DUNEDIN CONSORT



HAIL, O QUEEN

Director **Nicholas Mulroy** | **May 2023**

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DUNEDIN CONSORT

PROGRAMME

Giles Swayne Magnificat
Jean Mouton Nesciens mater
Kerry Andrew Apples, Plums, Cherries
Giovanni Pierluigi da Palestrina Missa Assumpta est Maria – Kyrie
Rebecca Clarke Ave Maria
Tomás Luis de Victoria Alma redemptoris mater
Vicente Lusitano Salve regina
Joanna Ward Hail, O Queen

INTERVAL

Hildegard von Bingen Ave, generosa
Arvo Pärt Magnificat
Palestrina Missa Assumpta est Maria – Sanctus
Cheryl Frances-Hoad Gaude et laetare
Palestrina Missa Assumpta est Maria – Agnus Dei I & II
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Carlo Gesualdo Ave, dulcissima
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Nicholas Mulroy director

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Programme Note

Virgin, Queen of Heaven, Star of the Sea: Mary has had many names over the centuries. This evening's Marian-inspired programme weaves together music that explores her shifting status as both mother of God and young woman, through settings of texts both familiar and new.

The Magnificat is perhaps the most famous of the Marian texts, a cornerstone of the Anglican tradition of choral evensong and performed daily in chapels and cathedrals around the world. It's hard to imagine two more different approaches to setting Mary's own response to the Angel Gabriel's message than the pair we perform this evening. **Giles Swayne (1946–)**, in a commission for Christ Church Cathedral, Oxford, draws on his research trips to record the music of the Jola people in West Africa with the opening of the piece a direct transcription of a work song from Southern Senegal and the whole work full of the polyrhythms he heard across the region.

In contrast to the urgency and motoric excitement of the Swayne, **Arvo Pärt (1935–)** treats the text with his patented technique of 'tintinnabulation'. Combining drones with a very carefully chosen rhythmic and melodic palette, the effect can feel variously monumental, or like a millpond, conjuring a sort of timeless continuity that extends beyond the piece itself and offers a very different reading of Mary's words.

Jean Mouton (c.1459–1522) reflects on the miracle of the virgin birth with his own miraculous Christmastide antiphon: a quadruple canon that unfolds majestically in such a way that any formal constraints or difficulties are entirely invisible. There is a similar meditative quality to **Cecilia McDowall's (1951–)** *There is no rose*, commissioned to offer a moment of stillness by Kings College, Cambridge for its Festival of Nine Lessons and Carols in 2021. Both pieces, written some five centuries apart, capture a similar sense of awe and need for space in trying to grasp the mystery of Christ's birth.

If those works focus on the divine and almost abstract qualities of the birth, **Hildegard von Bingen (1098–1179)**, medieval abbess and polymath, homes in on the viscerally physical in her *Ave, generosa*. Setting her own text, her fervent monophony lingers on the tension between the fundamental humanity of Mary's motherhood and her divinity — something which theologians and believers have debated since the first century AD.

Kerry Andrew (1978–) makes her own theological comment in her hypnotic setting of a collage of texts that give a particular slant to the medieval *Cherry Tree Carol*. In the standard story, the pregnant Mary asks for cherries from an orchard, but Joseph takes offence and tells her that whoever fathered the child should get them instead. In many versions, Jesus then intervenes from the womb, but Andrew instead gives Mary herself the power to make the uppermost branches bend and provide fruit for her and her child.

It is to Mary in that capacity, as intercessor for sinners and conduit of prayers and petitions, that many of this evening's anthems are addressed. The *Salve Regina* is one of the best known and most often set Marian texts, often used in the service of compline and as the final prayer of a rosary. This evening, we hear that of **Vicente Lusitano (1520–1561)**. Born in Portugal, ordained in Rome, and working in Germany, he is the first published Black composer, his treatises and motets found in libraries from Stuttgart to Lisbon. Thanks to the work of scholars like Joseph McHardy, his work is now becoming integrated into the current choral canon, as another masterful exponent of a polyphonic style that spanned the continent in the Renaissance.

In that contrapuntal cohort, he joins **Giovanni Pierluigi da Palestrina (c.1525–1594)** and **Tomás Luis de Victoria (1548–1611)**. The former is represented this evening by yet another means of referencing Mary. It was common practice to take a motet — whether one's own or written by another composer — and use that material as the musical foundations for a mass setting, here Palestrina's own *Maria assumpta est in coelum* (Mary is taken up to heaven). The mass text necessarily dominates in this hybrid, but the ascending motif remains a constant reminder of the source's word painting. Victoria's *Alma redemptoris mater* is another of the great Marian antiphon texts, set here for double choir. The two choirs pass the music back and forth, before uniting in their final impassioned pleas for Mary's help and intervention at end of both parts of the motet. Carlo **Gesualdo's (1566–1613)** *Ave, dulcissima* likewise begins in textbook polyphonic fashion, but, as so often in his church music, the longer the piece goes on the more characteristic elements from his secular madrigal writing bleed through, with increasingly rich and unusual harmonies.

Rebecca Clarke (1886–1979), best known as a virtuosic violist, pares back the forces for her *Ave Maria*, using only upper voices in a flowing and crystalline setting that draws attention to the intimacy of prayer. **Anton Bruckner (1824–1896)** takes a similar approach at first, using upper then lower voices alone for the opening lines, before finally filling out the texture across the parts with a richness and sense of scale that belies the relatively small choral forces.

In **Joanna Ward's (1998–)** *Hail, O Queen* — which gives our programme its title — she fragments the Latin, distributing words and syllables across the voice parts. Her chosen text has such a density of honorifics that this approach makes the piece an almost perfect microcosm of the whole programme, a compound and kaleidoscopic image that captures Mary's many aspects. **Cheryl Frances-Hoad's (1980–)** *Gaude et Laetare* also addresses Mary directly, but with a tone that sets it apart. Utterly exuberant and virtuosic, it rings out in tumbling peals that invite Mary herself to rejoice and be glad and asks for nothing from her.

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Texts and Translations

Giles Swayne Magnificat

Luke 1.46-55

Magnificat anima mea Dominum et exsultavit spiritus meus in Deo, Salutari meo.	My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour.
Quia respexit humilitatem ancillae suae ecce enim ex hoc beatam me dicent omnes generatones.	For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed.
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	For he that is mighty hath magnified me and holy is his Name.
Et misericordia eius a progenie in progenies timentibus eum.	And his mercy is on them that fear him throughout all generations.
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.	He hath shewed strength with his arm, he hath scattered the proud in the imagination of their hearts.
Deposuit potentes de sede, et exaltavit humiles.	He hath put down the mighty from their seat and hath exalted the humble and meek.
Esurientes implevit bonis: et divites dimisit inanes.	He hath filled the hungry with good things and the rich he hath sent empty away.
Suscepit Israel, puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham, et semini eius in saecula.	He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	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.

Jean Mouton Nesciens Mater

A Christmastide antiphon

Nesciens mater virgo virum peperit sine dolore salvatorem saeculorum. Ipsum regem angelorum sola virgo lactabat, ubera de caelo plena.	Knowing not a man, the Virgin mother bore without pain the Saviour of the world. Him, the king of angels, the Virgin alone suckled, breasts filled by heaven.

Kerry Andrew Apples, Plums, Cherries

Traditional collected by: Cecil Sharp, William Sandys, Henry Ramsden Bramley and John Stainer
Mystery VIII of the Coventry Mysteries. Arranged and adapted by Kerry Andrew.

Ah, my swete husband, wold ye telle to me
What tre is yon standynge upon yon hill?
'Forsoth, Mary, it is clepyd a chery tre,
In me of yer ye myght fede you y on yo
fylle.'

Joseph took Mary to the orchard wood
Where there were apples, plums, cherries, as
red as any blood.

Then bespoke Mary so meek and so mild,
'Get me some cherries, for my body's bound
with child.'

Joseph he's taken these words so unkind,
'Let them get you cherries, Mary,
that did your body bind.'

Mary said to the cherry tree, 'bow down to
my knee, That I may pluck cherries, by one,
two and three.'

The uppermost sprig then bowed down to
her knee: 'Thus you may see, Joseph, these
cherries are for me.'

Mary got cherries by one, two and three.
Mary got cherries for her young son and she.

Mary plucked a cherry as red as the blood.
Mary went home with her heavy load.

Giovanni Pierluigi da Palestrina Missa Assumpta est Maria

Kyrie eleison, Christe eleison, Kyrie eleison.	Lord have mercy, Christ have mercy. Lord have mercy.

Rebecca Clarke Ave Maria

Luke 1:28, 42 and traditional

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei. Ora pro nobis peccatoribus, ut cum electis te videamus.	Hail Mary, full of grace; the Lord is with thee. Blessed art thou among women, And blessed the fruit of thy womb, Jesus. Blessed Mary, Queen of heaven, Gentle and merciful, O Mother of God. Pray for us sinners, That we may see you with the saints.

Tomás Luis de Victoria Alma Redemptoris mater

A Marian antiphon for the service of compline

Alma Redemptoris Mater, quae pervia caeli porta manes, et stella maris, succurre cadenti surgere qui curat populo:	Loving Mother of the Redeemer, gate of heaven, star of the sea,assist your people who have fallen yet strive to rise again.
Tu quae genuisti, natura mirante, tuum sanctum Genitorem: Virgo prius ac posterius, Gabrielis ab ore sumens illud Ave, peccatorum miserere.	With nature marvelling, you bore the Creator, a virgin after as before. You who received Gabriel's joyful Ave, have pity on us poor sinners.

Vicente Lusitano Salve regina

Marian Antiphon from Trinity until Advent

Salve regina misericordiae vita, dulcedo, spes nostra salve. Ad te clamamus, exsules filii Evae, ad te suspiramus, gementes et flentesin hac lacrimarum valle. Eia, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte; et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende. O clemens, O pia, O dulcis Virgo Maria.	Hail merciful queen, our life, our sweetness, our hope, hail. To you we cry, the exiled children of Eve; to you we send up our sighs, mourning and weeping in this valley of tears. Turn then, our advocate, your merciful eyes toward us; and after this our exile, show us the blessed fruit of your womb, Jesus. O gracious, O loving, O sweet Virgin Mary.

Joanna Ward Hail, O Queen

A Marian antiphon for the service of compline

Ave, Regina Caelorum, Ave, Domina Angelorum. Salve, radix, salve, porta. Ex qua mundo, lux est orta:	Hail, Queen of heaven, hail Lady of the angels. Hail root and gate, from which the Light of the world was born.
Gaude, Virgo gloriosa, Super omnes O valde decora, Et pro nobis Christum exora.	Rejoice,glorious Virgin, fairest of all. Fare thee well, most beautiful, and pray for us to Christ.

INTERVAL

Hildegard von Bingen Ave, generosa

Hildegard's own Marian hymn

Ave generosa,
gloriosa et intacta puella.
Tu pupilla castitatis,
tu materia sanctitatis,
que Deo placuit.

Hail, well-born girl,
untouched and full of glory.
You ward of purity,
you substance of holiness, pleasing to God.

Nam hec superna infusio
in te fuit, quod supernum Verbum
in te carnem induit.

For a heavenly rainshower
fell on you, which the heavenly Word
donned as flesh in you.

Tu candidum lilium
quod Deus ante omnem creaturam
inspexit.

You white-shining lily that God gazed upon before all creation.

O pulcherrima et dulcissima,
quam valde Deus in te delectabatur,
cum amplexionem caloris sui
in te posuit,
ta quod Filius eius
de te lactatus est.

O most beautiful, loveliest,
how ardently God delighted in you,
enfolding you in the embrace
of his warmth,
so that his Son
nursed at your breast.

Venter enim tuus gaudium habuit
cum omnis celestis symphonia de te
sonuit, quia virgo Filium Dei portasti,
ubi castitas tua in Deo claruit.

For your womb holds joy
as all the celestial harmonies resound
about you, because you, a virgin, bore
the Son of God, when your purity in God
shone forth.

Viscera tua gaudium habuerunt sicut
gramen super quod ros cadit
cum ei viriditatem infundit,
ut et in te factum est,
O mater omnis gaudii.

Your organs harbor joy
just as the grass on which the dew settles,
which it fills with verdure,
so it also is accomplished in you,
O mother of every joy.

Nunc omnis ecclesia in gaudio rutilet
ac in symphonia sonet
propter dulcissimam Virginem
et laudabilem Mariam,
Dei Genitricem. Amen.

Now may the whole church blush with joy
and echo with harmony
for the loveliest,
praiseworthy Virgin Mary
the Bearer of God. Amen

Latin translation by Hugh McElroy

Arvo Pärt Magnificat

As Swayne

Palestrina Missa Assumpta est Maria – Sanctus

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

Holy, Holy, Holy
Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.

Cheryl Frances-Hoad Gaude et laetare

Byzantine, 6th century or earlier; in Latin translation used in the Ambrosian Missal as the Transitorium for the Third Mass of Christmas

Gaude et laetare, exultatio
angelorum.
Gaude domini virgo, prophetarum
gaudium.
Gaudeas benedicta, Dominus tecum
est. Gaude, quae per angelum
gaudium mundi suscepisti.
Gaude, quae genuisti Factorem et
Dominum. Gaudeas quae digna es
esse Mater Christi.
Gaude mater luminis.

Rejoice and be glad, you who are the angels' exultation;
Rejoice, the Lord's virgin, the prophets' joy;
May you rejoice, blessed one, the Lord is with you;
Rejoice, you who received the world's joy through the angel Gabriel;
Rejoice, you who bore the Creator and Lord;
May you rejoice, you who are worthy to be Mother of Christ;
Rejoice, Mother of Light.

Translation © 2016 Henry Howard

Palestrina Missa Assumpta est Maria – Agnus Dei I & II

Agnus Dei qui tollis peccata
mundi, misere nobis.
Agnus Dei qui tollis
dona nobis pacem.

Lamb of God who takes away the sin of the world, have mercy on us.
Lamb of God who takes away the since of the world, grant us peace.

Cecilia McDowall There is no rose

Anon. 15th century

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluia. Alleluia.

For in this rose contained was
Heaven and earth in little space:
Res miranda. A marvellous thing.

By that rose we may well see
That he is God in persons three:
Pares forma. Equal in form.

The angels sungen the shepherds to:
Gloria in excelsis Deo: Glory to God in the highest:
Gaudeamus. Let us rejoice.

Leave we all this worldly mirth,
And follow we this joyful birth:
Transeamus. Let us go.

Carlo Gesualdo Ave, dulcissima

Anon. Marian antiphon

Ave, dulcissima Maria,	Hail, sweetest Mary,
vera spes et vita,	our true hope and our life,
dulce refrigerium!	O sweet relief!
O Maria, flos virginum,	O Mary, flower of virgins,
ora pro nobis Jesum.	pray for us to Jesus.

Anton Bruckner Ave Maria [WAB 6]

Luke 1:28, 42 and traditional

Ave Maria, gratia plena, Dominus	Hail Mary, full of grace; the Lord is with thee.
tecum. Benedicta tu in mulieribus,	Blessed art thou among women,
et benedictus fructus ventris tui, Jesus.	And blessed the fruit of thy womb, Jesus.
Sancta Maria, Mater Dei,	Blessed Mary, Mother of God.
ora pro nobis peccatoribus,	Pray for us sinners,
nunc et in hora mortis nostrae.	Now and at the hour of our death.
Sancta Maria, ora pro nobis. Amen	Blessed Mary, pray for us. Amen.

Biographies



Nicholas Mulroy

Born in Liverpool, Nicholas read Modern Languages at Cambridge and completed postgraduate vocal studies at London's Royal Academy of Music, where he is now a Visiting Professor.

He has sung Bach's Evangelists with many of the leading conductors of the day: Sir John Eliot Gardiner, Marc Minkowski, Richard Tognetti, Laurence Cummings, and Richard Egarr, and in venues including the Royal Albert Hall, Symphony Hall in Boston, the Sydney Opera House, as well as in Bach's churches in Leipzig and Weimar. He has been a frequent guest at Wigmore Hall, singing repertoire from Schubert to Stephen Hough, and from Purcell to Fauré. In opera, Nicholas has appeared at Glyndebourne, the Opera de Paris, the Opéra Comique, Toulouse, and Copenhagen.

His recorded repertoire covers seven centuries, and includes mainstream oratorios of Handel, Bach and Monteverdi, as well as Piazzolla's amazing María de Buenos Aires, and music of Gavin Bryars and Thomas Tallis.

Alongside his singing, over the last ten years, Nicholas has developed his work as s director. He has guest-directed OAE and Irish Baroque Orchestra, and, as their Associate Director, has led the Dunedin Consort in several programmes, from Monteverdi to MacMillan.



Dunedin Consort

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award, and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

While Dunedin Consort is committed to performing repertoire from the baroque and early classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. In 2021, the group premiered *Dido's Ghost*, a new opera by Errollyn Wallen, co-commissioned with the Barbican Centre, Edinburgh International Festival, Buxton International Festival, Mahogany Opera and Philharmonia Baroque Orchestra & Chorale.

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OUT OF HER MOUTH

Cantatas by Élisabeth Jacquet de la Guerre

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