55

por - ta - - re Do mi - num Chris -

ta - re Do mi - num Chris - tum. Do - mi -

8

re Do - mi - num Chris - tum. Chris -

por - ta - - re Do - mi - num Chris -

58

tum. Do - mi - num Chris - tum.

num Chris - tum. Do - mi - num Chris - tum.

tum. Do - mi - num Chris - tum.

tum. Do - mi - num Chris - tum.

Versus

62

Soprano

Alto

Tenor

A - ve Ma - ri - a, A -

A - - ve Ma - ri - a, Ma - ri -

A - - - ve Ma -

66

- - - ve Ma - ri - a, a,

a, Ma - ri - a, gra - ti - a ple - na, gra -

ri - a, Ma - ri - a, gra - ti - a

69

gra - ti - a ple - na, Do - mi - nus te - cum,

- - - ti - a ple - na, Do - mi - nus te - cum, Do -

ple - - - na, Do - mi - nus te - cum, Do -

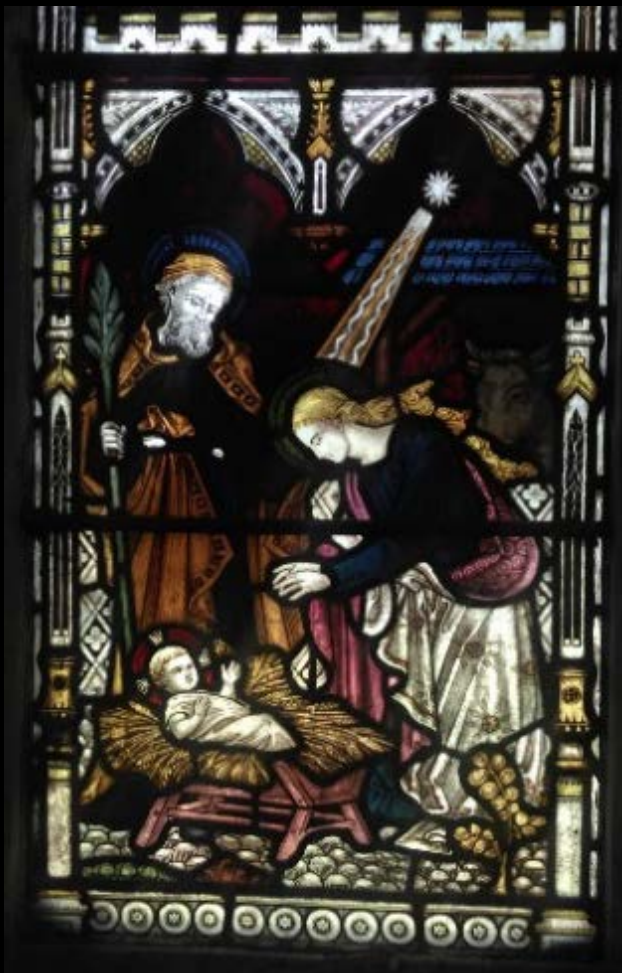
Secunda pars D.C. al fine

72

te - cum, Do - mi - nus te - cum.

- mi - nus te - cum, Do - mi - nus te - cum.

- mi - nus te - cum, te - - - cum.



Clayton and Bell was one of the most prolific and proficient workshops of English stained glass during the latter half of the 19th century. The company was founded in 1855, based in Regent Street, London, and continued until 1993. Their windows are found throughout this country, in the United States, Canada, Australia and New Zealand. They collaborated with many of the most prominent Gothic Revival architects and provided the windows for Truro Cathedral, the west window at Kings College Chapel, Cambridge and worked at Westminster Cathedral.

The 19th-century windows of Clayton and Bell are typified by their brilliant luminosity. This is because they were quick to adopt the advice of the student of mediaeval glass, Charles Winston, who propounded that "modern" commercially made coloured glass was not effective for stained glass windows, as it lacked the right refractive quality. In 1863 John Richard Clayton was among those who were experimenting with the manufacture of so-called *pot metal* or coloured glass produced by simple ancient manufacturing techniques which brought about great variability in the texture and colour of glass which is characteristic of ancient windows. "Coupled with the brilliant coloration, there is an excellence in the painted details." This is particularly apparent in the features of the figures which show a mastery over the handling of a difficult medium that, in their earlier works, few of their contemporaries could equal, each fine line of paint being applied with the steadiness of hand and elegance of form of a master calligrapher.

Illustrated are their nativity scenes in the North Aisle of the nave in the Cathedral (c1866) (Richard Cann) and at Deerhurst Priory.(lower photo)



Hardman & Co., otherwise John Hardman Trading Co., Ltd., founded 1838 and based in Birmingham, began manufacturing stained glass in 1844 and became one of the world's leading manufacturers of stained glass and ecclesiastical fittings. It was wound up in 2008.

"John Hardman Powell's stained glass recreates the elegance, the refinement, the brevity that is seen in some of the finest examples of glass, sculpture and illumination of the 13th and 14th centuries. He utilised the flowing, curving lines, the flourish of drapery, the calligraphic brushstrokes and pure colour. However, Powell's work was not, like many stained glass designers, merely imitative. His designs are original innovations in the Gothic style. The quality of Hardman's church windows, particularly in the 1850s and 1860s, was superb.

The most famous building that the Hardmans made glass for was the new Houses of Parliament in London, for which Pugin was the interior designer. Hardmans have maintained their relationship with that building, repairing and replacing glass damaged or destroyed during World War II."

Illustrated are nativity scenes from the East Walk of the Cloisters of Gloucester Cathedral (right - 1860's) and the south aisle of Cirencester Church (left - c1869-99)



O Magnum Mysterium

Francis Poulenc (1899-1963)

With war and occupation of France still a recent memory, Poulenc set *O Magnum Mysterium* as the first of four motets he composed between November 1951 and May 1952, entitled *Quatre Motets pour le temps de Noel*. It is dark and tender, solemn and haunting, slow and (by Poulenc's standards) harmonically austere. It grows in intensity toward the final repetition of the main text, via an intimate verse in praise of the Virgin. He dedicated it to Felix de Nobel, the conductor of possibly the first performance, which took place in Madrid with the Netherlands Chamber Choir.

Poulenc's early background of worldly boulevardier was dramatically transformed by the death of a close friend in 1936, converting him almost overnight into a serious composer of sacred music. The unique idiom he fashioned and which informs his *O Magnum Mysterium* sprang from several disparate elements: Stravinsky's *Oedipus Rex*, Renaissance modal progressions, Fauré chromaticism, and his own brand of secular Gallic breeziness developed in the 1920s' jazz age among Les Six, a group of French composers including Poulenc who were reacting against German Romanticism and Debussy-style French Impressionism.

Like Byrd, Poulenc begins in minor with only the three lower voices. He then takes them through five bars of unusual, mysterious harmonies before the sopranos enter with the main melody. Poulenc sets the *Beata Virgo* section in the major before returning to the opening text and music in B flat minor.

Poulenc's impeccably crafted setting is strikingly beautiful yet is also an unsettling earthbound flesh and blood work, notable for the clash (both simultaneous and sequential) of major and minor thirds and sevenths. He also writes in frequent short phrases, punctuated by brief rests which require to be observed as well as being sung through to create necessary long lines.

Music supplied separately



Thomas William Camm (1839 – 1912) was an English stained glass designer and manufacturer.

Born in Spon Lane, West Bromwich, he worked for the ornamental department of Chance Brothers in Smethwick until it closed down in 1865, when he set up his own company of Camm Brothers. This was bought by the Birmingham firm of R. W. Winfield in 1882, but by 1888 Camm was again working independently as T. W. Camm.

Camm's work was widely acclaimed. His studio won medals in Paris in 1878, in Sydney in 1879 and in Turin in 1911, and the American architect Ralph Adams Cram wrote "at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first"

Illustrated - St John the Baptist, Northgate Street, Gloucester – Camm Bros. Smethwick 1880

O Magnum Mysterium

Morten Lauridsen (born 1943)

This modern American composer's remarkably popular setting is a highly skilled parody of High Renaissance polyphony. The musical themes and phrase shapes are rooted in Gregorian chant and the work has a constant metric legato flow and ebb. Lauridsen has declared his special influences to have been Josquin des Prez and Palestrina. The piece predominantly uses inverted chords, and borrows another characteristic of that era with the inclusion of the *Alleluia* descant over sustained pedal tones.

Lauridsen's *O Magnum Mysterium* was commissioned by Marshall Rutter, a Los Angeles lawyer, in honour of his wife Terry Knowles, and was premiered in 1994 by the Los Angeles Master Chorale. Since then it has had several thousand performances throughout the world and dozens of recordings.

Lauridsen has remarked that the biggest compositional challenge was how to set that part relating to the Virgin Mary. His placement of the sole accidental in the piece, the dissonant appoggiatura G sharp sung by the altos on the word *Virgo*, against the main key of D, has attracted letters to him from composers all over the world, and he regards it as the most important note in the work.

He has described his piece as a quiet song of profound inner joy. The dynamics throughout are subdued, contributing to the aura of meditation and prayer. The work is mainly in 4:4, but with half beat pulses. Occasionally it moves into triple time, notably at the words *sacramentum* and *virgo*. Here are the two main melodic motives, the first very fluid, moving through the parts. The second begins with homophonic harmony, again passing through all parts. At the dynamic climax, the text returns to *O Magnum Mysterium*. Here the four-bar phrase becomes an eight bar phrase at bar 65, to finish the piece on the *Alleluia* text.

Music supplied separately



Ward & Hughes (c1836-1920's) - Stained glass firm based in London which was initially a partnership between Thomas Ward (1808-1870) and James Henry Nixon (1802-1857). Henry Hughes (1822-1883) joined the firm in 1850 and became a partner in 1857, making his own windows as well as those of the firm. After Hughes' death, Thomas Figgis Curtis (1845-1924) took over the firm, although the windows were often still signed Ward & Hughes. Windows by T.F. Curtis, Ward & Hughes were often designed by George Parlbay.

The firm employed a distinctive style, particularly from the 1880s, and as they were more likely than many contemporary firms to sign their work, windows by Curtis, Ward & Hughes are easier to identify.

Ward and Hughes is a very well-known firm to admirers of Victorian stained glass. They produced a tremendous amount of work in England in the middle of the C19th. However details of the firm's history are not easy to follow. The firm's name altered a number of times and some members of the firm undertook work privately.

The firm appears to have originated from Derby. John Hancock was connected with the Derby china factory, and, before he left Derby, he began to manufacture enamel and glass colours (one of the first to practise the art in this country). Hancock was in partnership with Nixon and Dunt at the time of an exhibition of a copy of Spagnoletto's Descent from the Cross, which had been made in painted glass. The partnership between Hancock and Nixon came to an end around the time Nixon was working for Hedgeland. Nixon then became a partner of Thomas Ward (1808-1870), who was primarily a lead glazier, although he did design some ornamental work. Ward had come to 67 Frith Street, Soho, London from Normanton in Yorkshire. For some twenty years Nixon and Ward produced many windows which were sent to various parts of the world. Henry Hughes (1822-1883), was born at Market Drayton, Shropshire. He was the son of a butcher, but was given an apprenticeship as an artist at Ward & Nixon, stained glass manufacturers. James Nixon began to fade away from the business around 1856, and died in 1857. Hughes married Elizabeth Curtis in September 1851 in St Marylebone Church, London, and lived in Green Street, Park Lane. They had one son and three daughters. After Nixon's death, Ward began a partnership with Henry Hughes, continuing to work from Frith Street, London. Hughes was a well-known, and well respected artist, and won, amongst others, the contract to supply windows for the Guildhall and later St Mary-le-Bow. For the rest of the C19th up to the end of the First World War, Ward and Hughes manufactured an incredible amount of stained glass work. They were the first firm to use a range of pot-metal coloured glass, resembling that of medieval glass work, produced by the barrister and stained glass enthusiast Charles Winston, with the aid of Medlock and Green of Powell's. Wards early patterning and Hughes' figure compositions and colouring were quite exquisite, but as their firm expanded, so their artistic standards deteriorated due to commercial expediency. They employed over 100 people, and often commissioned other artists, including Thomas Figgis Curtis (1845-1924). When Hughes died in 1883 the firm was taken over by Curtis, a relation, and continued production as T F Curtis, Ward and Hughes until the late 1920s. Hughes was buried in Highgate Cemetery. His wife, Elizabeth and three other members of the family were all interred in the same grave. Curtis died in December 1924. The firm continued to trade until c.1930, under Edith Kibblewhite, a cousin of Curtis, after which it ceased trading. (In 1830 Vincent Novello set up his very first premises for Novello & Co at 67 Frith Street, London).

The work of Ward and Hughes varies greatly in artistic quality, but the firing, leading and construction were always excellent. This is probably witnessed to best by a study of their windows in Gloucester, Lincoln and Lichfield Cathedrals.

Ward and Hughes had more patrons in the Diocese of Lincoln than anywhere else, which may have been due to their considerable contract for providing a large amount of work for Lincoln Cathedral. The windows in the north aisle were their work, as well as the great east window of 1855. Sadly much of their work in London was destroyed during the blitz.

Chedworth Church, East Window TF Curtis, Ward & Hughes 1898

O Magnum Mysterium

John Merrick (born 1949)

John Merrick hails from Birmingham, and studied music at King's College, Cambridge. After living and working in both Taunton and Exeter, John has been based in Gloucestershire for the last 26 years. He is a long-standing member of Gloucester Choral Society, and is currently Vice-Chairman.

He has been active as a composer for many years. His output includes keyboard and other instrumental pieces, as well as songs and, in particular, choral music, some of which has been performed by Gloucester Cathedral Choir and Junior Choir.

O Magnum Mysterium was written in March 2014 for today's Singing Day, where it is receiving its first performance. It opens in the manner of an intimate, simple chordal meditation on the mystery of the Incarnation. At *ut animalia* tenors and basses introduce a more flowing section describing the paradox of Christ lying in a manger watched by animals. With *Beata Virgo* comes a brief, louder outburst of veneration of the Virgin Mary, who was deemed worthy to bear the Saviour. A series of *Alleluias* then moves through the choral texture, starting with the basses (whose motif echoes that of *ut animalia*) and spreading upwards through all the voice parts to culminate in a climax in eight-part harmony. A final quiet *Alleluia* serves to concentrate the voices back into the four-part calm of the opening.

Gently $\text{♩} = 60$

O Magnum Mysterium

John Merrick (b.1949)

Soprano *p*
 O mag-num my-ste-ri-um, et ad-mi-ra-bi-le

Alto *p*
 O mag-num my-ste-ri-um, et ad-mi-ra-bi-le

Tenor *p*
 O mag-num my-ste-ri-um, et ad-mi-ra-bi-le

Bass *p*
 O mag-num my-ste-ri-um, et ad-mi-ra-bi-le

5
 sa-cra-men-tum, sa-cra-men-tum, sa-cra-men-tum, Ut a-ni - ma-li-a vi-de-rent

mf *mf*

9
 ja-cen-tem in prae-se-pi-o. Be-a-ta
 ja-cen-tem in prae-se-pi-o. Be-a-ta
 Do-mi-num na-tum, in prae-se-pi-o. Be-a-ta
 Do-mi-num na-tum, in prae-se-pi-o. Be-a-ta

mf *p* *f* *p* *f* *p* *f*

14

mf *f* *mp*

Vir - go, cu-jus vi - sce ra me - ru - e - runt por - ta - re Do - mi - num, Do - mi - num

mf *f* *mp*

Vir - go, cu-jus vi - sce - ra me - ru - e - runt por - ta - re Do - mi - num, Do - mi - num

mf *f* *mp*

Vir - go, cu-jus vi - sce - ra me - ru - e - runt por - ta - re Do - mi - num, Do - mi - num

mf *f* *mp*

Vir - go, cu-jus vi - sce - ra me - ru - e - runt por - ta - re Do - mi - num, Do - mi - num

19

Easter *f*

Chris - tum. al - le -

Chris - tum. al - le -

mf al - le - lu - ia, al - le -

mp Chris - tum. Al - le - lu - ia, al - le - lu - ia, al - le -

22

Tempo primo e molto rit. *ff* *p*

lu - ia, al - le - lu - ia, al - le - lu - ia.

ff *p* al - le - lu - ia.

ff *p* al - le - lu - ia.

ff *p* al - le - lu - ia.

ff *p* al - le - lu - ia.



Christopher Whitworth Whall (1849–1924) was an English stained glass artist who worked from the 1880s and on into the 20th century and is widely recognised as one of the key figures in the modern history of stained glass.

Whall's career as an independent designer and maker of stained glass began in the late 1880s. This coincided with the emergence of the Arts and Crafts Movement through bodies such as the Art Workers' Guild and the Arts and Crafts Exhibition Society, in both of which he was active. Indeed through James Powell and Sons he was to exhibit at that Society's exhibitions at the New Gallery in 1888 and 1889. The architects with whom he was to work at Holy Trinity Church, Sloane Street, John Dando Sedding and Henry Wilson were also prominent within the Movement.^[2] It was John Dando Sedding who was to give Whall his first independent commission, for the Lady Chapel East window of St Mary's church in Stamford, Lincolnshire.^[3] Whall's participation in the early activities of the Arts and Crafts Movement came soon after a life-changing event that had taken place in 1887. In that year he had converted the cow-shed at his cottage in Dorking into a workshop, where he set about learning all the processes of the craft: cutting, painting, firing and glazing, so that, in future, no part of the making of his windows would be beyond his control. This was a direct protest against the division of labour, then almost universally prevalent among commercial manufacturers, which Whall and others saw as incompatible with the production of stained glass as an *art* rather than simply a trade.

"Christopher Whall's windows in Gloucester Lady Chapel are arguably the finest post-medieval stained glass in any of our cathedrals, and, with the possible exception of the unexecuted Christchurch Priory designs, his finest large scale work" (Peter Cormack. "Christopher Whall 1849-1924. Arts & Crafts Stained Glass Worker" an exhibition catalogue published in 1979 in London by the William Morris Gallery)

Illustration: Gloucester Cathedral, North Side of Lady Chapel Sanctuary – Christopher Whall c1900: Photo – Richard Cann

O Magnum Mysterium

Freya Ireland (born 1998)

Freya Ireland is 17 years old and attends Pate's Grammar school, she plays Percussion, Clarinet and Piano, and well as singing in Tewkesbury Abbey Choir, where she is head chorister. Having joined the National Youth Orchestra as a composer in 2013, she has spent the last two years learning about different ways of looking at composition, having performances in the Tate Britain, Royal Festival Hall's Clore Ballroom, and many other places. In October 2014 her setting of *Lamentations* was performed by the Tallis Scholars and broadcast on BBC Radio 3 as the winning piece of the NCEM young composers' competition. Freya also enjoys writing music for different combinations of instruments. In November 2014 she was a finalist in the Nonclassical composers' competition, with a piece that involved musicians and singers in four different continents playing a piece via video links which was live streamed to the Nonclassical website. This piece was singled out for praise in the Daily Telegraph's review of the event. She has also written music for a short digital opera, an experimental piece submitted for a conference organised with Glyndebourne Opera; a web based piece, in which the viewer triggers different sound clips to play according to which part of the scene they click on, creating a unique piece for each viewing.

O Magnum Mysterium, an unaccompanied work for two choirs, was commissioned by Gloucester Choral Society and written in February 2015. It is receiving its first performance today. The piece explores the harmony between the choirs, as there are frequent chords within each choir which, when juxtaposed against chords in the other choir become quite different, far denser and more mysterious. Sometimes however, parts work together across the choirs, for instance in the triplet figure on *meruerunt portare* which is sung between the all basses and tenors.

The motet opens with a falling motif which becomes a feature of the piece, returning conspicuously with the introduction of the word *beata* later on. At the start, the parts all move at the same time, but gradually they shift and have displaced entries. Occasional moments of unison give a coherence to the piece, for instance on the word *jacentem* when every singer begins on the same note before spreading out to a fuller harmony and then coming back together again.

A triplet figure returns, though this time with the altos and sopranos joining together across the choirs. This dovetails with the tenor and bass *meruerunt portare* figure, after which there is a brief moment of interplay between the higher and lower parts on *dominum*. Following this is a moment of stillness as all parts sing *Christum* on a dissonant chord, before a moment of quiet prior to the *Alleluias*. The main figure on *Alleluia* is a simple 4-note descending scale and then a return up a third. This is passed around between the different parts and the different choirs, creating a dovetailed cascading effect which is punctuated by moments of text from earlier on in a more plainsong-like style, reflecting the long tradition of setting this particular text to music. This can be heard from the tenors of Choir 1 on *et admirabile sacramentum*. The piece ends with a homophonic statement of the word *mysterium* as the music gently comes to its conclusion.

This work was commissioned by Gloucester Choral Society

O Magnum Mysterium

Freya Ireland

Soprano

Alto

Choir I

Tenor

Bass

0 mag - num-m, 0 mag - num-m, 0

p *mp* *p* *p* *mp* *mag* *p* *mp* *mp*

Musical score for Soprano, Alto, Choir II, Tenor, and Bass, measures 1-4. The score is in 4/2 time with a key signature of two sharps (F# and C#). The Soprano, Alto, and Tenor parts are written in treble clef, while the Bass part is in bass clef. The Choir II part is indicated by a 'C' on a single line. The notation shows rests in measure 1 and quarter notes in measures 2, 3, and 4.

Part	Measure 1	Measure 2	Measure 3	Measure 4
Soprano	Rest	Quarter note	Quarter note	Quarter note
Alto	Rest	Quarter note	Quarter note	Quarter note
Choir II	Rest	Quarter note	Quarter note	Quarter note
Tenor	Rest	Quarter note	Quarter note	Quarter note
Bass	Rest	Quarter note	Quarter note	Quarter note

4

p *mp*

m, 0 mag-num, 0 mag-num

p *mp*

m, 0 mag-num, 0 mag-num

p *mp*

0 mag-num, 0 mag-num

mag-num - m, 0 mag-num

4

mp

my - ste - ri - um,

mp

my - ste - ri - um,

mp

my - ste - ri - um,

mp

my - ste - ri - um,

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8 9 *mf* *cresc.* *f* //

my-ste-ri-um, et ad - mi - ra - bi - le //

my-ste-ri-um, et ad - mi - ra - bi - le //

my-ste-ri-um, et ad - mi - ra - bi - le //

my-ste-ri-um, et ad - mi - ra - bi - le //

8 9 *mf* *cresc.* *f* //

et ad - mi - ra - bi - le sa - cra -

et ad - mi - ra - bi - le //

et ad - mi - ra - bi - le //

et ad - mi - ra - bi - le //

12 *p* *mf*

sa-cra-men - tum, sa - cra - men - tum,

sa-cra-men - tum, sa - cra-men-tum, *mf* *dim.*

sa-cra-men - tum, sa - cra - men -

sa-cra-men - tum, ad - mi - ra - bi - le

12 *p* *cresc.* *mf*

men - tum, sa - cra-men-tum,

sa - cra-men-tum, sa - cra-men-tum, *mf*

sa - cra-men-tum, sa - cra - men -

sa - cra-men-tum, sa - cra - men - tum,

16

mf
Ut a - ni - ma - li - a
mp
tum,
p
mp
Ut

16

mf
Ut a - ni - ma - li - a
mf
tum, Ut
a - ni - ma - li - a
mf
O mag - num,

19

mf
na tum,
f
vi - de - rent
mf
vi - de - rent
Do - mi - num na - tum,
f
vi - de - rent
Do - mi - num na - tum,
mp
Do - mi - num na - tum,
mp
Do - mi - num na - tum,
Do - mi - num na - tum,

19

f
Do - mi - num na - tum,
f
vi - de - rent
f
Do - mi - num na - tum,
f
Do - mi - num na - tum,
f
Do - mi - num na - tum,
Do - mi - num na - tum,

23 *f* *mp*

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

ja - cen - tem in prae - se - pi - o!

27 *mp* *mf* *mp*

Be - a - ta Vir - go, cu - jus vi - sce - ra, Vir - go,

Be - a - ta vi - sce - ra Vir - go,

Be - a - ta me - ru - e - runt

Be - a - ta me - ru - e - runt

Be - a - ta cu - jus vi - sce - ra Vir - go,

Be - a - ta cu - jus vi - sce - ra Vir - go,

Be - a - ta me - ru - e - runt

Be - a - ta me - ru - e - runt

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30

Do-mi - num Chris - tum. _

Do-mi - num Chris - tum. _

8 por - ta - re _

por - ta - re _

Do - mi - num Chris - tum. _

Do - mi - num Chris - tum. _

30

Do-mi - num Chris - tum. _

Do-mi - num Chris - tum. _

8 por - ta - re _

por - ta - re _

Do - mi - num Chris - tum. _

Do - mi - num Chris - tum. _

33

mf Al - le - lu - ia, *f* dim. al - le -

mf Al - le - lu - ia, *mp* Do-mi-num na - tum, *dim.* al - -

mf Al - - - le - lu *cresc.* ia,

8 Al - le - lu - ia, *f* dim. al - le - lu -

mf Al - le - lu - ia, *mp* Do-mi-num na - tum, *f* dim. al - le - lu -

mf Al - le - lu - ia, *dim.* Do-mi-num na - tum, *mp* al - le -

8 Al - - - le - lu - ia, *mp* ia, *mp*

Al - - - le - lu - ia, O

36

lu - ia, le - lu - ia, al - le - lu - ia, O mag-num my - ste - ri - um,

36

ia, al - le - lu - i - a, lu - lu - ia, Ut O mag-num, al - le - lu - ia, mag-num my - ste - ri -

39

al - le - lu - ia, al - le - lu - ia, et ad-mi-ra-bi-le sa-cra-men-tum, por - ta - re Do-mi-num na - tum, al - le - lu - ia, me-ru - e-runt por - ta - re al -

39

ia, al - le - lu - ia, a - ni - ma - li - a por - ta - re vi - de - rent Do-mi-num na - tum, al - le - lu - ia, me-ru - e-runt por - ta - re um, me-ru - e-runt por - ta - re O

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42

le - lu - ia, O mag - num al -

al - le - lu - ia, al - le - lu - ia, al -

mag - num, al - le - lu - ia, al -

Detailed description: This block contains the musical notation for measures 42 through 44. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The key signature is one sharp (F#). Measure 42 shows the vocalists singing 'le - lu - ia' and the piano accompaniment. Measure 43 continues with 'O mag - num' and 'al - le - lu - ia'. Measure 44 concludes with 'al - le - lu - ia, al -'. Dynamics include *mf*, *mp*, and *p*. A first ending bracket is present in the piano part of measure 44.

45

le - lu - ia, O mag - num, O mag - num, O mag - num,

Detailed description: This block contains the musical notation for measures 45 through 47. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The key signature is one sharp (F#). Measure 45 shows the vocalists singing 'le - lu - ia' and the piano accompaniment. Measure 46 continues with 'O mag - num' and 'O mag - num'. Measure 47 concludes with 'O mag - num'. Dynamics include *p*, *mp*, and *pp*. A first ending bracket is present in the piano part of measure 47.

45

le - lu - ia, O mag - num, O

Detailed description: This block contains the musical notation for measures 45 through 47, identical to the previous block. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The key signature is one sharp (F#). Measure 45 shows the vocalists singing 'le - lu - ia' and the piano accompaniment. Measure 46 continues with 'O mag - num' and 'O mag - num'. Measure 47 concludes with 'O mag - num'. Dynamics include *p*, *mp*, and *pp*. A first ending bracket is present in the piano part of measure 47.

48

mp

0 mag - num, 0

pp

al - le - lu - ia,

mp

al - le - lu -

mp

al - le - lu - ia,

48

num,

p

al - le - lu - ia,

al - le - lu -

mp

3

0 mag -

mag-num,

Do-mi-num Chris - - -

51

mag - num my - ste - ri - um,

ia, my - ste - ri - um,

my - ste - ri - um,

my - ste - ri - um,

51

my - ste - ri - um,

ia, my - ste - ri - um,

num my - ste - ri - um,

tum. my - ste - ri - um,

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The Virgin and Child

The Great East Window, Gloucester Cathedral

Photo: Skycell



Nathaniel Hubert John Westlake (N H J Westlake) FSA (1833–1921) was a 19th-century British artist specializing in stained glass. He began to design for the firm of Lavers & Barraud, Ecclesiastical Designers, in 1858, and became a partner ten years later, making the firm Lavers, Barraud and Westlake, of which he became sole proprietor in 1880. The firm was then known as Lavers & Westlake.

A leading designer of the Gothic Revival movement, his works include *The Vision of Beatrice* (1864), commissioned for an exhibition of stained glass held at the South Kensington Museum (renamed the Victoria and Albert Museum in 1899). He was fascinated by mediaeval art and came under the influence of the Pre-Raphaelites. By 1866 his studies into the stained glass of the twelfth to seventeenth centuries had occupied him for about nine years. He wrote various treatises on mediaeval art, illustrated by examples from the British Museum collection of illuminated manuscripts by English arts of the fourteenth century. Through this he came to work closely with the architects William Burges and John Francis Bentley.

The illustrated window is in the north west wall of the chancel of St Mary, Woodchester, 1863

“a great mediaeval saint’s day gathering”