

ARSIS



Francisco
Guerrero

MISSA *Simile est regnum
cœlorum*

MISSA de la Batalla *escoutez*

MOTETS

*Simile est regnum cœlorum
(Cristóbal Morales)*

*Alma Redemptoris Mater
Ave Regina cœlorum
Regina cœli*

The Choir of The Church of the Advent, Boston, Massachusetts
Edith Ho, Director

Sacred Music of Francisco Guerrero (1528-1599)

The Choir of The Church of the Advent
Boston, Massachusetts

Edith Ho, Director of Music
Mark Dwyer, Assistant Conductor

The Choir of The Church of the Advent

Edith Ho, Director (Tracks 1-11)
Mark Dwyer, Assistant Conductor (Tracks 12-18)
Cantor: Charles Kamm

Soprano I	Soprano II	Alto
Kandace Anastasia	Shannon Canavin	Jonathan Biran
Noël Bisson	Denise Konicek	Allen Combs
Susan Bisson	Shannon Larkin	Alice Dampman
Alice Dampman	Cheryl Ryder	Frederick Jodry
Tenor		Bass
James DeSelms	Charles Kamm	Glenn Billingsley
Ryan Turner	David Won	Stephen Hermes
		Daniel Meyer
		Charles Turner

1 Motet		10 Motet	
<i>Simile est regnum cœlorum</i>		<i>Ave Regina cœlorum</i>	4:07
by Cristóbal Morales			
(c.1500-1553)	2:51	11 Motet	
		<i>Regina cœli</i>	4:21
<i>Missa Simile est regnum cœlorum</i>			
2 Kyrie	2:46	<i>Missa de la Batalla escoutez</i>	
3 Gloria	4:56	12 Kyrie	3:13
4 Credo	7:43	13 Gloria	5:30
5 Sanctus	2:57	14 Credo	8:02
6 Benedictus	2:08	15 Sanctus	2:28
7 Agnus Dei I	1:41	16 Benedictus	2:22
8 Agnus Dei II	2:30	17 Agnus Dei I	2:21
		18 Agnus Dei II	2:43
9 Motet			
<i>Alma Redemptoris Mater</i>	4:50		

Total CD Time: 67:39

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at The Church of the Advent

Recording engineer: Edward Kelly, Mobile Master, Greenbelt, Maryland

Production, editing, & premastering: Robert Schuneman, Arsis Audio, Boston

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Francisco Guerrero (1528-1599) was one of the three pre-eminent composers of the golden age of Spanish polyphony. He is less well known today than Cristóbal de Morales (ca. 1500-1553) and Tomás Luis de Victoria (1548-1611), but in their lifetimes all three were equally famous for their church music. After his death many composers paid tribute to Guerrero in their own compositions: Victoria, Alonso Lobo, Duarte Lobo, and others wrote Masses based on his motets (a practice known as “parody”). Moreover, the number of surviving copies of Guerrero’s work that date from as late as 1700 demonstrates that his music was particularly popular in cathedrals in the New World long after he died. Upon hearing Guerrero’s music today, one immediately understands the fame and reputation he earned during his life. The simple melodic lines and clear harmonic progressions make his music wonderfully singable and accessible to the listener. Still, his music is largely unknown today, and it has rarely been recorded.

Most of us immediately think of Victoria as the quintessential Spanish composer of the period, but Guerrero’s music is in fact more innately Spanish than Victoria’s. Like Victoria, Guerrero published music in Rome and was known internationally, but he was trained entirely in Spain and in the Spanish style of composition; Victoria, on the other hand, was taught in Rome, probably by Palestrina. Guerrero studied first with his own brother, Pedro, and then with the great Morales. Throughout his professional life Guerrero worked in Spain, and his talent and reputation eventually won him the coveted position of *maestro di capilla* at the Seville Cathedral. This was Spain’s great century, when the Hapsburg kings, especially Philip II, were the most powerful monarchs of Europe and lay leaders of the Catholic world. Seville itself was at this time not only a thriving city, but also the gateway to the Americas and home of the Spanish silver fleet.

Despite his life-long association with Seville, Guerrero was well traveled by the time of his death. Along with several trips to Rome, he also visited the Holy Land. His trip there in 1588-89 ended badly when, on the way home, he was twice at-

tacked by pirates. He later said, however, that this trip was his inspiration for the Christmas *canciones* and *villancicos* that he wrote yearly for the services at Seville Cathedral. Guerrero planned to visit the Holy Land again in 1599, but his life was cut short when he succumbed to the plague that struck Seville late that year.

Guerrero was more adventurous in the types of compositions he wrote than Morales and Victoria, who adhered to the strictly liturgical works that were expected of church composers of this period. Not only did Guerrero write more motets than Morales and Victoria and nearly as many Masses (Morales wrote twenty-one Masses, Guerrero eighteen, Victoria twenty) but he also contributed to the quasi-sacred genre of the polyphonic religious song set in the vernacular. These *canciones* and *villancicos* were extremely popular and helped establish Guerrero’s reputation as the master of a truly Spanish style.

Missa Simile est regnum cœlorum (published in 1582) was Guerrero’s tribute to his teacher, Morales. A “parody” Mass, it is based on Morales’s motet *Simile est regnum cœlorum* which precedes it on this disc. “Parody” is a compositional practice by which composers derived new musical material from a pre-existing polyphonic work. Rather than basing a piece on a *cantus firmus* (a single line of a polyphonic piece, or a plainchant melody), the composer borrowed from the whole polyphonic texture of an older piece in order to create a new one. This sixteenth-century compositional technique was a means of unifying the five movements of a Mass, which, in the context of the Catholic liturgy, were not heard in immediate succession (as on a recording) but were broken up by the standard prayers and plainchant performed in all celebrations of the Solemn High Mass. Not only was the technique of “parody” a means of generating new musical material from old, but it was also a way to show one’s respect for another composer. As mentioned earlier, Guerrero’s own fame is evident from the number of composers who chose to base Masses on his motets.

Guerrero’s *Missa Simile est regnum cœlorum* is only loosely based on Morales’s

motet, but the opening of the motet is quoted at the start of all the Mass movements. In the *Agnus Dei I*, the first seven notes of the opening of the motet appear in long, held notes in the tenor voice, somewhat like a *cantus firmus*. These seven notes are then repeated backwards, and then the whole sequence begins again. At this place in the piece, in the margin of one manuscript, Guerrero wrote the words of Jesus: “Vado et venio ad vos” (“I go away and come again unto you” [John 14:28]). It is difficult to discern this clever musical trick in performance, but it remains as a subtle demonstration of Guerrero’s compositional ingenuity. The *Agnus Dei II* is for six-voice choir and provides a glorious climax to the Mass.

Guerrero was known as *el cantor de María* in his lifetime because so many of his pieces are settings of texts in honor of the Virgin Mary. His settings of three Marian antiphons, *Alma Redemptoris Mater*, *Ave Regina cœlorum*, and *Regina cœli* typify his lyrical style and also show a quiet introspection that beautifully reflects the meaning of the texts. All three are based on the plainchants from which the texts of the motets are derived, but in each piece the chant is used slightly differently.

Alma Redemptoris Mater is the most lyrical and inward-looking of the group and is a masterpiece in its construction. The text is a petition to the Virgin to have mercy on sinners, and Guerrero’s setting captures the personal nature of the individual sinner’s prayer. The plainchant is heard predominantly in the soprano voice in long notes, although it occasionally migrates to other voices as well. The piece builds to a dramatic climax with the words, “Gabrielis ab ore sumens illud Ave,” (“...[who heard] that ‘Ave’ from the mouth of Gabriel...”), recalling the moment when Gabriel gave Mary the news of the miracle of Christ’s conception within her womb.

In *Ave Regina cœlorum* the plainchant is heard in steady, long notes almost exclusively in the soprano voice until the end of the piece where it moves to the tenor. The other voices weave around the chant with faster-moving lines, occasionally imitating brief portions of it. The text, like *Alma Redemptoris Mater*, is also a

petition to the Virgin to protect sinners. The climactic moment of the piece occurs around the words, “Vale, vale, valde decora,” (“Hail, hail, and farewell gracious one...”) where the soprano line reaches its highest point (on “decora”) and the movement in all four voices stops for the space of a quarter note. This break and subsequent simultaneous entry of three voices over a held note in the tenor is texturally different from the very polyphonic writing of the rest of the piece and thus highlights this portion of the text.

Regina cœli, an antiphon to be sung during Eastertide, is a *tour de force* for eight voice parts. Its fuller sound and its exuberance make it stand out from the other two Marian settings on this disc. Rather than assigning the plainchant to one voice, here Guerrero distributes the chant in long notes among all the voices at various points in the piece. Although the complexity of the eight-part counterpoint at times obscures the chant, the piece never strays far from it since there is always one voice carrying it. The chant thus becomes more of a part of the contrapuntal texture in this way than in some of the other motets.

Finally, the *Missa de la Batalla escoutez* is scored for five voices, expanding to eight in the second *Agnus Dei*. This Mass, probably written earlier than the *Missa Simile est regnum cœlorum*, is also a “parody” Mass, but is markedly different from it in style. Whereas the previous Mass is placid, even subdued, this work is, at times, boisterous and fiery. It is based on a popular *chanson* of the period, *La Guerre* or *La Bataille de Marignana*, written by the French composer Clément Janequin. Some of the secular, martial character of the song comes through in portions of the Credo (at the text “et iterum venturus est” and “Et unam sanctam catholicam”). The notes that accompany the opening line of Janequin’s *chanson*, “Escoutez, tous gentils,” are heard most clearly as an ostinato (a repeating pattern) in long notes in the second soprano part of the *Agnus Dei I*.

The music on this disc is part of the regular repertory of The Choir of The Church of the Advent. Music has been an integral part of the liturgy at The Church

of the Advent since the church's foundation in the mid-nineteenth century. The Choir is best known for its performance of polyphony, and this church is one of very few in the world where a polyphonic Mass can be heard on a regular basis. The Choir sings a complete Mass setting (except the *Credo*) every Sunday and on many feast days, as well as anthems and motets. Under the direction of Edith Ho, the Choir has performed at the National Convention of the American Guild of Organists, in the Boston Early Music Festival concert series, and has made a number of recordings including one for the BBC.

– © Noël Bisson, June, 1998

TEXTS

Simile est regnum cœlorum

Simile est regnum cœlorum homini patrifamilias qui exiit primo mane conducere operarios in vineam suam. Et egressus circa horam tertiam vidit alios stantes in foro otiosos, et dixit illis: Ite et vos in vineam meam et quod justum fuerit dabo vobis.

The kingdom of heaven is like a householder who went out early in the morning to hire laborers for his vineyard. And he went out about the third hour and saw others standing idle in the market place and said to them: "Go also into my vineyard, and I will pay you whatever is just." (Matthew, xx, 1, 3, 4)

Alma Redemptoris Mater

Alma redemptoris Mater, quae pervia cœli 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.

Mother of Christ! Hear thou thy people's cry, Star of the deep, and Portal of the sky! Mother of him who thee from nothing made, sinking we strive, and call to thee for aid: Oh, by that joy which Gabriel brought to thee. Thou Virgin first and last, let us thy mercy see.

Ave Regina cœlorum

Ave Regina cœlorum, ave Domina angelorum: Salve radix sancta ex qua mundo lux est orta: Gaude gloriosa super omnes speciosa: vale, valde decora, et pro nobis semper Christum exora.

Hail, Queen of heaven: hail, Mistress of the angels; hail, holy root from which came light for the world. Rejoice, glorious one, beautiful above all others. Hail and farewell, most gracious, plead always with Christ for us.

Regina cœli

Regina cœli lætare, alleluja: quia quem meruisti portare, alleluja, resurrexit sicut dixit, alleluja. Ora pro nobis Deum, alleluja.

Queen of heaven, rejoice, alleluia! for he whom thou wast chosen to bear, alleluia! he hath risen, as he said, alleluia! Pray for us to God, alleluia!

Missa Simile est regnum cœlorum and Missa de la Batalla escoutez

KYRIE eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

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 cœlestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus. Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

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,
that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord; thou only, O Christ,
with the Holy Ghost, art most high in the glory of God the Father. Amen.

*CREDO in unum Deum, Patrem
omnipotentem, factorem cœli et terræ,
visibilium omnium, et invisibilium.*

*Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.*

*Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine, Deum
verum de Deo vero.*

*Genitum, non factum, consubstantialem
Patri: per quem omnia facta sunt.*

*Qui propter nos homines, et propter
nostram salutem descendit de cœlis.*

*Et incarnatus est de spiritu Sancto ex
Maria Virgine:*

Et homo factus est.

*Crucifixus etiam pro nobis: sub Pontio
Pilato: passus, et sepultus est.*

*Et resurrexit tertia die, secundum
Scripturas.*

*Et ascendit in cœlum: sedet ad dexteram
Patris.*

*Et iterum venturus est cum gloria, iudicare
vivos et mortuos; cujus regni non erit
finis.*

*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.*

I believe in one God, the Father Almighty,
Maker of heaven and earth, And of all
things visible and invisible:

And in one Lord, Jesus Christ, the only-
begotten Son of God, Begotten of his
Father before all worlds,

God of God, Light of Light, Very God of
very God;

Begotten, not made; Being of one
substance with the Father, By whom all
things were made:

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

And was incarnate by the Holy Ghost of
the Virgin Mary,

And was made man:

And was crucified also for us under
Pontius Pilate; He suffered and was
buried:

And the third day he rose again according
to the Scriptures:

And ascended into heaven, And sitteth on
the right hand of the Father:

And he shall come again, with glory, to
judge both the quick and the dead;
Whose kingdom shall have no end.

And I believe in the Holy Ghost, The
Lord, and Giver of Life, Who pro-
ceedeth from the Father and the Son;

Who with the Father and the Son together
is worshipped and glorified; Who
spake by the Prophets:

And I believe one Holy Catholic and
Apostolic Church;

*Confiteor unum baptismum in remissionem
peccatorum.*

Et exspecto resurrectionem mortuorum.

Et vitam venturi sæculi. Amen.

*SANCTUS, Sanctus, Sanctus Dominus Deus
Sabaoth.*

Pleni sunt cœli et terra gloria tua.

Hosanna in excelsis.

BENEDICTUS qui venit in nomine Domini.

Hosanna in excelsis.

*AGNUS DEI, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

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.

Holy, Holy, Holy, Lord God of hosts,
Heaven and earth are full of thy glory:
Glory be to thee, O Lord Most High.
Blessed is he that cometh in the Name of
the Lord.

Hosanna in the highest.

O Lamb of God, that takest away the sins of
the world: have mercy upon us.

O Lamb of God, that takest away the sins of
the world: grant us thy peace.

Sources for the Morales Motet: Ms 7, f 169-172, Toledo Cathedral; Ms, Granada Cathedral (partial).

Published Sources for Guerrero's music: *Motetta Francisci Guerreri*, Venice, 1570; *Missarum liber secundus*, Rome, 1582; *Liber vesperarum*, Rome, 1584; and *Motecta . . . liber secundus*, Venice, 1589.

Modern Editions – *F. Guerrero: Opera omnia*, ed. M. Querol Gavaldá, in *Monumentos de los Música española*, xvi, xix (1949-57).

Various editions transcribed and edited by Martyn Imbrie in *Mapa Mundi Editions*, Series A, Spanish Church Music, London, England and Isle of Lewis, Scotland, 1977-1990.

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