

*Saint Anselm Parish  
Saint Cecilia Concerts*

*THE FEAST OF THE PRESENTATION OF THE LORD*



*Saint Louis Abbey Church*

*500 South Mason Road  
Creve Coeur, MO 63141*

*February 4, 2023, 2:00 P.M.*

It is a distinct paradox: one of the major Christian feasts --the Presentation of the Lord --with all its significance and rich theological meaning, eludes nowadays so many members of Catholic communities! That celebration is based on the Luke's account of the story (Luke 2, 22-39) according to which the Holy Family came to the Temple of Jerusalem to fulfil two obligations of the Judaic law: 1. ritual purification of a mother of a boy (due 40 days after the delivery), and the ceremony of the consecration of the firstborn boy. A critical part of the narrative was that two elderly people, Simeon and Anna the prophetess, who happen to be at the temple by chance (or through the guidance of the Holy Spirit) recognized the Messiah, awaited so long by the nation of Israel.

There are some compelling reasons for a Marian character of the feast. First, it was also the time of the rite of purification for Mary. We have also to keep in mind that the second part of Simeon's prophetic utterance was addressed to Mary alluding to her role in her son's redemptory mission. A humble and loving woman who responded to God's call with her whole heart is at the very center of the mystery of Jesus' double nature: human and divine at the same time. Mary's own mission-bringing Jesus to all who sincerely look for him and interceding with his son on behalf of the people—is intrinsically and inseparably connected to his.

Forms of devotion of Mary were especially rich in the popular and institutionalized religious life of Spain at the time of the Renaissance. An important part of her appeal was based on the fact that Mary, in addition of being regarded the Mother of God, Mary was also recognized as the most powerful advocate for the humanity to the Savior. Mary's own words, recorded in the first chapter of Luke's Gospel, known as the Magnificat prayer, were used as a permanent prayer Vespers service recurring on a daily basis. Mary's response to God's call expressed in that remains a model response deeply inspirational to all Christians to this day

During the Renaissance, it was a common practice to enrich the music of the liturgy, primarily consisting of the plain chant, with some more elaborate polyphonic setting of chant melodies. The Vespers service was usually the most elaborate office of the day. Sometimes an a growth of musical material that was already a part of the liturgy led to a development of the overall liturgical structure that could even result in an entire new form of liturgy. One example is an evolution of a function of *Salve Regina*. That hymn was sung, for a long time, in its simple form at the conclusion of the Compline. Gradually, some elaborations of the melody (including creating polyphony) were added, along with new orations, responses, antiphons and other Marian motets. That evolution resulted in a formation of an entirely self-contained service (known the *Salve* service).

The program of our concert is built around the chant that is a part of the liturgy of the Presentation of the Lord. *Beata dei genitrix* [Blessed Mother of God] is primarily the antiphon to the Magnificat of the First Vespers of the Feast (the most important church feasts beginning with the one set of Vespers prayers at the sunset on the eve of the day of observance, and concluding with another set at the sunset of the following day). A similar phrase beginning with the same words (*Beata dei genitrix*) is also used in the liturgy of Christmas day (as the 5<sup>th</sup> response for Lauds) and on Mary's own Feast of Nativity (September 8)

In a process of composing polyphonic music, chant melody (in this instance *Beata dei genitrix*) is used primary material for a more elaborate structure. One of the settings of *Beata dei genitrix* was written by Francisco Guerrero - a prominent representative of the Spanish Renaissance, who was associated with the cathedral in Seville through most of his professional life. Guerrero, who achieved a reputation as one of the best musicians of Spain by the age of 30, travelled extensively, initially across Spain and Portugal, then across Italy, and, finally, to the Middle East. He wrote so many Marian compositions that his contemporaries often called him "el cantor de Maria." His motet *Beata dei genitrix*, published in Rome around 1585. was one of many polyphonic compositions in that genre written in Spain.

As a musical form, the motet turned out to fit nicely many occasions. Among many uses of this versatile form of composition one can note a "devotional exercise" - a performance to provide inspiration to the faithful and to help them to get into the spirit of prayer. It was also used in more formal liturgical settings, especially in Vespers, Compline and in the Mass. There is also ample historical evidence that motets were sung in connection with the processions. Historical records show that public processions were held in Seville on all the major Marian Feasts including the Presentation. Processions on the Assumption and Visitation Days were among the most elaborate yearly events in town. As for the incorporation of the motet in the Mass setting, it happened that music material of the motet could have a decisive influence on the musical shape of the Mass Ordinary, as the program of our concert demonstrates. *Missa Beata Dei Genitrix*, published in Rome in 1602, is directly based on Guerrero's motet. This is also the case in four out of remaining five of Lobo's settings of the Mass, illustrating the depth of Lobo's relationship with his mentor and very likely teacher Guerrero. In fact, Lobo was hired by the Cathedral of Seville to help the aging Guerrero manage the choir.

A votive Mass was a Mass with special intention that was not directly covered by prayers of the Office of the Day. A Marian Mass was a particular category of the votive Mass, often celebrated weekly, on Saturdays, during Guerrero's and Lobo's time. Lobo likely wrote that particular Mass setting as music for the Marian Mass.

Vox Fidentium's singing will alternate with organ music to give voice also to our historical Hradetzky organ. This instrument, built in 1967 by an Austrian family of organ builders, was one of the first organs in the United States representing the lofty ideals of the Organ Revival Movement (Orgelbewegung) aiming at restoration of the best traditions of the craft of organ building. This movement, originated by a great humanist, philosopher and musicologist Abert Schweitzer, came to its maturity in early 1960s. All organ pieces selected for this program were written by the Italian composer Girolamo Frescobaldi –one of the most important forces behind development of the new keyboard style in the emerging culture of the Baroque.

The program will conclude with one of the best-known Marian hymns of all times - *Ave Maris Stella*, which was regularly sung throughout Western Europe in churches, cathedrals, chapels, convents and monasteries. Spanish manuscripts were among the earliest sources of this hymn. According to the breviary of Clement VIII, this hymn was assigned to Vespers I and Vespers II for all Marian feasts.



Anonymous, chant	Beata Dei Genitrix Maria
Francisco Guerrero	<i>motet Beata Dei Genitrix Maria</i>
Alonso Lobo	<i>Missa Beata Dei Genitrix Maria: Kyrie</i>
Girolamo Frescobaldi	Recercar Decimo from <i>The First Book of Capricci, Ricercari and Canzoni</i>
Capricci, Ricercari and Alonso Lobo	<i>Missa Beata Dei Genitrix Maria: Gloria</i>
Gospel: Luke 2, 22-35	
Alonso Lobo	<i>Missa Beata Dei Genitrix Maria: Credo</i>
Girolamo Frescobaldi	Recercar secondo from <i>The First Book of Capricci, Ricercari and Canzoni</i>
Alonso Lobo	<i>Missa Beata Dei Genitrix Maria: Sanctus</i>
Girolamo Frescobaldi	Bergamasca from <i>Fiori Musicali</i>
Alonso Lobo	<i>Missa Beata Dei Genitrix Maria: Agnus dei</i>
Girolamo Frescobaldi	versets on Ave Maris Stella from <i>Fiori Musicali</i>
Girolamo Frescobaldi	Toccata Settima from <i>The Second Book of Toccattas</i>

### ***Vox Fidentium Vocal Ensemble***

Sopranos: Rachel Jones, Darcie Johnson  
 Altos: Katie B Bayers, Thomas Dinan, Keith Wehmeier  
 Tenor: Tristan Hampton,  
 Baritone: Daniel Cook  
 Basses: Jay Harkey, Leon Burke

**Andrzej Zahorski - Director and organ**

Beata Dei genitrix Maria,  
Virgo perpetua, templum Domini,  
sacrarium spiritus sancti,  
sola sine exemplo  
placuisti Domino Jesu Christo:  
ora pro populo,  
interveni pro clero,  
intercede pro devoto femineo sexu.

Blessed Mary, mother of God,  
Perpetual virgin, temple of the Lord,  
Sanctuary of the Holy Spirit:  
Alone and without equal,  
You pleased the Lord Jesus Christ, alleluia.  
Pray for the people, Plead for the clergy!  
Intercede for devout women, alleluia!

## **The Mass Ordinary:**

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.  
[Lord, have mercy.  
Christ, have mercy.]

### **Gloria**

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.  
Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.  
Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

Glory be to God in the highest.  
And in earth peace  
to men of good will.  
We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.  
Thou that takest away the sins of the world, have  
mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.  
For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father. 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.

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

### **Agnus Dei**

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis. (2x)  
Agnus Dei,  
qui tollis peccata mundi,  
Dona nobis pacem.

Lamb of God, you take  
away the sins of the world,  
have mercy on us. (2x)  
Lamb of God, you take  
away (2x) the sins of the  
world,

### **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 vincula 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.

HAIL, O Star of the ocean,  
God's own Mother blest,  
ever sinless Virgin,  
gate of heav'nly rest.  
Taking that sweet Ave,  
which from Gabriel came,  
peace confirm within us,  
changing Eve's name.  
Break the sinners' fetters,  
make our blindness day,  
Chase all evils from us,  
for all blessings pray.  
Show thyself a Mother,  
may the Word divine  
born for us thine Infant  
hear our prayers through thine.  
Virgin all excelling,  
mildest of the mild,  
free from guilt preserve us  
meek and undefiled.



**Our thanks to all those who, through their encouragement,  
support, and contributions, have made this  
Saint Cecilia concert possible.**

*I would like to thank in particular:*

*Father Aidan McDermott, OSB and the staff of Saint Anselm Parish  
The monastic community of Saint Louis Abbey and  
Vox Fidentium Ensemble*

*Alexey Zeborsh*

