

Musica Spei Presents
EXPEDITION TO NEW SPAIN:
Renaissance Music Crosses the Atlantic

FRIDAY, MAY 30, 7:30PM

St. Mary's Church, 15 Clark Street, Auburn

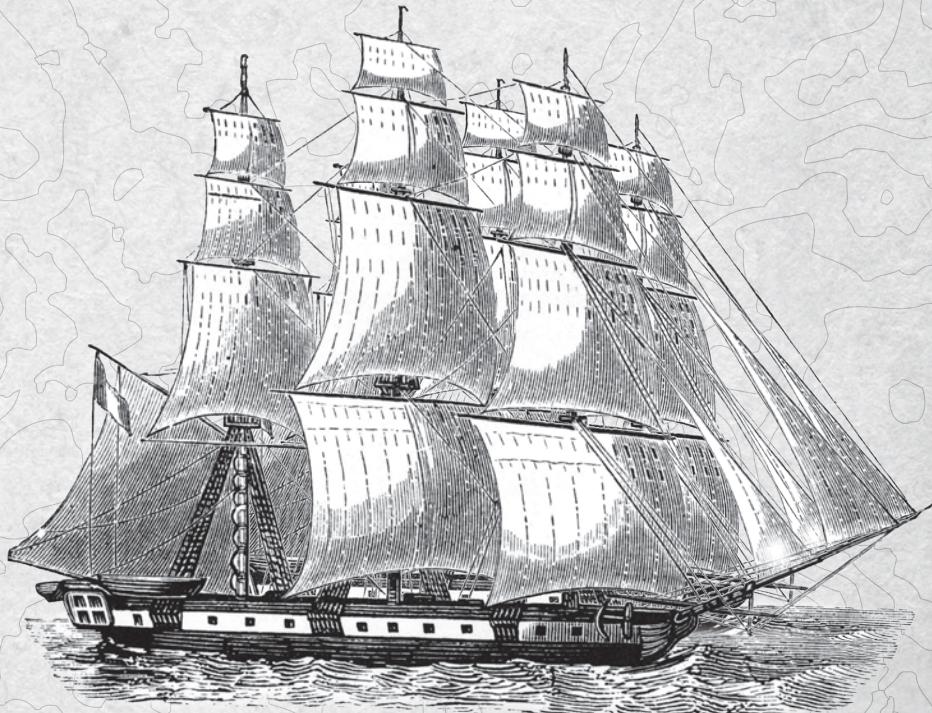
SATURDAY, MAY 31, 8:00PM

St. Anne Church, 1600 Mt. Hope Avenue, Rochester

Free-will offering (\$10 suggested)

For more information, call 585-241-9761

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Expedition to New Spain:
RENAISSANCE MUSIC CROSSES THE ATLANTIC

Lamentatio Jeremiae Prophetae	Francisco Guerrero (1528–1599)
From <i>Missa de feria</i> Kyrie	Pedro Bermúdez (1558–1605)
Christus factus est pro nobis	Hernando Franco (1532–1585)
From <i>Missa de feria</i> Sanctus	Bermúdez
Vere languores nostros	Tomàs Luis de Victoria (c.1548–1611)
From <i>Missa de feria</i> Agnus dei	Bermúdez
Dios Itlazo nantzine	Don Hernando Franco (dates unknown)
<i>Intermission</i>	
Elegit eum Dominus	Gaspar Fernandez (c.1565–1629)
Ardens est cor meum	Victoria
Quem terra	Fernandez
Regina caeli	Fernandez
Salve regina / Benedicamus Domino	Franco

Please hold your applause until the end of each half of the concert.

PROGRAM NOTES

Following the conquest of Mexico by Cortés and much of Central America by Alvarado (early 16th century), cathedral churches were established throughout the region, all with European-style polyphonic choirs.

Among the most important of these early centers of Spanish culture was the cathedral of Santiago de Guatemala (present day Antigua Guatemala), where polyphony was already in use in the 1540s.

Shortly after 1600, the organist and choir director of the cathedral (possibly Gaspar Fernandes) collected, organized, and copied into choir books all of the then-extant music used by the choir. These choir books contain a number of works by such major Old World Spanish composers as Guerrero, de Morales, and Victoria. Significant works by Hernando Franco and Pedro Bermúdez, choirmasters of the Guatemala City Cathedral, are also included. (*A New-World Collection of Polyphony for Holy Week and the Salve Service*)

After serving as *maestro de capilla* in Guatemala from 1573-1575, **Hernando Franco** moved to the new and incomplete cathedral in Mexico City, where he served as *maestro* until his death in 1585. Born in Spain in 1532, near Alcántara in Extremadura, the land of the conquistadores, Franco received his early training as a boy chorister in the Segovia Cathedral in Old Castile; there he met the brothers de Álamo who were to lead him first to Guatemala and then to Mexico City. Some of Franco's music is still to be found in Guatemala, but his cycle of Magnificats (fourteen out of sixteen survive) and many other works are found in Mexico City and Puebla together with his two settings of *Salve regina*.

Several methods were used to encourage the assimilation of the conquered Aztecs into the new Spanish culture in which they found themselves, including creation of coats-of-arms for the Aztec chieftains, and allowing them and their families to use the honorific "Don" before their name, which would be used in Spain only by the nobility. The Aztecs were also encouraged to convert to Catholicism. Often, the converts would take the Spanish name of their sponsor as their own baptismal name. The **Don Hernando Franco** listed as the composer of *Dios Itlazo* is believed to be an Aztec of noble birth, possibly a student of Hernando Franco's at the Cathedral, who took his teacher's name as his own upon conversion to Catholicism, with the added honorific "Don" symbolizing his high status in society.

Pedro Bermúdez (1558–1605) was a Spanish composer and *maestro de capilla*, who has been recognized as one of the most outstanding polyphonists in the New World, and who was active in Granada, Antequera, Cusco, Santiago de Guatemala, and Puebla. All of his works are sacred compositions on Latin texts of the Roman Catholic liturgy, for 4- to 8-voice unaccompanied chorus. With only one exception, the entirety of his musical output is extant in Guatemala City. His *Missa de feria*, presented here, is to be sung during penitential times. The works of Pedro Bermúdez reveal an impressive and imaginative command of 16th century counterpoint. They also reflect the high quality of cathedral music in the New World, which was at the same level with liturgical music in Spanish and other European cathedrals.

Another great *maestro de capilla* in New Spain was **Gaspar Fernandez**, born in Portugal c. 1565. He was appointed organist at the Cathedral in Guatemala in 1599, and elevated to *maestro* in 1602. In 1606, he was invited to the cathedral at Puebla (Mexico) to serve as both organist and *maestro*; he worked there until his death in 1629. Fernandez preferred to compose simple songs with Spanish or Portuguese texts and was responsible for the largest surviving collection of 17th-century secular music in the New World. In fact, of 250 compositions attributed to Fernandez at Puebla between 1609 and 1616, only 17 have Latin texts and appear to have been composed for the church.

TEXTS, TRANSLATIONS, AND MUSICAL NOTES

Lamentatio Jeremiae Prophetae

Francisco Guerrero (1528–1599)

Though he never left the Old World, **Francisco Guerrero** was known to have published several collections of his music abroad. It is also likely that musicians traveling to the New World took copies of his work and other Old World composers with them as they traveled. This work was found in the library of the cathedral in Santiago de Guatemala (present day Antigua, Guatemala).

Incipit Lamentatio Jeremiae Prophetae.	Here begins the lamentations of the prophet Jeremiah.
ALEPH. Quomodo sedet sola civitas plena populo! Facta est quasi vidua domina gentium;	ALEPH. How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations!
Princeps provinciarum facta est sub tributo.	She that was a princess among the cities has become a vassal.
BETH. Plorans ploravit in nocte, et lacrimæ ejus in maxillis ejus: non est qui consoletur eam, ex omnibus caris ejus; Omnes amici ejus spreverunt eam, et facti sunt ei inimici.	BETH. She weeps bitterly in the night, tears on her cheeks; among all her lovers she has none to comfort her; all her friends have dealt treacherously with her; they have become her enemies.
GHIMEL. Migravit Judas propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem: Omnes persecutores ejus apprehenderunt eam inter angustias.	GHIMEL. Judah has gone into exile because of affliction and hard servitude; she dwells now among the nations, but finds no resting place; her pursuers have all overtaken her in the midst of her distress.
Jerusalem, convertere ad Dominum Deum tuum.	Jerusalem, return to the Lord thy God.

Kyrie from *Missa de feria*

Pedro Bermúdez (1558–1605)

Kyrie eleison, Christe eleison, Kyrie eleison	Lord, have mercy; Christ, have mercy; Lord, have mercy.
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Christus factus est pro nobis

Hernando Franco (1532–1585)

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum et dedit illi nomen, quod est super omne nomen.	Christ became obedient for us unto death, even to death, death on the cross. Therefore God exalted him and gave him a name which is above all names.
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Sanctus and benedictus from *Missa de feria*

Bermúdez

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt caeli et terra, et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Holy, holy, holy, Lord God of Sabaoth. 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.
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Vere languores nostros

Tomàs Luis de Victoria (c.1548–1611)

The most famous composer of the 16th century in Spain, **Victoria** was not only a composer, but also an accomplished organist and singer as well as a priest. He is sometimes known as the "Spanish Palestrina."

Vere languores nostros ipse tulit et dolores nostros, ipse portavit: cujus livore sanati sumus. Dulce lignum, dulce clavos, dulcia ferens pondera quae sola fuitis digna sustinere regem coelorum et Dominum.	Truly, our failings he has taken upon himself and our sorrows he has borne: by his wounds we have been saved. Sweet wood, sweet nails that bore this sweet burden which alone were worthy to support the King of heaven and Lord.
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Agnus dei from *Missa de feria*

Bermúdez

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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Dios itlazo nantzine

Don Hernando Franco (dates unknown)

This piece is a Marian text in the Nahuatl language of the native Aztecs. It is believed to be the oldest known surviving copy of Western Style published music by a Native American composer.

Dios itlazo nantzine, cemihcac ichpochtle, cenca timitz totlatlauhtilya mato panximotlatolti. Yn il huicac ixpantzinco, Inmotlazo conetzin, Jesu Christo. Ca om pa timo yeztica y mi na huactzinco; yn motlazo conetzin y Jesu Christo.	Beloved Mother of God, Eternal Virgin, most exalted, May you intercede at the appointed time In the realm of the dead for us and our ancestors. In heaven you are in the honored presence Of your beloved child, Jesus Christ. Because there your heart is close To your beloved child, Jesus Christ.
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INTERMISSION

Elegit eum Dominus

Gaspar Fernandez (1566–1629)

Fernandez composed Elegit eum Dominus for the visit to Puebla in 1612 of the newly appointed 13th Viceroy of Mexico, Diego Fernandez de Cordoba, Marques de Guadalcazar. It was the first Latin-texted state motet written in the New World. The text is paraphrased from the Pontificale Romanum, the response for the entrance of a visiting head of state. According to tradition, a ceremonial arch was erected and the music was played and sung by musicians seated within the arch as the Viceroy and his procession proceeded beneath it. - Note courtesy of Polyhymnia

Elegit eum Dominus, Et excelsum fecit illum: prae regibus terrae glorificavit eum, in conspectu regum et non confundetur.	He is the elect of the Lord, And the Lord has made him great before all the kings of the earth. He is glorified in the sight of the king, and he shall not be confounded.
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Ardens est cor meum

Victoria

Ardens est cor meum; desidero videre Dominum. Quaero et non invenio ubi posuerunt eum. Si tu sustulisti eum, dicio mihi, et ego eum tollam, alleluia.	My heart is burning; I long to see the Lord. I seek and cannot find where they have laid him. If thou hast taken him, tell me, and I shall get him. Alleluia.
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Quem terra

Fernandez

Quem terra, pontus, aethera, colunt, adorant, praedicant, trinam regentem machinam claustrum Mariae baiulat.	The God whom earth, and sea, and sky adore, and laud, and magnify, who o'er their threefold fabric reigns, the Virgin's spotless womb contains.
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Regina caeli

Fernandez

Regina caeli laetare, Alleluia. Quia quem meruisti portare, Alleluia. [Iam] Resurrexit sicut dixit, Alleluia. Ora pro nobis Deum. Alleluia.	Queen of Heaven, rejoice, alleluia. For He whom you were worthy to bear, alleluia. [Now] has risen, as He said, alleluia. Pray for us to God, alleluia.
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Salve Regina / Benedicamus Domino

Franco

While the Benedicamus is a separate piece, the Salve Regina and Benedicamus often appear together in sources.

Salve Regina, Mater Misericordiae, Vita, dulcedo, spes nostra, Salve! Ad te clamamus, exsules filii [H]evae, Ad te suspiramus, gementes et flentes, In hac lacrimarum valle. Eja ergo, Advocata nostra, Illos tuos misericordes oculos ad nos converte Et Jesum, benedictum fructum ventris tui, Nobis, post hoc exilium, ostende, O clemens, O pia, O dulcis Virgo semper Maria. Benedicamus Domino.	Hail, Holy Queen, Mother of mercy, Our life, our sweetness and our hope, Hail! To thee do we cry, poor banished children of Eve, To thee do we send up our sighs, Mourning and weeping in this valley of tears. Turn, then, most gracious advocate, Thine eyes of mercy toward us, And after this, our exile, Show unto us the blessed fruit of thy womb, Jesus. O merciful, O loving, O sweet always Virgin Mary. Let us bless the Lord.
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ABOUT MUSICA SPEI

Founded in 1995, **Musica Spei** (Music of Hope) explores the vast repertoire of rarely performed, sacred choral masterworks of the medieval and renaissance periods, sharing the riches with audiences throughout central and western New York. Rehearsing and performing unaccompanied and without a conductor, the group develops its interpretations in a collaborative fashion, communicating and interacting like members of a jazz or chamber music ensemble. Every summer since 1995, Musica Spei has sponsored Renaissance Summer Sings at Saint Anne Church for members of the community who enjoy singing this repertoire.

Check our website: www.musicaspei.org, for more information about additional upcoming concerts, summer sings, and the Fourteenth Annual Rochester Early Music Festival, to be presented November 14, 2014.

The members of Musica Spei are Jeanne Beddoe, Alexandra Bermel, Jim Blake (on leave for this performance), Lynette Blake (on leave for this performance), Glenda Brayman, Tyler Cassidy-Heacock, Mary Cowden, Juli Elliot (on leave for this season), Joe Finetti, Christopher Gold, Jeff Harp, Eric Lobenstine, Mary Mowers (guest singer 2014), Howard Spindler, Brian Story and Jeff Tabor. Steve Marcus is artistic guide emeritus.

Copies of Musica Spei's CD Cathedrals of Sound are available for purchase after the performance, and members of the group will be happy to answer questions or discuss today's music.

Musica Spei is grateful that, since its inception, the Saint Anne community has supported Musica Spei with rehearsal space and the opportunity to perform in the acoustically magnificent sanctuary, as a member of the "Choir in Residence" program. We are especially grateful to Father Gary Tyman, the current leader of the Our Lady of Lourdes / Saint Anne Cluster of Communities of the Roman Catholic Diocese of Rochester, for his ongoing support and encouragement.

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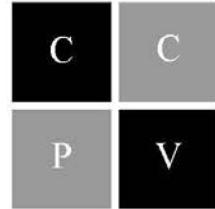
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