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Renaissance Portugal
Sacred Music of Cardoso and Lôbo

HARRY CHRISTOPHERS

THE SIXTEEN
As time goes by, I find Harry Christophers’ music making more and more captivating. There are many ways to support The Sixteen, its work, or would like information about their music, either in the prayerful simplicity of Lôbo’s Requiem Mass – just listen to the end of the Agnus Dei – or in its great beauty in the motets Tulerunt lapides and Sitivit anima mea. Many thousands more enjoy The Sixteen’s quality in a range of work spanning the six hundred years of six hundred years. Over eighty recordings, many prize-winning, reflect the passions of conductor and founder, Harry Christophers. Christophers brings fresh insights to music including the music of his beloved country. Martyn is the inspiration and driver of The Sixteen Edition and it was connected with the Bragança family while Cardoso was Chapelmaster of the Convent of Carmo for more than sixty years. The Convent of Carmo is now a ruin; once the largest church in Lisbon, it was half destroyed by the earthquake of 1755. Today it has a different and haunting beauty.

We, as performers, rely on practical editions which are thoroughly researched and faithful to the composer’s intentions. For those of you listening to this disc who wish to programme any of these works with your chamber ensemble or church choir, I strongly recommend you contact Mapa Mundi. I know that you will be delighted by its presentation and musical accuracy.

And so to the music itself; Cardoso and Lôbo are the figureheads of the two centres of musical excellence in Portugal, Lisbon and Évora. Although both had studied the polyphonic works by the masters of contrapuntal polyphony was almost always a great deal more complicated than his contemporary Lôbo’s, for example. Cardoso’s motets never really do sound quite like any other composer; his counterpoint is almost always a great deal more complicated and idiosyncratic in its harmonic ramifications than his contemporary Lôbo’s.

Booth Frei Manuel Cardoso and Duarte Lôbo, two of Portugal’s most important composers, spent most of their lives under Spanish rule; ironically, precisely the period in which Portuguese music began to enjoy its ‘golden age’. Philip II of Spain, in spite of his treatment of Portugal as a province of his own country in economic and political terms, proved to be a generous promoter of Portuguese composers, and neither were aristocratic patrons lacking at home. After the restoration of the monarchy in 1640, a sense of national identity had to be fought for once again. The only unbroken line in cultural terms was the power and influence of the Church, and by extension Latin liturgical polyphony. Composers such as Cardoso, Magalhães, Lôbo, and Brito urge one to think again about such conventional labels as ‘Renaissance’ and ‘Baroque’; conservative contrapuntal writing, prima prattica, was the basis for this golden age which carried on until after the death of Monteverdi in 1643. It is a genuine continuation of a style founded upon that of the earlier Spanish composers (themselves, of course, popularly seen as catching up with the rest of the world rather late), in particular Morales and Guerrero, and also upon a thorough knowledge of Palestrina. It should be pointed out, however, that Portuguese composers did write polychoral music; our view of this period is distorted by the fact that virtually all the multi-choir music written by these same masters of contrapuntal polyphony was destroyed in the earthquake of 1755.

Cardoso came from Frontera, in the Alentejo region, where he was born in 1566, and professed as a monk in Lisbon in 1589, having studied ‘Grammar and the art of Music’ in Évora (an important city at this time, both the University and Cathedral enjoying considerable renown as centres of musical education) from the age of nine. The connections with royal patrons in Cardoso’s case are particularly evident. He dedicated his 1631 book of Masses to Philip IV, was connected with the Bragança family while he was at the Carmelite Priory in Lisbon, and it is probable that the future King John IV was his pupil as well as his patron.

The motets on this recording come from two sources: Sitivit anima mea and Non mortui were published with the Missa pro Defunctis in the 1625 book of Masses, and Tulerunt lapides (for Passion Sunday) is from the Livro de Vários Motetes of 1648. They are typical of Cardoso’s style in the way they combine counterpoint of Hebrew and Arabic literature with a very un-Palestinian richness of harmony, but one could say as much of a great deal of Iberian music at this period. In fact, Cardoso’s motets never really do sound quite like any other composer; his counterpoint is almost always a great deal more complicated and idiosyncratic in its harmonic ramifications than his contemporary Lôbo’s, for example, even though both Non mortui and Sitivit anima mea...
are perhaps the two pieces by Cardoso that come closest to Lôbo’s imposing serenity. The Missa Regina caeli is taken from the second book of Masses, printed in Lisbon in 1636 by Lourenço Craesbeeck, and which has a dedication to the Duke of Bragança, John II (as did the 1625 volume). As is the case with the other Masses in the collection, its model is monophonic, in this case the chant for the Marian antiphon Regina caeli. Cardoso’s treatment of his model is very free; it is never quoted in full, the composer preferring instead to use sections of it as a motivic scaffolding. It becomes, in fact, a series of melodic tags which function as imaginative points. The outstanding characteristic of this Mass is its joyfulness, presumably occasioned by the fact that Regina caeli is the antiphon for Eastertide. As if to underline this point, Cardoso makes reference in the Et resurrexit section of the Credo to the phrase Resurrexit sicut dixit from the chant. The tonality is another reason for this celebratory feeling: like its chant model, the Mass is, to modern ears, in the key of F major (at source pitch), which imparts to its chant model, the Mass is, to modern ears, in the key of F major (at source pitch), which imparts to it a very tangible brightness.

Duarte Lôbo was the most widely known of Portuguese composers, and as one might expect, his music appears not only all over Portugal, but to his seed. It was common practice to have been quite as imaginative: the differences are so, the Iberian tradition of monumental, relatively plain harmony for musical exequies is what is important (contrary to what is often claimed, Victoria’s Officium Defunctorum was far from being the origin of this style, as a glance at funeral music by de la Torre, Morales or Vázquez would prove). Comparison of Lôbo’s settings of the Ordinary of the Mass with Cardoso’s prove him to have been quite as imaginative: the differences are those of personality. It was common practice to append funeral motets to publications of Requiem Masses at this period, and Lôbo’s 1621 book is no exception. Audivi vocem de caelo and Pater peccavi are two of his most beautiful pieces; their haunting melodic style and harmonic sobriety are deeply moving. A ‘voice from heaven’ indeed.

MANUEL CARDOSO (1566-1650)

<table>
<thead>
<tr>
<th></th>
<th>Sitivit anima mea</th>
<th>Tulerunt lapides</th>
<th>Non mortui</th>
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MISSA REGINA CAELI

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<th>Kyrie</th>
<th>Gloria</th>
<th>Credo</th>
<th>Sanctus/Benedictus</th>
<th>Agnus Dei</th>
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DUARTE LÔBO (c.1565-1646)

<table>
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<tr>
<th></th>
<th>Audivi vocem de caelo</th>
<th>Pater peccavi</th>
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MISSA PRO DEFUNCTIS a 8

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<th>Introitus</th>
<th>Kyrie</th>
<th>Graduale</th>
<th>Offertorium</th>
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<th>Agnus Dei</th>
<th>Lux aeterna</th>
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</table>

THE SIXTEEN

SOPRANO
Fiona Clarke, Libby Crabtree
Ruth Dean, Harriet Goodwin
Carys Lane, Rebecca Outram

ALTO
Andrew Giles, Michael Lees
Philip Newton, Christopher Royall

TENOR
Andrew Carwood, Neil MacKenzie
David Roy, Matthew Vine

BASS
Simon Birchall, Matthew Brook
Robert Evans, Michael McCarthy
MANUEL CARDOSO

Sitivit anima mea

Sitivit anima mea ad Deum fortem vivum:
quando veniam et apparebo
ante faciem Dei mei,
quis dabit mihi pennas sicut columbae
et volabo et requiescam?

My soul hath thirsted after God,
who is great and living:
when I come and appear
before the face of my God,
who will give me wings as of a dove
and I will fly and be at rest?

They took up stones to throw at Him:
Jesus however concealed Himself
and went out from the temple.

They are not dead who are in hell,
whose souls have passed from their flesh;
they shall give honour and justification to
the Lord. But the soul that is sad over the
magnitude of its wrongdoing
and treads a path crooked and weak,
gives Thee glory and justice, O Lord.

Missa Regina Caeli

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

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 caeléstis,
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,

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Glory be to God on high.
And on earth peace
to men of good will.
We praise Thee, we bless Thee,
we glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesu Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Credo

I believe in God
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary
and was made man.
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
secundum scripturas;
et ascendit in caelum,
semet 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;
quae locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

Sanctus/Benedictus

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.

tu solus Altissimus Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.
**Introitus**

*Introitus*  
Requiem aeternam dona eis Domine;  
et lux perpetua luceat eis.  
Te deecet hymnus Deus in Sion  
Et tibi reddetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.

Grant them eternal rest, O Lord,  
and let light perpetual shine upon them.  
A hymn, O God, becometh Thee in Sion,  
and a vow shall be paid to Thee in Jerusalem:  
give ear to my supplication, O Lord,  
unto Thee shall all flesh come at last.

**Kyrie**

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

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

**Graduale**

*Introitus*  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.  
In memoria aeterna, erit justus;  
ab auditione mala non timebit.

Grant them eternal rest, O Lord,  
and let light perpetual shine upon them.  
The just man shall remain in memory everlasting:  
of ill report he shall not be afraid.
**Offertorium**

*Domine Iesu Christe Rex gloriae libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu.
*Libera eas de ore leonis, ne absorbant eas tartarum, nec cadant in obscurum, sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahami promisisti, et semini eius.*

**Sanctus/Benedictus**

*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.*

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit. Deliver them from the lion’s mouth, lest the jaws of hell swallow them, lest they fall into everlasting darkness. But let Saint Michael, the leader of hosts, bring them forth into Thy holy light, as Thou promised before to Abraham, and to his seed.

**Agnus Dei**

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

**Lux aeterna**

*Lux aeterna luceat eis, Domine cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine et lux perpetua luceat eis cum sanctis tuis in aeternum, quia pius es.*

Lamb of God, who taketh away the sins of the world, have mercy on us.
Lamb of God, who taketh away the sins of the world, grant us peace.

Let light perpetual shine upon them, O Lord, in the company of Thy saints for evermore; because Thou art merciful.
Grant them eternal rest, O Lord, and let light perpetual shine upon them in the company of Thy saints for evermore, because Thou art merciful.
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Recording Engineer: Antony Howell
CD mastering: Julian Millard
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