



THE ORANGE TREE COURTYARD

Renaissance Music in and around Seville Cathedral

Eine Veranstaltung des Institutes für Alte Musik in Kooperation
mit ERTA Österreich (European Recorder Teacher Association) und der Stadt Salzburg



STADT : SALZBURG

Samstag, 23. November 2019
20.00 Uhr
Solitär
Universität Mozarteum
Mirabellplatz 1

PROGRAMM

Begrüßung Prof. Dorothee Oberlinger

1. THE ORANGE TREE COURTYARD

Improvisation **Istijbar Raml-al-Maya**
Free after *La Música Andalusí – Ál-Ála. Historia, conceptos y teoría musical.*
Amin Chaachoo, Almuzara, 2001.

Anonymous **Propiñan de melyor** [a3]
(late 15th century) Sevilla, Catedral Metropolitana, Biblioteca del Coro, Ms. 7-1-28
"Cancionero de la Colombina"

2. THE HIGH ALTAR

Pedro de Escobar **Virgen bendita sin par** [a4]
(ca. 1465–ca. 1535) *Madrid, Biblioteca Real, MS II-1335*
"Cancionero Musical de Palacio"

Francisco Guerrero **Virgo prudentissima** [a4]
(1528–1599) *Sacrae cantiones, vulgo moteta nuncupata, Sevilla (Martín Montesdoca), 1555*

Cristóbal de Morales **Regina caeli, laetare** [a5]
(ca. 1500–1553) Archivo y Biblioteca Capitulares de la Catedral Metropolitana, Toledo, Ms. 21

3. LA GIRALDA: LOOKING OVER THE CITY FROM THE CATHEDRAL TOWER

Juan Vásquez **Del rosal sale la rosa** [a5]
(ca. 1500–ca. 1560) **¿Qué razón podéis tener?** [a5]
Morenica me era yo [a5]
Recopilación de sonetos y villancicos, Sevilla (Juan Gutiérrez), 1560

Miguel de Fuenllana **Tiento No. 4** [a4]
(fl. 1553–1578) **Fantasia No. 34 sobre un passo forçado, Ut re mi fa sol la** [a4]
Orphenica Lyra, Sevilla (Martín Montesdoca), 1554

4. CHAPEL "VIRGEN DE LA ANTIGUA" GRAVES OF FRANCISCO GUERRERO, CHOIR MASTER AND FRANCISCO PERAZA, ORGANIST

Pedro de Escobar **Missa Pro Defunctis. Agnus Dei** [a4]
(ca. 1465–ca. 1535) Tarazona, Archivo Capitular de la Catedral, Archivo Ms. 3: ff. 225v–226r

Francisco Guerrero **Missa Pro Defunctis. In elevatione Domini: Hei mihi, Domine** [a6]
(1528–1599) *Missarum Liber Secundus, Rome, 1582*

Francisco Peraza **Medio registro alto (de) primer tono** [a4]
(1564–1598) El Escorial, Real Monasterio, MS LP 30 (formerly MS 2817)

5. BEHIND THE CHOIR: GRAVE OF HERNANDO COLÓN

Enrique [Foxyer] **Pues con sobra de tristura** [a4]
(+ 1488) Sevilla, Catedral Metropolitana, Biblioteca del Coro, Ms. 7-1-28
"Cancionero de la Colombina"

Anonymous **Niña y viña** [a4] [tutti]
(late 15th century) Sevilla, Catedral Metropolitana, Biblioteca del Coro, Ms. 7-1-28
"Cancionero de la Colombina"

6. THE CHAPTER HOUSE

Alonso de Mudarra **Tiento II & Fantasia XVIII**
(ca. 1510–1580) **Fantasia XVI**
Pavana I & Gallarda
Tres libros de musica en cifras para vihuela, Sevilla (Juan de León), 1546.

7. THE CHOIR

Alonso Lobo **Vivo ego, dicit Dominus** [a4]
(1555–1617) *Liber Primus Missarum, Madrid, 1602*

Francisco de Peñalosa **Missa Ave Maria Peregrina: Agnus Dei III** [a5]
(ca. 1470–1528) [Vita dulcedo / De tous bien playne]
Tarazona, Archivo Capitular de la Catedral, Archivo Ms. 3

PROGRAMME NOTES

On the 8th of March 1401, the Seville consistory decided to build a new cathedral on the site of the former mosque. Their ambition: „a building so immense that the coming generations will think we were mad“. They succeeded: the cathedral of Santa María is still the third largest Christian temple in Europe. A few elements of the mosque were preserved, among them the forecourt, a courtyard planted with orange trees and known as *Patio de los Naranjos*. Here, under the sweet shadow of the trees, starts our musical stroll through the cathedral. The concert opens with an improvisation inspired by the Arab-Andalusian *Istijbar*, a form of instrumental music exploring the melodic and emotional characteristics of a certain mode. In the Moroccan tradition, the mode *Raml-al-Maya* is often connected to spiritual contemplation and mysticism.

Once we enter the cathedral, we walk to the high altar and admire the spectacular altarpiece, completed in 1564 after almost a century of continuous work. We glance at the forty-four reliefs and over two hundred sculptures of saints and biblical scenes and stop at the central figure, a 13th-century silver-plated image of Our Lady. This small effigy, known as *Virgen de la Sede*, gives the cathedral its official name. We listen to three examples of music written in the Virgin's honour: a Spanish song (*Virgen bendita sin par*), a motet (*Virgo prudentissima*) and an antiphon (*Regina coeli, laetare*).

We continue our visit climbing *La Giralda* – the minaret of the old Mosque, converted into the cathedral's bell tower. From the top, at almost hundred metres height, we have a bird's eye view over the city. The *villancicos* of Juan Vásquez and the vihuela music by Fuenllana are examples of music that once probably sounded within the walls of cultivated Sevillian houses.

Our next stop is the chapel of *La Antigua*, next to the main entrance of the building. The mural painting of Our Lady of La Antigua was thought to be ancient beyond memory. Seafarers traveling to the New World often prayed for her protection. We visit this space to pay homage to two eminent musicians who are buried here: chapel master Francisco Guerrero, one of the most revered Spanish composers of the Renaissance, and organist Francisco Peraza, who, according to sources of the time, played as wonderfully "as if he had an angel on each finger". Besides examples of their music, we perform the *Agnus Dei* from the oldest known Iberian Requiem mass, composed by the Portuguese Pedro de Escobar, chapel master at Seville cathedral from 1507.

A few steps away, right behind the choir, we stop at the grave of Hernando Colón, son of Christopher Columbus. As a young man, Hernando accompanied his father and older brother Diego in their journeys to America, although eventually he chose for a different lifestyle, returning to Spain to become a scholar and bibliographer. Hernando gathered over 15.000 books, of which approximately 4.000 are still preserved at Seville Cathedral. One of them is the *Cancionero de la Colombina*, a songbook compiled in the late 15th century at the court of the Catholic Monarchs Ferdinand and Isabella.

Now we walk towards the South-East corner of the cathedral and visit the chapter house, where the canons congregate daily to pray and work. Alonso de Mudarra was a member of the chapter between 1546 and 1580 and witnessed the construction of this space, initiated in 1550. Besides a priest, Mudarra was a composer and a virtuoso vihuela player. A few months after arriving in Sevilla, Mudarra had his vihuela music published, including the pavan and galliard that we perform today.

The end of our visit is near. Before returning to the busy streets of Seville, we visit the choir, the musical heart of the cathedral. On the front side of a lectern made around 1565 there is a relief of a group of five musicians: cornet, two shawms and two trombones. The cathedral employed a group of instrumentalists since 1526 to provide variety and solemnity to processions, services and masses. We close the programme with sacred music by composers who chose to spend the last years of their life in Seville: Alonso Lobo and Francisco de Peñalosa. The construction of the *Agnus Dei* by Peñalosa is comparable to the structure of a cathedral. Out of five voices in the composition, two sing melodies that existed long before. The *discantus* (the highest voice) sings part of the plainchant antiphon *Salve Regina* in long note values, while the *tenor* (the fourth voice) presents the *cantus* of the chanson *De tous bien playne* by Hayne van Ghizeghem in reverse: starting with the last note. The complexity of this motet, with melodies of different origin that blend into harmonious unity, reflects the variety of architecture, artworks and symbols that have come together through the centuries in Seville cathedral – and in any other historical building we may be lucky to visit.

ROYAL WIND MUSIC

Biography



An array of international musicians perform repertoire from the golden age of polyphony on an impressive collection of renaissance recorders: together they are **The Royal Wind Music**. The group was founded in 1997 by Paul Leenhouts and has captivated a steadily-growing worldwide audience ever since. Their collection of instruments, based on examples found in the Kunsthistorisches Museum in Vienna, was made by Adriana Breukink (Netherlands) and Bob Marvin (Canada). The recorders vary from a 15 cm small soprano to the three meter long sub-contrabass recorder. The Royal Wind Music performs in major concert halls and festivals all over Europe and in the United States and Mexico. Their live performances and eight CDs have been broadcast by radio channels internationally, and they have made several appearances on Dutch national TV. The ensemble has also developed a wide-ranging programme of educational activities including school and family concerts, thematic workshops and a partnership with the recorder department of the Conservatorium van Amsterdam: The Royal Wind Music Academy. The Royal Wind Music organises the biennial four-day festival Open Recorder Days Amsterdam, a major international event attracting visitors from all over the world.

ROYAL WIND MUSIC

Biografie

Mit einer Aufstellung von internationalen Musikern bringen sie Repertoire des Goldenen Zeitalters der Polyphony auf die Bühne und das alles auf einer eindrucksvollen Kollektionen Renaissanceblockflöten: zusammen sind sie **The Royal Wind Music**. Das Ensemble wurde 1997 von Paul Leenhouts gegründet und hat seitdem ein weltweit stets wachsende Schar von begeis-

terten Zuhörern gefunden mit dem Ausführen von instrumentaler Musik von 1520 bis 1640. Alles auswendig spielend, ist *The Royal Wind Music* auch für seine mitreissenden Konzerte bekannt und seine direkte Kommunikation mit dem Publikum. Alle Musiker des Ensembles sind ehemalige Studenten des Conservatorium van Amsterdam. Ihre Instrumente wurden von Adriana Breukink (Niederlande), Bob Marvin (Kanada) und Monika Musch (Deutschland) angefertigt, die ihre Modelle auf Vorbilder des Kunsthistorischen Museums in Wien basierten. Diese Renaissanceinstrumenten variieren vom 15cm kleinen Sopranino bis zu der fast drei Meter langen Subkontrabassblockflöte, die, angelehnt an Renaissanceprinzipien, 1998 in Zusammenarbeit von Adriana Breukink, Windried Hacker und Paul Leenhouts entstanden ist. The Royal Wind Music ist in den großen Sälen Europas, in den Vereinigten Staaten und Mexico aufgetreten. Darunter finden sich auch prestigereichen holländischen Serien, z.B. Im "Het Concertgebouw", "Muziekgebouw aan 't IJ" in Amsterdam, "Muziekcentrum Vredenburg" in Utrecht und "De Doelen" in Rotterdam. Andere erwähnenswerte Auftritte auf Festivals fanden statt beim "Festival Oude Muziek" in Utrecht, "Berliner Tage für Alte Musik", "Greenwich International Early MusicFestival" in London und dem "Boston Early Music Festival". Liveauftritte für Radio und TV sowie CDs wurden in den Niederlanden und auf der ganzen Welt ausgestrahlt. Von 2009 bis 2013 bekam das Ensemble zweimalig strukturelle Förderung vom niederländischen "Fonds voor de Podiumkunsten". Darüberhinaus wird das Ensemble regelmäßig auf Projektbasis vom "Prins Bernhard Cultuurfonds" sowie anderen Förderern finanziell unterstützt, u.a. auch zum Anschaffen neuer Instrumente. Während der letzten Jahre hat *The Royal Wind Music* ein weitreichendes pädagogisches Programm aufgebaut, das sich sowohl an Kinder, Erwachsenen und zukünftige professionelle Spieler richtet. Im September 2011 ist das Ensemble in diesem Verband eine Partnerschaft mit dem Amsterdamer Konservatorium eingegangen, die "Royal Wind Music Academy". Dabei handelt es sich um eine Serie von Workshops an Studenten des Konservatoriums über das Ausführen von Renaissancemusik auf Blockflöten. Das Ensemble hat auch mit verschiedenen Musikschulen in den Niederlanden und England zusammengearbeitet und bietet Workshops sowie Familienkonzerte an, die verschiedene Altersgruppen von Amateuren an das Spielen von Renaissancemusik heranzuführen. In Form einer Biennale organisiert The Royal Wind Music seit 2012 ein viertägiges Festival mit Wettbewerb: die "Open Recorder Days Amsterdam" (ORDA). Dort bringen sie hunderte von Blockflötisten allen Alters, Instrumentenbauer und Musikliebhaber aus der ganzen Welt zusammen. Die vierte Auflage dieses Festival wurde im Oktober 2019 stattfinden. *The Royal Wind Music* hat sieben Cds auf dem spanischen Label Lindoro herausgebracht. Ihr neuestes Album "Cosmography of Polyphony" ist in 2017 beim deutschen Label Pan Classics erschienen. Diese CD bezeichnet das musikalische Universum der Gruppe, das von Renaissancemusik aus England, Spanien, Italien, Deutschland, den Niederlanden und Flandern, bis hin zu gelegentlichen Ausflügen in das Baroquepertoire reicht.

www.royalwindmusic.org

- facebook.com/royalwindmusic
- twitter.com/royalwindmusic
- instagram.com/royalwindmusic
- youtube.com/royalwindmusic

THE ORANGE COURT

Renaissance music in and around the Cathedral of Seville

On the 8th of March, 1401, the church leaders in Seville decided to build a new Cathedral on the site of the previous main mosque. The ambition was declared in no uncertain terms: „a building so large that future generations will consider us crazy." They succeeded: the Cathedral of Santa María remains the beating heart of the city and the third largest church in the whole of Europe. Like all Cathedrals, the Cathedral of Seville bears the evidence of several centuries of history, art and of the life of the city. A good example is the *Patio de los Naranjos* or 'Orange Court'. It is here that our wanderings commence, in the shadow of the trees, sheltering us in one of Europe's hottest cities.

The Orange Court is the former courtyard of the mosque. It remained when the Cathedral was constructed. The entrance to this courtyard has, since 1407, been known as the *Puerta del Perdón* ('door of forgiveness'), but the courtyard itself dates from the 13th century. The refined decorations on the gate and the spectacular door with quotes from the Koran ("power is with Allah" "Eternity is with Allah") are reminders of the history of a city which was under Islamic rule between 711 and 1284.

In this old Orange Court we open the programme with an improvisation based on the rules of the Andalusian *istikhar*, a form of instrumental music in which musicians explore the melodic and emotional characteristics of a mode. We chose the *Raml-al-Maya* mode as, in Moroccan tradition, it is often linked to spiritual contemplation and mysticism. After this meditative moment follows the anonymous instrumental piece *Propiñan de Melyor*, found in the 15th century *Cancionero de la Colombina* but possibly with earlier origins.

2 THE ALTAR: OUR LADY

On entering the Cathedral from the Orange Court, we find ourselves close to the *Capilla Mayor* with its breathtaking Gothic high altar, completed in 1564 after almost 100 years of continuous work. In the middle of the altar stands the 13th century image of Our Lady, the *Virgen de la Sede*. Marian devotion is as diverse as Mary's theological identities: Queen of Heaven, eternal Virgin, Mother of the Lord, mediator between man and God. The following three pieces illustrate this spectrum.

Virgen bendita sin par is a Marian hymn attributed to Pedro de Escobar, a Portuguese singer and composer who worked as master of the choirboys at Seville Cathedral between 1507 and 1514. *Virgo Prudentissima* is one of the many Marian motets by Francisco Guerrero, who was born and bred in Seville and who worked at the Cathedral for a large portion of his life. *Virgo Prudentissima* was included in his first collection, published by local printer Martín Montedocca when the composer was 27.

One of Guerrero's teachers was the influential master Cristóbal de Morales, also born in Seville, where he returned to visit his family on occasion, later in life. Morales was, between 1535 and 1545, a singer in the Papal Chapel in Rome and enjoyed international fame as a composer. *Regina caeli* is an antiphon to be sung between Easter and Pentecost: "Queen of heaven, rejoice, alleluia. The Son you merited to bear, alleluia, Has risen as he said, alleluia!" The joy of the text resonates in Morales' setting.

3 LA GIRALDA: VIEW FROM THE TOWER

We stand up and walk in an Easterly direction to *La Giralda*. This tower was built between 1184 and 1195 and was once the tallest minaret in the world. In the 14th century, the original spire was damaged. It was only in the 16th century that it was replaced with a new spire in Renaissance style. Remarkably, the visitor does not ascend the tower by staircase but rather by a sloping passageway.

The word 'giralda' means 'weather vane' and refers to the image of Faith at the top of the tower which turns with the wind. From the top of La Giralda one can enjoy a fantastic view of the city. Gazing down into the distance, once sees houses, streets and churches. What happens behind those walls? Perhaps someone is making music?

The composer and priest Juan Vásquez had reached the age of approximately 50 when he arrived in Seville to work for the aristocrat Antonio de Zúñiga, and later for Gonzalo de Moscoso, to whom he dedicated his *Recopilación de sonetos y villancicos* in 1560. Aristocrats, canons (the priests attached to the Cathedral) and prosperous inhabitants came together regularly, often in their own houses, to talk, read poetry, to make music, discuss theology... or simply to chat. In these private circles, the songs of Vásquez and the instrumental music of Miguel de Fuenllana were both likely performed.

The three charming songs by Juan Vásquez which we perform here, strike a fine balance between the simplicity of popular poems and the musical characteristics of the Italian madrigal, such as imitation and attention to the character of the text. These are followed by two arrangements of music by Miguel de Fuenllana, published in Seville in 1554 and originally composed for the *vihuela de mano*, then a popular stringed instrument. The *tiento* is a short introductory piece, almost a written-out improvisation, while the *fantasia* is most often based on one or more themes which regularly return. In this instance, the theme, or *passo*, is a hexachord: a series of six notes at specific intervals, and an important concept in the musical theory of the day.

4 CHAPEL VIRGEN DE LA ANTIGUA

As we return to the ground floor, we visit one of the many chapels which stand against the outer walls of the Cathedral: the *Capilla de la Virgen de la Antigua*. People believed that the wall painting of Our Lady in this chapel had existed since time immemorial. The seamen who travelled to the new world place themselves under her protection. The chapel houses the graves of two important musicians: choirmaster Francisco Guerrero and organist Francisco Peraza. As a gesture of remembrance, we hear the *Agnus Dei* from the oldest Iberian Requiem, by Pedro de Escobar, and the motet *Hei mihi, Domine* by Guerrero, composed for the holiest moment of the Mass: the elevation.

Francisco Peraza died in 1598, one year before Guerrero, but much younger; aged just 34. Peraza had worked at the Cathedral since 1584 and enjoyed legendary status due to his virtuosic playing and ingenious improvisations. The painter Francisco Pacheco writes in his *Libro de retratos* (1599), a collection of portraits and biographies of famous residents of the city, that Peraza's music had such power that the great masters including Guerrero himself "thought that he had an angel on each finger". Unfortunately, only a single composition has survived by this phenomenal improviser, the *Tiento de medio registro de primer tono*, with which we conclude this portion of the programme.

5 BEHIND THE CHOIR: THE GRAVE OF HERNANDO COLÓN

Directly opposite the Capilla de la Virgen de la Antigua, behind the choir, we visit the grave of Hernando Colón, the second son of Christopher Columbus. Unlike his famous father, Hernando never felt called to sail to far-off lands. His life was, predominantly, an intellectual 'voyage of discovery'; he collected approximately 15,000 books in his Seville library. Following his death, a portion of this collection, now known as the Biblioteca Colombina, came to be housed in the Cathedral: Hernando remains close to his books.

One of the thousands of volumes in Hernando's collection is a songbook copied around 1460-1480, probably within the entourage of King Ferdinand and Queen Isabella. Alongside *Propiñan de Melyor*, we here perform the melancholic *Pues con sobra de tristura* by the French composer Enrique, and an anonymous setting of the popular *Niña y viña*.

6 THE CHAPTER HOUSE

We walk on to the South East corner of the Cathedral, to the Chapter House. Here, the Cathedral canons gathered daily to pray and to hold meetings. Between 1546 and 1580 the canons included Alonso de Mudarra. He watched this part of the Cathedral being built: its construction began in around 1550. Mudarra was a virtuosic player of the vihuela, having grown up in the house of the Dukes of the the Infantado. Due to this background, Mudarra played an important role in decisions around the commissioning of a new organ and the hiring of new instrumentalists. In his final years, Mudarra rose to the status of the Cathedral's superintendent.

Some months after Mudarra's arrival in Seville, he published a portion of his vihuela compositions. Just like Fuenllana, Mudarra published short, introductory *tientos* and longer *fantasías*, which he arranged in such a way that musicians could easily assemble suite of various pieces in the same mode. Mudarra also composed a number of dances for the vihuela. The pair of dances, *pavana* & *gallarda*, was as popular in Spain as in the rest of Europe: the *pavane*, a stately, processional dance in duple time, contrasting with the lively *gaillarde*, in triple time.

7 THE CHOIR

We are almost at the end of our wanderings. Before we return to the busy streets of Seville, we find ourselves in the choir, the musical heart of the Cathedral. On the front of a music stand, made for the choir around 1565, is a group of five musical sculptures: a cornetto, two shawms and two trombones. Since 1526, the Cathedral had employed a group of brass players, the *ministriles* who worked as freelancers. Together with the choir and organ, they added solemnity, variation and lustre to processions, celebrations, services and Masses. From time to time, the *ministriles* also played recorders.

We conclude our programme with two motets by composers who chose to spend the final years of their lives in Seville. Alonso Lobo was probably one of the choirboys who studied with Francisco Guerrero. Lobo worked for many years in Toledo, returning to Seville in 1604 as choirmaster. His motet *Vivo ego, dicit Dominus* works especially well when performed by instruments. The text offers hope, and the music, full of imitation and movement, adopts this character: "live, says the Lord, and do not desire the death of the sinner, but rather that he change his ways and live."

Francisco de Peñalosa worked as a singer at the court of King Ferdinand III of Aragón between 1498 and the King's death in 1516. In 1517 he moved to Rome to sing in the Papal choir. Following the death of Pope Leo X in December 1521, he came to Seville, where he died in 1528. Whilst at the court of Aragón, Peñalosa had the chance to become accustomed with the style and techniques of the Franco-Flemish school. His great contribution to the development of Spanish polyphony was the adoption and dissemination of these techniques.

The beautiful *Agnus Dei* from the *Missa Ave Maria Peregrina* is a characteristic example of the Franco-Flemish love of complexity. Two of the five voices consist of pre-existing melodies. The discantus (highest voice) sings part of the antiphon *Salve Regina* as a *cantus firmus* in long notes. The tenor (fourth voice) sings the descant of a well-known 15th century chanson: *De tous bien playne* by Hayne van Ghizeghem. This chanson, a description of the ideal woman, was associated with the perfection of Mary and therefore is wholly appropriate in a Mass dedicated to her. Peñalosa makes the task harder both for himself and for the listener: in this *Agnus Dei*, *De tous bien playne* is inverted; sung therefore from end to beginning and, as a result, is barely recognisable for the listener.

The wondrous complexity of this motet is perhaps comparable with the complex construction of the beautiful Cathedral of Seville, and with all Cathedrals in the world. We see a spectacular unity in the structure, but its component parts – walls, art works, paintings etc date from different time periods and were made by different artists. This is comparable with the manner in which the melodies *Vita dulcedo* and *De tous bien playne* were initially conceived entirely independently of each other, only to be finally united in this *Agnus Dei*.

María Martínez Ayerza

Programme, arrangements and diminutions:

María Martínez Ayerza

Artistic direction:

Petri Arvo, Hester Groenleer, María Martínez Ayerza

Royal Wind Music:

Petri Arvo, Verena Barie, Francesca Clements, Hester Groenleer, Marco Magalhães, María Martínez Ayerza, Juho Myllylä, Filipa Pereira, Daniel Scott, Irene Sorozábal Moreno, Margarida Yokochi

Renaissance recorders