

CAMBRIDGE TAVERNER CHOIR
Owen Rees *director*

**MUSIC FOR ST PETER'S,
ROME**



Sunday 4 June 1995
Jesus College Chapel, Cambridge
8.15 p.m.

PROGRAMME

Programme

Magnificat, primi toni (8 voices) Giovanni Pierluigi da Palestrina (1525–1594)

Nigra sum Palestrina

Toccata avanti la Messa della Madonna

Ave maris stella (organ/chant) Girolamo Frescobaldi (1583–1643)

O magnum mysterium Palestrina

Stabat mater (8 voices) Palestrina

INTERVAL of 15 minutes

Salve regina (12 voices) Palestrina

Christus factus est Felice Anerio (c. 1560–1614)

Victimæ paschali laudes (8 voices) Tomás Luis de Victoria (1548–1611)

O gloriosa Domina (12 voices) Palestrina

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The Cambridge Taverner Choir *director* Owen Rees

<i>sopranos</i>	<i>altos</i>	<i>tenors</i>	<i>basses</i>
Diana Baumann	Laura Dollin	Paul Baumann	James Durran
Josie Dixon	Toby Gee	William Byrne	Frank Salmon
Helen Garrison	Simon Godsill	Philip Mills	Gary Snapper
Bernadette Nelson	Martin Neill	Edwin Simpson	Paul Watson
Caroline Preston Bell	Nicholas Perkins	Jonathan Stoughton	Nicholas Wilks
Margaret Simper	Rupert Preston Bell		
Rachel Sutton			
Sally Terris			
Tanya Wicks			

We are grateful to the Master, Chaplain, and Fellows of Jesus College for their kind permission to perform in the chapel.

In the second half of the sixteenth century the Catholic Church—in part as a response to the threat posed by Lutheranism and other reformed theologies—underwent a radical process of reform and renewal of all aspects of its life. The principal effect on music of this Counter Reformation (or 'Catholic Reformation') was to encourage composers to present the text in a clearly audible manner; however, the renewed confidence of the reformed church, and the desire to use music as a powerful tool in turning the mind of congregations towards the spiritual, is also manifest in the cultivation of splendid and imposing styles—utilising two or more choirs, often spatially separated—which can perhaps be thought of as the musical equivalents of the theatrical splendours of late-sixteenth- and early-seventeenth-century ecclesiastical architecture in Rome. Indeed, although the 'polychoral' technique (that of using multiple choirs) is most usually associated with Venice, Roman composers from Palestrina onwards likewise produced an impressive repertory of such works. This is an aspect of Palestrina's output which is relatively little-known today, and which belies the view of his music as unremittingly conservative: the only piece of his in tonight's concert which is at all well known is the setting of the *Stabat mater* (portraying Mary standing at the foot of the Cross) for two choirs.

One of the principal Roman institutions which cultivated the polychoral manner was the Cappella Giulia at St Peter's (founded by Pope Julius II in 1513), with which Palestrina was associated as *maestro* from 1551 to 1555 and again from 1571 until the year of his death—1594. At the same period that the dome of the great basilica was finally completed (by Domenico Fontana) the Cappella Giulia renewed its repertory in accordance with the reformed liturgy and the new requirements for textual clarity and proper Latin accentuation. One manuscript copied for the Cappella is a particularly important source of Palestrina's polychoral works, and gives us an indication of which pieces were performed at St Peter's under his direction: these include, for example, the three-choir *Salve regina* which opens the second half of the concert. This and the Marian hymn *O gloriosa Domina* are probably among the composer's early works for multiple choirs. In both cases Palestrina began with extended sections sung by each choir alone, before combining the choirs in antiphonal dialogues. The two-choir setting of the *Magnificat* with which the concert begins is unusual for the period in that Palestrina sets all the verses of the canticle (rather than leaving alternate verses to be chanted) in a through-composed structure.

It might at first seem odd to include a work by the Spaniard Tomás Luis de Victoria in a programme of Roman music: in fact, Victoria spent about two decades in Rome (c. 1565–c. 1585), where he received his training at the Collegio Germanico and later served the same institution—albeit briefly—as musical director. The period in Rome was a productive one for him in terms of composition and publication, although the setting of *Victimæ paschali laudes* heard tonight did not appear in print until 1600, when Victoria was back in Spain. The text is the sequence for Easter Sunday, with the polyphony beginning (with dramatic antiphony between the two choirs) at the words 'Dic nobis, Maria: "Tell us, Mary, what did'st thou see on the way? I saw the tomb of the living Christ and the glory of his rising up again...".

The dramatic vividness with which Victoria captures the theme of the Resurrection—a vividness which again in part reflecting the aims of the reformed Catholic Church—is matched by the intensity of Felice Anerio's famous four-voice motet for Passiontide, *Christus factus est*. Anerio was a choirboy at St Peter's, under Palestrina, and succeeded Palestrina as composer to the Papal Chapel.

Girolamo Frescobaldi—one of the most highly respected and influential Italian composers of the early Baroque—became organist of St Peter's in 1608. His *Fiori musicali* (published in Venice in 1635) is an unusual collection of organ music designed primarily to be employed at various points of the Mass; it also contains a number of short versets to be alternated with chant, including the setting of the Marian hymn *Ave maris stella* performed tonight.

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Nigra sum sed formosa, filiae Jerusalem, sicut tabernacula Cedar, sicut pelles Salomonis. Nolite me considerare quod fusca sim, quia decoloravit me sol: filii matris meae pugnaverunt contra me, posuerunt me custodem in vineis.
I am black but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon. Look not upon me, because I am black, because the sun hath looked upon me: my mothers's children were angry with me; they made me the keeper of the vineyards.

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, iacentem in praesepio. Natum vidimus, et chorus angelorum, collaudantes Dominum. Alleluia. Quem vidistis pastores, dicite, annuntiate nobis, quis apparuit? Natum vidimus...
O great mystery and wonderful sacrament, that the animals see the new-born Lord lying in the manger. We have seen the new-born child and choirs of angels praising God. Alleluia. Tell us, shepherds, whom have you seen, who has appeared? We have seen....

Stabat mater dolorosa
 Juxta crucem lacrimosa
 Dum pendebat Filius.
 Cujus animam gementem,
 Contristatam et dolentem
 Per transivit gladius.

The sorrowful mother stood weeping by the cross while her son was hanging there. Her anguished heart, afflicted and sorrowful, was pierced with a sword.

Sancta Mater, istud agas.
 Crucifixi fige plagas
 Cordi meo valide.
 Tui nati vulnerati,
 Tam dignati pro me pati.
 Poenas mecum divide.

Blessed mother, may thou fix the blows of the crucifixion strongly in my heart. Share with me the pains of thy wounded and so worthy Son, who was born for me.

O quam tristis et afflicta
 Fuit illa benedicta
 Mater unigeniti!
 Quae moerebat et dolebat
 Pia mater, dum videbat
 Nati poenas inclyti.

Oh how sad and grief-stricken was that blessed woman, mother of the only begotten Son. How she lamented and sorrowed when she witnessed the sufferings of her illustrious Son.

Fac me tecum pie flere,
 Crucifixo condolere
 Donec ego vixero.
 Juxta crucem tecum stare
 Et me tibi sociare
 In planctu desidero.

Make me weep piously with thee, suffering the crucifixion, so that I shall conquer. I desire to stand by the cross with thee, to share with thee in lamentation.

Quis est homo qui non fleret
 Matrem Christi, si videret
 In tanto supplicio?
 Quis non posset contristari
 Piam matrem contemplari
 Dolentem cum Filio?

Who would not weep if he saw the Mother of Christ in such torment? Who would not share her sorrow, as he witnessed the mother of Christ grieving with her son?

Virgo virginum praeclara,
 Mihi jam non sis amara:
 Fac me tecum plangere.
 Fac ut portem Christi mortem
 Passionis fac consortem,
 Et plagas recolare.

Oh Virgin, of all virgins most noble, may thou now share thy bitterness with me: make me lament with thee. Grant that I may carry the death of Christ; make me join in his passion and the blows he suffered.

Pro peccatis suae gentis
 Vidit Jesum in tormentis
 Et flagellis subditum.
 Vidit suum dulcem natum
 Morientem desolatum
 Dum emisit spiritum.

She saw Jesus in agony for the sins of his people and submitting to the scourges. She saw her dear Son dying, deserted as he gave up the ghost.

Fac me plagis vulnerari,
 Fac me cruce inebriari,
 Et cruore Filii.
 Flammis ne urar succensus,
 Per te Virgo, sim defensus
 In die judicii.

Make me wounded with those blows; make me drunk with the cross and with the blood of thy Son. May I, through thee, burn with flames and be consumed, so that I may be defended in the day of judgement.

Eia Mater, fons amoris
 Me sentire vim doloris
 Fac, ut tecum lugeam.
 Fac ut ardeat cor meum
 In amando Christum Deum,
 Ut sibi complaceam.

Ah Mother, fount of love, make me feel the violence of thy sorrow, that I may grieve with thee. Make my heart burn with love for Christ my God, that I may be pleasing unto him.

Christe cum sit hinc exire,
 Da per Matrem me venire
 Ad palmam victoriae.
 Quando corpus morietur,
 Fac ut animae donetur
 Paradisi gloria.

Oh Christ, when thou comest forth from thy present torment, grant through the Mother, that I shall bear the victor's palm, when my body shall die, let my soul be granted glory in paradise.

Salve Regina, misericordiae vita dulcedo et spes nostra, salve. Ad te clamamus exsules filii Evae. Ad te suspiramus, gementes et flentes, in hac lacrimarum valle. Eia ergo advocata nostra illos tuos misericordes oculos ad nos converte. Et Jesum benedictum fructum ventris tui nobis post hoc exilium ostende. O clemens, O pia, O dulcis Virgo Maria.
Hail, Queen of mercy; hail, our life, our sweetness and our hope. We cry to you, exiled children of Eve. We send up our sighs to you, mourning and weeping in this vale of tears. Therefore, as our advocate, turn your merciful eyes towards us and, after this life of exile, show us Jesus, the blessed fruit of your womb. O merciful, O holy, O sweet Virgin Mary.

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum, et dedit illi nomen quod est super omne nomen.
Christ was made obedient unto death, even death on the cross. God therefore exalted him and gave him a name which is above every name.

Victimae paschali: Dic nobis Maria quid vidisti in via? Sepulchrum Christi viventis; et gloriam vidi resurgentis. Dic nobis... Angelicos testes, sudarium et vestes. Dic nobis.... Surrexit Christus spes mea praecedet vos in Galilaeam. Dic nobis... Scimus Christum surrexisse a mortuis vere: tu nobis, victor Rex, miserere. Alleluia.

Tell us, Mary, what didst thou see on the way? I saw the tomb of the living Christ, and the glory of his rising up again. Tell us... The Angelic witnesses, the head-cloth and the garments. Tell us... Christ, my hope, has risen from the dead, and he goes before you into Galilee. Tell us... Truly, we know that Christ has risen from the dead. Have mercy on us, triumphant King. Alleluia.

O gloriosa Domina, excelsa super sidera, qui te creavit provide, lactasti sacro ubere. Quod Eva tristic abstulit, tu reddis almo germine, intrent ut astra flebiles, coeli fenestra facta es. Tu regis alti Janua et porta lucis fulgida, vitam datam per virginem gentes redemptae plaudite. Gloria tibi Domine, Qui natus es de Virgine, cum Patre et sancto Spir. tu in sempiterna secula. Amen.
O glorious Lady, high above the stars, provide for him who created thee, milk from thy sacred breasts. Now, wishing thus thy offspring, thou givest back what sad Eve took away, and so that the wretched may reach beyond the stars, thou art made the window of heaven. Thou reignest as the door and shining portal to the light and those who have been redeemed give praise for the life that is given through the Virgin. Glory be to Thee, O Lord, who was born of a Virgin, and to the Father, and the Holy Ghost, for ever and ever. Amen.

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