

arresting declamation here may be compared with Morales's simpler and more austere setting of another such lesson: *Parce mihi, Domine*.

The Portuguese Duarte Lobo, a slightly younger contemporary of Alonso Lobo, was director of music at Lisbon Cathedral in the first half of the seventeenth century. *Audrei vocem de caelo* is one of only two motets by him that survive – a motet that enjoyed an extraordinary but deserved popularity for several centuries. Its setting of the text (a versicle and response from the Office of the Dead) – 'I heard a voice from heaven saying unto me: blessed are the dead who die in the Lord' – provides a joyful note of optimism. We end with one of Victoria's most joyous works, the six-voice *Vidi speciosam*, a setting of words from the Song of Songs.

[Bernadette Nelson & Owen Rees]

The Cambridge Taverner Choir, founded in 1986, belongs to a generation of exciting young early music chamber choirs which, like The Tallis Scholars and The Sixteen, 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, as well as festival appearances in other European countries; it has also broadcast on BBC Radio 3, and has been featured on BBC Radio 4. The choir has released four recordings; these 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. Recent events have included an enthusiastically-received concert of Spanish and Portuguese music from the period of the Spanish Catholic Monarchs at the York Early Music Festival 2002.

For more information about the choir, please see the website:

[www.cambridgetavernerchoir.org.uk](http://www.cambridgetavernerchoir.org.uk)

If you would like to receive information about future concerts, please fill in your contact details on the sheet at the back of the church.

# CAMBRIDGE TAVERNER CHOIR

Owen Rees *director*



Tomás Luis de Victoria

(c. 1548–1611)

## REQUIEM

PENRICE CHURCH

Sunday 23 July, 3pm

A concert in memory of Gwilym O. Rees (1916-2004)  
formerly of Danygraig, Swansea Grammar School and Swansea University College

Admission free. Retiring collection for the benefit of Penrice Church.

## PROGRAMME

Lesson for Matins of the Dead:

*Tædet anima mea*

Tomás Luis de Victoria (c. 1548–1611)

*Missa pro defunctis*

Victoria

Introuit: *Requiem æternam*

Kyrie eleison

Gradual: *Requiem æternam*

Offertory: *Domine Jesu Christie*

Sanctus & Benedictus

Agnus Dei, I, II & III

Communion: *Lux æterna*

*Versa est in luctum*

Victoria

Responsory: *Libera me, Domine*

Victoria

*Versa est in luctum*

Alonso Lobo

INTERVAL of 20 minutes

(Refreshments will be sold, for the benefit of Penrice Church)

*Audite vocem de celo*

Duarte Lobo (c. 1563–1646)

*Parce mihi Domine*

Cristóbal de Morales (c. 1500–1553)

*Vidi speciosam*

Victoria

*Cambridge Taverner Choir*

*Soprano:* Rachel Godsell, Bernadette Nelson, Sally Terris, Tanya Wicks

*Alto:* Simon Godsell, David Thomson

*Tenor:* Paul Baumann, Tom Salmon, Edwin Simpson

*Bass:* James Durran, Gary Snapper

*With many thanks to Mrs Judith Methuen-Campbell and Canon Joseph Griffin*

*Concert organisation by Ann and Gareth Rees*

Victoria's six-voice **Requiem Mass** was written for the obsequies in 1603 of the Dowager Empress Maria of Austria, sister of Philip II of Spain and widow of the Emperor Maximilian II. It was published in 1605 together with other music for Requiem services, as the *Officium defunctorum*; this was the last collection of works which Victoria published. Victoria had left a successful career in Rome in order to serve the Empress as chaplain and *maestro* at the Royal Convent of Barefoot Nuns of St Clare in Madrid by 1587, where she lived in retirement. (He had turned down invitations from Zaragoza and Seville to take up this post.) There were over thirty cloistered nuns in this convent (one of them the Empress Maria's daughter Margaret), and the services of the Office there were celebrated and sung by twelve priest singers and between four and six choirboys. Victoria himself had been ordained priest (in Rome) in 1575.

As well as those sections of the Requiem Mass which traditionally received polyphonic treatment, Victoria provided settings of the Responsory *Libera me Domine* from the ceremony of Absolution which follows Mass, and the motet *Versa est in luctum* which is the expressive highpoint of the entire collection, making particularly poignant use of alternating major and minor sonorities.

As is typical of polyphonic treatments of the Requiem during this period, Victoria's setting makes considerable use of the plainchant. The chant can be heard most frequently in the second highest voice (soprano) with little or no decoration. Around this, the composer constructs flexible textures, which together with a marvellous control of pace and a purposeful but idiosyncratic and highly coloured harmonic vocabulary make this some of the most expressively shaped music of the entire Renaissance (as, for example, at the start of the first Kyrie and at 'non timebit' at the end of the Gradual). Tensions between B flat and B natural, a characteristic also of the motet *Versa est in luctum*, pervade much of the work, being exploited to expressive effect at such points as the opening of the Responsory *Libera me*. The chant intonations (supplied in Victoria's publication) are written in high clefs throughout, and designed therefore to be sung by the highest voices.

The first part of the concert ends with a motet written for the exequies of Philip II in 1598 (probably those held at Toledo Cathedral) by Alonso Lobo, and is another setting of *Versa est in luctum*. Lobo was highly respected by Victoria, with whom he regularly corresponded, and his motet, likewise written for six voice parts, matches Victoria's in power.

The concert opens with a setting of a lesson for Matins of the Dead which Victoria included in the 1605 print: *Tædet anima mea*. The highly-charged and rhetorically