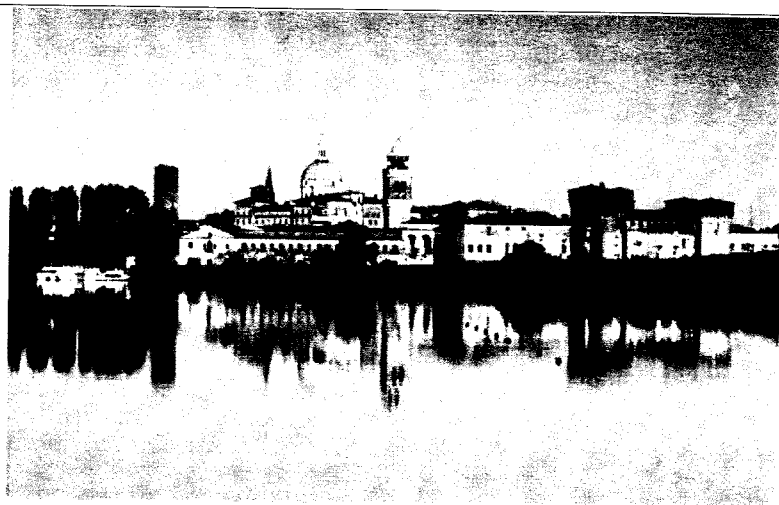


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*Monteverdi,  
Mantua & Rome*



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*Monteverdi: Missa In illo tempore  
and motets by Gombert, Josquin, Palestrina,  
Victoria and de Wert*

Cambridge Taverner Choir  
*Owen Rees, director*

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St Gabriel's, Warwick Square  
*Sunday 13 March 2011, 7.30 pm*



Friends of St Gabriel's

## PROGRAMME

### Cambridge Taverner Choir *Owen Rees, director*

Missa In illo tempore *Claudio Monteverdi (1567–1643)*

*Kyrie*

*Gloria*

Adesto dolori meo *Giaches de Wert (1535–1596)*

In illo tempore loquente Jesus *Nicolas Gombert (c.1495- c.1560)*

Missa In illo tempore *Claudio Monteverdi*

*Credo*

Nigra sum sed formosa *Giovanni Pierluigi da Palestrina  
(1525/6-1594)*

## INTERVAL of 15 minutes

Missa In illo tempore *Claudio Monteverdi*

*Sanctus*

*Benedictus*

*Agnus Dei*

Benedicta sit sancta Trinitas *Giaches de Wert*

Ave Maria *Josquin Desprez (c.1450–1521)*

Vidi speciosam *Tomás Luis de Victoria  
(c.1548–1611)*

Egressus Jesus *Giaches de Wert*

*Sopranos:* Helen Arnold, Diana Baumann, Josie Dixon, Rachel Godsell,

Caroline Preston Bell, Sally Terris, Tanya Wicks, Roya Zai

*Altos:* Hester Highton, Helen Garrison, Simon Godsell

*Tenors:* William Blake, Paul Baumann, Tom Salmon, Edwin Simpson, David Thomson

*Basses:* Peter Collins, James Durran, Frank Salmon, Gary Snapper, Paul Watson

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 it 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 and resonant environments of Trinity College Chapel, Jesus College Chapel, and Little St Mary's Church in Cambridge, and the Church of St Cross in Winchester. For further information, please see the Choir's website at [www.cambridgechoraltrust.co.uk](http://www.cambridgechoraltrust.co.uk).

**Owen Rees** is both scholar and performer: his work as a scholar has consistently informed his work as a performer. He is Fellow in Music and Organist at The Queen's College, Oxford, and Reader in the Faculty of Music. As director of the *Cambridge Taverner Choir*, *Contapunctus* and the Choir of The Queen's College he has, for instance, brought to the concert hall and the recording studio substantial repertoires of magnificent, and previously unknown, music from Renaissance Portugal—the fruits of his research in such cities as Coimbra and Lisbon. His interpretations of this repertory have been acclaimed as 'rare examples of scholarship and musicianship combining to result in performances that are both impressive and immediately attractive to the listener', and he has been described as 'one of the most energetic and persuasive voices in this field'. Rees has also specialised in the music of Tudor England and of Spain in the 'Golden Age'. Over the twenty-five years of its existence, he has directed the *Cambridge Taverner Choir* in a wide survey of Renaissance music not only from these countries, but also from Italy, Germany, and the Low Countries. He has conducted at festivals in the UK, Portugal, Spain, Germany, Switzerland, Italy, France, Norway, the Netherlands, and the USA.

## Monteverdi, Mantua & Rome

Four hundred years ago, in 1610, Claudio Monteverdi published a magnificent collection of sacred music for the Mass and Vespers: *Sanctissime Virgini Missa semis vocibus ad Ecclesiarum Choros ac Vespere pluribus decantanda* – ‘A Mass of the Blessed Virgin for six voices suitable for church choirs and Vespers music for more voices’. Of the music in this collection, that for Vespers – usually simply known as ‘Monteverdi’s Vespers of 1610’ – has become the composer’s best known work and enjoys tremendous popularity in terms of performances and recordings. But the great six-voice Mass mentioned first in the title has received much less attention. One modern writer has dismissed it as having ‘more of an academic than a practical character’. Certainly, Monteverdi is here demonstrating his proficiency in what was by 1610 an eminent century-old technique of Mass composition: the so-called ‘parody Mass’, based upon material from an older work (most often a motet). Here, Monteverdi’s source is the six-voice motet *In illo tempore* by one of the most prestigious of the Northern-European composers who had dominated the world of sacred musical composition until the second half of the sixteenth century: Nicolas Gombert. Monteverdi’s piece is thus located within this tradition of richly contrapuntal sacred polyphony, an approach to composition which continued to be cultivated and prized alongside the newer styles – including those involving solo song and obbligato instrumental parts – represented by Monteverdi’s motets and music for Vespers included in his 1610 collection. The traditional styles of sacred polyphony, to which the description ‘stile antico’ would eventually be applied, came to be associated particularly strongly with Rome, and indeed Monteverdi dedicated his 1610 print to Pope Paul V, and travelled to Rome to present a copy to the Pope, a visit which aroused suspicions among his then employers, the Gonzaga family, rulers of Mantua.

Although far less famous nowadays than the ‘Vespers of 1610’ the *Missa In illo tempore* is likewise an extraordinary achievement. Indeed, the fact that Monteverdi is working within so traditional a genre as the parody Mass, and with such traditional elements as imitative contrapuntal textures, makes the imaginative power with which he transforms these all the more striking. Monteverdi takes Gombert’s motives and from them builds astonishingly rich and monumental edifices, including extended sequences which produce impressions both of timelessness and drama. Monteverdi’s dramatic impulse is most apparent in two ‘shocking’ changes of harmony, used to highlight the ‘Et incarnatus’ section at the heart of the *Credo* and the opening of the *Benedictus*.

Monteverdi had worked at the Gonzaga’s court in Mantua since the early 1590s, and was influenced during his early years there by the senior musical figure at the court, Giaches de Wert, originally from Flanders, who had arrived in Mantua in 1565 as *maestro di cappella* of the newly completed ducal chapel dedicated to Santa Barbara. Tonight we perform examples of Wert’s motets in order to provide one stylistic context within which Monteverdi’s great Mass can be heard. Wert was a noted madrigalist (as, of course, was Monteverdi), and his *Adesto dolori meo* adopts the same devices of ‘word-painting’ – direct musical reflection of concepts in the text – which were commonplace in the madrigal repertory, so that the mournful opening words attract pained melodic chromaticism and the ‘singing’ and ‘weeping’ of the last phrase are vividly opposed. In *Egredissus* Wert sets a Gospel story involving a dialogue between Jesus and a woman, inviting comparison with Gombert’s *In illo tempore*. Gombert’s treatment is strikingly non-dramatic – maintaining the continuously rich imitative counterpoint so characteristic of the composer, while Wert vividly dramatizes the exchanges, such as the outcry of ‘the disciples’.

The sacred polyphonic style, to which Monteverdi’s *Missa In illo tempore* pays homage, was seen at this period to have reached two of its greatest peaks in the music of Josquin Desprez (whose works were still performed in Rome in Monteverdi’s time) and Giovanni Pierluigi da Palestrina, who came of course to exemplify this ‘Roman’ style above all other composers. Josquin’s *Ave Maria* is among his greatest Marian motets, notable for the textural variety with which it marks the successive verses of its text (each concerned with a different Marian feast), and ending with a movingly simple prayer for the Mother of God to ‘remember me’, while Palestrina’s *Nigra sum* is an impassioned setting of words from the Song of Songs. Another prominent figure in Rome’s musical life in the 1570s and 1580s was the Spaniard Tomas Luis de Victoria, who attended the Jesuit Collegium Germanicum in Rome and went on to direct the music at a number of Roman churches. In *Vidi speciosam* he was likewise inspired by the extraordinary images of the Song of Songs to produce one of his most vivid and joyful motets.

## Texts & translations

**Kyrie eleison.** Christe eleison. Kyrie eleison.

**Gloria** in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, Benedicimus te, Adoramus te, Glorificamus te, Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens, Domine Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis; Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

**Adesto dolori meo.** O Deus, minimum fatigor, et cecidi in luctum Cythara mea, et cantatio mea in plorationem.

**In illo tempore loquente Jesu** ad turbas, extolvens vocem quaedam mulier de turba dixit: Beatus venter qui te portavit, et ubera que suxisti. At ille dixit: Quinimo beati qui audiunt verbum Dei, et custodiunt illud.

*Lord have mercy. Christ have mercy. Lord have mercy.*

*Glorify be to God on high, and on earth peace to men of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee for the great glory. Lord God, heavenly King, God the Father, almighty. Lord Jesus Christ, only-begotten Son, Lord God, Lamb of God, Son of the Father. Thou that takes away the sins of the world, have mercy upon us. Thou that takes away the sins of the world, hear our prayer. Thou that sits at the right hand of the Father, Thou that art the Lord, Thou only art the most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.*

*I am consumed with my grief, O God, I am too much tormented, and my harp has fallen into mourning, and my singing into weeping.*

*At that time as Jesus was speaking to the crowd, a certain woman in the crowd shouted out saying: 'Blessed is the womb that bore you, and the breasts which you have sucked. But he said: 'Blessed rather are those who hear the word of God and keep it.'*

**Credo** in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilibus omnium, et invisibilibus. Et in unum Dominum Iesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine. Deum verum de Deo vero.

Genitum, non factum, consubstantiali Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur: et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismam in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

**Nigra sum sed formosa**, filia Jerusalem, sicut tabernacula Cedar, sicut pelles Salomonis. Noli me considerare quod fusca sum, quia decoloravi me sol. Filii matris meae pugnaverunt contra me: posuerunt me custodem in vineis.

**Sanctus**, Sanctus, Sanctus Dominus Deus Sabaoth, Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

**Benedictus** qui venit in nomine Domini. Hosanna in excelsis.

**Agnus Dei**, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

**Benedicta sit sancta Trinitas** atque indivisa unitas. Confitebimur ei, quia fecit nobiscum misericordiam suam. Benedicamus Patrem et Filium, cum Sancto Spiritu. Amen.

*I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, and begotten of the Father before all ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father: through whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary, and was made man. He was crucified also for us: he suffered death under Pontius Pilate and was buried. And on the third day he rose again, in accordance with the scriptures. And ascended into heaven: he is seated at the right hand of the Father. And he will come again with glory, to judge the living and the dead: and his kingdom will have no end. And I believe in the Holy Spirit, the Lord, and giver of life: who proceeds from the Father and the Son: who with the Father and the Son is worshipped and glorified: who spoke through the prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.*

*I am black but beautiful, O daughters of Jerusalem, like the tents of Kedar, like the curtains of Solomon. Do not think that I am dark, for the sun has changed my colour. My mother's sons fought against me; they made me keeper of the vineyards.*

*Holy, Holy, Holy Lord God of hosts, Heaven and earth are full of thy glory. Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord, Hosanna in the highest.*

*Lamb of God, who takes away the sins of the world, have mercy upon us.*

*Lamb of God, who takes away the sins of the world, grant us peace.*

*Blessed be the holy Trinity and undivided unity. We will glorify him, because he has shown his mercy to us. Let us bless the Father and the Son, with the Holy Spirit. Amen.*

**Ave Maria**, gratia plena, Dominus tecum, Virgo serena. Ave, cuius Conceptio, solenni plena gaudio, caelestia, terrestria, nova replei laetitia. Ave, cuius Nativitas nostra fuit sollemnitatis, ut lucifer lux oriens verum solem preveniens.

Ave pia humilitas, sine viro fecunditas, cuius Annuntiatio nostra fuit salvatio, cuius vera virginitas, immaculata castitas, cuius Purificatio nostra fuit purgatio. Ave, praecleara omnibus angelicis virtutibus, cuius Assumptio nostra fuit glorificatio, O Mater Dei, Memento mei. Amen.

**Vidi speciosam** sicut columbam ascendentem desuper rivos aquarum, cuius inestimabilis odor erat nimis in vestimentis eius, et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

Quae est ista quae ascendit per desertum, sicut virgula fumi, ex aromatibus myrrhacae et thuris? Et sicut dies venit... (repeat)

**Egressus Jesus** secessit in partes Tyri et Sidonis. Et ecce mulier Chananea a finibus illis egressa clamavit, dicens ei: 'Miserere mei, Domine fili David: filia mea male a daemonio vexatur.' Qui non respondit ei verbum. Et accedentes discipuli eius rogabant eum dicentes: 'Dimitte eam: quia clamat post nos.' Ipse autem respondens ait: 'Non sum missus nisi ad oves, quae perierunt domus Israel.' At illa venit, et adoravit eum, dicens: 'Domine, adjuva me.' Qui respondens ait: 'Non est bonum sumere panem filiorum, et dare cambus.' At illa dixit: 'Etiam Domine: nam et catelli edunt de micis quae cadunt de mensa dominorum suorum.' Tunc respondens Jesus, ait illi: 'O mulier, magna est fides tua: fiat tibi sicut vis.'

*Hail Mary, full of grace, the Lord is with thee, serene Virgin, Hail, thou whose Conception, full of great joy, fills heaven and earth with new gladness. Hail, thou whose Nativity became our great celebration, as the light-bearing Morning Star anticipates the true Sun. Hail, faithful humility, fruitful without man, whose Annunciation was our salvation. Hail, true virginity, immaculate chastity, whose Purification was our cleansing. Hail, glorious one in all angelic virtues, whose Assumption was our glorification. O Mother of God, remember me. Amen.*

*I saw her, fair as a dove, ascending above streams of water, she whose fragrance was above price, and like a spring day the roses and lilies of the valley surrounded her.*

*Who is she, that has gone up through the empty air like a wreath of smoke from sweet-smelling incense?*

*Jesus went away and withdrew to the district of Tyre and Sidon. And behold, a Canaanite woman from that region came out and cried to him. Have mercy on me, O Lord, Son of David: my daughter is severely possessed by a demon. But he did not answer her a word. And his disciples came and begged him, saying, 'Send her away, for she is crying after us.' He answered her: 'I was sent only to the sheep who were lost of the house of Israel.' But she came and knelt before him, saying, 'Lord, help me.' And he answered, 'It is not good to take the bread of the children and give it to the dogs.' But she said, 'Yes, Lord, yet even the little dogs eat the crumbs that fall from the table of their masters.' Then Jesus answered her, 'O woman, great is your faith! Be it done for you as you desire.'*

**The Friends of St Gabriel's** is enormously grateful to Owen Rees and the Cambridge Tavener Choir for bringing us this wonderful programme of music. This is one of a series of concerts to be given this year, in a series of events arranged by the Friends to raise money towards the restoration and adornment of the church.

St Gabriel's was built in 1852-53 by Thomas Cundy as part of Cubitt's visionary creation, virtually from nothing, of the district now known as Pimlico. In the Gothic perpendicular style, the church was originally narrower than today, with galleried side aisles. In the early 1890s, only 40 years into the church's life, the galleries were removed and new secondary side-aisles were added, giving us the exceptionally open and wide space we have today. Sir John Betjeman was impressed by the grandeur of the space: he called St Gabriel's "the cathedral of Pimlico".

After the completion of this major work the chancel was decorated magnificently with alabaster 'opus sectile' work, mosaic and gold inlay. A new high altar was designed by Bentley, the architect of Westminster Cathedral. Crowning it all is the East Window by Kempe, depicting 'Christ in glory with saints'.

Little has been done to the church since this hey-day, but the years have taken their toll. The church was spared major structural damage in the 2nd world war, but lost all its stained-glass apart from the Kempe which fortunately had been removed and stored. Clear glass now gives the church a wonderful light, and the west window was replaced in 1951 as part of the celebrations of the Coronation.

Deterioration of the roofs and stonework has resulted in water ingress and damage. The roofs are now intact after £ ½ million has been spent, but the Kentish Ragstone continues to wear. We have begun the process of major stone renewal and refurbishment, having recently completed two faces of the tower at a cost of another £½million, and we have an English Heritage grant to do the other two faces if we can find the match funding of £120,000.

However the Friends are also spending inside the church with repairs to the chancel floor, the new nave platform, a sound system, high altar candlesticks all recent additions to the scene. Plans are afoot for new lighting and consolidating the noticeboards to tidy up the west end. If you would like more information, or would like to help us, please pick up a Friends of St Gabriel's leaflet or speak to one of the Friends tonight.

Thank you for supporting this Friends of St Gabriel's event.

### **Next concert**

**24th June 7.30pm** PAUL GUINERY returns with a piano recital including 20th Century English music, which he is recording for the Delius Society.



Friends of St Gabriel's

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