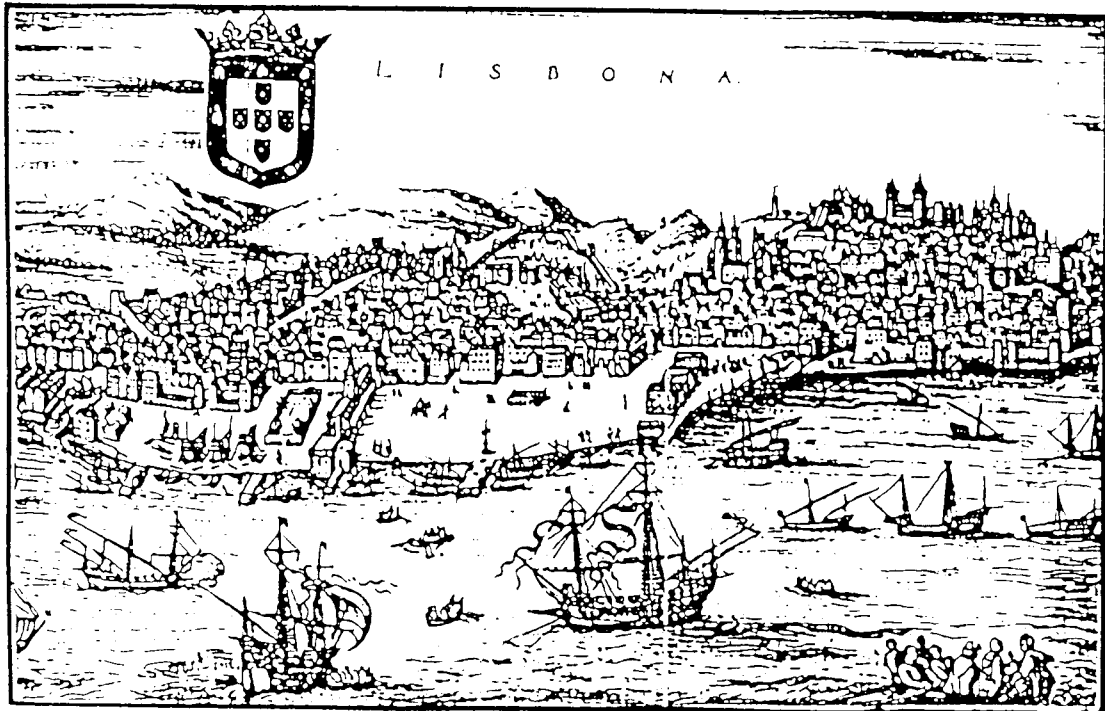


Cambridge *Taverner* Choir

Owen Rees *director*

Cardoso Requiem



Sunday 10th October, 8.15pm
Jesus College Chapel

PROGRAMME

From Matins of the Dead

Responsory I: Credo quod Redemptor meus vivit	Alonso Lobo (c. 1555-1617)
Lesson II: Tædet anima mea	Tomás Luis de Victoria (1548-1611)
Responsory VII: Peccantem me quotidie	Cristóbal de Morales (c. 1500-1553)

Mass for the Dead: Missa pro defunctis	Manuel Cardoso (1566-1650)
Introit: Requiem æternam	
Kyrie	
Gradual: Requiem æternam	
Offertory: Domine Jesu Christe	

INTERVAL OF 15 MINUTES

Motet at the Offertory: Sitivit anima mea	Cardoso
Preface	chant
Sanctus and Benedictus	Cardoso
Agnus Dei	
Communion: Lux æterna	
(Mass ends)	
Responsory: Libera me	Cardoso
Motet: Non mortui	Cardoso

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The Cambridge Taverner Choir

sopranos: Diana Baumann, Helen Garrison, Bernadette Nelson, Caroline Preston Bell,
Margaret Simper, Rachel Sutton, Sally Terris, Tanya Wicks
altos: Toby Gee, Simon Godsill, Nicholas Perkins, Rupert Preston Bell
tenors: Paul Baumann, Philip Mills, Stephen Lawrence
basses: James Durran, Frank Salmon, Gary Snapper, Paul Watson

By kind permission of the Master, Chaplain, and Fellows of Jesus College

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The texts of the Mass and Office of the Dead inspired Spanish and Portuguese composers working in the late Renaissance to produce some of the most intensely expressive music of that age. This expressivity is apparent already in the oldest work heard tonight, Morales's *Peccantem me quotidie*, where the fears of the sinner faced with death are represented immediately in the clash between the opening two voices, and where all voices suddenly join together to mark the words 'conturbat me'. This latter type of direct musical declamation was employed in wonderfully subtle fashion by Victoria in *Tædet animam meam*, a setting of one of the lessons from Matins of the Dead which the composer placed before his famous *Missa pro defunctis* when it was published in 1605. Whether or not this Requiem Mass acted as a direct influence upon the Portuguese composer Manuel Cardoso (who was twenty years Victoria's junior) when he wrote his own six-voice *Missa pro defunctis* is difficult to say. Cardoso may well have known the work; however, some of the similarities between the two settings may simply be due to the fact that both are heavily reliant on the chant, a reliance which is typical of Requiem Masses by Renaissance composers.

Cardoso received his musical training in the most famous of the Portuguese choir schools - that of Evora Cathedral. His maturity was spent as a member of the Carmelite Convent in Lisbon. (The convent church was partially destroyed in the Lisbon earthquake of 1755, but survives as an imposing shell.) Cardoso enjoyed the patronage both of the Portuguese house of Bragança and of the Spanish monarchs who ruled Portugal until 1640. His first book of Masses, published in 1625, includes the *Missa pro defunctis* and a number of motets, among them *Non mortui* and *Sitivit anima mea*, performed tonight. It has been suggested that the texts of these two works may contain a covert message of support for the restoration of the Duke of Bragança (the future King João IV) to the Portuguese throne. Whatever the truth of this, their inclusion in the publication points towards an intended use at Mass, and tonight *Sitivit anima mea* is placed at one of the most common points for a motet interpolation within the Mass - at the Offertory.

In Cardoso's music a quite traditional musical language is enriched with chromaticism and dissonances which can still sound startling. The traditional aspect of his technique is the delight in contrapuntal textures, heard most clearly in the Requiem where only four voices are used, as at the beautifully-crafted *In memoria* which concludes the Gradual. The chant is audible almost throughout the work, in one or other of the soprano parts (usually moving in rather longer note-values than the other voices); the relationship between chant and polyphony can be appreciated most clearly in the *Kyrie*: Cardoso's provision here of two settings of the *Christe* is a clear indication that he intended this section of the Mass to be performed with chant and polyphony alternating, as we sing it tonight.

In the 1625 book of Masses Cardoso included a setting of the responsory *Libera me* for the Absolution which was part of the funeral rites. This setting was presumably not written as an companion-piece to the *Missa pro defunctis* (given its different scoring - for four voices), unlike in the case of Victoria's setting in the 1605 *Officium defunctorum*. Cardoso again relies heavily on the chant, and gives to the setting a harmonic austerity (with bare fifths at cadences) found in other treatments of this text from the period.

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MOTET TEXTS

Credo quod Redemptor meus vivit: et in novissimo die de terra surrecturus sum, et in carne mea videbo Deum salvatorem meum.

(I believe that my Redeemer lives, and that at the last day I shall arise from the earth, and in my flesh I shall see God my saviour.)

Tædet animam meam vitæ meæ, dimittam adversum me eloquium meum, loquar in amaritudine animæ meæ. Dicam Deo: noli me condemnare: indica mihi cur me ita iudices. Numquid bonum tibi videtur, si calumnieris et opprimas me, opus manuum tuarum, et consilium impium adiuves? Numquid oculi carni tibi sunt; aut sicut videt homo et tu vides? Numquid sicut dies hominis dies tui, et anni tui sicut humana sunt tempora, ut quæras iniquitatem meam, et peccatum meum scruteris? Et scias quia nihil impium fecerim, cum sit nemo qui de manu tua possit eruere.

(My soul is weary of my life, I will let go my speech against myself, I shall speak in the bitterness of my soul. I shall say unto God: do not Thou condemn me; show me why Thou judgest me so. Does it seem good to Thee that Thou should calumniate and oppress me, the work of Thy hands, and help the counsel of the wicked? Art Thine eyes of flesh, or dost Thou see as a man sees? Art Thy days like those of a man, and Thy years like the times of men, that Thou shouldst inquire after my iniquity, and search out my sin? And shouldst know that I have done no wicked thing, whereas there is no man that can deliver out of Thy hand.)

Peccantem me quotidie et non me pœnitentem, timor mortis conturbat me: Quia in inferno nulla est redemptio, miserere mei Deus, et salva me.

(Since I sin every day and do not repent, the fear of death troubles me. Because there is no redemption in hell, have mercy upon me, O God, and save me.)

Sitivit anima mea ad Deum fortem vivum: quando veniam et apparebo ante faciem Dei mei? Quis dabit mihi pennas sicut columbæ, et volabo et requiescam?

(My soul thirsts for God, who is great and living. When shall I come and appear before the face of my God? Who shall give me wings like a dove, and I shall fly and take my rest?)

Non mortui qui sunt in inferno, quorum spiritus acceptus est a visceribus suis: dabunt honorem et iustificationem Domino. Sed anima quæ tristis est super magnitudinem mali et incedit curva et infirma dat tibi gloriam et iustitiam Domino.

(They are not dead who are in hell, whose spirits have passed from their flesh: they shall give honour and justification to the Lord. But the soul that is saddened by the magnitude of its sin and that treads a crooked and weak path gives Thee glory and justice, O Lord.)

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