

CRISTÓBAL DE MORALES (1500-1553)

Lamentabatur Iacob

Música para Cuaresma

La Grande Chapelle
Albert Recasens, director

La Grande Chapelle

Perrine Devillers, *soprano*
Gabriel Díaz Cuesta, *alto*
Benedict Hymas, *alto*
Andrés Miravete, *tenor*
Javier Martínez Carmena, *tenor*
Romain Bockler, *barítono*
Ulfried Staber, *bajo*

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TEMPUS SEPTUAGESIMAE

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|---|-------|-------|
| 1. <i>Circumdede runt me</i> , a 5 (Intr. Dominica in Septuagesima) | 01:56 | p. 44 |
| 2. <i>Simile est regnum coelorum / Cum sero autem factum esset</i> , a 4
(Ant. Dominica in Septuagesima) | 04:43 | p. 44 |
| 3. <i>In illo tempore: Cum turba plurima</i> , a 4 (Resp. IX Dominica in Sexagesima) | 02:48 | p. 44 |

TEMPUS QUADRAGESIMAE

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| 4. <i>Immutemur habitu / Iuxta vestibulum</i> , a 4
(Ant. post benedictionem Feria IV Cinerum) ¹ | 06:51 | p. 46 |
| 5. <i>Inter vestibulum et altare</i> , a 4 (Ant. post benedictionem Feria IV Cinerum) ² | 03:13 | p. 46 |
| 6. <i>Emendemus in melius</i> , a 5 (Resp. Feria IV Cinerum) | 04:47 | p. 46 |
| 7. <i>Clamabat autem mulier / At illa venit</i> , a 5
(Infra hebdomadam I Quadragesimae; Dominica II in Quadragesima) | 03:45 | p. 48 |
| 8. <i>Quanti mercenarii / Pater Peccavi</i> , a 6
(Resp. Sabbato post Dominicam II in Quadragesima) | 05:15 | p. 48 |

9. <i>Lamentabatur Iacob</i> , a 5 (Resp. IX Dominica III in Quadragesima)	08:19	p. 50
10. <i>Acceptit Iesus panes</i> , a 4 (Ant. Dominica IV in Quadragesima)	03:29	p. 50
11. <i>Peccantem me quotidie</i> , a 4 (In Quadragesima)	02:42	p. 50
TEMPUS PASSIONIS		
12. <i>O crux ave spes unica</i> , a 5 (<i>Vexilla regis</i> . Dominica I Passionis)	02:41	p. 50
13. <i>In illo tempore: Stabant autem</i> , a 4 (Feria VI post Dominicam Passionis)	05:20	p. 52
14. <i>Vigilate et orate</i> , a 4 (Dominica II Passionis seu in Palmis) ³	01:45	p. 52
15. <i>Per tuam crucem / Miserere nostri</i> , a 4 (Adoratione sanctae Crucis in Feria VI in Parasceve)	05:30	p. 52

¹ Atribuida.

² Atribuida.

³ Atribuida.



Morales' Works for Lent and the Office for the Dead

The composer Cristóbal de Morales proudly proclaimed himself a “Hispalense” or native of Seville, but no records of his early life are known today making his birthyear and all aspects of his childhood and youth matters of conjecture. Scholars have long proposed that he was born around 1500, perhaps poetically appropriate that he represents a new era and a new century. He likely studied as a young choirboy, perhaps serving in the Cathedral of that illustrious Andalusian city although no documents have been discovered at that institution to prove this. During his youth, Seville was growing in economic power with its position as gateway to Spain's then recently gained colonies in the Western Hemisphere. Indeed, increased wealth helped propel the city's emergence as an artistic center with many great musicians, including important composers, being drawn to Seville in the 1490s and early sixteenth century when portions of its glorious Cathedral were under construction. These composers active in Seville included the esteemed Francisco de Peñalosa who had worked in the Catholic Courts of Isabella and Ferdinand; the Catholic Monarchs very wisely used court ceremony and virtuosic music in a coordinated way to demonstrate their power and prestige. Scholars

have interpreted that the musicians of the Court developed what we might term a nationalistic approach, in which they actively developed uniquely Spanish traditions and refined earlier improvised music into a more organized written repertory that was influenced by an awareness of international tastes. Certainly by 1520, music in Spain had become much more aware of the international trends, once again, poetically appropriate that Morales would enter adulthood at this defining moment for the history of music.

The presence of these Court composers in Seville around the year 1500 means that music composed for the Monarchs was disseminated to Andalusia and became part of repertory sung in the Cathedral of Seville and, likewise, in other important cities in Southern Spain. Music by the important court composer Juan de Anchieta, for instance, would likely have been a part of Morales' education, as was music by Alonso de Alba, a significant composer working in Seville while Morales would have been a child. Other musicians likely known to Morales included Pedro de Escobar, who served in Seville during the years 1507-1513, and Pedro Fernández, who in 1514 would become maestro, a job he held in Seville throughout the remainder of Morales' life. Therefore, in this period, 1490 through 1520, there coalesced in Seville one of the great music “programs” of any cathedral in Western Europe, an institution that





Clamabat autem mulier

Clamabat autem mulier chanaeae ad Dominum Iesum, dicens: Domine Iesu Christe, fili David, adiuva me; filia mea male a daemonio vexatur. Respondens ei Dominus dixit: Non sum missus nisi ad oves, quae perierunt domus Israel. At illa venit, et adoravit eum, dicens: Domine, adiuva me. Respondens Iesus ait illi: Mulier, magna est fides tua; fiat tibi sicut vis.

(Mt 15, 22-28)

Quanti mercernarii

Quanti mercernarii in domo patris mei abundant panibus, ego autem hic fame pereo? Surgam, et ibo ad patrem meum, et dicam ei: Pater peccavi in caelum, et coram te; iam non sum dignus vocari filius tuus; fac me sicut unum ex mercernariis tuis.

Tenor I: Pater noster, qui es in caelis: Sanctificetur nomen tuum. Adveniat regnum tuum. Fiat voluntas tua, sicut in caelo, et in terra. Panem nostrum cotidianum da nobis hodie: Et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem; sed libera nos a malo. Amen

(Lc 15, 17-19; Mt 6, 9-13)

Clamabat autem mulier

Una mujer cananea clamaba diciendo al Señor Jesús: «Señor Jesucristo, hijo de David, ayúdame. Mi hija está siendo atormentada de mala manera por un demonio». El Señor, respondiéndole, le dijo: «He sido enviado únicamente a las ovejas descarriadas de la casa de Israel». Pero ella se acercó a él y le adoró diciendo: «Señor, ayúdame». Jesús, respondiéndole, le dijo: «Mujer, qué grande es tu fe; que ocurra tal como deseas».

Quanti mercernarii

¡Cuántos jornaleros tienen pan en abundancia en la casa de mi padre, mientras yo me muero aquí de hambre! Me levantaré e iré ante mi padre y le diré: «Padre, he pecado contra el cielo y contra ti; ya no soy digno de ser llamado hijo tuyo. Trátame como a uno de tus jornaleros».

Tenor I: Padre nuestro que estás en el Cielo, santificado sea tu nombre, venga a nosotros tu Reino, hágase tu voluntad en la Tierra como en el Cielo, danos hoy nuestro pan de cada día, perdona nuestras ofensas, como también nosotros perdonamos a los que nos ofenden, y no nos dejes caer en la tentación, y líbranos del mal. Amén.

In illo tempore: Stabant autem

At that time: Standing there by the cross of Jesus were his mother, and his mother's sister Mary wife of Cleophas, and Mary Magdalene. Now, when Jesus saw his mother and the disciple whom he loved standing there, he said to his mother: "Woman, this is your son". Then he said to his disciple: "This is your mother". And, from that hour on, his disciple took her into his own home.

Vigilate et orate

Watch and pray that you don't fall into temptation. For indeed, the spirit is willing but the flesh is weak.

Per tuam crucem

By your cross, save us, Christ the Redeemer; in dying you destroyed our death, and in rising again you restored life. Have pity on us, kind Jesus, you who with forbearance suffered on the cross for us and in rising again restored life.

In illo tempore: Stabant autem

En ce temps-là : près de la croix de Jésus se tenaient sa mère et la sœur de sa mère, Marie de Cléophas et Marie Madeleine. En voyant sa mère, et près d'elle, le disciple qu'il aimait, Jésus dit à sa mère : « Femme, voici ton fils. » Puis il dit au disciple : « Voici ta mère. » Et à partir de cette heure-là, le disciple la prit chez lui.

Vigilate et orate

Veillez et priez, afin de ne pas tomber dans la tentation. L'esprit est bien disposé, mais la chair est faible.

Per tuam crucem

Par ta croix, sauve-nous, Christ Rédempteur ; toi qui as détruit notre mort par ta mort et en ressuscitant nous as rendu la vie. Aie pitié de nous, doux Jésus, qui, clément, as souffert sur la croix pour nous et en ressuscitant nous as rendu la vie.

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p. 8. Enea VICO (grabador). *Poenitentia. Illa ego mutata[*s quae duco ad*] sydera mentes [Penitentia]*. Estampa: aguafuerte y buril. [S.l.], ca. 1545-1550. Nueva York, The Metropolitan Museum of Art.

A imitación del retiro y del ayuno realizado por Cristo en el desierto, con el antecedente de Moisés y Elías, la Iglesia estableció, a principios del siglo IV, la observancia de un período sagrado de cuarenta días, llamado Cuaresma (*Quadragesima*), previo a la Pascua. Antes de la reforma, comprendía tres semanas precuaresmales que llevan el nombre de tiempo de Septuagésima, Sexagésima y Quincuagésima. La liturgia y la música están determinadas por el carácter ascético y penitencial.

p. 17. Philippe SOYE (grabador), Antoine LAFRÉRY (editor). *Paulus III Pont[ifex] Opt[imus] Max[imus] [Retrato de Pablo III]*. Estampa: aguafuerte y buril. Roma, 1568. Londres, British Museum.

Papa entre octubre de 1534 y noviembre de 1549, Alejandro Farnesio fue el primer pontífice de la Contrarreforma y un gran mecenas de las artes. Convocó el Concilio de Trento y aprobó varias órdenes religiosas como la Compañía de Jesús. Impulsó la construcción de San Pedro del Vaticano y la fortificación de Roma con Antonio da Sangallo el Joven, su arquitecto. Cristóbal de

Morales sirvió a Pablo III en la década en que fue cantor de la capilla pontificia (1535-1545). Le dedicó el segundo libro de misas y le acompañó en sus numerosos viajes, como el realizado para la firma de la Tregua de Niza (1538).

p. 25. Ambrogio BRAMBILLA (grabador), copia de Étienne DUPÉRAC (grabador). *Maiestatis pontificiae dum in capella xisti sacra peraguntur accurata delineatio [Celebración litúrgica en la Capilla Sixtina]*. Estampa: aguafuerte. Antoine LAFRÉRY, *Speculum Romanae Magnificentiae omnia fere quaecunque in urbe monumenta extant, partim iuxta antiquam, partim iuxta hodiernam formam accuratiss*, Roma, Claude Duchet, 1582. Madrid, Biblioteca Nacional de España.

El grabado de Etienne Dupérac, dedicado a Alberto V, duque de Baviera —patrono de Lassus—, ilustra el poder temporal y espiritual del papa (a la izquierda, n.º 4). En la tribuna de la derecha, rodeando al facistol, se sitúa la capilla pontificia, una de las más prestigiosas instituciones musicales de la cristiandad, en la que Cristóbal de Morales se había codeado con Costanzo Festa, Jacques Arcadelt, Juan Escribano o Bartolomé de Escobedo.

p. 34. Cornelis CORT (grabador), TIZIANO (pintor). *Magdalena penitente*. Estampa: aguafuerte y buril. Roma, 1566. Ámsterdam, Rijksmuseum.



Et cork exm

ck 3 Pater illum novis vestimentis induit vitulum macerat et simul letati sunt. Am