

THE CARMELITE PRIORY, KENSINGTON

Cardoso & The Golden Age

The Choir of the Carmelite Priory

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Dan D'Souza *bass*

Thomas Herring *bass*

Simon Lloyd *director of music*

Thursday 8th December, 7.30pm

There is no interval in tonight's concert which will conclude at c.8.45pm

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CARDOSO
Frei Manuel
1566 | 2016

Programme

Please reserve applause until the end of the programme. The concert is being recorded by the Choir; please note that unofficial audio/visual recording is not permitted.

Frei Manuel Cardoso (1566-1650)	Kyrie <i>from</i> Missa Miserere mihi Domine
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Cardoso	Quid vis ut faciem tibi?
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Cardoso	Tulerunt lapides
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Cardoso	Nos autem gloriari
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Duarte Lobo (1565-1646)	Pater peccavi
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Cardoso	Vau. Et egressus est
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Cardoso	Quod autem cecidit
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Estêvão de Brito (1570-1641)	Petre amas me?
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Francisco Garro (c.1556-1623)	In principio erat verbum
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Aires Fernandez (16th century)	Alma Redemptoris Mater
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Cardoso	Sitivit anima mea
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Filipe de Magalhães (1571-1652)	Commissa mea
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Pedro de Cristo (c.1540-1618)	Parce mihi Domine
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Estêvão Lopes Morago (c.1575-after 1630)	Commissa mea
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Cardoso	Agnus Dei <i>from</i> Missa Tradent enim vos
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Cardoso	Accepit ergo Iesus panes
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João Lourenço Rebelo (1610-1665)	Panis angelicus
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Tonight's concert is free, but there will be a retiring collection to help defray costs. Please give as generously as you can – suggested donation £10.

Cardoso & The Golden Age

As the Carmelite composer **Frei Manuel Cardoso (1566-1650)** is the primary voice in this evening's concert, so, too, is he the central figure in The Choir of The Carmelite Priory's ambitious **Cardoso450** project. Running throughout 2016/17, Cardoso450 is an extended celebration of the 450th anniversary of the birth of the Carmelite Order's most important composer which presents his works alongside those of his contemporaries, composers who together defined 'The Golden Age' of Portuguese polyphony.

Cardoso was born in Fronteira, part of the Archdiocese of Évora. Although we do not know his exact date of birth, baptismal records indicate that he was baptised on the 11th December 1566 (it was common at this time for infants to be baptised on the day of their birth). When he was nine years old, he was sent to the College of Évora, the choir school connected to Évora Cathedral. It was here that he received tuition from, among others, the composer Fr Manuel Mendes (c.1547-1605), Master of the Cathedral Cloister, responsible for teaching the choristers plainsong and polyphony. Upon reaching maturity, Cardoso entered the Convento do Carmo in Lisbon in 1588, taking his vows the following year. During the 62 years he lived in the convent, Cardoso was for many Master of the Choir and several times elected sub-Prior. He enjoyed a close association with John IV of Portugal to whom four of his five publications are dedicated. Cardoso was widely esteemed for both his musical and religious virtues.

Fr Manuel Mendes, in his role at the College of Évora, also taught **Duarte Lobo** and **Filipe de Magalhães**; it is his teaching and influence that allows us to speak of the 'School of Évora.' After his studies, Lobo's first position was as Master of the Choir at Évora Cathedral; by 1591 he was appointed to the same position at the cathedral in Lisbon, the most prestigious appointment in the country. *Pater peccavi* is perhaps his most famous work. Here four voices weave a plaintive lament around the repeating *cantus firmus* of the fifth, 'Have mercy on me, O Lord.'

Magalhães succeeded Mendes as Master of the Cathedral Cloister at Évora in 1589, teaching two of the other composers featured this evening: Estêvão de Brito and Estêvão Lopes Morago. In 1623, Magalhães moved to Lisbon as Master of the Royal Chapel. The motet *Commissa mea* takes its text from the liturgy of the dead and is appropriately subdued in tone. The opening phrase sounds almost like weeping; the concluding text 'do not condemn me' becomes a quasi mantra as the voices enter one after another in quick succession.

Magalhães' predecessor in Lisbon was the Spaniard **Francisco Garro**. After holding various positions in Spain, Garro moved to Lisbon in the 1590s and remained at the Royal Chapel until his death in 1623. It is, in fact, only the document referring to the appointment of Magalhães as Master of the Royal Chapel 'left vacant by the death of Francisco Garro' that allows us to date his death. The motet *In principio* sets the opening words of St John's Gospel, with each section of the complex text clearly characterised. A preference for setting voices moving in steady minims highlights the omnipresence of God; at the text 'all things were made by him' the music displays a rhythmic energy more associated with the secular madrigal.

After receiving his education in Évora, **Estêvão de Brito** went on to hold positions at the Spanish cathedrals of Badajoz and Málaga; de Brito is unique among tonight's composers for spending his entire working life in Spain. The motet *Petre amas me* moves from its eerily searching opening to expressions of joy, showing the same care for word-painting found in Cardoso's works; the descending phrase at 'et tibi dabo' is a recurring melodic feature in tonight's music for text connected with giving and will be heard most noticeably in Cardoso's *Accepit ergo* with the text 'distributed'.

Estêvão Lopes Morago was also Spanish-born but, unlike Garro, received his education in Portugal. After his studies with Magalhães in Évora, Morago was appointed Master of the Choir at the cathedral of Viseu. The motet *Commissa mea* sets the same text as that by Magalhães and is largely sombre in mood, though madrigalian influences similar to Garro are clearly heard at the text 'when you come to judge.'

Pedro de Cristo was born in Coimbra and, entering the Santa Cruz monastery in 1571, remained there for almost all his life, though he also lived for a time at the monastery of São Vicente de Fora in Lisbon which belonged to the same congregation. The majority of Cristo's works remain in manuscript and unknown; he is, nevertheless, considered to be one of the most important Portuguese polyphonists. His *Parce mihi Domine* represents the more progressive polychoral style common in Venice with two groups of singers operating in dialogue. Considering its penitential text taken from Job, the motet is surprising upbeat and largely devoid of the expressive chromaticism found elsewhere in the programme.

The works of **Aires Fernandez** also survive in manuscripts from Santa Cruz; of the composer himself nothing concrete is known, but the presence of manuscripts in Coimbra make it more likely that he worked there, possibly at the Cathedral. His setting of *Alma Redemptoris Mater*, the Marian antiphon sung at Compline from Advent until Purification, weaves elegant long phrases around the tenor line which is often an embellished rendition of the plainchant melody.

João Lourenço Rebelo is, in some ways, the odd one out in tonight's programme – born significantly later than the other composers and markedly more progressive in his compositional style. He enjoyed a close associating with John IV of Portugal, though it was his brother Marcos who held the position of Master of the Royal Chapel, succeeding Magalhães in 1641. Yet, having been born 44 years after Cardoso, he only outlived him by fifteen. And, while much of his work is progressive and polychoral, the motet *Panis angelicus* is written in the older style exemplified by the works heard this evening; perhaps the adoption of the *stile antico* was a response to the solemnity of the Eucharistic text. The blossoming of the motet comes in the setting of *O res mirabilis* as a quasi-refrain: with increasing intensity Rebelo highlights the miraculous nature of the Eucharist, using this same text to bring the motet to its joyous conclusion.

In the music of Cardoso himself, we find a remarkable melodic inventiveness and a supreme sensitivity towards the text. Cardoso's choices of texts are, in themselves, of interest; unlike his fellow composers, Cardoso does not set 'general' or devotional texts, but rather sets almost exclusively Gospel passages that are drawn from the Mass. For example, Cardoso's motets for the cycle of Advent and Lent all set a verse or two of the Gospel of the day, providing a musical meditation upon the Scriptures and fixing the motet firmly to a liturgical occasion. These motets constitute Cardoso's last publication, printed in 1648. In large part, the pieces by other composers heard tonight have been chosen to compliment this aspect of Cardoso's output.

Within the context of Portugal's subjugation to Spanish rule from 1580 until 1640, one can [easily] read political meanings into the texts selected for the 1648 publication; however, to do so exclusively has the potential to eclipse the liturgical fidelity that is foremost in evidence in these works and the commentary they provide on these important periods of the Church's year.

In **Quid vis**, Cardoso emphasises the questioning opening of the text by detaching the first two words from the music that follows. The descending motif used at 'Domine' is found elsewhere in Cardoso's motets when portraying supplication or giving – in this case, the blind man's timidity in requesting his sight; a descending figure also accompanies Jesus' response, 'Receive'. The strangely chromatic passage at 'et videam lumen' harmonically mirrors the opacity of the text. The strong triads at 'Et Iesus' are found underpinning words of strength both in Cardoso's music and, later in the programme, in *In principio* by Garro.

The angular opening melody of **Tulerunt lapides** is a clear portrayal of the crowd taking up stones; the following dotted rhythm and the descending trajectory of the succeeding phrase illustrate the throwing. In the dramatically contrasted second half, the false relations that colour the closing text exude a pathos that is left unresolved.

In **Nos autem** the opening words are set as an ascending phrase, capturing a sense of yearning as well as obligation. Instead of the tortured chromaticism one might expect to hear at 'cruce', Cardoso instead uses straightforward triads, a musically idealised version of the cross. The repeated notes at 'in quo est' and 'et resurrectio' signal a gently insistent surety in the resurrection.

Also from Cardoso's 1648 publication, his Lamentations show a mature approach to the desolate texts. **Vau. Et egressus est** sets part of the 2nd lesson of Tenebrae on Maundy Thursday; at a time when the liturgy is deliberately bare, Cardoso also shows restraint in his harmonic language, highlighting the general character of the text rather than dramatising each separate idea as elsewhere. This lends a feeling of particular solidity to the work and a sense of inevitability to the plaintive 'Jerusalem, Jerusalem, be converted unto the Lord thy God' which concludes it.

Sitivit anima mea is perhaps Cardoso's best-known work and certainly by far his most frequently recorded. The motet takes its text from the Office of the Dead and is printed along with two related motets in Cardoso's 1625 *Liber primus missarum* almost as an appendix to his 6-part *Requiem*. Like the Lamentations motet, here the different phrases of text are less acutely contrasted; the motet seems to grow organically from beginning to end. The sense of longing – 'my soul thirsts for God' – is heightened by melodic lines seeking resolution and a tonal stability only achieved with the arrival of 'for God'. The soprano embellishments at 'and I shall fly' provide a moment of uplift before the subdued conclusion.

One of the Lenten motets, **Accepit ergo** is nevertheless an uplifting, at times joyful composition. The alternating 2+1 note values imbue the opening melody with a gentle lilt; the rhythmic bounce at 'gratias' builds to the highlight of the piece – the cascading figure at 'distribuit' heard most prominently in the upper voices. After several paired entries, the sopranos follow each other at 'in like manner also the fish' – a glorious moment of text-inspired composition.

Missa Miserere mihi Domine from the 1625 *Liber primus missarum* takes its name from the plainchant antiphon sung at Compline which is repeated throughout the Mass as a *cantus firmus*. The Kyrie begins with an ascending sequence of four tones – recognisable as the opening of the choral melody *Es ist genug* used by Bach. Beyond this initial tonal ambiguity, the Mass is not as chromatically adventurous as other compositions by Cardoso, this being due to the long notes of the *cantus firmus* dictating the regularity and limitations of the harmonic changes.

The second **Agnus Dei** of *Missa Tradent enim vos* features perhaps the most astounding canon of any of Cardoso's works. (A canon in this context is when one or more voices 'borrows' the music belonging to another in order to construct their own unprinted part). Although others are more complex, for example *Missa Anima mea turbata est valde* (*Liber secundus missarum*) in which three of the six voices are generated by two separate canons, this Mass is the most inventive and mind-boggling: the Tenor sings the Soprano I part at a bar's distance a 4th lower and inverted; Alto I sings the same music but at 9 bars' distance a 5th lower while omitting all the black notes! Coloration, usually signifying rhythmic alteration, is indeed used liberally by Cardoso in the Soprano I part, an odd feature the significance of which becomes clear only once the solution to the canon is known.

Cardoso is, in fact, singularly unhelpful and gives no written indication of the solution except for the inscription: *Qui sequitur me via recta non ambulat in tenebris. VI vocum* (Who follows me in the right way will not walk in darkness. 6 voices – 'darkness' referring to the coloration) written above one of the four printed voices. The idea of singers accomplishing this – singing music at a different pitch, upside down and skipping over notes – in performance is incredible. This would all be – literally – academic if the music itself wasn't satisfying as a whole. One cannot discern the structural rigor employed beneath the natural flow of the music – this compliment cannot be paid to all canonic compositions.

Cardoso's astounding technical abilities combined with his unerring fidelity to the text make him a model for other composers to emulate. All of the composers included in tonight's programme deserve wider recognition and it is a privilege for The Choir of the Carmelite Priory to be able to play a part in this through its ongoing Cardoso450 project.

Texts & Translations

Kyrie from Missa Miserere mihi Domine

Cardoso

Kyrie eleison. Christe eleison. Kyrie eleison.

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

Cantus firmus: Miserere mihi Domine, et exaudi orationem meam.

Have mercy on me, O Lord, and hearken unto my prayer.

Quid vis ut faciam tibi

Cardoso

Quid vis, ut faciam tibi? Dómine, ut vídeam lumen. Et Iesus ait illi: Réspice, fides tua te salvum fecit.

What do you want me to do for you? Lord, let me see the light. And Jesus said to him: Receive your sight; your faith has saved you.

Luke 18: 41-42

Tulerunt lapides

Cardoso

Tulérunt lápidés, ut iácerent in eum: Iesus autem abscóndit se, et exívit de templo.

They took up stones to cast at him: but Jesus hid himself, and went out of the temple.

John 8: 59

Nos autem gloriari

Cardoso

Nos autem gloriári opórtet, in cruce Dómini nostri Iesu Christi: in quo est salus, vita, et resurréctio nostra.

We should glory in the cross of our Lord Jesus Christ, in whom is our salvation, life and resurrection.

Galatians 6: 14

Pater peccavi

Lobo

Pater peccávi in cælum, et coram te: iam non sum dignus vocári filius tuus.

Father, I have sinned against heaven, and before thee: I am not worthy to be called thy son.

Luke 15: 18-19

Cantus 2: Miserére mei, Deus.

Have mercy on me, O Lord.

Psalms 50: 1

Vau. Et egressus est

Cardoso

Vau. Et egréssus est a filia Sion omnis decor eius: facti sunt príncipes eius velut aríetes non inveniéntes páscua: et abiérunt absque fortitúdine ante faciém subsequéntis. Zain. Recordáta est Ierúsalem diérum afflictiónis suæ, et prævaricatiónis ómnium desiderabílium suórum, quæ habúerat a diébus antíquis, cum cáderet pópulus eius in manu hostíli, et non esset auxiliátor: vidérunt eam hostes, et derisérunt sábbata eius. Ierúsalem, Ierúsalem, convértere ad Dóminum Deum tuum.

Vau. And from the daughter of Sion all her beauty is departed: her princes are become like rams that find no pasture and they are gone away without strength before the face of the pursuer. Zain. Jerusalem hath remembered the days of her affliction, and prevarication of all her desirable things, which she had from the days of old, when her people fell into the enemy's hand, and there was no helper: the enemies have seen her and have mocked at her Sabbaths. Jerusalem, Jerusalem, be converted unto the Lord thy God.

Lamentations 1: 6-7, Hosea 14: 1

Quod autem cecidit

Cardoso

Quod autem cécidit in terram bonum: hi sunt, qui in corde bono et óptimo audiéntes verbum rétinent, et áfferunt in patiéntia.

But that which fell on the good ground, are they who in a good and perfect heart, hearing the word, keep it, and bring forth fruit in patience.

Luke 8: 15

Petre amas me?**de Brito**

Petre, amas me? Tu scis, Dómine, quia amo te, et ánimam meam ponam pro te. Pasce oves meas, et tibi dabo claves regni cælórum.

Peter, do you love me? You know, Lord, that I love thee, and would lay down my life for thee. Feed my sheep, and I will give to thee the keys of the kingdom of heaven. cf John 21: 17; John 13: 37; Matthew 16: 19

In principio erat verbum**Garro**

In princípio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum. Hoc erat in princípio apud Deum. Omnia per ipsum facta sunt: et sine ipso factum est nihil.

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him, and without him was made nothing. John 1: 1-3

Alma Redemptoris Mater**Fernandez**

Alma Redemptoris Mater, quæ pèrvia cæli porta manes, et stella maris, succúrre cadénti súrgere qui curat pópulo: Tu quæ genuísti, natúra miránte, tuum sanctum Genitórem: Virgo prius ac postérius, Gabriélis ab ore sumens illud Ave, peccatórum miserére.

Fruitful Mother of our Redeemer, thou who remains the open gate of heaven, and the star of the sea, help the fallen people who strive to rise again. Thou who gave birth, nature wondering, to thy holy Creator. Virgin before and after, from Gabriel's mouth accepting that Ave; have mercy on sinners.

Sitivit anima mea**Cardoso**

Sitívit ánima mea ad Deum vivum: quando véniam, et apparebo ante fáciem Dei mei? Quis dabit mihi pennas sicut colúmbæ, et volábo et requiéscam?

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 as of a dove, and I shall fly and take my rest? Psalm 41: 2, 54: 6

Commissa mea**de Magalhães & Morago**

Commíssa mea pavésco, et ante te erubésco: dum véneris iudicáre, noli me condemnáre.

I dread my misdeeds, and before you I blush: when you come to judge, do not condemn me.

from Responsory III, Matins of the Dead

Parce mihi Domine**de Cristo**

Parce mihi, Dómine, nihil enim sunt dies mei. Quid est homo, quia magníficas eum? aut quid appónis erga eum cor tuum? Vísitas eum dilúculo, et súbito probas illum. Usquequo non parcis mihi, nec dimíttis me ut glútiam salívam meam? Peccávi, quid fáciam tibi, o custos hóminum? Quare posuísti me contrárium tibi, et factus sum mihimetípsi gravis? Cur non tollis peccátum meum, et quare non aufers iniquitátem meam? Ecce nunc in púlvere dórmiam: et si mane me quæsíeris, non subsístam.

Spare me, O Lord, for my days are nothing. What is a man that thou shouldst magnify him? or why has thou set thy heart upon him? Thou visitest him early in the morning, and thou provest him suddenly. How long wilt thou not spare me, nor suffer me to swallow down my spittle? I have sinned: what shall I do to thee, O keeper of men? why hast thou set me opposite to thee, and I am become burdensome to myself? Why dost thou not remove my sin, and why dost thou not take away my iniquity? Behold now I shall sleep in the dust: and if thou seek me in the morning, I shall not be. Job 7: 16-21

Agnus Dei from Missa Tradent enim vos**Cardoso**

Agnus Dei, qui tollis peccáta mundi, miserére nobis. Agnus Dei, qui tollis peccáta mundi, dona nobis pacem.

Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, grant us peace.

Accepit ergo Iesus panes

Cardoso

Accépit ergo Iesus panes, et cum grátias egísset, distribuit discumbéntibus: simíliter et ex pícibus quantum volébant.

And Jesus took the loaves, and when he had given thanks, he distributed to them that were set down: in like manner also the fish, as much as they wanted.

John 6: 11

Panis angelicus

Rebelo

Panis angélicus fit panis hóminum: dat panis cálicus figúris términum: O res mirábilis! mandúcat Dóminum pauper, servus et húmilis.

The bread of angels becomes the bread of men; the bread of heaven puts an end to figures. O thing most wonderful! the poor, the servant and the humble eat the Lord.

from Hymn Sacris Solemnis

Cardoso450 — The Recording 2017

The Choir of the Carmelite Priory, London rose to prominence in the 1960s under the tenure of John McCarthy, recording a number of LPs, among them works by Palestrina and Victoria as well as the two-volume set 'Plainsong to Polyphony'. Alongside R. R. Terry at Westminster Cathedral and Henry Washington at the Oratory, John McCarthy and The Choir of the Carmelite Priory were pioneers in the revival of polyphonic masterpieces and their return to regular use within the liturgy.

As well as seeking to return these polyphonic masterpieces to regular liturgical use through performance, promotion and, eventually, making editions available, the Choir also seeks to facilitate the reconnection of the Carmelite Order to its greatest composer. The CD recording in 2017 is an integral and vital part of this outreach aspect of the project.

The Choir will be recording two Masses by Cardoso, *Missa Hic est discipulus ille* and *Missa Tradent enim vos*, both for five voices. These works are unrecorded and scarcely known since they are unavailable as single editions. Coming from Cardoso's 1625 *Liber primus missarum*, both Masses are based upon motets by Palestrina. These motets, one of which is also unrecorded, will preface the Masses they influenced.

The motets act as a point of departure for Cardoso whose chromatically inflected counterpoint expands the horizon of each motet. The thematic unity is remarkable; it is as though every small detail of Palestrina's had been used to its fullest by Cardoso. For all its extension, Cardoso's polyphony is undeniable beautiful and every bit as melodious as Palestrina's; in the canon of *Missa Tradent enim vos*'s Agnus Dei II à6, a puzzle of extraordinary complexity, Cardoso shows himself to be at least Palestrina's equal in academic rigor.

If you would like to know more about this exciting project or to contribute towards the significant costs of undertaking it, please talk to Simon Lloyd, director of music, or get in touch via email contact@carmelitechoir.com