

LIONHEART

Lawrence Lipnik, Countertenor
John Olund, Michael Ryan-Wenger, Tenors
Jeffrey Johnson, Richard Porterfield, Baritones
Kurt-Owen Richards, Bass

Veni Emmanuel: Chant and Polyphony for Advent and Christmas

O Oriens	Antiphon for the Magnificat of December 21
O Rex gentium (with organum)	Antiphon for the Magnificat of December 22
O Emmanuel	Antiphon for the Magnificat of December 23
Magnificat (à3)	Anonymous, 15c (Trent codices)
O Emmanuel (reprise)	
Sanctissima Maria	Francisco Guerrero (1528–1599)
O Adonai	Arvo Pärt (b. 1935)
(<i>Seven Magnificat Antiphons</i> , No. 2)	
O König aller Völker	Pärt
(<i>Seven Magnificat Antiphons</i> , No. 6)	
O Sapientia	Richard Porterfield (b. 1962)
O Clavis David	Antiphon for the Magnificat of December 20
Magnificat (à4, closing à6)	Cristóbal de Morales (c.1500–1553)
O Clavis David (reprise)	
Missus est Gabriel	Morales
Pastor, quien madre virgin	Guerrero
Puer natus est nobis (à3)	Anonymous, 15c (Trent codices)
O Regem caeli	Tomás Luis de Victoria (1548–1611)
Ave stella maris	Hymn for Feasts of the Virgin Mary

The seven “O” Antiphons for the Magnificat at Vespers on the days leading up to Christmas—familiar as the verses of the hymn “O Come, O Come Emmanuel”—are heard here in their original Gregorian melody, in organum (medieval improvised polyphony), and as woven into a five-part setting by Lionheart member Richard Porterfield, who cites as influences the French composer Maurice Duruflé and the Estonian Arvo Pärt, two of whose settings are also included.

These mystical verses are presented with the Magnificat, or Cantic of Mary, in an anonymous fifteenth-century setting for three voices, and in a four-voice setting by the Spanish Renaissance master Cristóbal de Morales (c.1500–1553). Motets by Morales and his countrymen Francisco Guerrero (1528–1599) and Tomás Luis de Victoria (1548–1611) lead the listener from the penitent expectation of Advent to the joyful fulfillment of Christmas.