

THE COMPANY OF MUSICIANS, CAMBRIDGE

MUSIC FROM THE GOLDEN AGE OF SPAIN

THE CAMBRIDGE TAVERNER SINGERS, director Owen Rees

with RICHARD EGARR - Harpsichord

and MARK LEVY - Viola da gamba

Friday November 28th 1986

at 8.30pm

1. Three funeral motets

Audivi vocem de caelo

Duarte Lobo

Versa est in luctum

Alonso Lobo

Hei mihi, Domine

Francisco Guerrero

2.

Pasacalles II

Juan Cabanilles

Sonata in E, K.215

Domenico Scarlatti

Sonata in D, K.492

Domenico Scarlatti

3. Missa 'Surge propera amica mea'

Francisco Guerrero

Kyrie

Gloria

Sanctus - Hosanna

Agnus Dei

4. Three Ricercars

Diego Ortiz

5. Magnificat Primi Toni
for 8 voices

Giovanni Pierluigi da
Palestrina

In the century following the discovery of the Americas Spain became immensely wealthy and powerful. Aztec and Inca gold flooded into the country, and Seville, as the head of the church in the New World, shared largely in this prosperity. A magnificent new cathedral was built in the early 16th century, and services were celebrated with great pomp and ceremony.

Francisco Guerrero (1528-1599) spent most of his life as 'Maestro de capilla' to the cathedral at Seville, and enjoyed an international reputation. His music, which includes motets, masses, vesper psalms and canticles, and 'villancicos', was published in sumptuous editions - not only in Seville, but in Louvain, Paris, Rome, and Venice. It circulated widely in the New World cathedrals also.

The Missa 'Surge Propera Amica Mea' was printed in the 'Missarum Liber Secundus', published in Rome in 1582. It is a parody mass, though the model is unidentified, and is sonorously scored for six voices. A rising scalar figure (no doubt associated with the opening words of the motet) begins several of the movements, and pervades the texture elsewhere. There are characteristic passages for reduced forces in the Gloria ('Qui tollis') and in the Sanctus ('Pleni sunt caeli'). Somewhat unusually there is only a single Agnus Dei.

As was customary in printed collections of the time, Guerrero concluded the 'Missarum Liber Secundus' with a Requiem, from which is taken the motet 'Hei mihi, Domine', again for six voices.

Alonso Lobo (1555-1617) succeeded Guerrero as 'Maestro de capilla' in Seville, and was similarly internationally known. Copies of his 'Liber Primus Missarum' are to be found to this day in libraries in Rome, Coimbra, and Puebla (Mexico). 'Versa est in Luctum' was probably composed in 1598 for the funeral of Philip II.

Portugal too was active musically at this period. Duarte Lobo (1563-1646) was 'mestre de capela' in Lisbon Cathedral for much of his life. 'Audiui vocem de coelo', for six voices, was published in his 'Liber Missarum', where it forms part of the concluding Missa pro Defunctis.