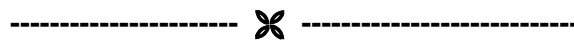


MUSICA SACRA

Thomas Tallis	<i>O nata lux</i>
Giovanni da Palestrina	<i>Mass 'Alma redemptoris' Kyrie</i>
Thomas Tallis	<i>In jejunio et fletu</i>
William Byrd	<i>Civitas sancti tui</i>
Giovanni da Palestrina	<i>Sanctus and Benedictus</i>
Thomas Tallis	<i>If ye love me</i>
	<i>When rising from the bed of death</i>
	<i>Purge me, O Lord</i>
	<i>Canon</i>
Giovanni da Palestrina	<i>Agnus Dei</i>
John Sheppard	<i>Gaude, gaude Maria</i>



Welcome to our short concert of sacred music. It has two themes: one focuses on the varied repertoire and liturgical upheavals of sixteenth-century England, the other on one of the giants of the same period, or indeed of any period, Palestrina.

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 whose three shorter movements form the central structure of this programme was published posthumously in 1600, but seems to be an early work: it is richly sonorous, with the unusual scoring of soprano, two altos, tenor and two basses, and expansive in style. It is a 'paraphrase mass', that is, a mass derived from a pre-existing plainchant melody, in this case the chant *Alma redemptoris mater*, one of the principal Marian antiphons, which

is extensively quoted throughout the work. It is a wonderful piece, rarely heard.

We shall be celebrating the quincentenary of Thomas Tallis (c.1505-1585) more fully on 3 December with a concert including his forty-part motet *Spem in alium* and mass *Puer natus est*, and on 25 March next year with a performance of his wonderful *Lamentations*. His long career as a church musician spanned the reigns of four monarchs, doctrinal shifts between Catholicism and Protestantism, and significant changes in musical style. This evening we sing a number of his shorter works. Although it is difficult to date these precisely, all of them come from sources dating from Elizabeth's reign, but they reflect a range of style and sympathies, including the post-1549 requirement to set 'to every syllable one note'. This is as evident in the office hymn *O nata lux* as in the English pieces: the well-known anthem *If ye love me; Purge me, O Lord*, a devotional part-song written for domestic use; and two of the eight hymn tunes Tallis composed for *Archbishop Parker's Psalter*, published in about 1567. The third of these, which we sing to Joseph Addison's words of 1712, became famous as Vaughan Williams's inspiration for the *Tallis Fantasia*; the eighth is better known as *Tallis's Canon*.

Tallis was a pragmatist, more able to conceal his Catholic sympathies than his great friend William Byrd (1543-1623), one of England's greatest composers and one of few contemporaries to match Palestrina in stature. Nevertheless, *In jejunio et fletu* probably reflects Tallis's true feelings as much as Byrd's *Civitas sancti tui*, both sublime outpourings of grief at the 'exile' of Catholicism from England. The music of John Sheppard (c.1515-c1560) likewise reflects the religious changes of the period, and includes many fine Latin works as well as shorter English ones. His setting of the respond *Gaude, gaude Maria* almost certainly dates from the brief Catholic revival of Queen Mary (1553-1558): roughly contemporary with Palestrina's mass, it is more conservative in style but equally rich and sonorous, scored also for six voices (SATTBB), and reflects the final flowering of a passing tradition.

O nata lux

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum Laudes
precesque sumere.
Qui carne quondam contegi Dignatus
es pro perditis,
Nos membra confer effici
Tui beati corporis.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

In jejunio et fletu

In jejunio et fletu orabant
sacerdotes:
Parce, Domine, parce populo tuo, et
ne des hereditatem tuam in
perditionem.
Inter vestibulum et altare plorabant
sacerdotes, dicentes: Parce populo tuo.

Civitas sancti tui

Civitas sancti tui, facta est deserta.
Sion deserta facta est
Jerusalem, desolata est.

Sanctus, Benedictus

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.

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.
Thou who once deigned to be clothed
in flesh for the sake of the lost,
grant us to be members of thy blessed
body.

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

In fasting and weeping the priests
prayed:
Spare, O Lord, spare thy people, and
give not thine inheritance to perdition.

Between the porch and the altar the
priests wept, saying: Spare thy people

Thy holy city has become a wilderness;
Sion is laid waste and
Jerusalem is a desolation.

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.

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.

Gaude, gaude Maria

Gaude, Maria Virgo, cunctas
haereses sola interemisti quae
Gabrielis archangeli dictis credistis.
Dum virgo Deum et hominem
genuisti, et post partum virgo
inviolata permansisti.

Verse

Gabrielem archangelum scimus
divinitus te esse affatum: uterum
tuum de Spiritu Sancto credimus
impregnatum; erubescat Judeus
infelix qui dicat Christum ex Joseph
semine esse natum.

Dum virgo Deum et hominem
genuisti: et post partum virgo
inviolata integra et casta es Maria.

Prose verse 2

Quae es effecta fulgida caeli porta.

Prose verse 3

O Mater alma Christi carissima,

Prose verse 4

Suscipe laudum pia praeconia.

Prose verse 5

Nostra ut pura pectora sint et corpora.

Prose verse 6

Quae nunc flagitant devota voxque
et corda

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.

Rejoice, O Virgin Mary, thou alone has
destroyed all heresies. Who didst
believe the words of the archangel
Gabriel. Whilst a virgin, thou didst bring
forth God and Man: and after childbirth
thou didst remain a pure virgin.

Verse

We know that the archangel Gabriel
addressed himself to you in a divine
manner. We believe that thy womb was
made fruitful by the Holy Spirit. Blush,
unhappy Jew, who saith that Christ was
born of the seed of Joseph.

Whilst a virgin thou didst bring forth
God and man: and after childbirth thou
didst remain a virgin inviolate, spotless
and pure art thou O Mary.

Prose verse 2

Who wast made the radiant gate of the
King.

Prose verse 3

Holy mother of Christ most dear,

Prose verse 4

Receive our devout hymn and praise.

Prose verse 5

That our souls and bodies may be pure

Prose verse 6

Our hearts and tongues now ask of thee

Prose verse 7

Tu da per precata dulcisona,

Prose verse 8

Nobis perpetua frui vita

O benigna, quae sola inviolata
permansisti.

Prose verse 7

By thy sweet sounding prayers

Prose verse 8

That we have everlasting life

O gracious queen, who alone among
women art inviolate.



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

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.

future paragon singers concerts

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

Tallis 500

'Spem in alium'

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

Duarte Lobo

'Requiem'

Dierdre Gribbin

'Her Tears: Stabat Mater'

Tom Johnson

'Bonhoeffer Oratorium - Chorfragmente'

Tallis

'Lamentations'



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OF MUSIC SOCIETIES

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