

GIOVANNI PIERLUIGI DA PALESTRINA:  
MISSA VENI SPONSA CHRISTI  
LAMENTATIONS FOR HOLY SATURDAY

CIPRIANO DE RORE:  
MAGNIFICAT SEXTI TONI

WITH MOTETS BY  
PALESTRINA AND RORE,  
AND CHANTS FOR  
THE FEAST OF ST AGNES

# SACRED HEARTS + SECRET MUSIC

MUSICA SECRETA + CELESTIAL SIRENS

FOREWORD BY  
SARAH DUNANT

6 *My mother wanted me to become a nun to fatten the dowry of my sister,  
and to obey my mother I became one.  
Yet the first night I spent in a cell I heard my lover's voice down below.  
I rushed down and tried to open the door,  
But the mother abbess caught me.  
"Tell me, little sister," she said. "Do you have a fever or are you in love?"* 9

Given the huge numbers of noble women who found themselves in convents during the Renaissance, history offers us tantalisingly few glimpses of their inner lives. That fragment of poem suggests a whole world of enforced incarceration, with all the yearning and fury that must have gone with it. How cruel, how awful... Yet the wonderful thing about the past is that it is always richer and more complex than anything you can imagine.

My novel *Sacred Hearts* was already forming itself into a story when I came across the work of Musica Secreta. My nuns were in a Benedictine convent in the city of Ferrara on the cusp of Tridentine reform in 1570. Like the young woman in that poem, I had tasted the panic of entrapment and rebellion but had become equally fascinated by the possibilities behind the horror. It was not as if life outside the walls was so enticing. Married off at fifteen or sixteen (almost certainly not to the lover of her choice), that same young woman of the poem would have faced twenty or thirty years of pregnancy and childbirth – assuming, that is, she didn't die in the process. With Christ as her bridegroom, however, she would have the space for other activities. Freed from the carnal, she might find her own vein of spirituality. She might write or perform plays, run the herb garden, kitchen or dispensary, copy and illustrate manuscripts; even, if she was politically adept enough, become that abbess whose job it was to guide others through their own rapids of entrance. If only I could bring to life such a teeming republic of women, what an experience of the past that novel would offer...

Coming upon Musica Secreta at that moment was a revelation, because while I had been busy researching all the other stuff women did, I had not looked closely enough at the one that was embedded deepest into their convent life: music. Eight services a day, seven days a week. The business of praising God through chanting, psalms and song.

I became enthralled. Here perhaps was the deepest well of creativity. And more than that, it was something that was recognised outside the walls as well as within. Those convent choirs, especially in a city of the musical sophistication of Ferrara, were powerful musical forces. With so many noble families represented on the inside, the outer churches would have been packed with spectators. What they heard was often likened to a choir of angels, an image no doubt enhanced by the idea of all those young virgins, snatched from possible defilement just as they reached the age of sexual awakening.

But it was only when, two years ago, I watched Musica Secreta at work in their makeshift recording studio of a small church in Sussex, their minds and bodies in perfect harmony and focus as they sang, that I realised something else, something I had not thought of before: that whatever those women behind the grille felt about their incarceration, however important God was or was not in their lives, there could have been for many a deep physical as well as emotional satisfaction to be had in the making of the music itself. In an environment where so many kinds of sensuality were forbidden, there was always the possibility of opening your mouth and feeling your voice mingle and soar (even if occasionally you did want to fall asleep during the night service!).

Here then is some of that music, each track marking a particular moment in the unfolding drama of the novel. Sacred Hearts, Secret Music: the result of the most creative partnership. Writer and singers, words and music: a collaboration of women worthy of a good convent.

© Sarah Dunant





When Sarah Dunant first contacted us in 2007, Musica Secreta were at a watershed. The ensemble had originally formed nearly twenty years before to explore the music sung by courtly women and courtesans of the late sixteenth and early seventeenth centuries. Appetites whetted, the group went on to make two recordings – and give many concerts – of sacred music written by seventeenth-century nuns, and later returned to that first secular repertoire for a large research project. Casting around for new ways of bringing our particular brand of performance to new audiences, we devised a multi-arts film-cum-drama-cum-concert, *Fallen*, which featured music by Alessandro Grandi and Josquin des Prez. This new direction began to take us away from repertoire that had been written by or for women, and tentatively into the realms of the so-called standard repertoire. Sarah's imaginative and penetrating questions gave us much food for thought, and as the full potential of a "soundtrack album" for *Sacred Hearts* began to unfold before us, we knew that we had to take that leap.

It seems a strange proposition to many people that convents once were places not only of worship and community, but also of some of the most beautiful music that could be heard in Europe. If we think of nuns singing at all, the images probably come from the world of entertainment – in the last forty years we've had Soeur Sourire (The Singing Nun), *The Sound of Music*, *Sister Act* and dance remixes of Hildegard of Bingen. Most people would not imagine Renaissance nuns in choirs singing the same kind of music as might have been heard at St Peter's in Rome. Even those that know that the eighteenth-century composer Vivaldi wrote many of his most famous works for girls, and who are familiar with the compositions of seventeenth-century nuns such as Lucrezia Vizzana and Margarita Cozzolani, still might not think it possible that *sixteenth-century* nuns sang anything more elaborate than plainchant. After all, where is the music?

When thinking about trying to recreate the music that might have been performed by Renaissance nuns there are some fundamental problems, not least of which is tracking it down. The earliest surviving printed compositions by nuns date from just before 1600, but we know that nuns were singing polyphony long before then. Of course, nuns may well have composed many works, but it is likely that there were neither the resources nor the motivation to have the pieces published – and if any survive in manuscript they have not yet been identified as such. And since we know from archival records that seventeenth-century nuns sang music that had been purchased by or given to the convent, we might reasonably assume that this is also true for sixteenth-century nuns. So we ask again, where is the music?

The answer is likely to be: in the same books that contain the music sung by the male choirs of the cathedrals, court chapels and monasteries. The confusion lies in the assumption that women could and would only sing music that was written specifically for them; that women would not sing music that had tenor and bass parts, since those would have to be taken by men's voices. Nothing could be further from the truth. The strongest evidence lies in the fact that even the later music composed and published by nuns still had tenor and bass parts. This was clearly a convention of publishing – to reach as wide a market as possible beyond convent walls – and was a challenge we had already faced in recording music by Margarita Cozzolani. Although some women in convents could sing tenor and, occasionally, bass (convents were practically the only environment in which women regularly sang at an age when their voices might naturally become lower), more frequently, especially when there were no low voices around, women musicians just adapted music to their available resources. This might mean simply adding instruments to play low voice parts, but it might also involve the upward transposition of certain voice parts or whole pieces. And neither was this unusual, even for male musicians: in the sixteenth century, there was much less value placed on faithfully reproducing the written score in performance. The attitude was much closer to that taken by jazz and popular musicians today – music was there for arranging, decorating and performing in a way that suited the musicians' purposes.

So, in the end, finding music that might have been performed by a convent choir in 1570s Ferrara was not difficult. We chose chant that corresponded to the feast days in *Sacred Hearts*, including a lovely sequence found by Italian nun-ologist Stefania Roncroffi, and liturgical music by Cipriano de Rore and Giovanni Pierluigi da Palestrina. Both were celebrated in their lifetimes as two of the greatest composers in Italy, and both were intimately connected with the d'Este family, the rulers of Ferrara throughout the sixteenth century. The music appears on the disc in the order that it would have been sung in the convent throughout the timespan of *Sacred Hearts*, beginning with chant heard in the dead of winter and ending with a glorious counterpoint for Easter.



Most of the chants on this recording are no longer regularly performed, following changes to the rite dating back to the latter half of the sixteenth century. Hymns, such as the Ambrosian hymn *Agnes, beatae virginis*, still have a liturgical place in the lesser offices; but these services are less widely celebrated and attended publicly. Sequences such as the *Sequenza in onore di Sant'Agnese*, which tells the story of St Agnes, originally were sung as processions and as part of the celebration of the Mass, but were virtually eliminated from the Roman missal in 1570. Matins was renamed the Office of Readings in 1970, when it was also moved from the dead of night to a more hospitable hour, and most of the chants simplified or eradicated. Nevertheless, these three elements of daily worship have produced some of the most haunting melodies to be found in the chant repertoire.



## I CANTABANT SANCTI CANTICUM NOVUM

FEAST OF THE HOLY INNOCENTS, MATINS, SECOND NOCTURN, RESPONSORY 2  
KH, SCHOLA

Cantabant sancti canticum novum ante sedem dei et agni et resonabat terra in voces eorum. Sub throno Dei sancti clamant: Vindica sanguinem nostrum, Deus noster.

The saints sang a new song before the throne of God and of the Lamb, and the earth resounded with their voices. Under the throne of God the saints cry out, "Avenge our blood, our Lord."

## II SURGE ILLUMINARE IERUSALEM - GIOVANNI PIERLUIGI PALESTRINA

EPIPHANY, EPISTLE 1: ISAIAH 60:1-2

MUSICA SECRETA AND CELESTIAL SIRENS

BASSUS PLAYED ON CONTINUO AT PITCH

Surge illuminare Ierusalem: quia venit lumen tuum et gloria Domini super te orta est.  
Quia ecce tenebrae operient terram et caligo populos: super te autem orietur Dominus et gloria eius in te videbitur.

Arise, shine, Jerusalem: for your light is come, and the glory of the Lord is risen upon you. For behold darkness shall cover the earth, and a mist the people: but the Lord shall arise upon you, and his glory shall be seen in you.

*Motettorum liber tertius (1575)*

## III BEATA AGNES IN MEDIO FLAMMARUM

FEAST OF ST AGNES, FIRST VESPER, MAGNIFICAT ANTIPHON

KH, SCHOLA

Beata Agnes in medio flammaram, expansis manibus orabat: Te deprecor, venerande, colende, Pater metuende, quia per sanctum Filium tuum minas evasi sacrilegi tyranni, et carnis spurcitas immaculato calle transivi et ecce venio ad te, quem amavi, quem quaesivi, quem semper optavi.

Blessed Agnes in the midst of the flames stretched out her hands, and prayed thus: I address myself to you, O Almighty, adorable, honourable and dread Father; because, through the holy Son, I have escaped the threats of the sacrilegious tyrant, and have, with undefiled feet, trampled on the uncleanness of the flesh; behold I come to thee, whom I have loved, sought, and always desired.



#### **IV** AMO CHRISTUM, IN CUIUS THALAMUM INTROIVI

FEAST OF ST AGNES, MATINS, SECOND NOCTURN, RESPONSORY 3

DR, KH, SCHOLA

Amo Christum, in cuius thalamum introivi, cuius Mater virgo est, cuius Pater feminam nescit. Cuius mihi organa modulatis vocibus cantant: Quem cum amavero, casta sum; cum tetigero, munda sum; cum accepero, virgo sum. Annulo suo subarrhavit me, et immensis monilibus ornavit me.

I love Christ, into whose nuptial chamber I shall enter, whose Mother is a virgin, whose Father does not know woman, whose musical instruments sing for me with melodious voices: When I love him, I am chaste; when I touch him, I am pure; when I possess him, I am a virgin. He has pledged to me with his ring, and he has adorned me with a necklace of immeasurable wealth.

#### **V** AGNES, BEATAE VIRGINIS

FEAST OF ST AGNES, LAUDS, HYMN

CELESTIAL SIRENS

Agnes, beatae virginis, natalis est, quo spiritum  
coelo refudit debitum pio sacrata sanguine.

Matura martyrio fuit, matura nundum nuptiis;  
nubabat in viris fides, cedebat et fessus senex.

Aras nefandi numinis adolere taedis cogitur,  
respondet: Haud tales facies sumpsere Christi virgines.

Hic ignis exstinguit fidem, haec flamma lumen eripit,  
hic, hic ferite, ut profluo cruore restinguam focos.

Percussa quam pompam tulit! nam veste se totam tegens  
curam pudoris praestitit, ne quis relectam cerneret.

Jesu, tibi sit gloria qui natus es de Virgine,  
cum Patre et almo Spiritu, in sempiterna saecula. Amen.

It is the blessed Virgin Agnes' feast, for she was sanctified by shedding her innocent blood, and gave her spirit to heaven.

She was old enough to be a martyr yet too young to be a bride; at a time when men's faith faltered and dwindled, even in feeble old men.

At the altar of a wicked deity they compelled her to worship with a torch; She said, 'No virgin of Christ would take up such a torch.

Its fire extinguishes faith; its flame puts out my light. Now, now strike me, and the flowing of my blood shall extinguish these fires.'

She received the blow with dignity! For she covered herself with her robes, showing care for her purity, lest someone see her laid bare.

Jesus, to you be the glory, who is born of the Virgin, with the Father and the Holy Spirit, world everlasting. Amen.

## MISSA VENI SPONSA CHRISTI – GIOVANNI PIERLUIGI DA PALESTRINA

DR, KH, CT, CWS, FK, KG, CELESTIAL SIRENS

CANTUS, ALTUS AND TENOR ORNAMENTED FOR SOLO VOICES; BASSUS SANG UP THE OCTAVE IN CHORAL SECTIONS, BASSUS PLAYED ON CONTINUO AT PITCH

VI KYRIE

VII GLORIA

VIII CREDO

IX SANCTUS

X AGNUS DEI

*Missarum liber nonus (1599)*

## **XI** SEQUENZA IN ONORE DI SANT'AGNESE

MANUSCRIPT SOURCE, CONVENT OF SANT'AGNESE, BOLOGNA, LATE 13TH CENTURY  
CELESTIAL SIRENS

Laetabunde celebremus Agnetis sollemnia.  
Alta fuit genitura plena sapientia.  
Vultu pulchra quasi rosa fide tamen pulchrior.  
Amat dulcem sponsum Christum qui cunctis est dulcior.  
Vicit mundum et inmundum iuvenem cum omnibus  
Denudata vestimentis operitur crinibus.  
Mox defunctum suscitavit virum a demonio.  
Ignem vicit et exstinxit trucidatur gladio.  
Ergo laudes depromamus Agnetis sanctissimae.  
Cuius prece nos exaudi Iesu rex piissime. Amen.

Greatly rejoicing let us celebrate the solemnities of Agnes.  
She was of high birth, full of wisdom.  
Beautiful of countenance as a rose, she was yet more beautiful of faith.  
She loves her sweet bridegroom Christ, who is sweeter than anyone.  
She conquered the world and impure, a young man with them all.  
Stripped of her clothes, she was covered by her hair.  
Soon she aroused a dead man from the devil.  
She conquered the fire and extinguished it, [but] was slaughtered by the sword.  
Therefore let us utter praises of the most holy Agnes.  
At whose prayer hearken unto us Jesus, most merciful holy King. Amen.

## **XII** MAGNIFICAT SEXTI TONI – CIPRIANO DE RORE

CT, KH, CWS, FK, KG, CELESTIAL SIRENS

TENOR AND BASSUS SUNG UP THE OCTAVE IN CHORAL SECTIONS; BASSUS PLAYED ON  
CONTINUO AT PITCH

Magnificat anima mea Dominum, et exsultavit spiritus meus in Deo salvatore meo  
quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent omnes generationes, quia fecit mihi magna, qui potens est; et  
sanctum nomen eius, et misericordia eius in progenies et progenies timentibus eum.



Fecit potentiam in brachio suo, dispersit superbos mente cordis sui; deposuit potentes de sede et exaltavit humiles; esurientes implevit bonis et divites dimisit inanes.  
Suscepit Israel puerum suum, recordatus misericordiae: sicut locutus est ad patres nostros, Abraham et semini eius in saecula.  
Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

My soul magnifies the Lord and my spirit rejoiced in God my Saviour who has regarded the humility of his handmaid.  
Behold from now all generations shall call me blessed because he that is mighty, has done great things to me; and holy is his name, and his mercy is from generation to generations, to them that fear him.  
He has showed might in his arm, he has scattered the proud in their heart's imagination; he has put down the mighty from their seat, and has exalted the humble; he has filled the hungry with good things and the rich he has sent empty away.  
He has received Israel his servant, being mindful of his mercy: as he spoke to our fathers, to Abraham and to his seed for ever.  
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.

*I sacri et santi Salmi di David Profeta... a 4 voci (1554)*

### **XIII** STANS BEATA AGNES IN MEDIO FLAMMARUM

FEAST OF ST AGNES, SECOND VESPERS, MAGNIFICAT ANTIPHON

CT, SCHOLA

Stans beata Agnes in medio flammaram, expansis manibus orabat ad Dominum: Omnipotens, adorande, colende, tremende, benedico te, et glorifico nomen tuum in aeternum.

Blessed Agnes, standing in the midst of the flames, raised her hands and prayed to the Lord: Almighty, worthy of all adoration, worship and awe; I bless you and glorify your name forever.

## **XIV** ALMA REDEMPTORIS MATER – GIOVANNI PIERLUIGI DA PALESTRINA

COMPLINE, MARIAN ANTIPHON, FIRST SUNDAY IN ADVENT UNTIL THE FEAST OF THE  
PURIFICATION

CWN, CWS, FK

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.

Blessed Mother of the Redeemer, who remains for us the open gate to heaven and star of the sea,  
help your people who have fallen yet strive to rise.

You who, with nature gazing in wonder, bore your own holy Father, virgin before and after as from  
Gabriel's mouth:

accepting that salutation, have pity on us poor sinners.

## LAMENTATIONUM HIEREMIAE PROPHETAE, SABATO SANCTO – GIOVANNI PIERLUIGI DA PALESTRINA

HOLY SATURDAY, MATINS, FIRST NOCTURN, LESSONS 1-3

MUSICA SECRETA AND CELESTIAL SIRENS

BASS PLAYED ON CONTINUO AT PITCH

## **XV** LECTIO I: DE LAMENTATIONE IEREMIAE PROPHETAE

De Lamentatione Ieremiae Prophetae:

HETH. Misericordiae Domini quia non sumus consumpti, quia non defecerunt miserationes ejus.

HETH. Novi diluculo, multa est fides tua.

HETH. Pars mea Dominus, dixit anima mea; propterea expectabo eum.

TETH. Bonus est Dominus sperantibus in eum, animae quaerenti illum.

Ierusalem convertere ad Dominum Deum tuum.

Lesson 1

From the Lamentations of Jeremiah the Prophet:

Heth. It is through the Lord's mercies that we are not consumed, because his commiserations have not  
failed.

Heth. They are new every morning, great is your faithfulness.  
Heth. The Lord is my portion, said my soul; therefore will I wait for him.  
Teth. The Lord is good to them that hope in him, to the soul that seeks him.  
Jerusalem, turn back to the Lord your God.

## **XVI** LECTIO II: ALEPH. QUOMODO OBSCURATUM EST AURUM

ALEPH. Quomodo obscuratum est aurum, mutatus est color optimus!  
dispersi sunt lapides sanctuarii in capite omnium platearum!

BETH. Filii Sion inclyti, et amicti auro primo: quomodo reputati sunt in vasa testea, opus manuum  
figuli!

GHIMEL. Sed et lamiae nudaverunt mammam, lactaverunt catulos suos: filia populi mei crudelis quasi  
struthio in deserto.

Ierusalem convertere ad Dominum Deum tuum.

### Lesson 2

Aleph. How the gold has become dim, the finest colour is changed! the stones of the sanctuary are  
scattered in the top of every street!

Beth. The noble sons of Sion, that were clothed with the best gold: how they are deemed as earthen  
vessels, the work of the potter's hands!

Ghimel. Even the sea monsters have drawn out the breast, they have given suck to their young: the  
daughter of my people is as cruel as the ostrich in the desert.

Jerusalem, turn back to the Lord your God.

## **XVII** LECTIO III: INCIPIT ORATIO IEREMIAE PROPHETAE

Incipit Oratio Ieremiae Prophetae:

Recordare, Domine, quid acciderit nobis; intueri et respice opprobrium nostrum.

Haereditas nostra versa est ad alienos, domus nostrae ad extraneos.

Pupilli facti sumus absque patre, matres nostrae quasi viduae.

Aquam nostram pecunia bibimus; ligna nostra pretio comparavimus.

Cervicibus nostris minabamur, lassissimis non dabatur requies.

Aegypto dedimus manum et Assyriis, ut saturaremur pane.

Patres nostri peccaverunt, et non sunt: et nos iniquitates eorum portavimus.

Servi dominati sunt nostri: non fuit qui redimeret de manu eorum.

Ierusalem convertere ad Dominum Deum tuum.

### Lesson 3

Here begins the Prayer of Jeremiah the Prophet:

Remember, O Lord, what has happened to us: consider and behold our disgrace.

Our inheritance is given over to foreigners, our houses to strangers.

We have become orphans without a father, our mothers are as widows.

We have drunk our own water for money; we have bought our own wood.

We have yielded our hand to Egypt and Assyria, so that we might have enough bread.

We were dragged by the necks, we were weary and no rest was given us.

Our fathers have sinned, and are dead: and we have borne their iniquities.

Servants have ruled over us: there was none to redeem us from their hand.

Jerusalem, turn back to the Lord your God.

### **XVIII** REGINA CAELI LAETARE – CIPRIANO DE RORE

COMPLINE, MARIAN ANTIPHON, FROM HOLY SATURDAY THROUGH PENTECOST SUNDAY

DR, KH, CWS, FK, KG

Regina caeli laetare, alleluia.

quia quem meruisti portare, alleluia.

resurrexit, sicut dixit, alleluia.

Ora pro nobis Deum, alleluia.

Gaude et laetare, Virgo Maria, alleluia.

quia surrexit Dominus vere, alleluia.

Queen of Heaven, rejoice, alleluia.

for He whom you were worthy to bear, alleluia.

has risen, as he said, alleluia.

Pray for us to God, alleluia.

Rejoice and be glad, O Virgin Mary, alleluia.

for the Lord has truly risen, alleluia.

*Fantasia ricercari contrapunti a tre voci di M. adriano et da altri autori appropriati per cantare et sonare d'ogni sorte di stromenti, con dui regina celi, l'uno di M. adriano et l'altro di M. cipriano sopra uno medesimo canto fermo... (1551)*



## MUSICA SECRETA

**Musica Secreta** was formed in 1990 by Deborah Roberts to explore the music written for late-sixteenth and early-seventeenth century female singers; in 2000 Laurie Stras joined the ensemble as co-director. Musica Secreta has been at the forefront of performance practice research in the repertoire for nearly twenty years, making two ground-breaking recordings of music for the Ferrarese *concerto di donne*, another of the songs of the Venetian courtesan Barbara Strozzi, and two further of music by the nun composers Lucrezia Vizzana and Margarita Cozzolani. In 2003, their disc *Dangerous Graces* was awarded a Diapason Découverte for its excellence in presenting new approaches to performance, and in 2008 the group was honoured by the Society for the Study of Early Modern Women for its recording of Alessandro Grandi's *Motetti a cinque voci*.

## CELESTIAL SIRENS

**Celestial Sirens** is a select non-professional choir of female singers based in Southern England, committed to the performance of choral works in the style of Renaissance and early modern convents. The group was formed in 2003 by Deborah Roberts, who takes charge as conductor; they participated in Musica Secreta's multi-arts performance, *Fallen*, both at the Brighton Early Music Festival and on the South Bank. Celestial Sirens rehearses and performs regularly in and around Brighton and Sussex.

# MUSICA SECRETA

DIRECTED BY DEBORAH ROBERTS AND LAURIE STRAS

DEBORAH ROBERTS – SOPRANO  
KATHARINE HAWNT – SOPRANO  
CLARE WILKINSON – MEZZOSOPRANO  
CAROLINE TREVOR – ALTO  
FRANCES KELLY – HARP  
CLAIRE WILLIAMS – ORGAN  
KINGA GÁBORJÁNI – BASS VIOL

SACRED HEARTS SCHOLA: KATHARINE HAWNT, SALLY MORRIS, SILVIA RESEGHETTI, DEBORAH ROBERTS, LAURIE STRAS, CAROLINE TREVOR

# CELESTIAL SIRENS

DIRECTED BY DEBORAH ROBERTS

SOPRANOS & MEZZOSOPRANOS  
CLAIRE ASHTON, ABI BERRY, LILLA GRINDLAY,  
JENNY HANSELL, MELANIE MARSHALL,  
SALLY MORRIS, VICTORIA ROWCROFT,  
ROSIE TAYLOR, YVONNE WHITLEY-JONES

## ALTOS

ELSPETH BARNETT, MARIA BIRCH,  
CATHERINE ELLIOTT, ROBIN HOUGHTON,  
NATASHA RAYBOULD, SILVIA RESEGHETTI,  
LAURIE STRAS, ELIZABETH WEBB,  
ROSIE WHITTOCK

Organ provided by Nicholas Houghton

All chant editions and polyphonic arrangements by Laurie Stras and Deborah Roberts, except the *Sequenza in bonore di Sant'Agnese*, which was edited by Stefania Roncroffi. All polyphony sourced from *Opera omnia* editions; original print sources are indicated. Matins chant edited from the online images of the Poissy Antiphonal, Melbourne, State Library \*096.1/R66A; otherwise chant performed from the *Liber usualis*, 1961 edition.

Translations by Laurie Stras and Leofranc Holford-Stevens

Visit our website: <http://www.musica-secreta.com/>

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by kind permission of Rev. Victor Standing, 27-29 April, 2009.

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Engineering and production by David Lefeber at Metier Productions

Executive Producer: Pete Thomas

Co-production by Laurie Stras and Adrian Taylor

Design by Rob Henderson at Kensington Media

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ALESSANDRO GRANDI - MOTETTI A CINQUE VOCE  
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SIMON HEIGES (*International Record Review*)

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AMERICAN SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

- |   |  |         |
|---|--|---------|
| 1 | CANTABANT SANCTI CANTICUM NOVUM          | [01:31] |
| 2 | SURGE, ILLUMINARE IERUSALEM – PALESTRINA | [02:33] |
| 3 | BEATA AGNES IN MEDIO FLAMMARUM           | [01:27] |
| 4 | AMO CHRISTUM, IN CUIUS THALAMUM INTROIVI | [03:09] |
| 5 | AGNES, BEATAE VIRGINIS                   | [02:48] |

MISSA VENI SPONSA CHRISTI  
PALESTRINA

- |    |           |         |
|----|-----------|---------|
| 6  | KYRIE     | [02:48] |
| 7  | GLORIA    | [04:00] |
| 8  | CREDO     | [06:13] |
| 9  | SANCTUS   | [05:32] |
| 10 | AGNUS DEI | [03:25] |

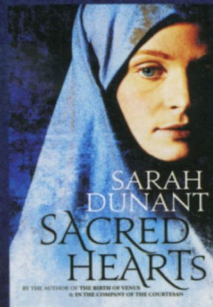
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|----|--------------------------------------|---------|
| 11 | SEQUENZA IN ONORE DI SANT'AGNESE     | [01:29] |
| 12 | MAGNIFICAT SEXTI TONI – RORE         | [08:21] |
| 13 | STANS BEATA AGNES IN MEDIO FLAMMARUM | [01:03] |
| 14 | ALMA REDEMPTORIS MATER – PALESTRINA  | [04:55] |

LAMENTATIONS FOR HOLY SATURDAY [BOOK 3]  
PALESTRINA

- |    |  |         |
|----|--|---------|
| 15 | LECTIO I: DE LAMENTATIONE IEREMIAE PROPHETAE   | [09:19] |
| 16 | LECTIO II: ALEPH. QUOMODO OBSCURATUM EST AURUM | [08:16] |
| 17 | LECTIO III: INCIPIT ORATIO IEREMIAE PROPHETAE  | [08:27] |
| 18 | REGINA CAELI LAETARE – RORE                    | [03:46] |

Total running time: 79:31

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