

*Cambridge Taverner Choir*  
*Owen Rees Director*

*Choral Music of the Renaissance*

# *El Siglo de Oro*

*Music from the Golden Age of Spain*

*Music from the Courts of the Catholic  
Monarchs*

*St John's Church, Ranmoor  
Sheffield*

*Saturday 6<sup>th</sup> July 2002*

*All proceeds to The Cavendish Centre for Cancer Care  
Registered Charity Number 1007450*

## Cambridge Taverner Choir

**The Cambridge Taverner Choir**, founded in 1986, specialises in the performance of sacred polyphony in illuminating thematic, liturgical and physical contexts, aiming to recreate the musical grandeur and excitement of the European Renaissance, and especially the Tudor age in England and the Iberian 'Golden Age'. As well as its regular concert series in Cambridge, the choir has performed in many parts of the U.K. and the Continent, and has broadcast on Radio 3. The choir has released three recordings, of which *Music from Renaissance Portugal* was short-listed for the *Gramophone* Early Music Award. Its next recording of Portuguese music will be released in the Autumn.

Owen Rees is both a scholar and a performer; his work as a scholar has consistently informed his work as a performer. As director of the Cambridge Taverner Choir and *A Capella Portuguesa*, he has brought to the concert hall and the recording studio substantial repertoires of previously unknown or little-known music from Renaissance Portugal and Spain. His interpretations of this repertory have been acclaimed as 'examples of scholarship and musicianship combining to result in performances that are both impressive and immediately attractive to the listener'. He has conducted at festivals in many parts of Europe and in the USA, and has released CD recordings on the Herald, Hyperion, Guild, and Unicorn Kanchana labels. He is Fellow in Music at The Queen's College, Oxford (where he directs the fine mixed-voice chapel choir), Lecturer in Music at Somerville College, and Lecturer in the Faculty of Music.

## PROGRAMME

Gabriel angelus	anon.
Missa Ave Maria	Francisco de Peñalosa (c. 1470–1528)
Kyrie	
Gloria	
Ave Maria	Antonio de Ribera ( <i>fl.</i> early 16 <sup>th</sup> century)
Missa Ave Maria	Peñalosa
Credo	
O felix Maria	Alonso de Alba ( <i>fl.</i> late 15 <sup>th</sup> /early 16 <sup>th</sup> century)
Missa Ave Maria	Peñalosa
Sanctus	
Benedictus	
Ave decus virgineum	anon. Peñalosa
Missa Ave Maria	Peñalosa
Agnus Dei	

## INTERVAL

Beatus es	Pedro de Escobar (c. 1465–after 1535)
Si pie Domine	anon.
Peccavi Domine	anon.
Ave vera caro Christi	Peñalosa
Gloria	anon.

### ***The Cambridge Taverner Choir***

Director: Owen Rees

*Sopranos* – Josie Dixon, Rachel Godsill, Hester Higton,

Helen Garrison, Caroline Preston Bell, Sally Terris, Tanya Wicks

*Altos* – Simon Godsill, Tom Harris, **Error! Bookmark not defined.**, Zara Wright

*Tenors* – Paul Baumann, Tom Salmon, Edwin Simpson, David Thomson

*Basses* – James Durran, Frank Salmon, Gary Snapper, Paul Watson

The Cambridge Taverner Choir is a member of the National Federation of Music Societies

## TEXTS AND TRANSLATIONS

**Gabriel angelus** locutus est ad Mariam dicens: Ave Maria, gratia plena; Dominus tecum: benedicta tu in mulieribus. Spiritus Sanctus in te descendet Maria, et virtus altissimi obumbravit tibi. Ecce ancilla Domini. Fiat mihi secundum verbum tuum. Et benedictum fructum ventris tui Jesus. Sancta Maria, mater Dei, ora pro nobis. Sancta Dei genitrix, ora pro nobis. Sancta virgo virginum, ora pro nobis peccatoribus. Amen.

*The angel Gabriel spoke unto Mary, saying: Hail Mary, full of grace; the Lord is with thee: blessed art thou among women. The Holy Spirit shall descend upon thee, Mary, and the power of the Highest shall overshadow thee. Behold the handmaid of the Lord; let it be unto me according to thy word. And blessed is the fruit of thy womb, Jesus. Holy Mary, mother of God, pray for us. Holy mother of God, pray for us. Holy virgin of virgins, pray for us sinners. Amen.*

**Ave Maria**, gratia plena; Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, ora pro nobis. O mater Dei, ora pro nobis. Regina cæli, ora pro nobis peccatoribus. Amen.

*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, pray for us. O mother of God, pray for us. Queen of heaven, pray for us sinners. Amen.*

**O felix Maria** quæ, auctorem tuum ipsa concipiens, edidisti in tempore puberem quem habeas ante tempora conditorem.

*O fortunate Mary, who, yourself conceiving your creator, gave birth at the due time to the child whom you bore before the ages, your creator.*

**O decus virgineum**, O dulcis domina mater, quæ omnium corda rapis ad æthera fidelium; O vita, quæ tuos cælestibus nutris alimentis, clamamus ergo in hac lacrimarum valle.

Surge, adjuva nos, regina cæli, porta paradisi, quia quotidie in acie versamur, et tecum semper virgo sit gloria nostra. Amen.

*O splendour of a virgin, O sweet lady and mother, who transports the hearts of all the faithful to heaven, O life, who feeds your people with heavenly food, we cry [to you] therefore in this valley of tears.*

*Arise, help us, queen of heaven, gate of paradise, since daily we are engaged in battle, and with you, always virgin, may our glory be. Amen.*

**Beatus es** et bene tibi erit, egregie martyr Sebastiane, quia cum sanctis gaudebis, et cum angelis exsultabis in æternum.

*Blessed art thou and well shall it be with thee, thou honourable martyr Sebastian, since thou shalt rejoice with the saints and exult with the angels for ever.*

**Si pie domine** defecit nobis Alphonsus rex noster, gaudium cordis nostri conversum est in luctum. Cecidit corona capitis nostri. Ergo ululate populi, plorate sacerdotes, lugete pauperes, plangite nobiles, et dicite: anima regis nostri Alphonsi requiescat in pace.

*If, Holy Lord, our King Alphonsus has been lost to us, the joy of our heart is turned into weeping. The crown of our head is dead. Therefore cry out ye people, weep ye priests, mourn ye poor, lament ye nobles, and say: may the soul of our King Alphonsus rest in peace.*

**Peccavi Domine** super numerum arenæ maris. Non sum dignus videre altitudinem cæli, quia perverti vias meas, et malum coram te feci. Precor te Domine ut transferas iniquitatem servi tui, quia stulte egi nimis, et malum coram te feci. O bone Jesu, miserere mei.

*I have sinned, Lord, more than the number of the sands of the sea. I am not worthy to see the heights of heaven, for my ways are awry, and I have done ill before you. I pray you, Lord, to transform the iniquity of your servant, since I have behaved so foolishly, and have done ill before you. O good Jesus, have mercy upon me.*

**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 Thy Father:  
Why hast Thou forsaken me?*

*Hail sacred flesh of God;  
Through Thee the accused are saved,  
And Thou hast redeemed Thy servant,  
While Thou hung upon the Cross.*

O Jesus, O holy one, O sweet Son of Mary, have mercy upon us. Amen.

The sacred music composed c. 1500 by musicians serving at the courts of the Catholic Monarchs—King Ferdinand of Aragon and Queen Isabella of Castile—is full of contrasts. There are devotional motets setting impassioned prayers to Christ or Mary in an often simple musical style, presenting the words with directness and rhetorical force and there are Mass settings of considerable musical complexity. These contrasts can be heard in tonight's concert, the first half of which concentrates on the devotion to Mary: we sing Francisco de Peñalosa's *Missa Ave Maria* together with Marian motets attributable to Peñalosa and his Spanish contemporaries. In the second half we present a work by Pedro de Escobar, a Portuguese composer associated with Isabella's court, and other works preserved in Portuguese sources.

Peñalosa (c. 1470–1528), the greatest Iberian composer of the time, was a singer in the court of King Ferdinand of Aragon from 1498. He belonged to the court at a period of extraordinary political and cultural developments, including the reconquest of Granada in 1492 and the vigorous cultivation of humanist learning at court. Peñalosa's *Missa Ave Maria* is based in part on the famous 'Ave Maria' chant: in the 'Kyrie' of the Mass, for example, the tenors sing the opening phrases of the chant melody. In the 'Sanctus' Peñalosa inserts phrases from the other most famous Marian chant, 'Salve regina'. The second and final 'Agnus Dei' weaves together this melody—entering triumphantly in the topmost voice—and that of a chanson, *De tous biens plaine* by Hayne van Ghizeghem.

The 'Ave Maria' text appears also in the anonymous motet *Gabriel Angelus* with which the concert opens. *Gabriel angelus* presents Gabriel's annunciation to the Virgin Mary, and Mary's response, and ends with a litany-like series of petitions to Mary, each set to the same chordal phrase.

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The second half of the concert opens with a piece in honour of the martyr St Sebastian by Pedro de Escobar: *Beatus es*. Then we sing what is surely one of the finest motets of the early sixteenth century to survive anonymously in Portuguese sources. *Si pie Domine* is a lament for the first king of Portugal, D. Alfonso Henriques, and was probably composed for the reburial of the king's body on 16 July 1520. The ceremony was presided over by the then king of Portugal, D. Manuel I, whose marriages demonstrate the close dynastic ties between the Spanish and Portuguese royal houses at this period: the king married three times, all of his brides being daughters or granddaughters of the Catholic Monarchs.

*Peccavi Domine*—which receives its third modern performance tonight—is, like *Gabriel angelus*, an anonymous work which clearly belongs to the repertory associated with the courts of the Catholic Monarchs. Peñalosa's *Ave vera caro Christi* belongs to a large group of Iberian motets of the period the texts of which are concerned with the Passion. Peñalosa highlights the word 'Salve' by stating in imitation the famous four-note opening motive of the 'Salve regina' chant.

The setting of the 'Gloria' with which we end is again preserved anonymously in a Portuguese manuscript, as is a great deal of Mass music belonging to the repertory of the Spanish monarchs' courts. The piece shares with much of that Mass repertory a tremendous rhythmic vitality achieved partly through syncopation, to be heard here for example at 'gratias agimus tibi' near the start of the movement.



## The Cavendish Centre for Cancer Care

All the proceeds from this event will go to The Cavendish Centre for Cancer Care, a local charity which supports cancer patients, their families and friends. We help them to find ways of coping with the stress which cancer has brought into their lives and help them to deal with some of the physical and psychological problems associated with the disease and its treatment. Cancer affects each of us in an individual way, using therapies which are appropriate for them at a time when they need the help most.

Patients choose whether to come to us and they decide when to come. Usually they come at a time of crisis in their lives. It is therefore vital that we see them as soon as possible and that there is no waiting list. All our services are free of charge so that they are available to everyone at their time of need.

Thank you for helping us to maintain a lifeline for cancer patients and those who care for them by being here tonight.

If you would like further details about our work please contact:

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