

CAMBRIDGE TAVERNER CHOIR

*Tierra de Maria
Santisima*

*Music from the
Golden Age of Seville*

Little St Mary's Church Cambridge

Sunday 13 March 2005

7.45pm

Francisco Guerrero and the Tierra de María Santísima

Ego flos campi	Francisco Guerrero
Introit: Salve sancta parens	chant
Missa Sancta et immaculata virginitas	Guerrero
Kyrie	
Gloria	
Alleluia: Felix es sacra virgo	chant
Missa Sancta et immaculata virginitas	Guerrero
Credo	
Offertory: Beata es, virgo Maria	chant
La luz de vuestros ojos	Guerrero
Preface	chant
Missa Sancta et immaculata virginitas	Guerrero
Sanctus	
Benedictus	
Agnus Dei	

INTERVAL of 10 minutes

Salve regina	Hernando Franco
Versicle and response	chant
Oration: Concede nos famulos tuos	chant
Alma redemptoris mater	chant
Alma redemptoris mater	Guerrero
<i>Motetes de la Salve</i>	
Tota pulchra es	Guerrero
Ave Maria	Guerrero
Trahe me post te	Guerrero
Ave virgo sanctissima	Guerrero

The Cambridge Taverner Choir

Director: Owen Rees

sopranos: Helen Arnold, Josie Dixon, Caroline Preston Bell, Kate Semmens,
Margaret Simper, Sally Terris, Rosemary Tusa, Tanya Wicks

altos: Rachel Howells, Rupert Preston Bell, Rachael Beale, Helen Zimmer

tenors: Mark Dourish, Nick Marston, Tom Salmon, Edwin Simpson, David Thomson

basses: Kieran Cooper, James Durran, Gary Snapper, Paul Watson

Ego flos campi et liliū convalium. Sicut liliū inter spinas, sic amica mea inter filias. Sic ut 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 a more 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 of love.

La luz de vuestros ojos, pura, ardiente,
y la suave gracia, la belleza
y las hebras de oro reluziente,
que Dios a puesto'n vos y su riqueza,
soberana Maria, os dan victoria
del alma que contempla esa grandeza,
y'aunque pene si della aveis memoria,
podeis mudar su pena'n grande gloria.

The light of your eyes, pure, burning, and your
charming grace, your beauty and the shining
golden locks which God granted you, and his
riches, sovereign Mary, give the victory to the
soul which contemplates this greatness, and
although it may be troubled, if you hold it in
your thoughts, you can turn its sorrow into
great glory.

Salve Regina, mater misericordiae: vita dulcedo, spes nostra, salve. Ad te clamamus, exsules, filii hevae. Ad te suspiramus, gementes et flentes in hac lacrymarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Iesum benedictum fructum ventris tui nobis post hoc exsilium, ostende. O dulcis virgo semper Maria.

Hail, queen, mother of mercy: our life, our sweetness and hope, hail. To thee we cry, the banished ones, children of Eve. To thee we send up our sighs, mourning and weeping in this vale of tears. Thou, therefore our advocate, turn thine eyes of mercy towards us. And show us Jesus, blessed fruit of thy womb, after this our exile. O kind, O merciful, O sweet Mary, ever virgin.

Alma redemptoris mater, quae pervia caeli porta manes et stella maris succurre cadenti surgere qui curat populo. Tu quae genuisti natura mirante tuum sanctum genitorem. Virgo prius ac posterius Gabrielis ab ore sumens illud ave, peccatorum Miserere.

Gracious mother of the redeemer, you who remain the ever open gate of heaven, and the star of the sea, succour thy people who fall but strive to rise again. You who gave birth, while nature marvelled, to your holy creator, a virgin before and after, who heard that 'Ave' from the mouth of Gabriel, have mercy of sinners.

Tota pulchra es Maria et macula non est in te. Veni de Libano, sponsa mea, coronaberis. Vulnerasti cor meum, soror mea sponsa, in uno oculorum tuorum et in uno crine colli tui.

Thou art all fair, Mary, and there is no spot in thee. Come from Lebanon, come, thou wilt be crowned. Thou hast ravished my heart, my sister, my spouse. Thou hast ravished my heart with one of thine eyes and with one hair of thy neck.

Ave Maria gratia plena. Dominus tecum benedicta in mulieribus et benedictus fructus, ventris tui Iesus. Sancta Maria, Regina caeli, O Mater Dei: ora pro nobis peccatoribus, ut cum electis te videamus.

Hail Mary, full of grace, the Lord be with you. Blessed art thou amongst women and blessed the fruit of thy womb, Jesus. Holy Mary, queen of heaven, o mother of God, pray for us sinners, that we may see thee with the chosen.

Trahe me post te, Virgo Maria, curremus in odorem unguentorum tuorum. Quam pulchra es et quam decora, carissima in deliciis. Statura tua asimilata est palmae et ubera tua botris. Dixi: ascendam in palmam, et apprehendam fructum eius. Et erunt ubera tua sicut botri vineae et odor odoris tui sicut odor malorum.

Draw me after thee, Virgin Mary, we will run in the scent of thy perfume. How fair and how pleasant art thou, dearest one, for delights. Thy stature is like to a palm tree, and thy breast to grapes. I said: I will go up the palm tree. I will take hold of the fruit thereof: now also thy breast shall be as grapes of the vine, and the smell of thy mouth like the scent of apples.

Ave Virgo sanctissima, Dei Mater piissima, maris stella clarissima. Salve semper gloriosa margarita pretiosa sicut liliū formosa, nitens olens velut rosa.

Hail, holy virgin, most blessed mother of God, bright star of the sea. Hail, ever glorious, precious pearl, beautiful as the lily, shining and giving perfume like the rose

In the sixteenth century 'Seville was one of the largest and most cosmopolitan cities of contemporary Europe. With a population approaching 150,000, it was more populous than London, Lisbon or Rome' (John H. Elliott). The city owed much of its enormous wealth—and its important role on the European stage—to the fact that it controlled the bulk of trade with the New World across the Atlantic, a trade which brought in vast quantities of silver and other goods on the annual treasure fleets, and which also attracted to the city large numbers of merchants from Genoa, England, France, the Netherlands, and Germany. The Sevillian humanist Rodrigo Caro called the city 'beacon of the old and new worlds'. The city skyline was dominated by the Giralda, originally a minaret but topped with extra stories in Renaissance style and converted into the bell-tower of the Cathedral. The Cathedral itself had been built (mainly in the fifteenth century, but essentially complete only in 1517) on the site of a mosque, and was the largest Cathedral in Christendom until the completion of the new St Peter's in Rome. Every aspect of the Cathedral's life reflected the scale of the building: Seville was one of the richest sees in Europe, and the Cathedral Chapter had more than fifty canons and over a hundred assistant clergy. The musical establishment was similarly lavish, with—for example—a group of instrumentalists (three players of shawms and three of trombones) taken permanently onto the payroll as early as 1553.

A series of famous composers was associated with Seville and its cathedral in the sixteenth century. 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, 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 theme of the motet's text: the Incarnation of Christ. But the text focuses 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 devotion to Mary provides the most important theme of tonight's concert. The enormous strength of this devotion in Seville is reflected in the title '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* which was the centre of Guerrero's musical activities is crowned by a Marian statue, and the Marian *Capilla de la Antigua*, where the composer is 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 a setting by Hernando Franco (1532–1585; he spent most of his career in the New World, in Guatemala and Mexico City) which—typically—alternates sections of polyphony based on the chant with other verses left to be chanted. The 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), and then a series of Marian motets. *Tota pulchra es*, published in 1570, shows the common use of vivid Song of Songs texts (here with the addition of Mary's name) to honour the Virgin. Guerrero portrays the opening words of *Trahe me post te, virgo Maria* ('Draw me after thee, virgin Mary') by putting the two soprano parts in canon, the one drawing the other after it at the interval of a third. The beautiful four-voice treatment of the *Ave Maria* appears in a Seville Cathedral manuscript of the 1550s as a 'motete de la salve'. 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 more of the evocative imagery common to Marian devotion of the time: Mary is 'star of the sea' ('stella maris'), lily, pearl, and rose.

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 repertories 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.

The Choir

The Cambridge Taverner Choir is one of Britain's leading early music chamber choirs. Like The Tallis Scholars and The Sixteen, the choir emerged from the Oxford and Cambridge choral tradition and has built a reputation for powerful and expressive performances of Renaissance polyphony. Since reaching the shortlist for the Gramophone Early Music Award in 1994, the choir has received acclaim for its concerts and recordings of Renaissance choral music. In 2002, the choir performed at the York Early Music Festival and released its fourth CD, *Music from Renaissance Portugal Vol.2* which was voted one of the top ten CDs of 2002 by the Daily Telegraph. In March 2003 it appeared at the Oslo Church Music Festival to critical acclaim. In addition to appearances throughout Britain and abroad, the choir regularly performs to enthusiastic audiences in the beautiful church of Little St Mary's, Cambridge.

If you would like to receive further information about 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 *Music from Renaissance Portugal II* (including Duarte Lobo's two-choir *Missa Cantate Domino*) and *The Song the Virgine Soong* (Christmas Music from Tudor England) are on sale at the back of church, price £13.