

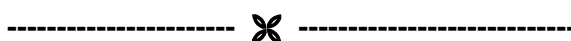
ALMA REDEMPTORIS MATER

MASS FOR THE PURIFICATION

<i>motet</i>	Salve sancta parens	<i>Heinrich Isaac</i>
<i>chant</i>	Alma redemptoris mater [Antiphon]	
<i>Kyrie</i>	Missa 'Alma redemptoris mater'	
	<i>Giovanni Perluigi da Palestrina</i>	
<i>Gloria</i>	Missa 'Alma redemptoris mater'	
	<i>Giovanni Perluigi da Palestrina</i>	
<i>chant</i>	Alleluia - Virga Jesse [Alleluia I]	
<i>motet</i>	Ave Maria ... Virgo serena	<i>Josquin des Prez</i>
<i>Credo</i>	Missa 'Alma redemptoris mater'	
	<i>Giovanni Perluigi da Palestrina</i>	
<i>motet</i>	Regina celi letare	<i>Heinrich Isaac</i>

INTERVAL

<i>motet</i>	Inviolata	<i>Josquin des Prez</i>
<i>chant</i>	Beata es, Virgo Maria [Offertory]	
<i>Sanctus</i>	Missa 'Alma redemptoris mater'	
	<i>Giovanni Perluigi da Palestrina</i>	
<i>motet</i>	Alma redemptoris mater / Ave regina	
	<i>Josquin des Prez</i>	
<i>Agnus Dei</i>	Missa 'Alma redemptoris mater'	
	<i>Giovanni Perluigi da Palestrina</i>	
<i>chant</i>	Beata viscera [Communion]	
<i>motet</i>	Ave rosa sine spinis	<i>Ludwig Senfl</i>



During the later middle ages and Renaissance an intense and widespread cult of devotion to the Virgin Mary developed. This resulted not only in 'a vast multitude of devotional practices', both public and private, but also in the writing of a wide range of devotional and often visionary texts. Foremost amongst these were four antiphons written sometime in the 11th and 12th centuries - *Alma redemptoris mater*, *Ave regina*, *Regina coeli* and *Salve regina* – performed seasonally at Compline. To these and other devotional texts composers ever since have responded with some of their finest music, a tiny selection of which will be performed this evening.

The plainchant *Alma redemptoris mater* is sung from Advent to the Feast of the Purification. The poem is traditionally attributed to Hermannus Contractus (d.1054); musically it is a wonderful example of late 11th century chant, perfectly demonstrating the then recently established description of the church modes. Its widespread use in the middle ages is demonstrated by its citation in Chaucer's *Prioress's Tale*, which is based wholly on a legend connected with its recitation by the "Litel Clergeon":

This litel childe his litel book lerninge,
As he sat in the scole at his prymer,
He Alma redemptoris herde singe,
As children lerned hir antiphoner;
And, as he dorste, he drough hym ner and ner,
And herkned ay the wordes and the note,
Till he the firste vers coude al by rote.

Giovanni Perluigi da Palestrina (1525/6-1594) was born in the small town of Palestrina just outside Rome. During his career he held a variety of prestigious church appointments in Rome, though as a married man he was excluded (apart from two brief instances) from service in the Papal Chapel. The mass by Palestrina which forms the central focus of this programme was published posthumously in 1600 (in a series of seven volumes of masses published by his son Iginio of works left in manuscript at the composer's death). It is a 'paraphrase mass', that is, a mass derived from a pre-existing plainchant melody: in this case the chant *Alma redemptoris mater*, which is extensively quoted throughout the work. It is a richly sonorous work for six voices, with the unusual scoring of soprano, two altos, tenor and two basses. Although published posthumously, it seems to be an early work, expansive in style even in the Gloria and Credo – the Credo, for example, is in four sections as opposed to the more usual three, the middle two of which exploit different four-voiced

textures – and there are (by Palestrina's own extraordinary standards) occasional infelicities in the handling of the polyphony. But it is a wonderful piece, rarely heard.

In the liturgy the polyphonic movements of a mass cycle would (apart from the Kyrie and Gloria) not be heard consecutively, but separated by the many other elements of the liturgy, including the chant 'Propers'. This evening, therefore, we include the Propers for a Feast of the Blessed Virgin Mary on a Saturday in Paschal Time, some of them (the Introit and second Alleluia) in polyphonic settings. These and other motets have been interpolated between the mass movements as substitutes for other elements of the liturgy.

Three of the motets are by Josquin Desprez (c.1450-1521), who for much of his life was the pre-eminent musician in Europe, so famous that after his death the fledgling music publishing industry produced a huge number of spurious works in order to attract sales. 'Josquin', said Martin Luther, 'is master of the notes, which must express what he desires; on the other hand, others must do what the notes dictate'. After a number of early appointments in Italy he returned to his native Picardy and remained there until his death. Josquin's fame has lasted well, for he is now seen as the principal architect of the high Renaissance style, characterised by fluent counterpoint and increasing concern to reflect the rhythm and meaning of the text.

Two of the motets are by Josquin's most famous contemporary, Heinrich Isaac (c.1450-1517). He was born in Flanders, which together with Picardy produced a formidable number of the major composers of the early Renaissance period, most of whom spent part or all of their careers at the Italian princely courts. Isaac worked primarily for the Medici family in Florence. After they were banished from Florence he was appointed court composer to the Emperor Maximilian I in Germany (1497-1514), but returned to Italy for his final years. Isaac and Josquin were the subjects of a famous comparison by an agent of the Este court in Ferrara:

To me [Isaac] seems well suited to serve Your Lordship, more so than Josquin, because he is more good-natured and companionable, and he will compose new works more often. It is true that Josquin composes better, but he composes when he wants to, and not when one wants him to [a remarkable luxury!], and he is asking 200 ducats in salary while Isaac will come for 120.

Whether Josquin's music is 'better' or no, so far as chronology can be ascertained his style seems to develop fluently from a late-

medieval style in the early works towards complete mastery of the new High Renaissance idiom. By comparison Isaac's music seems rather less forward-looking in style, perhaps adopting some of that Germanic sturdiness of idiom that can also be heard in Senfl's work.

The final motet is by Ludwig Senfl (c.1486-1542/3). Growing up as a choirboy under Isaac's tutelage, he succeeded his master as Maximilian's court composer in 1517. After Maximilian's death in 1519 the imperial chapel was dissolved, following which Senfl worked first in Passau and then as 'first musician' at the Munich court, building up the reputation of what became in the second half of the sixteenth century the most formidable musical establishment in Europe. The motet *Ave rosa spinis* is a majestic work, founded upon a sturdy harmonic idiom and flowing decorative lines of almost symphonic effect. It is quite remarkable for its period.

The texts of these works reflect composers' preoccupation with Marian devotion and liturgy. *Salve sancta parens* is a six-part setting of the Introit for our particular Marian feast. Following the Gloria, the Gradual is replaced in the Paschal liturgy by an additional Alleluia. The first Alleluia, with the verse *Virga Jesse floruit*, we sing as chant. The second Alleluia uses the words of the shorter *Ave Maria* as its verse, but we have substituted for it Josquin's most famous motet (one seen by scholars as embodying all the traits of the new Renaissance style), a four-part setting of the longer *Ave Maria ... Virgo serena*. Isaac's five-part setting of one of the Marian antiphons, *Regina celi letare*, ends the first half.

Josquin's five-voiced motet *Inviolata* is a wonderful work, one of his very finest. It is a setting of a Sequence in honour of the BVM, which in Josquin's time would have followed the second Alleluia. The original chant was one of many Sequences to be jettisoned from the liturgy by the reforms of the Council of Trent (1545-1563). The Offertory *Beata es, Virgo Maria*, and Communion, *Beata viscera*, are sung as chant. Two further motets complete the programme. Josquin's early four-part *Alma redemptoris mater/Ave regina* combines the two Marian antiphon texts, which are sung simultaneously, two voices singing one text and two the other. Senfl's *Ave rosa spinis* sets a votive antiphon text: these antiphons (which were particularly popular in late medieval England) were recited or sung following Vespers or Compline as a sign of special devotion, most often in honour of the Virgin Mary. Like this piece, they were often constructed on a grand scale, and represent almost better than anything else the strength of the Marian cult at that time.

Keith Bennett

Salve sancta parens

Salve sancta parens
enixa puerperal Regem,
qui celum teramque regit
in secula seculorum
Sentiant omnes tuum
adiuvamen:
Quicumque celebrant tuam
commemorationem
Gloria Patri et Filio
et Spiritui Sancto
Sicut erat in principio
et nunc et semper
et in secula seculorum. Amen
Salve

Alma Redemptoris Mater

Alma Redemptoris Mater, quae
pervia caeli porta manes, et
stella maris, succurre cadenti,
surgere qui curat, populo:
tu quae genuisti, natura mirante,
tuum sanctum Genitorem,
Virgo prius ac posterius,
Gabrielis ab ore,
sumens illud Ave, peccatorum
miserere.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria

Gloria in excelsis Deo. Et in terra
pax hominibus, bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus. Rex coelestis.
Deus Pater omnipotens.

Hail, sacred parent,
whose painful labours
brought forth the King
who reigns over heaven and earth
forever.

Let all know your aid who celebrate
your memory
Glory be to the Father and to the
Son and to the Holy Spirit
As it was in the beginning,
is now and ever shall be,
world without end. Amen
Hail

Loving mother of the Redeemer,
gate of heaven, star of the sea,
assist your people who have fallen
yet strive to rise again.
To the wonderment of nature you
bore your Creator,
Yet remained a virgin after as
before. You who received Gabriel's
joyful greeting,
have pity on us poor sinners.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us

Glory be to God on high, on earth
peace and goodwill to men. We
praise you, we bless you, we
worship you, we glorify you. We
give thanks to you for your great
glory.
Lord God, heavenly King, God the
Father almighty.

Domine Fili unigenite, Jesu
Christe. Domine Deus, Agnus
Dei, Filius Patris. Qui tollis
peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui
sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus. Tu
solus Dominus. Tu solus
altissimus, Jesu Christe. Cum
Sancto Spiritu, in gloria Dei
Patris. Amen

Alleluia I: Virga Jesse

Virga Jesse floruit

Virgo Deum et hominem genuit
pacem Deus redidit
in se reconcilians ima summis

Alleluia

Ave Maria Virgo serena

Ave Maria, gratia plena,
Dominus tecum virgo serena

Ave coelorum domina
Maria plena gratia, coelestia
terrestrial, mundum Replens
laetitia.

Ave cuius nativitas
nostra fuit solemnitas
ut lucifer lux oriens
verum solem praeveniens

Ave, pia humilitas sine viro
fecunditas cuius annuntiatio
nostra fuit salvation

Ave, vera virginitas immaculata
castitas cuius purification nostra
fuit purgatio

Lord, the only begotten Son, Jesus
Christ. O lord God, Lamb of God,
Son of the Father. You who takes
away the sins of the world, have
mercy upon us; who takes away the
sins of the world, receive our
prayer; who sits at the right hand of
the Father, have mercy upon us.

For you only are holy: you only are
the Lord: you only are the most
high, Jesus Christ, with the Holy
Spirit in the glory of God the
Father, Amen.

The sprout of Jesse has
blossomed;

A virgin has borne man and God:
God has restored peace,
in Himself reconciling the lowest
with the highest.

Alleluia.

Hail Mary, full of grace, the Lord is
with thee O Virgin serene

Hail mistress of the Heavens, Mary,
full of grace Thou fillest the world
with heavenly and earthly joy.

Hail thou whose birth we celebrate
as a feast, Thou who like the rising
light of the morning star, predest
the true sun.

Hail, O holy humility and
immaculate fertility whose
annunciation was our salvation

Hail, true virginity and pure
chastity whose purification was our
purgation.

Ave, praeclara omnibus angelicis
virtutibus cuius assumption
nostra glorification

O mater Dei memento mei.
Amen

Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et
terrae, visibilium omnium, et
invisibilium.

Et in unum Dominum, Jesum
Christum, Filium Dei unigenitum.
Et ex Patre natum, ante omnia
saecula. Deum de Deo, lumen de
lumine, Deum verum de Deo
vero. Genitum, non factum,
consubstantialem Patri, per quem
omnia facta sunt.

Qui propter nos homines, et
propter nostram salutem,
descendit de coelis. Et incarnatus
est de Spiritu sancto, ex Maria
Virgine, et homo factus est.

Crucifixus etiam pro nobis, sub
Pontio Pilato passus, et sepultus
est. Et resurrexit tertia die,
secundum Scripturas. Et
ascendit in coelum, sedet ad
dexteram Patris.

Et iterum venturus est cum
gloria, iudicare vivos et mortuos,
cuius regni non erit finis.

Et in Spiritum Sanctum
Dominum, et vivificantem, qui
ex Patre Filioque procedit. Qui
cum Patre et Filio simul adoratur
et conglorificatur, qui locutus est
per Prophetas. Et unam sanctam
catholicam et apostolicam
Ecclesiam.

Hail, Thou, who art endowed with
all the qualities of Angels, whose
assumption was our glorification

O Mother of God remember me
Amen.

I believe in one God, the Father
almighty, maker of heaven and
earth, and of all things visible and
invisible.

And in one Lord, Jesus Christ, the
only-begotten Son of God, born of
the Father before all ages. God of
God, light of light, true God of true
God. Begotten, not made, being of
one substance with the Father, by
whom all things were made.

Who for us men and for our
salvation, came down from
heaven. And was incarnate by the
Holy Ghost of the Virgin Mary and
was made man.

He was crucified also for us, suffered
under Pontius Pilate, and was buried.
And the third day he rose again
according to the Scriptures and
ascended into heaven. He sits at the
right hand of the Father.

And he shall come again with glory
to judge the living and the dead: his
reign shall have no end.

And in the Holy Spirit, the Lord and
giver of life who proceeds from the
Father and the Son. Who together
with the Father and the Son is
adored and glorified, who spoke
through the Prophets. And in one
holy catholic and apostolic church,

Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen

Regina celi letare

Regina celi letare,
Quia quem meruisti portare
Resurrexit sicut dixit
Ora pro nobis Deum
Alleluia

Inviolata

Inviolata, integra et casta es
Maria: Quae es effecta fulgida
coeli porta.
O Mater alma Christi carissima:
Suscipe pia laudum praeconia.

Te nunc flagitant devota corda
et ora: Nostra ut pura pectora
sint et corpora.

Tua per precata dulcisona: Nobis
conceda veniam per saecula.

O benigna! O Regina! O Maria!
Quae sola inviolata permansisti.

Beata es, Virgo Maria

Beata es, Virgo Maria,
quae omnium portasti
Creatorem:
genuisti qui te fecit,
et in aeternum permanes Virgo
Alleluia

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth. Pleni
sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in
nomine Domine. Hosanna in
excelsis.

I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

Queen of heaven rejoice
He whom thou wast worthy to bear
is risen, as he said.
Pray for us to God.
Alleluia

Inviolata, intact and pure art thou,
Mary, who art made the shining
gate of heaven.
O, kind mother, dearest to Christ,
receive, O gracious one, a
celebration of praise

Let our souls and bodies be pure,
this now our hearts and prayers
earnestly request
Through thy sweet-sounding
entreaties vouchsafe us
forgiveness for ever.

O kindly one, O Queen, O Mary,
who alone remained inviolate

Truly blessed art thou, O Virgin
Mary: the Creator of all things thou
didst bear; Him who made thee
thou didst bring forth; and a Virgin
evermore thou dost remain.
Alleluia.

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

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

Ave regina

Ave regina coelorum
Ave domina angelorum
Salve radix sancta porta
ex qua mundo lux est orta.

Gaude virgo gloriosa
Super omnes speciosa
Vale o valde decora
et pro nobis semper Christum
exora

Agnus Dei

Agnus dei, qui tollis peccata
mundi, miserere nobis.

Agnus dei, qui tollis peccata
mundi, miserere nobis.

Agnus dei, qui tollis peccata
mundi, dona nobis pacem.

Beata viscera

Beata viscera Mariae virginis,
quae portaverunt aeterni Patris
Filium. Alleluia.

Ave rosa sine spinis

Ave rosa sine spinis
tu quam pater in divinis
Majestate sublimavit
Et ab omni vae purgavit

Maria stella dicta maris
Tuo nato illustraris
Luce clara deitatis
ua praefulges cunctis datis

Gratia plena te perfecit
Spiritus Sanctus, dum te fecit
Vas divinae bonitatis
Et totius pietatis

Hail, Queen of Heaven
Hail mistress of the angels
Hail holy root and holy door
through whom light came into the
world.

Rejoice glorious virgin
beautiful above all others
Hail and farewell, most gracious one
plead always with Christ for us

Lamb of God, who takes away the
sins of the world, have pity on us.

Lamb of God, who takes away the
sins of the world, have pity on us.

Lamb of God, who takes away the
sins of the world, grant us peace.

Blessed is the womb of the Virgin
Mary, which bore the Son of the
Eternal Father. Alleluia.

Hail rose without thorns
whom the Father set on high in
divine majesty
and made free from all sorrow

Mary, called the star of the sea,
by your son you are made
resplendent with the bright light of
divinity, through which you shine
with every virtue

Full of grace the Holy Spirit filled
you while it made you the vessel of
divine goodness and total obedience

Dominus tecum miro pacto
Verbo vite carne facto
Opere trini conditoris
O quam dulce vas amoris

Benedicta tu in mulieribus
Hoc testator omnis tribus
Celi fantur te beatum
Super omnes exaltatam

Et benedictus fructus ventris tui
Quo nos dona semper frui
Per praegustum hic internum
Et post mortem in eternum

The Lord is with you in a wondrous
way, the word of life made flesh by
the deed of the triune creator Oh
how sweet a vessel of love

Blessed are you among women this
is declared to all nations.
The Heavens acknowledge you to be
blessed and raised high above all

And blessed is the fruit of your
womb, a gift for us always to enjoy
here as an inner foretaste, and after
death in perpetuity.

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paragon singers

Paragon Singers was formed in 1976. In recent years the choir has come increasingly to specialise in Renaissance, Baroque and twentieth-century 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 guests of its 'twin' choir, Good Company.

sopranos Pam Bennett, Rachel Flecker, Charlotte de Grey,
Josephine Guillaume, Mary Henderson,
Stephanie Lockhart

altos Gill Clarke, Louise Gibb, Margaret Graham,
Catherine Richards

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

basses Phil Brotheridge, Tim Graham, Marc Horobin,
Nicholas Stuart

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.

forthcoming paragon singers concert

Dr Burney's Musical Tour

a musical journey through
England, France & Italy

Saturday 2 July 2005 7:30pm
The Holburne Museum, Bath

Paragon Singers will be performing in the beautiful Picture Gallery at The Holburne Museum in Bath on Saturday 2 July at 7.30. This more light-hearted concert will take the form of a Musical Tour of France and Italy with a brief sojourn in Dover.

Contemporary

Howard Skempton	The Bridge of Fire
Tom Johson	Wesley's Challenge
Francis Poulenc	Un soir de neige
Luigi Dallapiccola	Due Cori di Michelangelo
Nicholas Brown	Stillness

Early (subject to timing)

Josquin des Prez	Mille regretz
Claude Janequin	Le chant des oiseaux
Jacques Mauduit	Voici le vert et beau mai
Claude le Jeune	Revoici venir du printemps
Luca Marenzio	Gia torna & Solo e pensoso
Claudio Monteverdi	Ecco mormorar l'onde & Si ch'io vorrei morire
John Wilbye	Draw on, sweet night

Tickets will be on sale from 3 May

£8, £7 concessions

Bath Festivals Box Office, tel: 01225 463362

future paragon singers concerts

Saturday 3 Dec 2005 St John's South Parade, Bath 7.30pm

Tallis 500

a celebration of Thomas Tallis's quincentenary

including 'Spem in alium' and Mass 'Puer natus est', and works by Byrd, Ludford, Sheppard & Taverner.

Sat 17 Dec 2005 Wiltshire Music Centre, Bradford on Avon 7.30pm

Christmas at Versailles

*Marc-Antoine Charpentier 'Te Deum & Messe' de 'Minuit'
Michel-Richard de Lalande 'Cantate Domino' & 'Te Deum'
Faye Newton soprano, Colin Howard tenor, Colin Campbell bass
Bradford Baroque Band*

Saturday 25 March 2006 St Alphege Church, Oldfield Lane, Bath

Lamentation & Redemption

<i>Duarte Lobo</i>	<i>'Requiem'</i>
<i>Dierdre Gribbin</i>	<i>'Her Tears: Stabat Mater'</i>
<i>Tom Johnson</i>	<i>'Bonhoeffer Oratorium - Chorfragmente'</i>
<i>Tallis</i>	<i>'Lamentations'</i>



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.

You can find details of forthcoming **paragon singers** events at www.paragonsingers.co.uk