

CAMBRIDGE TAVERNER CHOIR

Owen Rees - director

*Great Masses
of the
Renaissance*

**Little St Mary's Church, Cambridge
30th September 2001
8.15 p.m.**

PROGRAMME

Mass for the 16th Sunday after Pentecost, in Lisbon Cathedral, c. 1620

Processional responsory: Duo seraphim	ed. Duarte Lobo
Asperges me	Duarte Lobo
Introit motet: Miserere mei Domine	Pedro de Cristo
Missa Cantate Domino: Kyrie Gloria	Duarte Lobo
Alleluia: Cantate Domino	anon.
Missa Cantate Domino: Credo	Duarte Lobo
Offertory motet: O bone Jesu	Pero de Gamboa
Missa Cantate Domino: Sanctus Agnus Dei	Duarte Lobo
Communion chant: Domine memorabor	
Motet: Estote fortes in bello	Pero de Gamboa
INTERVAL of 10 minutes	
Memento mei Deus Hei mihi Domine	Duarte Lobo Pedro de Cristo
Tiento de 4 ^o tono de falsas (organ)	Sebastian Aguilera de Heredia
Salve regina Egressus Jesus Verbum caro	Duarte Lobo Pero de Gamboa Duarte Lobo

The Cambridge Taverner Choir

Director: Owen Rees

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

Altos – Ally Barrett, Jennie Cassidy, Toby Gee, Rupert Preston Bell,

Tenors – Paul Baumann, Tom Salmon, Joss Sanders, Edwin Simpson, David Thomson

Basses – Sam Barrett, James Durran, Frank Salmon, Gary Snapper, Paul Watson

The Cambridge Taverner Choir is a member of the National Federation of Music Societies



Our thanks to the Vicar of Little St Mary's Church for kind permission to use the church

The music of seventeenth-century Portugal remains a rich field for the rediscovery of masterworks. Such a work is the *Missa Cantate Domino* by Duarte Lobo, one of only two surviving 8-voice Masses by the composer. Duarte Lobo (c. 1565–1646) belongs to the famous group of Portuguese musicians who studied with Manuel Mendes at Évora Cathedral. The most prominent of these composers—Duarte Lobo, Manuel Cardoso, and Filipe de Magalhães—all subsequently came to Lisbon, where Lobo directed polyphonic music at the Hospital Real, the Seminário de S. Bartolomeu, and—from 1591 until at least 1639—the Cathedral.

Lobo succeeded in having his works published in beautiful editions by the renowned Antwerp publishing house of Plantin. The first of two books of Masses (1621) includes the now well known 8-voice *Missa pro defunctis* (the centrepiece of the Cambridge Taverner Choir's first recording), the *Missa Cantate Domino* performed here, and the beautiful 4-voice setting of the *Asperges me* heard tonight at the opening of the Mass section of the concert. The Biblioteca Nacional in Lisbon has two copies of this book of Masses, one of which may have belonged to the great Augustinian monastery of S. Vicente de Fora in Lisbon. In this copy an unknown musician took advantage of the blank pages which the printer left between certain of the Masses, copying onto these pages four *Alleluia* settings for Mass, which are anonymous but clearly all by the same composer. We perform here the fourth of these pieces, which immediately follows the *Missa Cantate Domino* in this copy, and which may have been intended for performance with it, given also that its lively rhythmic style, different to that of the other settings, matches that of parts of the Mass. These *Alleluia* settings were left without text, so that they could be adapted for use at a number of Masses. We have chosen to present the Mass music in tonight's concert as if for the 16th Sunday after Pentecost, for which the *Alleluia* verse is *Cantate Domino*, the title of Lobo's Mass. The *Alleluia* setting has been fitted with these words (a process which works sufficiently well to suggest that the composer of this setting might originally have worked with this verse in mind).

At the end of Lobo's second book of Masses, published in 1636, stands a simple but powerfully expressive setting of the fourth responsory for Matins of the Dead, *Memento mei Deus*. We here present the work next to a setting of the next responsory for this service, *Hei mihi Domine*, by a contemporary of Lobo's who likewise worked in Lisbon, at the monastery of S. Vicente just mentioned: Pedro de Cristo (c. 1550–1618). The Cambridge Taverner Choir's first recording contributed to the increasing awareness of this important composer's output, and here we perform also his motet *Miserere mei Domine* as an Introit motet for the Mass section of the concert. The text of Pedro de Cristo's motet corresponds in part to that of the Introit for Mass on the 16th Sunday after Pentecost. We begin the concert with a chant responsory—*Duo seraphim*—for the procession before Mass, taken from a chant book edited by Duarte Lobo and reflecting practices at Lisbon Cathedral: the *Liber processionum et stationum* published in Lisbon in 1607.

Lobo's *Missa Cantate Domino* contains a rich variety of styles and textures. While Lobo does in places divide his 8 voices neatly into two choirs engaging in antiphonal exchange, he also employs a kaleidoscope of other voice-combinations, and reduces the texture to four parts for the 'Domine Deus' section of the *Gloria* and for the *Benedictus* (in the latter case choosing singers from both 'choirs'). In terms of rhythmic style, Lobo writes for some of the time in the conventional stately note-values of the *stile antico*, but contrasts such passages starkly with others where the text is declaimed in much more lively fashion. Lobo can achieve considerable impact through a surprise appearance of this style, as when the 'Christe' setting suddenly 'takes off' after its two opening phrases. The change in mood from the 'miserere nobis' setting in the *Gloria* to the succeeding 'Quoniam tu solus sanctus' is highlighted by a similar shift in style, as is the succession of 'mortuorum' and 'et vitam venturi sæculi' in the *Credo*. The lively style likewise bursts in appropriately at 'Et resurrexit' in the *Credo*.

Lobo's first publication of polyphonic music was the *Opuscula* of 1602. This publication consists of part-books, containing different vocal parts. Unfortunately, we do not possess copies of all the books, so that the pieces they contain must be completed editorially. Tonight we perform two of the polychoral works from this collection, in editions undertaken by José Abreu with the assistance of Owen Rees. One is a setting of a responsory for Matins on Christmas Day, *Verbum caro factum est*, where once again one hears the vivid rhythmic contrasts found in the *Missa Cantate Domino*. At the end of *Opuscula* stands a single work for three choirs: the 11-voice *Salve regina*. A group of three voices (soloists in this performance) here contrasts with two 4-voice groups.

The other Portuguese composer represented tonight, Pero de Gamboa (d. 1638), was *mestre de capela* at the most important of the Portuguese cathedrals in ecclesiastical terms: Braga, in the north of the country. His surviving motets, written for four voices with predominantly imitative textures, reveal a gift for text-expression heard for example in *Egressus Jesus* both where the Canaanite woman calls out to Jesus ('clamavit') and at the extraordinary end of the piece at her words 'fili David' ('Son of David').

Cambridge Taverner Choir, founded in 1986, belongs to a generation of exciting early music chamber choirs which, like The Tallis Scholars and The Sixteen, 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 performed the complete motets of J.S. Bach with guest director John Butt. Amongst other engagements next year they will be appearing at the York Early Music Festival.

Owen Rees began his academic and conducting career as Organ Scholar at St Catharine's College, Cambridge, studying with Peter le Huray and Iain Fenlon. After a period as College Lecturer in Music at St Peter's College and St Edmund Hall, Oxford, he joined the Music Department at the University of Surrey. In 1997 he returned to Oxford, where he is Fellow in Music and Organist at the Queen's College, Lecturer at Somerville College, and Lecturer in the Faculty of Music. His published studies include work on musical sources and repertoires from Coimbra, and on the music of, for example, Francisco Guerrero and William Byrd. His work as a scholar has consistently informed his work as a performer. He has conducted at festivals in the UK, Spain, Portugal, Germany, Switzerland, Italy, France, and the Netherlands. Choirs under his direction have released CD recordings on the Herald, Hyperion, and Unicorn Kanchana labels, to consistently high critical acclaim.

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*The programme heard in tonight's concert will shortly be released as a CD recording on the Herald label.
Other Cambridge Taverner Choir CDs on sale in the parish room during the interval*

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FINAL CONCERT

IN THE SERIES

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