

*1492 and Beyond:  
Spanish Cathedral Music  
of the Golden Age*

*The Pittsburgh Camerata  
Gayle Clark Kirkwood, Music Director*



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PATRIMONIO UC

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*Sunday, November 3, 1991*

*8:00 p.m.*

*St. Paul's Cathedral  
125 North Craig Street*

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## PROGRAM

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### 1492 and Beyond: Spanish Cathedral Music of the Golden Age

#### From the time of Ferdinand and Isabella

Vox dilecti mei

Martin de Rivafrecha

Anima mea liquefacta est

(d. 1528)

Clamabat autem mulier

Pedro del Escobar

(ca. 1465-ca. 1535)

Paradisi porta

Juan Escribano

(ca. 1478-1557)

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#### Forgotten Masters from Granada Cathedral

Beatus Franciscus

Jeronimo de Aliseda

(ca. 1548-1591)

Regina coeli

Luis de Aranda

(chapelmaster from 1592-1627)

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#### The Great Masters

Maria Magdalene

Francisco Guerrero

(1528-1599)

Missa "Maria Magdalene"

Alonso Lobo

Kyrie

(ca. 1555-1617)

Gloria

Credo

Sanctus

Agnus Dei

Intermission

(sung from the rear organ gallery)

The New World and Spanish Organ Masters

Deus in adiutorium meum intende

Juan Gutierrez de Padilla  
(ca. 1590-1664)

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Tiento del 5<sup>o</sup> Tono

Antonio de Cabezon  
(1510-1566)

Tiento de medio registro de Tiple  
de Segundo Tono

Francisco Correa de Arauxo  
(1576-1654)

Obra de 8<sup>o</sup> tono, Ensalada

Sebastian Aguilera de Heredia  
(ca. 1565-1627)

Gayle C. Kirkwood, organ

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Mirabilia testimonia tua

Juan Gutierrez de Padilla

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**PROGRAM NOTES**

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The music of Spain's golden age of exploration has languished in undeserved neglect for far too long. Thankfully, renewed interest in this splendid repertory has been sparked by the upcoming celebrations of Columbus's voyage to the New World.

Music flourished on an unprecedented scale during the reign of the Catholic monarchs, Ferdinand and Isabella. Isabella lavished much of her time and resources on the Castilian royal chapel, personally involving herself in such details as correcting singers' mispronunciations and misplaced syllables.

Pedro de Escobar, a Portugese composer active chiefly in Spain, served as a singer in Queen Isabella's chapel between 1489 and 1499. His motet Clamabat autem was "considered such fine music that it is called the foremost of motets" according to a 1549 account. Indeed, the musical structure of this story of the woman of Canaan is highly unusual. It is a dramatically intense work: the top voice sings the direct speech of both the woman and Jesus while the three lower voices relate the bulk of the text. Voice ranges are restricted, perhaps inspired by the insistent hovering of the woman who would not be dismissed. Her "crying after" Jesus is rendered by a strict canon, one voice imitating another.

Martin de Rivafrecha enjoyed a great reputation; his contemporaries regarded him as second only to Penalosa, one of Isabella's favorite composers. His expressive motets Vox dilecti mei and Anima mea liquefacta est draw their texts from the Song of Songs. They are preserved in the Biblioteca Colombina, Seville, the personal collection of Ferdinand Columbus, the explorer's son.

Following his early training at Salamanca Cathedral, Juan Escribano served as a soprano falsettist at the Papal Chapel in Rome for 37 years. His motet Paradisi porta for the Nativity of Our Lady is a highly learned piece, yet beautifully expressive. Symbolism abounds in its structural references to the mystical number 7 (associated with the Virgin), while the upper voices intone the plainsong antiphon Mativitas tua in a strict canon. The importance of the Virgin in reopening the gates of Heaven to humanity is underscored at the word "porta" by the opening of the chant Salve regina sung by the alto voice.

Granada figures prominently in Spanish history; the last of the Moorish kings were conquered in 1482. The musical tradition at Granada Cathedral has recently been examined by noted Spanish musicologist Jose Lopez-Calo, who has kindly made the following works available to the Camerata. Jeronimo de Aliseda's motet Beatus Franciscus is a moving account of the Saint's lamentation on his approaching death. Luis de Aranda's setting of the well-known Marian text "Regina coeli" captures the vitality imparted by Christ's Resurrection.

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In his day Francesco Guerrero's reputation far exceeded that of his more well-known contemporaries, Cristobal de Morales and Tomas-Luis da Victoria. In contrast to the Roman positions of his fellow composers, Guerrero remained attached to Seville, the city in which he was born. After long years of service he became *maestro di capilla* at Seville Cathedral in 1574. Despite his strictly Iberian career, Guerrero's works were well-known internationally. His works even arrived in the Jesuit cathedrals and libraries of the New World before those of Morales and Victoria. Guerrero's music is marked by long, flowing lines combined with expressive harmony.

Alonso Lobo served with Guerrero at Seville Cathedral before being appointed *maestro di capilla* at Toledo Cathedral. His mass Maria Magdalene is a parody on Guerrero's motet. In the Renaissance, borrowing material from one composition as the basis of another was commonplace, especially for the mass. It was both a means of paying homage to another composer and of competing with him. The whole substance of Guerrero's motet is reworked in Lobo's mass setting: themes, rhythms, and chord progressions are absorbed and freely varied. Lobo's unerring ear for vocal sonority deserves to be more widely appreciated.



Seville Cathedral functioned as the mother church of New Spain, serving as the model for the Cathedrals at Puebla and Mexico City in matters of ecclesiastical organization and practices. Juan Gutierrez Padilla began his career in Spain, but his importance lies in his position as *maestro di capilla* at Puebla Cathedral, Mexico, a post he held from 1629 until his death. His resourceful and varied music includes masses, motets, lamentations, hymns and a great number of sacred villancicos. Many consider him the finest Mexican master of the 17th century. Great choirbooks of his music were ordered to be made during his old age, and are still preserved in Puebla Cathedral. Mirabilia testimonia tua, a setting of Psalm 118 for the Office of None, is notable for the way in which it consistently maintains rhythmic vigor while basking in a splendidly rich sonority. Mirabilia shares the music of its "Gloria" with that of the brief Deus in adiutorium, suggesting that these two works were conceived for the same liturgical service. Both works are for two choirs of four voices each.

Brilliant reeds and singing principals and flutes were the contrasting hallmarks of Spanish organs during the 16th and 17th centuries. Antonio de Cabezon's Tiento 5<sup>o</sup> tono explores a sectional imitative texture highly idiomatic to the organ. It is heard on the principal stops of the Positive division (that section of the organ closest to the congregation, housed on the choir loft rail). Cabezon -- dubbed the "Spanish Bach" by the great 19th century Spanish musicologist and composer Felipe Pedrell -- was blind from early childhood. He was appointed organist to Queen Isabella's chapel in 1526 and, following her death in 1539, accompanied Philip II on his travels to Italy, Germany, the Netherlands and England, where he had profound influence on the young William Byrd.

Correa de Arauxo's tiento was conceived for a unique characteristic of early Spanish organs: divided stops or *medios registros*. This innovation made it possible to play a solo line and its accompaniment all on the same keyboard, yet with contrasting registrations (colors). Here, the highly florid right hand is heard on the solo cornet stop, while the slow-moving accompaniment is intoned on a single principal stop. Drawn from among the last pieces in Correa's Libro de tientos y discursos de musica practica (1626), a collection arranged by increasing degree of difficulty, it illustrates the extreme virtuosity and, one might argue, excess of Spanish keyboard ornamentation.

"Spanish" or *en chamade* trumpets are powerful horizontal reeds that project from the front of the organ case. Sebastian Aguilera de Heredia's delightful Ensalada or "mixture" illustrates the brilliant fanfares that Spanish baroque organists so delighted in hearing. The piece derives its title from its sectional structure; thematically unrelated sections are enlivened with alternating duple and triple meters, evoking the rhythmic vitality of Spanish dance.

Gayle C. Kirkwood

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## TEXTS AND TRANSLATIONS

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### *Vox dilecti mei*

Vox dilecti mei pulsantis,  
en dilectus meus loquitur mihi:  
Aperi mihi, soror mea.  
Expoliavi me tunica mea,  
quomodo induar illa?  
Lavi pedes meos,  
quomodo inquinabo illos?  
Surge propera, amica mea.  
Surrexit ut aperirem dilecto meo.  
Pessulum ostii mei aperui  
dilecto meo.  
At ille declinaverat  
atque transierat.

The voice of my beloved knocking,  
Lo, my beloved speaks to me:  
Open to me my sister.  
I have plundered myself from my tunic.  
How may I be clothed by it?  
I have washed my feet.  
How shall I defile them?  
Arise, hurry my love.  
She got up so that I might  
open for my beloved.  
I opened the bolt of my door  
for my beloved, but he had  
turned aside and passed by.

Song of Songs

### *Anima mea*

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Anima mea liquefacta est,  
ut dilectus locutus est.  
Quaesivi et non inveni illum,  
vocavi et non respondit mihi.  
Adiuro vos, filiae Ierusalem:  
si inveneritis dilectum meum,  
ut nuntietis ei quia amore languedo.

My soul melted when my  
beloved spoke.  
I have sought him and not found him.  
I called and he did not answer me.  
I beseech you, daughters of Jerusalem:  
if you find my beloved, tell him  
that I am languishing for love.

Song of Songs

### *Clamabat autem mulier*

Clamabat autem mulier Cananea  
ad Dominum Iesum dicens:  
Domine Iesu Christe, fili David,  
adiuva me:  
Filia mea male a daemonio vexatur.  
Respondens ei, Dominus dixit:  
Non sum missus nisi ad oves,  
quae perierunt domus Israel.  
At illa venit, et adoravit eum, dicens:  
Domine, adiuva me.  
Respondens Iesus, ait illi:  
Mulier magna est fides tua,  
fiat tibi sicut vis.

And there also cried after Jesus  
a woman of Canaan saying:  
"Lord Jesus, Son of David, help me;  
my daughter is vexed by an evil spirit."  
Replying to her, the Lord said:  
"I am not sent to any except  
the lost sheep of the house of Israel."  
But she came and worshipped Him,  
saying:  
"Lord, help me."  
Jesus replying said to her,  
"Woman, great is thy faith,  
be it unto thee as thou desired."

Matthew 15: 22-26

### *Paradisi porta*

Paradisi porta per Evam  
cunctis clausa est,  
et per Mariam Virginem  
iterum patefacta est.  
Alleluia.

The gate of paradise, through Eve,  
was closed for all,  
and through the Virgin Mary  
it was again laid open.  
Alleluia.

### *Beatus Franciscus*

Beatus Franciscus,  
dum morti appropinquaret,  
lacrimosis oculis  
in coelum  
intendens dixit:  
voce mea a ad  
Dominum clamavi;  
voce mea a ad  
Dominum deprecatus sum:  
educ de custodia animam meam,  
ad confitendum nomini tuo;  
me expectant Justi  
donec retribuas mihi.

Blessed Francis,  
while he was approaching death  
with tearful eyes,  
stretching his arms  
toward the sky, spoke:  
“With my voice I have  
shouted toward the Lord,  
with my voice I have  
prayed to the Lord.  
Lead out my spirit from confinement,  
for acknowledging your name,  
the righteous await me until  
you restore [it] to me.”

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*Regina coeli*

Regina coeli, laetare, alleluja:  
quia quem meruisti portare, alleluja:  
resurrexit sicut dixit, alleluja.  
Ora pro nobis Deum, alleluja.

Queen of Heaven, rejoice, alleluia:  
for He whom you were worthy to bear  
has risen as He promised, alleluia:  
pray for us to God, alleluia.





## Maria Magdalene

Maria Magdalene,  
et altera Maria emerunt  
aromata ut venientes  
ungerent Iesum.  
Et valde mane una  
Sabatorum veniunt  
ad monumentum  
orto iam sole.  
Alleluia.

Et introeuntes in  
monumentum viderunt  
iuvenem sedentem in dextris,  
coopertum stola candida,  
et obstupuerunt.  
Qui dicit illis, Iesum quem  
quaeritis Nazarenum crucifixum:  
surrexit, non est hic,  
ecce locus ubi posuerunt eum.  
Alleluia.

Mary Magdalene and the  
other Mary [the mother of James]  
had brought spices that they might  
come and anoint Him.  
And very early on the  
first day of the week,  
they came unto the sepulchre,  
at the rising of the sun.  
Alleluia.

And they entered into the sepulchre  
and saw a young man sitting  
on the right side,  
clothed in a long white garment;  
and they were affrighted.  
And he said unto them:  
Ye seek Jesus of Nazareth, crucified:  
He is risen; He is not here:  
behold the place where they laid Him.  
Alleluia.

Mark 16: 1-7

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## Missa "Maria Magdalene"

### Kyrie

Kyrie, eleison.  
*Kyrie, eleison.*  
Kyrie, eleison.

Christe, eleison.  
*Christe, eleison.*  
Christe, eleison.

Kyrie, eleison.  
*Kyrie, eleison.*  
Kyrie, eleison.

Lord, have mercy on us.  
*Lord, have mercy on us.*  
Lord, have mercy on us.

Christ, have mercy on us.  
*Christ, have mercy on us.*  
Christ, have mercy on us.

Lord, have mercy on us.  
*Lord, have mercy on us.*  
Lord, have mercy on us.



## *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 caelestis,  
Deus Pater omnipotens.

Domine Fili unigenite,  
Iesu 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:

Iesu Christe,

Cum Sancto Spiritu: in gloria  
Dei Patris. Amen.

Glory to God on high,  
and on earth peace  
to men of good will.

We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks  
for your great glory:

O Lord God, heavenly King,  
God the Father almighty!

O Lord Jesus Christ,  
the only-begotten Son;

O Lord God, Lamb of God,  
Son of the Father:

who takes away the sins of the world,  
have mercy on us;

who takes away the sins of the world,  
receive our prayer;

who sits at the right hand of the Father,  
have mercy on us.

For you alone are holy,

you alone are the Lord,

you alone, O Jesus Christ,

are most high.

Together with the Holy Spirit, in the  
glory of God the Father. Amen.

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## *Credo*

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium.	I believe in one God, the Father almighty, creator of heaven and earth, and of all things visible and invisible.
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, consubstantialem Patri: per quem omnia facta sunt.	I believe in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God of God, Light of Light, true God of true God; Begotten not made, of one substance with the Father, through whom all things were created.
Qui propter nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.	For us men and for our salvation He came down from heaven, And by the Holy Spirit was made flesh of the Virgin Mary; and became man. He was crucified also for us, suffered under Pontius Pilate, and was buried.
Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.	And on the third day He rose, according to the Scriptures, and He ascended into heaven.
Et resurrexit tertia die, secundum Scripturas.	He is seated at the
Et ascendit in caelum: sedet ad dexteram Patris.	right hand of the Father.
Et iterum venturus est cum gloria iudicare vivos et mortuos: cujus regni non erit finis.	And He shall come again in glory to judge the living and the dead; of whose reign there shall be no end.
Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit.	I believe in the Holy Spirit, Lord and giver of life, who proceeds from the Father and the Son.
Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas.	Who together with the Father and the Son is adored and glorified; who spoke through the prophets.
Et unam sanctam catholicam et apostolicam Ecclesiam.	I believe in one, holy, catholic and apostolic Church.
Confiteor unum baptisma in remissionem peccatorum.	I confess one baptism for the remission of sins.
Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.	And I look forward to the resurrection of the dead and the life of the world to come. Amen.

### *Sanctus*

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit in  
nomine Domini.  
Osanna in excelsis.

Holy, Holy, Holy  
Lord God of Hosts!  
Heaven and earth are full of your glory.  
Hosanna in the highest!  
Blessed is he who comes in the  
name of the Lord.  
Hosanna in the highest!

### *Agnus Dei*

Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.

Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.

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

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.

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### *Deus in adiutorium meum intende*

Deus in adiutorium meum intende:

Domine ad adiuvandum me festina.

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

Alleluia.

O God, reach forth to my aid;

O Lord, hasten to help me.

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.

Alleluia.





## *Mirabilia testimonia tua*

Mirabilia testimonia tua,  
ideo, scrutata est, ea anima mea.  
Declaratio sermonum tuorum illuminat,  
et intellectum dat parvulis.  
Os meum aperui, et attraxi spiritum,  
quia mandata tuam desiderabam.  
Aspice in me, et miserere mei,  
secundum iudicium diligentium  
nomen tuum.  
Gressus meos dirige,  
secundum eloquium tuum,  
et non dominetur mei omnis iniustitia.  
Redime me a calumniis hominum,  
ut custodiam mandata tua.  
Faciem tuam illumina super  
servum tuum,  
et doce me iustificationes tuas.  
Exitus aquarum deduxerunt oculi mei,  
quia non custodierunt legem tuam.  
Iustus es, Domine,  
et rectum iudicium tuum.  
Mandasti iustitiam testimonia tua  
et veritatem tuam nimis.  
Tabescere me fecit zelus meus,  
quia obliti sunt verba tua inimici mei.  
Ignitum eloquium tuum vehementer,  
et servus tuus dilexit illud.  
Adolescentulus sum ego et contemptus;  
iustificationes tuas non sum oblitus.  
Iustitia tua, iustitia in aeternum,  
et lex tua veritas.  
Tribulatio et angustia invenerunt me;  
mandata tua meditatio mea est.  
Aequitas testimonia tua in aeternum;  
intellectum da mihi, et vivam.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum. Amen.

Wonderful are Thy testimonies,  
hence my soul studieth them.  
The doctrine of Thy word giveth light,  
maketh wise the simple.  
I open my mouth and draw breath,  
for I long for Thy precepts.  
Turn Thou to me and show me mercy,  
according to Thy word to them  
that love Thee.  
Establish my steps in Thy promises,  
let no unrighteousness rule over me.  
Deliver me from the oppression of men,  
that I may keep Thy commandments.  
Let Thy face shine upon Thy servant,  
and teach me Thy statutes.  
Streams of tears flow from mine eyes,  
because they do not keep Thy law.  
Thou art just, O Lord,  
and upright is Thy judgement.  
In righteousness hast Thou ordained  
Thy testimonies, and in truth  
exceedingly.  
My zeal consumeth me  
because my enemies  
are unmindful of Thy words.  
Thoroughly fire-tried is Thy word  
and Thy servant taketh delight therein.  
A youth am I and despised, yet  
Thy judgements I do not forget.  
Thy justice is justice eternally,  
and Thy law is truth.  
Trouble and anguish have befallen me,  
yet are Thy precepts my delight.  
Thy testimonies are forever just,  
give me understanding that I may live.  
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.



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## THE PITTSBURGH CAMERATA

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The Pittsburgh Camerata is Pittsburgh's premier a cappella chamber choir. Comprised of two dozen selectively-chosen voices, the ensemble performs sacred and secular choral music from all periods and in original languages, with a concentration on early music and 20th century works. The Camerata performs throughout the tri-state region and may be heard regularly on WQED-FM.

Gayle Clark Kirkwood, musical director of the Camerata since 1986, combines considerable choral experience with musicological interests. As an organist and harpsichordist, she is known in Italy, the Netherlands and the United States for specializing in historically-informed performance on antique instruments. Ms. Kirkwood brings her distinct point of view to her work with the Camerata, guiding the ensemble to interpret music of different periods in the style most appropriate.

This concert is made possible, in part, with a grant from the Pennsylvania Council on the Arts.



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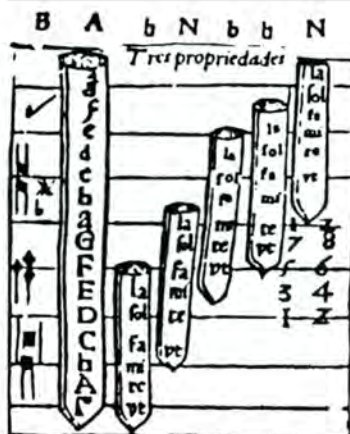
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Tapes are available in the lobby during and after the performance.

Thank You!



## Join us for our upcoming concerts!

### **Favorite Carols of the Season**

Sunday, December 15, 1991 8:00 p.m.  
Synod Hall, St. Paul's Cathedral  
125 North Craig Street  
Oakland

Back by popular demand, this delightful program features our favorite carols and songs of the holiday season. We hope you'll find some new favorites and hear an old favorite or two. You might even get to sing your favorite when we invite our audience to join in.

### **Of Countryside and Chapel: English Choral Music**

Sunday, March 1, 1992 8:00 p.m.  
Synod Hall, St. Paul's Cathedral  
125 North Craig Street  
Oakland

PATRIMONIO UC

The Camerata honors one of the greatest choral traditions in the world. Folksong settings and sacred music of late 19th and early 20th century England and another Pittsburgh premier, Hubert Parry's hauntingly beautiful Songs of Farewell, make an enchanting evening's listening. It's the next best thing to a trip to England!

### **Mostly Monteverdi**

Sunday, May 17, 1992 8:00 p.m.  
Synod Hall, St. Paul's Cathedral  
125 North Craig Street  
Oakland

Or, should we say *all* Monteverdi. Music of the first "modern" composer is the highlight of this concert which features Monteverdi's famous collection from St. Mark's, *Selva Morale e Spirituale* (Moral and Spiritual Anthology). Soloists and early instruments join the Camerata for an evening of thoroughly "modern" music-making.

**For more information, please call 422-8445.**

**Hope to see you there!**