

Programme

Hor ch'el Ciel e la Terra

Claudio Monteverdi

Lamento della Ninfa

Claudio Monteverdi

Jeanette Ager *Ninfa*

In guilty night

Henry Purcell

Peter Uncles *Saul*, Cheryl Enever *Witch of Endor*, Colin Campbell *Samuel*

Ballo: Volgendo il ciel

Claudio Monteverdi

INTERVAL

Dido & Aeneas

Henry Purcell

Cast

DIDO, Queen of Carthage
BELINDA, her sister
SECOND WOMAN, a courtier
SORCERESS
FIRST WITCH
SECOND WITCH
NARRATOR/SPIRIT
AENEAS, a Trojan Prince
SAILOR

Cheryl Enever
Ragne Sandford
Rebecca Wall
Jeanette Ager
Kerrie Duce
Celia James
Pamela Bennett
Colin Campbell
Peter Uncles

PARAGON SINGERS

sopranos: Pamela Bennett, Rachel Flecker, Charlotte de Grey, Josephine Guillaume, Mary Henderson, Stephanie Lockhart, Rebecca Wall

altos: Gillian Clarke, Louise Gibb, Margaret Graham, Catherine Richards

tenors: Mike Gumbley, James Henderson, Christopher Rogers, Gareth Somerset

basses: Philip Brotheridge, Tim Graham, Paul Maine, Nicholas Stuart

BRADFORD BAROQUE BAND

violins: Alison Townley, Marianna Szüks

viola: Kate Fawcett

cello: Mark Davies

harpsichord: Steven Hollas

archlute, chittarone & baroque guitar: Bill Badley

STAGE DIRECTION Celia James

CONDUCTOR Keith Bennett

WANT THE BEST PERFORMANCE FROM YOUR COMPANY?

contact

TRAINING EXPRESS

- **LGV – C & C+E**
- **Driver Assessments and Taco**
- **Forklift Truck**
- **Construction Plant**
- **Chainsaws & Groundcare Machinery**
- **Warehousing NVQs**
- **Driving Goods Vehicles NVQs**
- **Specialised Plant & Machinery NVQs**

Sponsors to:
Zenith Youth Theatre Company
Rocks East Woodland
Wiltshire Music Centre

Working for and in the Community

**Unit 10 87 Trowbridge Road
Bradford on Avon
Wiltshire
BA15 1EG
01225 863 963
www.trainingexpress.co.uk
info@trainingexpress.co.uk**

Claudio Monteverdi (1567-1643) was born in Cremona, and spent the early years of his career at the Gonzaga court in Mantua. Here Duke Vincenzo I maintained a lavish lifestyle and a large artistic establishment, evidence of which can still be seen in the vast ducal palace and the ornate frescoes of the Palazzo del Tè. The political, commercial and cultural rivalry between the city-states of north Italy had been hugely influential in the development of the Renaissance, and they were still at the forefront in the development of new artistic ideals. In music this focused on the closest possible expression of the text, both in the older (but changing) form of the madrigal and in the new forms of opera and cantata. It was in this heady climate that Monteverdi composed his early works, including *Orfeo* and six books of madrigals; and although he left Mantua in 1612, becoming maestro di cappella at St Mark's Venice the following year, the influence never left him.

Monteverdi's eighth and last book of madrigals, entitled 'Madrigals of Love and War', was published in 1638. Although not all the works in it were new, even for a younger composer it would have been an extraordinary, almost revolutionary achievement. It contains some of Monteverdi's most substantial works outside church and opera house, divided into three groups: madrigals of love, madrigals of war, and works in *stile rappresentativo*, or 'theatre style'. Many of the madrigals, though notionally in one group or the other, combine elements of different styles. Throughout the book Monteverdi takes every opportunity to exploit the words through varied vocal and instrumental textures, particularly in his 'warlike' style, with its use of fanfares and rapid repeated *concitato* effects in the strings.

The state of war, of course, is usually a metaphor for the agitation caused by love. *Hor ch'el ciel*, nominally a 'madrigal of war', is concerned mainly with the pains of love, though Monteverdi still takes advantage of the mention of war to use appropriate imagery. By contrast, the silence of night is wonderfully established at the opening, and elsewhere there is much pictorial representation of the text, such as the rapid repeated figures illustrating 'a thousand times a day'. This reflection of earlier conventions is entirely appropriate, for this is a sonnet by Petrarch, poetic harbinger of the entire Italian madrigal school.

The other two madrigals are 'theatre pieces', both to texts by Ottavio Rinuccini. In *Lamento della Ninfa* Monteverdi

transforms a simple strophic text with refrain into a short dramatic scene, in which a maiden deserted by her lover laments her loss, while the lower voices of the chorus narrate and comment. The moving central lament is constructed over a four-note descending ground bass, and set the fashion for such pieces in seventeenth-century opera – culminating in Purcell's two wonderful arias for Dido.

Volgendo il ciel is the final work in Book VIII. Originally written in honour of Henry IV of France, it was revised in favour of the newly-crowned Austrian emperor Ferdinando III, the dedicatee of Book VIII. In the introduction the Poet sings a strophic recitative with an accompanying ritornello, in which we may imagine his attendant water nymphs dancing. The *Ballo* proper consists of a pair of linked movements for chorus and strings in courtly galliard rhythm – again each constructed over two statements of a long, modulating ground bass pattern. Monteverdi suggested placing a dance between these movements, but provided no music. This evening the *moresca* from his opera *Orfeo* will be used to provide a lively, contrasting interlude.

Henry Purcell (1659-1695) was described immediately after his early death as 'the greatest genius we ever had', and still today is a leading contender for the title of England's greatest composer. Like Monteverdi, who was an important influence on his early works, Purcell was a versatile and prolific composer of music for chamber, church and stage. These genres coincide in *In guilty night*, a miniature domestic oratorio cast in the form of a dramatic *scena*. It is a dramatized account of the encounter between Saul and the Witch of Endor in the Book of Samuel. Saul comes by night to seek out the Witch, who at his bidding summons up the ghost of Samuel to tell the king's fortune. The drama of the encounter is wonderfully conveyed by Purcell, the relaying of Samuel's prophecy and Saul's reception of it absolutely chilling.

Far better known, of course, is Purcell's only true opera, *Dido & Aeneas*. Whereas for Monteverdi and other continental composers opera was at the forefront in the development of Baroque musical style, in England it was very slow to take root. This was partly because (as it usually has) English musical style lagged behind that of the continent, partly because of a ban on theatre music during the Commonwealth, and partly because English musical taste inclined more to the extravagant spectacle of semi-opera, with its combination of dialogue and self-contained

masques. *Dido & Aeneas* was thus the only major work in the genre composed in England during the 17th century.

The first recorded performance of *Dido & Aeneas* was in April 1689 at Josiah Priest's boarding school for gentlewomen in Chelsea. It seems very likely, however, that it was composed a few years earlier, for performance at Court. The libretto by Nahum Tate presents a condensed version of the story from Virgil's *Aeneid*, although (in line with contemporary concerns and in particular Frenchified court taste for alchemy and witchcraft) witches are introduced as the agents of Dido's destruction in place of the god Mercury. It evoked from Purcell an equally compressed score, which responds virtuosically to every nuance of the text and fluctuates seamlessly between aria, chorus, recitative, orchestral ritornello and dance. The music encapsulates many aspects of Purcell's style, above all the unsurpassed quality of his setting of (albeit rather indifferent) English words. Also notable are the use of a ground bass for Dido's two arias, the fourfold rôle of the chorus (variously courtiers, witches, sailors and reflective Greek chorus) and, of course, the ever-present influence of the dance.

Bradford on Avon
OSTEOPATHY
Centre

Osteopathic care 6 days a week from professional, experienced osteopaths.
For the whole family, from newborn, through childhood, in pregnancy,
for sports and occupational injuries, and for the elderly.
Gentle osteopathic care can assist to optimise health.

Christian M. Sullivan DO
Nigel Stainton BSc(Hons)Ost
Caroline Harmsworth BSc(Hons)Ost
Liz Lance BSc(Hons)Ost



*** 15A Church Street * Bradford on Avon * BA15 1LN ***
Tel. 01225 868282

MONTEVERDI: HOR CH'EL CIEL E LA TERRA

Hor ch'el ciel e la terra el vento
tace
E le fere e gli augelli il sonno
affrena,
Notte il carro stellato in giro mena,
Et nel suo letto il mar senz'onda
giace.

Veglio, penso, ardo, piango; et chi
mi sface
Sempre m'è innanzi per mia dolce
pena:
Guerra e' il mio stato, d'ira e di duol
piena,
E sol di lei pensando ò qualche
pace.

Così sol d'una chiara fonte viva
Move' il dolce e l'amaro ond'io mi
pasco,
Una man sola mi risana e punge;

Et perchè' il mio morir non giunga a
riva,
Mille volte il dì moro, e mille nasco,
Tanto dalla salute mia son lunge.

Now, when heaven and the earth
and the wind are silent, and sleep
overtakes the wild beasts and the
birds, when Night drives her starry
chariot around, and the sea lies still
in its bed,

I wake, I think, I burn, I weep; and
she who destroys me is always
there as my sweet torment.
War is my state, full of anger and
grief;
only thinking of her brings me any
peace.

Thus from one clear, living spring
comes both the sweet and the bitter
on which I feed:
a single hand heals and punishes me.

And, so that my death knows no end,
a thousand times each day I die and
am revived, so far am I from
salvation.

Mr Salvats 17th Century Coffee Room in St Margarets Street

Hot Drinks

Filter Coffee,
made to order.
Organic Fairtrade
or decaffeinated on request

Hot Chocolate,
made with full milk

Mr Salvats Blended Tea

Earl Grey Tea

Fruit and Herbal Teas

Cold Drinks

Apple or Orange Juice
Mineral waters
Coke, Lemonade, Squash

Fresh Tomato and Basil soup *

Fresh Leek and Potato soup*

Jacket Potatoes
with Herby Cheese or
Tuna and Sweetcorn filling

Lasagne Verde

Tuna & tomato pasta bake

Vegetarian Lasagne

Cheddar cheese ploughmans*

Smooth Liver and Bacon Pate *

* These items are served with hot
french bread, baked to order,
and butter

Home Made

Carrot Cake

Fruit Cake

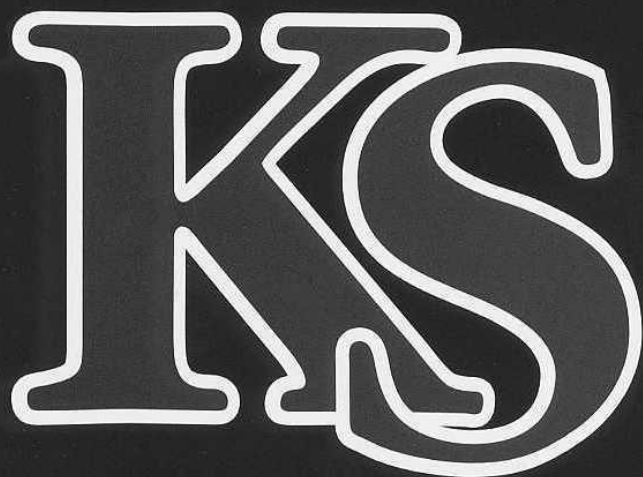
Flapjack

Shortbread

Fruit Scone
Jam and Butter
Clotted Cream

Toasted Tea Cake

Open
Thurs/Fri/Sat/Sun
10-5
Reservations
867474



www.kingstons-ks.co.uk

If you are thinking of moving
we would be delighted to
give you our opinion of the
up-to-date market value
of your property.

KINGSTONS ESTATE AGENTS

5 Church Street
Bradford on Avon
Wiltshire, BA15 1LN.
Tel: 01225 867591
Fax: 01225 867449
Email: bradford.o.a@btinternet.com



BISHOPSTON TRADING COMPANY



**Beautiful clothes for women & children
Fair Trading & Fair Prices
Organic cotton in Glorious colours
English design & Indian craftsmanship**

**33 SILVER STREET
BRADFORD-ON-AVON
Tel: 0122 586 7485**

A workers' co-operative set up to create employment in an Indian village.
Shops in Bristol, Bradford-on-Avon, Stroud, Totnes and Glastonbury.

www.bishopstontrading.co.uk

MONTEVERDI: LAMENTO DELLA NINFA

Non havea Febo ancora
Recato al mondo il dì
Ch'una donzella fuora
Del proprio albergo uscì.

Sul palidetto volto
Scorgea se il suo dolor.
Spesso gli veniva sciolto
Un gran sospir dal cor.

Si calpestando fiori
Errava hor qua, hor là,
I suoi perduti amori
Così piangendo va.

*Amor dicea, il ciel
Mirando, il piè fermò;
Dove, dov'è la fè
Ch'el traditor giurò?*

*Fa che ritorni il mio
Amor com'ei pur fu.
O tu m'ancidi ch'io
Non mi tormenti più.*

Miserella, ah più no, no;
Tanto gel soffrir non può.

*Non vo' più ch'ei sospiri
Se non lontan da me.
No, no, ch'ei martiri
Più non dirammi affè.*

*Perchè di lui mi struggo
Tutt'orgoglioso sta.
Che sì, che sì se'l fuggo
Ancor mi pregherà.*

*Se ciglio ha più sereno
Coi che'l mio non è,
Già non rinchiude in seno
Amor sì bella fè.*

*Ne mai si dolci baci
Da quella bocca havrai
Ne più soavi ah taci
Che troppo il sà.*

Si tra sdegnosi pianti
Spargea le voci al ciel;
Così ne' cori amanti
Mesce Amor fiamma e gel.

The sun had not yet
returned day to the world
when a young girl came forth
from her house.

On her pale face
could be seen her grief.
Often she let loose
a great sigh from her heart.

So, treading on the flowers,
she wandered now here, now there,
lamenting thus
her lost love.

*O Love, she said, gazing
at the sky, her feet still;
where, O where is the faith
which that traitor swore?*

*Make my love return
as he was before,
or kill me so that I
do not torment myself any longer.*

Wretched girl, ah, no more, no;
no longer can she bear such
coldness.

*I do not want him to sigh any more
unless he is far from me.
No, I no longer wish to say
that I am afflicted with sorrow.*

*Because I melt away for him,
he is so proud;
but if, but if I run away
he will again beseech me.*

*If that other girl
has a more serene brow than mine,
yet, Love, you have not put in her
breast so fine a faith as mine.*

*Never again will you have such sweet
kisses from that mouth,
never again...ah, silence,
for too well you know this.*

Thus with angry complaints
she scattered her words to heaven;
thus in lovers' hearts
love mixes flames and frost.



D Davies & Davies

Residential Sales & Property Lettings

29 Silver Street
Bradford on Avon
Wiltshire

Tel: 01225 867555



Lettings
7 Fore Street
Trowbridge
Wiltshire

Tel: 01225 353200



12 High Street
Westbury
Wiltshire

Tel: 01373 859944



Abacus House
Newlands Road
Corsham
Wiltshire

Tel: 01249 701300



15 Fore Street
Trowbridge
Wiltshire

Tel: 01225 753858

*"West Wiltshire's largest
independent Estate Agent
offering a top quality
professional and
personal service"*

Introducing:-



15 Fore Street, Trowbridge
01225 561010



15 Fore Street, Trowbridge
01225 561099

www.daviesanddaves.co.uk

MONTEVERDI: VOLGENDO IL CIEL

Poeta:

Volgendo il ciel per l'immortal
sentiero
Le ruote de la luce alma e serena
Un secolo di pace il Sol rimena
Sotto il Re novo del romano
impero.

Su mi si rechi omai del grand'Ibero
Profonda tazza inghirlandata e piena,
Che correndomi al cor di vena in
vena,
Sgombra da l'alma ogni mortal
pensiero.

Venga la nobil cetra, il crin di fiori
Cingimi, o Filli, io ferirò le stelle,
Cantando del mio Re gli eccelsi
allori;
E voi, che per beltà, donne e
donzelle,
Gite superbe d'immortali honori,
Movete al mio bel suon le piante
snelle,
Sparso di rose il crin leggiadro e
biondo,
E lasciato dell'Istro il ricco fondo,
Vengan l'humide ninfe al ballo
anch'elle.

Coro I:

Movete al mio bel suon le piante
snelle,
Sparso di rose il crin leggiadro e
biondo,
E lasciato dell'Istro il ricco fondo,
Vengan l'humide ninfe al ballo
anch'elle.

Fuggano in sì bel dì nembi e procelle,
D'aure odorate il mormorar giocondo.
Fat'eco al mio cantar, rimbombi il
mondo,
L'opre di Ferdinando eccelse e belle.

Coro II:

Ei l'arme cinse, e su destrier alato
Corse le piagge, e su la terra dura
La testa riposò sul braccio armato,
Le torri eccelse e le superba mura
Al vento sparse, e fe' vermiglio il
prato
Lasciando ogni altra gloria al
mondo oscura.

Poet:

Turning in the sky along its
immortal path the wheels of
glorious and serene light, the sun
brings back an age of peace under
the new King of the Roman
Empire.

Come, now bring me from the
great Ebro a deep cup, garlanded
and full,
which, running to my heart from
vein to vein, takes from my soul
every mortal thought.

Bring me the noble lute, bind my
hair
with flowers, O Phyllis; I shall
reach the stars singing the
exalted glories of my King. And
you, ladies and maidens, who in
beauty proudly walk among
immortal honours, move your
swift feet to my fine music, your
delicate fair tresses entwined with
roses,
and, leaving the rich bed of the
Danube, let even the water-
nymphs come to the dance.

Chorus I:

Move your swift feet to my fine
music, your delicate fair tresses
entwined with roses,
and, leaving the rich bed of the
Danube, let even the water-
nymphs come to the dance.

Let clouds and storms flee on this
fair day, let there be the joyful
murmur of fragrant breezes. Let
there echo to my song, the world
resounding,
the noble and fair deeds of
Ferdinand.

Chorus II:

He girt on his armour, and on his
winged steed patrolled the shores,
and on the hard ground rested his
head on his mailed arm. He
scattered the lofty towers and the
proud walls to the wind, and
made the field red with blood,
eclipsing all other glories of the
world.

HARRIS, HILL & WARNER

Veterinary Surgeons

Prospect House, Frome Road, Bradford on Avon. BA15 1LA

01225 862656

Also Clinics at:

4 Paxcroft Way, Trowbridge, BA14 7DG. Telephone: (01225) 760630

28 Haynes Road, Westbury, BA13 3HD. Telephone: (01373) 823546

12 Silver Street, Warminster, BA12 8PS. Telephone: (01985) 213522



caring for your pets

Consultations:

Each weekday, by appointment.

Visits by request.

24-hour service throughout the year.

MAPLES DELICATESSEN

- Hobbs House Bakery
- Hand-made produce from around the British Isles
- Wide selection of produce from the Continent
- Inverawe smoked salmon

Lots of Christmas goodies now in!!!

4 The Shambles
Bradford-on-Avon
Tel. 01225 862203

PURCELL: DIDO & AENEAS

Act I

Dido, Queen of Carthage, is unable to declare her love for the Trojan prince, Aeneas, a guest at her court; he is soon to resume his journey in search of a site for a new city to replace the fallen Troy. Her sister Belinda and her courtiers persuade Dido to accept his love, and the act ends with general rejoicing.

Act II

A sorceress and her witches plot the downfall of Dido and Carthage. They conjure up a storm, forcing the courtiers to abandon the hunt. The sorceress's elf, disguised as Mercury, intercepts Aeneas and commands him to leave Carthage. Aeneas laments his misfortune and goes to prepare his departure, as the witches dance triumphantly.*

*This dance and its preceding witches' chorus have been lost: a replacement dance by the Purcell scholar Michael Tilmouth is being played this evening, thus closing the Scene in its proper key.

Act III

As the Trojan sailors prepare to leave, the witches gloat over their victory. Back at court, Dido is informed of her lover's intended departure and seeks Belinda's counsel. The Queen confronts Aeneas, silences his excuses and dismisses him. After singing the famous lament "When I am laid in earth", she dies,† leaving the court to lament over her tomb.

†None of the extant sources make it clear how Dido dies.

THE GROCERY BASKET

**GROCERY, OFF LICENCE, FRUIT & VEG, INDIAN SPICES
NEWS, FROZEN CURRIES AND MORE**

1 HOUR PHOTO PROCESSING AND PRINTING SERVICE

**42/43 St Margarets Street, Bradford on Avon
Wiltshire BA15 1DE Tel 01225 863264**

paragon singers

'a quite magnificent performance... a tour de force, performed to a full, totally absorbed and finally tumultuous audience' Bath Chronicle [*Mass in B Minor*, March 2002]

Paragon Singers was formed in 1976. In recent years the choir has come increasingly to specialise in Renaissance, Baroque and contemporary music, and is now considered a leading chamber choir in the field of early music in the area. Paragon Singers performs several times a year in Bath and its environs as well as making frequent appearances elsewhere. The choir has made concert tours to Kenya, Ireland, France and Holland, having six times visited Alkmaar as guest of its 'twin' choir, Good Company, with whom they will next year be celebrating 60 years of association between the two cities.

Cheryl Enever

Cheryl Enever graduated from Bath Spa University College with first class Honours as a cellist before turning to singing as her main instrument. She is currently studying with Jennie Caron. As a concert artist, Cheryl has worked with conductors including Simon Rattle, Richard Hickox, Roger Norrington and Robert King and toured extensively with The English Concert. Her concert engagements have included works by Bach, Handel, Vivaldi, Haydn, Mozart, Rossini, Mendelssohn, Brahms, Dvorák, Verdi, Mahler, Poulenc, Tippett and Fanshawe. In opera she has sung rôles for companies including the Classical Opera Company, English National Opera Studio, City Opera and Surrey Opera, and in summer 2004 for Bampton Classical Opera. She sang Dido in Paragon Singers' performance of *Dido & Aeneas* at Westonbirt School in June 2003.

Jeanette Ager

Jeanette began her singing studies at the age of 12 and was awarded an Exhibition to study at the Royal Academy of Music. She is now continuing her studies with Linda Esther Gray. She has won the Gold Medal in the Royal Overseas League Music Competition, the Richard Tauber Prize for Singing and an award from the Tillett Trust Young Artist Platform. As a soloist, Jeanette's concert and oratorio work has included recitals at the Wigmore Hall, Handel's *Messiah* at St David's Hall, Cardiff, Elgar's *Dream of Gerontius* at the Queen Elizabeth Hall, Tippett's *Child of our Time* at

Salisbury Cathedral, Beethoven's 9th Symphony at the Barbican Concert Hall and the *Missa Solemnis* at York Minster, Truro and Exeter Cathedrals. Her operatic work has included solo rôles for Kent Opera, Broomhill Opera and Diva Opera. Recently she performed as one of the Apprentices in the Royal Opera's production of Wagner's *Meistersinger* at Covent Garden. As a soloist, Jeanette has recorded for Hyperion, Deutsche Grammophon and Philips. Most recently she has recorded Haydn's *Stabat Mater* at Christchurch, Oxford.

Colin Campbell

Colin Campbell studied at the Royal Northern College of Music. He has appeared as a soloist throughout the UK and in numerous festivals on the continent and in the USA and Far East. His solo concert repertoire is very wide, ranging from Monteverdi, Purcell, Bach and Handel to contemporary works by Thea Musgrave, John Tavener and Nigel Short. He has appeared with many early music groups, including the Gabrieli Consort, Monteverdi Choir, English Concert and OAE as well as many other major UK orchestras. His operatic roles similarly range widely across the repertoire and include performances with companies including Opera East, Surrey Opera, The English Bach Festival, English Touring Opera, Opera Brava and Pavilion Opera. His recordings include the Voice of Christ in Tavener's *The World is Burning* and the rôles of Saint Denis/Voice of Christ in Marcel Dupré's cantata *La France au Calvaire*.

Peter Uncles

Peter Uncles began his singing career with the *Westminster Abbey Choir* at the age of nine. He was subsequently head chorister and attended Pangbourne College with a music scholarship. He was a choral scholar at Durham Cathedral, and then came to the West Country to sing as a Vicar Choral at Wells Cathedral for a year, and stayed for 10! Moving to Bath he joined *Bath Camerata* and the *Paragon Singers*, and now works as a paper consultant for the Robert Horne Group, combining this with solo work, recordings, and occasional television and radio appearances.

Keith Bennett

Keith Bennett studied music at Oxford, where he was organ scholar at Brasenose College. He was awarded a doctorate from Oxford in 1978 for his study of the 16th-century

composer Luca Marenzio. He was a principal lecturer at Bath Spa University College from 1979-2004. He has performed widely as an accompanist, continuo player and singer, and has lived in Bradford on Avon since 1979.

Bradford Baroque Band

The Band was formed in 1996 to perform chamber music on period instruments. The repertoire ranges from Baroque sonatas and concertos to Schubert songs. Based in Bradford-on-Avon, the group has performed in many local venues, including Corsham Court, Christchurch Priory and Bath Abbey. The band frequently expands to accompany choral works, ranging from Monteverdi's Vespers to Mozart's Requiem.

The Harpsichord

Harpsichord designed and made by Peter Barnes, based on an English brass-scaled instrument of c.1715 incorporating design features from Keene & Brackley and Thomas Barton. (This instrument is for sale; please contact Peter on aviolin.com or 01373-831498)

Acknowledgements

Lighting by Nick Bell and Simon White

Throne by William Law Hadfield (www.weirdandwonderfulchairs.co.uk)

G.W.R. & A.R. STONE
Mace FOOD STORE
Winsley Road, Bradford on Avon

Newsagent	Tel: 01225 862211
Butcher	Fax: 01225 865578
Off-Licence	Post Office
Video Hire	Facilities
In-Store Bakery	Available
Calor Gas Agent	

MILK DELIVERIES
at Bradford on Avon & Winsley
Monday to Saturday 5.00am to 8.00pm
Sundays 6.00am to 8.00pm

forthcoming paragon singers concerts

5th February 2005 at Alphege, Oldfoeld Park, Bath

Palestrina - Missa 'Alma redemptoris'

Lassus - 4 Marian antiphons

Guerrero - Sancta Maria

Victoria - Ave Maria

16th April 2005, Sherborne Abbey

Palestrina - Missa 'Alma redemptoris'

Josquin - Ave Maria, Inviolata, Benedicta

Isaac - Salva sancta parens, Regina coeli

Are you a singer? Paragon is always interested in high quality singers who have an interest in our repertoire. If you would like to sing with Paragon, then please contact Keith Bennett on 01225 862675.

If you would like to be included on the **paragon singers** mailing list, please complete this slip and either hand it to any member of the **paragon singers** or post it to:

Tim Graham, 18 The Tynning, Bath BA2 6AL

Name: _____

Address: _____
