

CAMBRIDGE TAVERNER CHOIR

Owen Rees *director*

MUSIC FROM THE GOLDEN  
AGE OF PORTUGAL

P R O G R A M M E

Saturday 5 October, 8.15 pm

Jesus College Chapel

P R O G R A M M E

P R O G R A M M E N O T E S

Music for the Requiem Mass

- |    |  |  |
|----|--|--|
| 1  | De profundis                                       | Pedro de Cristo (c. 1550-1618)             |
| 2  | Introit and Gradual<br>(Missa pro defunctis)       | Duarte Lobo (c.1565-1646)                  |
| 3  | Lachrimans sitivit anima mea                       | Pedro de Cristo                            |
| 4  | Offertory (Missa pro defunctis)                    | Duarte Lobo                                |
| 5  | Si pie Domine<br>(in memoriam D Alfonso Henriques) | anon                                       |
| 6  | Sanctus (Missa pro defunctis)                      | Duarte Lobo                                |
| 7  | Agnus Dei (Missa pro defunctis)                    | Duarte Lobo                                |
| 8  | Communion (Missa pro defunctis)                    | Duarte Lobo                                |
| 9  | Responsorium pro defunctis:<br>Libera me Domine    | Aires Fernandez<br>(fl. late 16th century) |
| 10 | Non mortui   | Manuel Cardoso (1566-1650)                 |

INTERVAL OF 10 MINUTES

Music for Vespers and Compline

- |    |   |   |
|----|---|---|
| 11 | Magnificat for eight voices   | Pedro de Cristo                                       |
| 12 | In manus tuas   | Pedro de Cristo                                       |
| 13 | Marian antiphons:<br>Ave Regina caelorum<br>Alma redemptoris mater<br>Ave Maria | Pedro de Cristo<br>Aires Fernandez<br>Pedro de Cristo |

In praise of the Holy Cross

- |    |                    |                 |
|----|--------------------|-----------------|
| 14 | O crux benedicta   | anon            |
| 15 | O crux venerabilis | Pedro de Cristo |

For the Five martyrs of Morocco, buried in Santa Cruz

- |    |                              |                 |
|----|------------------------------|-----------------|
| 16 | Sanctissimi quingue martires | Pedro de Cristo |
|----|------------------------------|-----------------|

This first recital in the new season of concerts by the Cambridge Taverner Choir follows the group's recent tour of Portugal, during which we performed the music heard tonight in the buildings for which it was conceived. The concluding concert of the tour took place in the church of Santa Cruz in Coimbra, which throughout the later Middle Ages and Renaissance was one of the most powerful monasteries and greatest musical centres in Portugal.

Among the composers who worked to adorn the monastery's liturgy with fitting music, the most accomplished and prolific was Pedro de Cristo (c.1550-1618). In style his surviving works range from simple works scored for four voices and departing little from the contrapuntal norms of the sixteenth-century *stile antico* (*Ave Regina caelorum*, *O crux venerabilis*) to richly-scored pieces for two choirs in the manner which was becoming so popular in the Iberian peninsula during the late sixteenth century (*Ave Maria*, *Magnificat*). One work performed tonight, *Lachrimans sitivit anima mea*, may conceal a political message beneath its impassioned style: the biblical sources of the text suggest that the work is a plea for the deliverance of Portugal from Spanish domination. (The Spanish Phillips ruled Portugal from 1580 until 1640.)

Much of the greatest music of the Portuguese Renaissance was written by composers trained at the cathedral school in Évora and active for most of their lives in Lisbon. Perhaps the greatest of these composers were Duarte Lobo and Manuel Cardoso, whose careers spanned the late sixteenth and early seventeenth centuries. Lobo's setting of the *Requiem Mass* for eight voices was published with other Masses and motets in a beautiful and elaborate edition of 1621 from the presses of Plantin in Antwerp. It is typical of *Requiem Mass* settings of the period in its frequent reference to the chant during polyphonic sections (usually in one of the two upper voices). The musical language of Manuel Cardoso, who directed the music at the great Carmelite convent in Lisbon, is more colourful than that of his contemporary Lobo: from its very

opening, the six-voice funerary motet *Non mortui* is marked by rich chromatic inflexions, and there is striking word-painting at the mention of the "crooked path" trodden by the sinful ("*et incedit curva et infirma*").

Notes by Owen Rees

---

CAMBRIDGE TAVERNER CHOIR  
Owen Rees *director*

*sopranos*

Diana Baumann  
Josie Dixon  
Helen Garrison  
Bernadette Nelson  
Caroline Preston Bell  
Margaret Simper  
Rachel Sutton  
Sally Terris  
Tanya Wicks

*altos*

Toby Gee  
Simon Godsill  
Rupert Preston Bell  
Peter Smith  
David Trendell

*tenors*

Paul Baumann  
Philip Mills  
Tom Salmon

*basses*

James Durran  
Piers Maxim  
Frank Salmon  
Gary Snapper

---

MAILING LIST

If you would like to join our mailing list, please complete the information below (in capital letters) and hand it in at the desk at the entrance.

Name: ..... Daytime tel: .....

Address: .....

(Please delete as applicable.)

- \* I have taken advantage of the 3-/4-/5-concert package.
- \* I normally buy tickets for individual Cambridge Taverner Choir concerts.