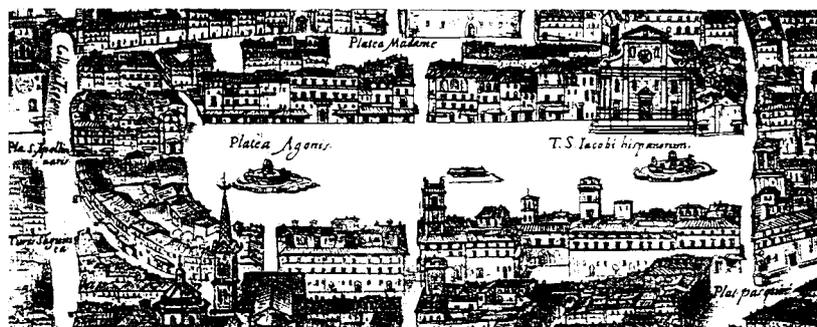


CAMBRIDGE TAVERNER CHOIR

Owen Rees – director

**TOMÁS LUIS DE
VICTORIA**



Music for Holy Week
&
Missa Surge propra

JESUS COLLEGE CHAPEL, CAMBRIDGE
Sunday 5 December 1999, 8.15 p.m.

PROGRAMME

Motet: Vidi speciosam

Missa Surge propera
Kyrie
Gloria

Motet: Sancta Maria, succurre miseris

Missa Surge propera

Sanctus
Benedictus
Agnus Dei

Interval of 10 minutes

Music for Holy Week

Palm Sunday
Pueri hebræorum
O Domine Jesu Christe

Maundy Thursday
Benedictus
Procession after Mass: Pange lingua

Good Friday
Lamentation III
Responsory V: Tenebræ factæ sunt

Holy Saturday
Lamentation III

Easter Day
Sequence: Victimæ paschali laudes

The Cambridge Taverner Choir
Director: Owen Rees

Sopranos: Diana Baumann, Josie Dixon, Helen Garrison,
Hester Higton, Caroline Preston Bell, Sally Terris,
Altos: Rachel Beale, Tim Dallosso, Toby Gee, Simon Godsill
Tenors: David Allinson, Paul Baumann, Finlay Lockie, Philip Mills, David Thomson
Basses: James Durran, Frank Salmon, Gary Snapper, Paul Watson

Victoria in Rome

Tomás Luis de Victoria—the most famous composer of Spain's 'Golden Age' and one of the finest European composers of the time—spent a substantial part of his life not in Spain but in Rome. While there he composed and published a large proportion of his surviving music, and tonight's concert presents some of the finest works from the Roman years. We aim to show the variety of this output, and in particular the range of styles to be found in his renowned collection of music for Holy Week published in 1585.

Born in Avila, Victoria was sent to Rome in about 1565 to study at the Jesuit Collegio Germanico, and remained in the city for the next two decades, working not only as a performing musician and composer but also as a priest. In 1569 he became cantor and organist at the Aragonese church of S. Maria di Monserrato, and from 1571 he also taught at his old college: the Collegio Germanico. In addition, he provided music for occasional services at the other Spanish church in Rome, S. Giacomo degli Spagnoli. Ordained to the priesthood in 1575, he worked as a chaplain at S. Gerolamo della Carità in 1578, a position he held until 1585. The picture on the cover of this programme shows the Piazza Navona in Rome, with S. Giacomo degli Spagnoli ('T.S. Jacobi hispanorum') prominent on the upper right-hand side; the Collegio Germanico and its church of S. Apollinare are beyond the piazza in the top left-hand corner of the picture. The Spanish community exploited the Piazza Navona for lavish religious processions with music on such occasions as Easter Sunday morning. On such occasions the liturgy became an extraordinarily colourful public spectacle, and an opportunity to display national piety.

Victoria's period in Rome was a highly prolific one for the publication of his music. His first volume—a collection of motets issued in 1572—includes several of his best-known works, and the Marian motets *Vidi speciosam*—an wonderfully exuberant 6-voice piece with an evocative text drawn from the Song of Songs—and *Sancta Maria, succurre miseris* (the text of which calls on Mary for aid) appear in this collection. Victoria pays homage to Palestrina, whom he would certainly have known, in the magnificent 5-voice *Missa Surge propera*, which is based upon a Maria motet by Palestrina (its text again from the Song of Songs), and which was published in 1583. This Mass is the core of the first half of tonight's concert.

In 1585 Victoria published a collection of music, entitled *Officium Hebdomadae Sanctae*, for Holy Week, the most solemn part of the church's year. Of the works it contains, the responsories for Maundy Thursday, Good Friday, and Holy Saturday, the Improperia, and the Lamentations have become very well known in modern times. Several recordings, for example, present all 18 responsories as a 'suite'. In tonight's concert, however, rather than concentrating in such a way on one genre and style within the Holy Week collection, we perform a small selection of works from each of the most important days of Holy Week: Palm Sunday and the three days (Thursday–Saturday) of the *triduum sacrum* ('Holy three days'). By this approach we hope to give an impression of the variety of musical styles and textures found among the polyphonic items which Victoria provided for these days, from the dramatic 8-part setting of the final 'Jerusalem' section in the third **Lamentation of Holy Saturday** to the concise 4-voice polyphony of the *Benedictus*. In this canticle setting (for Lauds on each day of the *triduum sacrum*) Victoria provides music for the alternate verses, leaving the other verses to be sung in chant; a similar alternation of chant and polyphony can be heard in the setting of the hymn *Pange lingua* (published in the *Hymni totius anni* of 1581), which is labelled 'more hispano'—'according to Spanish custom'—to mark its use of the Spanish chant melody for this hymn. As in the *Benedictus*, Victoria's polyphonic sections draw on the chant, which can be heard clearly, for example, in the top voice during the second polyphonic verse, an exquisitely simple 3-part setting. The *Pange lingua* was sung (among other occasions) during the procession after Mass on Maundy Thursday.

Victoria's setting of *Pueri hebraeorum* is for the distribution of palms before the procession on Palm Sunday. The text evokes Christ's triumphant entry into Jerusalem amid the cries of the multitude and the Hebrew children ('Pueri hebraeorum') going before and after him, spreading garments in his way, and crying 'Hosanna'. For the celebration of Mass after the procession Victoria provided the motet *O Domine Jesu Christe*, a work whose sobriety and intensity are ideally suited to the Elevation of the Host (the point at which it is marked to be sung in the 1585 print).

The services of Matins for Maundy Thursday, Good Friday, and Holy Saturday were known as 'Tenebrae' ('darkness'), reflecting the gradual extinguishing of candles until the church was left in darkness. The lessons at these Matins services included the **Lamentations** of Jeremiah, with verses preceded by Hebrew letters such as 'Aleph', and ending with the plea 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum' ('Jerusalem, Jerusalem, turn to the Lord your God'). Each lesson was followed by a responsory: the text of *Tenebrae factae sunt* tells of the death of Christ on the Cross. Victoria's music declaims these texts with the extraordinary rhetorical power they demanded.

The text of the Easter Day Sequence at Mass, *Victimæ paschali laudes* (published in 1600), includes a dramatic dialogue concerning the discovery of the empty tomb: 'Tell us, Mary, what did'st thou 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.' Victoria begins his polyphony with the question which begins this dialogue ('Dic nobis, Maria, quid vidistis in via'), leaving the beginning of the Sequence to be sung in chant. The opening question is then repeated as a refrain between Mary's replies. The sense of drama and splendour which could be achieved in polychoral writing (so popular in Rome in the last decades of the sixteenth century) is nowhere better demonstrated than in Victoria's treatment of this text, ending with antiphonal repetitions of the word which above all characterises the Easter liturgies: 'alleluia'.

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The **Cambridge Taverner Choir**, founded in 1986, belongs to a generation of exciting early music chamber choirs which, like The Tallis Scholars and The Sixteen, have emerged from the Oxford and Cambridge choral tradition. As well as regular concert series and festival appearances in Cambridge, the choir has performed in many parts of the U.K., and undertaken highly successful tours of Portugal in 1991 and Switzerland and Italy in 1996; it has also broadcast on Radio 3, and has been featured on Radio 4. The choir has released three recordings; all have been acclaimed by the critics, and *Music from Renaissance Portugal* was short-listed for the *Gramophone* Early Music Award in 1994.

The choir specialises in the performance of sacred polyphony in illuminating thematic, liturgical and physical contexts, aiming to recreate the grandeur and excitement of the European Renaissance, and especially the Tudor age in England and the Iberian 'Golden Age'. The choir also performs baroque and contemporary works. The 1995/6 season celebrated the music of John Taverner on the 450th anniversary of his death, and included a prestigious commission from the contemporary composer, John Tavener, while the 1996/7 season explored the music of five great European cities at the turn of the seventeenth century. In 1999 the choir has performed the complete motets of J.S. Bach with the guest director John Butt, and in 2000 the choir will present a series of concerts, 'Europe 1500', to mark the half-millennium.

NEXT CONCERT

Sunday 20 February 2000, 8.15

SACRED MOTETS BY SCHUBERT, MENDELSSOHN AND BRAHMS

Guest Conductor and Organist: Paul Nicholson

This concert explores German sacred music of the nineteenth century. The programme—of works spanning the whole of the century—includes motets for double choir, music written for both Christian and Jewish liturgies, and choral preludes by Brahms.

April-December 2000

Europe 1500

Music to mark the half-millennium

An exploration of the music of the European courts 500 years ago. The programmes will include some of the most magnificent music of the time, featuring in particular works by Josquin Desprez, Pierre de la Rue, and Francisco de Peñalosa.

16 April 2000

England: the spectacular music of the **Eton Choirbook**, including Wylkinson's *Salve Regina*

9 July 2000

The beautiful and masterful musical craftsmanship of northern composers made them the most influential musicians of their age. Among the greatest centres for the cultivation of such polyphony were the **Habsburg-Burgundian courts** in the Low Countries. This concert includes works by the most famous of the Habsburg musicians at this time: Pierre de la Rue.

SELECTED TEXTS AND TRANSLATIONS

Vidi speciosam sicut columbam ascendentem desuper rivos aquarum, cujus inestimabilis odor erat nimis in vestimentis ejus: et sicut dies verni circumdabant eam flores rosarum et lilia convalium. Quæ est ista quæ ascendit per desertum sicut virgula fumi ex aromatibus myrrhæ et thuris? Et sicut dies verni...

I saw the fair one rising like a dove above the rivers of waters, whose sweet fragrance was above price on her garments: and like a spring day, roses and lilies of the valley surrounded her. Who is she who rises through the empty air like a wraith of smoke from sweet-smelling incense? And like a spring day...

Pueri hebreorum vestimenta prosternebant in via, et clamabant dicentes: Hosanna filio David, benedictus qui venit in nomine Domini.

The Hebrew children spread out clothes on the road, and cried out saying: Hosanna to the son of David; blessed is he who comes in the name of the Lord.

O Domine Jesu Christe, adoro te in cruce vulneratum, felle et aceto potatum: deprecor te ut tua vulnera morque tua sit vita mea.

O Lord Jesus Christ, I adore thee, wounded on the cross, drinking gall and vinegar: I beseech thee that thy wounds and thy death may be my life.

Pange lingua gloriosi
Corporis mysterium,
Sanguinisque pertiosi
Quem in mundi pretium,
Fructus ventris generosi,
Rex effudit gentium.

Nobis datus, nobis natus
Ex intacta virgine,
Et in mundo conversatus,
Sparso verbi semine;
Sui moras incolatus
Miro clausit ordine.

In supremæ nocte cœnæ
Recumbens cum fratribus,
Observata lege plene
Cibis in legalibus,
Cibum turbæ duodenæ
Se dat suis manibus.

Verbum caro, panem verum,
Verbo carnem efficit:
Fitque sanguis Christi merum,
Et, si sensus deficit,
Ad firmandum cor sincerum
Sola fides sufficit.

Tantum ergo sacramentum
Venermur cernu:
Et antiquum documentum
Novo cedat ritui;
Præstet fides supplementum
Sensuum defectui.

Genitori Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio
Procedenti ad utroque
Compar sit laudatio.
Amen.

Sing, O tongue, of the mystery of the glorious Body and of the precious Blood, which, as ransom of the world, the King of all people, fruit of a noble womb, poured forth. Born for us, given to us, from the pure Virgin, and residing in our world, he has sown the seed of the Word, ending his sojourn with a miracle. In the night of that supreme feast, reclining with his brethren, he has observed the obligations of that lawful meal; now with his own hand he gives himself to his twelve companions. With a word, the Word made flesh is true bread and the blood of Christ is wine: and, if our senses fail to comprehend, faith alone will suffice. Let us venerate the Sacrament with bowed head, and may the ancient rules give way to new rites. May faith supplement the defects of our senses. To the Father and his Son be praise and jubilation, homage, honour, virtue and all blessings; and to him who proceeds from both, let equal praise be given.

Aleph. Ego vir videns paupertatem meam in virga indignationis ejus. Aleph. Meminavit et adduxit in tenebras et non in lucem. Jerusalem, convertere ad Dominum Deum tuum.
Aleph. I am the man who can see my poverty by the rod of his wrath. Aleph. He hath driven and brought me into darkness and not into light. Jerusalem, turn again to the Lord thy God.

Tenebræ factæ sunt dum crucifixisse Jesum Judæi: et circa horam nonam exclamavit Jesus voce magna: Deus meus, ut quid me dereliquisti? Et inclinato capite, emittit spiritum. Exclamans Jesus voce magna, ait: Pater, in manus tuas commendo spiritum meum. Et inclinato...
There was darkness when the Jews crucified Jesus: and at about the ninth hour Jesus cried with a loud voice: my God, why hast thou forsaken me? And bowing his head, he gave up the ghost. Jesus, crying with a loud voice, said: Father, into thy hands I commend my spirit. And bowing...

Incipit oratio Jeremiæ prophetæ. Recordare, Domine, quid acciderit nobis: intueri et respice opprobrium nostrum. Hæreditas nostra versa est ad alienos: domus nostræ ad extraneos. Pupilli facti sumus absque patre, matres nostræ quasi viduæ. Aquam nostram pecunia bibimus: ligna nostra pretio comparavimus. Cervicibus minabamur, lassis non dabatur requies. Jerusalem, convertere ad Dominum Deum tuum.
Here beginneth the oration of the prophet Jeremiah. Remember, O Lord, what is come upon us: consider, and behold our reproach. Our inheritance is turned over to strangers, our houses to aliens. We are orphans and fatherless, our mothers are as widows. We have drunk our water for money; our wood is sold unto us. Our necks are under persecution: we labour, and have no rest. Jerusalem, turn again to the Lord thy God.

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.