

CAMBRIDGE TAVERNER CHOIR

Owen Rees *director*



EUROPE 1600



LISBON



Manuel Cardoso

Missa Paradisi portas

Motets by Cardoso and Rebelo

Sunday, October 13th, 8.15 pm
Jesus College Chapel

PROGRAMME

Motet: <i>Sitivit anima mea</i>	Manuel Cardoso (1566–1650)
Introit: <i>Gaudeamus omnes in Domino</i>	chant
<i>Kyrie (Missa Paradisi portas)</i>	Cardoso
<i>Gloria (Missa Paradisi portas)</i>	Cardoso
Organ (in place of Gradual): Obra ou consonâncias de primeiro tom	Pedro de Araújo (c. 1610–1684)
<i>Credo (Missa Paradisi portas)</i>	Cardoso
At the Offertory: Motet: <i>Non mortui</i>	Cardoso
INTERVAL	
Motet: <i>Panis angelicus</i>	João Lourenço Rebelo (1610–1661)
Preface (chant)	
<i>Sanctus (Missa Paradisi portas)</i>	Cardoso
At the Elevation: (organ): Tento	Antonio Carreira (d. between 1589 and 1597)
<i>Benedictus (Missa Paradisi portas)</i>	Cardoso
Pater noster	chant
<i>Agnus Dei (Missa Paradisi portas)</i>	Cardoso
Communion: <i>Beati mundo corde</i>	chant
Motet: <i>Nos autem gloriari</i>	Cardoso

The Cambridge Taverner Choir
director Owen Rees

<i>sopranos</i>	<i>altos</i>	<i>tenors</i>	<i>basses</i>
Diana Baumann	Toby Gee	Paul Baumann	James Durran
Julia Caddick	Simon Godsill	Tom Salmon	Frank Salmon
Josie Dixon	Nicholas Perkins	Edwin Simpson	Gary Snapper
Helen Garrison	David Skinner	David Thomson	Paul Watson
Rachel Godsill			
Margaret Simper			
Sally Terris			
Tanya Wicks			

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

During the great period of the Portuguese discoveries—the late fifteenth and early sixteenth centuries—Lisbon was one of the most important cities in Europe, a cosmopolitan trading centre and the home of a royal court whose members were vigorous patrons of the arts as well as of exploration. By 1600 however, when Portugal was under Spanish rule and when its overseas trading empire was threatened by competitors such as the Dutch, the international status of the capital city had markedly declined. Nevertheless, it is at this period that Lisbon was the home of a number of church composers—including Duarte Lobo (at the Cathedral), Francisco Garro and Filipe de Magalhães (at the Royal Chapel), and Manuel Cardoso (at the renowned Convento do Carmo)—whose works are widely acknowledged as marking the ‘golden age’ of Portuguese music. Tonight we concentrate on the music of one of these figures—Cardoso.

Manuel Cardoso was born at Fronteira in 1566 and studied at the famous choir school of Évora Cathedral. On 1 July 1588 he entered the Convento do Carmo in Lisbon—where polyphonic music in the service of the liturgy was enthusiastically cultivated—and professed there on 5 July 1589. He rose to the positions of *mestre da capela* and Sub-Prior at the Carmo, and was equally famous for his musical gifts and his religious virtue, for both of which he was honoured by King João IV (who kept a portrait of the composer in his music library). The musical contacts between Cardoso and João were already close when the former dedicated his First Book of Masses to the latter (then Duke of Barcelos) in 1625; Cardoso dedicated a further two publications to João, including the Second Book of Masses (composed on themes provided by João) and his last volume, the *Livro de varios motetes*, which was issued in 1648, but prepared by 1645, soon after João's restoration to the Portuguese throne in place of the Spanish monarchs who had ruled Portugal for sixty years. It is not difficult to discover political messages in support of João's claim to the throne in Cardoso's choices of texts and the way in which he set them, and this is true of the Mass which we perform tonight, the six-voice *Missa Paradisi portas*, which Cardoso placed at the head of the Second Book of Masses published in 1636. In the *Credo* Cardoso divides the text at an unusual point, bringing all six voices back in (after the ‘Crucifixus’ section for just four high voices) at ‘Et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis’: ‘And He shall come again in glory to judge both the living and the dead, Whose kingdom shall have no end’. The significance of this gesture cannot have escaped the volume's royal dedicatee.

The theme with which João provided the composer for this Mass could hardly be simpler: a rising and falling scale covering a sixth. It can be heard most clearly at the opening of each section of the Mass, where—typically—Cardoso combines the rising scale in some voices with the falling version in others. The style of the piece well represents the lavishness of sacred polyphony in Portugal at the period. The music's exuberance and intense expressiveness—the latter here reaching a peak in the extraordinary single setting of *Agnus Dei*—invite comparisons with religious painting and sculpture of the time: Cardoso's work may sound conservative, in the manner of the great sixteenth-century composers of sacred polyphony, but the apparently traditional textures are built upon a ‘modern’ harmonic base and a free and idiosyncratic treatment of dissonance.

We gain a distorted impression of a work such as this Mass when it is removed from the liturgical surroundings in which it was originally performed, and in which its sections were separated by items of chant and instrumental music. To give some sense of this context, we combine the Mass tonight with chants for the feast of All Saints (perhaps not inappropriate, given the Mass's title), and have placed organ music of the period at points where such music was commonly used in the liturgy. António Carreira became *mestre de capela* of the royal chapel in Lisbon under King Sebastião and remained in this post under the first of the Spanish monarchs to rule Portugal—Philip II of Spain. Pedro de Araújo was *mestre de capela* and professor at the Seminário Conciliar in Braga.

Our concert also includes three of Cardoso's finest motets—*Sitivit anima mea* and *Non mortui* were published in his First Book of Masses, and *Nos autem gloriari* in the *Livro de varios motetes*—and one, an astonishing seven-voice setting of *Panis angelicus*, by the other composer besides Cardoso who enjoyed a particularly close association with João IV (to whom he had taught music): João Lourenço Rebelo.

Texts and translations

Sitivit anima mea

Sitivit anima mea ad Deum fontem vivum: quando veniam et apparebo ante faciem Dei mei, quis dabit mihi pennas sicut columbae, et volabo et requiescam.

My soul thirsts for God, the living source: When shall I come and appear before the face of God, who will give me wings as of a dove and I shall fly and take my rest?

Non mortui

Non mortui qui sunt in inferno, quorum spiritus acceptus est a visceribus suis, dabunt honorem et iustificationem Domino, sed anima quae tristis est super magnitudinem mali et incedit curva et infirma dat tibi gloriam et iustitiam Domino.

They are not dead who are in Hell, whose souls have passed from their flesh; they shall give honour and justification to the Lord. But the soul that is filled with woe over the magnitude of its sin and treads a path that is crooked and weak gives Thee glory and justice, O Lord.

Panis angelicus

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

*May the angelic bread become the bread of men.
The heavenly bread provides symbolism of its fulfilment.
Marvellous thing, he eats of the Lord,
be he pauper, slave or humble.*

Nos autem gloriari

Nos autem gloriari oportet in cruce Domini nostri Iesu Christi in quo est salus, vita, et resurrectio nostra.

Yet should we glory in the cross of our Lord Jesus Christ in whom is salvation, life and our resurrection.

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