



TALLIS CHOIR

2014 – 2015 Season • Peter Mahon, *Director*

Las Mañanitas: A Baroque High Mass in New Spain



A Recreation of the Matins & Mass of the Virgin of Guadalupe
in Puebla Cathedral, Mexico, on December 12, 1650
under the direction of Juan Gutiérrez de Padilla

Saturday, February 28, 2015



Tallis Choir • 2014 – 2015 Season

Now in its 37th season, the **Tallis Choir**, one of Canada's principal a cappella ensembles, continues to offer Toronto audiences a wide array of choral music. Under the direction of **Peter Mahon**, the choir is best known for its interpretation of Renaissance music, and it has presented the first Canadian performances of many rarely heard pieces of the period. The choir's repertoire ranges from Gregorian chant to contemporary compositions. Previous seasons have featured critically acclaimed performances of the Handel *Coronation Anthems*, Victoria *Requiem*, Charpentier *Messe de Minuit*, and Rachmaninoff *Vespers*.



Peter Mahon, *Director*

Peter Mahon divides his time between singing and conducting. Over the past 30 years he has appeared on concert stages across Canada and abroad with Tafelmusik, Toronto Consort, Studio de musique ancienne de Montreal, Toronto Masque Theatre, Aradia Ensemble, Opera Atelier, Montreal Early Music Festival, Montreal Chamber Music Festival, BachElgar Choir of Hamilton, the Grand River Chorus, and the St. Catharines Bach Society. He has recorded for CBC Records, Atma Classique, Marquis Classics and Naxos. He is a member of Tafelmusik Consort and La Chapelle de Québec. In 2003 he became the Artistic Director of the Tallis Choir of Toronto. He is also the Director of Music at Lorne Park Baptist Church in Mississauga and Rehearsal Conductor and Voice Teacher at St. Michael's Choir School, Toronto.



Tallis Choir

Sopranos

Ivony Ahat, Margaret Allen, Anne Biringier, Ai-Linn Chua-Henderson,
Elizabeth Cowling, Kirsten Fielding, Jane McKinney,
Brenda O'Connor, Katharine Pimenoff, Gail Thompson, Rebecca Vogan,
Audrey Winch, Natalie Ziadé, Tiffanie Ing Schiller

Altos

Veronica Adamic, Claudia Brown, Christine Davidson, Rohan D'Souza,
Cynthia Hawkins, Bev Jahnke, Claudia Lemcke, Mary Ann McKenzie,
Elaine Robertson, Liz Wilson

Tenors

Robert Busiakiewicz, Douglas Cowling, Curtis Eisenberg, Conrad Gold,
Robert Kinar, Damien Macedo, Don Pyper

Basses

James Baldwin, Adam Komorowski, Herbert Lemcke,
Thom Linken, David Martin, David Roth

Accompanist: Conrad Gold



Guest Artists:

Benjamin Stein plays theorbo, archlute, guitar, and Renaissance 10-course lute and teaches the art of classical improvisation. He specializes in the theorbo music of Bellerofonte Castaldi and the lute songs of the English Renaissance, in which he accompanies himself while singing. He has played or sung for ensembles such as Tafelmusik Baroque Chamber Choir, Opera Atelier, Toronto Consort, Toronto Masque Theatre, Soundstreams Canada and the Pax Christi Chorale.

Philip Fournier (*Organ*) is Titular Organist of the Toronto Oratory, Director of the Chant Schola & Oratory Children's Choir. He specializes in Gregorian Chant, which he studied at Solesmes with Dom Saulnier. He gives solo organ recitals regularly at the Oratory, is guest organist of the Tallis Choir, artistic director and continuo player of the St. Vincent's Baroque Soloists, and is active as a composer.



The Tallis Choir thanks our patrons for their generosity

Barbro Biringer	Peter & Barb Gilbert	Michael Robinson
Dr. June Carroll	M. Glenny	N. Robinson
David Craig	James Harbell	Carla Quinn
Margaret Cresswell-Weber	Doris Jantzi	Telus Corporation
Rosemary Duguay	H. A. B. Monro	Dr. Laurie J. White
Jean Edwards	Mortgage Cents Inc.	Mary Wildridge
Ross Finnie	Roberta Needham	Audrey Winch
Frederick Forsyth	Ann Rance	George Yu
Ann Gibson	Charles T Rance	Tiffany Zettler



The Tallis Choir gratefully acknowledges the support of the Consulate General of Mexico in Toronto in the presentation of tonight's performance.



The Great Event

On a cloudless day in 1519, the Aztec emperor Montezuma sat anxiously in his painted chamber. The omens were unsettling: an earthquake and a solar eclipse troubled his priestly mind. He sighed and opened his book decorated with thousands of hummingbird feathers. There before him lay the awesome prophecy: the 52-year cycle had come full circle, and the god Quetzacoatl was about to return, the god who would destroy his splendid city of canals and temples. Quetzacoatl with his face as white as the moon and his body as black as the night.

At that moment, Hernán Cortés strode onto the deck of his ship anchored off the coast. His pale face appeared even paler against the tight-fitting black silk of his court costume. The emissaries of the Aztec ruler gasped. Quetzacoatl had returned. Montezuma's fate was sealed. The incredible was about to occur. Barely two decades after the "discovery" of the New World by Christopher Columbus, a mere 600 conquistadors were about to defeat an empire of five million people. Montezuma was brutally murdered as a traitor by his own people; the gods of Meso-America lay shattered on the temple steps where rivers of human blood had once flowed in sacrifice.

The Spanish immediately began to recreate the New World in their own image. The Catholic Church quickly established the institutions crucial to the spiritual conversion of the people. Cathedrals were founded in Puebla and in the Aztec capital of Tenochtitlán, today's Mexico City. The attendant growth of music is nothing less than astonishing. By the end of the 16th century, choir schools were flourishing, music was being published, and native-born composers were writing Renaissance motets. The repertoire of the choirs was first rank: the music of the great triumvirate of Morales, Guerrero and Victoria was avidly performed in places as distant as Lima.

Why did this musical culture flourish in New Spain when no comparable traditions ever developed this early in the English, French, or Dutch colonies of the Americas? Part of the answer lies in the cultures of the defeated Aztecs and Incas. These were sophisticated, urban societies in which the arts had attained a remarkable degree of refinement and monumentality. The legion of musicians who served the Aztec temples quickly converted and became choristers and instrumentalists of the *capilla*, the choir of the new Spanish cathedrals. The Spanish were harsh, but at least the new choir members would not be ritually murdered if they made a musical mistake!

The church was also aided by the seeming intervention of the divine in the "Great Event" of 1531. An Aztec youth reported an apparition of the Virgin Mary. This was not an uncommon occurrence, but what astounded both the Spaniards and indigenous people was the fact that the Virgin had appeared as an Aztec woman, and her image was supposedly imprinted on his cloak. "Our Lady of Tepeyac" quickly became the focus of intense devotion and ensured the eventual triumph of the new religion among the native population.

This evening's performance begins in the darkness of December 12, 1650, the *fiesta* of the Virgin, now titled Our Lady of Guadalupe. The Aztecs worshipped the dawn with human sacrifice and ritual cannibalism. The church enticed them away from these horrors by increasing the musical elaboration of their early

morning offices of Matins, Lauds, and even Terce. Nowhere else in the Catholic world was there such splendour so early in the morning. In the plaza, thousands gathered in their ceremonial dress while the doors of the cathedral were opened, and the *tilma*, the famous cloak, was displayed above the altar. The musicians stood ready to fill the church with the irresistible beauty of their *mañanitas* – morning songs to the Lady. Hearts would be lifted up spiritually that day, not sliced out of living flesh and raised still beating to the rising sun.

(Your applause is invited at the end of each half of this evening's concert)



Matins of the Virgin of Guadalupe

Versicles: *Domine Labia Mea Aperies* **Tomás Luis de Victoria (1548 – 1611)**
Deus in Adjutorium Meum **Juan Gutiérrez de Padilla (1599 – 1664)**

Robert Kinar, *Tenor*

<i>Officiant:</i>	Domine, labia mea aperies,	O Lord, open my lips,
<i>Capilla:</i>	Et os meum annuntiabit laudem tuam.	And my mouth shall announce your praise.
<i>Officiant:</i>	Deus in adjutorium meum intende.	O God, hurry to help me.
<i>Capilla:</i>	Domine ad adjuvandum me festina. Alleluia.	O Lord, haste to my assistance. Alleluia.

Padilla was born in Malaga and trained with the composer, Francisco Vásquez. By the end of the 16th century, career paths for church musicians led across the Atlantic, and in the 1620s, Padilla made the crossing to Meso-America where he quickly became *maestro de capilla* at the Cathedral of Puebla de Los Angeles ('City of Angels' – the same name as L.A.) Puebla was the grandest cathedral foundation outside of Seville and Madrid in Spain. The choir was exceptionally large: 18 boys and 28 men (including altos). These musicians were also virtuoso instrumentalists and provided the splendour of brass as well as the more refined sonorities of harp, guitar, lute, and theorbo. The music library – the largest in the western hemisphere – contained not only works by Spanish and Mexican masters, but many others by Palestrina and Lassus. The luxuriousness of the music is no better displayed than in these *versicles* that were normally sung simply in Gregorian chant. Victoria's setting is noble and unaffected; Padilla's explodes like a firecracker. The music is tossed back and forth by the two antiphonal choirs with exuberant rhythms filled with snapping syncopations. It is not hard to imagine the influence of Aztec rhythms on this style. A dazzling "Amen" is given eight-voice counterpoint with the theme crossing and recrossing in *inversion* (upside down) and *retrograde* (backwards).

Blessing & Reading: *Ego Sapientiae* (excerpt) **Tomás Luis de Victoria**
Natalie Ziadé, *Soprano*

<i>Choirboy:</i>	Jube Domne benedicere.	Ask a blessing, sir.
<i>Officiant:</i>	Benedictione perpetua benedicat nos Pater aeternus.	May the eternal Father bless us with an everlasting blessing.
<i>Capilla:</i>	Amen.	Amen.

<i>Choirboy:</i>	De parabola Salomonis. Ego sapientia, habito in consilio, et eruditus intersum cogitationibus. Ego diligentes me diligo, et qui mane vigilant ad me, invenient me ... Tu autem Domine, miserere nobis.	From the Proverbs of Solomon. I, Wisdom, dwell in counsel and am present in learned thoughts. I love them that love me and they that in the morning watch for me, shall find me. But you, O Lord have mercy upon us.
------------------	---	---

<i>Capilla:</i>	Deo gratias.	Thanks be to God.
-----------------	--------------	-------------------

Villancico for the Responsary: Yo Me Soy La Morenica **Anonymous (1556)**

<i>Choirboy:</i>	Yo me soy la morenica, Yo me soy la morena.	I am the little dark one; I am the dark woman.
<i>Capilla:</i>	Yo me soy la morenica ...	I am the little dark one ...
<i>Choirboy:</i>	Lo moreno bien mirado Fué la culpa del pecado; Que en mí nunca fué hallado, Ni jamás se hallara.	The dark, handsome man [Adam] Was guilty of sin, But sin was never found in me And never will be.
<i>Capilla:</i>	Yo me soy la morenica ...	I am the little dark one ...
<i>Choirboy:</i>	Soy la sin espina rosa Que Salomon canta y glosa Nigra sum sed formosa Y por mí se cantara.	I am the rose without the thorns Of which Solomon writes and sings. I am black but beautiful; For me they will sing.
<i>Capilla:</i>	Yo me soy la morenica ...	I am the little dark one ...
<i>Choirboy:</i>	Yo soy la mata inflamada, Ardiendo ser quemada; Ni de aquel fuego tocada Que a los otros tocara.	I am the burning bush, Blazing without being consumed. Untouched by the fire That will scorch all the earth.
<i>Capilla:</i>	Yo me soy la morenica ...	I am the little dark one ...

The centrepiece of the festal office of *Maitines* was the chanting of nine scriptural readings, each followed by a *responsary* (the sequence was the inspiration for the late 19th century faux-medieval *Nine Lessons and Carols* so beloved of Anglican choirs). On great festivals in New Spain, the nine cantors were choirboys who represented the nine orders of angels. The *responsaries* grew in elaborate concerted settings until, by the end of the 18th century, they were extended choral works with full orchestra including brass and timpani – all before dawn! It was also common to replace the *responsaries* with vernacular *villancicos*, devotional part-songs in popular styles (the clergy murmured the proper Latin texts to fulfill the rubrics). We present three this evening. The Spanish *Yo Me Soy La Morenica* may refer to the famous ebony statue of the Black Virgin of Monserrat where Ignatius Loyola had his vision for a new religious order, the Jesuits. The text refers to the *Song of Songs* where the beautiful black bride became a type of the Virgin Mary. The association with the Guadalupe image is obvious. The song has a lively strophic structure with the soprano soloist singing successive verses with a choral refrain – the classic form of a *carol*. Such *mañanitas* are still sung each December in Mexico.

Blessing & Reading: *Mecum Sapientiae* (excerpt) Tomás Luis de Victoria

Kirsten Fielding, *Soprano*

<i>Choirboy:</i>	Jube Domne benedicere.	Ask a blessing, sir.
<i>Officiant:</i>	Christus perpetuae det gaudiam vitae.	May Christ give us the joy of life.
<i>Capilla:</i>	Amen.	Amen.
<i>Choirboy:</i>	Mecum sunt divitiae et gloria, opes superbae et justitia. Melior est enim fructus meus auro et lapide pretioso, et genimina me argento electo ... Tu autem Domine, miserere nobis.	With me are riches and glory, great renown and justice. For my fruit is better that gold and precious stones, and my blossoms than choice silver... But you, O Lord, have mercy upon us.
<i>Capilla:</i>	Deo gratias.	Thanks be to God.

Villancico for Responsary: *Dios Itlanconantzine* Hernando Franco (1532 – 85)

<i>Choirboy:</i>	Dios itlaçonantzine cemicac ichpochtle cenca timitztotlatlauhtiliya ma topan ximotlatolti yn ilhuicac ixpantzinco in motlaçoconetzin Jesu Christo.	O, precious Mother of God, eternal Virgin, we implore you, intercede for us. In heaven you are in the presence of your dearest Son, Jesus Christ.
<i>Capilla:</i>	yn ilhuicac...	In heaven ...
<i>Choirboy:</i>	Ca onpa timoyeztica yn inahuactzinco yn motlaçoconetzin Jesu Christo.	For you are there beside him. In heaven you are in the presence your dearest Son, Jesus Christ.
<i>Capilla:</i>	yn ilhuicac...	In heaven ...

Hernando Franco followed the typical pattern of many Spanish musicians. Trained by Gerónimo de Espinar in Segovia Cathedral, he and several of his young colleagues moved up the preferment ladder by taking positions in New Spain. He was *maestro de capilla* in Santiago de Guatemala. When budget cuts left him unemployed, he moved to Mexico City in 1574 where the choirmastership had just fallen vacant. During his tenure, his character and musicianship brought him fame and financial reward. Franco was an active participant in the movement which used *villancicos* to attract Aztec converts. This charming tribute to the Virgin of Guadalupe was written in the Nahuatl language. Like *Yo Me Soy*, it has a carol-like structure of solo verse with choral refrain. The complexity of its rhythmic motifs is not unlike the effects in Padilla's *Deus in Adjutorium*. This crossing of musical cultures was a creative policy of the Jesuits across the world:

Jesuit missionaries sang *noëls* in the Abernaki language in New France and Baroque counterpoint in Chinese in Beijing.

Blessing & Reading: *Beatus Homo* (excerpt) Tomás Luis de Victoria

Elaine Robertson, *Alto*

<i>Choirboy:</i>	Jube Domne benedicere.	Ask a blessing, sir.
<i>Officiant:</i>	Ignem sui amoris accendat Deus in cordibus nostris	May God kindle the fire of his love in our hearts.
<i>Capilla:</i>	Amen.	Amen.
<i>Choirboy:</i>	Beatus homo qui audit me, et qui vigilat ad fores meas quotidie, et observat ad postes ostii mei. Qui me invenerit, inveniet vitam, et hauriet salutem a Domino ... Tu autem Domine, miserere nobis.	Blessed is the man that hears me, and that watches daily at my gates, and waits at the posts of my doors. He that shall find me, shall find life, and shall have salvation from the Lord. But you, O Lord, have mercy upon us.
<i>Capilla:</i>	Deo gratias.	Thanks be to God.

Villancico for Responsary: *Xicochi Xicochi* Caspar Fernández (1566 – 1629)

<i>Choirboy & Capilla:</i>	
Xicochi Xicochi	Sleep, sleep,
Xicochi conetzintle	Sleep, O my child,
Caomiz hui hui xoco	Indeed, the angels have come
in angelos me. Alleloya.	to lull you. Alleluia.

Fernández was Padilla's predecessor at Puebla (1606-29) after serving the secondary position at Santiago de Guatemala like Franco. He was a prolific composer of *villancicos* in many languages including Spanish, Portuguese, Nahuatl, African dialects as well as other Amerindian languages. Exceptional linguistic talent was a mark of many Spanish clerical scholars in the period. This Nahuatl *villancico* eschews counterpoint for a type of call-and-response structure for soloist and choir. The rhythm is extraordinary, almost a *samba* lullaby! (Its energetic modernity moved Linda Ronstadt to record a pop version in 2000.)

Mass of the Virgin of Guadalupe

Intonation: *Versillo del Sexto Tono*, No.2 Antonio de Cabezón (1510–66)

Motet for the Introit: *Vidi Speciosam* Tomás Luis de Victoria

<i>Capilla:</i> Vidi speciosam sicut columbam ascendentem desuper rivos aquarum: Cuius inaestimabilis odor erat nimis in vestimentis eius. Et sicut dies verni, flores rosarum circumdabant eam, et lilia convallium.	I saw the fair one rising like a dove above the streams of water: whose priceless fragrance clung to her garments. And as on a spring day, she was surrounded by roses and lily-of-the-valley.
--	---

When Victoria returned to Madrid in 1587 after a 20-year career in Rome, he found a realm enriched beyond imagination by the treasures of the New World. Tons of Aztec and Inca gold glittered on rococo altarpieces. Victoria aggressively marketed his published music, and his works were known all over the Americas during his lifetime: he had to take legal action for non-payment by a customer in Lima. In the 16th century, it was common to replace the Gregorian chant of mass Propers such as the *Introit* and *Gradual & Alleluia* with more impressive polyphonic motets. Victoria's six-voice (SSATTB) *Vidi Speciosum* would have served well as an *in loco introit* for the Mass of the Virgin of Guadalupe. Once again, the text is taken from the *Song of Songs* and describes a vision of a bride surrounded by roses and lilies – almost an exact parallel to the Tepeyac apparition. The opening is a bit of a shock: the principal theme is modeled on Palestrina's famous *Tu Es Petrus* (Victoria wrote several *hommages* to his teacher). Despite its monumental scale, the work appears to float above earth with glorious symbolic rising themes. Victoria brilliantly groups the singers successively in antiphonal choirs of two to six voices. The final passionate exclamation of “et lillia” brings this masterpiece to a close.

Choral movements were invariably introduced by an *intonation* on the organ which set the pitch for the voices. Most of these short pieces were improvised – Victoria came back to Spain as an organist who did not have an obligation to train the choir. For organists who were less talented in improvisation, Antonio de Cabezón composed several collections which were extremely popular and can be found in versions for organ, keyboard and plucked instruments, and wind and brass ensembles.

Kyrie Eleison: Missa Ego Flos Campi

Juan Gutiérrez de Padilla

Intonation: Versillo del Sexto Tono, No.6

Antonio de Cabezón

Kyrie Eleison I

Capilla: Kyrie eleison Lord, have mercy.

Intermedio para los Kyries de Sexto Tono, No. 2

Antonio de Cabezón

Christe Eleison

Capilla: Christe eleison Christ, have mercy.

Intermedio para los Kyries de Sexto Tono, No. 4

Antonio de Cabezón

Kyrie Eleison II

Capilla: Kyrie eleison Lord, have mercy.

Padilla's double-choir mass was written for Puebla Cathedral whose final consecration had taken place in 1649 in a spectacular ceremony. The mass is based on a now-lost Marian motet, *Ego Flos Campi* (I am the flower of the field). Again, the connection with the *Song of Songs* draws the mass close to the Guadalupe devotion. Although Padilla's double-choir technique is rooted in Gabrieli's antiphonal style, there is more of a Baroque interest in rhythmic textures. The three sections of the movement give the impression of moving faster and faster through a structural *accelerando*. The final *Kyrie*, with its short explosive effects looks ahead to the drama of Bach's *Matthew Passion* only 75 years later. The 17th century also manifested a growing interest in an independent role for instruments. Monteverdi often used a recurring *ritornello*

between choral sections. Cabezón anticipated this change when he wrote a series of *interludes* which could be used both as *versets* in alternation with plainsong and as insertions in mass settings. By happy coincidence, his *Interludes for the Kyries of the Sixth Tone* share a principal theme with Padilla's mass.

Gloria: Missa Ego Flos Campi

Juan Gutiérrez de Padilla

Natalie Zaidé & Kirsten Fielding, Sopranos

Gloria in Excelsis

Celebrant: Gloria in excelsis Deo Glory to God in the highest.
Choir 1&2: Et in terra pax hominibus and peace on earth
Choir 2 : bonae voluntatis. to people of good will.

Solo : Laudamus te, We praise you,
Choir 2 : bonae voluntatis. ... to people of good will.

Solo: benedicimus te, we bless you,
Choir 2 : bonae voluntatis. ... to people of good will.

Solo: adoramus te, we worship you,
Choir 2 : bonae voluntatis. ... to people of good will.

Solo: glorificamus te. We glorify you.
Choir 2 : bonae voluntatis. ... to people of good will.

Choir 1&2: Gratias agimus tibi, We thank you
propter magnam for your
gloriam tuam: great glory;

Solo : Domine Deus, Lord God,
Rex coelestis, heavenly king,
Choir 2 : bonae voluntatis. ... to people of good will.

Choir 1&2: Deus Pater omnipotens. God the Father almighty,

Solo : Domine Fili unigenite, Lord Jesus Christ, only-begotten Son,
Choir 1&2: Jesu Christe. Jesus Christ.
Choir 2 : bonae voluntatis. ... to people of good will.

Solo : Domine Deus Agnus Dei, Lord God, Lamb of God,
Choir 2 : bonae voluntatis. ... to people of good will.

Choir 1&2: Filius Patris. Son of the Father.

Interlude: Glosa del Sexto Tono, No.3

Antonio de Cabezón

Qui Tollis Peccata Mundi

Choir 1&2: Qui tollis peccata mundi Who takes away the sin of the world,
Miserere nobis. Have mercy upon us.
Qui tollis peccata You who take away the sins
mundi, suscipe of the world, receive
deprecationem nostram; our prayers;

Solo : Qui sedes You who sit
ad dexteram Patris, at the right of the Father,

Choir 1:	miserere nobis.	have mercy on us.
Solo :	Quoniam tu solus sanctus	For you alone are holy,
Choir 1:	miserere nobis.	have mercy on us.
Solo :	Tu solus Dominus,	You alone are the Lord,
Choir 1:	miserere nobis.	have mercy on us.
Solo :	Tu solus Altissimus,	You alone are the most high,
Choir 1&2:	Jesu Christe,	Jesus Christ,
Choir 1:	miserere nobis.	have mercy on us.
Solo:	Cum Sancto Spiritu,	with the Holy Spirit,
Choir 1:	miserere nobis.	have mercy on us.
Solo:	in gloria Dei Patris.	in the glory of God the Father.
	Amen.	Amen.
Choir 1:	miserere nobis.	have mercy on us.

Choir 1&2: in gloria Dei Patris. Amen. in the glory of God the Father. Amen.

The *Gloria* of Padilla's mass showcases the growing Baroque interest in the contrast of *solo* and *tutti* passages. The contemporary masses of Mateo Romero (*maestro* to Philip II) demonstrate a decided Spanish taste for these *concerto* effects and may have provided a model for Padilla. After a splendid opening for full double-choir, the first choir surges ahead with the epithets of praise while the second choir repeats a jazzy "bonae voluntatis" as a refrain. That suggests that the first choir was a soprano soloist with continuo. The resemblance to the *villancico* is not accidental – we almost hear a battery of indigenous percussion. Again, *interludes* by Cabezón extend the choral sections. We are a long way from the masses of Victoria and Palestrina. The two choirs reverse roles in the last section: the first choir repeats a decidedly unpenitential "miserere nobis" while the soloist of Choir II uses the rhetorical effect of successive "tu" phrases to bring the canticle to an almost *buffo* operatic conclusion.

Collect: Deus, Qui Sub Beatissime Virginis Orlando di Lasso (1530 - 94)

<i>Celebrant:</i>	Dominus vobiscum.	The Lord be with you.
<i>Choir:</i>	Et cum spiritu tuo	And with your spirit.
<i>Celebrant:</i>	Oremus.	Let us pray.
Deus, qui sub beatissimæ Virginis	O God, who has willed that, placed as	
Mariæ singulari patrocinio constitutos,	under the especial patronage of the most	
perpetuis beneficiis nos cumulari	blessed Mary Virgin, we should receive	
voluisti: præsta supplicibus tuis:	a measure of unceasing favours: grant	
ut cujus, hodie commemoratione	us, your suppliant people, whose joy it	
lætatur in terris, ejus conspectu	is this day to honour her upon earth, for	
perfruamur in cælis.	evermore see Christ, your	
Filiū tuū, qui tecum vivit et regnat	Son, who lives and reigns with you in	
in unitate Spiritus Sancti, Deus,	unity of the Holy Spirit, one God, for all	
per omnia sæcula sæculorum. Amen.	the age of ages. Amen.	

By the late 16th century, even the simplest mass responses were given polyphonic *fauxbourdons* or harmonizations for the choir (lay congregations remained mute observers until the late 19th century Liturgical Movement pressed for reforms allowing for active participation). The works of Orlando di Lasso, which were widely published, were prominent in the Puebla library.

Reading: Ego Quasi Vitis (excerpt)

Subdeacon: Damien Macedo, Tenor

Plainsong

<i>Subdeacon: Lectio libri Ecclesiastici.</i>	A Reading from the Book of Ecclesiastes.
Ego quasi vitis fructificavi	As the vine, I have brought forth a
suavitatem odoris, et flores mei, fructus	pleasant odour, and my flowers
honoris et honestatis. Ego mater	are the fruit of honour and riches.
pulchræ dilectionis, et timoris et	I am the mother of fair love, and of fear,
agnitionis, et sanctæ spei. In me gratia	and of knowledge, and of holy hope.
omnis viæ et veritatis: in me omnis	In me is all grace of the way and of truth
spes vitæ et virtutis ...	In me is all hope of life and of virtue ...

Sonata for the Gradual: Glosa del Octavo Tono

Antonio de Cabezón

The tradition of an instrumental *sonata* after the first scriptural reading has an amusing history. It first appeared in the late middle ages as a "cover" for the reader returning to the altar from the lectern on the choir screen. Although the Council of Trent in the 1570's prohibited these 'extras', musicians, especially north of the Alps, ignored the restrictions – Mozart was still writing *Epistle Sonatas* two hundred years later. It even survived the Reformation! The *voluntary* came to 18th century Halifax, although the puritanical congregation of Old St. Paul's Church was scandalized when the organist first played "airy" voluntaries on their new organ. The *voluntary* ironically met its end in the 19th century England when ritual-minded high churchmen suppressed it as a Protestant enormity. In fact, they were eliminating one of the last Catholic customs to have escaped the musical iconoclasm of the previous four centuries. Cabezon's *Variations on the Eighth Tone* opens with a harmonized psalm tone almost like a chorale. The first variation has a lively dance-like feeling which shows the composer offering music that suited a variety of instruments.

Motet for the Gradual: Sancta Et Immaculata

Francisco Guerrero (1528-99)

Sancta et immaculata virginitas,	O holy and immaculate virginity,
quibus te laudibus efferant nescio:	I know not praises to extol you
Quia quem caeli capere non poterant	for you have bourne in your womb,
tuo gremio contulisti.	He whom the heavens could not hold.
Benedicta tu in mulieribus	Blessed are you among women,
et benedictus fructus ventris tui.	and blessed is the fruit of your womb.
Quia quem caeli capere non poterant ..	for you have bourne in your womb ...

Francisco Guerrero was perhaps the most popular composer of the Golden Age of Spanish Music. The young musician was a prodigy: he was appointed *maestro de capilla* in Jaén Cathedral at the age of seventeen, and he crowned his career at Seville Cathedral, the largest musical establishment in the kingdom. He travelled widely throughout Europe, occasionally in the suite of Emperor Maximilian II. After a visit to the Holy Land, he wrote a popular tourist guide (even Cervantes read it!) Always an entrepreneur, he received commissions to write motets sung at *autos-da-fe* to cover the cries of burning heretics.

Sancta Et Immaculata hardly seems to exist in a world of grisly public executions and human sacrifice. It was written for the feast of the Immaculate Conception on December 8. Some historians have suggested the Guadalupe apparition was a product of a week-long fever of popular devotion featuring 24/7 ecstatic singing

and dancing. Many Spanish clerics suspected that the new devotion to the Virgin masked a covert worship of the Aztec mother goddess, Tonantzin, whose shrine had been leveled on the hill at Tepeyac. Guerrero's four-voice motet (SSAA) for upper voices seems to float in a mystical plane far above worldly passions. Its complex counterpoint never descends to mere drama, and the voices cross and recross in austere purity. Its cool, otherworldly transcendence still has the power to entrance.

Gospel: *Dominus Vobiscum ... In illo Tempore* (excerpt) **Orlando di Lasso**

Deacon: Robert Busiakiewicz, *Tenor*

<i>Celebrant:</i>	Dominus vobiscum.	The Lord be with you.
<i>Capilla:</i>	Et cum spiritu tuo	And with your spirit.
<i>Deacon:</i>	Sequentia sancti Evangelii secundum Lucam.	A continuation of the Holy Gospel according to Luke
<i>Capilla:</i>	Gloria tibi, Domine.	Glory to you, O Lord.
<i>Deacon:</i>	In illo tempore: Exsurgens Maria abiit in montana cum festinatione in civitatem Juda: et intravit in domum Zachariae, et salutavit Elisabeth. Et factum est, ut audivit salutationem Mariae Elisabeth, exsultavit infans in utero ejus: et repleta est Spiritu Sancto Elisabeth: et exclamavit voce magna, et dixit: Benedicta tu inter mulieres, et benedictus fructus ventris tui ...	At that time, Mary arose, and went with haste into the hill country into a city of Judea: and she entered into the Zacharia's house, and saluted Elizabeth. And it came to pass, that when Elizabeth heard the salutation of Mary, the infant leaped in her womb: and Elizabeth was filled with the Holy Spirit and she cried out with a loud voice, and said: Blessed are you among and blessed is the fruit of your womb ...

Credo: Missa Ego Flos Campi **Juan Gutiérrez de Padilla**

Intonation: Tiento Medio Registro Vasso, No.4 **Pablo Bruna (1611-79)**

Credo in Unum Deum

<i>Celebrant:</i>	Credo in unum Deum	I believe in one God,
<i>Choir 1&2:</i>	Patrem omnipotentem factorem caeli et terrae,	the Father almighty creator of heaven and earth,
<i>Solo:</i>	Credo, Visibilium omnium et invisibilium.	I believe in all things visible and invisible.
<i>Choir 2:</i>	Credo,	And I believe
<i>Solo:</i>	Et in unum Dominum Jesum Christum,	in one Lord, Jesus Christ,
<i>Choir 2:</i>	Credo,	I believe in
<i>Solo:</i>	Filium Dei unigenitum,	the only-begotten Son of God,
<i>Choir 2:</i>	Credo,	I believe he was
<i>Solo:</i>	Et ex Patre natum ante omnia saecula.	born of the Father before all ages.
<i>Choir 2:</i>	Credo,	I believe in
<i>Solo:</i>	Deum de Deo,	God from God

<i>Choir 2:</i>	Credo,	I believe in the
<i>Solo:</i>	Lumen de lumine,	light from light,
<i>Choir 2:</i>	Credo,	I believe in the
<i>Solo:</i>	Deum verum de Deo vero,	true God from true God,
<i>Choir 2:</i>	Credo,	I believe he was
<i>Solo:</i>	Genitum non factum, consubstantialem Patri,	begotten not made of the same being with the Father,
<i>Choir 2:</i>	Credo,	I believe that
<i>Solo:</i>	Per quem omnia facta sunt.	through him all things were made,
<i>Choir 2:</i>	Credo,	I believe that he
<i>Choirs 1&2:</i>	Qui propter nos homines et propter nostram salutem descendit de caelis.	for us humans and for our salvation came down from heaven,
	Credo, et incarnatus est de Spiritu Sancto ex Maria Virgine: Credo et homo factus est.	And I believe he was incarnate by the Holy Spirit through Virgin Mary, And I believe he became man.

Interlude: Medio Registro Vasso, Diferencia No.1 **Pablo Brunq**

Crucifixus

<i>Solo:</i>	Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.	He was even crucified for us under Pontius Pilate, suffered and was buried.
<i>Choir 1:</i>	Credo,	And I believe that
<i>Solo:</i>	Et resurrexit tertia die, secundum Scripturas.	on the third day he rose again, according to the Scriptures.
<i>Choir 1:</i>	Credo,	And I believe
<i>Solo:</i>	Et ascendit in caelum:	he ascended into heaven,
<i>Choir 1&2:</i>	Sedet ad dexteram Patris.	and sits at the right hand of the Father.
<i>Choir 1:</i>	Credo,	And I believe that
<i>Solo:</i>	Et iterum venturus est	he will come again
<i>Choir 1&2:</i>	Cum gloria judicare vivos et mortuos:	in glory to judge the living and the dead:
<i>Choir 1:</i>	Credo,	I believe that
<i>Choir 1&2:</i>	Cujus regni non erit finis.	his kingdom will have no end.

Interlude: Tiento Medio Registro Vasso, No.3 **Pablo Bruna**

Et in Spiritum Sanctum

<i>Choir 1&2:</i>	Et in Spiritum Sanctum, Dominum et vivificantem,	And in the Holy Spirit, the Lord and giver of life,
<i>Choir 2:</i>	Credo,	I believe he
<i>Solo:</i>	qui ex Patre, Filioque. procedit,	comes forth from the Father and the Son,
<i>Choir 2:</i>	Credo,	I believe that,
<i>Choir 1&2:</i>	Qui cum Patre et Filio simul adoratur	with the Father and the Son, together he is worshipped

	et conglorificatur.	and glorified.
Choir 2:	Credo,	I believe he
Solo:	Qui locutus est per Prophetas.	spoke through the Prophets.
Choir 2:	Credo,	And I believe
Solo:	Et unam sanctam catholicam	in one holy, catholic
	et apostolicam Ecclesiam.	and apostolic church.
Choir 2:	Credo,	I believe and
Solo:	Confiteor unum baptisma	I confess one baptism,
Choir 2:	Confiteor	I confess
Solo:	in remissionem peccatorum.	the remission of sins.
Choir 1&2:	Et confiteor exspecto	I confess and look for
	resurrectionem mortuorum.	the resurrection of the dead
Choir 2:	Credo,	And I believe
Choir 1&2:	et vitam venture saeculi.	in the life of the future ages.
	Amen.	Amen

The Gospel was followed by a flourish of organ music as the deacon and his attendant ministers returned the jeweled Gospel book to the altar. Pablo Bruna was a provincial musician in Daroca near Zaragoza. Despite his blindness, his works for organ were well-known across the Spanish empire. Bruna's *Tientos* or free *toccatas* were not based on chant themes and particularly exploited the "divided" organ in which one keyboard was divided between two contrasting ranks of pipes. Such effects mark the beginning of Baroque registration of many sounds. His virtuosic runs in the lower register have led musicologists to speculate that he was left-handed. The work also has a modern harmonic structure which leaves behind the Renaissance use of the church modes. The opening moves through the successive keys of C, G, D, A, E – the "circle of fifths" which dominates modern harmony. The theorbo joins the organ to provide a Baroque continuo support.

The *Credo* opens with a symbolic double-choir depiction of "omnipotens" (all-powerful). It then returns to the *villancico* structure of the *Gloria*. As a soloist in the first choir proclaims each of the articles of belief, the second choir repeatedly cries out its affirmation with "Credo!" This dramatic effect predates the comparable rhetorical effects of Mozart and Beethoven's masses by 150 years. The late Renaissance began to isolate the "Et incarnaus" text to create a mystical vision of the divine descent, and the two choirs come together for beautiful floating harmonies. As in the final section of the *Gloria*, the choirs switch roles at "Et iterum venturus," the second soloist supported by the first choir's interjections of "Credo". A brief chromatic depiction of death at "mortuorum" is swept away with apocalyptic shouts of "Et vitam venturi".

Interval



*Tickets for future concerts and Tallis Choir CD's
are available at the box office at the back of the church.*

*Washrooms are located at the back of the church through the north-west door
and in the basement through the door on the left at the top of the north aisle.*

NEXT CONCERT

Triumphs of Renaissance France



Period brass joins the choir to evoke the 16th century splendour of the Chapelle Royale of Francis I

Janequin: *Missa La Bataille & Chanson*

Mouton: *Nesciens Mater • Noe, Noe Psallite*

Bourgeois: *Psalms of the 'Genevan Psalter'*

Josquin: *De Profundis • Vive Le Roy*

Motets of Sermisy, De Berchem & Taverner

Susato: *Danse du Roy • Pavanne La Bataille*

Saturday, May 2

7:30 pm

St. Patrick's Church

Tickets on sale this evening at the door



Sonata for the Offertory: *Tiento del Octava Tono Alto*

Sebastián Aguilera de Heredia (1581 – 1627)

Modern Mexico still has the largest number of surviving early Baroque organs in the world, most of them sadly unrestored and unplayable. Puebla Cathedral had an instrument as early as 1536, and today there are 128 historic Baroque organs in the state of Puebla alone. Organs ranged from small portatives of two or three ranks of pipes, such as we hear this evening, to massive instruments which had bell and bird stops and which displayed the snarling reeds and trumpets stops so beloved of Spanish builders. Some organs were only played when the viceroy or bishop entered in state. The late Renaissance and early Baroque also deployed a whole family of plucked instruments from the courtly lute and theorbo to the popular guitar. The latter was an especial favourite in Hispanic church music in the Americas. In devotional paintings, angels traded in their harps for guitars: one shows *El Niño*, the Christ Child, playing theorbo strings on a wooden cross.

Sebastian Aguilera de Heredia was the foremost composer of the Aragonese school. Aragon was one of the two component kingdoms of Spain. Philip II maintained four *capillas reales*: his personal Chapel Royal in Madrid, that of Castille (inherited from Queen Isabella), Aragon (from King Ferdinand) and the Flemish *Capilla Flamenca*, a legacy of his father, Charles V, as a prince of Burgundy (Philip was also honoured in the Chapel Royal of Mary Tudor who was “Queen of the Indies” as his wife!) While organist in Zaragoza, Heredia demonstrated an early interest in contrasting registers and stops on the organ. This *Toccata for the High Eighth Tone* exploits antiphonal effects which are here divided between the organ and lute to showcase the different sonorities.

Villancico for the Offertory: *O Virgen Cuando Os Miro*

Francisco Guerrero

Natalie Ziadé & Kirsten Fielding, *Sopranos*, Claudia Lemcke, *Alto*

O Virgen, quando os miro
no cabe en sí mi alma de gozosa,
y en mi pecho tan triste no reposa,
y por esto suspiro, buscando mi alegría,
que sola vos la dais al alma mía.

O Virgen, vuestros ojos
estrellas son que alegran mi tristeza,
y en mi pecho no cabe tal riqueza,
y por esto ...

O Virgin, when I gaze upon you
my soul o'erflows with joy
and no longer remains sad in my breast
and for that I sigh in my quest for the
joy that only you give to me.

O Virgin, your eyes
are stars which cheer my sadness,
riches which my heart cannot contain,
and for that I sigh ...

By the late 15th century, the *villancico*, like the English carol, had grown from its humble origins as a popular devotional song to become a sophisticated court song which could be sung by talented noble singers. Guerrero's 1589 collection of *Canciones y Villanesca Espirituales* contains many works that could be used for private and public devotions. Guerrero was widely sung all over Latin America. A manuscript of an unknown *Magnificat* was recently discovered in Lima. *Villancicos* were often used during high mass at the offertory when a musical “cover” was needed to accompany the elaborate censuring of the clergy and *tilma*. *O Virgen* is clearly meant to be sung while looking at an image of the Virgin such as the *tilma*. Composed for three upper voices (SSA), it is almost wholly homophonic like many madrigals, although some close counterpoint is

introduced at the refrain, “Y por esto”.

Motet for the Offertory: *Ave Maria*

Tomás Luis de Victoria

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus
ventris tui, Jesus.
Sancta Maria, Regina caeli, dulcis et pia,
O Mater Dei, ora pro nobis peccatoribus,
ut cum electis te videamus.

Hail Mary, full of grace,
the Lord is with you.
Blessed are you among women,
And blessed is the fruit
of your womb, Jesus. Holy Mary,
Queen of Heaven, sweet and good,
O Mother of God, pray for us sinners
that with the chosen we may see you.

At the end of the 16th century, musical tastes changed, and Victoria bowed to the commercial demand for lavish double-choir motets and masses that mark a break between High Renaissance and Baroque sensibilities. This *Ave Maria* is not the text of the *Angelus* prayer, but rather an amalgam of several Marian antiphons, including the *Regina Coeli* and the *Salve Regina*, which would allow it to be sung throughout the church year. It opens with the theme of the simple plainsong antiphon in rich, sustained harmonies. The two choirs exchange and restate each phrase, climaxing in a great outpouring of “Jesu Christe”. The middle section is given over to a triple-time antiphonal echoes of “ora pro nobis”. The final section leans towards the darker ethos of the mode, and the work closes with all eight voices in intense, close counterpoint.

Preface: *Per Omnia ... Vere Dignum*

Orlando di Lasso

Celebrant: Per omnia saecula
saeculorum.
Capilla: Amen.

For all the age
of ages.
Amen.

Celebrant: Dominus vobiscum.
Capilla: Et cum spiritu tuo.

The Lord be with you.
And with your spirit.

Celebrant: Vere dignum et justum est,
et ubique grátias agere: Domine sancte,
Pater omnipotens, aeternae Deus: Et te
in festivitate beatæ Mariæ semper
Víriginis collaudare, benedicere et
prædicare. Quæ et Unigenitum tuum
Sancti Spiritus obumbratione concepit:
et virginitatis gloria permanente,
lumen æternum mundo effudit,
Jesum Christum Dominum nostrum.
Per quem majestatem tuam laudant
Angeli, adorant Dominationes,
tremunt Potestates.
Cæli, cælorumque
Virtutes, ac beata Seraphim, socia
exultatione conlebrant.
Cum quibus et nostras voces, ut
admitti jubeas, deprecamur,
supplici confessione dicentes:

It is truly meet and just, right for our
salvation, that we should at all times
and in all places give thanks to you, O
holy Lord, Father almighty and eternal
God: and that we should praise, bless
and proclaim you in the the festivity of
the blessed Mary ever virgin: who
conceived you only-begotten Son
by the overshadowing of the Holy
Spirit; and losing not the glory of her
virginity, gave forth to the world the
eternal Light; our Lord: through
whom the angels praise your majesty.
Dominations worship, Powers tremble:
the heavens and the hosts of heaven,
with with blessed Seraphim, unite,
exult, and celebrate and we entreat
that our voices may be joined with
theirs and we may sing in lowly praise:

Sanctus & Benedictus: Missa Ego Flos Campi **Juan Gutiérrez de Padilla**

Sanctus, sanctus, sanctus	Holy, holy, holy
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Padilla continues his unconventional approach to the traditional cyclical mass of the Renaissance by not dividing the *Sanctus* and *Benedictus* into two movements, each closed by a repeated *Hosanna* coda. Rather he combines the two texts and uses both *Domine Deus Sabaoth* and *Osanna in Excelsis* as *villancico* refrains. The opening *Sanctus* shows Padilla's contrapuntal skill with themes swirling in the upper voices like incense. The rapid fire of "Hosanna" takes us ahead to Handel's *Hallelujah* and the masses of Mozart.

Lord's Prayer: Per Omnia Saecula ... Pater Noster **Orlando di Lasso**

<i>Celebrant:</i> Per omnia saecula saeculorum.	... for all the age of ages.
<i>Capilla:</i> Amen.	Amen.
<i>Celebrant:</i> Oremus.	Let us pray.
Praeceptis salutaribus moniti	Commanded by precepts
et divina institutione formati,	and formed by divine institution,
audemus dicere:	we are bold to say:
Pater noster qui es in caelis,	Our Father, who is in heaven,
sanctificetur nomen tuam,	May your name be sanctified,
Adveniat regnum tuum,	May your kingdom come,
Fiat voluntas tua,	May your will be done
sicut in caelo et in terra.	on earth as in heaven.
Panem nostrum quotidianum	Today give us
da nobis hodie,	our daily bread,
et dimitte nobis debita nostra,	and put away our debts for us
sicut et nos dimittimus	as we put away
debitoribus nostris.	those of our debtors.
Et ne nos inducas in tentationem.	And do not lead us into temptation,
<i>Capilla:</i> Sed libera nos a malo.	Rather deliver us from evil
<i>Celebrant:</i> Per omnia saecula saeculorum.	... for all the age of ages.
<i>Capilla:</i> Amen.	Amen
<i>Celebrant:</i> Pax Domini sit	The peace of the Lord
semper vobiscum.	always be with you.
<i>Capilla:</i> Et cum spiritu tuo.	And with your spirit.

Agnus Dei: Missa Ego Flos Campi **Juan Gutiérrez de Padilla**

<i>Capilla:</i> Agnus Dei, qui tollis	Lamb of God, who takes
peccata mundi,	away the sin of the world
miserere nobis,	Have mercy on us,
dona nobis pacem.	give us peace.

The *Agnus Dei* opens with a breathtaking display of eight-voice double-counterpoint with the principal theme presented simultaneously with its inversion and with its counter-theme also in inversion. The descent of the eight voices is particularly striking. Padilla ignores the three-fold repetition of "Agnus Dei", but develops an extended four-fold pattern after which "miserere mei" and "dona nobis pacem" enter almost simultaneously to the same music used at the end of the *Gloria*. The concluding "pacem" expressively extends the final cadence towards heavenly peace.

Motet for the Communion: Domine Non Sum Dignus **Tomás Luis de Victoria**

Domine, non sum dignus	Lord, I am not worthy that
ut intres sub tectum meum,	you should come under my roof:
sed tantum dic verbuo,	but speak the word only,
et sanabitur anima mea.	and my soul shall be healed.
Miserere mei,	Have mercy on me,
quoniam infirmus sum;	for I am weak;
sana me, Domine, et sanabor.	heal me, O Lord, and I shall be healed.

The communion of the priest alone was accompanied by motets and *villancicos* which replaced the proper antiphon. Victoria's setting of the prayer for the reception of the Sacrament recalls the influence of Cristóbal de Morales. In 1559, Morales' music caused a sensation for the obsequies of Charles V in Mexico City when the Spanish grandees thought the indigenous choir to be as fine as the *Capilla Real* in Madrid. Charles himself had been amazed when Cortés kidnapped an Aztec choir and brought them to Spain to perform for him. The precision of their singing and dancing of aboriginal music was matched by their perfection in rendering polyphonic Latin music. *Domine Non Sum Dignus* recalls Flemish choirs which only employed adult male voices (the Sistine Choir was essentially a Flemish chapel and did not have choirboys in the upper parts until the 20th century). The austerity and restraint of this Late Renaissance music is an expressive contrast with the extrovert effects of Padilla's leap into the Baroque.

Villancico for the Communion: Sancta Maria **Hernando Franco (1532 – 94)**

<i>Solo:</i> Sancta Maria e.	Holy Mary,
<i>Capilla:</i> yn ilhuicac	Queen of Heaven,
cihuapille tinatzin dios	Mother of God,
yn titotenpantlatocantzin.	You are our mediator;
Ma huel tehutazin topan	speak well
ximotlatolti yn titlatlaconhuanimen.	for us who are sinners.

Sancta Maria is one of the earliest surviving vernacular *villancicos* for the Virgin of Guadalupe. There is scholarly speculation that some of Franco's *villancicos* were actually written by an Aztec musician who took his mentor's name to further his compositions. The work does not have the typical ABA *carol* structure nor does it have any counterpoint. That together with the syllabic text underlay in triple time suggests the influence of Aztec music. In the next century, vernacular *villancicos* and Latin polyphony moved along the *Camino Real* (Royal Road) to Spanish missions as far north as San Francisco, and on the east coast to St. Augustine, Florida. The preeminence of Hispanic culture is still a chapter not fully-written in American history.

Post-Communion Collect: *Sumptis Domine***Orlando di Lasso**

<i>Celebrant:</i> Dominus vobiscum.	The Lord be with you.
<i>Capilla:</i> Et cum spiritu tuo	And with your spirit.
<i>Celebrant:</i> Oremus. Sumptis, Domine, salutis nostrae subsidiis: da, quaesumus, beatæ Mariæ semper Virginis patrociniis nos ubique protegi: in cuius veneratione haec tuae obtulimus majestati. Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti, Deus, per omnia sæcula sæculorum. Amen.	Let us pray. Lord, grant, we ask you, that we who have received these aids unto salvation, may be always and everywhere protected by the prayers of blessed Mary ever Virgin, in whose honor we made offerings, Through our Lord Jesus Christ, your Son, who lives and reigns with you in unity of the Holy Spirit, God, for all the age of ages. Amen.

Dismissal: *Ite Missa Est***Orlando di Lasso**

<i>Deacon:</i> Dominus vobiscum.	The Lord be with you.
<i>Capilla:</i> Et cum spiritu tuo	And with your spirit.
<i>Deacon:</i> Ite missa est.	Go, the mass is ended.
<i>Capilla:</i> Deo gratias.	Thanks be to God.

Procession of the Tilma: <i>Procedamus in Pace</i>	Tomás Luis de Victoria
<i>Litaniae de Beata Virgine</i>	

<i>Deacon:</i> Procedamus in pace.	Let us go forth in peace.
<i>Capilla:</i> In nomine Christi. Amen.	In the name of Christ. Amen.
Kyrie eleison,	Lord have mercy.
Christe, eleison.	Christ have mercy on us.
Christe, audi nos,	Christ, hear us.
Christe, exaudi nos.	Christ, graciously hear us.
Pater de caelis Deus, miserere nobis.	God, Father of heaven, have mercy.
Fili, Redemptor mundi, Deus, miserere nobis.	God the Son, Redeemer of the world, have mercy on us.
Spiritus Sancte Deus, miserere nobis,	God the Holy Spirit, have mercy on us.
Sancta Trinitas, unus Deus, miserere nobis.	Holy Trinity, one God, have mercy on us.
Sancta Maria, ora pro nobis.	Holy Mary, pray for us.
Sancta Dei Genetrix, ora pro nobis.	Holy Mother of God, pray for us.
Sancta Virgo virginum, ora pro nobis.	Holy Virgin of virgins, pray for us.
Mater Christi, ora pro nobis.	Mother of Christ, pray for us.
Mater divinæ gratiæ, ora pro nobis.	Mother of divine graces, pray for us.
Mater purissima, ora pro nobis.	Mother most pure, pray for us.
Mater castissima, ora pro nobis.	Mother most chaste, pray for us.
Virgo veneranda, ora pro nobis.	Venerable Virgin, pray for us.
Causa nostræ lætitiæ, ora pro nobis.	Cause of our joy, pray for us.
Stella matutina, ora pro nobis.	Morning star, pray for us.
Salus infirmorum, ora pro nobis.	Health of the sick, pray for us.
Refugium peccatorum, ora pro nobis.	Refuge of sinners, pray for us.
Consolatrix afflictorum, ora pro nobis.	Comforter of the afflicted, pray for us.
Auxilium Christianorum, ora pro nobis.	Help of Christians, pray for us.

Desiderium collium, ora pro nobis.
Paradisus voluptatis, ora pro nobis.

Desire of the hills, pray for us.
Paradise of pleasures, pray for us

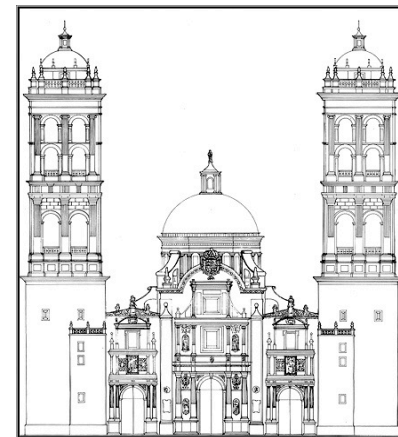
Regina Angelorum, ora pro nobis.
Regina Patriarcharum, ora pro nobis.
Regina Apostolorum, ora pro nobis.
Regina Martyrum, ora pro nobis.
Regina Confessorum, ora pro nobis.
Regina Virginum, ora pro nobis..
Regina Sanctorum omnium,
ora pro nobis.

Queen of Angels, pray for us
Queen of Patriarchs, pray for us.
Queen of Apostles, pray for us.
Queen of Martyrs, pray for us.
Queen of Confessors, pray for us.
Queen of Virgins, pray for us.
Queen of all Saints,
pray for us.

At the conclusion of the mass, the *tilma* was carried from the church in a great procession. The choir sang polyphonic music as they walked, accompanied by instruments. Even organs were pushed in procession (after the concert, our organ will depart on a wheeled platform). An interesting question: did the choirboys dance during this procession? Spain has a long tradition of liturgical dance: the choirboys of Seville Cathedral still dance before the Sacrament on Corpus Christi. The modern choreography is a stately court dance from the Renaissance, and it may not be coincidental that Victoria's setting of the *Litany* is written in the steady harmonies and slow duple rhythm of a processional *pavane*.

Where other composers gave each petition to one choir with the other answering with "ora pro nobis", Victoria alternates petition and prayer with each choir, thus creating longer, more dance-like phrases. At "causa nostræ lætitiæ", Victoria slips into a triple-time dance. Is this a tongue-in-cheek allusion to the *galliard* with which the *pavane* was often paired? The music grows more impassioned with the repeated statements of "regina", and the two choirs begin to sing together more urgently at "regina martyrum". The music makes a final farewell to the *tilma* as it passes out of the church to be greeted by an explosion of ululating cheers and thunderous percussion for the Mother of the Great Event as she returned to her shrine at Tepeyac.

Recreation & Program notes by Douglas Cowling © 2015



Tallis Choir 2 CD set

Splendours of the High Renaissance & A Tudor Pageant

Masterpieces by Victoria, Palestrina, Byrd, & Tallis



Available this evening at the door ...

Tallis Choir

Executive

David Martin, *President*
Claudia Brown
Douglas Cowling
Curtis Eisenberg
Tiffanie Ing
Herbert Lemcke
Jonathan Pearl
Peter Neelands

Recording Curtis Eisenberg, Herbert Lemcke

Website Curtis Eisenberg

Promotion Claudia Brown, Bev Jankhe,
Tiffanie Ing, Audrey McKinney,
Gail Thompson

House Management: Rhonda Martin

Library Margaret Allen

Design Herbert Lemcke, Tabea Lemcke

Editorial Adam Komorowski

Web Hosting provided by Hover North • hovernorth.com



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario

