

Ave Maris Stella

Music from the Golden Age of Spain and beyond

Saturday 27th October

Chapel of Corpus Christi College, by kind permission of the Master and Fellows

Dulcissima Maria *Francisco Guerrero (1528–1599)*

from Missa Ave maris stella *Tomás Luis de Victoria (c. 1548–1611)*

Kyrie
Sanctus
Agnus Dei

Alma redemptoris mater *Guerrero*

Tota pulchra es *Guerrero*

INTERVAL of 15 minutes

Alma redemptoris mater *Aires Fernandez (fl.1590)*

Stabat Mater *Antonio Carreira (1525–c. 1589)*

Salve Regina *Hernando Franco (1532–1585)*

Transfige dulcissima Maria *Juan Gutierrez de Padilla (c. 1590–1664)*

Ave Maria *Pedro de Cristo (c. 1550–1618)*

Tonight's concert provides a survey of some of the foremost composers of the Spanish Renaissance, beginning, naturally enough, with the two giants, Victoria and Guerrero. We also feature their Portuguese counterparts De Cristo, Fernandez and Carreira, and also two Spaniards, Padilla and Franco, who followed the Conquistadors to the New World. All the pieces performed have been selected for their expressiveness and attention to textual detail. Another feature of several of these Marian works is extensive quotation of the original chants..

Among the most famous Marian plainchant melodies of the period were the hymn *Ave maris stella* ('Hail, star of the sea') and the antiphon *Salve regina* ('Hail, queen'). Victoria's four-voice *Missa Ave maris stella* weaves its polyphonic lines from the four musical phrases of the plainchant: the opening Kyrie section, for example, is based on the first and last motives of the chant. The striking (to modern ears) modal character of the piece likewise derives from the 'Dorian' mode of the chant. For the 'Hosanna' section of the Sanctus, Victoria (as was common in Masses of this period) turns suddenly to triple metre, in which you may be able to hear that the tenors are singing the original text of verse one of the hymn. The Benedictus is set as a trio for the lower voices, and (again as was typical) the final Agnus Dei expands the choir to five voices in order to end the piece with a climactic richness.

This is a repertoire very close to the heart of the Cambridge Taverner Choir, now in its twenty-seventh year and looking forward to the release of its latest CD, of music by Monteverdi, early next year. To be kept informed of our future projects, please email admin@cambridgetavernerchoir.org.uk