

The Cherwell Singers

present

Catholic Music

from

Latin America

James Brown conductor

Jeremy Rouse organ & piano

Daniel Turner tenor

Saturday, 29th November 2008

Holy Rood Catholic Church, Oxford

Programme

Deus in adiutorium meum intende **Juan Gutiérrez de Padilla** (1590-1664)

Dios itlazonantziné

Hernando Franco (1532-1585)

¡Viva Ignacio!

Gaspar Fernandes (1570-1629)

Cui Luna, Sol et omnia

Francisco López Capillas (1612-1673)

Tiento lleno de 5° tono (organ)

Pablo Bruna (1611-1679)

Magnificat a 8

Francisco López Capillas (1612-1673)

Tiento lleno de 4° tono (organ) **Juan Bautista José Cabanilles** (1644-1712)

Dixit Dominus a 11

Juan de Araujo (1646-1712)

Interval

Toccata (percussion)

Ney Rosauro (1952-)

Misa Criolla

Ariel Ramírez (1921-)

Kyrie – Gloria – Credo – Sanctus - Agnus Dei

Baroque Music in Latin America

The Spanish missionaries to the colonies in the Americas regarded music as an important tool in the conversion of the natives. They were, indeed, the first people to print music on the American continent. Originally this was Gregorian chant, but this was supplemented by the import of conservative Spanish church music. Some Spanish and Portuguese musicians crossed the Atlantic to contribute, and a native tradition grew up around them. All but one of the composers of tonight's baroque choral music were born in Europe but spent their working lives in Latin America.

Juan Gutiérrez de Padilla became *maestro de capilla* at Puebla Cathedral following Fernandes. His musicians sat in double rows of seats facing each other, which encouraged antiphonal effects and the extensive use of instruments. Padilla's music is primarily sacred motets, often for double choir with accompaniments for organ or various stringed instruments.

Hernando Franco moved to Guatemala as a young man and then to Mexico City, where he wrote a number of Latin works; he is the earliest known composer of such works in Latin America. He also wrote various works for missionaries to use, with texts in the Nahuatl (Aztec) language, one of which, *Dios itlazontziné*, is being sung tonight.

Gaspar Fernandes was organist and organ tuner in Santiago de Guatemala, and later *maestro de capilla* at Puebla Cathedral, Mexico. He made an important collection of Latin church music which has been preserved, to which he also contributed, and in later life composed works in various Latin American languages, of which *¡Viva Ignacio!* is one.

Francisco López Capillas was the first Mexican Creole composer of significance, and much of his music was taken to Spain and then widely disseminated. He worked in Mexico City and in Puebla under the directorship of Padilla. His style can be very polished and sophisticated, but also lively, with double-choir interchanges of short phrases.

Juan de Araujo moved as a student to Lima. He was banished for a period, and went to Panama, but later worked in Lima, Cuzco and Sucre (Bolivia). His output of sacred music in Latin, such as the *Dixit Dominus* heard tonight, is relatively small compared with his production of *villancicos* (didactic anthems in the vernacular). In his music he searched for innovative and unusual effects, using syncopation to provide unexpected rhythmic drive.

Spanish Organ Music

The **Tiento** is a loosely-defined Spanish musical form similar to the English ‘fantasy’ or Italian *ricercare*. Originally a dance, it became associated mainly with keyboard instruments, and finally the organ. The *tiento lleno* is played using a single ‘full’ registration, as opposed to a solo and accompaniment.

Juan Bautista José Cabanilles was organist at Valencia cathedral. He is considered by many to have been the greatest Spanish baroque composer. Many of his compositions are virtuosic and advanced for their time.

Pablo Bruna was a Spanish organist notable for his blindness, caused by a childhood bout of smallpox. The only compositions of his to survive are a modest number of organ works, mostly in *tiento* form.

Toccata for Percussion

Ney Rosauro is a Brazilian percussionist and composer, who teaches at the University of Miami. His music combines elements of the Brazilian and Western traditions, both in the instruments he uses and in melody and rhythm.

A Modern Latin American Mass

The Second Vatican Council in 1962-65 made two decisions on liturgy which had major effects on Catholic church music. One was to encourage a greater use of music; and the other was to allow the use of the vernacular in parts of the mass, instead of Latin.

Almost immediately, the Argentinian composer and pianist **Ariel Ramírez** responded by writing his *Misa Criolla*, a setting of the mass using a text in Spanish. This was recorded in 1964, before the Vatican Council had even ended, and used publicly shortly after. *Misa Criolla*, as its name ‘Creole Mass’ suggests, is distinctive also for being based on a number of native Argentinian rhythms; the score also calls for various Andean percussion instruments. However, the work is not intended to reproduce folk music, but to recreate some of its traits within the composer’s own style.

Holy Rood Church is a particularly suitable venue in which to perform this work, as it is itself an early example of the new style of church architecture which emerged in the years leading up to the Second Vatican Council to suit the liturgical changes which were to be consolidated by it.

Translations

Deus in adiutorium meum intende (Psalm 69/70)

O God, come to my assistance; O Lord, make haste 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.

Dios itlazonantziné

O loving mother of God,
ever virgin,
we beseech you,
intercede for us
in the heavenly presence
of your beloved son Jesus Christ.
For you are there,
in the revered presence
of your beloved son Jesus Christ.

¡Viva Ignacio!

Long live Ignatius!
Long live Jesus!
Long may they live despite death!

Cui Luna, Sol et omnia

Words by Venantius Honorius Clementianus Fortunatus

He that the Moon, the Sun, and all things serve at all times,
by the outpouring of heavenly grace was born of a virgin.

Magnificat

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden. For behold, from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him: throughout all generations. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed for ever.

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.

Dixit Dominus (Psalm 109/110)

The Lord said to my Lord: Sit thou at my right hand until I make thy enemies thy footstool. The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies. With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee. The Lord hath sworn, and he will not repent: Thou art a priest for ever according to the order of Melchisedech. The Lord at thy right hand hath broken kings in the day of his wrath. He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many. He shall drink of the torrent in the way: therefore shall he lift up the head.

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.

Daniel Turner tenor

Daniel Turner is currently studying voice at the Guildhall School of Music and Drama. A former organ scholar of Queen's College, Oxford, he last sang with The Cherwell Singers in their performance of "The Seven Last Words of Christ" by Dubois in March. Daniel is Director of Music at Wolvercote Parish church.

Jeremy Rouse organ and piano

Jeremy Rouse is Assistant Director of Music and Master in charge of Academic Music at Bedford School. Prior to this he taught at Repton School. A former organ scholar at Girton College, Cambridge and Wells Cathedral, Jeremy is a Fellow of the Royal College of Organists.

James Brown conductor

James Brown is Organist of the University Church, Oxford and a tenor lay clerk in the award-winning choir of New College with whom he tours to Italy and Cyprus later this academic year. He also sings with Collegium Vocale, Ghent (director Phillipe Herreweghe). This is his fourth concert as conductor of The Cherwell Singers.

Percussion

Nick Baron

Luke Wyeth

Simon Brittlebank

Guitar

Stefan Schwarz

Double bass

George Coltart

The Cherwell Singers

Soprano

Kipper Chipperfield
Rachel Connelly *
Kirstie Morton
Eleanor Parker
Clare Scott-Dempster
Rachel Smith
Beatrice Stewart
Sarah Verney Caird
Lucy Watson

Tenor

Paul King
Iain McLean
Guy Peskett
Nicholas Pritchard
David Sutton

Alto

Virginia Allport
Jenny Ayres
Katherine Butler
Clare Jarvis
Jo McLean
Helen Maidlow
Sally Prime

Bass

Neil Herington
Paul Hodges
Simon Jones
Simeon Mitchell
Pelham Olive
Tim Wainwright

* soloist in *Dios itlazonantziné*

Please visit our web site to learn more about the choir, and listen to some of our recordings online. Use the web form to register yourself on our email list, to ensure you receive notification and full details of future concerts.

www.cherwellsingers.org