THE GREATEST CHORAL MUSIC OF PALESTRINA

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DENNIS KEENE
conductor

VOICES OF ASCENSION

DOLBY SURROUND

Prince of Music
Giovanni Pierluigi da Palestrina

Missa Papæ Marcelli (6-part) [24:00]

1 Kyrie eleison (3:43)
2 Gloria (4:40) • intonation: Jeffrey Johnson
3 Credo (6:39) • intonation: Peter Stewart
4 Sanctus (3:09)
5 Benedictus (2:47)
6 Angus Dei I (3:01)

Motets and Offertories

7 Secundum multitudinem (6-part) (4:10)
8 Tu es Petrus (6-part) (2:32)
9 Dum complerentur (6-part) (2:33)
10 O Domine Jesu Christe (4-part) (1:50)
11 Super flumina Babilonis (4-part) (3:59)
12 Canite tuba (5-part) (2:03)
13 Rorate cœli (5-part) (Part II of Canite tuba) (2:48)
14 Peccantem me quotidie (5-part) (3:50)

Missa Papæ Marcelli

15 Agnus Dei II (7-part) (3:03)

Bonus Tracks

16 Alma Redemptoris Mater (4-part) (2:57)
17 Sicut cervus (4-part) (2:23)
18 Sitivit anima mea (4-part) (Part II of Sicut cervus) (2:13)

Voices of Ascension
Dennis Keene, conductor

Total Playing Time: 58:22

A little over 400 years ago — in 1594 — the people of Rome were mourning the death of the most famous composer of the day. The great Palestrina had died. Composer and director of music for popes and cardinals and for the great basilicas of Rome, this musical giant was laid to rest with honor in one of the side chapels of St. Peter's, the plaque on his coffin bearing the inscription, "Prince of Music."

Although music historians are not entirely certain, it seems likely that Giovanni Pierluigi da Palestrina was born in 1525 in a town near Rome named Palestrina ("da Palestrina" means "from Palestrina"). His musical training took place at the great Roman basilica, Santa Maria Maggiore where he was a choirboy. At the age of nineteen he was appointed organist of the cathedral in the town of Palestrina. There he played the organ and taught music to the choirboys and the canons of the cathedral. In 1547 he married Lucrezia Gori who bore him three children. As luck would have it, the Bishop at the cathedral (by the name of Cardinal del Monte) was elected Pope in 1550. He had come to admire greatly the young composer during his years in Palestrina, and now, as Pope Julius III, he brought Palestrina to Rome to become the *maestro* of the Cappella Giulia, one of the two prestigious musical establishments of St. Peter's – the other being the Sistine Chapel Choir.

By 1554 Palestrina's first published compositions were appearing. The title page of his first collection of masses shows the composer kneeling in front of the Pope, presenting him with the score and getting his blessing. The printing of this first collection of masses was obviously a very important event, not just because of the papal blessing, but because it was the very first collection of masses ever published in Rome.

In 1555 Palestrina was admitted to the Cappella Sistina, the pope's official musical chapel. Palestrina's popularity with Pope Julius was made very clear with this appointment, for two reasons: first, Palestrina was married, and that was forbidden to members of that cappella; and second, the appointment came "on the orders of His Holiness Pope Julius, without any examination . . . and without the consent of the singers." Three months later Pope Julius died. He was succeeded by Pope Marcellus II, who died after only three weeks as pope, and then by Pope Paul IV, the intransigent defender of the

Counter-Reformation. In 1555 a strict enforcement of the celibacy rule of the chapel forced Palestrina – and the few other married employees – to leave their positions, with only a modest pension.

It didn't take Palestrina long to find another important position however. Less than one month later he was appointed *maestro di cappella* at the great church of St. John the Lateran. This position had recently been filled by one of the other great figures of late Renaissance music, Orlandus Lassus. Palestrina's years at St. John the Lateran were apparently unhappy, for there were never sufficient funds for the music program. Palestrina left abruptly in 1560, and also took his son Rodolfo, who was a choirboy there. In 1561 Palestrina returned to Santa Maria Maggiore, the place where he received his training. In 1564 Cardinal Ippolito II d'Este hired Palestrina to take charge of all summer musical activities at his famous country estate, the Villa d'Este. In 1571, on the death of Animuccia, Palestrina returned to his post as *maestro di cappella* of the Cappella Giulia, and remained at St. Peter's for the rest of his life.

Personal misfortune hit Palestrina severely in the 1570s. A terrible plague caused the deaths of his brother, two of his sons, and his wife. Devastated, Palestrina considered joining the priesthood. But this was not to be, for on February 28, 1581, Palestrina married Virginia Dormoli, just eight months after his first wife's death. The new bride was a wealthy widow of a Roman fur merchant. For the first time in his life Palestrina was freed from financial worries. He spent his remaining years composing, running his wife's business, and investing in real estate. He died in 1594.

Along with Byrd and Lassus, Palestrina today is considered one of the three great masters of the late Renaissance. Although he composed many secular madrigals, the bulk of his compositions are sacred choral works. And what a vast output it is! The complete works of Palestrina number somewhere around 1,000 pieces. That includes around 300 motets and offertories. Today the complete works are published in 77 volumes.

The story behind the composition of Palestrina's *Missa Papæ Marcelli* is one of the most famous – and least proven – in music history. As the story goes, the liturgical politics of the day attacked the elaborately-composed polyphonic masses that had been the norm of the great Renaissance composers. The councils of the Roman

Catholic Counter-Reformation didn't want complicated Mass compositions, where the words were hidden beneath a dense blanket of musical counterpoint. They wanted simple music where the words could be understood easily. Palestrina's Pope Marcellus Mass was written to show that classical counterpoint and clarity of text setting could live together, and thus Palestrina "saved music."

Like many music history stories this one probably has at least some elements of truth in it. It does seem that there was a movement in the church for greater textural clarity. During his three weeks as pontiff, Pope Marcellus (for whom this mass may well have been written) did indeed express his desires that the words should be clearly understood. And we have the mass itself as evidence. The two movements which would have been at issue – because of their long texts – the *Gloria* and the *Credo* – most certainly do set forth the Latin words in the most clear manner imaginable. But to say he "saved music" . . .

The mass is in seven movements. The *Kyrie, Sanctus,* and *Agnus Dei I & II* represent the highest achievement of Palestrina's serene, flowing, spiritually elevated style. They are quintessential Palestrina, each individual vocal line rising and falling on its own while at the same time combining with all the other vocal lines to create those wonderful soaring sonorities, the rise and fall of the whole ensemble of voices. The *Benedictus*, scored only for sopranos, altos, and tenors I & II, provides a delicate, tender, ravishingly beautiful interlude between the other full chorus movements. The *Gloria* and *Credo* are composed with a brilliant combination of traditional Renaissance counterpoint (each voice part independent) and chordal, block-like musical treatment of the text. In the latter style Palestrina would group together some of his six voice parts and contrast them with another group of voice parts, achieving a wonderful variety of choral textures. This technique, employed as Palestrina did, was actually quite ahead of its time, pointing to the chordal, block-like writing for varying sonorities as perfected by the Venetian school. (An interesting further similarity is a detail from the last measures of the *Gloria*: while the rest of the choir is sustaining the final chord of the *Gloria* the first basses sing a little flourish which sounds exactly like a trademark ending of Giovanni Gabrieli. Here Palestrina uses it about thirty years before Gabrieli.)

It has been the tradition to characterize Palestrina as a conservative composer,

primarily because one does not find in his music some of the mannerisms of late Renaissance composers, for example chromaticism or figurations. But I think this is an erroneous evaluation, and I expect the scholarly writings on Palestrina will change in the coming years. There are three aspects of his music which actually point forward to the baroque: his use of harmony, rhythm, and his use of contrasting groups or blocks of sonority. We've already discussed the last aspect. The *Gloria* and *Credo* also provide perfect examples of modern use of harmony and rhythm. Throughout the Middle Ages and the Renaissance – in broadest generalities – the harmonic language of sacred choral compositions was *modal*. In the baroque period a *tonal* language of harmony was gradually developed. This is the major-minor, tonic-dominant harmonic language of most of Western music composed between 1600-1900, roughly. Most of Palestrina's music was still written under the spell of the church modes. But much of this mass has a definite tonal feel, including dominant-tonic relationships. Likewise, this particular *Gloria* and this particular *Credo* are not written with the normal *arsis* and *thesis* (rise and fall) rhythmic feeling of most Renaissance choral music. Except for certain sections in the older style, most of these two movements have a genuine feeling of meter (regular strong and weak beats – another baroque aspect), even syncopations (accented off-beats).

Listeners who have heard the *Gloria* and *Credo* on other recordings or performances will notice a profound difference with our interpretations here. All other performances I have ever heard do these movements considerably slower, in the ebb and flow, rise and fall style common with much of Palestrina's other music. I feel these movements differently. After years of working with this music, I feel there is a completely different internal rhythm in these movements — a livelier rhythm which is married perfectly with the *natural declamation of the Latin words*. Perhaps you will agree!

From the approximately 300 motets and offertories I have chosen eight. The first, *Secundum multitudinem*, is an exceptionally beautiful work where feelings of sadness and consolation subtly mingle together. It is set for six voice parts: five of them sing continuous lines of counterpoint, imitating each other, while an independent sixth part (Alto II) sings a recurring ostinato on the words"Miserere mei, Deus" ("Have mercy on me, Lord").

Tu es Petrus is traditionally the text for ordinations of priests and for the liturgies surrounding the election of popes. When hearing this celebrated motet one can easily picture great processions and pontifical liturgies taking place amidst the splendors of St. Peter's in Rome.

Dum complerentur was composed for the great feast day Pentecost. On this day God sent the Holy Spirit — the mighty wind, the source of inspiration to all humans. Palestrina's music wonderfully depicts the text. As suddenly ("subito") a great wind comes, we find the disciples and all followers everywhere singing "Alleluias" from every corner of the world.

The simple and meditative *O Domine Jesu Christe* appears in the complete works of Palestrina, but it was quite possibly composed by someone else. In terms of style, it is similar to the *Tenebræ factæ sunt* of Ingegneri (found on our recording *Voices of Ascension — From Chant to Renaissance* DE 3174). Its pious, direct expression of the text marks it as a perfect example of Counter-Reformation music in Rome.

Super flumina Babilonis is one of Palestrina's most evocative motets. The psalm text tells of the Children of Israel who have been captured, exiled from Jerusalem, and made slaves. With great poetry Palestrina depicts them on the banks of a river, longing to return to their homeland.

The brilliant *Canite tuba* (along with its second part, *Rorate cœli desuper*) expresses with excitement the coming of the Saviour. The opening block chords exclaim "Sound the trumpet," and with a high-leaping theme the choir says, "Veni, Domine, et noli tardare." ("Come, Lord, and don't tarry!") *Rorate* begins gently ("Send down dew from heaven"), but at the words "Ostende nobis" the people fervently implore God to show mercy and send the Saviour.

Peccantem me quotidie is one of Palestrina's most unusual, remarkable motets. In fact, when I first played the work, I thought there had to be mistakes in the printed score. Some of the harmonies were so strange and a portion of the piece went so low — there had to be something wrong. Then I noticed the corresponding text, and, of course, it all made sense. The motet begins beautifully, hauntingly, as it meditates on the words, "Peccantem me quotidie, et non poenitentem" ("I have been sinning every day, without repentance.") Suddenly, the music shifts: "timor mortis conturbat me" ("and now the fear of death torments me.") Here

Palestrina uses the strangest progression of chords I have ever heard in his music. It seems confused, going nowhere, full of turmoil. What a wonderful setting of the text! Then, at the words "quia in inferno nulla est redemptio" ("because in Hell there is no redemption") Palestrina takes the voices to their lowest regions. Finally, the choir implores forgiveness ("Miserere"), and during the last plaintive measures we hear an occasional major chord, hinting at an ultimate redemption.

It seemed a good idea to end our Palestrina program with the second *Agnus Dei* from the Mass, instead of placing it after the first *Agnus Dei*. To begin with, this second setting was quite possibly not part of the *Missa Papæ Marcelli*, but simply included along with it in certain manuscript sources. (The first printed editions did not include the second *Agnus Dei*). An examination of the music supports that idea, for *Agnus Dei II* was composed in a different style from the movements of the *Missa Papæ Marcelli* and for different voice parts.

What it does share with the Mass is the sublime, soaring, spiritual qualities that take the listener to another world. This is truly one of Palestrina's most exceptional, transcendent works. No doubt it was music like this that inspired those Romans 400 years ago to name Palestrina the "Prince of Music."

Since I wanted this CD to represent Palestrina's greatest music, we have included three bonus track from previous Voices of Ascension recordings.

We included the *Alma Redemptoris Mater* because it is one of Palestrina's most ravishing pieces and because it is a sentimental favorite of ours: it was the first piece on our first recording, *Mysteries Beyond* (originally titled *Ave Maria* – DE 3138). It is one of the most luminous and serene pieces Palestrina ever wrote.

The *Sicut cervus* and *Sitivit anima mea* are found separately on our recordings *Beyond Chant* (DE 3165) and *Voices of Ascension: From Chant to Renaissance* (DE 3174). But since these pieces are in fact Parts I & II of the same motet, I was very happy to be able to unite them here on this recording. When you hear the two pieces together you will notice how they are obviously of the same cloth. And yet, Palestrina gently shifts the mood in *Sitivit*, corresponding beautifully with the text.

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Missa Papæ Marcelli (6-part)

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

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. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis, 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.

Glory to God in the highest and on earth, peace to men of good will. We praise Thee; we bless Thee; We adore Thee; we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, Heavenly King, God the Father almighty. O Lord the only begotten Son, Jesus Christ. O Lord God, lamb of God, Son of the Father. Thou who takest away the sins of the world have mercy upon us and receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For Thou only art Holy; Thou only art the Lord. Thou only, Jesus Christ, art most high. With the Holy Ghost in the glory of God the Father. 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.
(continues…)

I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible. I believe 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. And was crucified also for us under Pontius Pilate.
(continues…)

Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus 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 unum sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

He suffered and was buried. And the third day he rose again according to the scriptures. And ascended into heaven. And sitteth at the right hand of God the Father. And He shall come again with glory to judge both the living and the dead; Whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son, together is adored and glorified, who spoke by the Prophets. And I believe in one, holy, Catholic and Apostolic Church. I confess one Baptism for the remission of sin. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

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

Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest!

Benedictus

Benedictus, qui venit in nomine Domini. Osanna in excelsis!

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

Agnus Dei I

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.

O lamb of God, that takest away the sins of the world, have mercy on us. Grant us peace.

Secundum multitudinem (6-part)

Secundum multitudinem dolorum meorum, in corde meo consolationes tuæ lætificaverunt animam meam, qui Cananeam et publicanum vocasti ad pœnitentiam [Alto II: Miserere mei Deus.]

According to the multitude of my pains, your consolations in my heart have rejoiced my soul, you, who called to repentence the Caananite woman and the Publican. [Alto II: Have mercy on me, O God.]

Tu es Petrus (6-part)

Tu es Petrus et super hanc petram ædificabo Ecclesiam meam. Et portæ inferi, non prævalebunt adversus eam. Et tibi dabo claves regni cœlorum.

You are Peter and on this rock I will build my Church; and the gates of hell will not prevail against it. And I will give you the keys of the kingdom of heaven. — *Matthew 16:18-19*

Dum complerentur (6-part)

Dum complerentur dies Pentecostes erant omnes pariter dicentes, alleluia, et subito factus est sonus de cœlo, alleluia, tamquam spiritus vehementis et replevit totam domum, alleluia.

When the day of Pentecost had come, the disciples were all together in one place, alleluia, and suddenly a sound came from heaven, alleluia, like the rush of a mighty wind, and it filled all the house where they were sitting, alleluia.

O Domine Jesu Christe (4-part)

O Domine Jesu Christe adoro te in cruce vulneratum; felle et aceto potatum; deprecor te ut tua vulnera sint remedium animæ meæ.

O Lord Jesus Christ, I adore you, wounded on the cross, vinegar and gall you drink. I pray you that your wounds may become the cure of my soul's ill.

Super flumina Babilonis (4-part)

Super flumina Babilonis, illic sedimus et flevimus, dum recordaremur tui, Sion: in salicibus in medio ejus, suspendimus organa nostra.

By the waters of Babylon we sat down and wept, when we remembered thee, Zion. On the willows there we hung up our lyres.

Canite tuba *and* Rorate cœli (5-part)

Canite tuba in Sion, quia prope est dies Domini, ecce venit ad salvandum nos. Erunt prava in directa, et aspera in vias planas: veni Domine, et noli tardare. Alleluia.

Sound the trumpet in Sion, because the day of the Lord draws near. Behold, he comes to save us. The crooked way will become straight and the rough ways plain. Come, Lord, and do not tarry. Alleluia.

Rorate coeli desuper, et nubes pluant justum; aperiatur terra, et germinet salvatorem. Ostende nobis Domine, misericordiam tuam, et salutare tuum da nobis. Veni Domine, et noli tardare. Alleluia.

Let the heavens send down dew from on high and the clouds rain. May the earth generously receive refreshment and bring forth a Saviour. Lord, show us your mercy and give us your salvation. Come, Lord, and do not tarry. Alleluia.

Peccantem me quotidie (5-part)

Peccantem me quotidie, et non me pœnitentem, timor mortis conturbat me, quia in inferno nulla est redemptio. Miserere mei Deus, et salva me.

I have been sinning every day, without repentance. [And now] the fear of death torments me, because in the underworld there is no redemption. Have mercy on me, Lord, and save me.

Agnus Dei II (7-part)

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.

O lamb of God, that takest away the sins of the world, have mercy on us. Grant us peace.

Alma Redemptoris Mater (4-part)

Alma Redemptoris Mater, quæ pervia cœli
Porta manes, et Stella maris, succurre cadenti,
Surgere qui curat, populo: tu quæ genuisti
Natura mirante, tuum sanctum Genitorem,
Virgo prius ac posterius, Gabrielis ab ore,
Sumens illud Ave, peccatorum miserere.

Gracious mother of the Redeemer, who dost remain
The open Gate to heaven and Star of the sea,
Help those who fall and seek to rise.
Thou who, while nature stood amazed,
Gavest birth to Him who made thee,
Virgin before and after his human birth,
Thou who didst receive the greeting of Gabriel,
Have mercy on sinners.

translation: M. M. Bourke

Sicut cervus *and* **Sitivit anima mea** (4-part)

Sicut cervus desiderat ad fontes aquarum: ita desiderat anima mea ad te, Deus.

As the hart yearns for the water springs: so longs my soul for thee, O God! — *Psalm 42:1*

Sitivit anima mea ad Deum vivum:
quando veniam et apparebo ante faciem Dei mei?
Fuerunt mihi per singulos dies:
Ubi est Deus tuus?

My soul hath thirsted after the living God;
when shall I come and appear before my God?
My tears have been my bread day and night,
whilst it is said to me each day:
Where is thy God? — *Psalm 42:2, 3*

DENNIS KEENE, Artistic Director and Conductor of the Voices of Ascension Chorus & Orchestra, has been recognized as "the finest young conducting talent in the choral world today" (Gregg Smith). Keene's series of highly acclaimed recordings with Voices of Ascension on Delos have secured international recognition for both conductor and chorus.

Keene grew up in Los Angeles, and began to play the organ at a very early age, holding his first church organist position at the age of nine. He moved to New York City to study at the Juilliard School under Vernon de Tar. He received the BM, MM, and DMA degrees and the Gaston Dethier Organ Prize. Dr. Keene spent the winter of 1977 in Paris, studying privately with Marie-Madeleine Duruflé, André Marchal, and André Isoir. He was active as a recitalist until an interest in conducting led him to do serious studies in conducting (at the Pierre Monteux School for Orchestral Conductors, with Charles Bruck in Paris, and with John Nelson at Juilliard). His love for professional choral music can be traced to his work as organist for Gregg Smith and Roger Wagner.

In addition to his work with the Voices of Ascension, Dennis Keene is also Organist and Choirmaster of Church of the Ascension and a member of the faculty of Manhattan School of Music. He is a member of the Board of Directors of Chorus America and has served on the Choral Panel of the National Endowment for the Arts. He regularly gives workshops and master classes on conducting and on choral music.

Dennis Keene

In 1998 he founded the Dennis Keene Choral

Festival, an important new summer choral institute centered in Kent, Connecticut. Singers and conductors come from all across the United States to study with the vocal and conducting faculty, and to sing in major choral-orchestral performances with Dennis Keene, both in Kent and at Lincoln Center, New York City.

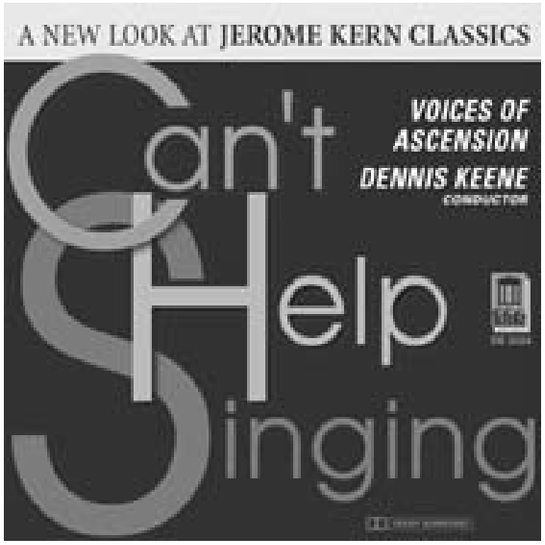
In 1993 Dennis Keene and his Voices of Ascension began their highly successful series of recordings with Delos.

VOICES OF ASCENSION is one of the premier all-professional choral ensembles in the world today. This reputation has been reinforced through their critically acclaimed recordings on the Delos label and their frequent radio broadcasts.

The group evolved from a concert series of Church of the Ascension on lower Fifth Avenue in New York City. In 1989 Dennis Keene and the Ascension choir produced a major music festival: Tribute to Duruflé, the first complete retrospective of the music of French composer Maurice Duruflé. The festival drew international attention and was later broadcast across the U.S. on American Public Radio.

The following season the group incorporated separately from the church and became the Voices of Ascension. The critical success of the ensemble was immediate, and the *New York Times* picked the group's second concert as one of the Ten Best Bets for holiday concerts. A National Endowment grant was awarded after the first application. Today their New York City concerts regularly sell out.

The chorus consists of some of the finest and most skilled ensemble singers in the United States, most of whom are active as soloists as well. The number of singers varies according to the works performed, usually averaging between 20 and 40.



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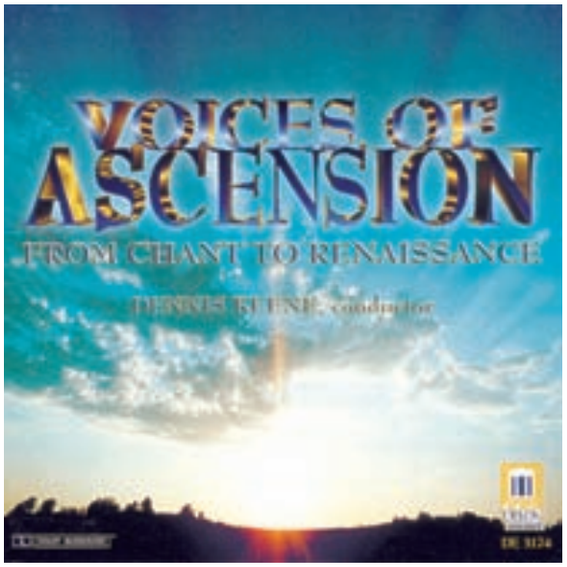

VOICES OF ASCENSION • From Chant to Renaissance • Music of **Palestrina, Josquin Desprez, Hildegard, Dufay, Byrd, Tallis, Isaac, Farrant, Lotti, Ingegneri, Weelkes •** DELOS 3174 (DDD)

BERLIOZ: TE DEUM • **Recorded live at the Cathedral of St. John the Divine • over 400 musicians • John Aler, tenor •** audio commentary • DELOS 3200 (DDD)

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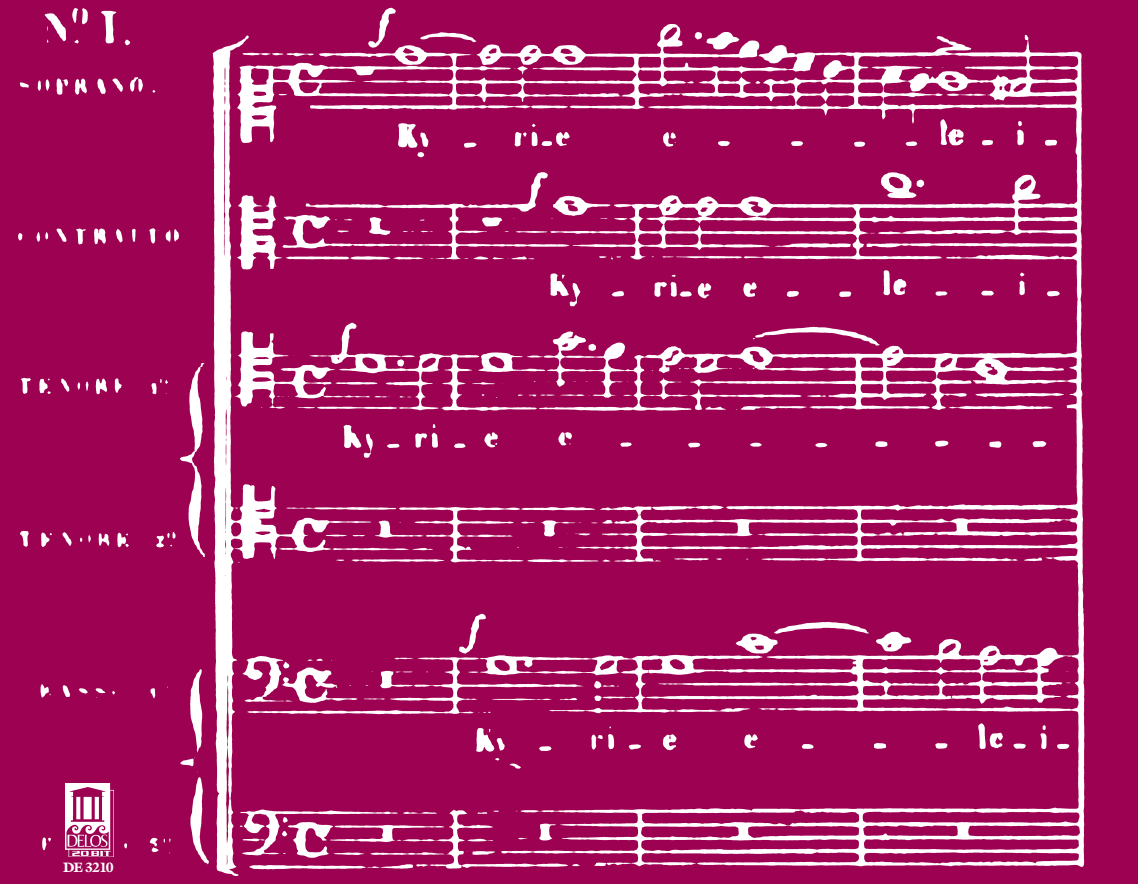
N° I.
SOPRANO.
CONTRALTO
TENORE 1°
TENORE 2°
BASSO 1°
BASSO 2°
Ky - ri - e e - - - - le - i -
Ky - ri - e e - - le - - i -
Ky - ri - e e - - - - - - - - -
Ky - ri - e e - - - le - i -
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THE GREATEST CHORAL MUSIC OF

Giovanni Pierluigi da PALESTRINA

PRINCE OF MUSIC

1 ~ 6 **Missa Papæ Marcelli ~**
Kyrie eleison • Gloria • Credo • Sanctus • Benedictus • Angus Dei I

Missa Papæ Marcelli ~
15 **Agnus Dei II**

Motets and Offertories

7 **Secundum multitudinem**
8 **Tu es Petrus**
9 **Dum complerentur**
10 **O Domine Jesu Christe**
11 **Super flumina Babilonis**
12 **Canite tuba**
13 **Rorate cœli**
14 **Peccantem me quotidie**

Bonus Tracks

16 **Alma Redemptoris Mater**
17 **Sicut cervus**
18 **Sitivit anima mea**

Total Playing Time: 58:22

VOICES OF ASCENSION
conductor
DENNIS KEENE

DE 3210

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