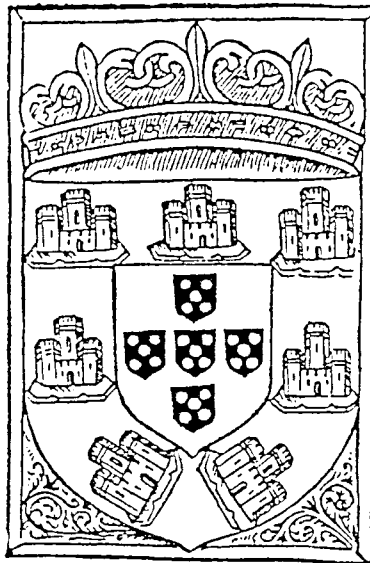


CAMBRIDGE TAVERNER CHOIR

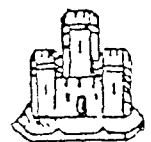
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A PORTUGUESE REQUIEM

Music from Lisbon and Coimbra, including Duarte Lobo's Eight-voice *Requiem*



Jesus College Chapel
Cambridge

Sunday 22nd February, 8.15pm

Tickets £7 (£5), £3 (£2) from Cambridge Corn Exchange, 01223 357851

Programme

De profundis	Pedro de Cristo
Introit - Missa pro defunctis	Duarte Lobo
Kyrie - Missa pro defunctis	Duarte Lobo
Lachrimans sitivit anima mea	Pedro de Cristo
Gradual - Missa pro defunctis	Duarte Lobo
Si pie Domine	anon. (1521)
Offertory - Missa pro defunctis	Duarte Lobo
Inter vestibulum	Pedro de Cristo
Sanctus and Benedictus - Missa pro defunctis	Duarte Lobo
Agnus Dei - Missa pro defunctis	Duarte Lobo
Communion - Missa pro defunctis	Duarte Lobo
Panis angelicus	João Lourenço Rebelo

INTERVAL of 15 minutes

Magnificat	Pedro de Cristo
Ave regina cælorum	Pedro de Cristo
Alma redemptoris mater	Aires Fernandez
In manus tuas	Pedro de Cristo
Ave Maria	Pedro de Cristo
Stabat mater	António Carreira
Sanctissimi quinque martires	Pedro de Cristo

The Cambridge Taverner Choir

Director - Owen Rees

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

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

Tenors - Paul Baumann, Bill Byrne, Finlay Lockie, Philip Mills, David Thomson

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

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, 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 *Sì 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 finest 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 typical late sixteenth-century contrapuntal style, the *stile antico*. This is true, for example, of the simple four-voice setting of the marian antiphon *Ave Regina cælorum*. 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') evokes the meaning 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 setting 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 between contrasting groups of voices, but more generally keeps all the voices in play, employing a rich variety of textures ranging from dense imitation to chordal writing.

* * * * *

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