

**CAMBRIDGE TAVERNER CHOIR**

*Owen Rees – director*

**Tierra de María  
Santísima**



**Music in honour of Mary  
from the Golden Age of Seville**

**Jesus College Chapel, Cambridge**

**11 July 1999**

**8.15 p.m.**

*Music for Mass of the Nativity of the Blessed Virgin Mary*

Ego flos campi	Francisco Guerrero
Introit: Salve sancta parens	chant
Missa Sancta et immaculata virginitas Kyrie Gloria	Francisco Guerrero
Alleluia: Felix es sacra virgo	chant
Missa Sancta et immaculata virginitas Credo	Francisco Guerrero
Offertory: Beata es, virgo Maria	chant
Organ: Obra de primer tono sobre el canto llano del 'Ave maris stella'	anon. (16th century)
Preface	chant
Missa Sancta et immaculata virginitas Sanctus Benedictus Agnus Dei	Francisco Guerrero

Interval of 15 minutes

*Music for the Salve Service in the Capilla de la Antigua, Seville Cathedral*

Salve Regina (8 voices)	Tomás Luis de Victoria
Versicle and response	chant
Oration: Concede nos famulos tuos	chant
Organ: Tiento III Primer tono	Antonio de Cabezón
Alma redemptoris mater Alma redemptoris mater	chant Francisco Guerrero
<i>Motetes de la Salve</i> Quam pulchri sunt gressus tui Sancta Mater, istud agas Ave Maria Ave virgo sanctissima	Alonso Lobo Francisco de Peñalosa Francisco Guerrero Francisco Guerrero

**Cambridge Taverner Choir**

director/organ: Owen Rees

Sopranos: Jennie Cassidy, Josie Dixon, Helen Garrison, Hester Higton, Margaret Simper, Sally Terris

Altos: Ally Barrett, Toby Gee, Simon Godsill, Nicholas Perkins

Tenors: Paul Arnold, Tom Salmon, Jos Sanders, Mark Wilderspin

Basses: Sam Barrett, James Durran, Gary Snapper, Paul Watson

## TEXTS/TRANSLATIONS

**Ego flos campi** et lilium convallium. Sicut lilum inter spinas, sic amica mea inter filias. Sicut malus inter ligna silvarum, sic dilectus meus inter filios. Sub umbra illius quem desideraveram sedi, et fructus eius dulcis gutturi meo. Introduxit me rex in cellam vinariam; ordinavit in me charitatem. Fulcite me floribus; stipate me malis, quia amore langueo.

*I am the flower of the field and the lily of the valley. As the lily among the thorns, so is my love among the daughters. As the apple tree among the trees of the forest, so is my beloved among the sons. I sat down under the shadow of him I desire and his fruit was sweet to my taste. The king hath brought me into his wine cellar and filled me with love. Stay me with flowers, comfort me with apples, for I am sick with love.*

### Introit

Salve sancta parens ennixa puerpera Regem, qui cælum terramque regit in sæcula sæculorum.

Eructavit cor meum verbum bonum; dico ego opera mea Regi.

Gloria Patri et Filio et Spiritui Sancto; sicut erat in principio et nunc et semper, et in sæcula sæculorum. Amen.

*Hail holy Mother, who gave birth to the King that rules heaven and earth throughout all ages.*

*My heart has declared a good matter: I speak of the things which I have made unto the King.*

*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.*

**Alleluia.** Felix es sacra virgo Maria, et omnia laude dignissima: quia ex te ortus est sol justitiæ, Christus Deus noster.

*Alleluia. Happy art thou, sacred virgin Mary, and most worthy of all praise: because from thee arose the Sun of justice, Christ our God.*

### Offertory

Beata es virgo Maria, quæ omnium portasti creatorem: genuisti qui te feci, et in æternum permanes virgo.

*Blessed art thou, O virgin Mary, who bore the Creator of all things: who gave birth to Him Who made thee, and for ever remains a virgin.*

### Preface

*The Lord be with you. And with thy spirit.*

*Let us lift up our hearts. We lift them to the Lord.*

*Let us give thanks to the Lord our God. It is meet and just.*

*It is truly meet and just, right and profitable to salvation, that we should always and everywhere give thanks to Thee, O holy Lord, almighty Father, eternal God. And that on the feast of the Nativity of the blessed virgin Mary, we should praise, bless and glorify Thee. Who, by the overshadowing of the Holy Ghost, conceived Thy only-begotten Son; and, without losing the glory of her virginity, brought forth eternal light to the world, our Lord Jesus Christ. Through Whom the Angels praise Thy majesty, the Dominations adore it, the Powers tremble before it. The Heavens, the heavenly Virtues and the blessed Seraphim glorify it with shared joy. Together with whom we beseech Thee that we may be admitted to join our humble voices, saying:*

**Salve regina**, mater misericordiæ: Vita dulcedo et spes nostra salve.

Ad te clamamus, exsules filie Evæ. Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.

Et Jesum, benedictum fructus ventris tui, nobis post hoc exsilium ostende.

O clemens, O pia, O dulcis virgo Maria.

*Hail queen, mother of mercy: our life, sweetness, and hope, hail.*

*To thee we cry, exiles, children of Eve. To thee we sigh, lamenting and weeping in this valley of tears.*

*So then, our advocate, turn those thy pitying eyes upon us.*

*And show us Jesus, blessed fruit of thy womb, after this exile.*

*O kind, O merciful, O sweet virgin Mary.*

**Alma redemptoris mater**, quæ pervia cæli porta manes, et stella maris, succurre cadenti 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, thou who art the ever-open gate of heaven, and star of the sea, help the fallen people who strive to rise. Thou who gavest birth, while nature marvelled, to thy holy Creator, a virgin before and after, who received that Ave from the mouth of Gabriel, have mercy on sinners.*

**Quam pulchri sunt gressus tui** in calceamentis, filia principis, Maria mater Dei. Ideo gaudentes introibimus in tabernaculum tuum, adorabimus in loco ubi steterunt pedes tui.

*How beautiful are thy sandalled feet, daughter of princes, Mary mother of God.*

*Therefore rejoicing we shall enter into thy dwelling and worship in the place where thy feet have stood.*

**Sancta Mater, istud agas**: crucifixi fige plagas cordi meo valide. Tui nati vulnerati, tam dignati pro me pati, vim amoris imprime. Fac me vere tecum flere, crucifixo condolere, donec ego vixero. Iuxta crucem tecum stare, te libenter sociare in planctu desidero.

Amen.

*Holy mother, do this: let the pains of the crucified be imprinted on my heart. Mark me with the strength of love of thy wounded Son, so worthy to die for me. Make me truly weep with thee, and grieve with the crucified, as long as I shall live. Grant that I may stand with thee by the cross, freely sharing with thee in mourning.*

**Ave Maria**, gratia plena: Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, regina cæli, O mater Dei, ora pro nobis peccatoribus, ut cum electis te videamus.

*Hail Mary, full of grace: the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb Jesus. Holy Mary, queen of heaven, O mother of God, pray for us sinners, that with the chosen we may see thee.*

**Ave virgo sanctissima**, Dei mater piissima, maris stella clarissima. Salve semper gloriosa, margarita pretiosa, sicut lilium formosa, nitens, olens velut rosa.

*Hail, most holy virgin, most pious mother of God, brightest star of the sea. Hail, ever glorious, precious pearl, fair as the lily, shining, and giving perfume like the rose.*

1999 is the 400th anniversary of the death of Francisco Guerrero, one of the three finest Spanish composers of the 'Golden Age', but still far less known than Morales or Victoria. This concert contributes to the growing attention being paid to Guerrero's wonderful music, and in particular the most prominent aspect both of his output and of devotional life in Seville and at Seville Cathedral, where he worked: the devotion to the Blessed Virgin Mary, celebrated in music of an extraordinary expressiveness akin to its depiction in religious art of the same time.

A series of famous composers were associated with Seville and its magnificent and richly-endowed cathedral in the sixteenth century. Francisco de Peñalosa—the finest Spanish composer of the late fifteenth and early sixteenth centuries, whose *Sancta mater istud agas* we perform tonight—was a canon of the Cathedral. Both Cristóbal de Morales and Francisco Guerrero were natives of Seville, and Guerrero served the cathedral for most of his life: a singer from 1542 to 1546 and again from 1549, he became assistant *maestro* to Pedro Fernández de Castilleja in 1551, and although he only succeeded him officially in 1574, it seems that Guerrero had effectively been in charge for some time before this.

When Guerrero published his first Book of Masses in 1566 he chose to give pride of place within it to the five-voice *Missa Sancta et immaculata* which we sing in the first half of tonight's concert. In doing so he paid homage to his teacher, Morales, on whose motet of the same title the Mass is based. The motet's opening words and theme are sung as a repeating ostinato in the tenor throughout the 'Benedictus' of the Mass. This appearance in the 'Benedictus' ('Blessed is He who comes in the name of the Lord') reflects the subject of the motet's text: the Incarnation of Christ. But the text focuses mainly on Christ's mother Mary (the word 'immaculata' in the title would have evoked at the time the Mystery of the Immaculate Conception of Mary herself), and Guerrero's 1566 Book of Masses was indeed intended to be in honour of Mary as well as dedicated to King Sebastião of Portugal.

The enormous strength of devotion to Mary in Seville is reflected in the designation 'tierra de María Santísima' ('land of Most Holy Mary'). Seville's Cathedral is dedicated to Mary, and contains extraordinary quantities of Marian paintings and sculptures. The choir desk in the *coro* (choir) which was the centre of Guerrero's musical activities is crowned by a Marian statue, and the Marian *Capilla de la Antigua*, where both Peñalosa and Guerrero are buried, was the setting of the regular *Salve* service in honour of Mary. Manuscript sources in Seville show us what music was performed at this service, and the second half of tonight's concert aims to give some idea of this devotion which would have played so important a part in the musical and religious life of Guerrero. The service opened with the performance of a setting of the great Marian antiphon *Salve regina*: here we use the famous eight-voice setting by Victoria, who had contacts with both Guerrero and Seville Cathedral, to whom he donated copies of his printed music. Victoria begins by keeping the two choirs of four voices separate, but brings them together for the two climactic sections of the piece. After the singing of *Salve regina* the *Salve* service continued with a versicle and response and a prayer, all in chant, after which would be performed other items (both chanted and polyphonic), including a (usually Marian) 'motete de la salve'. Tonight we include Guerrero's four-voice setting of another of the famous Marian antiphons, *Alma redemptoris mater*, the music of which is founded upon the phrases of the chant melody (which we sing before Guerrero's piece to allow a comparison), and then a series of Marian motets, including *Quam pulchri sung gressus tui* by Alonso Lobo, who was assistant *maestro* to Guerrero towards the end of the older composer's life, and who later succeeded to the post of *maestro de capilla* at the cathedral. Peñalosa's *Sancta mater, istud agas* appears among the 'motetes de la salve' in

one of the Seville manuscripts mentioned above, and Guerrero's simple but expressive setting of *Ave Maria* appears in a similar context in another. We end with Guerrero's most famous piece—indeed, one of the most famous pieces, then and now, of the whole Spanish 'Golden Age' repertory: the five-voice Marian motet *Ave virgo sanctissima*, which praises the Virgin in the evocative imagery common to Marian devotion of the time: Mary is 'star of the sea' ('stella maris'), lily, pearl, and rose.

The **Cambridge Taverner Choir**, founded in 1986, belongs to a generation of exciting young early music chamber choirs which, like The Tallis Scholars and The Sixteen, have emerged from the Oxford and Cambridge choral tradition. As well as regular concert series and festival appearances in Cambridge, the choir has performed in many parts of the U.K., and undertaken highly successful tours of Portugal in 1991 and Switzerland and Italy in 1996; it has also broadcast on Radio 3, and has been featured on Radio 4. The choir has released three recordings; all have been acclaimed by the critics, and *Music from Renaissance Portugal* was short-listed for the *Gramophone* Early Music Award in 1994.

The choir specialises in the performance of sacred polyphony in illuminating thematic, liturgical and physical contexts, aiming to recreate the grandeur and excitement of the European Renaissance, and especially the Tudor age in England and the Iberian 'Golden Age'. The choir also performs baroque and contemporary works. The 1995/6 season celebrated the music of John Taverner on the 450th anniversary of his death, and included a prestigious commission from the contemporary composer, John Tavener, while the 1996/7 season explored the music of five great European cities at the turn of the seventeenth century. In 1999 the choir has performed the complete motets of J.S. Bach with the guest director John Butt.

### ***1999–2000 Season***

#### ***Europe 1500: music to mark the half-millennium***

*A survey of some of the greatest European musical centres and their repertories at the turn of the half-millennium.*

#### ***5 December 1999***

**England:** the spectacular music of the **Eton Choirbook**, including Wylkinson's *Salve Regina*

#### ***16 April 2000***

The beautiful and masterful musical craftsmanship of northern composers made them the most influential musicians of their age. Among the greatest centres for the cultivation of such polyphony were the **Habsburg-Burgundian courts** in the Low Countries. This concert includes works by the most famous of the Habsburg musicians at this time: Pierre de la Rue

#### ***9 July 2000***

Renaissance **Rome**, including music by Josquin Desprez

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