

CAMBRIDGE TAVERNER CHOIR

Owen Rees
DIRECTOR



THOMAS TALLIS

ANTHEMS & MOTETS
including

SPEM IN ALIUM

and

Loquebantur variis linguis

Videte miraculum

Salvator mundi

Sancte Deus O nata lux

JESUS COLLEGE CHAPEL 8.30 p.m. SUNDAY 3rd. MAY

1. Salvator Mundi
2. Sancte Deus
3. Videte Miraculum
4. Spem in Alium
- Interval of 15 minutes
5. If Ye Love Me
6. Hear the Voice and Prayer
7. With All Our Hearts and Mouths
8. O Nata Lux
9. Loquebantur Variis Linguis

There will be organ interludes of music by the Spanish composer Cabezon, who came to England in 1553/4 as organist of Philip's "Capella Flamenca"; this choir may have joined with the English Chapel Royal choir to perform Tallis's Mass "Puer natus est nobis", at Christmas 1553.

Organist: Ian Coleman.

Note: With All Our Hearts
And Mouths is an English
version of Salvator Mundi,
whose text also dates from
the sixteenth century.

Salvator mundi
Salvator mundi salva nos, qui per crucem et sanguinem redemisti nos:
auxiliare nobis, te deprecamur, Deus noster.

O Saviour of the world, save us, who by Thy Cross and Thy Blood hast
redeemed us; grant us Thine aid we beseech Thee, our God.

Sancte Deus
Sancte Deus, sancte fortis, sancte et immortalis:
miserere nobis. Nunc, Christe, te petimus miserere quaesumus, qui venisti
redimere perditos: noli damnare redemptos, quia per crucem tuam
redemisti mundum. Amen.

Holy God, Holy & Strong, Holy & Immortal, have mercy upon us.
Now, O Christ, we pray Thee: have mercy upon us, we beg Thee.
Thou who comest to redeem the lost, do not condemn those Thou hast
bought,
Because by Thy cross Thou hast redeemed the world.
Amen.

VIDETE MIRACULUM

Videte miraculum matris Domini: concepit virgo virilis (gnara
consortii, stans onerata nobili onere Maria; et matrem se
laetam cognosci, quae se nescit uxorem. Haec speciosum forma
prae filiis hominum castis concepit visceribus, et benedicta
in aeternum Deum nobis protulit et hominem. Gloria Patri et
Filio et Spiritui Sancto.

Behold the miracle of the mother of the Lord: a virgin has
conceived though she knows not a man; Mary, who stands laden
with her noble burden; knowing not that she is a wife, she
rejoices to be a mother. She has conceived in her chaste
womb one who is beautiful beyond the sons of men, and, blessed
for ever, she has brought forth God and man for us. Glory be
to the Father, the Son and the Holy Ghost.

Spem in alium

Spem in alium nunquam habui praeter in te, Deus Israel, qui irasceris, et
propitius eris, et omnia peccata hominum in tribulatione dimittis.
Domine Deus, Creator coeli et terrae, respice humilitatem nostram.

I have never put my hope in any other but in you, God of Israel, who will be
angry and yet become again gracious, and who forgives all the sins of
suffering man.
Lord God, Creator of Heaven and Earth, look upon our lowliness.

If ye love me, keep my commandments, and I will pray the Father, and he
shall give you another comforter, that he may abide with you for ever, ev'n
the spirit of truth.

Hear the voice and prayer of thy servants, that they make before thee this
day. That thine eyes may be open toward this house night and day, ever
toward this place of which thou hast said, "My name shall be there". And
when thou hear'st have mercy on them.

WITH ALL OUR HEARTS AND MOUTHS

With all our hearts and mouths we confess, praise and bless
Thee, God the Father unbegotten and Thee the Son, only begotten,
with the Holy Ghost the comforter. Holy and unseparable Trinity,
to Thee be glory for evermore. Amen.

O NATA LUX

O nat lux de lumine, Jesu redemptor saeculi,
Dignare clemens supplicum Laudes precesque sumere
Qui carne quondam contegi Dignatus es propperditis.
Nos membra confer effici, Tui beati corporis.

Loquebantur variis linguis

Loquebantur variis linguis apostoli, Alleluia.
Magnalia Dei, Alleluia.
Repleti sunt omnes Spiritu Sancto, et ceperunt loqui
Magnalia Dei, Alleluia.
Gloria Patri et Filio, et Spiritui Sancto.
Alleluia.

The apostles were speaking in different tongues, Alleluia.
Of the great works of God, Alleluia.
They were all filled with the Holy Spirit, and they began to speak
Of the great works of God, Alleluia.
Glory be to the Father and to the Son, and to the Holy Spirit.
Alleluia.

THOMAS TALLIS served in the Chapel Royal under four of the five Tudor sovereigns of England - Henry the Eighth, Edward, Mary, and Elizabeth. His surviving music reflects the religious vacillations which these monarchs oversaw. For the Sarum rite Tallis produced settings of the Ordinary of the Mass, and also polyphonic hymns and responsories which adorned the Offices of Matins, Lauds, Vespers, and Compline. In these works the plainchant is incorporated in an inner voice, presented in equal semibreves. Among the most richly scored of the responsories are Videte miraculum, for six voices, and Loquebantur variis linguis, for seven. Although the text of O nata lux is a hymn, various features - the absence of plainchant, the repeat of the last line of text - suggest that this is not a liturgical piece.

In England it had become by the sixteenth century a regular practice to perform a votive antiphon dedicated either to Mary or to Jesus at a separate devotion out of quire after Compline or at some other time. Sancte Deus is a Jesus antiphon set by Tallis for four voices in a highly sectional manner.

In 1575 Tallis published in conjunction with Byrd a collection of motets entitled 'Cantiones quae ab argumento sacrae vocantur'; Salvator mundi, which opens this anthology, is a thoroughly imitative work which may be Elizabethan in date.

The origins of Spem in alium may be not only un-liturgical but even secular. There is some evidence that the piece was commissioned by the Catholic Duke of Norfolk as an English 'reply' to Striggio's forty-part 'Ecce beatam lucem'. Tallis's work may have been first performed not in church but in the long gallery of a nobleman's house, perhaps the London house of the Earl of Arundel, in about 1570.

THE CAMBRIDGE TAVERNER CHOIR

Kathy Willis, Julia Hollander, Judith Henderson, Alison Smart, Caroline Perkins, Karen Kerslake, Emily Hayes....sopranos.

Mike Entwisle, Jan Brown, Mel Taylor, Rupert Preston Bell, Rachel Britton....
....altos.

Mark leBrocq, Alex Kremer.....tenors.

Frank Salmon, Jeremy Hayter, James Durran, Gary Snapper, Keith Bryant...Basses

The Spem in Alium Choirs.

1.Lucy Dennis, Karen Kerslake, Rachel Britton, James Gilchrist, Keith Bryant.

2.Amanda Dean, Julia Hollander, Ian Moore, Alex Kremer, Paul Linsell.

3.Caroline Perkins, Julia Sullivan, Mel Taylor, Richard King, Frank Salmon.

4.Anastasia Hall, Jessica Haxworth, Jan Brown, David Watkin, Gary Snapper.

5.Alison Smart, Judith Henderson, Chris Sanderson, Meurig Bowen, Ian Coleman.

6.Juliet Schiemann, Juliet Allan, Chris Cullen, Chris Argent, Chris Batchelor.

7.Kathy Willis, Emily Hayes, Rupert Preston Bell, Nick Brown, Jeremy Hayter.

8.Juliet Emerson, Ann Claxon, Mike Entwisle, Mark leBrocq, James Durran.

Owen Rees, director; Gary Snapper, secretary.

The director & secretary of the choir would like to thank the Master, Dean, Fellows, Organ Scholar and Porters of Jesus College.

The Cambridge Taverner Choir was formed in 1986 by Owen Rees and John Butt, and is dedicated largely to the music of sixteenth century England. The choir is keen to perform music in liturgical and architectural context, and indeed started life by singing a reconstruction of Taverner's Missa Gloria Tibi Trinitas in Taverner's own church, the abbey at Tattershall in Lincolnshire. Since its inception, the choir has worked closely with Mary Berry, the plainsong expert of Scola Gregoriana

The members of the Taverner Choir are drawn from amongst the best singers of the chapel choirs of the University, as well as including a number of townsmen and ex-choral scholars. For this performance of Spem in Alium, we have brought together singers from the choirs of Clare, St Catharine's, King's, St John's, Trinity, Selwyn, Caius, Jesus and Downing Colleges.

Owen Rees, director of the Cambridge Taverner Choir, was organ scholar of Saint Catharine's College from 1983 until 1986, and has maintained a keen interest in choral conducting whilst embarking on postgraduate research into the music of sixteenth century England. Whilst interested in contextual performances, he is dedicated to the exciting performance of polyphony, and in particular of the less known glories of Tudor music.

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