

Cambridge Taverner Choir

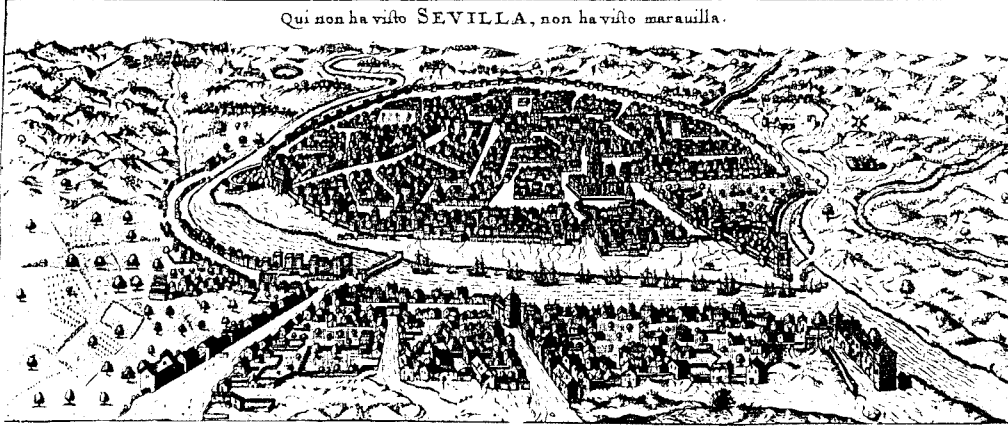
Owen Rees, director

'Sheer musicianship' (Gramophone)

'An absolute revelation' (Early Music)

Choral Music of the Renaissance 2002: Cambridge, Oxford, York

Qui non ha visto SEVILLA, non ha visto marauilla.



El Siglo de Oro

Music from the Golden Age of Spain

Mille Regretz

Morales: Missa Mille Regretz, and motets by Morales and Navarro

Jesus College Chapel, Cambridge Sunday 17th March, 8.15pm

Music from the Courts of the Catholic Monarchs

Peñalosa: Missa Ave Maria, and motets by Peñalosa, Alba, Escobar & Ribera

The Queen's College, Oxford Saturday 18th May, 8.15 pm

York Early Music Festival Sunday 7th July, 7.00 pm

El Siglo de Oro: Music from the Golden Age of Spain

Spain's 'Golden Age' – the period of the country's greatest political might and cultural richness – is usually seen as stretching from the late fifteenth to the early seventeenth century. Besides the development of Spain's overseas empire, the period was marked in its early stages by the triumphant reconquest of the Moorish kingdom of Granada by the Catholic Monarchs, Ferdinand and Isabella, the music of whose court is the subject of the second concert in this season. In the Spanish cathedrals during this age, there flourished an extraordinarily rich tradition of vocal and instrumental music: nowhere was this tradition more spectacularly apparent than in Seville, with which two of the three major composers in our season of concerts were associated.

In 'El Siglo de Oro,' the music we perform represents three generations of composers who between them cover almost the whole of Spain's 'Golden Age.' Francisco de Peñalosa was a central musical figure in the flourishing cultural life of the Spanish royal courts in the period of Ferdinand and Isabella. He also worked in Rome, and ended his career at Seville Cathedral. Seville was, too, the birthplace of Cristóbal de Morales, who likewise worked at the papal court, and who achieved an international reputation as a composer of sacred choral music. Morales' significant connections with the court of the Holy Roman Emperor Charles V - the most powerful figure in Europe at the time - are becoming ever clearer; the mass *Mille Regretz*, which we perform in the first concert of the season, is based on a song associated with the emperor. This season also includes the first modern performances of motets by Morales and the younger composer Juan Navarro who, like Morales, came from Andalusia.

Cambridge Taverner Choir

The Cambridge Taverner Choir is one of Britain's leading early music chamber choirs. Like The Tallis Scholars and The Sixteen, the choir emerged from the Oxford and Cambridge choral tradition and has built a reputation for powerful and expressive performances of Renaissance polyphony. Since reaching the shortlist for the *Gramophone* Early Music Award in 1994, the choir has received acclaim for its concerts and recordings of Renaissance choral music. In addition to appearances throughout Britain and abroad, the choir regularly performs to enthusiastic audiences in the beautiful medieval chapel of Jesus College, Cambridge.

Owen Rees, director of music at Queen's and Somerville Colleges in Oxford, is one of the country's leading Renaissance musicologists, whose work as a scholar has consistently informed his work as a performer, especially as conductor of the Cambridge Taverner Choir and A Capella Portuguesa.

Booking Information

Cambridge : Corn Exchange Box Office - 01223 357851.

Tickets: nave £9, (£7 concessions); choir stalls (no view but good sound) £4, (£3 concessions).

Oxford: Admission by programme at the door; to reserve places in advance, phone 01865 279194 (pm only) or email erica.parsons@queens.ox.ac.uk. Tickets: £9, (£7 concessions).

York: Contact York Early Music Festival for details - 01904 632220.

For further information about the choir, or to be placed on the free mailing list, please contact the administrator, Christian Rutherford - 01223 352542