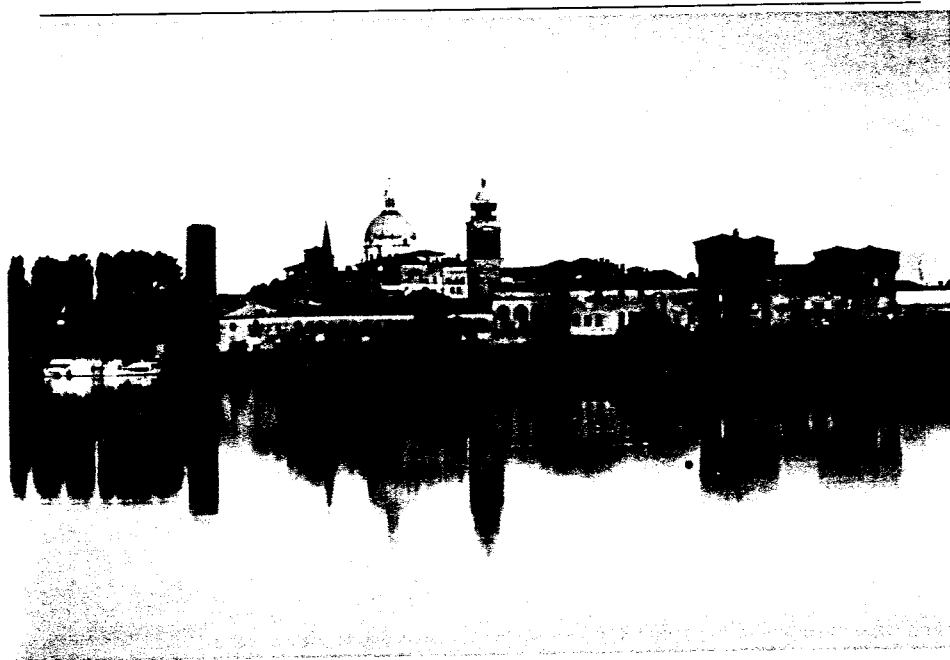


Monteverdi, Mantua & Rome



Monteverdi: Missa In illo tempore
and motets by Gombert, Fosquin, Palestrina, Victoria and de Wert

Cambridge Taverner Choir
Owen Rees, director

Keble College Chapel, Oxford
Saturday 3 July 2010, 7.30 pm

by kind permission of the Warden, Chaplain, and Fellows of Keble College

PROGRAMME

Missa In illo tempore Claudio Monteverdi (1567–1643)
Kyrie
Gloria

Adesto dolori meo Giaches de Wert (1535–1596)
In illo tempore loquente Jesus Nicolas Gombert (c. 1495–c.1560)

Missa In illo tempore Monteverdi
Credo

Nigra sum sed formosa Giovanni Pierluigi da Palestrina (1525/6–1594)

INTERVAL of 15 minutes

Missa In illo tempore Monteverdi
Sanctus
Benedictus
Agnus Dei

Benedicta sit sancta Trinitas Wert
Ave Maria Josquin Desprez (c. 1450–1521)
Vidi speciosam Tomás Luis de Victoria (c. 1548–1611)
Egressus Jesus Wert

Cambridge Taverner Choir

Owen Rees, director

Sopranos: Helen Arnold, Diana Baumann, Josie Dixon, Rachel Godsill, Hester Higton,
Caroline Preston Bell, Margaret Simper, Sally Terris, Tanya Wicks
Altos: Helen Garrison, Simon Godsill, Nicholas Perkins, Helen Zimmer
Tenors: Paul Baumann, Rashmi Patel, Tom Salmon, Edwin Simpson, David Thomson
Basses: Peter Collins, Frank Salmon, Gary Snapper, Paul Watson

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 it 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 addition to appearances throughout Britain and abroad, the choir regularly performs to enthusiastic audiences in the beautiful and resonant environments of Trinity College Chapel, Jesus College Chapel, and Little St Mary's Church in Cambridge, and the Church of St Cross in Winchester. For further information, please see the Choir's website at www.cambridgetavernerchoir.org.uk.

Owen Rees is both scholar and performer; his work as a scholar has consistently informed his work as a performer. As director of the *Cambridge Taverner Choir*, *A Capella Portuguesa* and the Choir of the Queen's College, Oxford, he has, for instance, brought to the concert hall and the recording studio substantial repertoires of magnificent, and previously unknown, music from Renaissance Portugal—the fruits of his research in such cities as Coimbra and Lisbon. His interpretations of this repertory have been acclaimed as 'rare examples of scholarship and musicianship combining to result in performances that are both impressive and immediately attractive to the listener', and he has been described as 'one of the most energetic and persuasive voices' in this field.

As well as his pioneering work in the music of Renaissance Portugal, Rees has also specialised in the music of Tudor England and of Spain in the 'Golden Age'. Over the twenty-four years of its existence, he has directed the *Cambridge Taverner Choir* in a wide survey of Renaissance music not only from these countries, but also from Italy, Germany, and the Low Countries. As director of the *Cambridge Taverner Choir* and other groups, he has performed Renaissance, Baroque, and contemporary choral music; he has conducted at festivals in the UK, Portugal, Spain, Germany, Switzerland, Italy, France, Norway, the Netherlands, and the USA; and he has broadcast on BBC Radio 3 and 4, and on Portuguese, Spanish, and German National Radio. He has released CD recordings on the Herald, Hyperion, Guild, and Unicorn Kanchana labels, to consistently high critical acclaim.

Owen Rees began his academic career as Organ Scholar at St Catharine's College, Cambridge. After a spell as College Lecturer in Music at St Peter's College and St Edmund Hall, Oxford, he taught at the University of Surrey, and in 1997 returned to Oxford, where he is Fellow in Music and Organist at The Queen's College, and Reader in the Faculty of Music.

Four hundred years ago, in 1610, Claudio Monteverdi published a magnificent collection of sacred music for the Mass and Vespers: *Santissimæ Virginis Missa senis vocibus ad Ecclesiarum Choros ac Vespere pluribus decantandæ* – 'A Mass of the Blessed Virgin for six voices suitable for church choirs and Vespers music for several voices'. Of the music in this collection, that for Vespers – usually simply known as 'Monteverdi's Vespers of 1610' – has become the composer's best known work and enjoys tremendous popularity in terms of performances and recordings. But the great six-voice Mass mentioned first in the title has received much less attention. One modern writer has dismissed it as having 'more of an academic than a practical character'. Certainly, Monteverdi is here demonstrating his proficiency in what was by 1610 an eminent century-old technique of Mass composition: the so-called 'parody Mass', based upon material from an older work (most often a motet). Here, Monteverdi's source is the six-voice motet *In illo tempore* by one of the most prestigious of the Northern-European composers who had dominated the world of sacred musical composition until the second half of the sixteenth century: Nicolas Gombert. Monteverdi's piece is thus located within this tradition of richly contrapuntal sacred polyphony, an approach to composition which continued to be cultivated and prized alongside the newer styles – including those involving solo song and obligato instrumental parts – represented by Monteverdi's motets and music for Vespers included in his 1610 collection. The traditional styles of sacred polyphony, to which the description 'stile antico' would eventually be applied, came to be associated particularly strongly with Rome, and indeed Monteverdi dedicated his 1610 print to Pope Paul V, and travelled to Rome to present a copy to the Pope, a visit which aroused suspicions among his then employers, the Gonzaga family, rulers of Mantua.

Although far less famous nowadays than the 'Vespers of 1610' the *Missa In illo tempore* is just as extraordinary an achievement. Indeed, the fact that Monteverdi is working within so traditional a genre as the parody Mass, and with such traditional elements as imitative contrapuntal textures, makes the imaginative power with which he transforms these all the more striking. Monteverdi takes Gombert's motives and from them builds astonishingly rich and monumental edifices, including extended sequences which produce impressions both of timelessness and drama. Monteverdi's dramatic impulse is most apparent in two 'shocking' changes of harmony, used to highlight the 'Et incarnatus' section at the heart of the *Credo* and the opening of the *Benedictus*.

Monteverdi had worked at the Gonzaga's court in Mantua since the early 1590s, and was influenced during his early years there by the senior musical figure at the court, Giaches de Wert, originally from Flanders, who had arrived in Mantua in 1565 as *maestro di cappella* of the newly completed ducal chapel dedicated to Santa Barbara. Tonight we perform a selection of Wert's motets in order to provide one stylistic context within which Monteverdi's great Mass can be heard. Wert was a noted madrigalist (as, of course, was Monteverdi), and his *Adesto dolori meo* adopts the same devices of 'word-painting' – direct musical reflection of conceits in the text – which were commonplace in the madrigal repertory, so that the mournful opening words attract pained melodic chromaticism and the 'singing' and 'weeping' of the last phrase are vividly opposed. In *Egressus Jesus* Wert sets a Gospel story involving a dialogue between Jesus and a woman, inviting comparison with Gombert's *In illo tempore*. Gombert's treatment is strikingly non-dramatic – maintaining the continuously rich imitative counterpoint so characteristic of the composer, while Wert vividly dramatizes the exchanges, such as the outcry of the disciples.

The sacred polyphonic style, to which Monteverdi's *Missa In illo tempore* pays homage, was seen at this period to have reached two of its greatest peaks in the music of Josquin Desprez (whose works were still performed in Rome in Monteverdi's time) and Giovanni Pierluigi da Palestrina, who came of course to exemplify this 'Roman' style above all other composers. Josquin's *Ave Maria* is among his greatest Marian motets, notable for the textural variety with which it marks the successive verses of its text (each concerned with a different Marian feast), and ending with a movingly simple prayer for the Mother of God to 'remember me', while Palestrina's *Nigra sum* is an impassioned setting of words from the Song of Songs. Another prominent figure in Rome's musical life in the 1570s and 1580s was the Spaniard Tomás Luis de Victoria, who attended the Jesuit Collegium Germanicum in Rome and went on to direct the music at a number of Roman churches. In *Vidi speciosam* he was likewise inspired by the extraordinary images of the Song of Songs to produce one of his most vivid and joyful motets.

Cambridge Taverner Choir CD Recordings

*

The choir's first CD, **Music from Renaissance Portugal**, now out of print, was highly acclaimed, became a *Gramophone* Editor's Choice, and was shortlisted for the *Gramophone* Early Music Award. *Early Music* said that it was 'an absolute revelation', containing 'performances that will be hard to surpass.' *Gramophone* commented on 'the very highest standards of ensemble and intonation', whilst *Classic CD* noted the 'perfect tuning and phrasing.' Our second CD, **What is Our Life?**, was also highly acclaimed. *Early Music Review* praised the 'passionate singing' and 'gloriously full sound', and *Choir and Organ* commented on 'the sheer beauty of the voices'.

The choir's third and fourth CDs, **Music from Renaissance Portugal 2** and the Tudor Christmas disc **The Song the Virgine Soong**, were also highly acclaimed and are on sale at this concert, price £12. If you would like to order a copy of **What is Our Life?**, please give your name and address to the CD sale desk.

*



The Song the Virgine Soong

Christmas Music from Tudor England
including works by Tallis, Byrd, Browne, Pygott and Smert
(Herald HAVPCD 252)

'Highly recommended' *BBC Music*
'A listener can feel how the performers are themselves moved by the beauty of the marvellous music they are making' *Gramophone*
'Immaculate the best disc of its type'
Cathedral Music



Music from Renaissance Portugal 2

Polyphony from Lisbon and Coimbra
including Lobo's *Missa Cantate Domino* and works by de Cristo and de Gamboa (Herald HAVPCD 277)

'Beautiful music superbly performed' *Gramophone*
'The choir's bright and vigorous sound is ideal for this music' *Daily Telegraph*
'After hearing this CD, I defy anybody not to want more' *Organists' Review*

Texts & translations

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy. Christ have mercy. Lord have mercy.

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cælestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace to men of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee for thy great glory. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, only-begotten Son. Lord God, Lamb of God, Son of the Father. Thou that takes away the sins of the world, have mercy upon us. Thou that takes away the sins of the world, hear our prayer. Thou that sits at the right hand of the Father, have mercy upon us. For thou only art holy. Thou only art the Lord. Thou only art the most high, Jesus Christ., with the Holy Spirit, in the glory of God the Father. Amen.

Adesto dolori meo, O Deus, nimium fatigor, et cecidit in luctum Cythara mea, et cantatio mea in plorationem.

I am consumed with my grief, O God, I am too much tormented, and my harp has fallen into mourning, and my singing into weeping.

In illo tempore loquente Jesu ad turbas, extollens vocem quædam mulier de turba dixit: Beatus venter qui te portavit, et ubera quæ suxisti. At ille dixit: Quinimo beati qui audiunt verbum Dei, et custodiunt illud.

At that time as Jesus was speaking to the crowd, a certain woman in the crowd shouted out saying: 'Blessed is the womb that bore you, and the breasts which you have sucked.' But he said: 'Blessed rather are those who hear the word of God and keep it.'

Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de cælis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in cælum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, and begotten of the Father before all ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father: through whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary, and was made man. He was crucified also for us: he suffered death under Pontius Pilate and was buried. And on the third day he rose again, in accordance with the scriptures. And ascended into heaven: he is seated at the right hand of the Father. And he will come again with glory, to judge the living and the dead: and his kingdom will have no end. And [I believe] in the Holy Spirit, the Lord, and giver of life: who proceeds from the Father and the Son: who with the Father and the Son is worshipped and glorified: who spoke through the prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Nigra sum sed formosa, filiæ Jerusalem, sicut tabernacula Cedar, sicut pelles Salomonis. Nolite me considerare quod fusca sim, quia decoloravit me sol. Filii matris meæ pugnaverunt contra me; posuerunt me custodem in vineis.

I am black but beautiful, O daughters of Jerusalem, like the tents of Kedar, like the curtains of Solomon. Do not think that I am dark, for the sun has changed my colour. My mother's sons fought against me; they made me keeper of the vineyards.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.
Lamb of God, who takes away the sins of the world, have mercy upon us.
Lamb of God, who takes away the sins of the world, grant us peace.

Benedicta sit sancta Trinitas atque indivisa unitas. Confitebimur ei, quia fecit nobiscum misericordiam suam.
Benedicamus Patrem et Filium, cum Sancto Spiritu. Amen.
Blessed be the holy Trinity and undivided unity. We will glorify him, because he has shown his mercy to us. Let us bless the Father and the Son, with the Holy Spirit. Amen.

Ave Maria, gratia plena,
Dominus tecum, Virgo serena.
Ave, cuius Conceptio,
solemni plena gaudio,
caelestia, terrestria,
nova replet lætitia.
Ave, cuius Nativitas
nostra fuit solemnitas,
ut lucifer lux oriens
verum solem præveniens.
Ave pia humilitas,
sine viro fecunditas,
cuius Annuntiatio
nostra fuit salvatio.
Ave vera virginitas,
immaculata castitas,
cuius Purificatio
nostra fuit purgatio.
Ave, præclara omnibus
angelicis virtutibus,
cuius Assumptio
nostra fuit glorificatio.
O Mater Dei,
Memento mei. Amen.

*Hail Mary, full of grace,
the Lord is with thee, serene Virgin.
Hail, thou whose Conception,
full of great joy,
fills heaven and earth
with new gladness.
Hail, thou whose Nativity
became our great celebration,
as the light-bearing Morning Star
anticipates the true Sun.
Hail, faithful humility,
fruitful without man,
whose Annunciation
was our salvation.
Hail, true virginity,
immaculate chastity,
whose Purification
was our cleansing.
Hail, glorious one
in all angelic virtues,
whose Assumption
was our glorification.
O Mother of God,
remember me. Amen.*

Vidi speciosam sicut columbam ascendentem desuper rivos aquarum, cuius inestimabilis odor erat nimis in vestimentis ejus, et sicut dies verni circumdabant eam flores rosarum et lilia convallium.
Quæ est ista quæ ascendit per desertum, sicut virgula fumi, ex aromatibus myrrhæ et thuris? Et sicut dies verni...
(repeat)

I saw her, fair as a dove, ascending above streams of water, she whose fragrance was above price, and like a spring day the roses and lilies of the valley surrounded her.
Who is she, that has gone up through the empty air like a wreath of smoke from sweet-smelling incense?

Egressus Jesus secessit in partes Tyri et Sidonis. Et ecce mulier Chananæa a finibus illis egressa clamavit, dicens ei: 'Miserere mei, Domine fili David: filia mea male a dæmonio vexatur.' Qui non respondit ei verbum. Et accedentes discipuli eius rogabant eum dicentes: 'Dimitte eam: quia clamat post nos.' Ipse autem respondens ait: 'Non sum missus nisi ad oves, quæ perierunt domus Israel.' At illa venit, et adoravit eum, dicens: 'Domine, adjuva me.' Qui respondens ait: 'Non est bonum sumere panem filiorum, et dare canibus.' At illa dixit: 'Etiam Domine: nam et catelli edunt de micis quæ cadunt de mensa dominorum suorum.' Tunc respondens Jesus, ait illi: 'O mulier, magna est fides tua: fiat tibi sicut vis.'

Jesus went away and withdrew to the district of Tyre and Sidon. And behold, a Canaanite woman from that region came out and cried to him, 'Have mercy on me, O Lord, Son of David; my daughter is severely possessed by a demon.' But he did not answer her a word. And his disciples came and begged him, saying, 'Send her away, for she is crying after us.' He answered her, 'I was sent only to the sheep who were lost of the house of Israel.' But she came and knelt before him, saying, 'Lord, help me.' And he answered, 'It is not good to take the bread of the children and give it to the dogs.' But she said, 'Yes, Lord, yet even the little dogs eat the crumbs that fall from the table of their masters.' Then Jesus answered her, 'O woman, great is your faith! Be it done for you as you desire.'