

WIGMORE HALL

Sunday 27 March 2022 7.30pm
Streams of Tears (Iberian roots)

The Sixteen

Harry Christophers conductor
Katy Hill soprano
Alexandra Kidgell soprano
Charlotte Mobbs soprano
Emilia Morton soprano

Daniel Collins alto
Edward McMullan alto
Jeremy Budd tenor
Mark Dobell tenor
Eamonn Dougan bass
Stuart Young bass

Joy Smith harp
Alastair Ross organ
Eligio Luis Quinteiro theorbo

Juan Gutiérrez de Padilla (c.1590-1664)	Mirabilia testimonia
Diogo Dias Melgaz (1638-1700)	Salve regina
Antonio de Cabezón (1510-1566)	Ave maris stella
Duarte Lobo (c.1564-1646)	Pater peccavi
Domenico Scarlatti (1685-1757)	Iste confessor
Manuel Cardoso (1566-1650)	Sitivit anima mea
Juan Gutiérrez de Padilla	Lamentations for Maundy Thursday
	<i>Interval</i>
Juan Gutiérrez de Padilla	Salve regina
Francisco Correa de Arauxo (1584-1654)	Quinto tiento de medio registro de tiple de séptimo tono
Domenico Scarlatti	Stabat mater

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The Virgin Mary – *Theotokos*, ‘God-bearer’ – remained central to Roman Catholic worship following the Reformation. She inspired new forms of devotion in Mexico and other Spanish colonies and flourished in the sacred services and art sanctioned in the mid-1500s by the Council of Trent. Marian spirituality was inevitably enmeshed with the contemplation of Christ’s passion and death. The works in this evening’s programme, chiefly from 16th- and 17th-century Portugal and Spain, recall Mary’s tears for her son and the everyday presence of lamentation within the sacred music of the Iberian Peninsula.

Juan Gutiérrez de Padilla, born in Málaga around 1590, was trained in the streamlined style of sacred choral music exemplified by Palestrina. An ordained priest, Padilla became chapel master at Cádiz Cathedral in 1616; he set sail soon after to occupy the same post at Puebla Cathedral in Mexico, then part of the viceroyalty of New Spain. Padilla’s setting of verses from Psalm 119, *Mirabilia testimonia*, is preserved in a magnificent volume used by the Puebla Cathedral choir. It is rare to find such an imposing work for the mid-afternoon liturgical office of None, a time for prayer and quiet reflection. Padilla makes telling use of antiphonal writing for two choirs to hammer home the obligation to keep God’s law and underline the psalmist’s lament for those who break his holy commandments.

The Portuguese composer **Diogo Dias Melgaz**, chapel master at Évora Cathedral from around 1678 until his death in 1700, offsets the sombre tone of his setting of the 11th-century Marian hymn *Salve regina* with expressive writing reminiscent of the late Italian madrigal. Padilla’s *Salve regina* for eight voices, meanwhile, performed later in the programme, catches the tearful intensity of its petition to the Virgin. The lively rhythmic energy of the work’s antiphonal writing for two choirs is punctuated by the reverential stillness of ‘Et Iesum’.

Antonio de Cabezón, blind from an early age, served Spain’s Empress Isabella and became royal court and chapel musician to the Emperor Charles V and later to Philip II. He made extravagant arrangements for organ of sacred and secular works by Franco-Flemish composers, Josquin and Mouton among them, and created an extensive series of hymns and other liturgical works. His *Ave maris stella* for organ spins an elaborate web of counterpoint around the chant melody of the medieval Marian hymn.

Duarte Lobo’s *Pater peccavi* takes its text from arguably the most radical of all Jesus’s parables, that of the Prodigal Son. Lobo highlights its drama by giving the son’s words to a soprano, those of the father to a bass, brought together in a heart-melting duet that alternates with equally intense choral passages. Lobo’s countryman and contemporary **Manuel Cardoso**, who studied music from an early age, became a monk in Lisbon in the late 1580s. His music and piety attracted the patronage of João II, the Duke of Bragança, Portugal’s future King João IV, and of Philip IV of Spain. The motet *Sitivit anima mea*, published in 1625 together with Cardoso’s *Missa pro defunctis*, combines austere counterpoint with ear-catching harmonies. Its

unsettling modulations and suspensions match the mood of verses drawn from Psalms 42 & 55, an individual’s lament crowned by an appeal for help.

Padilla’s ardent setting for six voices of the *Lamentations for Maundy Thursday* was conceived for one of the most remarkable rituals of the Catholic Church, the pedilavium, a re-enactment by senior clergy of the moment Jesus washed the feet of his disciples at the Last Supper. Rich harmonies and telling changes of texture help articulate the coming to terms with grief central to the first of five poems collectively known in English translations of the Old Testament as the book of Lamentations.

Tientos, Spain’s counterpart to Italy’s *ricercar*, had been part of life for Spanish musicians for several generations by the time **Francisco Correa de Arauxo** became organist at Seville’s Collegiate Church of S. Salvador in 1605. Correa’s influential *Libro de tientos y discursos de música practica*, published 21 years later, set the practical and theoretical foundations for the revolutionary new style of Baroque music in Spain. His *Quinto tiento de medio registro de tiple de septimo tono*, its simple harmonies supporting adventurous melodic flourishes, stands among the composer’s finest keyboard showpieces.

As the sixth of ten children, the prodigiously talented **Domenico Scarlatti** followed in the professional footsteps of his composer father. The young musician from Naples eventually broke free from paternal control to join the service of the exiled former queen of Poland and, in 1714, become chapel master of the Cappella Giulia at St Peter’s Basilica in Rome. After spending time in Lisbon, he moved to Madrid in the service of Princess Maria Barbara, the future Queen of Spain.

Scarlatti’s beguiling setting of the ancient hymn to St Martin of Tours, *Iste confessor*, was written for the Cappella Giulia. The composition’s folk-like simplicity strengthens its power as a form of musical prayer. For a musician employed for many years by the church, Scarlatti’s surviving output of sacred compositions is surprisingly small. When measured by their quality, however, most of his 20 or so church works tower above the ordinary. One piece among them, *Stabat mater*, a setting of the 13th-century Franciscan hymn, was greatly admired and widely circulated during the composer’s lifetime.

The poetic words of the *Stabat mater* are steeped in the pain endured by Mary at the foot of the Cross and convey the Christian disciple’s compassionate desire to share her suffering. Scarlatti’s setting for ten voices and continuo, perhaps from 1715, falls into seven sections, each with contrasting choral or solo textures. While the work’s counterpoint echoes the style of the late 1500s, its expressive melodies own a tunefulness in keeping with their composer’s recent upbringing in Naples.

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Juan Gutiérrez de Padilla (c.1590-1664)

Mirabilia testimonia

Anonymous

Mirabilia testimonia tua,
Ideo scrutata est anima mea.
Declaratio sermonum tuorum
illuminat, et
Intellectum dat parvulis.
Os meum aperui, et attraxi
spiritum,
Quia mandata tua desiderabam.
Aspice in me, et miserere
mei,
Secundum iudicium
Diligentium nomen tuum.
Gressus meos dirige,
Secundum eloquium tuum,
Et non dominetur mei omnis
injustitia.
Redime me a calumniis
hominum
Ut custodiam mandat
tua.
Faciem tuam ilumina super
servum tuum,
Et doce me justificationes tuas.

Exitus aquarum deduxerunt
oculi mei,
Quia non custodierunt legem
tuam.
Iustus es, Domine,
Et rectum iudicium tuum.
Mandasti iustitiam testimonia
tua
Et veritatem nimis.
Tabescere me fecit zelus meus,
Quia oblitus sunt verba tua inimici
tua.
Ignitum eloquium tuum
vehementer,
Et servus tuus dilexit
illud.
Adolescentulus sum ego et
contemptus:
Iustificationes tuas non sum
oblitus.
Iustitia tua in aeternum,
Et lex tua veritas.
Tribulatio et angustia invenerunt
me;
Mandata tua meditatio mea est.

Wonderful are Thy testimonies

Wonderful are Thy testimonies,
hence my soul studieth them.
The doctrine of Thy word giveth
light,
and maketh wise the simple.
I open my mouth and draw
breath,
for I long for Thy precepts.
Turn thou to me and show me
mercy,
according to Thy word
to them that love thee.
Establish my steps
in Thy promises,
let no unrighteousness rule over
me.
Deliver me from the oppression
of men,
that I may keep Thy
commandments.
Let Thy face shine upon Thy
servant,
and teach me Thy statutes.
Streams of tears flow from
mine eyes,
because they do not keep Thy
law.
Thou art just, O Lord,
and upright is Thy judgement.
In righteousness hast thou
ordained Thy testimonies,
and in truth exceedingly.
My zeal consumeth me because my
enemies are unmindful of Thy
words.
Thoroughly fire-tried is Thy
word
and Thy servant taketh delight
therein.
A youth I am and
despised,
yet Thy judgements I do not
forget.
Thy justice is justice eternally,
and Thy law is truth.
Trouble and anguish have
befallen me,
yet are Thy precepts my delight.

Aequitas testimonia tua in
aeternum;
Intellectum da mihi, et
vivam.

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

Thy testimonies are forever
just,
give me to understanding that I
may live.

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.

Diogo Dias Melgaz (1638-1700)

Salve regina

Anonymous

Salve Regina, mater
misericordiae:
Vita, dulcedo, spes nostra,
salve!
Ad te clamamus, exsules, filii
Hevae.
Ad te suspiramus, gementes et
flentes in
Hac lacrimarum valle.
Eia 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 Maria.

Hail, holy Queen

Hail, holy Queen, Mother of
mercy,
Hail our life, our sweetness and
our hope.
To thee do we cry, poor
banished children of Eve.
To thee do we send up our
sighs, mourning and
weeping in this vale 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 clement Virgin, O holy Virgin,
O sweet Virgin Mary.

Antonio de Cabezón (1510-1566)

Ave maris stella

Duarte Lobo (c.1564-1646)

Pater peccavi

Anonymous

Pater peccavi in coelum et
coram te.
Iam non sum dignus vocari filius
tuus.
Miserere mei, Deus.

Father, I have sinned

Father, I have sinned against
heaven and before you.
Therefore I am not worthy to be
called your son.
Have mercy upon me, O God.

Domenico Scarlatti (1685-1757)

Iste confessor

Anonymous

Iste confessor Domini,
Sacratu festa plebs
cujus.
Celebrat per orbem,
Hodie laetus meruit
secreta
Scandere caeli.

Qui pius, prudens, humilis,
pudicus, sobrius,
Custus fuit et quietus vita,
Dum presens vegetavit ejus
corporis artus.

Ad sacrum cujus tumulum
frequenter
Membra languentium modo
sanitati,
Quolibet morbo fuerint gravata,
restituuntur.

Unde nunc noster chorus in
honorem ipsius
Hymnum canit nunc libenter,
Ut piis ejus meritis juvemur
omne per aevum.

Sit salus illi, decus atque
virtus,
Qui supra caeli residens
cacumen,
Totius mundi machina gubernat
Trinus et unus. Amen.

This witness

This witness of the Lord,
this holy man whose feast the
people
celebrate throughout the world,
has this day deserved to rise in
blessedness
to the highest hall of heaven.

He who was godly, prudent,
humble, modest, sober,
chaste and quiet of life,
yet was prompt to exert himself
in bodily action.

At his sacred tomb the limbs of
many sick,
by whatever disease they are
afflicted,
are quickly restored to
health.

Therefore now this our choir
gladly sings
this hymn in his honour,
that through all the ages we might
be helped by his holy merits.

Salvation, glory and power be to
Him
who from his throne above the
heavens
governs the whole frame of earth,
Three and One. Amen.

Manuel Cardoso (1566-1650)

Sitivit anima mea

Anonymous

Sitivit anima mea ad Deum
Fortem vivum:
Quando veniam et apparebo
Ante faciem Dei mei,
Qui dabit mihi pennas sicut
columbae
Et volabo et requiescam?

My soul hath thirsted

My soul hath thirsted after God,
who is great and living:
when I come and appear
before the face of my God,
who will give me wings as of a
dove
and I will fly and be at rest?

Juan Gutiérrez de Padilla

Lamentations for Maundy Thursday

Anonymous

Incipit Lamentatio
Ieremiae
Prophetae.

ALEPH
Quomodo sedet sola civitas
Plena populo:
Facta est quasi vidua
Domina gentium:
Princeps provinciarum
Facta est sub tributo.

BETH
Plorans ploravit in nocte,
Et lacrimae eius in maxillis eius:
Non est qui consoletur eam
Ex omnibus caris eius:
Omnes amici eius spreverunt eam,
Et facti sunt ei inimici.

GHIMEL
Migravit Iudas propter
afflictionem
Et multitudinem servitutis:
Habitavit inter gentes,
Nec invenit requiem:
Omnes persecutores eius
Apprehenderunt eam inter
angustias.
Ierusalem,
Convertere ad Dominum Deum
tuum.

Here beginneth the Lamentation
of Jeremiah
the Prophet.

ALEPH
How does the city sit alone
that was full of people.
She has become as a widow,
she that was great among nations:
the princess among the provinces
has become tributary.

BETH
She weeps weeping in the night,
and her tears lie on her cheeks:
there is none to comfort her,
even among all her own flesh.
All her friends have scorned her
and become her enemies.

GIMEL
Judah has departed because of
great torment
and great slavery:
she has dwelt among the heathen
but has not found rest.
All her pursuers
seized her in her
perplexity.
Jerusalem,
return to the Lord thy
God.

Interval

Juan Gutiérrez de Padilla

Salve regina

Anonymous

Salve, Regina, mater misericordiae:
Vita dulcedo et spes nostra,
salve.
Ad te clamamus,
Exsules, filii Hevae.
Ad te suspiramus, gementes
et
Flentes in hac lacrymarum valle.
Eia ergo, advocata nostra, illos tuos

Hail, Queen

Hail, Queen, mother of mercy:
our life, our sweetness and
hope, hail.
To thee we cry,
the banished ones, children of Eve.
To thee we send up our sighs,
mourning and
weeping in this our vale of tears.
Thou, therefore, our advocate,

Misericordes oculos ad nos converte.	turn thine eyes of mercy towards us.
Et Iesum, benedictum fructum ventris	And show us Jesus, blessed fruit of thy womb,
Tui, nobis post hoc exilium ostende.	after this our exile.
O clemens: O pia: O dulcis Virgo Maria.	O kind, O merciful, O sweet Mary, ever Virgin.

Francisco Correa de Arauxo (1584-1654)

Quinto tiento de medio registro de tiple de séptimo tono

Domenico Scarlatti

Stabat mater

Anonymous

Stabat mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.
Cuius animam gementem,
Contristantem et dolentem,
Per tansivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quae moerebat et dolebat
Et tremebat cum videbat
Nati poenas incltyi.

Quis est homo, qui non
fleret
Quis Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari
Christi Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum.
Vidit suum dulcem Natum
Morientem desolatum
Dum emisit spiritum.

Eia Mater fons amoris,
Me sentire vim
doloris,
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

The Mother stood

The sorrowful Mother stood
close to the cross in tears
as her Son hung there.
Through her groaning heart,
grieving in compassion for him,
a sword had passed.

O how sad and how oppressed
was that blessed
Mother of the Only-begotten!
How she grieved and mourned,
how she trembled to see
her noble Son's sufferings.

Who is the man who would not
weep
to see Christ's Mother
in such great suffering?
Who could not grieve in sympathy
to behold Christ's Mother
grieving with her Son?

For the sins of his people
she saw Jesus in torment,
subjected to the lash.
She saw her sweet Son
dying abandoned
as he gave up his spirit.

Ah Mother, fount of love,
make me feel the keenness of
your grief
that I may grieve with you.
Let my heart burn
with love for Christ my God,
that I may be pleasing to him.

Sancta mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me
pati,
Poenas mecum divide.

Fac me vere tecum flere,
Crucifixo con dolore
Donec ego vixero.
Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara:
Fac me tecum plangere.
Fac, ut portem Christi mortem,
Passionis fac
consortem
Et plagas recolare.

Fac me plagis
vulnerary
Cruce hac inebriari
Ob amorem Filii.
Inflamatus et
accensus
Per te, Virgo, sim
defensus
In die iudicii.

Fac me cruce custodire,
Morte Christi praemuniri,
Confoveri gratia.
Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Holy Mother, do this for me,
fix the pains of the Crucified
firmly in my heart.
Your wounded Son,
who deigned to suffer so for my
sake,
share his pains with me.

Make me truly weep with you
and suffer with the Crucified
as long as I shall live.
To stand by the cross with you
and to keep company with you
in your tears, this is my desire.

O virgin bright beyond all virgins,
be not aloof from me now;
make me weep with you.
Let me bear the death of Christ,
make me a companion in his
passion
and recall his pains.

Let me be wounded with the
same blows,
make me ecstatic with this Cross
for the love of your Son.
Thus inflamed and burning with
love,
may I enjoy your protection, O
Virgin,
on the day of judgement.

Let me be kept safe by the Cross,
defended by the death of Christ
and enfolded in his grace.
When my body dies,
then let my soul be granted
the glory of Paradise.

Texts and translations kindly provided by The Sixteen