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TEMPLE OF

Chastity

Codex Las Huelgas
Music from
13th century Spain

mille fleurs

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Codex *Las Huelgas* - Music from 13th century Spain

1	Virgines egregie; JC, HG, BS, JW	[2:11]
2	Salve, sancta parens / Salve, porta regis / Salve, salus gencium; JC, HG, BS	[1:19]
3	Surrexit de tumulo; JC, HG, JW	[1:22]
4	Rosa das rosas (cantiga); BS, JW, (JC, HG)	[4:06]
5	Castitatis thalamum; JC, HG, BS, JW	[2:29]
6	Benedicamus benigno voto; HG, BS	[3:10]
7	Catholicorum concio; JW	[2:12]
8	Alpha bovi et leoni; JC, JW	[1:37]
9	Veni, redemptor gencium; HG, (JC)	[2:16]
10	Audi pontus, audi tellus; JC, HG, BS	[2:36]
11	Improvisation on Audi pontus; BS, (JC)	[2:48]
12	Salve regina glorie; JC, HG, BS, JW	[2:26]
13	Gaude, virgo, plena Deo; JC, HG, BS	[4:54]
14	Alpha bovi et leoni; JC, HG, BS	[1:04]
15	Vella e mininna (cantiga); JC, JW, (HG, BS)	[3:40]
16	Confessorum agonia; JW, JC, BS	[2:21]
17	Ex illustri nata prosapia; JC, HG, BS	[1:41]
18	Parit preter morem; JC, HG, BS, JW	[2:58]
19	Castrum pudicie / Virgo viget melius; JC, BS, JW	[2:56]
20	Como poden per sas culpas (cantiga); JW	[4:57]
21	O Maria, virgo regia / Organica cantica; JC, HG, BS	[1:57]
22	Maria, virgo virginum; JC, (HG, BS)	[4:35]

Total running time:

[59:38]

Mille Fleurs

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Codex *Las Huelgas* - Music from 13th century Spain

Early in the last century two monks from the monastery of Santo Domingo de Silos discovered an impressively large music manuscript in the royal convent of Las Huelgas outside Burgos. It rapidly became clear that they had chanced upon one of the treasures of early music: 170 parchment folios of monophonic and polyphonic works from the 13th and early 14th centuries. The Las Huelgas manuscript is unusual in several ways: not only is it highly organised according to genre, liturgical function and number of voices, but it also encompasses a wide range of forms and styles: it is one of the very few sources, for example, to include organa, conducti, sequences and motets. In addition, it is very rare to find a major collection that has survived in the place where it was originally compiled and copied, that process being undertaken principally by one scribe in the early decades of the 14th century, with some slightly later additions.

These unusual features make the manuscript especially intriguing for music historians, performers and listeners alike. Was it originally intended as a retrospective anthology, an act of musical conservation, which was later added to in completion or updating of this process? Or do the later additions from the 1430s and 40s by one 'Johannes Rodrigues' reflect that, on the contrary, it was consistently used as a

performance tool in regular, if not everyday, use as the occasion demanded? It has been suggested that Juan Rodríguez may have been a choir director at Las Huelgas, but the name is a common one and his position at the monastery, if any, cannot be ascertained. The element of mystery surrounding the original function of the manuscript extends to the mode of performance of the repertory it contains: were its polyphonic motets or monophonic sequences, melismatic organa or sonorous, declamatory conducti, performed by the Cistercian nuns themselves? Or, as has been tentatively ventured but not proved, were they sung by the male chaplains who led worship there, at least on major occasions when polyphony was required?

Most of the repertory, whether monophonic or polyphonic settings of Latin texts, was clearly designed to solemnify the major feasts of the Virgin, to whom the royal monastery was dedicated from the time of its foundation in 1187. In this, it makes an interesting counterpart to the celebrated collection known as the *Cantigas de Santa María*, rather earlier in date and distinguished by its settings in the vernacular. There can be no doubt that the contents of Las Huelgas were closely connected to the monastery: laments to its founder, Alfonso VIII, and first abbess, the Infanta Doña

Berenguela, sister of Alfonso X (the visionary king behind the compilation of the Cantigas), were included. To a great extent, the manuscript must reflect the liturgical and devotional practices of a medieval Cistercian monastery, but in itself it was not designed as a luxury object, despite the considerable wealth of Las Huelgas: rather, it was a pragmatic tool, an anthology to be used as a source of reference or for actual performance. Its general appearance, and the flexibility of the notation used according to the genre and style of each piece, suggest a high degree of practicality in its compilation.

By the time the manuscript was copied, the monastery was well established and exceptionally well endowed: Doña Berenguela's constitutions specified that there should be 100 nuns, all noble women, with about 40 servants of various kinds, and some chaplains, the number of which was increased in 1313 to 17 through the will of the Infanta Doña Blanca. The monastery's considerable wealth and power were sustained by its extensive lands, and there can be no doubt that it had the resources—and the needs—for artistic creativity of all kinds, from the intricate plasterwork that adorns its walls to the acquisition and performance of polyphonic repertory.

The 45 monodic and 141 polyphonic pieces contained in the Las Huelgas manuscript reflect the full range of Latin-texted music from about 1200 to the first half of the 14th century, from works in the forms and idioms of the Nôtre-Dame school to the beginning of the Ars Nova.

French influence is strong, and there are many concordances between Las Huelgas and French sources. This is hardly surprising given Burgos's situation as a focal point on the pilgrimage route to Santiago de Compostela and its growing importance as a centre for commerce, particularly in artistic fields such as sculpture and manuscript copying and illumination. The two-voice organum *Benedicamus benigno voto*, for example, is a troped version of a piece found in French sources, while the monophonic *Virgines egregie*, also believed to be of French origin, is preserved in mensural notation only in the Las Huelgas codex. Similarly, a setting of the monophonic conductus *Audi, pontus; audi, tellus*, the first verse of the famous 'Cantio' of the Epistolarium of the French abbey of Aniane, is preserved in a Montpellier manuscript, but with a different melody. Still another piece, the two-voice conductus *Castitatis thalamum*, with its long melisma on the initial note followed by verses in syllabic style, follows the Parisian school but is not known to be preserved elsewhere. The three-voice motet *Salve, porta regis* takes as its tenor the Marian introat *Salve sancta parens* (a text favoured in the Iberian peninsula) whereas the Nôtre-Dame repertory does not usually employ introits as tenors. In other words, the repertory of the manuscript is both international and local, imported and adapted in a continual process of cultural absorption and reinvention.

The selection of pieces from the Las Huelgas manuscript by Mille Fleurs affords a glimpse into its wide range of genres and styles in an equally

varied and eclectic approach to performance. Some pieces are performed as written; in others, notably in the improvisation on *Audi pontus*, the notated music provides a starting-point for musical elaboration. Drones are added to some monophonic pieces, such as *Veni redemptor gentium*, while instrumental accompaniments provide background support, as in particularly lyrical works such as *Castitatis thalamum*, or more movement and colour as in the declamatory two-voice sequence *Salve regina glorie*. Just as the manuscript is pragmatic in its layout and presentation, and adaptable as regards the notation of its musical repertory, so the performance options and approaches adopted and realised on this recording offer variety and flexibility, always respecting the nature of each piece. One thing is clear: throughout the Middle Ages the walls of the monastery of Las Huelgas resounded to the most highly refined and eloquently beautiful musical settings then in circulation northern Spain.

Tess Knighton, June 2003

Virgines egregie

Virgines egregie, virgines sacrate
coram vestri facie sponsi coronate,
in eterna requie sursum sublimatae,
canticum leticie Domino cantate!

Castitatis liliium olim custodistis
propter Dei filium, cui placuistis;
templum sancti Spiritus esse voluistis,
tactus et concubitus ideo fugistis.

Non estis de fatuis,
que cum vasis vacuis sponsum prestolantur,
immo de prudencibus,
que plenis lampadibus bene preparantur.

Fatuis virginibus, oleo carencibus,
sponsus est dicturus:
'Vobis non aperiarn;
prudentes recipiam premium daturus.'
Amen.

Illustrious virgins, consecrated virgins,
crowned before the face of your bridegroom,
in eternal rest lifted on high,
sing a song of joy to the Lord!

You once guarded the lily of chastity because of
the Son of God, to whom you were pleasing;
you wished to be the temple of the Holy Spirit,
therefore you fled touch and intimacy.

You are not among the foolish,
who with empty vessels wait for the bridegroom,
rather you are among the prudent, who with
full lamps are well prepared.

To the foolish virgins, without oil,
the bridegroom will say:
'I will not open up to you: I will receive the
prudent, to give them the prize.'
Amen.

Salve, sancta parens / Salve, porta regis / Salve, salus gentium

Salve, porta regis glorie, lux gracie, vas
prudencie, regina clemencie, thalamus
mundicie, salve!

Salve, salus gentium, Maria, fidelium, spes
errantium et consilium, vite premium, salve!

Salve, sancta parens.

Hail, gate of the king of glory, light of grace,
vessel of wisdom, queen of mercy, bride-
chamber of purity, hail!

Hail, salvation of the nations, Mary, of the
faithful, hope and counsel of the erring, prize of
life, hail!

Hail, holy parent.

Surrexit de tumulo

Surrexit de tumulo,
fulgens plus quam stella;
frangit in diluculo hostis dira bella.

Vitam dedit seculo,
celi prebens mella;
dat cruoris rivulo gaudia novella;
dulce leta concio pangat:
‘Alleluya, alleluya!’

He has risen from the tomb,
shining more brightly than a star;
in the early dawn he breaks the dread forces of
the enemy.

He has given life to the world,
offering the honey of heaven;
from the stream of blood he gives new joys;
sweetly let our happy assembly sing:
‘Alleluia, alleluia’.

Rosa das rosas

*Rosa das rosas e fror das frores,
dona das donas, sennor das sennores.*

Rosa de beldad’ e de parecer,
e fror d’alegria e de prazer,
dona en mui piadosa seer,
sennor en toller coitas e dolores.
Rosa das rosas ...

Atal sennor dev’ ome muit amar,
que de todo mal o pode guardar,
e podell’os pecados perdobar
que faz no mundo per maos sabores.
Rosa das rosas ...

Devemola muit’ amar e servir
ca punna de nos guardar de falir;
desi, dos erros nos faz repentir
que nós fazemos come pecadores.
Rosa das rosas ...

*Rose of roses, flower of flowers, lady of ladies,
liege of lieges.*

Rose of beauty and semblance,
and flower of happiness and delight,
lady, being most compassionate, liege,
taking away troubles and sadness.
Rose of roses ...

Man must love such a liege,
who can protect him from every ill,
and can forgive him his sins which he commits
in the world through evil desires.
Rose of roses ...

We should love and serve her greatly,
for she tries to keep us from failing;
also, she makes us repent of the sins
which we sinners commit.
Rose of roses ...

Esta dona que tenno por sennor,
e de que quero seer trobador:
se eu per ren poss' aver seu amor,
dou ao demo os outros amores.
Rosa das rosas ...

This lady whom I hold as my liege,
and whose troubadour I wish to be:
If I could win her love,
I would give all my other loves to the devil.
Rose of roses ...

Castitatis thalamum

Castitatis thalamum, ventrem virginalem,
Pater dedit Filio, vallem specialem;
invenire poterat quis in mundo talem,
ut portaret Filium Patri coequalem?

The bride-chamber of chastity, the virginal womb,
the Father has given his Son a special valley.
Who could find such a one in the world,
that she might bear the Son, coequal to the
Father?

Benedicamus benigno voto

Benedicamus benigno voto,
qui cuncto presidet mundo,
celo, arvo atque ponto,
Domino sidereo.
Deo dicamus gracias.

Let us bless with beneficent prayer
the one who presides over the whole world,
heaven, field and sea,
the starry Lord.
Let us give thanks to God.

Deo, cui perpetuitas
in sempiterna manet secula,
redamus omnes nunc et semper
gracias letissimas.
Deo dicamus gracias.

To God, to whom eternity
belongs for everlasting ages,
let us all now and always
render our most joyful thanks.
Let us give thanks to God.

Alpha bovi et leoni (tracks 8 and 14)

Alpha bovi et leoni aquile volanti,
ovi verni et drachoni anquem conculanti,

To the alpha, the ox and the lion, to the flying
eagle, to the sheep, the worm and the dragon, to
the one who treads the snake under foot,

Isaac, Ioseph, Samsoni portas asportanti,
David, vero Salomoni pacem restauranti,
masculo agniculo, virge matris flosculo,
giganti gemineo, igne lepra grano,
tramiti plano, unico et trino,
omnium Domino.

Larga manu seminatum, granum hoc frumenti,
terre bone commendatum hora competenti.
Nisi morte sit mundatum vitam conferenti,
non resurget duplicatum sibi, vel serenti.
Igitur pre moritur sic ad vitam reducit
lustum deificum.
O! Tropicum celicum granum et triticum
glorificum sed ex uno reliquum.

to Isaac, to Joseph and to Sampson, carrying off
the gates, to David, to the true Solomon, bringing
peace, to the little male lamb, to the little flower
of the rod - the mother, to the two-fold giant, in
fire, in leprosy, to the grain, to the smooth path,
to the one and three-fold Lord of all.

Sown with a generous hand, this grain of wheat,
entrusted to good earth at a fitting hour; unless
it is cleansed by the death that confers life, it
will not rise again doubled to itself, or its sower.
Therefore it dies: thus the divine sacrifice
is brought back to life.
O! Figurative, heavenly grain, and glorious
wheat; yet the remnant of one grain.

Veni, redemptor gentium

Veni, redemptor gentium, veni, creator Spiritus,
veni, vita vivencium, nostros solari gemitus,
veni nobis Paraclitus, in fide firma mencium,
in fine moriencium, te laudat omnis exercitus.

Come, redeemer of the nations, come, creator
Spirit,
come life of the living, to comfort our groans.
Come to us, Paraclete, in the firm faith of our
minds,
at their end for the dying: the whole host praises
you.

Audi, pontus; audi, tellus

Audi, pontus; audi, tellus;
audi, maris magni lumbus; audi, homo;
audi, omne, quod vivit sub sole:
prope est veniat.
Ecce iam dies est, dies illa,
dies invisus, dies amara,

Hear, ocean, hear, land,
hear, belt of the great sea.
Hear, man, hear, everything that lives beneath
the sun: he is near - let him come!
Behold, it is now the day, that day,
the day not yet seen, the bitter day,

qua celum fugiet, sol erubescet,
luna fulgabitur, sidera super terram cadent.

Heu, miser, heu, miser, heu!
Cur, homo, ineptam sequeris leticiam?

Salve regina glorie

Salve, regina glorie, Maria, stella maris,
solem paris iusticie, que lune compararis.

Vite dulcedo gracie, fons aque salutaris,
mater misericordie, tu portus appellaris.

Summi regis palacium, tronus imperatoris,
sponsi reclinatorium, tu sponsa creatoris.

O pauperum solacium, remedium languoris,
dignum Dei palacium, vas eterni splendoris.

O melle dulcior, auro splendidior,
risu iocundior, amore carior!
Nive candidior, rosa fragrancior,
palma sublimior, saphiro pulchrior!

Virgo davitica, te vox prophetica
laudat et cantica, lex evangelica;
te laus armonia decet angelica;
duc nos ad celica regna, spes unica.

Amen.

on which the heavens will flee, the sun will turn
red, the moon will flash like lightning, the stars
will fall on the earth.

Alas, unhappy one, alas, unhappy one, alas!
Why, man, do you follow after inappropriate
joys?

Hail, queen of glory, Mary, star of the sea,
you bear the sun of righteousness, you, who are
compared to the moon.

Sweetness of life, of grace, spring of health-
giving water,

mother of mercy, you are called our haven.
Palace of the highest king, throne of the
emperor, couch of the bridegroom, you are the
bride of your creator.

O comfort of the poor, remedy for weakness,
worthy palace of God, vessel of eternal
splendour.

O sweeter than honey, more splendid than gold,
more delightful than laughter, dearer than love!
Whiter than snow, more fragrant than a rose,
loftier than a palm tree, more beautiful than a
sapphire!

Virgin of David, the prophetic voice praises
you, and the songs, the gospel law.
Angelic praise and harmony are fitting to you:
lead us to the heavenly realms, you who are our
only hope.
Amen.

Gaude, virgo, plena Deo

Gaude, virgo, plena Deo,
de qua natus fortis leo,
Christus mortem Philistae dedit, id est zabulo.
Orbem luce destitutum tu illustras,
dum virtutum regem paris,
nostrum scutum in omni periculo.
Rex est Christus, qui gravatis
in Egypto captivatis donum prestat libertatis,
ruptis vinclis validis;
nam in luti servitute nostre manus involute
sunt a luto iam solute operisque sordidis.
Ergo per te iam placatus Deus, olim provocatus,
aufert nobis miseratus servitutem lateris;

Deus quoque miserator, omnis boni dispensator,
plage nostre fit sanator plaga sui lateris.

Ecce quantum nos dilexit,
qui de luto nos erexit et ab hoste nos protexit,
suum mittens filium.
Hic laborans, languens, lassus,
est pro nobis mortem passus,
hic et nobis sit compassus,
per te det et premium.
Amen.

Rejoice, Virgin, full of God,
from whom was born the strong lion,
Christ killed the Philistine, that is, the devil.
You illuminate the world, deprived of light,
when you give birth to the King of the virtues,
our shield in every danger.
The king is Christ, who offered the gift of
liberty to the oppressed, to the captives in Egypt,
who burst open their strong bonds;
for our hands, tangled in the servitude of mud,
are now released from mud, and squalid works.
Therefore God, formerly provoked, now
placated by you, taking pity on us, takes from us
the servitude of the brick;
God too, the compassionate one, the dispenser
of all good, becomes the healer of our wound,
with the wound of his side.
Behold how much he loved us,
who raised us from the mud, and protected us
from the enemy, sending his Son.
He, struggling, fainting, faint,
suffered death for us:
may he also have pity on us,
through you may he also give the prize.
Amen.

Vella e mininna

*Vella e mininna, madr' e donzela, pobre e reinna,
don' e ancela.*

Destá guisa deve Santa Maria seer loada,

*Old and but a child, mother and maiden, poor
and yet a queen, lady and handmaid.*

In this way we should praise holy Mary,

ca Deus lle quis dar todas estas cousas por
melloria,
porque lle nunca ja achassen par;
e por aqesto, así a loar deviamos sempre,
ca por nós vela.
Vella e mininna ...

Ca vella é, segund' a profecia que Salamón foi
dela profetar:
que ante do mundo foi todavia criada,
e que nunc' á de menguar o seu gran ben.
E por end', encarnar quis Deus en ela,
que todo caudela.
Vella e mininna ...

Con razón nossa madr' é,
que nos cria e sempre punna de mal nos guarda r;
e criou Deus, que a criad' avia,
que foi seu Fill' e ouve de criar,
que por nós foi o iferno britar
e o dem' e toda sa alcavela.
Vella e mininna ...

Ex illustri nata prosapia

Ex illustri nata prosapia, Catherina,
candens ut liliun, et nobilis,
dono mundicie, crystalina gemma,
lux virginum, sponsa Christi, lux in ecclesia,
rosa rubens propter martirium.
Virgo fulgens et nobilissima,
et devincens falsa sophismata,
bona docens et viri nescia,
fit residens in Dei gloria.

for God was willing to give her all these qualities,
to raise her up so that nobody can be
equal to her ever again;
and because of this we should always praise her
because she watches over us.
Old, and but a child ...

For she is old, according to Solomon's prophecy
of her:
that before the world began she was created, and
her great goodness will never diminish. And
therefore God, who orders all things, sought to
take flesh in her.
Old, and but a child ...

She is rightly our mother,
who brings us up and tries to keep us safe;
and she gave birth to God who made her,
who was her Son whom she would bring up,
who overcame hell, the devil and all his horde
for us.
Old, and but a child ...

Born from illustrious stock, Catherine,
shining like a lily, noble too with the gift of
purity, crystalline jewel,
light of virgins, bride of Christ, light in the
church, a red rose through your martyrdom.
A glittering virgin and very noble,
conquering false arguments,
teaching the good and not knowing a man,
becomes resident in the glory of God.

Sponsa Christi, lux in ecclesia,
rosa rubens propter martirium.
Virgo vernans, sed viri nescia,
pellens a te viri consortium,
te rogamus, ut tua gracia roget illum,
cuius imperium sine fine regnat in secula,
quod det nobis celi palacium.
Ex illustri nata prosapia, Catherina,
candens ut lilium.

Bride of Christ, light in the church,
a red rose through your martyrdom.
A virgin blossoming but not knowing a man,
driving from you the intimacy of a man:
we ask you that, in your grace, you may ask him
whose power reigns without end through the
ages, to grant us the palace of heaven.
Born from illustrious stock, Catherine,
shining like a lily.

Parit preter morem

Parit preter morem
creata creatorem
retinens pudorem
virginumque florem;
sic floruit, nec respuit
omnem virga rorem;
sic patuit quod latuit
Ade per uxorem.
Retinens verum Dei decorum
deitatis sue Deus honorem
togam carnis induit,
indiguit et inter servos viluit,
nec ideo minorem
dat deitas splendorem,
sed qui lux est et fuit,
per nubem carnis pluiv
roris sui dulcorem,
qui mentes nostras huius,
tenebras quoque luit,
Dei fundens amorem,
qui struit non destruit,
immo restituit
statum antiquiorem.

The created one, outside the bounds
of the normal, gives birth to her creator,
retaining her chastity
and her virginal flower.
Thus the rod has flowered,
and did not reject all dew:
thus has been uncovered what had lain hidden
through Adam's wife.
God, retaining the true magnificence of God,
the honour of his deity,
has put on the robe of flesh;
has become wretched and vile among slaves:
nor on that account does his deity
give off less splendour.
But he who is and was light,
rains down the sweetness of his dew
through the cloud of flesh.
He who frees our minds,
also washes away the darkness,
pouring out the love of God;
he who constructs,
who does not destroy,
but rather restores our former state.

Mira genitura,
fit creans creatura,
fracta carnis iura,
mirata est natura;
mirabili, laudabili,
pia Dei cura, Rex, humili
stans, labile iacet sub figura.
Sic redempta est gens peritura,
et mundum a labe lavit impura.
Sedens throno stabili,
ex mobili compingens et immobili
quiddam nova mixtura,
simplex sine iunctura
et modo tam subtili,
sub specie servili
saxa confregit dura,
ut populo gentili
iam procul ab ovili
pateret via pura;
pro vili, pro fragili,
pro re mirabili,
habebatur scriptura.

Wondrous birth,
the Creator becomes the created,
the laws of flesh are broken:
nature wondered.
With God's miraculous, praiseworthy, kindly
care, the king, taking the part of the humble,
lies under a transient form:
thus the race doomed to perish has been
redeemed, and he has cleansed the world from
its unclean stain.
Sitting on his unmoving throne, composing,
from the mobile and immobile, something - in a
new mixture - simple, without a join,
and in so subtle a manner,
under a servile appearance,
he shattered the hard rocks,
so that for the gentile people,
now far from the sheepfold,
the pure way might lie open.
As a cheap thing, as a frail thing,
as a miraculous thing,
was the scripture seen.

Castrum pudicicie / Virgo viget melius

Castrum pudicicie, numinis triclinium,
spes tocius leticie, gracie tenens privilegium,
regem glorie, virgo, filium fac nobis propicium,
ut reis det venie remedium.

Castle of chastity, couch of the deity,
hope of all joy, possessing the privilege of grace:
virgin, make your Son, the king of glory,
favourable to us, that he may give us sinners the
remedy of mercy.

Virgo viget melius dum peperit,
sed nature plenius ius deperit
nasci Dei filius dum voluit;

The Virgin flourishes best while she gives birth,
but the law of nature perishes more completely,
when the Son of God wished to be born:

coluit, qui nobis condoluit
cui cum iubilo sine termino
benedicamus Domino.

she cared for the one who had pity on us,
to whom with rejoicing, without end,
let us bless the Lord.

O Maria, virgo regia / Organica cantica

O Maria, virgo regia,
tu, stella clara rutila,
tu, pia, expia scelera;
duc nos ad gaudia caelica, cum Domino.

O Mary, royal virgin,
shine, you bright star,
purge our sin, O holy one,
lead us to the heavenly joys, with the Lord.

Organica cantica nostra psallat musica,
mater cum sit unica filia,
mundo ferens gaudia,
virgo manens in secula cum Domino.
Amen.

Let our music produce skilfully modulated songs,
as the mother is the only daughter,
bringing joys to the world,
remaining a virgin eternally, with the Lord.
Amen.

Maria, virgo virginum

Maria, virgo virginum,
ora pro nobis Dominum:
Ave Maria.
Fundamentum ecclesie,
fons, aula sapiencie:
Ave Maria.
O virgo plena gracia,
mater Dei et filia:
Ave Maria.
Trinitatis palacium,
mundi porta, refugium:
Ave Maria.
Virgo, peccati nescia,
Spiritus sancti conscia:
Ave Maria.

Mary, virgin of virgins,
pray to the Lord for us:
Hail, Mary!
Foundation of the church,
spring, hall of wisdom:
Hail, Mary!
O virgin, full of grace,
mother of God and his daughter:
Hail, Mary!
Palace of the Trinity,
gate of the world, refuge:
Hail, Mary!
Virgin, not knowing sin,
conscious of the Holy Spirit:
Hail, Mary!

Summi regis hospicium,
lumen, vita fidelium:

Ave Maria.

Mundi salus, protectio,
nos tuo pasce gaudio:

Ave Maria.

Nobis tibi canencibus
succurre tuis pascibus:

Ave Maria.

Tu, que es nobis omnia,
nos tua pascat gracia:

Ave Maria.

Gracia tua faciat,
ut Deus nos exaudiat:

Ave Maria.

Amen.

Lodging of the highest king,
light, life of the faithful:

Hail, Mary!

Salvation, protection of the world,
feed us with your joy:

Hail, Mary!

Help us, singing to you,
with your sustenance:

Hail, Mary!

You, who are all things to us,
feed us with your grace:

Hail, Mary!

May your grace bring it about
that God hears us:

Hail, Mary!

Amen.



Mille Fleurs

Jennie Cassidy (voice, sinfonye) (JC)
Helen Garrison (voice) (HG)
Belinda Sykes (voice, shawm, drums) (BS)

Jennie Cassidy, Helen Garrison and Belinda Sykes bring a wealth of experience and research to their performance, incorporating improvisation and recreating the art of the medieval singer.

These characterful singers do not believe female early music singers should sound like modern choirboys but instead celebrate their different vocal timbres with each voice's natural personality shining through the polyphonic mix. Working with medieval harpist Jan Walters, Mille Fleurs performed their inaugural tour in 1998, which included the Aust Festival, Farnham Castle and St George's, Hanover Square. Since then they have been much in demand around the country whilst working towards this, their long-awaited debut recording.

An imaginative and virtuosic singer, **Jennie Cassidy** has specialised in the field of early music for ten years, performing and recording throughout Europe, the Americas and Asia. She has sung with many leading early music ensembles, including one-to-a-part performances of Bach with the Taverner Consort in Vienna and Ansbach, and frequently appears with the Harp Consort at major festivals in Europe and America. She has also performed and recorded with the New London Consort, Gothic Voices, Joglearesa, the Gabrieli Choir, Musicians of the Globe, Musica Antiqua of London and Psalmody. She directs the acclaimed ensemble *Frottola*, combining lute, viol and voice. Jennie is renowned for her clarity of tone, her two-and-a-half octave range and her variety of vocal colours. She has recorded over thirty CDs, most as a soloist.

'The sweetest nightingale of the evening' was how the press described **Helen Garrison** whilst a choral scholar in Cambridge. Noted for her purity of tone, sensitive musicality and wide vocal range, she has since performed and recorded with many of the top choirs in the country including the Taverner Choir, English Voices, A Cappella Portuguesa, The Cambridge Taverner Choir, Capella Nova, BBC Daily Service Singers, The Chapel Royal Tower of London and the London Handel Festival Choir, and she is a member of the choir of St Mary's, Bourne St. As a soloist she has performed with many groups all over the world, as well as giving recitals, accompanied

by her husband. She combines her singing with a distinguished career as a radio broadcaster, and is currently a senior producer for BBC Radio 3.

Belinda Sykes is an international concert and recording soloist. She studied voice and improvisation in Morocco, Bulgaria, Syria, Spain and India, and oboe and recorder at the Guildhall School of Music. She has recorded and performed as a soloist with Red Byrd, New London Consort, Tragicomedia, Harp Consort, Paul O'Dette, Ensemble Unicorn, Sarband and Oni Wytars. As an oboist she has played for the Gabrieli Consort, English Concert, King's Consort, BBC Symphony Orchestra, Age of Enlightenment and Hanover Band, and has collaborated with many composers including Sir Harrison Birtwistle. Belinda directs the medieval music ensemble Joglaresa and is Professor of Medieval Song at Trinity College of Music. Her outstanding creativity and understanding of medieval music have been a major inspiration for groups such as The Harp Consort and Sarband.

American historical harpist **Jan Walters** performs on a range of instruments from medieval to modern, both as a solo recitalist and as an accompanist. A Fulbright research scholar in 1993, she has uncovered much early repertoire for the harp in European music archives and this has formed the basis of her own ensemble, Musica Fabula. Based in England since 1993, Jan worked as an advisor and recorded part of the soundtrack for the Merchant Ivory film *Jefferson in Paris* on her original 18th

century Erard single-action pedal harp. She has performed and recorded with many prominent groups including The Consort of Musick, Tragicomedia, Red Byrd, The Gabrieli Consort, The Sixteen, The Purcell Quartet, The Harp Consort, Netherlands Opera, and Sammy Davis Jr. She has accompanied tenor John Potter (Hilliard Ensemble) in duo recitals of both early and new music, tenor Rufus Muller in recitals of late 18th century harp and voice repertoire and soprano Rachel Elliot in 18th century Georgian repertoire. Jan has conducted early harp masterclasses for The American Harp Society, The Historical Harp Society, The UK Clarsach Society, Glasgow Early Music Festival, The Royal Academy of Music, The Guildhall School of Music, and in Holland at the Royal Conservatory in The Hague and the Hogeschool voor de kunsten Arnhem. Musica Fabula has been featured on BBC Radio 3 and has three CD releases, on ASV, of music by the little-known Monteverdi contemporary, Giovanni Felice Sances. Jan's other recordings include a disc of Georgian music for harp and sopranos, and a solo harp CD of 18th century music by Jean-Baptiste Krumpholtz on ASV.



Performing editions and arrangements by Belinda Sykes and Mille Fleurs.
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