

Morales and the Emperor Charles V

PROGRAMME

The Emperor's Song
Music for the Emperor Charles V

Mille regretz	attrib. Josquin Desprez (c. 1450–1521)
Missa Mille regretz Kyrie Gloria	Cristóbal de Morales (c. 1500–1553)
Media vita	Nicolas Gombert (c. 1500–1557)
Missa Mille regretz Sanctus Benedictus	Morales
Ave Maria	Morales
Missa Mille regretz Agnus Dei	Morales
Mille regretz	Gombert

INTERVAL of 10 minutes

In memoriam Christophori Moralis
Music to mark the 450th anniversary of Morales's death (September/October 1553)

Circumdederunt me (Invitatory antiphon, Matins of the Dead)	Morales
Manus tuæ (text: lesson 3, Matins of the Dead)	Morales
Introit, Missa pro defunctis (5vv)	Morales
Peccantem me quotidie (text: responsory 7, Matins of the Dead)	attrib. Morales
Lamentations: Coph. Vocavi amicos meos	Morales

The Cambridge Taverner Choir

Director: Owen Rees

Sopranos – Helen Arnold, Diana Baumann, Josie Dixon, Helen Garrison,
Rachel Godsill, Caroline Preston Bell, Margaret Simper, Sally Terris
Altos – Simon Godsill, Rachel Howells, Rupert Preston Bell, Helen Zimmer
Tenors – Paul Baumann, Joe Harper, Tom Salmon, David Thomson,
Basses – 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 and PCC of Little Saint Mary's for their kind permission to use the church.

Texts & translations

Mille regretz de vous habandonner
et d'eslonger vostre fache amoureuse.
J'ay si grand dueil et paine douloureuse
qu'on me vera brief mes jours definer.

*A thousand regrets to leave you
and to be far from your loving face.
I suffer such great sorrow and deep pain
that soon I shall end my days.*

Media vita in morte sumus: quem quærimus adiutorem, nisi te, Domine? Qui pro peccatis nostris iuste irasceris. Sancte Deus, Sancte fortis, Sancte et misericors Salvator noster, amaræ morti ne tradas nos.
In the midst of life we are in death: whom shall we seek as our helper, if not thee, O Lord? Thou who art justly angered by our sins. Holy God, Holy and strong, our Holy and merciful Saviour, do not deliver us into the pains of death.

Ave Maria, gratia plena: Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, regina cæli, dulcis et pia, 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 amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, queen of heaven, sweet and holy, O mother of God, pray for us sinners, that with the elect we may see thee.

Circumdederunt me gemitus mortis. Dolores inferni circumdederunt me.
The sighs of death have encircled me. The sorrows of hell have encircled me.

Manus tuæ, Domine, fecerunt me, et plasmaverunt me totum in circuitu: et sic repente præcipitas me? Memento, quæso, quod sicut lutum feceris me et in pulverem reduces me. Nonne sicut lac mulsisti me, et sicut caseum me coagulasti? Pelle et carnibus vestisti me: ossibus et nervis compegisti me. Vitam et misericordiam tribuisti mihi, et visitatio tua custodivit spiritum meum.

Your hands, O Lord, made me, and fashioned me completely all around: and wilt Thou thus suddenly cast me down? Remember, I ask, that Thou made me as clay and that Thou wilt bring me back to dust. Hast Thou not beaten me like milk, and set me like cheese? Thou hast clothed me with hide and skin: Thou hast constructed me with bones and sinews. Thou hast given me life and mercy, and Thy oversight has guarded my spirit.

Peccantem me quotidie, et non me pœnitentem, timor mortis conturbat me: Quia in inferno nulla est redemptio, miserere mei Deus, et salva me.

While I sinned daily, and did not repent, the fear of death disquieted me: Since in hell there is no redemption, have mercy upon me O God, and save me.

Lamentations: Good Friday, Lesson 3

Coph. Vocavi amicos meos et ipsi deceperunt me. Sacerdotes mei et senes mei in urbe consumpti sunt, quia quæsierunt cibum sibi, ut refocilarent animam suam.

Res. Audierunt quia ingemisco ego, et non est qui consoletur me: omnes inimici mei audierunt malum meum: lætati sunt quoniam tu fecisti, adduxisti diem consolationis, et fiet similis mei.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Coph. I called to my friends and they deceived me. My priests and elders have been consumed in the city, for they sought their food, that they might revive their soul.

Res. They have heard my lamenting, and there is none to console me: all my enemies have heard of my misfortune: they rejoiced because Thou wrought it, Thou hast brought the day of consolation, and they are become like unto me.

Jerusalem, Jerusalem, turn to the Lord thy God.

In this first concert in our series *Music for the Royal Houses of Spain and Portugal*, we celebrate the Spanish composer Cristóbal de Morales, and his association with the Emperor Charles V. This autumn is the 450th anniversary of the death of Morales, and the second half of our concert takes the form of a commemoration of the composer, with some of his finest music for Matins and Mass of the Dead, and ending with a wonderful, but little known, set of Lamentations. In the first half of the concert we present music associated with Charles V by Morales and by his great northern contemporary Nicolas Gombert, who served as master of the children in the Emperor's chapel.

Morales was the most famous Spanish composer of the first half of the sixteenth century. His works were known internationally during his lifetime, his music appearing in some forty publications between 1539 and c. 1565 throughout Europe. He was eulogised in the works of theorists and contemporary musicians, and his fame and influence remained significant in the 17th century; sixty years after his death he was still considered one of the finest composers of sacred polyphony. Born in Seville, Morales served as chapelmaster in Spanish cathedrals before gaining the coveted position of a singer in the papal chapel, which he served from 1535 until 1545. He was also in the service of the Emperor Charles's ambassador to the Holy See, although (as far as we know) he was never employed at the Emperor's court. Among Morales's works which may be associated with the Emperor are his four-voice *Missa L'homme armé* (the printed edition of which bears the Emperor's motto 'plus ultra') and the Mass which forms the main work in the first half of our concert, the six-voice *Missa Mille regretz*. This is based on a song attributed to Josquin Desprez which is described as 'the Emperor's song' in a published instrumental transcription by Luis de Narváez of 1538. Perhaps then it was a favourite piece of Charles's. Certainly, we also have an extraordinary six-voice reworking of the song by a prominent musical servant of Charles, Nicolas Gombert, with which we conclude the first half of the concert.

The original *song Mille regretz*, with which we begin the concert, is a concentrated expression of the pain of separation from the beloved; the poignancy of the piece owes much to the choice of the Phrygian mode, considered appropriate for laments. In Morales's Mass the equal pair of upper voices dominates the presentation of the motives of the song, often floating in longer notes over rich supporting textures in the lower voices. Morales maintains the six-voice scoring for almost the whole piece, but reduces it to three voices for the *Benedictus*, with its obsessive repetitions of 'in nomine Domini' to end, and for the middle of the three *Agnus Dei* settings, with a similarly powerful ostinato repetition of 'miserere'.

Between the movements of Morales's Mass we sing two motets. *Media vita* by Gombert demonstrates the way in which the finest composers of this generation could build up expressive weight through dense imitative textures, often involving—in Gombert's case—pungent dissonance between the voices. The text is an impassioned prayer to the Saviour for release from the pains of death. Gombert's repeated use of the famous opening motive from the *Salve regina* chant suggests that he (or his patron) had their mind on the Virgin as intercessor. Morales likewise the chant in his setting of the other most famous Marian text, *Ave Maria*: one alto part sings the well known chant melody for this text in the first section of the piece, but the most audible 'scaffolding' of the work is the echoing of the sopranos and tenors, who are in canon throughout, with the tenors following the sopranos at two bars' distance.

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The second half of tonight's concert marks the anniversary of Morales's death with music *pro defunctis* and a set of Lamentations. *Circumdederunt me* comes from the beginning of Matins of the Dead. Morales's wonderfully stately and affecting setting, which was sung in

Mexico City to mark the death of the Emperor Charles V, presents the chant in the topmost of the five voices. His motet *Manus tuæ, Domine*, again for five voices, is a powerful treatment of a dramatic text—the third lesson from Matins of the Dead—with the two upper voices following one another in canon. We then perform the Introit of Morales's five-voice *Missa pro defunctis*, once again a polyphonic elaboration of the relevant chant, presented—as in *Circumdederunt*—in the top voice. The motet *Peccantem me quotidie*, although one of Morales's best known in modern times, may in fact be not by him, but very probably by a younger composer. It is a rhetorically intense and colourful work. Our concert ends with a set of **Lamentations** for Good Friday, preserved in several sources, and tonight sung in the version found in manuscript in Valencia. Melismatic settings of Hebrew letters introduce the two verses of text, set in a declamatory and dramatic style. The piece ends with an impassioned setting of the plea 'Jerusalem, Jerusalem, turn to the Lord thy God'.

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NEXT CONCERT

Rogier & King Philip II of Spain
Filipe Rogier: Missa Ego sum qui sum
and motets by Alonso Lobo

Sunday 1 February 2004, 7.45 pm: Little St Mary's Church

If you would like to receive further information about these concerts and are not currently on the choir's mailing list, please speak to someone at the desk at the back of the church. If you would like to receive notification of future events by e-mail (even if you are currently on the mailing list), please fill in the sheet at the desk.

The choir's CD recordings *The Song the Virgine Soong* (Christmas Music from Tudor England) and *Music from Renaissance Portugal II* (including Duarte Lobo's two-choir *Missa Cantate Domino*) are on sale at the back of church, price £13.