

# Piping Rock Singers

## World Premiere Recording of the REQUIEM MASS – MISSA DE DEFUNTOS

by 16th-Century Spanish Composer ANTONIO GALLEGO

*plus works by Clarke, Shewan, Knaggs, Gjeilo, and others*



THE PIPING ROCK SINGERS, HOUSTON KEVIN M. CLARKE, DIRECTOR

5-CHANNEL HIGH-RESOLUTION IMMERSIVE SURROUND SOUND





HIGH DEFINITION TAPE TRANSFERS

Antonio Gallego (c. 1530) Missa de Defuntos (Requiem Mass)

1 Introito: Requiem aeternam; Te decet hymnus 3:10

2 Kyrie eleison 1:51

3 Tracto: Sicut cervus 3:57

4 Ofrendo: Domine Jesu Chrisre 3:11

5 Sanctus 1:05

6 Benedictus :40

7 Agnus Dei 2:01

#### Officium Defunctorum

8 Anonymous 16th century Parce mihi Domine 4:16

9 Anonymous 16th century Invitatorio de Maitines: Circunderunt me 8:34

10 Anonymous 16th century Invitatorio de Maitines: Regem cui omnia vivunt 6:41

11 Francesco de la Torre (1460 – 1505) Ne recorderis; Kyrie eleison 4:22

12 Juan de Anchieta (1462 – 1532) Responsorio: Libera me Domine 2:03

13 Dies irae 2:38

14 Requiem aeternam; Kyrie eleison 2:13

15 Kevin M. Clarke (b. 1959) De Profundis 5:29

16 Stephen Shewan (b. 1969) Virga Jesse floruit 6:09

17 Francisco Guerrero (1528 – 1599) Regina caeli 2:39

18 Daniel Knaggs (b. 1983) Ave Maria No. 13 – Regina caeli 2:55

19 Gustav Holst (1874 - 1934) Nunc dimittis 3:35

20 Ola Gjeilo (b. 1978) Second Eve 5:42

21 Francisco Guerrero Ave Virgo sanctissima 4:16

22 Sergei Rachmaninoff (1873 - 1943) Bogoroditsye Dyevo [Ave Maria]

from the All-Night Vigil, op. 37/6 2:51

\*23 Antonio de Salazar (c.1650 – 1715) O Sacrum convivium 2:45

Recorded 15 & 21 May 2018

in the Cathedral of Our Lady of Walsingham, Houston

Producer & Recording Engineer – John Gladney Proffitt

Master recording 24 bit, 192k sampling rate, 5.0

channel surround sound

2.0 Stereo mixdown: John Proffitt

Blu-ray Audio mastering: Robert Witrak

\*Blu-ray only

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## Notes to the Music

It may seem at first glance a bit incongruous to juxtapose an early sixteenth-century Requiem Mass with choral works from the 20th and 21st century; but in fact, that is exactly what we have here, a Requiem Mass by the Spanish composer Antonio Gallego and the modern composers Holst, Knaggs, Gjeilo, Clarke, Shewan, to name a few composers on this recording. The modern choral scene owes a great debt of gratitude to Holst, Vaughan Williams, and E.H. Fellows for reviving the music and modal palette of Renaissance England. We hear in the modern works on this recording, elements of counterpoint, harmonic imitation and experimentation that harken back to earlier times while creating new sounds in the modern idiom. It is no surprise then when a work that is 500 years is discovered and performed that we have a very new and modern performance with an ancient work. A piece heard in the present with filters from the past. And of course, pieces from the present colored with sounds from the past.

**Antonio Gallego** (c. 1530) was until quite recently (circa 2017-18) completely unknown. His *Missa Pro Defunctis* was discovered in a lost manuscript in the Archive of the Cathedral of Valladolid in Spain. Along with Gallego's Requiem are two Requiem Masses by Pedro de Escobar (ca. 1465-1535). The compositions of Pedro de Escobar are well known and this manuscript adds credibility to the origin of the funeral mass of Isabel the Catholic and later her husband Ferdinand the Catholic. A contemporary of Josquin Desprez (c. 1440-1525), Escobar's work is one of the earliest examples of polyphonic music from the Iberian Peninsula. The Spanish musicologist Virginia Florentín made this discovery and has produced the performing version heard in the Piping Rock Singer world premiere recording. Her comments on the music, translated from the Spanish, follow:

“In its 152 paper folios, the Manuscript 5 of the Metropolitan Cathedral of Valladolid contains a significant amount of polyphonic works from the 16th century. Among them we find two masses for the departed by Cristobal de Morales, and another one, which is our focus, composed by Antonio Gallego. Following this mass, we find some polyphonic music suitable for certain sections of the Requiem mass. Even though there is no author listed, by comparison with Manuscript 2/3 of

Tarazona, we know the responsory *Ne recorderis* was written by Francisco de la Torre and *Libera me* by Juan Anchieta.

At present, we know nothing about Antonio Gallego, and by whom no other composition is known. Therefore, little additional information can be given about the author of this mass, except that it was written in approximately the first decades of 1500. I base this conclusion on the use of Pre-Tridentine texts for the tract (*Sicut cervus*), the divergences in the *cantus firmus* according to its use as established in 1570, and its closeness in style and text of *Pro Defunctis* by Pedro Escobar (c.1504) and *Agenda Defunctorum* by Juan Vazquez (Seville, 1556).

Fortunately, not all the authors of this manuscript remain in the shadows of history, as seen, in this case, by the well-known composers Francisco de La Torre (1460-1504) and Juan Anchieta (1462-1523). The former was employed by the Aragon Chapel of Fernando II the Catholic and the latter by the Plantilla de la Castellana of Isabel the Catholic. One can only speculate as to whether these two composers actually met in person, but we have evidence that at least their responsories exist together in different sources.

Returning to Gallego's Mass for the Departed, the following parts are found in the manuscript:

1. Introit: *Requiem aeternam – Te decet himnus*
2. *Kyrie eleyson*
3. Tract: *Sicut cervus*
4. Offertory: *Domine Jesu Christe*
5. *Sanctus – Benedictus*
6. *Agnus Dei*

With reference to the polyphony for the mass of the departed:

- I. First Nocturne, first reading from the book of Job: *Parce mihi Domine.*
- II. Invitatory to Matins: *Circumderunt me*
- II.b. Invitatory to Matins: *Regem cui omnia vivunt*
- III. Responsory: *Ne recorderis*
- IV. Responsory: *Libera me Domine*

Generally speaking, the compositional technique uses the *discantus*, with the *cantus firmus* in the upper voice, and the rest of the voices forming an opaque but flowing counterpoint. As is the case of every rule, there are exceptions which will be addressed more thoroughly as we go through each section.



## Mass for the Departed

### 1. Introit: *Requiem aeternam – Te decet himnus*

The mass begins with the Introit, where we see a thorough treatment of the *discantus* according to all the rules of polyphony of the time period. The mode of the Gregorian chant is made clear by the treatment of the *discantus* and corresponds with the sixth mode. The intonation of each new section is preserved according to the quoted plain chant. It is precisely in the *cantus firmus*, the basis for the work, that we find a small anomaly that recurs throughout the entire mass. When compared with other sources of music from the time, its uniqueness is surprising: it is not similar to any other sources, but it is evidently related to them. The variations tend to simplify the melismas, eliminate repeated notes, and alter the cadential designs through accents of the leading tone.

### 2. *Kyrie eleyson*

If in the Introit we found small differences between the *cantus firmus* and the quoted Gregorian chant, now we can say the differences are much more noticeable and the Gregorian chant is basically used as inspiration for the opening of the discant, which totally departs from it afterwards to maintain the sixth mode of the *Kyrie* of the Mass for the Departed. Fortunately, the intonations are also included in the original manuscript so there is no need for their reconstruction.

When it comes to the issue of repetition, the proposed interpretation for this transcription is based on the fact that in Kyries of plain chant the first and last repetition of the acclamation are the same, and the second is the one that has melodic differences. Therefore, by having the design of the intonation differ from the *cantus firmus* of the polyphony, I assume this intonation should be done the same way as the third *Kyrie*. In support of this theory of interpretation, it is clearly indicated that a whole section of the *Agnus Dei* has to be repeated, as indicated by the word “*repete*” [repeat] in this transcription, which is not present in the Kyries.

### 3. Tract: *Sicut cervus*

The first noteworthy aspect in this section is the selection of the text, an alternative to *Absolve Domine* (*Absolve Domine* would later be chosen by the Council of Trent as the official tract for the mass for the departed). As in previous sections, the *cantus firmus* is in the upper voice and when analyzed we don't find a match with the sources of the time. Once again, we see the simplification of melismas and the descending cadential pattern, contrasting with the ascending pattern of the original chant. This fact does not present much of a complication in the Introit or the Kyrie, but causes a problem in the Tract, because there's an absence of a versicle in the plain chant needed to complete the piece. The solution adopted in this transcription was to add a versicle from *Processionarium monasticum secundum consuetudinem congregationis Sancti Vallisoletani* (Salamanca, 1571). This was done because both the eighth mode and a good amount of the melody are the same.

### Offertory: *Domine Jesu Christe*

Here we find the only section of the piece which has a title in the manuscript. This is the first of many aspects that sets it apart from the rest of the mass. At first glance, we notice that this is the only part that has a different key signature, a more elaborated counterpoint, the beginning of the verse in canon, and the short note value in the *altus*, *tenor* and *bassus*, while the *cantus* maintains the longer note value to serve as the *cantus firmus*.

Apart from all these unique features that can be seen at a glance, when comparing this melody of the upper voice to other melodies from offertories from the time period we notice they don't bear any resemblance whatsoever. There are differences in the mode, the melodic design and the text also departs from the most common texts. But similar textual divergences can be found in other Requiems from the beginning of the 16th century, particularly some by P. de Escobar, as well as J. Ockeghem and J. Vásquez, with Vásquez's Requiem coming later but still in line with Escobar and Ockeghem's works. These textual disparities present a problem for the verses because *Hostias et preces* in the seventh mode does not appear in any sources. Fortunately, when consulting these same sources we found that several of them include *Procesionario Vallisoletani* (which seems to be more connected to the *cantus firmus* of the mass), but they do not have the versicle following the antiphon of the offertory for the Mass for the Departed. Therefore, in our interpretation, we adopted this practice (of omitting the versicle) and suggest having this section without the chant *Hostias et preces*.

### 5. *Sanctus - Benedictus*

This piece returns to a very strict counterpoint, with some more movement in the *Benedictus*. As seen before, the *cantus firmus* in the upper voice is related only to the plain chant we find in the *Processionarium Vallisoletani*, in addition to being transposed to the *ut fa* location in the hexachordal system. Something to highlight here is a new trend we didn't see before, intentional text painting. This seems to be evident in the treatment of the word "terra" (earth) with a descending pattern in all the voices, and then again, most noticeably on the words "Gloria tua", where the bass disappears and the range ascends dramatically.

## 6. *Agnus Dei*

This is the last section of the mass composed using polyphony. This section also shares the same differences between the *cantus firmus* and the plain chant discussed earlier, therefore this anomaly has become the norm in this Mass. The repetition of the first *Agnus* is indicated explicitly by the word "repete" ["repeat"] at the end of it. Because of this, the transcription contains a double bar of repetition.



## Officium Defunctorum

### I. First Reading: *Parce mihi Domine*

In this section of folios we find a series of pieces of the Mass for the Departed, and even though the readings enclosed here are supposed to be placed after the Invitatory to Matins (copied in the following folios), I preferred to maintain the order found in the manuscript. Since the readings don't have an established plainchant but a series of guidelines for recitations, it's not possible to find a *cantus firmus* here, and for the same reason it is difficult to clarify the mode. It seems, because of the final on LA and the predominance of earlier cadences on RE, it could be mode 7 with some irregularities in the lower clefs. This section is noteworthy for its use of madrigalisms (a term to be used with caution taking into account the religious genre and the time period): the imitative sections for the questions, the open cadences, the recitative style, the altered long notes highlighting words like "peccavi", or the change in meter for the final words referring to death.

### II. a. Invitatorio de maitines: *Circumdederunt me*

This part as well as the previous one is found in the same folio, being both antiphons of the Invitatory to Matins. The use of one or the other seems to depend on the solemnity of the burial or the date on which it was celebrated. A little after the end of the first and before the beginning of the *Regem cui omnia vivunt*, in folio 162r appears: "Invitatorium magis commune, quod apud nos in festis trium lectionum, et in feria diebus cantatur, et est etiam sexti toni". This practice disappeared after the Council of Trent, which imposed the text *Regem* for every occasion.

The structure of both works is found written in the manuscript with hands that indicate which verses are to be repeated after each versicle, leaving no doubt as to the performance of the *alternatim*. The Invitatory concludes with the entire repetition of the antiphon. To add the plain chant, I have consulted the previously mentioned *Processionarium Vallisoletani* (Salamanca, 1571). As has been the case all throughout the Mass, the chant does not bear exact resemblance with the *cantus firmus* (located in the upper voice) but it is clearly the same melody with some variation.

### III. Responsory: *Ne recorderis*

### IV. Responsory: *Libera me Domine*

As I mentioned in the very beginning, both introductory responsories have similarities with Manuscript 2/3 of Tarazona, with explicit attribution in the folios where they are copied. The first one in folios 227v-228r, where is written in the upper portion of the page "f. La torre" and continuing in folios 228v-229r where is written "Jo. ancheta". In both cases, we are looking at a type of responsory to be interpreted in *alternatim*, making it necessary to complete the parts for which polyphony wasn't written. Once again, I consulted the *Processionarium Vallisoletani* (Salamanca, 1571), where the plain chant matches the *cantus firmus* of the upper voice.

Lastly, at the end of the responsory by Francisco de la Torre (folio 72r) there is a reference to *Libera me* that is continued in folio 150. This is the reason why it is included in this transcription.



## Transcription criteria

Generally speaking, the goal has been to be as faithful to the manuscript as possible, trying to keep the fine balance between the Renaissance musical language and our modern one.

Especially challenging has been the task of adding the text, because it was left for the transcriber to assign text to each syllable. Therefore, the list of priorities is as follows: the few indications in the original manuscript, followed by the rules that Zarlino specifies in his *L'Instituzioni harmoniche* (Venice, 1573) and finally, in case there is doubt, in what makes practical sense.”

Virginia Florentín, translated and edited from the Spanish by Gustavo Andreas



Kevin Clarke (b.1959) The composer writes, “The **De Profundis** on this recording was originally conceived as an introduction to the major second being a consonant harmonic sound and a visceral

approach to counterpoint in the 21<sup>st</sup> century. The work begins with homophonic speech like chords on the text *De Profundis clamavi ad te Domine (Out of the deep I cry to thee, O Lord)*. At *Quia apud* imitative counterpoint begins at the 4<sup>th</sup>, 5<sup>th</sup>, and 3<sup>rd</sup>, with the 2<sup>nd</sup> being a treated as consonant harmonic degree of the scale. This juxtaposition of homophonic and contrapuntal motifs is repeated again. The final section, *Gloria Patri*, reduces the voices to tenor and bass passing the 4<sup>th</sup> and 5<sup>th</sup> scale degrees back and forth until *Sicut erat* returns to the original S, S, A, T, B scoring at the beginning of the work.”

**Stephen Shewan** (b. 1964) The composer writes, “In 1981 John Proffitt encouraged Shewan’s dad, Robert, the director of the Roberts Wesleyan College Chorale, to record Bruckner motets. Stephen Shewan was a junior in college at the time, and performing and recording these choral masterworks was an emotional and meaningful experience for the young composer. The first motet that they learned, *Virga Jesse*, is arguably the pinnacle of Bruckner’s thirty-four motets. In 2017, Shewan set this same text in a dedication to John Proffitt, who over the years became a very dear family friend. Not only did Proffitt record the Bruckner motets, but also several other recordings of Robert Shewan’s choir, Stephen Shewan’s compositions, and Paul Shewan’s solo trumpet album. In homage to Bruckner, this new setting is also *a cappella* with long lyrical lines and multiple repetitions of the text. Both settings employ dynamic extremes creating moments of peaceful serenity contrasted by breathtaking climaxes. Unlike Bruckner, Shewan’s setting has the A section return at the ‘Alleluia.’ Both settings reach their climax at the ‘Alleluia’ only to end quietly with calm . The slow, sustained lines and mystical quality of *Virga Jesse* is representative of many of Shewan’s recent choral works. However, his music often times still contains brash elements of pop and jazz music fused into a contemporary musical fabric, particularly his instrumental music and settings of texts of a more humorous nature.”

Shewan has composed music for numerous media, including orchestra, string quartet, chamber ensembles, symphonic band, solo voice, choir, and piano. His music has been performed by the Rochester Philharmonic Orchestra; the Eastman Wind Ensemble, Wind Orchestra, and Horn Choir; the University of Houston Moores



School Symphony; the United States Army Strings; Vocal Essence; the Vrije Univeriteit Amsterdam Choir; The Master Chorale of Tampa Bay; and numerous other bands, choirs, orchestras, chamber ensembles and soloists across the world. *Stephen Shewan Orchestral and Instrumental Music* is Shewan's fourth CD released by Albany Records (TROY 1569). Shewan's music has been broadcast on over 200 radio stations in America on NPR's *Performance Today* and on *Exploring Music* with Bill McGlaughlin.

**Francisco Guerrero** (1528-1599) Born in Seville, Spain, Guerrero was both a Catholic priest and a



composer. At the age of 17 he was appointed Master of Singing at the Cathedral of Jaén. He was soon to be appointed to the Cathedral in Seville where his reputation as a singer and composer grew. He had published several collections by his thirtieth birthday. In 1581 he travelled to Rome for one year, publishing two more books. Several years later he went on a pilgrimage to the Holy Land. This journey was fraught with dangers including being captured and ransomed by pirates twice. Eventually, including time spent in debtors prison from his high sea adventures, he returned to Spain resuming his work at the cathedral, writing a book of his adventures and dying of the plague in 1599. He wrote both sacred and secular music. At least one of his works, a Magnificat has been found as far from Spain as

Peru. This recording features his *Ave Maria a 4* on which Daniel Knaggs's composition is based.

**Daniel Knaggs** (b. 1983) The composer writes, "*Ave Maria No. 13 – Regina Cali (After Guerrero)* is

the thirteenth *Ave Maria* in my 50-year *Ave Maria* Project of composing a new *Ave* annually from 2005-2054. This one's title emphasizes Mary as being the Queen of Heaven. Here I drew from the savor and spirit of an *Ave Maria* composed by the Spanish composer, Francisco Guerrero (1528-1599), weaving in various features of his writing as well as features of my own. I begin the



composition with an inversion of Guerrero's opening motive, and set the specific Latin text that the

Renaissance Spanish composer set, which is slightly different from the standard *Ave Maria* in Latin. This work was written for its first performance to follow a performance of Guerrero's *Ave Maria* for four voices, but it can also be performed alone. The work was commissioned by the Yale Norfolk Festival Choral Workshop, Simon Carrington, director."

**Gustav Holst** (1874-1934). The *Nunc dimittis* was composed in 1915 for Director of Music at Westminster Cathedral, Richard Terry (1864-1938). The first performance was on Easter Sunday, 4 April 1915, and then the work was forgotten. Imogen Holst was able to reconstruct the work from



a partial autograph score. It was given its first modern performance by the BBC Northern Singers under Stephen Wilkinson on 11 June 1974 during the Aldeburgh Festival.

The work was published by Novello in 1979. Michael Short writes in *Gustav Holst: The Man and his Music* (OUP 1990) the work 'begins with a typically Holstian build-up of intervals, producing a sustained resonant chord...' [C minor 13th]. However, the style then changes to one of pure Renaissance with

traditional chordal, unison, and contrapuntal passages. There is an antiphonal exchange between male and female voices. This surely reflects the composer's deep attachment to the music of William Byrd, John Sheppard, and Palestrina. A.E.F. Dickinson (Dickinson, 1995) has stated that this short liturgical work 'predated Vaughan Williams' Mass in G minor and reflects a similar interest in Renaissance polyphony.' However Dickinson feels that it is ultimately too close to its models 'for comfort'. The setting is for eight-part chorus. If I heard Holst's *Nunc Dimittis* 'blind' I would probably not attribute it to him. There is little to suggest 20<sup>th</sup> century Barnes or Hammersmith, but rather a lot of influence from Palestrina and the Elizabethans.

**Ola Gjeilo** was born in Norway in 1978.

He studied composition with Wolfgang Plagge and at the Norwegian Academy of Music, the Julliard School, and the Royal College of Music. His choral compositions are often homophonic and feature a tonal harmonic language. *Second*



*Eve* is dedicated to John Byun and the Riverside City College, California Chamber Choir.

**Sergei Rachmaninoff** (1873-1943) *Bogoroditse Devo* is from his *All-Night Vigil*, a work that the composer felt to be his best. It was composed in less than two weeks and first performed in Moscow on 10 March 1915 as a benefit for the Russian war effort. This recording features the sixth movement of the work, setting the traditional Hail Mary text.



The text *O sacrum convivium* is the antiphon for the Magnificat on the feast of Corpus Christi. This piece by **Antonio Salazar** and is a fine representative of the double choir music composed in Mexico. While from the late 17th or early 18th century, the work uses some traditional sixteenth century counterpoint with *battaglia* figuration and antiphonal counterpoint reminiscent of Andrea and Giovanni Gabrieli. Salazar was born in Spain about 1650 and was a prebendary in Seville before moving to Mexico. On 11 July 1679 he was appointed chapel master of the Cathedral of Puebla. He was very productive in Puebla, where the archives hold some six Latin hymn motets, a five-voice Magnificat, and an Office for the Dead, an eight voice Salve Regina, and four *villancico* cycles by Sor Juana. Salazar was appointed to the Cathedral of Mexico City after winning a competition set up by the cathedral chapter. In addition to his salary of 500 pesos, he would be given copy assistance and sufficient music paper. It was also understood that his compositions would be preserved in the cathedral archives. He immediately set to work on composing a villancico cycle by Sor Juana de la Cruz, and by 1702 had composed hymns, a Te Deum, and other ceremonial music. It was during this time that the cathedral acquired a new organ from Spain by the organ builder Jorge de Sesma. He produced many fine students including one Manuel de Sumaya. By January of 1710 Salazar's health and eyesight were failing. He asked the chapter to release him of his duties and to continue teaching from his home. He died in 1715.



**The Piping Rock Singers** is a 16-voice ensemble drawn from the greater Houston area who specialize in Medieval and Renaissance music. The chorus was formed in 1995 and has given concerts at various Houston-area churches, including its home venue, the Cathedral of Our Lady of Walsingham; and, in addition, at Christ the King Lutheran Church, Trinity Episcopal Church, St. Stephen's Episcopal Church, St. Philip Presbyterian Church, and First Evangelical Lutheran Church. The chorus has participated the Houston Early Music Festival, the Texas Renaissance Festival, entertained for Houston Grand Opera, and furnished music for weddings and funerals and other private functions. A 2019 major presentation of the Houston Early Music Festival featured the Piping Rock Singers and Instrumental Ensemble in a rare performance of the *Vespers of 1610* by Claudio Monteverdi. Future recordings planned include motets by Anton Bruckner, for his Bicentennial Year 2024.

**Kevin McGregor Clarke** has performed as an organ recitalist in North America, Mexico, the Caribbean, Austria, Poland, Italy, Great Britain, and Germany, where he performed the world premiere of Hans-Dieter Karras's *Symphony No. 2 for Orchestra and Organ*. He represented the United States in several international festivals including the Cervantino Festival International, the Morelia International Organ Festival, the Caen International Organ Festival, and the 2018 Brucknertage Summer Music Festival in St. Florian, Austria, and in Notre-Dame de Paris in 2018.

Clarke obtained his Bachelor of Music degree from Rhode Island College and his Master of Music degree from the New England Conservatory in Boston, where he studied with Frank Taylor and Yuko Hayashi. He coached with Dr. Jesse Eschbach in French organ technique and style, as well as in improvisation with Dr. George Baker. In 2002, Clarke was awarded a Doctor of Humane Letters degree from the Seminary of the Southwest in Austin, Texas.

Upon his 1984 graduation, he served as organist and choirmaster at St. John's Anglican Church, Saint Croix, U.S. Virgin Islands, leaving that post in 1986 to be a Fellow in Church Music at Washington National Cathedral. Following this, Dr. Clarke moved to Bristol, England to serve as Bristol Cathedral organ scholar. He returned to the U. S. in 1988, where he was assistant organist and choirmaster at St. John the Divine Episcopal Church in Houston. In 1990, he was appointed organist choirmaster of Church of the Incarnation (Episcopal) in Dallas, where he built an extensive music program. While at Incarnation, his choirs sang in residence at Chichester, Wells and Lincoln Cathedrals, and have been invited numerous times to sing the daily services in residence at Westminster Abbey.



Clarke has composed several commissioned choral pieces, brass arrangements, and video soundtracks, and has produced and played in numerous concerts. As an orchestral conductor, he has



led many major choral works including works of Bach, Mozart, Haydn and the Texas premier of Paul McCartney's *Liverpool Oratorio*.

Clarke's recordings feature music of the English Cathedral tradition sung by the Church of the Incarnation Chancel Choir on the Pro Organo label; *Trumpet Tunes*, an organ CD on the Prospect label; and recordings for the Albany label. His newest release on the Pro Organo label – *A Sacred Romance* – is a recording of French organ music and an all-Bach recording in 2011 was recorded on the Fisk organ at Palmer Memorial Episcopal Church in Houston, Texas. Clarke has been heard on EWTN, NPR, WRR Dallas and OrganLive, a streaming audio station dedicated to the music of the classical organ. Several of his compositions have been published by St. James's Press.

In 2010, Clarke moved once again to the Houston area to be Music Director of St. Theresa Catholic Church in Sugar Land, Texas where he directs a large sacred-music program for adults and children. He is also on the faculty of Saint Nicholas School where he is building a boychoir and girlchoir program on the English model.

Clarke became Artistic Director of Piping Rock Singers in 2012. He recently led the group in the world premiere performance of a newly discovered Requiem Mass by Antonio Gallego, now recorded and released on HDTT.



## TEXTS AND TRANSLATIONS

### WORLD PREMIERE RECORDING

**Misa de defuntos (Requiem Mass, c. 1530)**, ed. Virginia Florentín – Antonio Gallego

[1] Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
There will be songs of praise to you in Zion,  
and prayers in Jerusalem.  
O hear my prayers;  
all flesh returns to you.

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[2] Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

\*\*\*

[3] Sicut cervus desiderat ad fontes aquarum,  
ita desiderat anima mea ad te, Deus.

Like as the hart desireth the water-brooks:  
so longeth my soul after thee, O God.

\*\*\*

[4] Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni,  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus, ne cadant in obscurum.  
Sed signifer sanctus Michaël  
representet eas in lucem sanctam,  
quam olim Abrahae promisisti et semini eius.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from punishments of hell,  
and from the deep lake.

Deliver them from the mouth of the lion,  
may the abyss not swallow them up,  
may they not fall into darkness.

But may the holy standard-bearer Michael  
lead them to that holy light  
which of old Thou didst promise Abraham  
and his seed.

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Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.

Fac eas, Domine,  
de morte transire ad vitam,

quam olim Abrahae promisisti  
et semini eius.

Sacrifices and prayers to Thee,  
O Lord, we offer with praise.  
O receive them for the souls of those  
whom today we commemorate.

Make them, O Lord,  
to pass from death to life,  
which of old Thou didst promise Abraham  
and his seed.

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[5] Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

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[6] Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

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[7] Agnus Dei, qui tollis peccata mundi, dona eis requiem.  
Agnus Dei, qui tollis peccata mundi, dona eis requiem.  
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who take away the sins of the world, grant them rest.  
Lamb of God, who take away the sins of the world, grant them rest.  
Lamb of God, who take away the sins of the world, grant them everlasting rest.



[8] Parce mihi, Domine, nihil enim sunt dies mei.  
Quid est homo, quia magnificas eum? Aut quid apponis erga eum cor tuum?  
Visitas eum diluculo et subito probas illum.  
Usquequo non parcis mihi, nec dimittis me, ut glutiam salivam meam?  
Peccavi, quid faciam tibi, o custos hominum?  
Quare posuisti me contrarium tibi, et factus sum mihi met ipsi gravis?  
Cur non tolles peccatum meum, et quare non auferis iniquitatem meam?  
Ecce, nunc in pulvere dormiam, et si mane me quaesieris, non subsistam.

Let me alone; for my days are vanity.  
What is man, that thou shouldest magnify him? and that thou shouldest set thine heart upon him?  
And that thou shouldest visit him every morning, and try him every moment?  
How long wilt thou not depart from me, nor let me alone till I swallow down my spittle?  
I have sinned; what shall I do unto thee, O thou preserver of men?  
Why hast thou set me as a mark against thee, so that I am a burden to myself?  
And why dost thou not pardon my transgression, and take away my iniquity? for now shall I sleep in the dust; and thou shalt seek me in the morning, but I shall not be.

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[9] Circumdederunt me gemitus mortis,  
dolores inferni circumdederunt me.

The groanings of death have encircled me:  
the sorrows of hell have enclosed me.

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[10] Regem, cui omnia vivunt,  
Venite adoremus

King, to whom all live  
Come, let us worship

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[11] Ne recorderis peccata mea, Domine,

Responsum  
Dum veneris iudicare saeculum per ignem.

Versus  
Dirige, Domine Deus meus,  
in conspectu tuo viam meam.

Versus  
Requiem aeternam dona eis Domine:  
et lux perpetua luceat eis.

Remember not my sins, O Lord,

Responsum  
When thou shalt come to judge the world by fire.

Versus  
Direct, O Lord my God,  
my way in thy sight.

Versus  
Give to [our brother] eternal rest;  
and may light everlasting shine upon him.

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[12] Libera me, Domine, de morte aeterna  
in die illa tremenda quando caeli movendi sunt et terra  
dum veneris iudicare saeculum per ignem.  
Tremens factus sum ego et timeo,  
dum discussio venerit atque ventura ira.

Deliver me, O Lord, from eternal death,  
on that fearful day when the heavens and earth are moved

when you will come to judge the world through fire.  
I tremble, and I fear, when the desolation shall come,  
and also the coming wrath.

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[13] Dies irae, dies illa, calamitatis et miseriae,  
dies magna et amara valde.

That day, the day of wrath, calamity, and misery,  
that terrible and exceedingly bitter day.

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[14] Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Rest eternal grant them, O Lord,  
and let perpetual light shine upon them.



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**WORLD PREMIERE RECORDING**

[15] De profundis (Psalm 130) – Kevin McGregor Clarke (b. 1959)

De profundis clamavi ad te, Domine: Domine, exaudi vocem meam.  
Fiant aures tuae intendentes: in vocem deprecationis meae.  
Si iniquitates observaveris, Domine: qui sustinebit?  
Quia apud te propitiatio est:  
et propter legem tuam sustinuite, Domine.  
Sustinuit anima mea in verbo ejus, speravit anima mea in Domino,  
a custodia matutina usque ad noctem.  
Speret Israel in Domino. Quia apud Dominum misericordia  
et copiosa apud eum redemptio.  
Et ipse redimet Israel ex omnibus iniquitatibus ejus.  
Gloria Patri, etc.

Out of the depths I have cried to thee, O Lord:  
Lord, hear my voice. Let thy ears be attentive  
to the voice of my supplication.



If thou, O Lord, wilt mark iniquities: Lord, who shall stand it.  
For with thee there is merciful forgiveness:  
and by reason of thy law, I have waited for thee, O Lord.  
My soul hath relied on his word: my soul hath hoped in the Lord.  
From the morning watch even until night, let Israel hope in the Lord.  
Because with the Lord there is mercy: and with him plentiful redemption.  
And he shall redeem Israel from all his iniquities.  
Glory be to the Father, etc.

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### WORLD PREMIERE RECORDING

[16] Virga Jesse floruit – Stephen Shewan (b. 1969)

Virga Jesse floruit, Virgo Deum et hominem genuit.  
Pacem Deus reddidit, in se reconcilians ima summis.  
Alleluia.

The rod of Jesse hath blossomed,  
a Virgin hath brought forth God and man:  
God hath restored peace,  
reconciling in Himself the lowest with the highest.  
Alleluia.

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[17] Regina caeli – Francisco Guerrero (1528 – 1599)

Regina caeli laetare, Alleluia.  
Quia quem meruisti portare, Alleluia.  
[Iam] Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia.

Queen of Heaven, rejoice, Alleluia.  
For He whom you were worthy to bear, Alleluia.  
[Now] has risen, as He said, Alleluia.  
Pray for us to God, Alleluia.

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[18] Ave Maria No. 13, after Regina caeli of Guerrero – Daniel Knaggs (b. 1983)

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus et benedictus fructus ventris tui Iesus.  
Sancta Maria, Regina Caeli, Mater Dei,  
Ora pro nobis peccatoribus ut cum electis te videamus.

Hail Mary, full of grace, the Lord is with you.  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus.

Holy Mary, Queen of Heaven, Mother of God,  
Pray for us sinners that with the elect, we may look upon you.

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[19] Nunc dimittis – Gustav Holst (1874 – 1934)

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum  
Quod parasti ante faciem omnium populorum:  
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.  
Gloria Patri, et Filio, et Spiritui Sancto:  
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

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.

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.

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[20] Second Eve – Ola Gjeilo (b. 1978)

Sancta Maria, Regina caeli, dulcis et pia, o mater Dei:  
Ora pro nobis peccatoribus, ut cum electis videamus.  
Ave Maria, gratia plena Dominus tecum.  
Benedicta tu in mulieribus et benedictus fructus ventris tui,  
Jesus Christus. Amen

Holy Mary, Queen of Heaven, gentle and holy Mother of God:  
Pray for us sinners, that with the Chosen we may see you.  
Hail Mary, full of grace, the Lord is with you.  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus Christ. Amen.

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[21] Ave Virgo sanctissima – Francisco Guerrero

Ave Virgo sanctissima, Dei mater piissima  
Maris stella clarissima, salve semper gloriosa  
Margarita pretiosa sicut lilium formosa  
Nitens olens velut rosa.

Hail, Holy Virgin, most blessed Mother of God,  
bright star of the sea, Hail, ever glorious,

precious pearl, lovely as the lily,  
beautiful and perfumed as the rose.

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[22] Bogoróditse Dyévo, from the All-Night Vigil, op.37 – Sergei Rachmaninoff (1873 – 1943)

Bogoróditse Dyévo, ráduisya,  
Blagodátnaya Mariýe, Gospód s tobóyu.  
Blagoslovyéna ty v zhenákh,  
i blagoslovyén plod chryéva tvoyevó,  
yáko Spása rodilá yesí dush náshikh.

Rejoice, virgin mother of God,  
Mary, full of grace, the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb,  
for you have borne the Savior of our souls.

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On Blu-Ray Audio disc only

[23] O sacrum convivium – Antonio de Salazar (1650 – 1715)

O sacrum convivium, in quo Christus sumitur;  
recolitur memoria passionis ejus;  
mens impletur gratia; et futurae gloriae nobis pignus datur.

O sacred banquet, wherein Christ is received;  
the memorial of his passion is renewed;  
the soul is filled with grace;  
and a pledge of future glory is given to us.

