

*CAMBRIDGE TAVERNER CHOIR*

*The Golden Age*



*Cardoso & King John IV of Portugal*

*Little St Mary's Church, Cambridge*

**Sunday 20 June 2004**

**7.45pm**

## PROGRAMME

Introit motet: <i>Pater, peccavi</i>	Duarte Lobo (c. 1565–1646)
<i>Asperges me</i>	Duarte Lobo
Introit: <i>Gaudeamus omnes in Domino</i>	chant
<i>Kyrie (Missa Paradisi portas)</i>	Manuel Cardoso (1566–1650)
<i>Gloria (Missa Paradisi portas)</i>	Cardoso
Gradual motet: <i>Paradisi portas</i>	Cardoso?
<i>Credo (Missa Paradisi portas)</i>	Cardoso
Offertory motet: <i>Audivi vocem</i>	Duarte Lobo

INTERVAL of 15 minutes

<i>Sanctus (Missa Paradisi portas)</i>	Cardoso
<i>Benedictus (Missa Paradisi portas)</i>	Cardoso
Elevation motet: <i>Quomodo sedet sola</i>	Luis de Aranda (d. 1627)
<i>Agnus Dei (Missa Paradisi portas)</i>	Cardoso
Communion motet: <i>Sitivit anima mea</i>	Cardoso
<i>Heu, Domine</i>	Estêvão de Brito (c. 1575–1641)

### *The Cambridge Taverner Choir*

Director: Owen Rees

*sopranos*: Helen Arnold, Diana Baumann, Josie Dixon, Helen Garrison,  
Rachel Godsill, Hester Higton, Caroline Preston Bell, Sally Terris

*altos*: Janet Bullard, Simon Godsill, Rachel Howells, Zara Wright, Helen Zimmer

*tenors*: Paul Baumann, Mark Dourish, Tom Salmon, David Thomson

*basses*: James Durrant, Ben Collingwood, Gary Snapper, Paul Watson

with one of the two 'vivat' motives from the motet: he thus acclaim his lord D. João, as well as paying him the compliment of reworking and combining elements of the Duke's motet. The themes are again combined for the wonderfully climactic setting of 'venturi sæculi' which ends the Credo. Again, this decision seems unlikely to be without subtext: belief in 'the life of the world to come' is presumably in part faith in the restoration of the Portuguese monarchy. The same 'vivat' motive is the basis for Cardoso's *Benedictus*, which is the Mass text most often associated with royalty, unsurprisingly given its evocation of divine kingship and the idea of the Lord's anointed: 'Blessed is he who comes in the name of the Lord'. These words of the Hebrew children acclaiming Christ's entry into Jerusalem may have been intended here to foreshadow João's assumption of the throne and perhaps his entry into Lisbon as king.

The Agnus Dei of Cardoso's *Missa Paradisi portas* must surely rank as one of the most passionate settings of this text from the whole period, the treatment of 'miserere nobis' rivalling as a mannerist masterpiece the famous ending of Byrd's Mass for four voices. Perhaps, as has been claimed for Byrd's setting (seen in the context of the oppression and aspirations of Catholics in Protestant England), Cardoso's music here reflects the Portuguese context in which he composed this Mass.

Tonight's concert also sees the first performance in modern times of a work from Andalusia. This is a six-voice funerary motet by Luis de Aranda, *maestro de capilla* at Granada Cathedral, and composed—it seems certain—for the exequies of King Philip II of Spain held in Granada (either the Cathedral or the adjoining Royal Chapel, where the work is preserved) late in 1598 following the King's death in September of that year. This work, with a missing part supplied editorially by Owen Rees, provides a fitting conclusion to our current season which has focused on the ruling families of Spain and Portugal in the 'golden age', as does Estêvão de Brito's *Heu, Domine*, probably written likewise for the exequies of one of the Spanish Hapsburgs.

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## NEXT CONCERT

### *Tallis: Spem in alium*

(the forty-part motet)

and other music on the theme of 'prayer' by  
Tallis, Sheppard, Byrd, and Purcell

**Chapel of St John's College, Cambridge**

Saturday 30 October 2004, 8 pm

Tickets will be available from Corn Exchange box office, Wheeler St

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**Next concert in Little St Mary's**

The Christmas narrative in Renaissance music

Sunday 5 December 2004, 7.45 pm

**King João (John) IV of Portugal** (1604–1656) is one of the major figures in the history of Iberian music. This is not because of his compositions. Although he is well known today as the composer of *Crux fidelis*, which is firmly ensconced in the choral repertoire, that piece is certainly not by him. It appears for the first time in nineteenth-century editions. Rather, he was the greatest patron of Portuguese musicians, and one of the most avid collectors of music of all time. His extraordinary musical collection was consumed by fire in the Lisbon earthquake of 1755, but we have the first published volume of the library's catalogue, revealing the amazing breadth of the king's collecting activities, including, for example, plenty of music from Tudor and Stuart England. This concert marks the fourth centenary of the birth of D. João IV, on 19 March 1604. We sing music by one of the composers most closely associated with him, Manuel Cardoso. The main work, Cardoso's magnificent *Missa Paradisi portas* for six voices, is inspired by one of the two fragmentary motets by the King published in 1657, and is sung tonight in a new edition by Owen Rees.

D. João lived through turbulent times for Portugal. At his birth (he was the son and heir of the Duke of Bragança) Portugal was ruled by the Spanish Hapsburgs, but hopes of Portuguese independence were by no means dead. In order that the Spanish did not perceive the young D. João as a potential political threat, his father carefully steered his education towards music in particular. His resulting passion for music benefited many of the important Portuguese musicians of the day. He subsidised, and was the dedicatee of, numerous printed collections of their music, and he tirelessly urged his contacts in Spain and elsewhere to send him repertory for his collection. The catalogue of his library confirms that this music did not simply lie unused on the shelves: João ranked works as 'very good', 'good', or worthy of being consigned to the 'inferno'! In 1640 the Spanish rule in Portugal was overthrown and João became king. However, despite the ongoing conflict with Spain he continued to exploit his agents abroad to collect music from over the border. A great deal of music came to him from Madrid (the repertory of the Spanish royal court) and Andalusia, where a number of Portuguese musicians worked. That Andalusian connection is reflected in tonight's concert programme.

Among D. João's favourite composers was the Carmelite friar Manuel Cardoso, whose portrait hung in the royal music library, and whom D. João would visit in his cell at the Carmo convent in Lisbon. Cardoso honoured his patron by composing Masses based on two six-voice motets by D. João. These motets were published in Rome in 1657, but unfortunately only two of the six voice-parts are currently known to have survived. That D. João's *Vivo ego dicit Dominus* was the inspiration for Cardoso's *Missa Paradisi portas* has not been noticed before. The title of Cardoso's Mass was probably chosen with political intent, as seems to have been the case with quite a few of the Masses published by the Portuguese composers supported by D. João. The text concerned, heard in a four-voice motet setting (perhaps by Cardoso) tonight, is: 'Paradisi portas aperuit nobis jejunii tempus: suscipiamus illud orantes, et deprecantes: Ut in die resurrectionis cum Domino gloriemur' ('He opened for us the gates of paradise in the time of our lamenting: let us acknowledge it, praying and pleading: that on the day of resurrection we may rejoice with the Lord.'). Cardoso published this Mass in 1636, a few years before the restoration of the Portuguese throne. According to a political interpretation of this text, the 'time of lamenting' is the Spanish domination, ended by João's opening of 'doors of paradise' at the restoration of Portuguese rule, upon which 'day of resurrection' the Portuguese will 'rejoice' with their 'Lord'. Tonight sees the first performance of the four-voice motet *Paradisi portas*, preserved in an eighteenth-century manuscript which assigns all the works therein to Cardoso (even though a few are clearly by other composers): Cardoso's possible authorship of this piece is being tested through our work on it as a choir for this concert.

However, Cardoso's *Missa Paradisi portas* draws not on this motet but, as noted, on D. João's *Vivo ego dicit Dominus*, and it is through the Mass that we can get echoes of what the original complete motet might have sounded like. Here again the political situation may be reflected. The opening words of the motet mean 'I live, says the Lord'. The 'living lord' here may be João, as rightful heir to the throne. Certainly, the composer makes heaviest use in the Mass of the phrases from the motet which involve the word 'vivit'/'vivat'. (One thinks of the use of 'vivat' in acclamations of a king—for example at coronations: 'vivat rex'.) The motive for 'vivo ego' provided Cardoso with the head-motive for movements of the Mass, but at the very opening of the piece he combines this

## MOTET TEXTS AND TRANSLATIONS

**Pater peccavi** in cælum, et coram te peccavi: iam non sum dignus vocari filius tuus./Miserere mei Deus.

*Father, I have sinned against heaven, and I have sinned before Thee: now I am not worthy to be called Thy son./Have mercy upon me, O God.*

**Asperges me**, Domine, hyssopo, et mundabor: lavabis me, et super nivem dealbabor.

*Verse.* Miserere mei, Deus, secundum magnam misericordiam tuam.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Asperges me...

*You will anoint me with hyssop, Lord, and I shall be clean; you will wash me, and I shall be whiter than snow.*

*Have mercy upon me, O God, according to your great mercy.*

*Glory be to the Father, and to the Son, and to the Holy Spirit.*

*As it was in the beginning, is now, and ever shall be, world without end. Amen.*

*You will anoint me...*

**Paradisi portas** aperuit nobis jejunii tempus: suscipiamus illud orantes, et deprecantes: Ut in die resurrectionis cum Domino gloriemur

*He opened for us the gates of paradise in the time of our lamenting: let us acknowledge it, praying and pleading: that on the day of resurrection we may rejoice with the Lord.*

**Audivi vocem** de cælo dicentem mihi: beati mortui qui in Domino moriuntur.

*I heard a voice from heaven saying unto me: blessed are the dead who die in the Lord.*

**Quomodo sedet sola** civitas plena tristitia: facta est quasi vidua domina gentium. Princeps provinciarum plorans ploravit dicens: attendite et videte si est dolor sicut dolor meus.

*How does the city sit solitary, full of sorrow: the mistress of the people is made like a widow. The prince of the provinces weeps, crying, and says: behold and see if there is any sorrow like unto my sorrow.*

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

*My soul has thirsted for God, the living source. When shall I come and appear before the face of my God? Who will give me wings as of a dove, and I will fly and find my rest?*

**Heu, Domine**, heu Salvator noster: pupilli facti sumus absque patre: mater nostra quasi vidua. Cecidit corona capitis nostri. Væ nobis, quia peccavimus. Parce nobis, Domine: nihil enim sunt dies nostri.

*Alas, Lord, alas, our Saviour: we have become orphans without a father: our mother is become as a widow. The crown of our head is dead. Woe to us, since we have sinned. Spare us, Lord: for our days are as nothing.*

**Owen Rees** began his academic and conducting career as Organ Scholar at St Catharine's College, Cambridge, studying with Peter le Huray and Iain Fenlon. After a period as College Lecturer in Music at St Peter's College and St Edmund Hall, Oxford, he joined the Music Department at the University of Surrey. In 1997 he returned to Oxford, where he is Fellow in Music and Organist at the Queen's College, Lecturer at Somerville College, and Lecturer in the Faculty of Music. His published studies include work on musical sources and repertoires from Coimbra, and on the music of, for example, Francisco Guerrero and William Byrd. His work as a scholar has consistently informed his work as a performer. He has conducted at festivals in the UK, Spain, Portugal, Germany, Switzerland, Italy, France, and the Netherlands. Choirs under his direction have released CD recordings on the Herald, Hyperion, and Unicorn Kanchana labels, to consistently high critical acclaim.

### *The 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 2002, the choir performed at the York Early Music Festival and released its fourth CD, *Music from Renaissance Portugal Vol.2* which was voted one of the top ten CDs of 2002 by the Daily Telegraph. In March 2003 it appeared at the Oslo Church Music Festival to critical acclaim. In addition to appearances throughout Britain and abroad, the choir regularly performs to enthusiastic audiences in the beautiful church of Little St Mary's, Cambridge.

If you would like to receive further information about concerts and are not currently on the choir's mailing list, please speak to someone at the desk at the back of the church. If you would like to receive notification of future events by e-mail (even if you are currently on the mailing list), please fill in the sheet at the desk.

The choir's CD recordings *Music from Renaissance Portugal II* (including Duarte Lobo's two-choir *Missa Cantate Domino*) and *The Song the Virgine Soong* (Christmas Music from Tudor England) are on sale at the back of church, price £13.