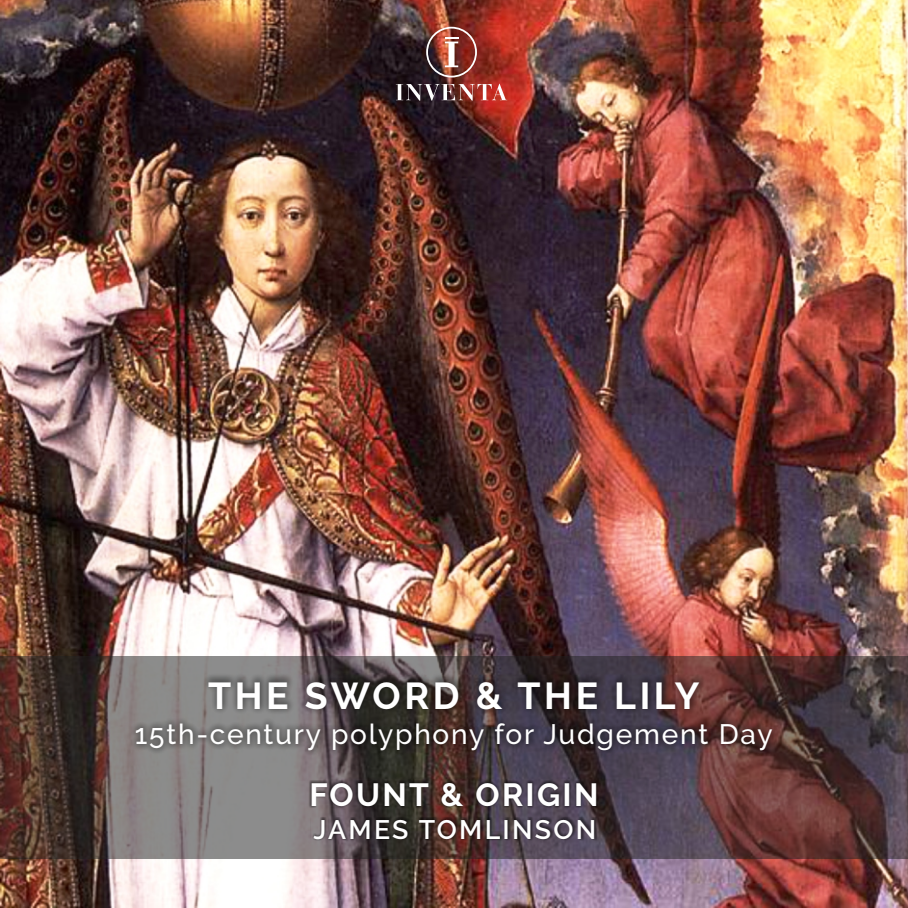




INVENTA



THE SWORD & THE LILY

15th-century polyphony for Judgement Day

FOUNT & ORIGIN
JAMES TOMLINSON

The Sword & the Lily: 15th-century polyphony for Judgement Day

Fount & Origin

James Tomlinson, Music Director

Johannes Ockeghem (c.1410–1497)

1. **Requiem: Domine Jesu Christe** [7:26]

Anonymous

2. **Exultet celum laudibus** [5:59]

Anonymous

3. **Clare sanctorum senatus** [4:10]

Johannes Regis (c.1425–c.1496)

4. **Missa L'homme armé /
Dum sacrum mysterium: Kyrie** [6:30]

Anonymous

5. **Ut queant laxis** [8:19]

Johannes Martini (c.1430–1497)

6. **Magnificat (Mode IV)** [10:45]

Anonymous

7. **Venite benedicti patris** [2:22]

Anonymous

8. **Urbs beata Jerusalem** [8:44]

Antoine Brumel (c.1460–c.1512/13)

9. **Requiem: Dies irae** [13:38]

Total playing time [67:57]



Rogier van der Weyden (c.1400–1464):*The Last Judgement at the End of Time*

The Sword & the Lily

A little under 580 years ago, the Franco-Flemish painter Rogier van der Weyden (c.1400–1464) received a commission for a new painting. This was to be grand in size and impressive in scope. It was to sit on the altar of a hospice chapel, looked upon by the sick and dying; the content of the image therefore had to reflect the urgent need to prepare those souls for death and the journey into the afterlife. Van der Weyden began work on the altarpiece image, dividing his composition over multiple panels between the earth and upper air, heaven and hell, and populating those antipodal realms with various mortal, immortal, saintly and demonic characters. His depiction of The Last Judgement at the End of Time survives as a monument of fifteenth-century art, relating in vivid detail and colour van der Weyden's dynamic and terrifying account of the world's final moments. In the top plane, Christ and the throng of saints sit enthroned in a fiery cloud. On Earth below, the General Resurrection is well underway—here the souls of all the risen dead are weighed in turn on the scales of the Archangel Michael, in preparation for Christ's Judgement. Angels are scattered throughout the planes; above Christ they exhibit the *Arma Christi*—the Instruments of the Passion: the Holy Lance, the Crown of Thorns, the True Cross, and the Scourging Pillar. Others on Earth below sound their trumpets in all directions,

heralding the arrival of Christ and the End of Time. To Christ's right, a lily signals the merciful assumption of souls into the Kingdom of Heaven, and the corresponding procession terminates at the celestial gates in the leftmost panel of the painting. At His other hand, the sword of judgement condemns sin-stained souls to the mouth of hell, where the grim pageant of the damned barrels over into the hellish abyss.

This genre of painting, known as the *doom*, was popular throughout the Late Middle Ages. The known context of van der Weyden's altarpiece powerfully articulates the mortal anxieties of its erstwhile attendants. In 1443, Nicholas Rolin, chancellor to the powerful Burgundian duke Philip the Good, established the Hôtel-Dieu in Beaune as a hospital for the local sick. It was founded on the heels of a period of plague outbreaks and famine which had ravaged the local population. Rolin devoted much of his considerable wealth to the hospice, which was to be administered by a community of nuns. Van der Weyden's altarpiece, completed around 1450, was commissioned by Chancellor Rolin to furnish the hospice chapel, located at one end of the great hall which otherwise comprised the main ward. On special occasions, the altarpiece panels were opened to reveal the image of the Last Judgement. One can only speculate how powerful an effect the image had upon the residents. Patients of the hospice looked upon the souls

of the resurrected dead from their sickbeds and saw their possible futures mapped-out. They might have found some comfort in the knowledge of their eventual ascent into heaven, while also being reminded (with somewhat limited sensitivity) of the need to repent, lest they be damned to perdition.

The salvatory potential of the painting in many ways found an analogue in the sacred music of the day. Just as visual art, such as van der Weyden's painting, encouraged its viewers to pray to Christ and to His saints, sacred music was considered a particularly efficacious way of doing so. Although the performance of church polyphony was necessarily restricted to singers with special training, the heavenly guerdons of music were believed to extend to its listeners too. Thus townspeople who heard the *Ave Maria* ('Hail Mary') being sung in their local church would also, in theory, partake of the resulting rewards secured for them by the Virgin Mary, to whom the song was directed.

It is in this spirit of reflection that the present disc presents a musical meditation on van der Weyden's *The Last Judgement*. The nine polyphonic settings recorded here were composed in Europe in the mid- to late-fifteenth century, and each is thematically tied to an element or figure in the painting. The five anonymous compositions in the programme are drawn from the Trent Codices, which are large

fifteenth-century books of polyphony whose astonishingly rich contents have diverse origins and are scarcely performed today. Of the nine pieces recorded on this disc, six have never been recorded before—it is likely that they have, until now, gone unheard for some five-hundred years.

The opening track sets the scene for our meditation on the Beaune Altarpiece with a prayer to Christ, who is sat at the centre of the painting, to be merciful in His final judgement. **Domine Jesu Christe Rex Gloriae** is the Offertory setting from the earliest surviving polyphonic Requiem Mass, composed by the famous fifteenth-century Franco-Flemish musician Johannes Ockeghem (c.1410–1497). The sections of Ockeghem's Mass vary considerably in terms of the number of voice parts and the level of complexity, but the Requiem Mass arguably finds its apotheosis in the setting of the Offertory text, for which Ockeghem consistently provided three- or four-part textures in his characteristically rich and fully elaborated polyphonic style, replete with complex rhythmic schemes. Serving for much of his life in the French royal court, Ockeghem was exalted by his contemporaries during his lifetime and posthumously as foremost among all musicians—for the brilliance of his musical skills, the sweetness and subtlety of his music, and the quality of his singing. It is tempting to speculate that Ockeghem wrote the explosive bass duet on

the words 'De poenis inferni et de profundo lacu' ('[deliver them] from the punishments of hell and the boundless pit') for his own dexterous bass voice.

Much of the music in this disc alternates between verses of polyphony and plainchant. In spite of our modern fascination with polyphonic music, it was plainchant that endured as the kingpost of musical worship throughout the Middle Ages. Multi-versed hymns were texts that particularly attracted the cultivation of polyphony in the fifteenth-century, and the preferred procedure of this genre and others seems to have been *alternatim* — that is, the alternation between verses of chant and verses of either pre-composed or improvised polyphony. The three hymn settings recorded for the first time here — **Exultet celum laudibus, Ut queant laxis**, and **Urbs beata Jerusalem** — provide a brief glimpse into the large and diverse corpus of polyphonic hymn settings that survive from the period. Due to the short form of polyphonic hymns (each usually setting a single verse) they have been sadly neglected in favour of longer or more self-contained works.

The hymn 'Exultet celum laudibus' and the sequence 'Clare sanctorum' extol the company of apostles and saints who surround Christ, bathed in His holy fire. The former piece was possibly written in German-speaking lands and is broadly dateable to the middle of the fifteenth

century, but like so much polyphonic music from the period, its origins are difficult to trace. Similarly, like many of the pieces on this disc, no trace remains of the identity of its composer. Although the composer of this setting struggles with some aspects of counterpoint and pacing, the frenetic energy of this piece creates a compelling impression of the saints in their cloud of fire, propelling us unstoppably towards the End of Time. **Clare sanctorum senatus** is an *alternatim* setting of the much older East-Frankish sequence, which seems to have become particularly popular in Burgundy by the fourteenth century. It demonstrates the polyphonic elaboration on the plainchant melody, which here appears in the highest voice.

The **Missa Dum sacrum mysterium/L'homme armé** by Johannes Regis (c.1425–c.1496) draws on texts and music from the Office of St Michael, who takes centre stage in van der Weyden's painting. The composition is based on the famous *L'homme armé* melody, which by virtue of its original text was associated with Christ as the eponymous 'armed man'. The retexting of this melody in Regis's Mass invites the extension of this association to St Michael, who stands as the focal point of the Altarpiece image, weighing the souls of the resurrected dead. Regis's mastery of combining musical materials is evident in his Mass, where the *L'homme armé* melody is presented as a canon at the fifth in the tenor voices, while at points the other voices concomitantly

take up strains from other pre-existing sacred and secular melodies.

It seems that Regis spent most of his life working at the collegiate church of St Vincent, Soignies, then situated within the Burgundian sphere of power in the Diocese of Cambrai. In 1460 Regis declined to take up the position of Master of the Choristers at Cambrai cathedral, offered to him by the composer Guillaume Dufay, who was deputising for the cathedral chapter. In spite of this, Regis's links to Cambrai were apparently strong. Sean Gallagher has argued that this setting and the *Missa L'homme armé* copied into lost Cambrai choirbooks between 1462 and 1465 are one and the same composition, and that it may have been written for the St Michael's Day liturgy established at Cambrai in 1457. Regis's Mass may therefore be the earliest known example and perhaps progenitor of the tradition of *L'homme armé* Masses composed over the following century.

The anonymous hymn **Ut queant laxis** muses on the image of St John the Baptist praying in the foreground hard by Christ. This elaborate piece was written for five voices and features intricate embellishments and imitative passages in all voice parts. Taken together with the other alternatim settings on this disc, the anonymous 'Ut queant laxis' demonstrates the huge variety of style and sonority achieved by fifteenth-century composers in the extant

corpus of polyphonic hymns.

As we turn to van der Weyden's depiction of the Virgin Mary, framed as the mirror image of John the Baptist, we look to the South Netherlandish composer Johannes Martini's mode IV **Magnificat**, one the composer's several settings of the Song of Mary. The mode IV Magnificat was probably written by 1480 for performance at the court of Duke Ercole I d'Este in Ferrara, where Martini worked as a singer, composer, and sometime music teacher to the duke's children from the early 1470s until his death in 1497. This hitherto unrecorded alternatim setting is a complex and mature composition whose melodic material is based on the plainchant psalm tone. Martini plays with texture, sonority, and imitation to create contrasting and nuanced musical drama.

The introit **Venite benedicti patris** has been chosen to echo the now-faint inscription painted to the left of Christ in van der Weyden's painting: 'Venite benedicti patris mei possidete paratum vobis regnum a constitutione mundi' ('Come, blessed of my father, inherit the kingdom prepared for you from the foundation of the world'). Incidentally, this introit text is particularly associated with St Maurice, the patron saint of the Order of the Golden Fleece, which was founded by Duke Philip the Good of Burgundy. This short piece packs a punch, infusing the text with the fervour of religious joy, realised

through the successive declamation of 'alleluia'.

The hymn **Urbs beata Jerusalem** draws us towards the leftmost panel of the painting, where the souls of the righteous are ushered into the celestial city by an angel. This anonymous three-voice hymn setting bears the chant melody in the highest voice, while the other two voices have been added in a fairly unembellished style below. The final verse of 'Urbs beata Jerusalem', for which I have written a fourth voice, demonstrates how three voice settings allowed for further additions either by composers or talented improvisers.

The disc ends with a thunderous tableau of the entire image. Antoine Brumel's **Requiem Mass**, first published in 1516 by Andrea Antico in Rome, contains the earliest surviving polyphonic setting of the *Dies irae* — the text previously having been considered too solemn for polyphonic elaboration. As in Ockeghem's setting, a prayer for Christ's mercy underpins the apocalyptic imagery. The final passage, characterised by simpler counterpoint, salves the restless nature of the preceding sections and gives over to heavenly repose: 'Pie Jesu Domine, dona eis requiem' ('Merciful Lord Jesus, grant them rest').

© 2022 James Tomlinson

Texts and Translations

Johannes Ockeghem (c.1410–1497)

1. **Requiem: Domine Jesu Christe**

Domine Jesu Christe, Rex glorie,
Libera animas omnium fidelium defunctorum
De poenis inferni et de profundo lacu.

Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscura tenebrarum.

Sed signifer sanctus Michael
Representet eas in lucem sanctam,
Quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, offerimus.
Tu suscipe pro animabus illis,
Quarum hodie memoriam agimus.

Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti et semini ejus.

Anonymous

2. **Exultet celum laudibus**

Exultet celum laudibus,
Resultet terra gaudiis,
Apostolorum gloriam
Sacra canunt solemnina.

Vos, secli justii iudices
Et vera mundi lumina,
Votis precamur cordium,
Audite preces supplicum.

Qui celum verbo clauditis,
Serasque ejus solvitis,
Nos a peccatis omnibus
Solvite jussu, quesumus.

*Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful departed
From the punishments of hell and the boundless pit.*

*Deliver them from the mouth of the lion,
Lest the abyss consumes them,
Lest they fall into the darkness of death.*

*But let the holy standard-bearer Michael
Bring them into the holy light,
Which once You promised Abraham and his seed.*

*Offerings and prayers to Thee, O Lord, we submit.
Accept them for the souls of those
Whom today we commemorate.*

*Make them, O Lord, pass from death into life,
Which once You promised Abraham and his seed.*

*Let heaven rejoice with praise,
Let earth resound with joy.
The solemn rites sing out
The glory of the Apostles.*

*You, righteous judges of the earth
And true lights of the world,
We pray with the oblations of our hearts:
Hear the prayers of the suppliants.*

*You, who close off heaven
And open its locks with a word,
Absolve us of all our sins
By your order, we beg you.*

Quorum precepto subditur
Salus et languor omnium,
Sanate egros moribus
Nos reddentes virtutibus.

Ut cum iudex advenit
Christus in fine seculi,
Nos sempiterni gaudii
Faciatis esse compotes.

Deo Patri sit gloria,
Ejusque soli Filio,
Cum Spiritu Paraclito,
In sempiterna secula.
Amen.

Anonymous

3. **Clare sanctorum senatus**

Clare sanctorum senatus apostolorum,
Princeps orbis terrarum, rectorque regnorum:

Ecclesiarum mores et vitam moderare,
Quae per doctrinam tuam fideles sunt ubique.

Antiochus et Remus concedunt tibi Petre
regni solium,
Tyrannidem tu, Paule, Alexandrinam invasisti
Greciam.

Ethiopes horridos, Matthee, agnelli vellere,
Qui maculas aliquas nesciat, vestisti candido.

Thoma, Bartholomee, Johannes, Philippe, Simon,
Jacobique pariles,
Andrea, Thaddee, Dei bellatores incliti.

*You, to whose command is subject
The health and weariness of all:
Cure us, sick from our ways,
Restoring us with virtues.*

*So that, when as Judge
Christ arrives at the end of the world,
He might allow us to share
In His everlasting joy.*

*To God the Father be glory,
And to his only Son,
With the Holy Ghost, the Comforter,
Forever and ever.
Amen.*

*Noble senate of the holy apostles,
Chief of the whole world and helmsman of all realms:*

*Govern the ways and life of the churches,
Which, through your instruction, are steadfast
everywhere.*

*Antioch and Rome yield the throne of the kingdom
to you, Peter.
You, Paul, have assailed the tyranny of Alexandrian
Greece.*

*You have clothed the rugged Ethiopians, Matthew,
with the lamb's white fleece that knows no blemishes.*

*Thomas, Bartholomew, John, Philip, Simon, and the
Jameses alike,
Andrew, Thaddeus, the glorious warriors of God.*



En, vos oriens et occidens,
Immo teres mundi circulus:

*Behold, you East and West,
How even the round orbit of the world*

Se patres habere gaudet et expectat iudices.

*Is glad to have them as fathers and awaits them
as judges.*

Et idcirco mundus omnis laudes vobis,
Et honorem sanctis debitum supplex impendit.

*And therefore the whole world, prostrate,
Devotes to you the praises and honour that are
owed to the saints.*

Johannes Regis (c.1425–c.1496)

**4. Missa L'homme armé /
Dum sacrum mysterium: Kyrie**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Dum sacrum mysterium cerneret Johannes,
Michael Archangelus tuba cecinit.

*While John was discerning the sacred mysteries,
Michael the Archangel sounded his trumpet.
Michael the Archangel, thousands upon thousands
were attending him.
Michael, overseer of Paradise.*

Michael Archangelus, milia milium ministrabant ei.
Michael prepositus paradisi.

Anonymous

5. Ut queant laxis

Ut queant laxis resonare fibris
Mira gestorum famuli tuorum,
Solve polluti labii reatum,
Sancte Johannes.

*So that your servants may sing out with open throats
The wonders of your deeds,
Remove the stain of sin from our lips,
Holy John.*

Nuntius celso veniens Olympo,
Te patri magnum fore nasciturum,
Nomen et vitae seriem gerende,
Ordine promit.

*The herald, coming from towering Olympus,
Reveals in sequence to your father
That you will be born great, your name,
And an account of the life you will lead.*

Ille promissi dubius superni
Perdidit prompte modulus loquele,
Sed reformasti genitus perempte
Organa vocis.

*The doubter of the celestial promise
Spoiled the melodies of open speech,
But you, having been born, restored
The songs of the extinguished voice.*

Ventris obstruco recubans cubili,
Senserat Regem thalamo manentem,
Hinc parens nati meritis uterque
Abdita pandit.

*Lying in the fortified cradle of the womb,
You had met your King abiding in the chamber,
Whence each parent revealed secrets
Through the merits of their child.*

Gloria Patri, genitricque proli,
Et tibi compar utriusque semper,
Spiritus alme, Deus unus, omni tempore seculi,
Amen.

*Glory be to the Father, to the begotten Son,
And to you, equal partner to both forever,
Nourishing Spirit, one God, throughout all time,
Amen.*

Johannes Martini (c.1430–1497)

6. Magnificat (Mode IV)

Magnificat anima mea Dominum:
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancille sue.
Ecce enim ex hoc beatam me dicent omnes
generaciones,
Quia fecit mihi magna, qui potens est,
et sanctum nomen ejus,
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles;
Esurientes implevit bonis et divites dimisit inanes.
Suscepit Israel puerum suum recordatus
misericordie sue,
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in secula seculorum. Amen.

*My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all
generations shall call me blessed,
For he that is mighty hath magnified me and
holy is his Name,
And his mercy is on them that fear him
throughout all generations.
He hath showed strength with his arm;
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seat and hath exalted the humble and meek;
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He, remembering his mercy,
hath holpen his servant Israel,
As he promised to our forefathers,
Abraham and his seed, for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be, world without end. Amen.*

Anonymous

7. Venite benedicti patris

Venite benedicti Patris mei percipite regnum,
alleluia,
Quod vobis paratum est ab origine mundi,
alleluia, alleluia, alleluia.

*Come, blessed of my Father, take possession of the
kingdom, alleluia,
Which is prepared for you from the foundation of the
world, alleluia, alleluia, alleluia.*

Anonymous

8. Urbs beata Jerusalem

Urbs beata Jerusalem, dicta pacis visio,
Que construitur in celis vivis ex lapidibus,
Et angelis coronata ut sponsata comite.

*Blessed city of Jerusalem, called 'vision of peace',
Which is built in heaven from living stones
And crowned with angels like one betrothed with
her companion.*

Portae nitent margaritis, aditis patentibus,
Et virtute meritorum illuc introducitur
Omnis qui pro Christi nomen hic in mundo premitur.

*The gates shimmer with pearls, with entrances
wide open,
And by the virtue of their merits is led into it
Everyone who in this world is oppressed for
Christ's name.*

Tursionibus, pressuris, expolit lapides
Suis coaptantur locis, per manus artificis,
Disponuntur permansuri sacris edificiis.

*Stones polished by beatings and oppression
Are laid into their places by the work of skilled hands.
They are arranged and will endure forever in those
sacred buildings.*

Hoc in templo summe Deus exoratus adveni,
Et clementi bonitate precum vota suscipe,
Largam benedictionem hic infunde jugiter.

*Highest God, arrive beseeched at this temple
And receive the entreaties of our prayers with
merciful kindness;
Pour your generous blessing unceasingly here.*

Hic promereantur omnes petita acquirere,
Et adepta possidere cum sanctis perenniter,
Paradisum introire translati in requiem.

*Here may all stand to acquire what they have sought
And to possess forever what they have obtained
with the saints,
To enter paradise, transported into rest.*

Gloria et honor Deo usquequo altissimo,
Una patri filioque, inclito paraclito,
Cujus laus est et potestas per eterna secula. Amen.

*Glory and honour to God the Highest,
To the Father and the Son and the glorious
Paraclete together,
Whose praise and power endures forever. Amen.*

Antoine Brumel (c.1460–c.1512/13)

9. Requiem: Dies irae

Dies irae, dies illa,
Solvat seclum in favilla,
Teste David cum Sibylla.

*The day of wrath, that day
Will dissolve the world in ashes,
David being witness with the Sibyl.*

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus.

*How great will be the quaking
When the judge shall come,
Acutely discerning all things.*

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

*The trumpet, scattering its dreadful sound
Throughout the sepulchres of all regions,
Will summon all before the throne.*

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

*Death and nature will marvel
When the creature will rise again
To render account before the Judge.*

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

*The written book shall be brought,
Contained within which is everything
By which the world shall be judged.*

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

*When therefore the judge will sit,
All that is hidden shall appear;
Nothing will remain unpunished.*

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

*What shall I, poor wretch, then say?
To which protector shall I appeal
When even the righteous man is barely safe?*

Rex tremende majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

*King of awful majesty,
Who freely saves those worthy of salvation,
Save me, fount of mercy.*

Recordare, Jesu pie,
Quod sum causa tue vie,
Ne me perdas illa die.

*Remember, merciful Jesus,
That I am the reason for your journey,
Lest You cast me out on that day.*

Querens me, sedisti, lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.

Iuste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt digne,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Inter oves locum presta,
Et ab hedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.

Huic ergo parce, Deus.
Pie Jesu Domine: Dona eis requiem.
Amen.

*Seeking me, You rested, tired;
You redeemed me, having suffered the cross;
Let not such hardship be in vain.*

*Righteous Judge of vengeance,
Award the gift of remission
Before the day of reckoning.*

*I groan as one guilty,
My face blushes with guilt;
Spare your suppliant, O God.*

*You who absolved Mary
And heard the thief,
Gave hope to me, also.*

*My prayers are not worthy,
But You, O good one, show mercy,
Lest I burn in everlasting fire.*

*Grant me a place among the sheep,
And separate me from the goats,
Placing me on Your right hand.*

*When the damned are confounded,
And sentenced to acrid flames,
Call me up with the blessed.*

*I pray, suppliant and kneeling,
A heart as contrite as ashes;
Take my ending into Your care.*

*Tearful will be that day on which
From the glowing embers will arise
The guilty man to be judged.*

*Then spare him, O God.
Merciful Lord Jesus: grant them rest.
Amen.*



Fount & Origin

Fount & Origin is an early music ensemble, specialising in the vocal music of the Late Middle Ages. The ensemble was founded in Oxford by James Tomlinson, the choir's director, in 2018. It began life as a student group – an opportunity for like-minded musicians to explore unknown and neglected works from the period, but, thanks to its steady successes, it now operates as a professional ensemble.

The group has a large and diverse repertory; it has explored the compositions of Dufay, Machaut, Ockeghem and Dunstaple, performed music from the Eton Choirbook, the Chantilly Codex, and the Trent Codices, and offered programmes ranging from medieval déplorations to monastic Christmas music.

Not long after its inception, Fount & Origin was honoured to be awarded the 2019–22 Stile Antico Ensemble Development Bursary. Over that time, Fount & Origin worked closely with the members of Stile Antico to develop exciting projects and performances, beginning with a multi-day observance of the Benedictine Divine Office and a reconstruction of a Sarum Mass in Norwich Cathedral (2019), and ending with the present disc.

The inspiration for the name, Fount & Origin, came initially from the writings of composer

and theorist Johannes Tinctoris (c.1435–1511). Tinctoris marvelled at the musical developments that had taken place in France since the 1430s and identifies as their 'fount and origin' (fons et origo) the early fifteenth-century English school of polyphony, citing John Dunstaple in particular. It is a name that neatly evokes the ensemble's chosen period, but also reminds us that the cultural wellspring of the late Middle Ages has provided a vast yet largely unperformed repertory of music, and that listening to traces of our shared history can today bring us together in often-unexpected ways.

James Tomlinson, director

James Tomlinson founded Fount & Origin in the autumn of 2018. He currently holds a Doctoral Research Fellowship in Musicology at the University of Oslo, where he is a contributor in the ongoing ERC project 'BENEDICAMUS: Musical and Poetic Creativity for A Unique Moment in the Western Christian Liturgy c.1000–1500'. After graduating with a BA in Music from The Queen's College, University of Oxford, where he held a Senior Choral Scholarship, James went on to receive an MSt in Medieval Studies from Magdalen College, Oxford. His primary area of research concerns thirteenth- to fifteenth-century music and culture in Europe, and for his PhD thesis James researches the cultivation and transmission of polyphonic music in fourteenth-century England.

Fount & Origin Members

Altos

Guy James
Joy Sutcliffe*

Tenors

Andrew Doll
Matthew Pope
Joseph Mason

Baritone

Theodore Nisbett

Basses

Max Cheung
Grantley McDonald

Director

James Tomlinson

*Soloist Track 3



Acknowledgements:

This disc was made possible with the support of the Stile Antico Foundation and Fount & Origin's founding benefactor Adam Hodge.

Fount & Origin would also like to thank:

The members of Stile Antico for their support following our receipt of the inaugural Stile Antico Ensemble Development Bursary in 2019.

Robert Mitchell for many of the musical editions.

Max Cheung and Nicholas David Yardley Ball and for their assistance with the translation of Latin texts.

Andrew Doll, Associate Director of Fount & Origin, for his help and support in all things.

Inventa Records, UK
www.inventarecords.com

© 2022 Resonus Limited

© 2022 Resonus Limited

Recorded in St John the Evangelist, Iffley Road, Oxford on 16–18 January 2022

Recorded at 96khz/24-bit resolution

Producer, engineer & editor: Adam Binks

Photography © Resonus Limited

Cover Image: Detail from *The Last Judgement at the End of Time*
altar piece by Rogier van der Weyden (c.1400–1464)

