



MON DIEU ME PAIST

PSALMS BY **CLAUDE LE JEUNE**

**THE CHOIR OF
ST CATHARINE'S COLLEGE, CAMBRIDGE**

EDWARD WICKHAM CONDUCTOR

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Psalms by
Claude Le Jeune (1528/30–1600)

The Choir of St Catharine's College, Cambridge

Edward Wickham *conductor*

About The Choir of St Catharine's College:

*'[...] unified by a thread of tenderness and warmth
that runs through the whole disc'*
The Telegraph

*'[...] firm, intelligent shaping of
this enterprising and rewarding recital'*
BBC Music Magazine

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11. Escoute fille en beauté	[2:12]		
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13. Ne plain donc point	[2:56]	28. Le Cantique de Simeon	[1:23]
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Claude Le Jeune (engraving from *Dodecacorde*, 1598)

Mon Dieu me paist: Psalms by Claude Le Jeune

Even by the brutal standards of religious violence in the Reformation period, the siege of Paris in 1590 was a particularly harrowing episode. Surrounded by the troops of the Protestant Henry of Navarre, the beleaguered citizens were, according to the contemporary chronicler Pierre de L'Estoile, forced to eat garbage, dead dogs and rats. Amongst those who took advantage of a short period allowed for evacuation of the city was the composer Claude Le Jeune who, as a Calvinist Huguenot, found himself on the wrong side of the siege, in a city controlled by the Catholic League. Writing a few years after the event, Marin Mersenne recounts the story of what happened when Le Jeune, clutching a manuscript of his *Dodecacorde*, reached the gate of St Denis; and how fellow composer Jacques Maudit prevented an egregious act of cultural vandalism:

[Maudit] grabbed the sergeant by the arm when he was about to throw [the *Dodecacorde*] onto the fire. Since the sergeant was knowledgeable about music, Maudit persuaded him in a soldierly way to hand back to him all of Le Jeune's works, putting to one side Le Jeune's seditious Huguenot confession of faith, signed by his own hand, in which he raged against the Catholic League. This Maudit left the sergeant to burn according to his zeal.

Otherwise the confession of faith might have cost Le Jeune his life.

Mersenne declares that 'all those who use these works for their concerts are entirely obliged to Maudit'. In the twenty-first century, at a time when recordings and performances of Renaissance polyphony are so plentiful and diverse, it is curious that a volume as ambitious and imposing as Le Jeune's *Dodecacorde* should not have fulfilled the prophecy implicit in Mersenne's account. Published in 1598, the collection enjoyed one reprint, in 1618; but with the original psalm texts replaced by moral verses. Whatever purpose the original might have served, the audience for such elaborate settings of psalm tunes must have disappeared within a generation.

Exploring the possible reasons why Le Jeune's *Dodecacorde* has been neglected reveals something of the curious, hybrid nature of the collection. Here is an anthology of twelve Calvinist psalm tunes, set not in the sober, unadorned fashion we expect of Calvinist worship, but in highly virtuosic polyphony requiring up to seven voice parts and, in some cases, lasting over twenty minutes. Embedded within each movement runs the psalm tune in simple note values; a technique which, borrowing terminology more usually applied to Catholic music of the Renaissance, might be termed a *cantus*

firmus. But in no other respect does this music resemble the sacred polyphony of Le Jeune's Catholic musical contemporaries. The style is much more that of the Italian madrigal and the French chanson of the late-sixteenth century, and reflects Le Jeune's enthusiasm for 'musique mesurée', by which word stress and syllable length were conscientiously reproduced in passages of musical declamation. In short, the psalm settings of *Dodecacorde* fall between a number of stools, both in terms of style and genre and also of cultural and historical expectation.

In fact, the virtuosic treatment Le Jeune gives to the psalm tunes in *Dodecacorde* indicates the extent to which the Calvinist psalter – its texts and its tunes – had permeated French culture at all levels by the later-sixteenth century. Compiled over the course of twenty years by Clément Marot and Théodore de Bèze, with tunes composed and collected by Louis Bourgeois and others, the Calvinist, or 'Genevan', Psalter provided the faithful with memorable and tuneful versions of texts which had for centuries been an essential part of church worship. The tunes would have been hummed by genteel aristocrats and bellowed by mobs. A liking for them would not in itself be regarded as a sign of Protestant religious affiliation (though Henry

of Navarre, once he became King Henry IV and had converted to Catholicism, raised some eyebrows when he sang one in front of his courtiers). That several of these tunes – including 'The Old Hundreth' and the 'Cantique de Simeon', both included on this recording – have made it into modern hymnbooks is testament to their staying power. With regard to polyphonic treatments of the Genevan Psalter tunes, Le Jeune's *Docecacorde* lies at one end of a spectrum at the other end of which can be found simple, hymn-like harmonisations by the likes of Claude Goudimel and Le Jeune himself, while somewhere in the middle one finds four and five-part settings in modest counterpoint by Goudimel, Le Jeune and Paschal de l'Estocart. On this recording, each of the *Dodecacorde* settings is introduced by a simpler version of the psalm: for solo voice, in four-part harmony with the tune in the top voice, and (in the case of Psalm 46) with the tune carried in the tenor part.

Unlike these other polyphonic treatments, the psalm settings of the *Dodecacorde* are descriptive and dramatic. Structured not according to the psalm tune so much as by the poetic narrative of the text, these large-scale movements operate phrase by phrase, paragraph by paragraph, the text expounded as if by a skilled rhetorician.

Examples of self-conscious compositional artifice abound. When in Psalm 76 the earth trembles and is silent, the music stops short (the source has extra rests printed here to underline the conceit). The gentle eddies of the holy river are felt in the syncopated rhythms of Psalm 46 (second movement) as Le Jeune delights in the conflict between beat stress and word stress. And later in the same psalm, as God re-establishes his authority over chaotic nature ('Be still, and know that I am God') our ears are drawn back to the still, small voice of the psalm melody, ever-present whatever man-made contrapuntal arguments may rage around it.

Indeed, the theme of God as peacemaker is central to Le Jeune's project in the *Dodecacorde*. Each of the twelve psalm settings is in one of the twelve musical modes, and in his preface, Le Jeune invokes the ancient notion that the modes had special emotional powers. But his particular ambition is to nurture harmony in the hearts of nations: 'that our fickleness may run its course, that a firm harmony be established in our hearts; and that the peace that is supported on our constancies is a lasting tranquillity.' The logic behind Le Jeune's choice of psalms thus becomes clearer. They are largely texts about peace, and about the strong Kingship which is

necessary to establish that peace. Le Jeune had seen in Paris first-hand what warfare does to the nation; *Dodecacorde* is the composer's magnificent and moving response.

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Le Jeune and the Wars of Religion

Understanding the interplay of religious conflict and peace-making in Claude Le Jeune's times deepens our appreciation of his work and reveals how the *Dodecacorde* intervened in the political culture of the Wars of Religion.

The upheavals of the Wars of Religion began with the massacre of Protestants worshipping at Vassy on 1 March 1562 and the response of the Huguenots armies, who captured Orléans on 2 April under the command of Louis of Bourbon, prince of Condé. These events took place following years of escalating tensions. Protestants in France had been persecuted intermittently from the 1520s and on a significant scale following the Affair of the Placards on 17 October 1534, when King Francis I discovered Protestant propaganda had been distributed around French cities and even the royal palace of the Louvre. Henry II redoubled efforts to prosecute 'heresy' by expanding

the activities of the 'Burning Chambers' in royal courts across France. From the beginning of the Wars of Religion, the Protestants fought for the official recognition of their faith after the Catholic and 'most Christian king' of France had sought to exterminate them.

Dynastic crisis in the mid-sixteenth century shaped the political circumstances of the troubles. Henry II died in a jousting accident in Paris on 10 July 1559. With Queen Catherine de' Medici, he had three male children but none of them were old enough to rule in their own right. Francis II succeeded his father but ruled with the help of a regency council under the control of the Guise family, a potential source of weakness since it opened a field for competition between leading nobles with contrasting approaches to rule. The Protestant nobles seized their chance when in March 1560 they launched the coup that became known as the Conspiracy of Amboise, aiming to take control of the regency council for themselves. It ended in failure, with the ringleaders' bodies hanged and displayed from the ramparts of the chateau of Amboise.

When Francis II died suddenly on 5 December 1560, following an ear condition, his younger brother Charles IX succeeded him. But again

he required a regency council. The Queen Mother, Catherine de' Medici, became regent and aimed to clear the division that the previous Guise-control regency council had spread. Along with her chancellor Michel de L'Hospital, she sought to reconcile Protestants and Catholics by bringing them together for theological debate at the Colloquy of Poissy in 1561, and signing the Edict of Saint-Germain in January 1562 that aimed to provide a legal framework for religious toleration in the kingdom. With the massacre of Protestants at Vassy just a few months later, the edict proved politically futile but it had a long legacy in peace-making strategies over the following decades of civil war.

The early civil wars that followed the massacre of Vassy reached a climax with the Saint Bartholomew's Day massacre on 24 August 1572. Catherine de' Medici had brought the nobility together in Paris to witness the marriage on 18 August of her daughter Marguerite de Valois with the Protestant nobleman Henry of Navarre, in another attempt to make peace between the warring parties. But the celebrations soon became a tragedy. An assassin – probably employed by the Guise as part of a long-running feud – narrowly failed to kill the Protestant Admiral Gaspard de Coligny on 22 August. Rumours ran throughout the

city about a Protestant counter-coup. After a secretive meeting in the Louvre, an order went round in the king's name to assassinate the leading Protestant nobles in Paris. But when the Paris militia carried out this order at dawn on 24 August the message spread across Paris and soon throughout France that the king had ordered a general massacre of Protestants. By the end of the week, the bodies of thousands of Protestants lay in the streets of Paris and the river Seine ran red with blood. Catholics celebrated their crushing victory over the Protestants they considered to be heretics, whose very existence polluted the French kingdom by violating the fundamental principle of 'one king, one law, one faith'. Following the massacre, the civil wars began anew as the vast but under-funded royal armies pursued the Protestants to La Rochelle. As before, the attack proved inconclusive and the monarchy was forced to come to terms, signing the July 1573 Edict of Boulogne.

Among all the edicts of pacification signed in the Wars of Religion the most enduring was the Edict of Nantes, signed in April 1598 by Henry IV, who as Henry of Navarre converted to Catholicism on 25 July 1593 and was crowned king on 27 February 1594. The Edict of Nantes reprised the terms of previous edicts in creating a legal framework for religious toleration, allowing Protestants

the privilege of worship and protection at designated sites across France. Yet toleration here did not mean 'tolerance' in the modern, post-Enlightenment sense of the term. Protestants did not have equal rights. For the monarchy, Protestants were to be accepted in society reluctantly, until they might one day be converted to Catholicism. The military victories that Henry IV had achieved in bringing an end to the Wars of Religion also depended on negotiating this controversial settlement. Published in the same year as the Edict of Nantes and prominently featuring the theme of peace and royal authority, Le Jeune's *Dodecacorde* celebrated Henry IV's victories in a dramatic fashion.

Confirmation that the Edict of Nantes was no framework for perfect tolerance came later, in the middle of the reign of Louis XIV, when the monarchy eroded the privileges of the Protestants and finally revoked the edict in October 1685. The monarchy had turned full circle. Protestants who once backed Henry of Navarre in 1572 as a hero for their cause were dismayed by his conversion to Catholicism and neglect of their cause when he ruled as Henry IV. The Revocation renewed the persecution of the Protestants that four decades of civil wars had sought to end.

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Texts and Translations

Two English versions are provided below; the first, a literal translation of Clément Marot's verse, the second, the Coverdale translation familiar from the Book of Common Prayer.

1. Or sus, serviteurs du Seigneur (Psalm 134)

Or sus, serviteurs du Seigneur,
Vous qui de nuit en son honneur
Dedans sa maison le servez,
Louez le et son nom eslevez.

Levez les mains au plus haut lieu
De ce très saint temple de Dieu
Et le los qu'il a mérité
Soit par vos bouches récité.

Dieu qui a fait et entretient
Et terre et ciel par son pouvoir,
Du mont Sion où il se tient
Ses biens te fasse apercevoir.

Literal translation:

*Now come, servants of the Lord
You who by night in his honour
Within his house serve him,
Praise him and raise up his name.*

*Lift your hands up to the highest place
In this most holy temple of God
And the acclaim that he deserves
Be from your mouths recited.*

*May God who made and maintains
The earth and sky by his power,
From mount Sion where he resides
Make you perceive his blessings.*

Coverdale translation:

*Behold now, praise the Lord,
all ye servants of the Lord;
Ye that by night stand in the house of the Lord,
even in the courts of the house of our God.*

*Lift up your hands in the sanctuary,
and praise the Lord.*

*The Lord that made heaven and earth
give thee blessing out of Sion.*

2. & 3. Mon Dieu me paist (Psalm 23) *Du quatricsme mode*

Mon Dieu me paist sous sa puissance haute:
C'est mon berger, de rien je n'aurai faute.
En tect bien seur joignant les beaux herbages
Coucher me fait, me meine aux clairs rivages.
Traite ma vie en douceur tres humaine:
Et pour son nom par droits sentiers me meine.

Literal translation:

*My God feeds me through his exalted power:
He is my shepherd, nothing shall I lack:
He provides me with nurture alongside
beautiful pastures
He makes me lie down, he leads me to clear shores.*

*He shelters my life in generous sweetness,
And in his name leads me along straight paths.*

Coverdale translation:

*The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall convert my soul:
and bring me forth in the paths of
righteousness, for his Name's sake.*

4. Si seurement que quand au val viendroye.
D'ombre de mort, rien de mal ne craindroye:
Car avec moi tu es à chacune heure:
Puis ta houlette et conduite m'asseuré.
Tu enrichis de vivres necessaires
Ma table aux yeux de tous mes adversaires.

Literal translation:

*So safely that, when I to come to the valley
Of the shadow of death, I will fear no evil:
For you are with me at every hour:
Moreover, your shepherd's crook and
your guidance reassure me.
You enrich with essential foods
My table before the eyes of all my enemies.*

Coverdale translation:

*Yea, though I walk through the valley
of the shadow of death, I will fear no evil:
for thou art with me;
thy rod and thy staff comfort me.*

*Thou shalt prepare a table before me against
them that trouble me:*

5. Tu oins mon chef d'huiles et senteurs bonnes,
Et jusqu'aux bords pleine tasse me donnes.
Voire et feras que ceste faveur tienne
Tant que vivrai compagnie me tienne,
Si que tousjours de faire ai esperance
En la maison du Seigneur demurance.

Literal translation:

*You anoint my head with oils and fine perfumes,
And you give me a cup full to the brim.
Indeed, you shall ensure that your favour
May accompany me as long as I live,
So that I may always hope to make
A home in the house of the Lord.*

Coverdale translation:

*Thou hast anointed my head with oil,
and my cup shall be full.
But thy loving-kindness and mercy shall
follow me all the days of my life:
and I will dwell in the house of the Lord for ever.*

6. & 7. Propos exquis (Psalm 45) *Du troisieme mode*

Propos exquis faut que de mon coeur sorte,
Car du Roi veux dire chanson, de sorte
Qu'a ceste fois ma langue mieux dira,
Qu'un scribe prompt de plume n'escrira.
Le mieux formé tu es d'humaine race;
En ton parler gist merveilleuse grace:

Par quoi Dieu fait que toute nation
Sans fin te loue en benediction.

Literal translation:

*An exquisite matter must issue forth from
my heart,
For it is of the King that I wish to sing,
in such a manner
That on this occasion my tongue will speak better
Than a scribe swift of pen would write.
You are the most beautiful of the human race;
In your speech lies marvellous grace.
Therefore God makes every nation
Without ceasing praise you in blessing.*

Coverdale translation:

*My heart is inditing of a good matter:
I speak of the things which I have made
unto the King.
My tongue is the pen of a ready writer.
Thou art fairer than the children of men;
full of grace are thy lips,
because God hath blessed thee for ever.*

8. O le plus fort que rencontrer on puisse,
Accoustre et cein sur ta robuste cuisse
Ton glaive aigu qui es la resplendeur,
Et l'ornement de royale grandeur.
Entre en ton char, triomphe à la bonne heure
En grand honneur, puis qu'avec toi demeure
Verité, foi, justice et coeur humain:
Voir te fera de grand's choses ta main.

Literal translation:

*O [you who are] the strongest that can be found,
Clothe and strap onto your sturdy thigh
Your sharp sword which is the pride
And adornment of royal grandeur.
Mount your chariot, triumph at the right time
In great honour, since with you dwells
Truth, faith, justice, and a human heart:
Truly your hand will accomplish great things for you.*

Coverdale translation:

*Gird thee with thy sword upon thy thigh,
O thou Most Mighty,
according to thy worship and renown.
Good luck have thou with thine honour:
ride on, because of the word of truth,
of meekness, and righteousness;
and thy right hand shall teach thee terrible things.*

9. Tes dards luisans et tes sagettes belles
Poignantes sont: les cœurs à toi rebelles
Seront au vif d'icelles transpercez,
Et dessous toi les peuples renversez.
O Dieu et Roi! ton throne venerable
Est un haut throne à jamais perdurable:
Le sceptre aussi de ton regne puissant
Est d'equité le sceptre florissant.

Iniquité tu hais, aimant justice:
Pour ces raisons Dieu, ton Seigneur propice
Sur tes consors t'ayant le plus à gré,
D'huile de joye odorant t'a sacré.

Literal translation:

*Your shining darts and your beautiful arrows
Are wounding:
those hearts which are rebellious toward you
Will be pierced to the quick by them,
And under you the peoples will be overthrown.
O God and King! Your venerable throne
Is a high throne, enduring forever:
The sceptre also of your powerful reign
Is the flowering sceptre of equity.*

*You hate iniquity, loving justice:
For these reasons God, your propitious Lord,
Over your comrades has favoured you most,
Consecrating you with fragrant oil of joy.*

Coverdale translation:

*Thy arrows are very sharp,
and the people shall be subdued unto thee:
even in the midst among the King's enemies.
Thy seat, O God, endureth for ever;
the sceptre of thy kingdom is a right sceptre.
Thou hast loved righteousness, and hated iniquity;
wherefore God, even thy God,
hath anointed thee with the oil
of gladness above thy fellows.*

10. De tes habits les plis ne sentent qu'ambre,
Et musc et myrrhe, en allant de ta chambre
Hors ton palais d'ivoire haut et fier,
Là où chacun te vient gratifier.

Avec toi sont filles de Rois bien nees ;
De tes presens tres-precieux ornees:
Et la nouvelle espouse à ton costé,
Qui d'or d'Ophir couronne sa beauté.

Literal translation:

*The folds of your garments smell only of amber
And musk and myrrh, going out of your chamber
Outside your palace of ivory, high and proud,
There where each comes to please you.*

*With you are well-born daughters of kings,
Adorned by your most precious gifts:
And the new bride at your side,
Who crowns her beauty with gold of Ophir.*

Coverdale translation:

*All thy garments smell of myrrh, aloes, and cassia;
out of the ivory palaces,
whereby they have made thee glad.
Kings' daughters were among thy
honourable women;
upon thy right hand did stand the queen in
a vesture of gold, wrought about with divers colours.*

11. Escoute fille en beauté nompareille
Entens à moi, et me preste l'oreille:
Il te convient ton peuple familial,
Et la maison de ton pere oublier.
Car nostre Roi, nostre souverain Sire
Mout ardamment ta grand' beauté desire:
D'orenavant ton seigneur il sera,
Et de toi humble obeissance aura.

Literal translation:

*Listen, daughter of incomparable beauty,
Attend to me, and lend me your ear:
It is appropriate that you forget*

Your familiars and the house of your father.
For our King, our sovereign Lord
Full ardently desires your great beauty:
Henceforth he will be your lord
And will have from you humble obedience.

Coverdale translation:

Hearken, O daughter, and consider;
incline thine ear; forget also thine own people,
and thy father's house.

So shall the King have pleasure in thy beauty;
for he is thy Lord God, and worship thou him.

12. Peuples de Tyr, peuples pleins de richesses,
D'honneurs et dons te feront grand's largesses:
Ce ne sera de la fille du Roi,
Sous manteau d'or, sinon tout noble arroi.

D'habits brodez richement attournee,
Elle sera devers le Roi menee,
Avec le train des vierges la suyvens,
Et de ses plus prochaines la servans.
Pleines de joye et d'ennui exemtees
Au Roi seront ensemble presentees:
Elles et toi en triomphe et bonheur
L'irez trouver en son palais d'honneur.

Literal translation:

The peoples of Tyre, peoples laden with riches,
Will bring you great offerings of honours and gifts:
There will be nothing of the King's daughter,
Under a mantle of gold, that is not nobly arrayed.

With embroidered garments richly attired,
She will be brought to the King,
With the retinue of maidens following her,
And some of her closest ladies serving her.
Full of joy and free from worry
They will be presented to the King together.
They and you in triumph and happiness
Will go to find him in his palace of honour.

Coverdale translation:

And the daughter of Tyre shall be there with a gift;
like as the rich also among the people shall
make their supplication before thee.

The King's daughter is all glorious within;
her clothing is of wrought gold.
She shall be brought unto the King in
raiment of needlework:
the virgins that be her fellows shall bear her
company, and shall be brought unto thee.
With joy and gladness shall they be brought,
and shall enter into the King's palace.

13. Ne plain donc point de laisser mere et pere,
Car en lieu d'eux mariage prospere
Te produira beaux et nobles enfans,
Que tu feras par tout Rois triomphans.
Quant est de moi, à toi nom et ta gloire
Ferai escrit d'eternelle memoire,
Et par lesquels les gens à l'advenir,
Sans fin voudront te chanter et benir.

Literal translation:

So do not weep at leaving your mother and father,
For in their place a favourable marriage
Will produce for you beautiful and noble children
Whom you will make into all-victorious Kings.
As for me, to your name and glory
I will compose scripture to be remembered eternally,
Which will cause the nations of the future
To wish to sing and bless you forever.

Coverdale translation:

Instead of thy fathers, thou shalt have children,
whom thou mayest make princes in all lands.
I will remember thy Name from one
generation to another;
therefore shall the people give thanks unto thee,
world without end.

14. & 15. **Psalm 76 : C'est en Judée
Du dixiesme mode**

C'est en Judée proprement,
Que Dieu s'est acquis un renom:
C'est en Israël voirement
Qu'on void la force de son Nom:
En Salem est son tabernacle,
En Sion son saint habitacle.

Literal translation:

It is in Judea assuredly
That God has gained renown:
It is in Israel truly
That the power of his Name is seen.
In Salem is his tabernacle,
In Zion his holy dwelling.

Coverdale translation:

In Judah is God known; his Name is great in Israel.
At Salem is his tabernacle and his dwelling in Sion.

16. La void-on par lui fracassee,
Avec un effort nompareil,
Traits, arcs, escus, glaives cassez,
La guerre et tout son appareil:
Monstrant ses faits trop plus terribles,
Que ces brigans ne sont horribles.

Literal translation:

There one sees crushed by him,
With an effort incomparable,
Arrows, bows, shields, swords broken,
War and all its paraphernalia:
Showing his deeds to be so much more terrible
Than those of the brigands are horrible.

Coverdale translation:

There brake he the arrows of the bow:
the shield, the sword, and the battle.
Thou art of more honour and might
than the hills of the robbers.

17. On a pillé comme endormis,
Ces coeurs tant braves et hautains:
Ces preux et vaillans ennemis,
N'ont jamais seu trouver leurs mains:
Un seul mot qu'en ire tu jettes,
Endormit chevaux et charrettes.

Literal translation:

*As if asleep these hearts have been plundered
That were so proud and haughty:
These worthy and valiant enemies
Could never find their hands:
A single word that you throw in anger
Stupefies horses and chariots.*

Coverdale translation:

*The proud are robbed,
they have slept their sleep,
and all the men whose hands were
mighty have found nothing.
At thy rebuke, O God of Jacob,
both the chariot and horse are fallen.*

18. Tu es terrible et plein d'effroi,
Toi, di-j'et non autre qui soit:
Et qui durera devant toi,
Dés que ton courroux s'aperçoit ?
Du ciel a tonné ta sentence,
Terre en trembla, et fit silence.

Literal translation:

*You are terrible and dreadful,
You, I say, and no other who might be.
And who will endure before you,
As soon as your wrath is perceived?
From heaven has thundered your decree;
Earth trembled at it and fell silent.*

Coverdale translation:

*Thou, even thou art to be feared,
and who may stand in thy sight when thou art angry?
Thou didst cause thy judgement to be heard
from heaven:
the earth trembled, and was still.*

19. Alors, ô Dieu! tu te levas
Pour tes jugemens prononcer,
Et aux plus petis d'icibas
Tes delivrances annoncer:
Car les humains en leur colere
Sont la matiere de ta gloire.

Literal translation:

*Then, O God! you rose up
To pronounce your judgments,
And to the most humble here below
Your deliverance to proclaim:
Because humans in their anger
Are the material of your glory.*

Coverdale translation:

*When God arose to judgement,
and to help all the meek upon earth.
The fierceness of man shall turn to thy praise ...*

20. Quelque jour tu viendras trousseur
Le reste de ces furieux:
Sus donc, qu'on vienne s'amasser
Pour vouër et payer ses voeux,
Vous qui avez à toutes heures
Autour du Seigneur voz demeures.

Literal translation:

*Someday you will come to bind
The rest of these furious people:
Come then, let them gather together
To vow and pay their vows,
Those of you whose dwellings
Are always around the Lord.*

Coverdale translation:

*... and the fierceness of them shalt thou refrain.
Promise unto the Lord your God, and keep it,
all ye that are round about him ...*

21. Offrez vos dons à lui qui est
Terrible à venger son mespris,
A lui qui peut, quand il lui plaist,
Vendanger des Rois les esprits:
Plein de frayerer espouvantable,
Auz Rois de la terre habitable.

Literal translation:

*Offer your gifts to him who is
Terrible in his vengeance against
those who do not fear him,
To him who can, when it pleases him,
Harvest the spirits of Kings like grapes;
Greatly to be dreaded
By the Kings of the habitable world.*

Coverdale translation:

*... bring presents unto him that ought to be feared.
He shall refrain the spirit of princes,
and is wonderful among the kings of the earth.*

**22. & 23. Psalm 46 : Dès qu'adversité
Du neufiesme mode**

Dès qu'adversité nous offense
Dieu nous est appui et defense:
Au besoin l'avons esprouvé
Et grand secours en lui trouvé.
Dont plus n'aurons crainte ne doute,
Et deust trembler la terre toute,
Et les montagnes abysmer
Au milieu de la haute mer.

Literal translation:

*As soon as adversity injures us,
God is our support and defence:
In our need we have tested him
And have found great help in him.
Of this we will have no more fear or doubt,
Though the whole earth should tremble,
And the mountains plunge
Into the midst of the deep sea.*

Coverdale translation:

*God is our hope and strength,
a very present help in trouble.
Therefore will we not fear,
though the earth be moved,
and though the hills be carried
into the midst of the sea.*

24. Voire deussent les eaux profondes
Bruire, escumer, enfler leurs ondes,
Et par leur superbe pouvoir
Rochers et montagnes mouvoir;
Au temps de tourmente si fiere,
Les ruisseaux de nostre riviere
Resjouiront la grand' cite,
Lieu tres-saint de la Deité.

Literal translation:

*Indeed, were the deep waters
To thunder, foam, swell their waves,
And by their magnificent power
To move rocks and mountains;
In a time of such fierce torment,
The currents of our river
Will gladden the great city,
The most holy place of the Deity.*

Coverdale translation:

*Though the waters thereof rage and swell,
and though the mountains shake at the
tempest of the same.
The rivers of the flood thereof shall make
glad the city of God; the holy place of the
tabernacle of the Most Highest.*

25. Il est certain qu'au milieu d'elle
Dieu fait sa demeure eternelle:
Rien esbranler ne la pourra,
Car Dieu prompt secours lui donra.
Troupes de gens sur nous coururent;
Meus contre nous royaumes furent;

Du bruit des voix tout l'air fendoit
Et sous eux la terre fondoit.

Mais pour nous en ces durs alarmes
A esté le grand Dieu des armes;
Le Dieu de Jacob est un fort
Pour nous, encontre tout effort.

Literal translation:

*It is certain that in the middle of it
God dwells eternally:
Nothing will be able to shake it,
For God will be swift in coming to its aid.
Hordes of people ran upon us;
Kingdoms were stirred against us:
With the noise of voices the air rent asunder,
And beneath them the earth melted.*

*But on our side in these harsh alarms
Has been the great God of arms;
The God of Jacob is a mighty one
On our side, against all endeavour.*

Coverdale translation:

*God is in the midst of her,
therefore shall she not be removed;
God shall help her, and that right early.
The heathen make much ado,
and the kingdoms are moved;
but God hath showed his voice,
and the earth shall melt away.
The Lord of hosts is with us;
the God of Jacob is our refuge.*

26. Venez, contemplez en vous-mesmes
Du Seigneur les actes supremes,
Et ces lieux terrestres voyez,
Comment il les a nettoyez.

Il a esteint cruelle guerre
Par tout, jusqu'aux fins de la terre:
Brisé lances, rompu les arcs,
Et par feu les chariots ards.
Cessez, dit-il, et cognoissance
Ayez de ma grande puissance:
Dieu suis, j'ai exaltation
Sur toute terre et nation.

Literal translation:

*Come, contemplate in yourselves
The supreme acts of the Lord,
And see these earthly places,
How he has cleansed them.*

*He has extinguished cruel war
Everywhere, even to the ends of the earth:
Broken lances, shattered the bows,
And with fire burned the chariots.
Cease, he says, and acknowledge
My great might:
I am God, I am exalted
Over all the earth and every nation.*

Coverdale translation:

*O come hither, and behold the works of the Lord,
what destruction he hath brought upon the earth.
He maketh wars to cease in all the world;
he breaketh the bow, and knappeth the spear*

*in sunder, and burneth the chariots in the fire.
Be still then, and know that I am God:
I will be exalted among the heathen,
and I will be exalted in the earth.*

27. Conclusion le Dieu des armes
Des nostres est en tous alarmes;
Le Dieu de Jacob est un fort
Pour nous, encontre tout effort.

Literal translation:

*In summary, the God of arms
Is ours in all emergencies;
The God of Jacob is a mighty one
On our side, against all endeavour.*

Coverdale translation:

*The Lord of hosts is with us;
the God of Jacob is our refuge.*

28. **Le Cantique de Simeon**

Or laisse Createur
En suvant ta promesse:
Puisque mes yeux ont eu
Ce credit d'avoir veu
De ton salut l'adresse.

Salut mis au devant
De tout peuple vivant,
Pour l'ouir et le croire,
Ressource des petis,
Lumiere des Gentils,
Et d'Israel la gloire.

Literal translation:

*O Creator, let your servant
Go in peace,
Following your promise:
Since my eyes have had
The benefit of having seen
Your salvation bestowed.*

*The salvation sent before
All living people,
To hear it and believe it,
A succour to the humble,
A light for the Gentiles
And the glory of Israel.*

Coverdale translation:

*Lord, now lettest thou thy
servant depart in peace according to thy word.
For mine eyes have seen thy salvation,*

*Which thou hast prepared before
the face of all people;
To be a light to lighten the Gentiles and
to be the glory of thy people Israel.*

St Catharine's College Choir

Sopranos

Bramble Badenach-Nicholson
Sasha Bailey
Sian Ellis
Eleanor Hunt
Jasmine Hunt
Freya Kalus
Agatha Pethers (soloist, track 6)
Kasia Ruszkowski
Sofia Swenson-Wright

Altos

Rachel Barlow
Ellie Chan
Naomi Lefroy
Anna Mullock
Agnes Pethers
Amber Reeves-Piggott

Tenors

William Barnes-McCallum
Joe Beighton
Alex Coplan
Marcus Fantham
Daniel Leung

Basses

Henry Brearley
James Dougal
Dan Hurst
Sam Niblett
Jan Tkac
Conrad Watt
Mickey Wongsathapornpat

St Catharine's College lies at the historic centre of Cambridge and at the heart of the University's distinguished musical tradition. Founded in 1473, there has been a choir associated with the college for over a hundred years; and since 2008 the choral tradition at St Catharine's has been augmented by a Girls' Choir, the first college-based choir of its type in the UK. In recent years the choir has toured to Japan, the United States and China, and makes frequent visits to the continent. This is the fourth disc from St Catharine's to be released on the Resonus Classics label. In the past year the choirs have made several broadcasts on BBC Radio 3 and 4, and boasts as one of its members the 2015 winner of the BBC Young Chorister of the Year competition, Agatha Pethers. The choir is directed by Dr Edward Wickham with the assistance of two organ scholars.

Edward Wickham was appointed Director of College Music at St Catharine's in 2003. As well as his duties in Cambridge, he maintains an active career as a conductor, choral coach and academic. With his Gramophone award-winning vocal consort The Clerks, he has recorded over twenty albums, and performed in many of the country's most prestigious concert halls, including The Wigmore Hall, the Queen Elizabeth Hall and the Royal

Albert Hall; as well as some of the most unusual – including a Pumping Station in South-East London and the Victoria Swimming Baths in Manchester. His work with choirs has taken him to the United States, the Far East and festivals throughout Europe.

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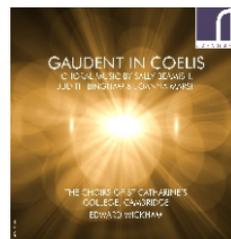


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*'[St Catharine's] acquit themselves very
well indeed'
MusicWeb International*

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