

MARIAN SONGS AND CHANTS
THROUGH THE AGES

O Rose, So Red



SCHOLA CANTORUM OF MELBOURNE

Gary Ekkel



Rose, So Red

move
digital

MARIAN SONGS & CHANTS THROUGH THE AGES SCHOLA CANTORUM OF MELBOURNE Gary Eckel

- | | |
|--|--|
| 1 Perotin (12th century)
Ex semine Abrahe/Ex semine Rosa/
[Ex semine] 3'05" | 10 Gregorian chant
Ave Maria 1'08" |
| 2 from Llibre Vermell (14th century)
O Virgo splendens 4'37" | 11 Francisco Guerrero (1528-99)
Ave Maria 4'07" |
| 3 Gregorian chant
Alma Redemptoris Mater 1'34" | 12 Tomas Luis de Victoria (1548-1611)
Salve Regina 4'10" |
| 4 Gregorian chant
Ave Regina caelorum 1'39" | 13 Richard Dering (c. 1580-1630)
Ave Virgo gloriosa 2'37" |
| 5 Gregorian chant
Regina caeli 1'36" | 14 Hieronymus Praetorius (1560-1629)
Magnificat 6'39" |
| 6 Gregorian chant
Salve Regina 2'46" | 15 Jan Dismas Zelenka (1679-1745)
Alma Redemptoris Mater 1'59" |
| 7 John Dunstable (c. 1385-1453)
Ave maris stella 3'24" | 16 Jan Dismas Zelenka
Ave Regina caelorum (i) 2'01" |
| 8 Johannes Ockeghem (c. 1410-97)
Alma Redemptoris Mater 4'43" | 17 Jan Dismas Zelenka
Ave Regina caelorum (ii) 1'54" |
| 9 Clemens non Papa (1500-58)
O Maria, vernans rosa 8'17" | 18 Jan Dismas Zelenka
Regina caeli 2'24" |
| | 19 Jan Dismas Zelenka
Salve Regina 1'48" |
-

© 1998 Move Records, Australia
Recorded in Xavier College Chapel, Kew, Victoria, Australia
Cover: Petrus Christus, *The Lady of the Dry Tree*,
© Museo Thyssen-Bornemisza, Madrid

move.com.au

O Rose, So Red

MARIAN SONGS AND CHANTS THROUGH THE AGES
SCHOLA CANTORUM OF MELBOURNE

Gary Ekkel

Sopranos: Sue Droege, Lenore Stephens, Nicole Spicer,
Emma Bunker-Smith, Clare Scott

Altos: Melissa Lee, Rosemary Hodgson, Jill Livett, Christopher Field

Tenors: Euan Brown, Peter Neustupny, Michael Reid, Paul Pentland

Basses: Terence Tan, John Weretka, Edward Morgan,
Michael Beaton-Wells, Nicholas Howden

Violin: Ross Mitchell

Cello: Fiona Furphy

Chamber Organ: Elizabeth Anderson

Recorded in Xavier College Chapel, Kew, Victoria, Australia

Cover: Petrus Christus, *The Lady of the Dry Tree*,

© Museo Thyssen-Bornemisza, Madrid.

Cover design: Andrew Warren

Digital recording: Martin Wright

Editing: Vaughan McAlley

Schola Cantorum of Melbourne acknowledges the support of
Beaton Associates International, Newman College and
Xavier College in the making of this recording.

The red rose is one of the most enduring images of the Virgin Mary. In this collection it sprouts as the 'seed of a thorn' in one of the earliest Medieval motets and continues to flourish four-hundred years later as the 'springtime rose' and the measure of all beauty in the motets of Clemens and Dering. The image is particularly resonant. It has wide-ranging associations with the fertility of the Madonna, the beauty of the bride of Christ, the fragrances of Heaven (to counteract the "foul stench" of sin), the passion and romance of the Troubadour, the poignancy of the crown of thorns and the rich colour of spilt blood.

The variety of musical approaches used to depict or venerate Mary reflects the multi-faceted nature of the image of a rose (and indeed many of the other images that depict Mary). Most of the works are passionate, but some will be ethereal while others are thorn-like; some will be gentle while others are extrovert and joyous. This collection provides a sample of the different styles of music used to capture the nature of Mary over the course of more than a millennium. The songs, chants and motets are organised around various themes in Marian hagiography including her Nativity, the Annunciation, the Virgin Mother, the Intercessor, the Star of the Sea, the Springtime Rose and the Empress of Heaven. The polyphonic music is presented chronologically, while the Gregorian chant is interweaved amongst the polyphonic works.



The history of Gregorian chant goes back to the first centuries after Christ and in its origins to Jewish chants and chants of other cultures many hundreds of years earlier. The simple chanting on psalm tones in the alternate verses of Praetorius's *Magnificat* represents one of the oldest strands of chant. *Ave maris stella* – the hymn sung at Vespers on all major Marian feasts – comes from a second stage of chant composition, in which newly written poetic texts are set to music in strophes. The four Marian antiphons, by contrast, come from one of the latest strands of chant composition, most probably originating in the eleventh, twelfth and thirteenth centuries. Whereas Gregorian chant as a whole is characterised by its restraint, these late chants are more effusive. The four Marian antiphons, which call for the intercession of the Virgin Mary, are the final chants sung on each night of the year in monasteries throughout the world: *Alma Redemptoris Mater* for the Advent and Christmas seasons, *Ave Regina caelorum* for Lent, *Regina caeli* for Easter and *Salve Regina* for the Trinity season.

The two polyphonic works dating from the Middle Ages in this collection both reveal the Medieval fervour for the Virgin Mary, but use contrasting musical and textual means to capture this fervour. *Ex semine Abraha/Ex semine Rosa/[Ex semine]*, on one hand, epitomises Medieval artistry. The motet was identified by the Medieval theorist, Anonymous IV, as a work of

Perotin, a (perhaps mythical) composer influential in the Notre Dame school of Paris in the twelfth century. Its artistry stems from the layering of meaning in both text and music. The motet gains its traditional authority from the tenor line: it borrows a segment from the chant *Alleluia Nativitatis*, which is normally sung in the Mass for the Nativity of Mary. In typical Medieval fashion, the segment is not taken directly from the source itself but from later rhythmical versions (akin to later ‘revelations’) of the chant, called *clausulae*. First, one and then a second part have been added to the tenor during the course of the twelfth and thirteenth centuries to form the composition as it is performed here.

In contrast to later music where it is conventional to have the same text in each voice, the three voices here have different – but related – texts that are sung simultaneously. The two added parts have texts that provide a gloss on the meaning of the original chant text; thus they elaborate on the lineage and sacred birth of Mary. The initial line of the text, however, also reflects back on the process of composition in the motet. The triplum sings: “From the seed of Abraham [...] is born] the salvation of mankind.” In an analogous musical process, the triplum is born from the musical equivalent of the seed of Abraham – Gregorian chant. Similarly, the “rose” of the motetus “springs up” from the *ex semine* (“out of the seed”) portion of the chant.

In contrast to the complexity of organisation in *Ex semine, O Virgo Splendens* has a relatively simple, but very effective, structure. It is one of the earliest examples of a three-part *casa* or canon. It is a devotional pilgrimage song, which would have been sung as the pilgrims made their way to Monserrat in Catalonia. The song comes from the Spanish fourteenth-century manuscript entitled the *Llibre Vermell [de Monserrat]* (the Red Book of Monserrat). The Benedictine monks of Monserrat saw their own mountain and its unusual fertility as a symbol of the Virgin Mary herself. This entreaty to the ‘resplendent Virgin’ makes specific reference to the miraculous powers associated with the ‘cleft mountain’ of Monserrat.

John Dunstable’s setting of the even verses of the hymn, *Ave maris stella*, retains a Medieval flavour with its tight three-part polyphony, regular voice-crossing in the lower parts and the use of parallel motion in the second half of each verse. Its thirds and sixths in the harmony do, however, hint at the new ‘*contenance Angloise*’ (English countenance) that was to become the hallmark of Renaissance harmony. The French poet, Martin le Franc wrote of this new ‘countenance’ that it was a ‘practice of making frisk concordance ... rendering their song joyous and notable.’ The frisk concordances are particularly evident in Dunstable’s energetic version of *Ave maris stella*.

The fifteenth and sixteenth centuries represent the pinnacle of Marian spirituality. The Renaissance is the age of the Marian confraternities, litanies, processions and devotional services reserved for the Virgin Mary. The devotional Marian motet plays an integral part in the worship of the believer. The Marian motet – together with the mass – becomes the chief form of sacred composition during the Renaissance.

Two Flemish expressions of this Marian-oriented spirituality are seen in Ockeghem’s *Alma Redemptoris Mater* and Clemens non Papa’s *O Maria, vernans rosa*. Unusually for their respective generations, neither composer worked in Italy. Ockeghem received his early training in Antwerp and later served under three successive Kings of France: Charles VII, Louis XI and Charles VIII. Clemens is also likely to have worked in France for some time, before returning to the Low Countries in about the year 1545. Their music accordingly is more pure in its Franco-Flemish qualities: long-breathed lines and rich counterpoint which reflect more closely the character of the French Gothic Cathedrals of Chartres and St. Denis than the Renaissance Dome of Florence. Ockeghem’s music derives its strength from the constantly overlapping phrases that avoid general cadences and simple repetition. The exquisite duets between various pairs of voices form the textural contrasts in the motet. Clemens’ motet is similarly expansive

but, in contrast to Ockeghem's motet, is more symmetrical in its melodic shapes and imitative in its texture. It ends with one of the most expansive Amens in the Renaissance, sequentially descending through the span of an octave before finally coming to rest on a C chord in mode 5.

Richard Dering's setting of a Medieval hymn to the Blessed Virgin, *Ave Virgo gloriosa*, composed more than one hundred years later, also reveals the influence of the Flemish school, most notably in the exquisite final canon to describe the lady who is whiter than the lilies. Dering, although born in England, was forced into exile because of his Catholic beliefs and settled in Brussels – adjacent to Flanders. Dering, however, embraces traditional Flemish five-part polyphony as only one of a number of contrasting textures, including chordal, three-part and antiphonal writing. The contrasts set in relief the different epithets of the text and give a more emotive rendering of the words.

The Spanish Marian motets, in contrast to their Flemish counterparts, are more homophonic and direct in their enunciation of the text. Guerrero's *Ave Maria* is presented as a reverent dialogue between two choirs. The choirs alternate for most of the motet, only joining in eight-part celestial polyphony at the end of each half. The superius part of each choir paraphrases the plainsong *Ave Maria*, which is sung immediately before

the motet. The *Salve Regina* by Victoria is the most succinct of his four settings of this text. It reveals the influence of his earlier training in Rome. In particular, the motet has the refinement and restraint of Palestrina. To these influences, Victoria adds a rich harmonic scheme and a transparent texture, combining to make a motet of subdued intensity.

The final works of this collection reveal two distinct faces of German spirituality at either end of what has become known as the Baroque period. Hieronymus Praetorius's *Magnificat*, first published as early as 1599, is an extrovert outpouring of praise while Zelenka's Marian antiphons exhibit the more personal pietism of the early eighteenth century. Praetorius was organist at the church of St. James, Hamburg, but like a number of Germans of his generation was strongly influenced by the polychoral style of the Venetians. Praetorius divides his forces into two choirs, one made up of higher voices and the other of lower voices. The well-known text of the *Magnificat* is Mary's song of praise after hearing the news from the Angel Gabriel that she is to be with child. This exuberant *Magnificat* is prescribed for the feast of Christmas; it captures the grandeur of the humble handmaiden who has become Queen of Heaven.

Jan Dismas Zelenka, as a Middle European, was exposed to a wide range of influences from both the East and West. His works reveal Bohemian, Polish, German and French influences. Zelenka

also showed an unusually high regard for composers from earlier periods. In Dresden, where he worked for most of his life, he kept an extensive library of music from the Renaissance and early Baroque. The five settings of the Marian antiphons accordingly are works which combine remarkable forward-looking progressions with *stile antico* (old style) counterpoint and the energetic rhythmic patterns of Middle Europe. The first *Ave Regina caelorum*, for example, introduces a classical sounding solo trio amidst dense and chromatic chordal sections, while the *Salve Regina* juxtaposes an old-fashioned cantus firmus in long notes in the soprano above a busy ostinato in the bass. Following baroque practice, the vocal parts are accompanied by a basso continuo part, here performed by a chamber organ and cello. To this characteristic texture an obbligato violin part is added in *Alma Redemptoris Mater* and *Salve Regina*. Zelenka makes full use of his instrumental and vocal resources and cultural background to underpin these passionate, yet tender, pleas for mercy and intercession from the Blessed Virgin.

Gary Ekkel



Schola Cantorum of Melbourne PHOTOGRAPH: ADRIAN MAIOLLA

SCHOLA CANTORUM OF MELBOURNE

Schola Cantorum of Melbourne has established a reputation for presenting sacred music from the Middle Ages, Renaissance and Baroque together with Gregorian chant in historical and innovative contexts. Among its priorities are the liturgical reconstructions of major feasts, the performance of Medieval plays and the public exposure of unpublished music. Its present conductor, Gary Ekkel, founded *Schola Cantorum of Melbourne* in 1994. In the following year it presented the first performance since the sixteenth century of works by Morales and Guerrero in the recently discovered Granada MS. 975 manuscript. *Schola Cantorum of Melbourne* performed the Medieval Easter Play, *Visitatio Sepulchri*, as part of the Melbourne International Festival of Organ and Harpsichord in 1996. The following year it produced a second Medieval play, *The Voice of Rachel*, for the feasts of Christmas and Holy Innocents. The

women of *Schola Cantorum of Melbourne* sang the female chant in the television documentary, *Tuscany*. The choir has had its own three-concert subscription series since 1995. It is resident at Newman College, The University of Melbourne, where it sings in regular services.

GARY EKKEL

Gary Ekkel is a leading Australian interpreter of choral and Early Music. He commenced his instrumental studies on the modern flute and recorder but turned to baroque flute as his main focus in 1983. His formative training in Early Music was with Hartley Newnham, Ruth Wilkinson and Hans-Diether Michatz in the late 1970s and early 1980s. During 1986-87 he received a Netherlands Government Scholarship to study Gregorian chant, sacred music and baroque flute under Barthold Kuijken at the Royal Conservatorium in The Hague. He has since graduated with a Masters degree in Performance at the University

of Melbourne in 1988 and a Doctorate in the analysis of Renaissance choral music at the same university in 1997. Under the auspices of an M.A. Bartlett Research scholarship, he conducted research on music of the Josquin generation at the Bibliothèque Nationale in Paris and the Centre d'Études Supérieures de la Renaissance in Tours, France in 1993 and 1994. Prior to founding the *Schola Cantorum of Melbourne*, he was the Assistant Conductor of The Choir of Ormond College under Douglas Lawrence. In 1996 he was appointed Director of Choral Music at St. Michael's Grammar School. He has been the conductor of the *Schola Cantorum of Melbourne* since its inception in 1994.



Gary Ekkel PHOTOGRAPH: RON EKKEL

1 Perotin (12th-13th century) *Ex semine Abrahe/Ex semine Rosa/[Ex semine]*

Triplum:

Ex semine
Abrahe, divino
Moderamine
Igne pio numine
Producis, Domine:
Hominis salutem,
Paupertate nuda,
Virginis nativitate
De tribu Juda.
Iam propinas ovum
Per natale novum
Piscem, panem dabis.
Partu sine semine.

Motetus:

Ex semine
Rosa prodit spine
Fructus oleae
Oleastro legitur
Virgo propagine
Nascitur Judee
Stelle matutine
Radius exoritur
Nobis caligine
Radio sol stella
Petra fluit melle
Parit flos puella
Verbum sine semine.

Tenor:

[Ex semine]

Triplum:

From the seed
Of Abraham, by divine
Direction,
In the holy fire of your will,
You bring forth, O Lord,
The salvation of mankind.
From stark poverty,
By the birth of a virgin
From the tribe of Judah.
Now you set forth an egg
For a new birth;
You will give fish and bread
By this birth without seed.

Motetus:

From the seed of a thorn,
A rose springs up;
Fruit of the olive
Is plucked from the olive tree.
A virgin is born
From a descendant of Judea.
The ray of the morning star
Shines forth
From the darkness of a cloud;
The sun from the ray of the star;
A stone flows with honey;
The flower of a maid gives birth
To the Word, without seed.

Tenor:

[From the seed]

2 from *Llibre Vermell* (14th century) *O Virgo splendens*

O Virgo splendens, hic in monte celso
mirculis serrato fulgentibus ubique,
quem fideles conscendunt universi.

Eia pietatis oculo placato cerne ligatos
fune peccatorum, ne infernorum
ictibus graventur, sed cum beatis tua
prece vocentur.

O resplendent Virgin, here on the
miraculous mountain cleft
everywhere by dazzling wonders,
and which all of the faithful climb.

Behold with the merciful eye of love
those enmeshed in the bonds of sin,
that they will not have to endure
the blows of hell, but rather will be
named among the blessed through
your intercession.

3 Gregorian chant *Alma Redemptoris Mater*

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, Gabrieli ab
ore sumens illud Ave, peccatorum
miserere.

Loving mother of the Redeemer, open
door to heaven
And star of the sea, come quickly to the
aid of your people, fallen indeed by
striving to rise again.

To nature's astonishment you were the
mother of your holy Creator
Without ceasing to be a virgin, and
heard from Gabriel that greeting "Hail."
Have pity on us sinners.

4 Gregorian chant *Ave Regina caelorum*

Ave Regina caelorum,
Ave Domina Angelorum,
Salve radix, salve porta,
Ex qua mundo Lux est orta.

Gaude, Virgo gloriosa,
Super omnes speciosa.
Vale, O valde decora.
Et pro nobis Christum exora.

Hail, Queen of Heaven.
Hail, Queen of angels.
Hail, root of Jesse.
Hail, Gate from whom Light came forth
into the world.
Rejoice, glorious Virgin,
Beautiful above all.
Hail, O exceedingly noble,
And beseech Christ for us.

5 Gregorian chant *Regina caeli*

Regina caeli, laetare, alleluia.
Quia quem meruisti portare, alleluia.

Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Rejoice, thou Queen of Heaven, alleluia.
For He, whom you were worthy to bear,
alleluia.
Has risen, as he said, alleluia.
Pray to God for us, alleluia.

6 Gregorian chant *Salve Regina*

Salve Regina, mater misericordiae :
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.

Ad te suspiramus, gementes et flentes in
hac lacrymarum valle.
Eia ergo, Advocata nostra,
Illos tuos misericordes oculos ad nos
converte.

Et Jesum, benedictum fructum ventris
tui, nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.

Hail, Queen and mother of mercy.
Hail, our life, comfort and hope.
Exiled sons of Eve, with loud voice we
call upon you.
As we journey in sorrow and lament
through this 'Valley of Tears,'
Ah, then, our Advocate,
Turn those eyes of pity towards us now.

When this time of exile is past, show us
Jesus, the blessed fruit of your womb,
Gentle, loving and kind Virgin Mary.

7 John Dunstable (c. 1385-1453) *Ave maris stella*

Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.

Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus. Amen.

Hail star of the sea,
God's loving Mother
And ever a virgin,
Heaven's fair gate.

You who received that 'Ave'
From Gabriel's lips.
Establish in us peace,
Reversing the name Eva.

Break the sinners' fetters,
Bring light to the blind,
Drive away our ills
And ask for us every blessing.

Show yourself a mother.
May He who deigned to be your Son,
Who was born for us,
Receive our prayers through you.

Virgin without equal
Gentle beyond all others,
Win us pardon for our sins,
And make us gentle and pure.

Make it your care that our life is without sin,
Arrange a safe journey for us,
So that we may see Jesus
And rejoice together forever.

To God the Father be praise,
To Christ most high and
To the Holy Spirit be glory;
To the Three by equal honour. Amen.

8 **Johnannes Ockeghem (c. 1410-97)** *Alma Redemptoris Mater*
(see translation above)

9 **Clemens non Papa (1500-58)** *O Maria, vernans rosa*

O Maria vernans rosa,
Porta caeli speciosa,
Clarior sideribus
Me gubernas, me supportas,
Me defende, me conforta,
Ne vincas ab hostibus.

Tu lux pulchra,
Tu medela,
Tu pax vera,
Tu tutela,
Inimici frange tela,
Succure cadentibus. Amen.

O Mary, springtime Rose,
Beautiful gate of Heaven,
Brighter than the stars,
Rule me, support me,
Defend me, comfort me,
So that I may not be overcome by the
enemy.

You are the beautiful light,
You are the healer,
You are our true peace,
You are our protection
Break the weapons of the foe,
Help the falling. Amen.

10 **Gregorian chant** *Ave Maria*

11 **Francisco Guerrero (1528-99)** *Ave Maria* (published 1570)

Ave, Maria, gratia plena:
Dominus tecum:
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.

Sancta Maria,
Regina caeli,
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 is the offspring of thy
womb, Jesus.
Holy Mary, Queen of Heaven,
Sweet and devout,
O Mother of God, Pray for us sinners,
So that with the chosen ones we may
see Thee.

12 Tomás Luis de Victoria (1548-1611) *Salve Regina*
(see translation above)

13 Richard Dering (c. 1580-1630) *Ave Virgo gloriosa* (published 1617)

Ave Virgo gloriosa,
Favo mellis dulcior,
Mater Dei gloriosa,
Stella sole clarior:
Tu es illa speciosa,
Qua nulla est pulchrior,
Rubicunda plus quam rosa,
Lilio candidior.

Hail, glorious Virgin,
Sweeter than the honeycomb;
Glorious Mother of God,
Star far brighter than the sun,
You are the lovely one,
Than whom nothing is more beautiful:
Redder than the rose,
Whiter than the lily.

14 Hieronymus Praetorius (1560-1629) *Magnificat* (published 1599/1622)
Song of Mary: Luke 1:46-55

Magnificat anima mea Dominum.
Et exsultavit spiritus me in Deo salutari
meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit magna qui potens est: et
sanctum nomen ejus.
Et misericordia ejus a progenie in
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.

My soul glorifies the Lord,
My spirit rejoices in God, my Saviour.

He looks on his servant in her lowliness:
henceforth all ages will call me
blessed.
The Almighty works marvels for me.
Holy is His name!
His mercy is from age to age on those
who fear Him.
He puts forth His arm in strength and
scatters the proudhearted.
He casts the mighty from their thrones
and raises the lowly.
He fills the starving with good things
and sends the rich away empty.

Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum.
Amen.

He protects Israel, his servant,
remembering His mercy,
For Abraham and his sons forever, both
now and forever, world without end.
Glory be to the Father, and to the Son
and to the Holy Spirit,
As in the beginning, so now and ever
shall be, world without end.
Amen.

15 Jan Dismas Zelenka (1679-1745) *Alma Redemptoris Mater* (1728)

16 Jan Dismas Zelenka *Ave Regina caelorum (i)* (1737)

17 Jan Dismas Zelenka *Ave Regina caelorum (ii)* (1737)

18 Jan Dismas Zelenka *Regina caeli* (after 1728)

19 Jan Dismas Zelenka *Salve Regina* (1727)
(see above for translations of the Marian antiphons)

The transcriptions of Zelenka's *Ave Regina caelorum (i)*, *Ave Regina caelorum (ii)* and *Regina caeli* were prepared by Dr. Jan Stockigt. Dr. Stockigt based on microfilms kept at the Sächsische Landesbibliothek-Staats-und Universitätsbibliothek Dresden. Dr. Stockigt also provided advice in the performance of all the Zelenka antiphons. The transcriptions of Zelenka's *Alma Redemptoris Mater* and *Salve Regina* were prepared for this recording by John Weretka. The translation of *O Maria, vernans rosa* was made available by Michael Keary.
