



INVENTA

**MANUEL RODRIGUES
COELHO**

FLORES DE MVSICA PERA O
INSTRVMENTO DE TECLA,
& HARPA (1620)
Volume 2

André Ferreira organ

MANUEL RODRIGUES COELHO

Flores de Musica pera o Instrumento de Tecla, & Harpa (1620), Volume 2

André Ferreira, organ

Ars Lusitana

Maria Bayley, tiple and direction

Francisco Vilaça, João Líbano Monteiro,

João Pedro Afonso, Jorge Rodrigues & Pedro Morgado, plainchant

Igreja de Nossa Senhora da Encarnação, Mafra, Portugal

Organ Bento Fontanes (c.1770)

Manuel Rodrigues Coelho (c.1555–c.1635)

Flores de Musica pera o Instrumento de Tecla, & Harpa. 1620

1. Ave maris stella: Ave maris stella	[0:41]	18. Magnificat secundi toni: Magnificat	[0:19]
2. Primeiro verso sobre Ave maris stella	[1:59]	19. Primeiro verso do 2º tom para se cantar ao órgão	[1:15]
3. Segundo verso sobre Ave maris stella	[2:46]	20. Magnificat secundi toni: Quia respexit	[0:33]
4. Terceiro verso sobre Ave maris stella	[2:51]	21. Segundo verso do 2º tom para se cantar ao órgão	[1:06]
5. Quarto verso sobre Ave maris stella	[4:18]	22. Magnificat secundi toni: Et misericordia	[0:29]
6. Quinto verso sobre Ave maris stella	[3:28]	23. Terceiro verso do 2º tom para se cantar ao órgão	[1:10]
7. Ave maris stella: Sit laus Deo Patri	[0:42]	24. Magnificat secundi toni: Deposuit potentes	[0:23]
8. Primeiro Kyrio do 1º tom por C sol fa ut	[1:16]	25. Quarto verso do 2º tom para se cantar ao órgão	[1:07]
9. Kyrie eleison primi toni I	[0:28]	26. Magnificat secundi toni: Suscepit Israel	[0:26]
10. Segundo Kyrio do 1º tom por C sol fa ut	[1:10]	27. Segundo verso do 2º tom sobre o canto chão do contralto	[1:39]
11. Christe eleison primi toni I	[0:22]	28. Magnificat secundi toni: Gloria Patri	[0:21]
12. Terceiro Kyrio do 1º tom por C sol fa ut	[1:14]	29. Terceiro verso do 2º tom sobre o canto chão do tenor	[1:15]
13. Christe eleison primi toni II	[0:23]	30. Quarto verso do 2º tom sobre o canto chão do contrabaixo	[1:15]
14. Quarto Kyrio do 1º tom por C sol fa ut	[1:05]	31. Primeiro verso do 7º tom sobre o canto chão do tiple	[1:04]
15. Kyrie eleison primi toni II	[0:24]		
16. Quinto Kyrio do 1º tom por C sol fa ut	[1:09]		
17. Primeiro verso do 2º tom sobre o canto chão do tiple	[1:00]		

32. Primeiro verso do 7º tom para se cantar ao órgão	[0:45]	45. Magnificat quarti toni: Deposuit potentes	[0:22]
33. Nunc dimittis septimi toni: Quia viderunt	[0:22]	46. Segundo verso do 4º tom sobre o canto chão do contralto	[0:52]
34. Segundo verso do 7º tom sobre o canto chão do contralto	[0:52]	47. Magnificat quarti toni: Suscepit Israel	[0:25]
35. Nunc dimittis septimi toni: Lumen ad revelationem	[0:25]	48. Terceiro verso do 4º tom sobre o canto chão do tenor	[0:38]
36. Terceiro verso do 7º tom sobre o canto chão do tenor	[1:17]	49. Magnificat quarti toni: Gloria Patri	[0:22]
37. Nunc dimittis septimi toni: Sicut erat	[0:29]	50. Quarto verso do 4º tom sobre o canto chão do contrabaixo	[0:56]
38. Quarto verso do 7º tom sobre o canto chão do contrabaixo	[1:04]	51. Segundo tento do 6º tom	[9:06]
39. Magnificat quarti toni: Magnificat	[0:20]	Total playing time	[60:45]
40. Primeiro verso do 4º tom para se cantar	[1:09]		
41. Magnificat quarti toni: Quia respexit	[0:31]		
42. Segundo verso do 4º tom para se cantar	[1:05]		
43. Magnificat quarti toni: Et misericordia	[0:25]		
44. Primeiro verso do 4º tom sobre o canto chão do tiple	[1:16]		

A Complete Recording of Coelho's Flores de Musica (1620)

Manuel Rodrigues Coelho was born in Elvas, in the South of Portugal, around 1555 and died in Lisbon in 1635. During his life he held positions as an organist in his hometown and in Badajoz (Spain), later being appointed organist of the Royal Chapel in Lisbon. *Flores de musica pera o instrumento de tecla & harpa*, his only known work, was printed in Lisbon in 1620 by Pedro Craesbeeck. Although mentioned in previous writings, the first thorough study of the life and work of Manuel Rodrigues Coelho was made by Macario Santiago Kastner, who was also responsible for the first modern edition of Coelho's music. With more than five hundred pages, including twenty-four tentos, one hundred versets and four *Susanas* (keyboard versions of Orlando de Lasso's chanson *Susanne un Jour*), Coelho's *Flores de musica* is one of the largest music works printed in the seventeenth century. Celebrating the 400th anniversary of its original publication, a new edition in three volumes curated by João Vaz is currently being published by Ut Orpheus (Bologna), under the auspices of ECHO – European Cities of Historical Organs. The research undertaken during the preparation of the new edition led to the idea of a new recording, using all the media prescribed by Coelho – keyboard instruments (organ, harpsichord and clavichord) and harp. Although none of the instruments Coelho may have

known survived to the present day, important historic instruments (such as the 1765 Fontanes de Maqueira organ in the Church of São Vicente de Fora in Lisbon, or the 1758 Antunes harpsichord), and significant locations (such as the Cathedral of Elvas) were used. For the preparation of this first complete recording of Coelho's work, the new edition was used by all performers. The original titles of the pieces (preserved in the new edition) were simplified here in order to meet the needs of a practical phonographic edition.

The correspondence between the tracks in this CD and the numbering of the pieces in the new edition is the following: 2-[37], 3-[38], 4-[39], 5-[40], 6-[41], 8-[99], 10-[100], 12-[101], 14-[102], 16-[103], 17-[71], 19-[46], 21-[47], 23-[48], 25-[49], 27-[72], 29-[73], 30-[74], 31-[91], 32[60], 34-[92], 36-[93], 38-[94], 40-[53], 42-[54, 44-120], 46-[121], 48-[122], 50-[123], 51-[17].



Photography: Maria Bayley

"...todas as vezes que for possível" – A Case for Abundant Ornamentation

The collection *Flores de Musica*, by Manuel Rodrigues Coelho (c.1555–1635), is a benchmark of seventeenth-century Portuguese instrumental repertoire. It is a compilation of music for keyboard and harp that, unlike other similar Iberian works that use numbered tablature, is written in open score format, making it the first volume of its kind printed in Portugal. Its significance stems not only from the large number of pieces it contains but also from the 'hints' – albeit few – provided by the composer of some historical performance practices. Coelho describes himself as organist of the Royal Chapel, and as someone with a vast experience in the field. *Flores de Musica* can thus be seen as a possible representation of the role of a chapel organist, with a mainly liturgical function, focusing on the most useful piece genres for his daily activities. In the prologue, the author addresses 'players and teachers of keyboard instruments', which indicates how this collection could both be meant as a repository of useful pieces for other organists, and as a didactic source for those teaching and learning organ and its role in the liturgy. It is also worth noting how the harp is seldom mentioned by Coelho, which suggests its inclusion in the volume's title can be partly commercial (widening the scope of possible interested purchasers), in line with Antonio de Cabezón's (1510–1566)

own work – his 1578 *Obras de musica* is written for 'keyboard, harp and *vihuela*' – or also from the fact that many organists and chapelmasters of the time also played the harp.

Most of the works contained in Coelho's collection are meant for performance in *alternatim* – where sections or verses of a liturgical piece were performed antiphonally, either with two choirs or a choir alternating with a soloist or polyphony. In this case, the organ is the vehicle of this polyphonic dialogue with plainchant.

The **Kirios** are built to be performed in this fashion. This set of five fragments was to be alternated with four verses in plainchant, in line with what was customary in the Tridentine rite – *Kyrie, Christe, Kyrie*, each repeated thrice, amounting to nine sections in total. The organ Kirios recorded in the present album are based on the *Cunctipontens Genitor Deus* mass version of the *Kyrie*, which led us to choose the corresponding plainchant, extracted from the manuscript L. C. 243 (first half of the sixteenth century) currently held at the Portuguese National Library, to alternate with them.

In *Flores de Musica*, Coelho includes two types of **Versos** in all modes: simple organ verses, based on each psalm tone; and verses where the organ is joined by a vocal, texted part. The former are described as 'based on plainchant' and meant for 'magnificats and benedictus' (although this is probably an indication for

psalms in general). The latter were 'to be sung at the organ or harp'. In these, the voice's melody is almost literally the corresponding psalm tone, in long values and with occasional ornaments. The voice presents, in the case of the three settings here recorded, texts from the psalms *Magnificat* (modes II and VI) and *Nunc dimittis* (mode VII). Not all verses of each psalm are set to music (reinforcing the idea that *Flores de Musica* functioned as a display of possibilities, and not only as ready-to-use music), and although the texts can be seen as a placeholder for all psalms, we have chosen to record the exact verses printed in the volume, with no adaptations. In order to render each setting complete, missing stanzas were filled with solo organ verses in the same mode and alternated with plainchant – psalm tone formulas were taken from Pedro Talésio's (c.1562–c.1629) *Arte de canto chão* (1618). Some pieces were transposed, either to follow the convention of fourth down transposition of high-clefs – what would be later called *chiavette*, in this case a combination of g2 c2 c3 c4 clefs instead of the so-called natural clefs, c1 c3 c4 f4 (*Nunc dimittis* mode VII), or to make sure the reciting tone was the same throughout the setting (*Magnificat* tone II, where the sung and instrumental-only verses are originally written in two different mode transpositions).

The **Versos sobre Ave maris stella** deserve an in-depth analysis. This set of five verses

presents an elsewhere unseen concept in the works of the Portuguese composer: Coelho splits the hymn's melody into five sections and uses each of them as thematic material for each different verse. Interestingly, the final verse displays the same structure found in several of the collection's twenty-four *tentos*: the piece starts in *tempus imperfectum*, yet ends in triple meter. Due to this fact, the lack of a complete melody, and the length of each section, we believe that these pieces might not be meant to be played in *alternatim*, but as a set on its own or are an example of a sort of composition exercise. Nonetheless, we have chosen to use them as if each represented one of the seven *Ave maris stella* hymn verses, complementing the two missing ones with plainchant (from manuscript 34 in Braga Cathedral, 1510–15). We have chosen to apply a reconstructed Portuguese Latin pronunciation to all texts.

Quiebros and glosas – ornaments and diminutions – play an important role in Coelho's music. Not only does the composer mention them in his *Advertencias* (advice to the performer, a section included after the Prologue and before the music), but the way he describes them and their use follows a tradition that can be traced back as far as Juan Bermudo (c.1510–c.1565), in his treatise *Declaración de instrumentos musicales* (1555): the player should *quebrar* and *glosar* as often as possible. Coelho even mimics Bermudo's notice that the ornaments should be used

both in the left and right hand. Both the books by Bermudo and the treatise *Arte de tañer fantasia* (1565) by friar Tomás de Santa María (c.1510–1570) provide useful information on each type of *quiebro* and *glosa*. Despite the lack of a Portuguese source that delves into these matters with the detail of the aforementioned Spanish treatises, in Coelho's time, the musical tradition was probably quite unified between the two countries (and naturally increased between 1580–1640, a period when Portugal was under Spain's rule). Nevertheless, throughout *Flores de Musica* one can find several written examples of what Coelho might have considered ornamentation, especially in situations where a diminution appears only once, without any thematic link or repetition. A perfect representation of these practices is displayed in the **Tento** recorded in the present album (as in the other pieces of the same genre found in Coelho's collection). The counterpart of the fantasia in the Iberian peninsula, the *tento* (*tiento* in Spanish) was the free keyboard form par excellence throughout the later sixteenth and seventeenth centuries. In the *Segundo tento do mesmo [sexto] tom*, the composer displays his skill both through the ease with which it transforms and handles thematic material, and the vast variety of *glosas* employed, alternating sections of pure counterpoint with others based solely on diminutions. This all leads to a ternary section, a clear 3:2 proportion as one can frequently find as an ending in this genre.

Manuel Rodrigues Coelho was certainly well-known throughout the Iberian peninsula during his lifetime, as the reference to the Portuguese composer by Francisco Correa de Arauxo (1584–1654) in his *Facultad Organica* (1624) seems to confirm. Coelho's organ music must be understood through the perspective of the musical life in the Portuguese royal chapel at the time, which means that a modern musician who seeks to understand this repertoire must start from the learning process of choirboys, become acquainted with the required assessments to become a professional musician, and delve into their daily life practices. We have aimed to place each verse and *tento* of *Flores de Musica* into a semblance of its liturgical context, and our interpretation was guided as far as possible by treatises and the music itself; but one quickly understands that we are simply grasping the surface of an unimaginable rich musical life.

© 2023 André Ferreira & Maria Bayley



Texts and Translations

Ave maris stella

(Tracks 1–7)

Ave maris stella
Dei Mater alma
Atque semper Virgo
Felix cæli porta

*Hail, star of the sea
Nurturing Mother of God
And ever Virgin
Happy gate of Heaven*

Sit laus Deo Patri
Summo Christo decus
Spiritus Sancto
Tribus honor unus

*Praise be to God the Father
To the Most High Christ (be) glory
To the Holy Spirit
(Be) honour, to the Three equally*

Kyrie

(Tracks 8–16)

Kyrie eleison
Christe eleison
Kyrie eleison

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

Magnificat

(Tracks 17–30, 39–50)

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari meo,

*My soul magnifies the Lord,
And my spirit rejoices in God my Saviour,*

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent
omnes generationes.

*For He has looked with favor on His humble servant;
from this day all generations will call me blessed.*

Quia fecit mihi magna qui potens est,
et sanctum nomen ejus,

*The Almighty has done great things for me,
and holy is His Name.*

Et misericordia ejus a progenie in progenies
timentibus eum.

*He has mercy on those who fear Him
in every generation.*

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
misericordiae suae,

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper:
et in Saecula saeculorum.
Amen.

Nunc dimittis
(Tracks 31–37)

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:

Quia viderunt oculi mei salutare tuum

Quod parasti ante faciem omnium populorum:

Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

*He has shown the strength of his arm,
He has scattered the proud in their conceit.*

*He has cast down the mighty from their thrones,
and has lifted up the humble.*

*He has filled the hungry with good things,
and the rich He has sent away empty.*

*He has come to the help of His servant Israel for
He has remembered his promise of mercy,*

*The promise He made to our fathers,
to Abraham and his children for ever.*

*Glory to the Father, and to the Son, and to the
Holy Spirit, as it was in the beginning, is now,
and will be for ever.
Amen.*

*Now thou dost dismiss thy servant, O Lord,
according to thy word in peace:*

Because my eyes have seen thy salvation,

Which thou hast prepared before the face of all peoples:

*A light to the revelation of the Gentiles,
and the glory of thy people Israel.*

Gloria Patri
(Track 38)

Sicut erat in principio,
et nunc et semper,
et in saecula saeculorum.
Amen.

*As it was in the beginning
and is now and always will be
And for age after age.
Amen.*



Organ in Igreja de Nossa Senhora da Encarnação, Mafra, Portugal

Bento Fontanes, c.1770
Dinarte Machado (restoration), 2004

Manual (C, D, E, F, G, A – d''')

Flautado de 12 aberto (permanently active C – c')
Flautado de 12 tapado
Flautado de 6 tapado
Oitava real
Quinzena e 19ª [II-IV]
Cornetilha [III] (c' – d''')
Mixtura [IV]
Voz humana (c' – c''')

Tiratutti

Registrations

2. **Primeiro verso sobre Ave maris stella:**
Flautado de 12 aberto, Oitava real,
Quinzena e 19ª, Mixtura
3. **Segundo verso sobre Ave maris stella:**
Flautado de 12 tapado, Flautado de 6 tapado
4. **Terceiro verso sobre Ave maris stella:**
Flautado de 12 aberto, Oitava real
5. **Quarto verso sobre Ave maris stella:**
Flautado de 12 aberto, Oitava real, Quinzena e 19ª
6. **Quinto verso sobre Ave maris stella:**
Flautado de 12 aberto, Oitava real,
Quinzena e 19ª, Mixtura
8. **Primeiro Kyrio do 1º tom por C sol fa ut:**
Flautado de 12 aberto, Oitava real
10. **Segundo Kyrio do 1º tom por C sol fa ut:**
Flautado de 12 aberto, Oitava real, Quinzena e 19ª
12. **Terceiro Kyrio do 1º tom por C sol fa ut:**
Flautado de 12 tapado (played an octave higher)
14. **Quarto Kyrio do 1º tom por C sol fa ut:**
Flautado de 12 tapado, Flautado de 6 tapado
16. **Quinto Kyrio do 1º tom por C sol fa ut:**
Flautado de 12 tapado, Flautado de 6 tapado,
Quinzena e 19ª
17. **Primeiro verso do 2º tom sobre o canto chão do tiple:**
Flautado de 12 tapado, Flautado de 6 tapado

19. **Primeiro verso do 2º tom para se cantar ao órgão:**
Flautado de 12 tapado, Flautado de 6 tapado
21. **Segundo verso do 2º tom para se cantar ao órgão:**
Flautado de 12 tapado
23. **Terceiro verso do 2º tom para se cantar ao órgão:**
Flautado de 12 tapado, Oitava Real
25. **Quarto verso do 2º tom para se cantar ao órgão:**
Flautado de 12 tapado, Flautado de 6 tapado
27. **Segundo verso do 2º tom sobre o canto chão do contralto:**
Flautado de 12 aberto, Oitava Real
29. **Terceiro verso do 2º tom sobre o canto chão do tenor:**
Flautado de 12 tapado (played an octave higher)
30. **Quarto verso do 2º tom sobre o canto chão do contra baixo:**
Flautado de 12 aberto, Oitava real, Quinzena e 19ª
31. **Primeiro verso do 7º tom sobre o canto chão do tiple:**
Flautado de 12 tapado (played an octave higher)
32. **Primeiro verso do 7º tom para se cantar ao órgão:**
Flautado de 12 tapado
34. **Segundo verso do 7º tom sobre o canto chão do contralto:**
Flautado de 12 aberto, Oitava real
36. **Terceiro verso do 7º tom sobre o canto chão do tenor:**
Flautado de 12 tapado (played an octave higher)
38. **Quarto verso do 7º tom sobre o canto chão do contra baixo:**
Flautado de 12 tapado, Flautado de 6 tapado
40. **Primeiro verso do 4º tom para se cantar:**
Flautado de 12 tapado, Flautado de 6 tapado
42. **Segundo verso do 4º tom para se cantar:**
Flautado de 12 tapado, Flautado de 12 aberto
44. **Primeiro verso do 4º tom sobre o canto chão do tiple:**
Flautado de 12 aberto, Oitava real, Quinzena e 19ª
46. **Segundo verso do 4º tom sobre o canto chão do contralto:**
Flautado de 12 aberto, Oitava real
48. **Terceiro verso do 4º tom sobre o canto chão do tenor:**
Flautado de 12 aberto, Oitava real, Quinzena e 19ª
50. **Quarto verso do 4º tom sobre o canto chão do contra baixo:**
Flautado de 12 aberto, Oitava real, Quinzena e 19ª
51. **Segundo tento do 6º tom:**
Flautado de 12 aberto, Oitava real,
Quinzena e 19ª, Mixtura

André Ferreira (organ)

Following his early training at the Instituto Gregoriano in Lisbon (in António Esteireiro's organ class), André Ferreira furthered his musical studies in The Netherlands, at the Royal Conservatoire of The Hague (with Jos van der Kooy) and, later, graduated in Organ at the Amsterdam Conservatoire, in the class of professor Jacques van Oortmerssen, having also worked with Pieter van Dijk. He completed his Masters Degree in Organ under the guidance of João Vaz at the Escola Superior de Música de Lisboa (ESML).

He is co-founder of Ensemble 258, with which he organized the Baroque music cycle '7 Colinas / 7 Cantatas' in Lisbon. He is also a member of Ars Lusitana, an early music ensemble founded in 2011 by Maria Bayley, dedicated to the research and performance of Portuguese music. Ars Lusitana aims for a direct dialogue with the sources: initial research to discover previously unknown or neglected music is subsequently brought to light through its performance in concert, reading from the original sources whenever possible and applying historical pedagogical methods to the learning process. The ensemble has performed in festivals all over Europe, with programmes ranging from plainchant to polychoral works; it also promotes the development of musical pedagogy, having organized several workshops in Portugal.

He collaborates as an organist with the Parish of S. Tomás de Aquino and with the Parish of Santa Maria de Belém, (Jerónimos Monastery). He also plays the baroque oboe, currently completing his master's degree at ESML, in the class of Pedro Castro.

In addition to his performing activities as a soloist and in ensembles, having performed in recitals in Portugal, Spain, Italy, France, Germany, The Netherlands, the United Kingdom and New Zealand, he teaches organ at the Conservatory of Mafra and at the Cathedral of Faro.

He is currently a PhD student in Musical Sciences at NOVA-FCSH under the supervision of Rui Vieira Nery and João Vaz, with a dissertation on the six organs in the Mafra Convent. He has a scholarship from the Portuguese Foundation for Science and Technology. Aside from music, he has a degree in Applied Mathematics and Computation from Instituto Superior Técnico.



Flautado 12 lap

Flautado 6 lap

Oitava Real

Quinzena e 19°



EUROPAE
CIVITATES
HISTORICORUM
ORGANORUM
EUROPEAN
CITIES OF
HISTORICAL
ORGANS

CPLPCL
Associação Cultural

Dinarte Machado
Atelier Português de Organaria

Inventa Records, UK
www.inventarecords.com

© 2023 Resonus Limited
© 2023 Resonus Limited

Recorded at Igreja de Nossa Senhora da Encarnação (Mafra, Portugal)
on 19, 20 and 22 January 2023.
Recorded at 96khz/24-bit resolution

Producer & Editor: Tiago Manuel da Hora
Engineer: Jorge Simões da Hora
Artistic Director: João Vaz
Executive Producer: Adam Binks
Organ Technician: Dinarte Machado
Special thanks to: Fr Faustino Tchitetele

Cover Image: Detail of the Organ in Igreja de Nossa Senhora da
Encarnação (Mafra, Portugal), photography: Maria Bayley

