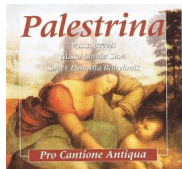


Palestrina – Masses CD3 (2001)

Written by bluesever

Thursday, 20 October 2011 09:10 - Last Updated Saturday, 08 March 2014 15:55

Palestrina – Masses CD3 (2001)



MISSA BREVIS 1. *Introitus: Puer natus est nobis* 2. *Kyrie* 3. *Gloria* 4. *Graduale: Viderunt omnes* 5. *Credo* 6. *Offertorium: Tui sunt coeli* 7. *Sanctus* [play](#) 8. *Benedictus* 9. *Communio: Viderunt omnes* 10. *Agnus Dei*

MISSA LAUDA SION

11. *Introitus: Cibavit eos* 12. *Kyrie* 13. *Gloria* 14. *Graduale: Oculi omnium* 15. *Credo* 16. *Offertorium: Sacerdotes Domini* 17. *Sanctus* 18. *Benedictus*

[play](#)

19. *Communio: Quotiescumque manducabitis* 20. *Agnus Dei* 21. *SUPER FLUMINA BABYLONIS* 22. *SICUT CERVUS*

PRO CANTIONE ANTIQUA Countertenors: Michael Chance, Timothy Penrose Tenors: James Griffett, Ian Partridge Basses: Michael George, Gordon Jones, Stephen Roberts Mark Brown, conductor

PALESTRINA=PURITY OF COMPOSITION WHILE PRO CANTIONE ANTIQUA=PURITY OF SOUND!!!

This 5 disc set is a treasure trove of some of the loveliest music of Palestrina that you will ever hear in one Box Set!! CD 1: Missa L'Homme Arme - Missa Assumpta Est Maria.CD2: Lamentations fo Jeremiah the Prophet. CD3: Missa Brevis-Missa Lauda Sion-Super Flumina Babylonis-Sicut Cervus.CD4: Missa Aeterna Christi Munera-Missa L'Homme Arme,4vv. CD5: Missa Papae Marcelli-Stabat Mater.

It is interesting to note that Palestrina wrote in the dedication of his "First Book of Motets" what he considered to be the function of music in the Church: "The function of music in the Church is the seasoning of devotion by the added delight of sweetness of song and variety of harmony." Thus he describes for us all how we should perceive his music. Therefore, the qualities are:

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purity, clarity, comparative brevity and simplicity, polyphony used with judicious reserve and the banishing of secular elements from his music. And I believe that these five discs all speak to Palestrina's dedication.

Pro Cantione Antiqua of London was founded in the 1960's by tenor James Griffett, countertenor Paul Esswood and conductor/producer Mark Brown. From the beginning they have been closely associated with conductor and musicologist Bruno Turner. They are probably the leading British performing group in a cappella music, especially Early Music, prior to the Tallis Scholars. Though principally an all-male group, they have occasionally supplemented with female voices when appropriate (example: 1978 recording under Phillip Ledger to accompany 'The Oxford Book of English Madrigals).

Pro Cantione Antiqua perform in a strong straightforward style with not too much overpointing. Their delivery is accurate and efficient, always musical and shapely. They are here recorded in suitable acoustic; not too closely miked and the acoustic is not overwhelming but the recording remains atmospheric, giving something of the feel of the church

It is unfortunate that no liner notes are included in this package, but there is a booklet that includes the contents of each, that is the Latin Text and the performers which vary slightly from disc to disc. Mark Brown conducts four of the five discs and Bruno Turner the remaining one. There is an assortment of sixteen singers total, and the number vary from five to nine per disc. The performers are: C. Brett, T. Penrose, A. Stafford, M. Chance (countertenors) - W. Evans, J. Griffett, I. Partridge, N. Jenkins, Lewington (tenors) - M. George, G. Jones, C. Keyte, S. Roberts, B. Etheridge, A. Peacock, D. Beavan (basses). The sound, however, remained solid and strong and clear, so the slight adjustments in personnel were not detrimental to the overall excellence. --- George Peabody "Ariel"

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