

14 — 30 JULY

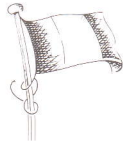
CAMBRIDGE FESTIVAL 1989



MIDDAY MUSIC

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CAMBRIDGE FESTIVAL 1989

SUPPORT FOR THE ARTS

The 1989 Festival is our most diverse and ambitious to date, thanks to the growing number of sponsors, many of whom support the Festival on a regular basis. This year's sponsorship target of £125,000 (£25,000 more than 1988) was reached comparatively soon, and it seems more and more companies are taking advantage of the benefits associated with the support of prestigious arts events.

Of the 80 companies involved this year, seven were eligible, and five actually qualified for an award under ABSA's Business Sponsorship Incentive Scheme. **Cambridge Online Systems Ltd., Ede & Ravenscroft Ltd., Freeman Group PLC and Segal Quince Wicksteed** are all first-time sponsors of the arts, while **Andy's Records** has substantially increased its contribution. Altogether, these companies have attracted over £19,000 under the BSIS Award Scheme in extra funding for the Festival.

Cambridge Festival Association gratefully acknowledges this additional funding, as well as the financial support from all the companies, both large and small, which has ensured the continuing success of the region's biggest arts event.

CAMBRIDGE TAVERNER CHOIR

SATURDAY, 22 JULY

CAMBRIDGE TAVERNER CHOIR

Saturday 22 July 1989

directed by Owen Rees

AN HARMONIOUS CONJUNCTION:

**Mass for the Feast of All Saints with music by Byrd and
Victoria.**

Victoria: Motet - O quam gloriosum

Mass for the Feast of All Saints:

(Byrd: Propers from 'Gradulia', Book One

Victoria: Missa O quam gloriosum)

Byrd: Motet - O quam gloriosum

AN HARMONIOUS CONJUNCTION

Mass for the Feast of All Saints, with music by Byrd and Victoria

Programme

This concert takes the form of a polyphonic Mass for All Saints.

The five movements of the Ordinary of the Mass - (Kyrie, Gloria, Credo, Sanctus and Benedictus, Agnus Dei) - are sung to one of the most famous settings by Tomas Luis de Victoria (1548-1611), published in 1583 and with the Feast of All Saints; this motet opens the concert.

The four sections of the Proper of the Mass - (Introit, Gradual, Offertory, Communion) - for All Saints are taken from the first book of Gradualia, the great collection of liturgical music which William Byrd published in 1605-7.

Motet: O quam gloriosum	<i>Victoria</i>
Introit: Gaudeamus omnes	<i>Byrd</i>
Kyrie (Missa O quam gloriosum)	<i>Victoria</i>
Gloria	<i>Victoria</i>
Gradual: Timete dominum	<i>Byrd</i>
Credo	<i>Victoria</i>
Offertory: Iustorum animae	<i>Byrd</i>
Sanctus & Benedictus	<i>Victoria</i>
Agnus Dei	<i>Victoria</i>
Communion: Beati mundo corde	<i>Byrd</i>
Motet: O quam gloriosum	<i>Byrd</i>

In the prefaces to the lavishes editions of his music which appeared during his years in Rome, Victoria strongly affirmed his view that music's highest purpose was to serve the faith. Byrd likewise used his art to fight for the cause of the Counter Reformation church, though in very different circumstances - as a recusant in the Protestant England of Elizabeth I and James. During the latter part of his life he turned his attention towards the composition and - despite the risks - publication of music conceived specifically for the Latin rite: the Gradualia represents a comprehensive cycle of Mass propers.

Both composers obviously believed that liturgical music should bring attention not to itself but to the text it serves. In Victoria's Ordinary and Byrd's Propers all musical extravagance is avoided: rather each composer cultivates a style where concision is combined with vivid intensity to produce music that is perfectly 'framed to the life of the words'.

The Cambridge Taverner Choir

Owen Rees, director

Sopranos: ~~Alicia Carroll~~, Veronica Henderson, ~~Judith Henderson~~, *Helen Garrison*, *Andrey Dean*,
Caroline Preston Bell, ~~Alison Smart~~, Janice Carruthers, *Jodie Dixon*,
Sally Terris, ~~Virginia Knight~~, Kathy Willis, Karen Kerlake, *Julia Sullivan*

Altos: Rupert Preston Bell, ~~Mike Entwistle~~, ~~Mel Taylor~~, ~~Caroline Cox~~,
~~James Black~~, Clare Conway, *Rina Goddard*, ~~---~~

Tenors: Tom Salmon, ~~Philip Mills~~, ~~Gareth Hancock~~, Stephen Harold,
~~Aidan Cruttenden~~, ~~Mark le Brocq~~, *Henry Bowen*, *David Thompson*

Basses: Frank Salmon, James Durran, Gary Snapper, Jeremy Hayter, *Mick White*

The Cambridge Taverner Choir was formed in 1986 by Owen Rees and John Butt, and is dedicated largely to the performance of music from sixteenth century England, Spain and Portugal. The choir is particularly keen to perform music in liturgical and architectural context, and indeed started life by singing a reconstruction of a liturgical setting of John Taverner's Missa Gloria Tibi Trinitas, in Taverner's own church, the abbey at Tattershall in Lincolnshire. The choir has in the past worked closely with Mary Berry and her plainsong choir, Scola Gregoriana.

The members of the Cambridge Taverner Choir are mainly graduates of Cambridge University. Some still sing in chapel choirs in the University; others have moved to London and sing in chamber choirs there. The choir convenes in Cambridge three or four times a year. Owen Rees, director of the Cambridge Taverner Choir, was organ scholar of St. Catharine's College, Cambridge, from 1983 until 1986, and has maintained a keen interest in choral conducting whilst embarking on postgraduate research into the music of sixteenth century Portugal. Whilst interested in contextual performance, he is above all dedicated to some of the lesser-known glories of the sixteenth century.

Concerts given by the Cambridge Taverner Choir:

July 1986: Taverner - Missa Gloria Tibi Trinitas.
November 1986: Music from the Golden Age of Spain.
February 1987: Masters of the Chapel Royal.
April 1987: Tallis - Spem in Alium, and other motets.
October 1987: Victoria and Vivanco.
March 1988: Josquin - Lamentations.
April 1988: Twentieth century sacred music - Part, Britten, Messaien, etc.
November 1988: Victoria - Requiem.
April 1989: Motets from Spain, France and England.
June 1989: Motets from 16th century Italy.

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