

I HEARD A VOICE

The
GOLDEN AGE
of the
PORTUGUESE
RENAISSANCE

the
RIPIENO
choir

Conductor
Huw Morgan

7:30pm Saturday
25 March 2023
All Saints Weston,
Chestnut Avenue,
Weston Green,
Esher KT10 8JL

I Heard A Voice

The Golden Age of the Portuguese Renaissance

Manuel Cardoso	Requiem: Introitus & Kyrie
Vicente Lusitano	Regina Caeli
Duarte Lobo	Pater Peccavi
Manuel Cardoso	Requiem: Graduale
Estêvão Lopes Morago	De Profundis
Manuel Cardoso	Magnificat Secundi Toni

Interval 20 minutes

Manuel Cardoso	Requiem: Offertorium
Duarte Lobo	Audivi vocem de caelo
Manuel Cardoso	Requiem: Sanctus & Benedictus
Manuel Cardoso	Sitivit Anima Mea
Manuel Cardoso	Requiem: Agnus Dei & Communio

Please join us for refreshments in the hall after the concert.

Programme Notes

Ascribing national characteristics to different schools of polyphony can be an activity full of pitfalls, and can lead to unhelpful narratives, inaccuracies and assumptions. Nevertheless, these characteristics do exist: we can call to mind the complex and intellectual works of the Franco-Flemish school, the limpid generosity of Palestrina and the Roman school, the warm and expressively dissonant music of the Spanish *Siglo d'Oro*, or the intricacy and intimacy of the late Tudor composers such as Byrd and Tallis. Similarly, the music presented in tonight's programme all displays a sonorous opulence allied with an adherence (mostly) to techniques that belonged to a previous generation. Yet this deeply beautiful music draws its inspiration from across Europe, from the rigour and clarity of Palestrina, the powerful expressive countenance of Victoria, and a level of daring and intricacy from the Franco-Flemish style exemplified by Lassus and brought to the Iberian peninsula by the excellent Philippe Rogier (1561-1596), working in the court of Philip II of Spain.

Despite spending his life as a member of the Carmelite order attached to the wealthy Convento do Carmo at Lisbon, **Manuel Cardoso** (c. 1566 - 1650), was an outward-looking and perceptive composer. He was adept at writing pure *a cappella* polyphony (a style that became increasingly widespread in the mid-1600s) and a more modern, baroque, polychoral music very much in fashion across continental Europe, as exemplified and pioneered by Monteverdi and other northern Italian composers.

Cardoso published five collections of works: of these five the first and last (1613 and 1648) are collections of Magnificats and general motets, while the other three (1625, 1636 and 1636) are books of Masses. The first of these is wholly made up of *parody masses* based on motets by Palestrina, demonstrating Cardoso's determination to master a style that was already one of the past, albeit one greatly treasured and admired. Sadly, nothing remains of his more contemporary compositions in the Baroque idiom, as all this material was destroyed in the Lisbon earthquake of 1755.

His ***Magnificat Secundi Toni a4*** is from his earliest, 1613 publication; brisk, direct and sinuous in style, he sets the odd verses to be sung *in*

alternatim, with the even verses in plainsong. His **Requiem** was published in 1625 in his second collection, though there is no evidence that it was written for a particular person or occasion.

The *Requiem* bears similarities with that of Tomás Luis de Victoria (1548 - 1611), which would have been familiar to Cardoso. Both are scored for six voices (presented here as SSAATB), are richly, densely textured and weave in the *missa pro defunctis* plainsong in long durations as would have been familiar to composers from a century before, and both have a warmth and generosity that unfolds in a serene and utterly beautiful way. Cardoso's more daring harmonies however, belie his experience with the new Baroque style that would not have been familiar to Victoria: for example the augmented interval created between the A flat in the tenor part and the rise to an E natural in the soprano right at the opening of the *Introitus*. This work remains affecting to this day and is one of the last great jewels of the Renaissance.

The funeral motet **Sitivit Anima Mea** was also published in Cardoso's 1625 collection and is intended as a companion to the *Requiem*. Like the *Requiem*, the polyphony is treated with a masterful rigour, and yet remains intimate, serene and deeply beautiful, particularly the flying motif at the text *et volabo*.

Of the other composers in this programme, **Duarte Lobo** (1565 - 1646) is probably the best known. Like Cardoso, his music was handsomely published in several volumes throughout his mature life, from 1602 to the last in 1639. Unlike Cardoso however, these were published in Antwerp rather than locally in Lisbon (where, like Cardoso, he spent his entire working life). This allowed him a pan-European fame that also spread to the New World and lasted well beyond his death. **Audivi vocem de caelo**, like *Sitivit*, is a funeral motet and one of Lobo's finest works: touchingly beautiful with a moment of great power and intensity at the first statement of the text *beati mortui* ("blessed are the dead"), entrusted to the first sopranos alone. **Pater Peccavi**, published in the same 1620 collection as *Audivi*, is a dark, intense work of self-examination, combining text from Luke with the petition *miserere mei* set to just two pitches in the second soprano part.

Vicente Lusitano (c.1520 - c. 1561), who belongs to a previous generation, was a music theorist and Catholic priest as well as being widely acknowledged as the first published black composer. His works bear a wider exploration,

being detailed, expressive and daring: his setting of *Regina Caeli*, the Marian antiphon for Eastertide is ebullient and finely crafted.

Estêvão Lopes Morago (c. 1575 - after 1630), though born in Madrid, spent his life studying and working in Portugal, and held the post of Mestre de Capela at the cathedral of Viseu from 1599 until his possible retirement in 1630. His music, though dressed as backwards-looking *stile antico*, is characterised by daring harmonic and melodic twists, heard to their full effect in *De Profundis*, a dark and intense setting for four voices of the first two verses of Psalm 129.

Postlude

As this is my last concert with the Ripieno Choir, I'd like to add a personal note. This programme, and that of Amadio Freddi's *Vespers* last term, represent the choir's deep interest (which I share) in exploring the rich and lesser-known corners of the early music world. Over the past few years, it has been a privilege to go on this journey with them, discovering and presenting music by so many wonderful and often under-represented composers. There have been many highlights: our Spanish Gold programme with the wonderful His Majestys Sagbutts & Cornetts, the Freddi, a programme of Tallis and James MacMillan that finally made it to stage after a pandemic-induced gap of two years, and a wonderful tour to Andalusia. Perhaps best of all was a stunning performance of the peerless B Minor Mass by Bach with The Monteverdi String Band and amazing soloists, all on the day Wales beat Ireland to win the grand slam. It probably doesn't get much better than that! So, I thank the choir for all their hard work and enthusiasm, and you, the audience for supporting them. I wish you health, happiness and beautiful music together for many years to come.

Texts and Translations

Requiem: Introitus & Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Verse: Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Regina Caeli

Regina caeli laetare, alleluia
Quia quem meruisti portare, alleluia
Resurrexit sicut dixit, alleluia
Ora pro nobis Dominum, alleluia

Pater Peccavi

Pater peccavi in caelum et coram te.

Iam non sim dignus vocari filius tuus.

Requiem: Graduale

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

In memoria aeterna erit iustus:

ab auditione mala non timebit.

De Profundis

De profundis clamavi ad te,
Domine:
Domine exaudi vocem meam

Magnificat Secundi Toni

Magnificat, anima mea, Dominum
et exultavit spiritus meus in Deo, salutari meo.

Quia respexit humilitatem ancillae suae:

MANUEL CARDOSO (1566-1650)

*Give them eternal rest, O Lord,
and let perpetual light shine on them.
There will be songs of praise to you in Zion,
and prayers in Jerusalem.
O hear my prayers;
all flesh returns to you.*

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

VICENTE LUSITANO

(c.1520-1561)

*Queen of heaven, rejoice, alleluia
The son you merited to bear, alleluia
Has risen as he said, alleluia
Pray to God for us, alleluia*

DUARTE LOBO (c.1565-1646)

*Father, I have sinned against heaven
and before you
I am no longer worthy to be called your son.*
Luke 1: 18-19

MANUEL CARDOSO

*Give them eternal rest, O Lord,
and let perpetual light shine on them.
The just man shall be remembered
everlastingly,
he will not fear an evil hearing.*

ESTÊVÃO LOPES MORAGO

(c.1575-1630)

*Out of the deep have I called unto thee,
O Lord:
Lord hear my voice*

Psalm 130

MANUEL CARDOSO

*My soul doth magnify the Lord.
and my spirit hath rejoiced in God
my Saviour.
Because he hath regarded the humility of his
handmaid:*

ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna, qui potens est, et
sanctum nomen eius,
et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles;
esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiæ suæ,
sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in sæcula sæculorum.
Amen.

*for behold from henceforth all generations
shall call me blessed.
Because he that is mighty hath done great
things to me: and holy is his name.
And his mercy is from generation unto
generations, to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud in the conceit of
their heart.
He hath put down the mighty from their seat
and hath exalted the humble.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He hath received Israel his servant,
being mindful of his mercy.
As he spoke to our fathers:
to Abraham and to his seed for ever.
Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be: world without end.
Amen.*

Interval 20 minutes

Requiem: Offertorium

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.

Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
representet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.

Hostias et preces tibi, Domine
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semine eius.

MANUEL CARDOSO

*O Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of hell
and from the bottomless pit.*

*Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once you promised to Abraham
and to his seed.*

*O Lord, in praise we offer you
sacrifices and prayers,
accept them on behalf of those
whom we remember this day:
Lord, make them pass
from death to life,
as once you promised to Abraham
and to his seed.*

Audivi vocem de caelo

Audivi vocem in caelo dicentem mihi:
'Beati mortui qui in Domino moriuntur.

Requiem: Sanctus & Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Sitivit Anima Mea

Sitit anima mea ad Deum fortem vivum;

quando veniam et apparebo ante faciem Dei
me?

Quis dabit mihi pennas sicut columbae, et
volabo et requiescam?

Requiem: Agnus Dei & Communio

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis,

quia pius es.

DUARTE LOBO

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

Revelation 14:13

MANUEL CARDOSO

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

*Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.*

MANUEL CARDOSO

*My soul thirsts for God who is great and ever
living;*

*When shall I come and appear before the
face of my God?*

*Who will give me wings like a dove, and I
shall fly and be at rest?*

Psalm 42 & 55

MANUEL CARDOSO

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

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

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

*O Lord, let light eternal shine upon them
with thy saints for ever,
for Thou art merciful.*

*O Lord, grant them eternal rest,
and may light perpetual light shine upon
them,
for thou art merciful.*



Diary dates

Sunday
25 June
7:30 pm

Summer concert

‘Fire and Ice: Renaissance Music for the Passions’
All Saints Weston, Chestnut Avenue,
Weston Green, Esher KT10 8JL

Saturday
18 November
7:30 pm

‘The Double Life of William Byrd’ together with the
English Cornett and Sackbutt Ensemble
All Saints Weston, Chestnut Avenue,
Weston Green, Esher KT10 8JL

Tonight's performers

HUW LLEWELYN MORGAN is a freelance conductor, organist, composer and teacher living in Bristol. A graduate of the University of Oxford and the Royal Academy of Music, he is currently director of the Redland Green Choir, the Henbury Singers and Weston Choral Society, organist of Frenchay Parish Church and performer of the experimental “mainly slow organ music” series held at venues in Bristol and beyond. Away from music, Huw enjoys photography and above all spending time with his wife and two young daughters.

THE RIPIENO CHOIR has a wide and varied repertoire ranging from plainchant and Early music through to contemporary choral works. Our historically-informed performances of major Renaissance and Baroque gems have included intimate settings of “big” works not commonly performed by chamber choirs such as the Bach *Mass in B minor* and Monteverdi's *1610 Vespers*.

The choir has a particular penchant for unearthing rarely performed or rediscovered music such as tonight's offering. Much of our repertoire is unaccompanied but the choir is able to engage first class accompanists, vocal soloists and specialist instrumental ensembles as required.

Membership is about thirty singers drawn from a large area around Esher.

SOPRANO

Amanda Allen
Caroline Burgess
Barbara Collignon
Isobel Cooke
Shirley Davenport
Helen Marsden
Veronica Middleton
Jill Mills
Margaret Nicholson
Julie Rousseau
Christina Sage
Lynn Skrzypecka
Claire Yates

ALTO

Mary Chadwick
Elizabeth Cohen
Saskia Harris
Sue Kite
Lisa Pledger
Maddy Stannard
Delia Stevens

TENOR

Martin Harris
Nick Harris Richard
McGregor-Johnson
Mark Stollery
Howard Thomson

BASS

Michael Boxall
Michael Collon
George Engelhardt
Graham King
Cameron Marshall
Mike Murphy
Nyren Scott-Malden

Hire us

If you are interested in hiring the choir for a **special event** – anything from a wedding to corporate hospitality, please email events@ripienochoir.org.uk or telephone 020 8399 2714

Join us

From time to time we have openings in the choir for new members. We are currently looking for one alto and one tenor. If you are interested in singing with us, please contact Nick Harris on 020 8399 2714 or email us at vox@ripienochoir.org.uk

Keep in touch

Website: ripienochoir.org.uk

Twitter: [@RipienoChoir](https://twitter.com/RipienoChoir)

Facebook: www.facebook.com/ripienochoir



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Credits

Latin translations Choral Public Domain Library cpdl.org

The Choir is a member of Making Music and a registered charity number 1044336