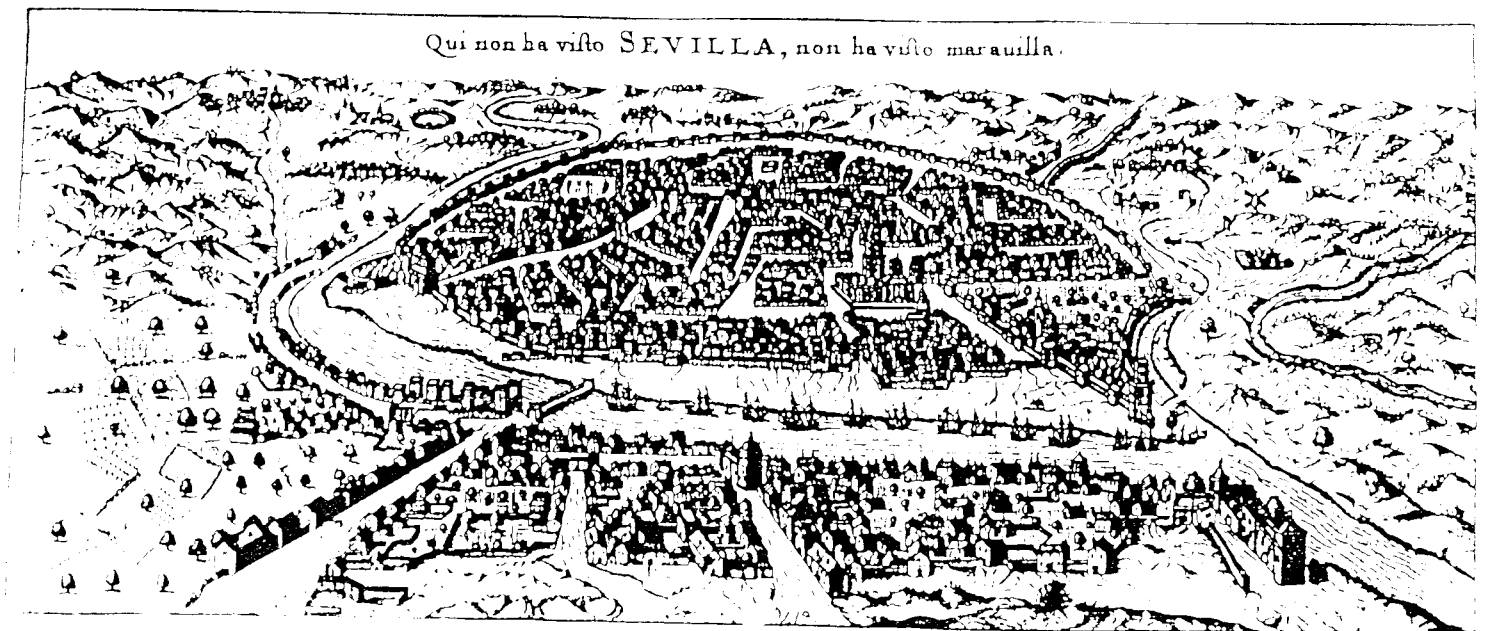


CAMBRIDGE TAVERNER CHOIR

Owen Rees *director*

EUROPE 1600



SEVILLE

Alonso Lobo

Missa Maria Magdalene

Sunday, February 2nd, 8.15 pm
Jesus College Chapel

Introit motet: Maria Magdalene	Francisco Guerrero (1528–1599)
Kyrie (Missa Maria Magdalene) Gloria (Missa Maria Magdalene)	Alonso Lobo (c. 1555–1617)
Alma redemptoris mater Alma redemptoris mater	chant Guerrero
Sequence: Victimæ paschali laudes	Tomás Luis de Victoria (1548–1611)
Credo (Missa Maria Magdalene)	Lobo
INTERVAL	
Offertory motet: Tota pulchra es Maria	Guerrero
Preface	chant
Sanctus (Missa Maria Magdalene) Benedictus (Missa Maria Magdalene)	Lobo Lobo
Ave virgo sanctissima	Guerrero
Agnus Dei (Missa Maria Magdalene)	Lobo
Regina cæli lætare Regina cæli lætare	chant Guerrero

The Cambridge Taverner Choir
director Owen Rees

<i>sopranos</i>	<i>altos</i>	<i>tenors</i>	<i>basses</i>
Diana Baumann	Laura Dollin	Paul Baumann	James Durran
Josie Dixon	Toby Gee	Bill Byrne	Frank Salmon
Helen Garrison	Simon Godsill	Finlay Lockie	Gary Snapper
Rachel Godsill	Nicholas Perkins	Edwin Simpson	Paul Watson
Margaret Simper		David Thomson	
Sally Terris			
Tanya Wicks			

We are most grateful to the Master, Dean of Chapel, and Fellows of Jesus College, for their kind permission to perform in the chapel.

In 1600 'Seville was one of the largest and most cosmopolitan cities of contemporary Europe. With a population approaching 150,000, it was more populous than London, Lisbon or Rome.' (John H. Elliott) The city owed much of its enormous wealth—and its important role on the European stage—to the fact that it controlled the bulk of trade with the New World across the Atlantic, a trade which brought in vast quantities of silver and other goods on the annual treasure fleets, and which also attracted to the city large numbers of merchants from Genoa, England, France, the Netherlands, and Germany. The Sevillian humanist Rodrigo Caro called the city 'beacon of the old and new worlds'. The city skyline (as seen on the contemporary print reproduced on the back of this programme) was dominated by the Giralda, originally a minaret but topped with extra stories in Renaissance style and converted into the bell-tower of the Cathedral, which had been built (mainly in the fifteenth century, but essentially complete only in 1517) on the site of a mosque and which was the largest in Christendom until the completion of the new St Peter's in Rome. Every aspect of the Cathedral's life reflected the scale of the building: in the early seventeenth century Seville was one of the richest sees in Europe, and the Cathedral Chapter had more than fifty canons and over a hundred assistant clergy. The musical establishment was similarly lavish, with—for example—a group of instrumentalists (three players of shawms and three of trombones) taken permanently onto the payroll as early as 1553.

A series of famous composers were associated with Seville and its cathedral in the sixteenth and early seventeenth centuries. The Portuguese Pedro de Escobar was *maestro de capilla* of the cathedral from 1507 to 1514, while his great contemporary Francisco de Peñalosa held a canonry there. Both Cristóbal de Morales and Francisco Guerrero were natives of Seville, and Guerrero served the cathedral for most of his life: a singer from 1542 to 1546 and again from 1549, he became assistant *maestro* to Pedro Fernández de Castilleja in 1551, and eventually succeeded him in 1574 (although it seems that Guerrero had effectively been in charge for some time before this).

From 1591 until 1593 the ageing Guerrero was assisted in his duties by Alonso Lobo. Although Lobo then secured the post of *maestro* at Toledo Cathedral, in 1604 he returned to Seville to take up the equivalent post, and served the cathedral until his death in 1617. Lobo published only one collection of works, the *Liber primus missarum*, which contains six Masses and seven motets. Five of the six Masses are based on works by Guerrero (and homage to the older composer can likewise be detected in two of the motets); one of these Masses is the *Missa Maria Magdalene*, the centrepiece of tonight's concert. The variety of ways in which Lobo uses material from Guerrero's Eastertide motet is well exemplified by the Kyrie: its first section begins by presenting the opening paragraph of the model more or less intact, with such relatively superficial changes as the enrichment of the texture by adding new entries of the subject; Lobo then took just one motive from the motet (where it is used to set the words 'emerunt aromata') as the basis for his 'Christe', but hides this motive by presenting it only in the lower four voices (including in long notes in the tenor, to end the section); Lobo made the final 'Kyrie' climactic by basing it on the vigorous 'alleluia' passage which ends the first part of Guerrero's motet. Lobo makes very sparing, but dramatic, use of the most striking portion of the motet—the setting of the words spoken by the angel to the Marys in the empty tomb, 'Jesum... Nazarenum crucifixum: surrexit, non est hic': in the Gloria of the Mass, Lobo turned to this passage at both occurrences of the words 'Jesu Christe', and in the second he retained the extraordinary 'foreign' harmony from Guerrero's setting of 'crucifixum'.

The 'alleluias' which punctuate *Maria Magdalene* and which mark it as an Easter text can be heard also in *Regina cæli lætare*, the Marian antiphon for the Easter season, the text of which refers directly to the Resurrection. Guerrero's setting for eight voices, first published in his *Liber vesperarum* (1584), takes much of its melodic material from the chant, which we sing before the polyphony. (Guerrero's *Alma redemptoris mater* likewise quotes the relevant chant extensively, although here it is mainly found in the topmost voice; again, we sing this chant before Guerrero's setting.) Part of the Sequence for Mass on Easter Day—*Victimæ paschali laudes*—makes dramatic reference to the story told in *Maria Magdalene*: the discovery of the empty tomb by the Marys, and the news of the Resurrection given to them by the angel. In *Victimæ paschali laudes* this dramatic passage begins with the question 'Dic nobis Maria, quid vidisti in via' ('Tell us,

TEXTS & TRANSLATIONS

Maria Magdalene et altera Maria emerunt aromata ut venientes ungerent Jesum. Et valde mane una Sabbatorum veniunt ad monumentum orto iam sole. Alleluia. Et introeuntes in monumentum viderunt iuvenem sedentem in dextris, cooperunt 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 him. And very early on the first day of the week, they came to the sepulchre at the rising of the sun. Alleluia. And they entered into the sepulchre and saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he said to them: Jesus of Nazareth, crucified, whom you seek: he is risen, he is not here: see the place where they laid him. Alleluia.

Alma redemptoris mater, quæ pervia cæli porta manes, et stella maris, succurre cadenti 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, you who are the ever-open gate of heaven, and star of the sea, help the fallen people who strive to rise. You who gave birth, while nature marvelled, to your holy Creator, a virgin before and after, who received that Ave from the mouth of Gabriel, have mercy on sinners.

Victimæ paschali laudes immolent Christiani. Agnus redemit oves: Christus innocens Patri reconciliavit peccatores. Mors et vita duello conflixere mirando: dux vitæ mortuus regnat vivus. Dic nobis Maria, quid vidisti in via? Sepulcrum Christi viventis, et gloriam vidi resurgentis: Angelicos testes, sudarium, et vestes. Surrexit Christus spes mea: præcedet vos in Galilæam. Scimus Christum surrexisse a mortuis vere: tu nobis, victor Rex, miserere. Alleluia.

Let Christians offer praises to the paschal Victim. The Lamb has redeemed the sheep; Christ, the innocent, has reconciled sinners to the Father. Life and death have fought in wondrous combat. The master of life, who died, now reigns living. Tell us, Mary, what did you see on the way? I saw the tomb of the living Christ and the glory of his rising up again, the angelic witnesses, the head-cloth and the garments. Christ, my hope, has risen from the dead and goes before you into Galilee. Truly we know that Christ has risen from the dead. Have mercy on us, triumphant King. Alleluia.

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 all 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 with one hair of thy neck.

Ave virgo sanctissima, Dei mater piissima, maris stella clarissima. Salve semper gloriosa, margarita pretiosa, sicut liliū formosa, nitens, olens velut rosa.

Hail, most holy virgin, most pious mother of God, brightest star of the sea. Hail, ever glorious, precious pearl, fair as the lily, shining, and giving perfume like the rose.

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 is risen as He said, alleluia! Pray on our behalf to God, alleluia!

Mary, what did you see on the way?'), to which Mary replies: 'I saw the tomb of the living Christ and the glory of his rising up again, the angelic witnesses, the head-cloth and the garments...'. It is this section of the text which Victoria set for two choirs of four voices, in a modern declamatory style reflecting the dialogue by giving the replies of Mary to choir I alone, with the question 'Dic nobis, Maria' repeated between each verse.

The emphasis upon the devotion to Mary the Mother of God among Guerrero's motets is a sign of this devotion's importance in Seville and indeed in Spain as a whole. The language of Marian devotion was drawn in part from the Old-Testament Song of Songs, and the intensity with which composers treated such highly coloured texts can be heard in *Tota pulchra es, Maria*. Guerrero's most enduringly famous work—*Ave virgo sanctissima*—sets a text full of common Marian images ('star of the sea', pearl, lily, and rose), and reaches its extraordinary climax at the word 'salve', a passage built from the opening four notes of the *Salve regina* chant.

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LONDON

Byrd—motets from *Cantiones sacrae 1591*, including *Laudibus in sanctis*
Anthems and canticles by Byrd (including part of the 'Great' Service) and
Thomas Tomkins

Jesus College Chapel
Sunday 20 April 1997
8.15 p.m.

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VENICE

Sacred music from St Mark's by Monteverdi and Giovanni Gabrieli

Jesus College Chapel
Sunday 8 June 1997
8.15 p.m.

