

WIGMORE HALL

Saturday 19 April 2025
7.30pm

The splendour of Portuguese polyphony

Cupertinos

Pedro Teixeira conductor
Eva Braga Simões soprano
Raquel Mendes soprano
Ana Caseiro soprano

Paulina Sá Machado soprano
Gabriela Braga Simões alto
Maria Bustorff alto
André Lacerda tenor

Tiago Sousa tenor
Nuno Mendes bass
Pedro Silva bass

Duarte Lobo (c.1564-1646)

Asperges me (1621)

Francisco Garro (c.1556-1623)

From *Missa Saeculorum (Primi Toni)* (c. 1609)
Kyrie • Gloria

Estêvão Lopes Morago (c.1575-1628)

Montes Israel (c. 1628)

Francisco Garro

Credo from *Missa Saeculorum (Primi Toni)*

Estêvão Lopes Morago

Jesu Redemptor I (c. 1628)

Francisco Garro (c.1556-1623)

From *Missa Saeculorum (Primi Toni)*
Sanctus • Agnus Dei

Estêvão Lopes Morago

Lumen ad revelationem

Filipe de Magalhães (1571-1652)

Exsurge quare obdormis

Manuel Cardoso (1566-1650)

Aquam quam ego dabo (1648)

Pedro de Cristo (1550-1618)

Regina caeli (c. 1600)

Duarte Lobo

Alma redemptoris mater (1602)

Interval

Manuel Cardoso

Lamentatio Feria Quinta

Filipe de Magalhães

Commissa mea (1636)

Francisco Garro

Parce mihi, Domine (1623)

Duarte Lobo

Audivi vocem (1621)

Manuel Cardoso

Quod autem (1648)

Estêvão Lopes Morago

Pange lingua

Pedro de Cristo

Ave Maria (c. 1610-20)

Estêvão Lopes Morago

Jesu Redemptor II (c. 1628)



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The splendour of Portuguese polyphony

It was in 1528, almost 500 years ago, that the establishment of the Évora Cathedral Music School marked the beginning of one of the most extraordinary periods in Portuguese music history. This event allowed Portuguese polyphony to flourish over the next 200 years, becoming one of the most sophisticated musical traditions in Europe – a legacy that still resonates today. Évora Cathedral became a centre of musical creation, training some of the greatest composers in the history of Portuguese sacred music. The Monastery of Santa Cruz in Coimbra, the other focal point of Renaissance polyphonic production and practice, contributed further names to the already extensive list of Portuguese composers. At the same time, composers such as Francisco Garro and Lopes Morago, both Spanish by birth, developed their musical careers in Portugal for most of their lives, adding value and new works to an already rich musical landscape.

This programme celebrates this immeasurable legacy, presenting emblematic works by all the key figures of Portuguese polyphony – from Duarte Lobo to Manuel Cardoso – while also introducing the work of Pedro de Cristo, from the Monastery of Santa Cruz in Coimbra.

The first part of the concert is dedicated to one of the least known composers of this era, whose *Missa Sæculorum primi toni* for five voices will be performed: **Francisco Garro**. Very little is known about his life. Despite some confusion over his name – early sources from the 18th and 19th centuries referred to him as Francisco Garcia, an error that persisted until the early 20th Century – it is now known that Garro was Spanish. He served as *mestre de capela* at Sigüenza Cathedral until the late 1580s. In 1592, he succeeded António Carreira as *mestre* of the Royal Chapel in Lisbon, a position he held until his death in 1623. He was succeeded by **Filipe de Magalhães**, whose motet *Exsurge, quare obdormis* and the highly expressive *Commissa mea*, both for six voices, will also be performed in this concert.

During his nearly 30 years at the Royal Chapel, Francisco Garro published several volumes of music. Two collections, published in 1609 by Pedro Crasbeeck – the first printed polyphonic music in Portugal – have survived to the present day. The *Missa Sæculorum primi toni* is found in the first collection (a choir book) and impresses with its melodic exuberance, bright harmonic character and constant vitality. This contrasts (only seemingly) with another work by Garro featured in the second half of the programme: *Parce mihi Domine*. Beginning with a poignant plea for mercy, *Parce mihi* concludes with a brilliant treatment of the text 'et subito' ('and suddenly'), revealing the importance of rhetorical expression in the music of this period.

Also in the first half, Cupertinos will perform works by the leading composers of the golden generation of Portuguese polyphony: Duarte Lobo, Estêvão Lopes Morago, Filipe de Magalhães, Manuel Cardoso and Pedro de Cristo.

The second part of the concert features some of the most expressive pieces of Portuguese polyphony from this

period – some of which stand out for the fame they achieved both in their time and beyond. The splendour of Portuguese polyphony is also revealed through polychoral works.

Manuel Cardoso's *Lamentations for Maundy Thursday*, for six voices, which feature in this programme, are an example of his technical and expressive mastery of polyphonic writing, which he consistently developed throughout his career.

Audivi vocem has become one of the most admired, performed and recorded works of Portuguese polyphony. It is an expressive motet by **Duarte Lobo** for six voices, based on a verse and responsory from the *Vespers for the Dead*: 'Audivi vocem de cælo, dicentem mihi: Beati mortui qui in Domino moriuntur' – 'I heard a voice from heaven, saying to me: Blessed are the dead who die in the Lord.' It appears in the *Liber Missarum* of 1621, a volume with a print run of 200 copies, of which only 13 are currently known to have survived. All but one are in Portugal, Spain and Latin America. The 13th has been in the Bodleian Library in Oxford since around 1650, where it entered London's musical circles. The success of *Audivi vocem* is attested not only by the considerable number of surviving manuscript copies in the British Library, the Royal Academy of Music, the Royal College of Music and the Fitzwilliam Museum in Cambridge, but also by the number of documented performances. Most of these performances took place within two of the most prominent London societies dedicated to early music in 18th-century England: the Madrigal Society and the Academy of Ancient Music. Interestingly, in 1769, Lobo's motet was sung no fewer than eight times at meetings of the Madrigal Society, held in London taverns such as The Crown & Anchor. Some printed programmes from these sessions have survived to this day, providing valuable information about the significant number of performances of *Audivi vocem* at the time. This particular motet by Duarte Lobo seems to have maintained its popularity due to its unique expressiveness and the use of innovative techniques, such as the sudden interruption of the polyphony, leaving the *cantus primus* singing alone, in a high register, 'beati mortui' – surely one of the most distinctive moments in Renaissance polyphony.

Pedro de Cristo's monumental eight-voice motet *Ave Maria* radiates exuberance and grandeur, without losing the sobriety and solemnity befitting a sacred work.

Finally, the double-choir motet that concludes the concert – *Jesu Redemptor II* – impresses with its imposing and solid writing for two choirs. Written for the funeral rites of several souls (in contrast to *Jesu Redemptor I*, which was for a single soul), **Lopes Morago** uses the plural form of the Latin text and employs both choirs to convey with maximum intensity the passage of the souls of the departed into paradise. Its powerful conclusion, in a slow and solemn tempo, brings the concert to a natural close, leaving a lasting impression of serenity and transcendence.

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Duarte Lobo (c.1564-1646)

Asperges me (1621)

Liturgical text

Asperges me
Domine hyssopo et
mundabor:
lavabis me et super nivem
dealbabor.
Miserere mei
Deus,
secundum magnam
misericordiam tuam.

Purge me

Thou shalt purge me
With hyssop, and I shall
be clean:
wash me, and I shall be
whiter than snow.
Have mercy upon me, O
God,
according to thy
lovingkindness.

Gloria Patri,
et Filio, et
Spiritus Sancto.
Sicut erat in principio,
et nunc,
et semper,
et in saecula saeculorum.
Amen.

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.

Francisco Garro (c.1556-1623)

From *Missa Saeculorum (Primi Toni)* (c. 1609)

Liturgical text

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te. Benedicimus
te.
Adoramus te. Glorificamus
te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu
Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Glory be to God on high.
And on earth peace, good
will towards men.
We praise thee. We bless
thee.
We worship thee. We
glorify thee,
We give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten
Son, Jesus Christ.
O Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata
mundi, miserere
nobis.

That takest away the sins
of the world, have
mercy upon us.

Qui tollis peccata mundi,
suscipe deprecationem
nostram.

Thou that takest away the
sins of the world,
receive our prayer.

Qui sedes ad dexteram
Patris, miserere
nobis.

Thou that sittest at the right
hand of God the Father,
have mercy upon us.

Quoniam tu solus Sanctus.
Tu solus Dominus.

For thou only art holy;
thou only art the Lord.

Tu solus Altissimus, Jesu
Christe.

Thou only, O Christ, with
the Holy Ghost.

Cum Sancto Spiritu, in gloria
Dei Patris.

Art most high in the glory
of God the Father.

Amen.

Amen.

Estêvão Lopes Morago (c.1575-1628)

Montes Israel (c. 1628)

Liturgical text

Ye montains of Israel

Montes Israel, ramos vestros
expandite et florete,
et fructus facite: prope
est ut veniat dies
Domini.

Ye mountains of Israel, put
forth your branches'
blossom and yield your
fruit: the day when the
Lord shall come is near.

Francisco Garro

Credo from *Missa Saeculorum (Primi Toni)*

Liturgical text

Credo in unum Deum.
Patrem omnipotentem,
Factorem caeli et terrae,
Visibilium omnium et
invisibilium.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible
and invisible.

Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante
omnia saecula.

And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father
before all worlds.

Deum de Deo, lumen de
lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem
Patri:

God of God, light of
light,
Very God of very God.
Begotten, not made,
being of one substance
with the Father:

Per quem omnia facta
sunt.

by whom all things were
made.

Qui propter nos homines
Et propter nostram salutem
Descendit de caelis.

Who for us men
and for our salvation
came down from heaven.

Et incarnatus est de Spiritu
Sancto

And was incarnate by the
Holy Ghost

Ex Maria Virgine:

of the Virgin Mary:

Et homo factus est.

And was made man.

Crucifixus etiam pro nobis
sub Pontio Pilato:

And was crucified also for
us under Pontius Pilate:

Passus, et sepultus est.

suffered, and was buried.

*Song continues overleaf. Please turn the page as quietly
as possible.*

Et resurrexit tertia die, Secundum scripturas. Et ascendit in caelum: Sedet ad dexteram Patris. Et iterum venturus est Cum gloria iudicare vivos et mortuos: Cujus regni non erit finis.	And the third day He rose again according to the scriptures. And ascended into heaven, and sitteth at the right hand of the Father And He shall come again with glory to judge the living and the dead: His kingdom shall have no end.
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Et in Spiritum sanctum Dominum, Et vivificantem: Qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, Et conglorificatur: Qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma In remissionem peccatorum. Et expecto resurrectionem mortuorum Et vitam venturi saeculi. Amen.	And (I believe in) the Holy Ghost, Lord and giver of life: Who proceedeth from the Father and Son. Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead And the life of the world to come. Amen.
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Estêvão Lopes Morago

Jesu Redemptor I (c. 1628) <i>Liturgical text</i>	Jesus Redeemer
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Jesu Redemptor, Suscipe illas animas eorum in paradiso. Amen.	Jesus Redeemer, take their souls to Paradise. Amen.
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Francisco Garro

From Missa Saeculorum (Primi Toni)
Liturgical text

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.	Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of thy glory.
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Hosanna in excelsis. Benedictus qui venit In nomine Domini.	Hosanna in the highest. Blessed is he that cometh in the name of the Lord.
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Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
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Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who takes away the sins of the world, grant us peace.
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Estêvão Lopes Morago

Lumen ad revelationem <i>Liturgical text</i>	A Light for revelation
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Lumen ad revelationem gentium: et gloriam plebis tuae Israel.	A Light for revelation to the gentiles and for glory to your people Israel.
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Filipe de Magalhães (1571-1652)

Exsurge quare obdormis <i>Liturgical text</i>	Why sleepest thou, awake
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Exsurge, quare obdormis Domine? Exsurge, et ne repellas in finem. Quare faciem tuam avertis? Oblivisceris tribulationem nostram? Adhaesit in terra venter noster: Exsurge Domine, adjuva nos et libera nos.	Arise, why do you sleep, Lord? Arise, and do not reject us for ever. Why do you turn away your face? Do you forget our trouble? Our belly has stuck to the earth: arise, Lord, help us and free us.
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Manuel Cardoso (1566-1650)

Aquam quam ego dabo (1648)

Liturgical text

Aquam quam ego dabo,
Si quis biberit ex ea,
Non sitiet in aeternum,
Dixit Dominus mulieri
Samaritanae.

The water which I shall give

The water which I shall give,
if anyone shall drink of it,
he shall never thirst,
Said the Lord to the
Samaritan woman.

Pedro de Cristo (1550-1618)

Regina caeli (c. 1600)

Liturgical text

Regina caeli laetare,
alleluia.
Quia quem meruisti portare,
alleluia.
Resurrexit, sicut dixit,
alleluia.
Ora pro nobis Deum, alleluia.

Queen of heaven

Queen of heaven, rejoice,
alleluia.
For he whom you were
worthy to bear, alleluia.
Has risen as he said,
alleluia.
Queen of Heaven, rejoice,
alleluia.

Duarte Lobo

Alma redemptoris mater (1602)

Liturgical text

Alma redemptoris
mater,
Quae pervia caeli
porta manes et stella
maris:
Succurre cadenti surgere
qui curat populo.
Tu quae genuisti, natura
mirante,
Tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens
illud Ave,
Peccatorum miserere.

Gracious mother of the redeemer

Gracious mother of the
redeemer,
you who are the ever-
open door of heaven
and star of the sea:
succour your people who
fall and strive to rise again.
You who gave birth, while
nature marvelled,
to your holy creator:
a virgin before and after,
who heard that 'Ave' from
Gabriel's lips,
have mercy on sinners.

Interval

Manuel Cardoso

Lamentatio Feria Quinta

Liturgical text

Vau. Et egressus est a
filia Sion omnis decor
eius;
Facti sunt principes
eius velut arietes
non inveniētes
pascua;
Et abierunt absque
fortitudine ante faciem
subsequentis.

Lamentations for Maundy Thursday

Vau. And from the
daughter of Sion all
beauty is departed;
and her princes have
become like harts
searching for their
pastures:
and they flee without
strength before the
face of the pursuer.

Zain. Recordata est
Jerusalem dierum
afflictionis suae,
Et praevaricationis, omnium
desiderabilium suorum,
Quae habuerat a diebus
antiquis, cum caderet
populus eius
In manu hostili, et non esset
auxiliator;
Viderunt eam hostes
et deriserunt sabbata
eius.

Zain. Jerusalem
remembered in the
days of her affliction
and all her misery the
desirable things
which she had in earlier
days, when her people
fell
into the hands of the enemy,
and she found no help:
the enemies have seen
her and mocked her
sabbaths.

Jerusalem, Jerusalem,
convertere ad Dominum
Deum tuum.

Jerusalem, Jerusalem,
return to the Lord thy
God.

Filipe de Magalhães

Commissa mea (1636)

Liturgical text

Commissa mea pavesco et
ante te erubesco.
Dum veneris iudicare noli
me condemnare.

My transgressions

My transgressions I fear
and before you I blush.
When you come to judge,
do not condemn me.

Please do not turn the page until the song and its accompaniment have ended.

Francisco Garro (c.1556-1623)

Parce mihi, Domine

(1623)

Liturgical text

Parce mihi, Domine, nihil enim sunt dies mei.

Quid est homo, quia magnificas eum?

Aut quid apponis erga eum cor tuum?

Visitas eum diluculo et subito probas illum.

Let me alone

Let me alone; for my days are vanity.

What is man, that thou shouldst magnify him?

And that thou shouldst set thine heart upon him?

Thou visitest him every morning, and suddenly thou tryest him.

Duarte Lobo

Audivi vocem (1621)

Liturgical text

Audivi vocem de caelo, dicentem mihi:

Beati mortui, qui in Domino moriuntur.

I heard a voice

I heard a voice from heaven, saying to me:

Blessed are the dead who die in the Lord.

Manuel Cardoso

Quod autem (1648)

Liturgical text

Quod autem cecidit in terram bonam:

he sunt qui in corde bono et optimo

audientes verbum retinent, et fructum afferunt in patientia.

And as for that which fell in the good soil,

they are those who, in a good and honest heart,

hearing the word, hold it fast and bring forth fruit with patience.

Estêvão Lopes Morago

Pange lingua

Liturgical text

Pange, lingua, gloriosi Corporis mysterium,

Sanguinique pretiosi, Quem in mundi pretium

Fructus ventris generosi

Rex effudit gentium.

Sing, my tongue

Sing, my tongue, the mystery of the glorious body,

and of the precious Blood that for the world's salvation

the fruit of a noble womb,

the king of the nations, shed.

Nobis datus, nobis natus

Ex intacta

Virgine,

Et in mundo conversatus,

Sparso verbi semine,

Sui moras incolatus

Miro clausit ordine.

Given to us, born to us, from an unblemished virgin,

and having lived in the world,

scattering the seed of the Word,

the time of his habitation miraculously He closed in due order.

In supremæ nocte coenæ

Recumbens cum fratribus

Observata lege plene

Cibis in legalibus,

Cibum turbæ duodenæ

Se dat suis

manibus.

In the night of His last supper,

resting with His brothers, the law being fully observed

with permitted foods,

to the group of twelve

He gave Himself as food with his own hands.

Verbum caro, panem verum

Verbo carnem efficit:

Fitque sanguis Christi

merum,

Et si sensus deficit,

Ad firmandum cor sincerum

Sola fides sufficit.

The Word in flesh true bread by a word makes His flesh,

and also makes true wine the Blood of Christ,

and if sense is lacking,

to confirm a true heart faith alone suffices.

Tantum ergo sacramentum

Venerémur

cernui:

Et antiquum documentum

Novo cedat ritui:

Præstet fides supplementum

Sensuum defectui.

Therefore so great a Sacrament

let us fall down and worship,

and let the old law

give way to a new rite,

and let faith stand forward

to make good the defects of sense.

Genitori, Genitoque

Laus et jubilatio,

Salus, honor, virtus quoque

Sit et benedictio:

Procedenti ab utroque.

Compar sit laudatio.

Amen.

To the Father and the Son be praise and joy,

health, honour and virtue

and blessing,

and to him proceeding from both

be equal praise.

Amen.

Pedro de Cristo

Ave Maria (c. 1610-20)

Liturgical text

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in
mulieribus
et benedictus fructus ventris
tui
Jesus.

Spiritus Sanctus superveniet
in te,
et virtus Altissimi
obumbrabit tibi.

Ideoque quod nascetur ex
te
sanctum vocabitur, Filius
Dei.

Hail Mary

Hail Mary, full of grace,
the Lord is with you.
Blessed are you among
women,
and blessed is the fruit of
your womb
Jesus.

The Holy Spirit will come
upon you,
and the power of the Most
High will overshadow you.

Therefore he who will be
born from you
will be called holy, the
Son of God.

Estêvão Lopes Morago

Jesu Redemptor II (c. 1628)

Liturgical text

Jesu Redemptor,
suscipe illas animas eorum
in paradiso.
Amen.

Jesus Redeemer II

Jesus Redeemer,
take their souls to
Paradise.
Amen.