

**C**AMBRIDGE

**E**ARLY

**M**USIC

**F**ESTIVAL

**Cambridge Taverner Choir**

**Jesus College Chapel  
Sunday 9th August  
8.15pm**

## MASTERS OF RENAISSANCE SEVILLE

Ave Maria (à 8)	Francisco Guerrero (1528-1599)
Ave vera caro Christi Sancta Maria, istud agas	Francisco de Peñalosa (c.1470-1528) "
O Crux Ave, spes unica Exaltata est Sancta Dei Genitrix	Cristobál de Morales (c.1500-1553) "
Agnus Dei, from Missa L'homme armé (à 5)	Morales
Agnus Dei, from Missa L'homme armé	Guerrero

INTERVAL  
(15 minutes)

Tota pulchra es Maria	Guerrero
Sancta Maria succurre miseris	"
Alma redemptoris mater	"
Maria Magdalene	"
Tiento de medio registro	Francisco Correa de Arauxo (c.1576-1654)
Ave Regina caelorum	Guerrero
Surge propera amica mea	"
Regina caeli laetere	"

## Programme Notes

1992 is the fifth centenary of Columbus's discovery of the New World. The economic and cultural colonisation of Latin America had as its most important staging-post the great port city of Seville in southern Spain, and it was Seville's fifteenth-century cathedral which became the liturgical and musical model for most of the new cathedrals in Spanish America. Many of the foremost figures in Iberian musical life of the Renaissance were associated with the cathedral - Francisco de Peñalosa, Pedro de Escobar, Francisco Guerrero and Alonso Lobo. Seville was also the birthplace of Cristóbal de Morales, the most important Spanish musical figure between Peñalosa and Guerrero. One of the foremost composers for organ of the early Baroque - Francisco Correa de Arauxo - was organist of the church of S.Salvador in the city from 1599 until 1636; his **Libro de tientos** was published in 1626. Tonight's concert presents some of the finest works of these Sevillian masters, whose music could have been heard in churches throughout the new Spanish empire.

Francisco de Peñalosa (c.1470-1528) spent the greatest part of his career at the royal court in the service of King Ferdinand of Aragon and his grandson. After a period as a singer in the papal chapel in Rome, Peñalosa returned to Seville, where he held a number of benefices at the cathedral, and there spent the last years of his life. His surviving motets are typical of Spanish works of the period in setting highly emotive and vivid devotional texts (often, as here, on the subject of the passion), and in clothing the words with simple but expressive music. In **Ave vera caro Christi**, the word 'Salve' summons from the composer a quotation of the opening 'Salve Regina' chant. **Sancta Maria, istud agas** contains many fine rhetorical touches, such as the chromaticism at 'planctu' ('mourning') towards the end of the piece.

Like Peñalosa, Cristóbal de Morales (c.1500-1553) was a member of the papal chapel in Rome - indeed, he made his reputation in Italy, and it was there that many of his works (including two books of Masses) were published.

Upon his return to Spain in 1545 he became **maestro de capilla** at Toledo Cathedral, the most prestigious post of its kind in the country, and it was also at this period that he taught the young Francisco Guerrero. Guerrero acknowledged the debt to his master by using works by Morales as models for a number of his own Masses, such as the **Missa L'homme armé**, which periodically quotes from the five-voice Mass by Morales based on the same secular tune. The richness of counterpoint heard in Morales's setting of the **Agnus Dei** is also a characteristic of his six-voice **Exaltata est Sancta Dei Genitrix**, a motet for the Assumption of the Blessed Virgin. This piece exemplifies a favourite device of Morales's: the use of an ostinato in one voice. In this case the second superius repeats the phrase 'Virgo prudentissima'. **O Crux Ave, spes unica** is a more impassioned piece, its rhetorical power produced both by dissonance and by the shaping of melodic lines.

Although the name of Francisco Guerrero is now less well-known than that of Morales and Victoria, his contemporary reputation within Spain and the Spanish dominions was at least the match of theirs, and his works were still being recopied in the New World as late as the eighteenth century. The greatest part of his long life was spent in the musical service of Seville Cathedral. Tonight's concert presents some of his finest motet settings of marian texts, ranging from simple four-voice works (**Sancta Maria, succurre miseris, Alma redemptoris mater**, and **Ave Regina caelorum**) to a setting of **Ave Maria** for two choirs in antiphony, and the powerful treatment of **Regina caeli laetere**, likewise scored for eight voices. **Tota pulchra es Maria** and **Surge propera amica mea** set texts drawing on the rich imagery of the Song of Songs. The intensity with which Guerrero could portray a text is seen most clearly in the Easter motet **Maria Magdalene**, where the words of the angel announcing the resurrection ('Jesus of Nazareth whom ye seek, the crucified, has risen, he is not here') call forth a wonderfully expansive climax.

Owen Rees

## TEXTS

**Ave Maria**, gratia plena: Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Regina cæli, dulcis et pia, O Mater Dei, ora pro nobis peccatoribus, ut cum electis te videamus. (Hail Mary, full of grace: the Lord is with thee: blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, Queen of Heaven, sweet and devout, O Mother of God, pray for us sinners, so that with the chosen ones we may see thee.)

**Ave vera caro Christi** qui in cruce pependisti, cuius Patri tu dixisti: Ut quid me dereliquisti? Salve, sancta caro Dei, per te salvi fiunt rei, et tuum servum redemisti, dum in cruce pependisti. O Jesu, O pie, O dulcis fili Mariæ, miserere nobis. Amen. (Hail, true flesh of Christ, who hung on the cross, who cried to your Father: why have you forsaken me? Hail, sacred flesh of God: through you the accused are saved, and you redeemed your servant, while you hung on the cross. O Jesus, O holy one, O sweet son of Mary, have mercy upon us. Amen.)

**Santa Maria, istud agas**, crucifixi fige plagas cordi meo valide. Tui nati vulnerati, iam dignati pro me pati, vim amoris imprime. Fac me vere tecum flere, crucifixo condolere, donec ego vixero. Iuxta crucem tecum stare, te libenter sociare in planctu desidero. Amen. (Holy Mother, do this for me: let the pain of the crucified be imprinted on my heart. Mark me with the strength of love of thy wounded Son, slain for me. Make me truly weep with thee, and grieve with the crucified, as long as I shall live. My desire is to stand with thee at the cross, freely sharing with thee in mourning.)

**O Crux Ave, spes unica**, O Redemptoris gloria: auge piis custodiam, reisque dona veniam. (Hail, O Cross, our one hope, O glory of the Redeemer: add to the holiness of the righteous, and grant forgiveness to the guilty.)

**Exaltata est Sancta Dei Genitrix** super chorus angelorum, ad cælestia regna, Virgo prudentissima, quo progredieris, quasi aurora valde rutilans? Filia Sion, tota formosa et suavis es: pulchra ut luna, electa ut sol.

(The Holy Mother of God has been exalted above the choirs of angels, to the kingdoms of heaven. Virgin most wise, whither are you going, glowing as brightly as the dawn? Daughter of Sion, thou art all fair and sweet: beautiful as the moon, chosen like the sun.)

**Agnus Dei**, qui tollis peccata mundi, dona nobis pacem.

(Lamb of God that takest away the sins of the world, grant us peace.)

**Tota pulchra es Maria**, et macula non est in te. Veni de Libano, sponsa mea, veni de Libano, veni, coronaberis.

Vulnerasti cor meum, soror mea, sponsa: vulnerasti cor meum in uno oculorum tuorum et in uno crine colli tui.

(Thou art fair, Mary, and there is no spot in thee. Come from Lebanon, my spouse, come from Lebanon, come, thou wilt be crowned. Thou hast ravished my heart, my sister, spouse; thou hast ravished my heart with one of thine eyes and one hair of thy neck.)

**Sancta Maria succurre miseris**, iuva pusillanimes, refove flebiles: ora pro populo, interveni pro clero, intercede pro devoto femineo sexu. Sentiant omnes peccatores tuum iuvamen quicumque celebrant tuam commemorationem.

(Holy Mary, succour the wretched, help the faint-hearted, revive the weeping: pray for the people, intercede for the clergy, intercede for the faithful feminine sex. All sinners feel your help, whosoever celebrates your memory.)

**Alma Redemptoris Mater**, quæ pervia cæli porta manes, et stella maris, succurre cadenti surgere qui curat populo: Tu quæ genuisti, natura mirante, tuum sanctum genitorem: Virgo prius ac posterius, Gabrielis ab ore sumens illud Ave, peccatorum miserere.

(Nourishing Mother of the Redeemer, who remain the open gate of heaven, and the star of the sea, succour thy fallen people who try to rise again. You who gave birth, while nature wondered, to your Holy Creator. Virgin before and after, hearing that **Ave** from the mouth of Gabriel, have mercy on sinners.)

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**Maria Magdalene** et altera Maria emerunt aromata, ut venientes ungerunt Jesum. Et valde mane una Sabbatorum veniunt ad monumentum, orto iam sole, Alleluia. Et introeuntes in monumentum viderunt iuvenem sedentem in dextris, coopertum stola candida, et obstupuerunt. Qui dicit illis: Jesum quem quæritis Nazarenum, crucifixum, surrexit, non est hic: ecce locus ubi posuerunt eum. Alleluia.

(Mary Magdalene and the other Mary had bought spices that they might come and anoint Jesus. And very early on the first day of the week they came to the tomb, at the rising of the sun. Alleluia. And as they entered the tomb they saw a young man sitting on the right side, clothed in white, and they were amazed. And he said unto them: Jesus of Nazareth whom ye seek, the crucified, has risen, he is not here: see the place where they laid him. Alleluia.)

**Ave Regina cælorum**, ave Domina angelorum. Salve radix sancta, ex qua mundo lux est orta: Gaude gloriosa, super omnes speciosa: Vale, valde decora, et pro nobis semper Christum exora.

(Hail Queen of Heaven, hail Mistress of the angels. Hail, holy root from which came the light of the world. Rejoice, glorious one, beautiful above all others. Hail and farewell, gracious one, and plead always with Christ for us.)

**Surge propera amica mea**, columba mea, formosa mea et veni. Iam enim hyems transiit; imber abiit et recessit. Flores apparuerunt in terra; tempus putationis advenit. Vox turturis audita est in terra nostra; Ficus protulit grossos suos; Vinæ florentes dederunt odorem suum. Surge, amica mea, speciosa mea et veni.

(Soprano II:) Veni sponsa Christi.

(Rise up, hasten, my love, my dove, my fair one, and come. For now the winter is past; the rain is over and gone. Flowers appear on the earth. The time of pruning has come. The voice of the turtle dove is heard in our land; the fig tree puts forth her green figs; the flowering vines give forth their fragrance. Arise, my love, my beautiful one, and come. (Soprano II Come, bride of Christ.)

**Regina cæli lætare**, alleluia: Quia quem meruisti portare, alleluia: Resurrexit sicut dixit, alleluia: Ora pro nobis Deum, alleluia.  
(Queen of heaven, rejoice, alleluia. For He whom you were chosen to bear, alleluia. He has risen as He said, alleluia. Pray for us to God, alleluia.)

The Cambridge Early Music Festival would like to thank the Master, Fellows and Chaplain of Jesus College for their kind permission to sing in the Chapel.

### **Cambridge Taverner Choir**

Since its first performance in 1986, the Cambridge Taverner Choir has established itself as one of the few specialist Renaissance choirs outside London. Although its performances and reputation have been concentrated in Cambridge, where it gives regular concerts in Jesus College Chapel, it recently undertook a tour of Portugal, which culminated in a broadcast on BBC Radio 3, an extract of which was selected for Radio 4's Pick of the Week and featured on Kaleidoscope. In October this year, the Choir will be making a Compact Disc recording of Portuguese Renaissance polyphony for release later in the 1992/3 season.

Under the direction of its founder, Owen Rees, the Choir has successfully realised its vision of performing Renaissance polyphony in illuminating thematic, liturgical and physical contexts, aiming to recreate more fully the grandeur and excitement of the music of the Tudor age in England and the "Golden Age" of Spain and Portugal.



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The **Cambridge Early Music Festival** aims to bring together scholars, performers and early music enthusiasts from all walks of life in a week of concerts of music from past centuries. We have been fortunate in receiving financial assistance from the Eastern Arts Board, Cambridge City Council, the South Square Trust and KMG Systems Limited. We hope next year to expand the Festival further and for this we will need to increase the level of sponsorship and support substantially. If you have any suggestions about companies or organisations that might be interested in helping us, please contact David Rowland at Christ's College. We feel that there is a place in Cambridge for an Early Music Festival and that the success of this year's Festival will help to establish it as a regular part of the musical year in Cambridge.

Thank you very much for your support.

If you would like to receive regular information about our early music concerts in Cambridge, please fill in a mailing-list form at the door.

