



# Madonnas and Miracles

A treasury of  
music from  
medieval Spain

**THURSDAY 9<sup>th</sup> JULY**  
at 7:30pm

**The Auditorium at Invicta Grammar  
School**

**The Junior Choir**

**Directed by Elizabeth Cameron  
and Jill Thomas**

**“Cancionero”**

**Anne Purnell  
Anthony Purnell  
Helen Johnson  
Brian White**

Medieval Spain was a fascinating melting pot of cultures. Centuries of occupation by the Moors had led to Christian, Jewish and Arab scholars, artists and musicians working together and influencing each other. As the Christian reconquest gathered pace tensions increased and toleration would eventually disappear through the work of the “Inquisition”.

Spanish music was heavily influenced by Arabic poetic forms and by the stringed instruments introduced by the Moors. Many of these are still used as folk instruments at the eastern end of the Mediterranean whilst their descendants have become the basis of the European classical tradition.

This was also the time when Latin, the language legacy of the Roman Empire, was evolving into the modern Romance languages. The boundaries were very fluid – they were still almost dialects rather than distinct languages - and a traveller could go from Italy, through France and Spain, to Portugal and generally be understood. Certain dialects were considered more poetic, especially Galician and Occitan, whilst Catalan, Northern French and Castilian Spanish were regarded as more suited to prose. This was the era when the first vernacular literature was being created. Tonight’s concert includes 13<sup>th</sup> century Cantigas in Galician and 14<sup>th</sup> century pilgrims’ songs which use Latin, the Catholic church’s universal language, as well as Occitan and Catalan.

Part of the strategy of the Spanish Christians was the promotion of two pilgrimage centres – the Cathedral at Compostella (the tomb of Saint James) and the monastery of Montserrat on a rocky hillside near Barcelona in Catalunya (home of the statue of the “Black Madonna”). These attracted pilgrims from all over Europe and helped draw attention to the ongoing crusade to re-establish Spain as a united Christian kingdom.

### **Llibre Vermell (c.1400):**

Since there was no pilgrims’ hostel at Montserrat, the visitors spent the night in the church, thus rearranging the liturgical room into a hostel. As a scribe noted in the manuscript:

"As it happens that the pilgrims, while holding night vigil in the church of the Blessed Virgin from Montserrat, sometimes desire to sing and to dance and even so during the day, in the Church Square, where only virtuous and pious songs may be sung, some suitable songs have been written down here for this need. These should be used in a respectful and moderate manner, so as not to disturb those who wish to continue their prayers and religious contemplations."

**Virgo Splendens**

*O Virgin, resplendent on this high mountain  
glowing with miraculous wonders  
where the faithful of all lands climb.*

**Stella Splendens**

*Gleaming star of the mountain, like a sunbeam  
miraculously glowing, hear your people.*

**Laudemus virginem**

*We praise the Virgin Mother and her son Jesus.*

**Splendens ceptigera**

*Resplendent sovereign, intercede for us, Virgin Mother.*

**Los set goyts**

*I shall tell you of the seven joys and sing in devotion  
and humbly praise the sweet Virgin Mary.*

**Cuncti simus concanentes**

*Let us all sing together: Hail Mary.*

**Polorum Regina**

*Our queen of all heaven, morning star,  
take away our sins*

**Mariam Matrem Virginem**

*Praise Mary, the Virgin Mother,  
praise Jesus Christ with all your heart.*

**Imperayritz de la ciutat joyosa**

*Empress of the joyous city of Heaven,  
where happiness is eternal.*

**Ad mortem festinamus**

*We hurry to death, we abandon sin.*

## Martín Codax (fl. c. 1230): Cantigas d'Amigo

A Madrid bookseller found this manuscript of the Cantigas de Amigo by Martin Codax in 1914. It had been used to form part of the binding for a 16<sup>th</sup> century edition of a work by Cicero. The words had already been known from two other manuscripts but this is the oldest surviving secular music from the Iberian Peninsula. Unfortunately the scribe did not write in the music for the sixth song, although he ruled the staff lines. Most modern performers borrow melodies from other songs of the period or compose something in a similar style. This is the earliest known example of a song cycle. The poems are written in the Galician dialect.



### **Ondas do mar**

*O waves of Vigo's bay, have you seen my lover?  
Ah God, will he soon come to me?*

### **Mandad' ey comigo**

*My lover is returning, I have received a message,  
Mother I shall go to Vigo.*

### **Mia irmana fremosa**

*O my fair sister, come with me to the church at Vigo  
by the sea: we will gaze upon the ocean.*

### **Ay Deus, se sab'ora meu amigo**

*Ah God, if only my lover could know  
that I languish in Vigo, deep in love.*

### **Quantas sabedes amar amigo**

*All you who would be lovers, come to the sea at Vigo:  
we will bathe in the ocean waves.*

**Eno sagrado, en Vigo**

*In the churchyard at Vigo there danced a lover:  
I am so in love.*

**Ay ondas, que eu vin veer**

*Ah waves that I came to see, will you not tell me  
why my lover thus tarries far from me?*

**INTERVAL**

**THE CANTIGAS DE SANTA MARIA**

**Alfonso X “El Sabio”**

*Escorial ms b.I.2*

Alfonso X was King of Castile, León and Galicia from 1252 until his death in 1284. Known by the title “El Sabio” (“the Wise”) he founded the universities of Salamanca and Toledo and established Castilian Spanish as the language of government in place of Latin. He ordered the compilation (and may have been personally involved as an editor or writer) of the Cantigas de Santa Maria – a collection of over 400 songs, written in Galician, which recount miracles performed by the Virgin Mary. Every tenth cantiga is a song of praise. The book included pictures showing Arab and Christian musicians performing on a wide range of instruments. These are an important source of information about how the songs should be accompanied.

**Des oge – Cantiga 1**

*The joys of Mary*

**Rosa das rosas – Cantiga 10**

*Mary is beautiful and good and has great power*

**Fremosos miragres – Cantiga 37**

*Instrumental: Rebec, Recorder and Cornamuse with percussion*

**Eno pouco e no muito – Cantiga 354**

*The king's hunting ferret survives an accident*

**Todo los santos – Cantiga 15**

*Instrumental: Recorder, Rebec and Oud with percussion*

**Quen quer que na Virgen fia – Cantiga 167**

*A Moorish woman's son is raised from the dead*

**Maravilliosos – Cantiga 139**

*Instrumental: Recorder, Rebec and Oud with percussion*

**Por nos de dulta tirar – Cantiga 18**

*A silk-spinner's ailing caterpillar is revived*

**Aquel que de vontade – Cantiga 249**

*Instrumental: Bagpipe with percussion*

**Strela do dia – Cantiga 100**

*Mary guides us to heaven*

The instruments used in this concert are all replicas or modern folk equivalents of instruments known to have been used in the middle ages:

**Rebec** by NRI (Manchester)

**Hurdy-Gurdy** by Martin Turner (Norwich)

**Oud** from Gamil Georges (Cairo)

**Saz** by Bagdat Sazevi (Izmir, Turkey)

**Harp** from a kit by RWC (Bradford)

**Citole, Gittern and Fiddle** by Anthony Purnell (Kent)

**Recorders** by Phil Bleazey (Nottingham)

**Cornamuse** by RWC (Bradford)

**Bagpipes** by Wolfgang Paukstadt (Speyer)

**Tabor drum and tambourine** by Ben Harms (New York)

Other percussion have been collected from a variety of sources: **Frame drum** (an Irish bodhrán), **Goblet drum** (a djembe from Senegal), **Tbilat** (Furnace or Clay drums from Morocco), **Castanets** (Spain) and **Indian Bells**.

Cancionero came together in 1997 to perform music from the Middle Ages and early Renaissance with an emphasis on the troubadour and Spanish repertoire but also music from the Tudor court. They perform regularly at Penshurst Place and have played at other historic properties throughout Kent and Sussex which have connections with Henry VIII. They have performed for the National Trust (a sell-out performance of music associated with Shakespeare in the Barn Theatre at Smallhythe Place) and for a charity gala hosted by the Archbishop of Canterbury in the crypt of Lambeth Palace.

Forthcoming appearances:

## **PENSHURST PLACE**

**Henry VIII - a Renaissance Prince**

**Sunday 30th and Monday 31st August 2009**

A short costumed presentation of music and dance  
repeated during the afternoon

## **CANTERBURY CATHEDRAL**

**God's Troubadour - St Francis of Assisi**

**3:15 PM Thursday 10th September 2009**

A lecture recital as part of the celebrations to mark the 800<sup>th</sup>  
anniversary of the founding of the Franciscan Order



***CANCIONERO are also available for private events and educational workshops.***

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