

# Students from CNSMD Lyon

musical direction Tiago Simas Freire

## IBERIAN POLYCHORALITIES, 1590-1650

### Mass, Psalms, Motet and Villancico for 3 and 4 choirs

Bridging

Musical

SHAPING CREATIVITY TODAY  
BY RECONNECTING CULTURES  
FROM THE PAST

Heritage

12 March 2024  
20h

Chapelle de la Trinité  
Lyon, France

#### Iberian polychoralities 1590-1650

In the 17<sup>th</sup> century Iberian Peninsula, polychoral polyphony was the standard for major liturgical celebrations. Music divided into two, three and four choirs was a response to the Tridentine requirement for clarity of discourse, as well as a need to seduce and charm the listener. In reality, polychoral polyphony developed through the expansion of the application of polyphony to the monodic tradition and through the projection of techniques for alternating pairs of voices, used since the time of Josquin Desprez (1455-1521) and Jean Mouton (1459-1522), onto ensembles of eight, twelve, sixteen or even more voices. It was the most popular compositional and stylistic technique in the peninsula, disseminated in both Latin and vernacular genres, yet little studied and performed today.

The programme for this project brings together entirely new Iberian musical sources which embody this spectacular polychorality from some of the peninsula's richest musical archives: Valladolid Cathedral and the Real Biblioteca del Monasterio de El Escorial, in Spain, and the Monastery of Santa Cruz in Coimbra, Portugal.

Between Valladolid and El Escorial, we are encountering both local and international repertoires, including a three-choir motet by Philippe Rogier (1561-1596) and a four-choir mass by Alfonso Vaz de Acosta (? - 1660), both working for the Kingdom of Castile.

In Coimbra, a collection of mid-17<sup>th</sup> century manuscripts - known as Cartapácios - is one of the rare Portuguese manuscript sources with works in triple and quadruple choir. We have selected from this collection two anonymous psalms (Dixit Dominus and Beati omnes) and a villancico dating from between 1645 and 1655 from the Monastery of Santa Cruz. The Dixit Dominus is the first psalm for all vespers services and the Beati omnes is the specific psalm for Corpus Christi vespers. The villancico is a villancico de negro, an emblematic Christmas genre, in which the four choirs represent four nations: Angola, São Tomé, Cape Verde and Mozambique. We perform the last section of this villancico, in which the characters celebrate and dance while singing before the baby Jesus. The importance of polychorality in Portugal can be observed in the catalogue of King João IV's music library (1649) where two-thirds of

the composers with polychoral liturgical works in the catalogue present compositions for twelve or more voices.

The plainchant settings during Acosta's Mass are selected from the formulas dedicated to the great liturgical feasts (In Duplicibus Maioribus or In duplicibus Solemnibus), taken from the Missale Romanum from Salamanca in 1588 and the treatise Arte de canto llano by Francisco de Montanos and Sebastián López de Velasco from Zaragoza in 1648.

This project involves studying, transcribing, performing and recording unpublished Iberian polychoral musical sources, with the aim of contributing to a better understanding of these little-known repertoires. It forms part of the 'Bridging Musical Heritage' project supported by Creative Europe, bringing together researchers from the Universities of Coimbra and Valladolid, and musicians from the ensembles O Bando de Surunyo and the Capella Sanctae Crucis, in partnership with the CNSMDL, the Maitrise de la Cathédrale Saint Jean de Lyon, the Grands Concerts de Lyon de la Chapelle de la Trinité and with the support of Bullukian Foundation.

The strengths of Lyon's CNSMD Early Music and Choir Conducting departments will help to put this into practice as part of an educational project in which the students, along with the choir from Lyons Cathedral, will be able to work closely with unpublished musical sources and the researchers who handle and study them, in a project of rare scientific, artistic and musical scope. In addition, with the support of the University of Music and Performing Arts in Graz, thanks to an exchange of two students (playing shawm and dulcian), we will be able to complete the project's instrumental forces to fill out the typically Iberian workforce of the first half of the 17<sup>th</sup> century.

## PROGRAMME

INCIPIIT	EFFECTIF	AUTEUR	SOURCE	MINUTAGE
<i>Entrada 1<sup>o</sup> tom</i>	organ	Dom Joaze (c.1600)	P-Cug M11, f. 45v	1'
Missa - KYRIE	12v in 4 choirs	Alfonso Vaz de Acosta (l - 1660)	E-E 83-3(1)	2'30"
Dicit Dominus	15v in 4 choirs	Anonymous (c.1643)	P-Cug MM228, f. 14v-21	7'
Missa - GLORIA	12v in 4 choirs	Alfonso Vaz de Acosta (l - 1660)	E-E 83-3(1)	5'30"
Vento Inxalte	strings	Anonymous (milieu XVII <sup>e</sup> s.)	P-Cug MM52, ff. 21v-22v	3'
Beati omnes	12v in 3 choirs	Anonymous (c.1640)	P-Cug MM239, f. v-4	4'
Missa - CREDO	12v in 4 choirs	Alfonso Vaz de Acosta (l - 1660)	E-E 83-3(1)	8'
Dominus Dominus noxter	12v in 3 choirs	Philippe Rogier (c.1561 - 1598)	E-VA: Papeles sueltos 70(3)31	7'
Obois a 5	Strings and winds	Anonymous (milieu XVII <sup>e</sup> s.)	P-Cug MM236, ff. 270-271	7'
Missa - SANCTUS	12v à 4 choirs	Alfonso Vaz de Acosta (l - 1660)	E-E 83-3(1)	1'30"
Missa - AGNUS DEI	12v à 4 choirs	Alfonso Vaz de Acosta (l - 1660)	E-E 83-3(1)	1'30"
Concertado a 4	strings	Gabriel de São João (l - 1658)	P-Cug MM236 f. 253	1'
Dança dos Negros	16v in 4 choirs	Anonymous (c.1651)	P-Cug MM236, ff. 14-25	3'30"
				48'30"

### Singers from CNSMDL's Early Music Department

Josephine Solus, Adèle Huber, Laudine Bignonet, Anne Delafosse | soprano  
Guillaume Ribler, Marie Brendle, Brice Claviez-Homber | alto  
Raphaël Bougy | tenor

### Singers from CNSMDL's Choir conducting Department

Éloïse Magat | mezzo  
Marius Thiault, Augustin Dessarps | tenor  
Samuel Trias, Nicolas Forin, Simon Heberlé, Jean Fortunier-Cateland | bass

**Instruments from CNSMDL and University of Music and  
Performing Arts in Graz**

Clara Sidhoum | violin

Noé Bécaus, Sacha Levy, José Miguel Huamani Torre | viol

Layal Ramadan | violone

Teddy Danjean, Sushaant Jaccard | cornett

Leona Lenger | shawm

Solveig Rousse | sackbut

Johanna Unterpertinger | dulcian

Armançe Merle, Rose Chevrier, Esther Bry, Manon Girard | recorder

Martin Billé, Pierre-Baptiste Brioude | theorbo and guitar

Emilie Pagat-Vergne, Carla Roy | harpe

Victor Chollat-Namy, Dimitrij Gilbert | harpsichord

François Guyot, Julien Pizzichemi | organ

**Choir of Lyon's Saint John's Cathedral (prepared by Simon Heberlé)**

Reïne Martineu, Bérénice Feck, Cléopée Dupuis-Testenoire,

Salomé Vignon | soprano

Guilhem de Saint-George, Hélène Chavasse, François Plus | alto

Timoléon de Vivies, Gaspard Michaud, Édouard Mounier de Verrot,

Bosco Tampé, Jean Fernet | tenor

Marcel Bousquet, Auguste de Préneuf, Paul Gaucher, Louis Maurice,

Augustin Rapidy | bass

**music editions**

Tiago Simas Freire, Pablo Ballesteros Valladolid, Maria Soterraña

Aguirre Rincon

**music, artistic and scientific director**

Tiago Simas Freire

