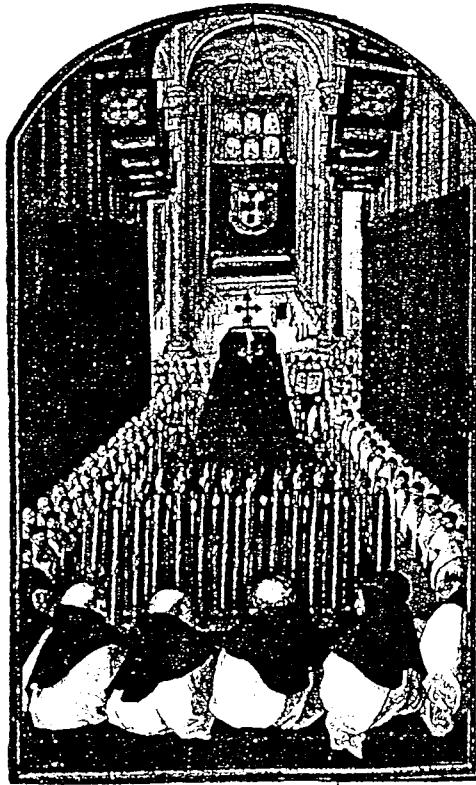


CAMBRIDGE TAVERNER CHOIR
director Owen Rees

**MUSIC FROM
RENAISSANCE COIMBRA**



Sunday 9 October 1994
Chapel of Jesus College, Cambridge
8.15 p.m.

PROGRAMME

1	De profundis	Pedro de Cristo
2	Introit - Missa pro defunctis	Duarte Lobo
3	Kyrie - Missa pro defunctis	Duarte Lobo
4	Lachrimans sitivit anima mea	Pedro de Cristo
5	Gradual - Missa pro defunctis	Duarte Lobo
6	Si pie Domine	anon. (1521)
7	Offertory - Missa pro defunctis	Duarte Lobo
8	Inter vestibulum	Pedro de Cristo
9	Sanctus and Benedictus - Missa pro defunctis	Duarte Lobo
10	Agnus Dei - Missa pro defunctis	Duarte Lobo
11	Communion - Missa pro defunctis	Duarte Lobo
12	Commissa mea pavesco	Filipe de Magalhães

INTERVAL of 15 minutes

1	Magnificat (eighth tone)	Pedro de Cristo
2	Ave regina cælorum	Pedro de Cristo
3	Stabat mater	António Carreira
4	Osanna Filio David	Pedro de Cristo
5	Panis angelicus	João Lourenço Rebelo
6	Alma redemptoris mater	Aires Fernandez

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The Cambridge Taverner Choir

Director - Owen Rees

*Sopranos - Diana Baumann, Josie Dixon, Helen Garrison, Rachel Godsill,
Caroline Preston Bell, Margaret Simper, Sally Terris, Tanya Wicks*

Altos - Toby Gee, Simon Godsill, Martin Neill, Nicholas Perkins, Rupert Preston Bell

Tenors - Paul Baumann, Philip Mills, Edwin Simpson

Basses - James Durran, Frank Salmon, Gary Snapper, Paul Watson

By kind permission of the Master, Chaplain, and Fellows of Jesus College

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The city of Coimbra in northern Portugal was for several periods in the early history of the country both its capital and the seat of its only medieval university. The old city is set impressively on the slopes of a hill overlooking the river Mondego, with the buildings of the university dominating the town. During the sixteenth century, thanks largely to the efforts of King João III, Coimbra became the greatest educational centre - and one of the foremost cultural centres - in Portugal. The two most powerful institutions in the cultural life of the city were the university and the Augustinian monastery of Santa Cruz in the lower town. Santa Cruz had, since its foundation in 1131, enjoyed the protection of royalty,

Missa pro defunctis: Communion

Lux æterna luceat eis Domine, cum sanctis tuis in æternum, quia pius es.

Requiem æternam dona eis Domine: et lux perpetua luceat eis, cum sanctis tuis in æternum, quia pius es.

May everlasting light shine upon them, with Thy saints for ever, for Thou art merciful.

Eternal rest give unto them, O Lord, and may everlasting light shine upon them, with Thy saints for ever, for Thou art merciful.

Commissa mea pavesco, et ante te erubesco: dum veneris iudicare noli me condemnare.

I dread my misdeeds and blush before Thee. Do not condemn me when Thou shalt come to judge.

Magnificat anima mea Dominum: et exsultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

Et misericordia eius 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.

Suscepit Israel puerum suum, recordatus misericordiæ suæ.

Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

Gloria Patri et Filio et Spiritui Sancto,

Sicut erat in principio et nunc et semper, et in sæcula sæculorum. Amen.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my saviour.

For He hath regarded the lowliness of his handmaiden. For behold from henceforth all generations shall call me blessed.

For He that is mighty hath magnified me, and holy is His name.

And his mercy is on them that fear Him from generation to generation.

He hath showed strength with his arm. He hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble.

He hath filled the hungry with good things, and the rich He hath sent empty away.

He hath supported his servant Israel, being mindful of his mercy.

As He said to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost,

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Ave regina cælorum.

Ave domina angelorum.

Salve radix sancta
ex qua mundo lux est orta.

[Second part]

Gaude gloriosa,
super omnes speciosa.

Vale valde decora,
et pro nobis semper

Christum exora.

Hail, queen of heaven.

Hail, mistress of the angels.

*Greetings, holy root
from which light is born to the world.*

[Second part]

Rejoice, glorious one,

beautiful above all things,

and on our behalf always

pray to Christ.

Stabat mater dolorosa

iuxta crucem lacrimosa

dum pendeat Filius;

cuius animam gementem

contristantem et dolentem

pertransivit gladius.

The grieving mother stood

weeping beside the cross

while her Son hung there;

whose soul, sighing,

grieving, and lamenting,

the sword transfixed.

Osanna Filio David: benedictus qui venit in nomine Domini; O rex Israel, osanna in excelsis.

Osaana to the Son of David: blessed is He who comes in the name of the Lord; O King of Israel, osanna in the highest.

Panis angelicus fit panis hominum. Dat panis cælicus figuris terminum. O res mirabilis, manducat Dominum pauper, servus et humilis.

The bread of angels becomes the bread of men. The heavenly bread gives a reality beyond symbols. O marvellous thing: the poor, lowly, and humble man eats his Lord.

Alma redemptoris mater, quæ pervia cæli porta manes, et stella maris, succurre cadenti surgere qui curat populo. Tu quæ genuisti, natura mirante, tuum sanctum genitorem, virgo prius ac posterius, Gabrielis ab ore sumens illud Ave, peccatorum miserere.

Nourishing mother of the redeemer, who art the open door to heaven, and star of the see, help the falling people who strive to rise. Thou who gave birth, with nature wondering, to thy Holy Creator, virgin before and after, receiving that 'Ave' from the mouth of Gabriel, have mercy on sinners.

TEXTS

De profundis clamavi ad te Domine: exaudi vocem meam. Fiat aures tuæ intendentes in vocem deprecationis meæ.
Out of the deeps have I cried unto thee O Lord: pay heed to my voice. Let thine ears hearken unto the voice of my petition.

Missa pro defunctis: Introit

Requiem æternam dona eis Domine: et lux perpetua luceat eis.

Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Requiem . . . eis.

Eternal rest give unto them, O Lord, and may everlasting light shine upon them.

A hymn becometh Thee in Sion, O God, and a vow shall be paid unto Thee in Jerusalem. Hear my prayer; all flesh shall come unto Thee.

Eternal rest . . . them.

Missa pro defunctis: Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Missa pro defunctis: Gradual

Requiem æternam dona eis Domine: et lux perpetua luceat eis.

In memoriam æterna erit justus: ab auditione mala non timebit.

Eternal rest give unto them O Lord, and may everlasting light shine upon them.

The just shall be in everlasting remembrance; he shall not fear the evil hearing.

Lachrimans sitivit anima mea videre te fontem vivum teque frui. Heu me exulem, quia incolatus meus prolongatur nimis. [Second part] Audivit lamentationes et gemitus exterminii tui. Convertere, convertere O Sion, revertere, revertere, ut intuearis et mei fruaris in æternum.

Weeping, my soul has thirsted to see thee, the living source, and to have joy in thee. Alas for me, an exile, for my banishment lasts too long. [Second part] He has heard the lamentation and groaning of thy exile. Return, return, O Shulamite, return, return, so that you may look upon me and have joy in me for ever.

Missa pro defunctis: Offertory

Domine Jesu Christe Rex gloriæ, libera animas omnium fidelium defunctorum de pœnis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repræsentet eas in lucem sanctam: quam olim Abraham promisisti et semini eius.

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the lion's mouth, lest hell swallow them and they fall into darkness: but may the standard-bearer, holy Michael, lead them into the holy light: which Thou promised to Abraham and to his seed.

Si pie Domine defecit nobis Alphonsus rex noster, gaudium cordis nostri conversum est in luctum, cecidit corona capitis nostri. [Second part] Ergo ululate populi, plorate sacerdotes, lugete pauperes, plangite nobiles, et dicite: anima regis nostri Alphonsi requiescat in pace.

If, Holy Lord, our king Alfonso has been lost to us, the joy of our heart is turned into weeping, the crown of our head is dead.

[Second part] Therefore cry out ye people, weep ye priests, mourn ye poor, lament ye nobles, and say: may the soul of our king Alfonso rest in peace.

Missa pro defunctis: Sanctus and Benedictus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. The heavens and the earth are full of Thy glory. Hosanna in the highest.

Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Inter vestibulum et altare plorabant sacerdotes, ministri Domini, dicentes: parce, Domine, parce populo tuo, et ne des hereditatem tuam in opprobrium, ut dominantur eis nationes.

Between the entrance-court and the altar the priests were crying, the ministers of the Lord, and saying: O Lord, spare Thy people, and do not give Thine inheritance away into disgrace, that the nations might have dominion over them.

Missa pro defunctis: Agnus Dei

Agnus Dei qui tollis peccata mundi, dona eis requiem.

Agnus Dei qui tollis peccata mundi, dona eis requiem.

Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant rest unto them.

Lamb of God, who takest away the sins of the world, grant rest unto them.

Lamb of God, who takest away the sins of the world, grant eternal rest unto them.

and between 1506 and 1545 the monastery was completely rebuilt by royal command. As part of this renewal, King Manuel I ordered the construction of splendid new tombs for the first two kings of Portugal - Afonso Henriques and Sancho - who were buried in the monastery church. On 16 July 1520 Manuel visited Coimbra to preside over the ceremonies of reburial, and it was very probably at these ceremonies that the motet *Si pie Domine* - a lament for Afonso Henriques, preserved anonymously in a manuscript copied at Santa Cruz - was first performed.

The early music manuscripts originating at Santa Cruz (and now in Coimbra University Library) form much the largest collection of such sources to have survived in Portugal. Besides a great deal of music imported from other countries, they contain the works of composers who worked at the monastery, of whom the best-represented and one of the most accomplished is Pedro de Cristo (c.1550-1618), *mestre de capela* (that is, director of polyphonic music) at Santa Cruz from the 1590s until his death. Much of his music, although beautifully crafted, is basically conventional in technique, remaining within the bounds of the *stile antico*. This is true, for example, of the simple four-voice setting of the marian antiphon *Ave Regina caelorum*. However, other works break through these technical boundaries in striking ways. For example, *De profundis* ('Out of the depths have I cried unto thee, O Lord') captures the affect of its text through constantly unstable harmonies and declamatory textures and rhythms. Declamation in short note-values is a regular feature also of Pedro de Cristo's works for two choirs, such as the settings of *Magnificat* performed here.

For almost the whole of Pedro de Cristo's adult life Portugal lay under Spanish domination. The Spaniards took control in 1580, two years after the battle of Alcácer-Quibir in which the young King Sebastião of Portugal lost his life while leading a doomed crusade in northern Africa. During the succeeding decades the figure of Sebastião - whom many Portuguese believed to have survived the battle - assumed a messianic significance, becoming the focus for the nation's hopes of future deliverance from the Spanish. This 'Sebastianist' message was certainly preached from the pulpits of Portuguese churches, and at least one work by Pedro de Cristo - the motet *Lachrimans sitivit anima mea* - was in all likelihood intended by the composer as a vehicle for the same message, given particularly the biblical context (Psalm 119, v.5 - a complaint in exile) from which part of the text was selected. (If this interpretation is correct, the 'exile' mentioned in the text may be identified as Sebastião, the second part of the text thus being a call for him to return to his native land.) It is entirely possible that Pedro de Cristo's setting of *Inter vestibulum* (with its pleas for the deliverance of the people from foreign domination) is likewise a covert protest against Spanish rule.

The Santa Cruz manuscripts are the major source for the music of several Portuguese composers besides those who worked at the monastery itself. Among the most important sixteenth-century figures are António Carreira (c. 1530-before 1597) - who was *mestre de capela* of the royal chapel in Lisbon from about 1567 - and Aires Fernandez - about whose life nothing is yet known for certain. The piece by Aires Fernandez performed here - a setting of the marian antiphon *Alma redemptoris mater* - incorporates (in the tenor) the plainchant associated with this text.

From the beginning of the seventeenth century Portuguese music began at last to appear in print. Many of the composers to benefit had been trained at the cathedral school in Evora and spent most of their professional lives in Lisbon. An important collection of such musical editions exists in Coimbra University Library, and it is most likely that some at least of these copies belonged originally to the monastery of Santa Cruz and that the works they contain were sung in the monastery church. Among them is a copy of the *Liber missarum* of Duarte Lobo (c. 1565-1646), published at Antwerp in 1521, at the end of which is the fine eight-voice *Missa pro defunctis* performed here. The work makes occasional use of antiphonal effects, but more generally keeps all the voices in play, employing a rich variety of textures ranging from dense imitation to homophony.

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The Cambridge Taverner Choir

Since its first performance in 1986, the choir, under the direction of its founder, Owen Rees, has established itself as one of the few specialist Renaissance choirs outside London. As well as regular concert series and festival appearances in Cambridge, it has performed in many parts of the U.K., and undertook a highly successful tour of Portugal in 1991. 1993 saw the release of the choir's first two CD recordings; both have been acclaimed by the critics, and *Music from Renaissance Portugal* has been shortlisted this year for the *Gramophone* Early Music Award. The choir has also broadcast on Radio 3, and has been featured on Radio 4. The choir's principal emphasis is the performance of Renaissance polyphony in illuminating thematic, liturgical, and physical contexts, aiming to recreate the grandeur and excitement of the music of the Tudor age in England, and the 'Golden Age' of Spain and Portugal.

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