

New Worlds

2021-22

South America

Wednesday 24 November 2021 | 7.30pm
West Road Concert Hall, Cambridge

Thursday 25 November 2021 | 7.30pm
Milton Court Concert Hall, London

NEW WORLDS

2021-22

A New Created World

Haydn's *The Creation* with Laurence Cummings

■ 28 September 2021 | Barbican Hall, London

The Enchanted Forest

Handel, Rameau and Geminiani with Josette Simon OBE

■ 27 October 2021 | West Road Concert Hall, Cambridge

■ 28 October 2021 | Milton Court Concert Hall, London

South America

from Rome to Peru with VOCES8

■ 24 November 2021 | West Road Concert Hall, Cambridge

■ 25 November 2021 | Milton Court Concert Hall, London

Travelogue

a voyage across Europe with Anna Dennis

■ 16 February 2022 | West Road Concert Hall, Cambridge

■ 18 February 2022 | Milton Court Concert Hall, London

Exile

Haydn in London with Ann Hallenberg

■ 9 March 2022 | West Road Concert Hall, Cambridge

■ 10 March 2022 | Milton Court Concert Hall, London

St John Passion

JS Bach's masterwork in its rarely heard 1725 version

■ 15 April 2022 | Barbican Hall, London

La Turquie

Ottoman Empire at Versailles with Peter Whelan

■ 18 May 2022 | West Road Concert Hall, Cambridge

■ 19 May 2022 | Milton Court Concert Hall, London

Genius

Mozartian fireworks with Richard Egarr and Robert Levin

■ 1 July 2022 | Barbican Hall, London

VOCES8

Academy of Ancient Music

Laurence Cummings *director*

Wednesday 24 November 2021 | 7.30pm

West Road Concert Hall, Cambridge

This concert is sponsored by Mark West

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South America

ANON Hanacpachap cussicuinin

PASQUINI Sinfonia from La Sete di Christo

ZIPOLI Tantum Ergo

ZIPOLI Verso do organo

A SCARLATTI Dixit Dominus

ZIPOLI Confitebor tibi

DE CÁSEDA Silencio, no chiste el aire

ZIPOLI Beatus Vir

GABRIELI Sonata No.21 for 3 violins

ZIPOLI Laudate Dominum

PALESTRINA Magnificat primi toni

MARINI Sonata in eco for 3 violins

ZIPOLI Ave Maris Stella

A SCARLATTI Gloria Patri from Dixit Dominus

TRAD arr CRAFF Naranjitay – Huaiño

barbican

Associate Ensemble



UNIVERSITY OF
CAMBRIDGE

from
John McMunn

chief executive

Good evening and welcome to the second of our season's journeys to New Worlds, an exploration of the musical milieu of Domenico Zipoli: priest, traveller and composer extraordinaire.

Frequently we speak of the current global age as if it were the first, but in reality the baroque world was wider – and more wonderful – than we often assume. Tonight's programme presents a snapshot of a particularly fruitful moment, when music of the great masters of 17th- and early-18th-century European composition came into dialogue with the indigenous voices of South America through the work of one man, Domenico Zipoli.

To assist us, it is my pleasure to welcome renowned vocal ensemble VOCES8. AAM has had a close relationship with VOCES8 for some time, but this project marks our first collaboration as part of the orchestra's main season. We hope it is not the last!

From tonight, there is still much to enjoy in the 2021-22 season, including a very special Good Friday presentation of JS Bach's lesser-known 1725 setting of the *St John Passion* in April, and a spectacular season-closing performance of Mozart's Symphony No.41 'Jupiter' in July, both at the Barbican. Do join us if you can.



A handwritten signature in black ink, which appears to read 'John McMunn' followed by a stylized flourish.

A violin is visible in the background, slightly out of focus, with its body and strings clearly visible. The background is a warm, brownish-orange color.

We are AAM



The Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.

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Beyond the concert hall, AAM is committed to nurturing the audiences, artists and arts managers of the future through our innovative education initiative [AAMplify](#). Working in collaboration with tertiary partners across the UK, we engage the next generation of period-instrumentalists with side-by-side sessions, masterclasses and other opportunities designed to bridge the gap from the conservatoire to the profession, safeguarding the future of historical performance.

AAM is Associate Ensemble at the Barbican Centre, London and the Teatro San Cassiano, Venice; Orchestra-in-Residence at the University of Cambridge, Milton Abbey International Summer Music Festival and The Apex, Bury St Edmunds; and Research Partner to the University of Oxford. The 2021–22 season sees Laurence Cummings join the orchestra as Music Director.

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New Worlds: South America

ANON Hanacpachap cussicuinin

BERNARDO PASQUINI (1637-1710) Sinfonia *from* La Sete di Christo

DOMENICO ZIPOLI (1688-1726) Tantum Ergo *from* Missa San Ignacio

ZIPOLI Verso do organo

ALESSANDRO SCARLATTI (1660-1725) Dixit Dominus

ZIPOLI Confitebor tibi *from* Missa San Ignacio

DIEGO DE CÁSEDA (1673-94) Silencio, no chiste el aire

ZIPOLI Beatus Vir *from* Missa San Ignacio

GIOVANNI GABRIELI (c1554-1612) Sonata No.21 for 3 violins

ZIPOLI Laudate Dominum *from* Missa San Ignacio

GIOVANNI PIERLUIGI DA PALESTRINA (1525-94) Magnificat primi toni

BIAGIO MARINI (1594-1663) Sonata in eco for 3 violins

ZIPOLI Ave Maris Stella *from* Missa San Ignacio

A SCARLATTI Gloria Patri *from* Dixit Dominus

TRAD arr LUIS CRAFF Naranjítay – Huaiño

Texts start on page 12

This fascinating and well-thought-out programme of Italian Baroque music is challenging for performers and listeners alike. It explores the familiar sophisticated high art of 17th- and 18th-century Europe and contrasts it with the relatively little known and superficially simpler music of the South American Mission Stations. Also known as 'reductions', these were controlled and inspired by mostly Jesuit priests in the Viceroy of Peru, modern-day Peru, Bolivia, Paraguay and Argentina for 100 years in the 18th century. The service of Vespers provides a programme structure with four Psalm settings and a double-choir **Magnificat** by Palestrina, an ever present influence to all ages. Liturgical propers (the scripts that change dependent on the date) are substituted with instrumental pieces.

Refined European music by Palestrina, Giovanni Gabrieli, Biagio Marini, Bernardo Pasquini and Alessandro Scarlatti, who all informed the music of Domenico Zipoli, is interspersed with a new music from South America. The European repertoire shows the development of keyboard music and idiomatic, virtuoso music for the violin. The vocal works of the distinguished keyboard player Pasquini are little known. His Passion Oratorio **La sete di Cristo** is an intense dialogue between characters at the foot of the cross discussing the thirst of Christ. The opening **Sinfonia** is a tantalising morsel. Scarlatti's **Dixit Dominus** is a substantial and powerful setting of

this dramatic Vesper Psalm which clearly influenced Handel's masterpiece written at the same time in early 18th-century Rome. Zipoli was taught by Pasquini and Scarlatti and was infused with Italian culture. His music composed in South America is quite different. *New Worlds: South America* brings into sharp focus the two specific worlds of Baroque Italy and the jungles of South America. In many ways it serves as a metaphor for our times addressing issues of diversity, equality, participation, dumbing down, levelling up, Everything for Everybody, elite art for all.

The 'discovery' of the Americas by Europeans was once described as the greatest event in the history of the world. The exploits of Cortes in Mexico and Pizarro in Peru in the early 16th century are well documented and the fantastic material wealth which was discovered was matched only by the greed and unimaginable brutality it provoked in the 'conquistadores'. It is also an incredible statistic that in the century following the invasion one million African slaves were transported to South America. What is probably less well known is the spread of Christianity which accompanied the invasion and the incredible speed with which the Roman Catholic Church established a programme of education and building over a vast area. Many of the indigenous population were part of highly sophisticated civilisations, most famously the Aztecs and the Incas, and were very responsive to the new ideas, especially music, which was already an important social and spiritual element in their lives. Over the next 200 years a staggering amount of music was created in centres throughout Central and South America such as Mexico City, Puebla and Oaxaco in Mexico, Lima and Cuzco in Peru, Sucre in Bolivia and Córdoba in Argentina. This vast collection of wonderful music, which fuses together the cultures of three continents, is surprisingly still little explored in this global age.

It is not surprising that ***Hanacpachap cusicuinin*** is so widely performed throughout Latin America and also seems to capture the imagination of all who hear it outside this captivating and seductive region. The music is noble, magical and haunting and was probably written by a South American aboriginal. It is set for four voices in Sapphic verse in the Quechua language and has 20 verses. The hymn is credited with being the oldest printed polyphony in the Americas (1631) and appears at the end of Juan de Pérez Bocanegra's *Ritual formulario*, a liturgical manual for priests written in Quechua and Spanish with reference to Christian and Inca traditions. Bocanegra was a charismatic Franciscan parish priest, university Latin teacher and cathedral singer who clearly worked closely and sympathetically with Andean peasants. He worked in Lima and Cuzco and had many disputes with the Jesuits. He was organist at the church San Pedro Apóstol church in Andahuaylillas, Peru, about 25 miles from Cusco on the road towards Lake Titicaca. The original organ, the oldest in the Americas (1606) is still in use in this sumptuous building and processions are

re-enacted. While the performing level is not high they are very popular with tourists. The colourful imagery of the sequence of prayers, with its references to stores of silver and gold, life without end, deceitful jaguars and sins of the devil, skilfully mixes Inca, celestial and Christian imagery and serves as a Christian hymn in adoration of the Virgin Mary. The rubric from 1631 tells us that it may be sung 'in processions entering the church.'

'La Oracion. Que Je figue en verJo safico, en la lëgua Quechua, hize en loor de lá Virgen fin manzilla: y va compuesta en muJica a quarto voces, para que la canten los cantors, en las proceJjiones al entrar en la Iglesia, y en los dias de nuestra Señor, y Jus feJtinidades.'

[I composed the prayer which follows in praise of the Immaculate Virgin. In Sapphic verse, and in the Quechua language, it is set to music for four voices, so that the singers may sing it in processions entering the church and on the days of Our Lord, and on his Feast Days.]

What an extraordinarily powerful beginning to any concert! And a fabulous start to this imaginative programme of contrasts. However, the pivotal composer and most remarkable of all is Domenico Zipoli.

Zipoli was born in Tuscany in 1688 and studied in Florence, Naples and Rome with Alessandro Scarlatti and Bernardo Pasquini. It is strange that in 1716 after successfully publishing an impressive collection of keyboard works *Sonate d'intavolatura per organo e cimbalo* (republished in London 1741) he joined the Company of Jesus and the following year left for Paraguay with a Jesuit mission, rejecting fortune, fame and the comforts of his home country. Why? There has been much speculation: escaping from an affair of the heart, falling out with the musical establishment, the desire for a new start in a new world, wanting to make a difference. His work in the Mission stations, known as reductions, became legendary and his music attained an almost mythical status and was widely disseminated throughout the region.

He was an organist and composer in Córdoba, Argentina, until his death in 1726. His most famous work ***Missa San Ignacio*** was re-discovered only a few years ago



The organ at Santa Ana



Giant panpipes

and one of the many sources is dated 58 years after the composer's death and 17 years after the expulsion of the Jesuits in 1767. It was 'copied in Potosí 1784' and is now found in the Bolivian National Library in Sucre. This reveals the popularity of Zipoli's work throughout the region and particularly with the Bolivian Chiquitos who regularly performed and copied his music dating back to the early presence of the Jesuit missionaries. Ignatius Loyola was the founder of the Jesuit order and so this Mass dedicated to him had a particular significance. It is written typically for three high voices (soprano, alto, tenor), two violins and

continuo. It contains music of great simplicity and conviction combined with more complex contrapuntal passages and solo sections of great integrity and often intense beauty. With enormous skill and with no hint of patronisation this music involves the listener and performer on many levels. It is an inspiring beginners' guide to Baroque music and a spiritual devotion that has a relevance and function as important today as in the brave New World of South America all those years ago.

Much of his music was re-discovered in Bolivia in the 1970s when some 23 works by Zipoli (including copies of known keyboard pieces) were discovered among a large collection of manuscripts at the San Rafael and Santa Ana missions in eastern Bolivia. They are now deposited at Concepcion, Apostolic Vicariate of Nuflo de Chavez. These manuscripts include the Vespers music ***Confitebor tibi, Beatus vir, Laudate Dominum, Ave Maris Stella*** and ***Tantum ergo*** which has a realised keyboard part thought to be in the hand of Zipoli himself. The Jesuit Mission Stations in the jungle of eastern Bolivia are a string of beautifully restored, impressive churches including San Javier, Concepción, San Ignacio, San Miguel, and Santa Ana. They are mighty, wooden cathedrals which were lovingly restored by Swiss architect Hans Roth who began his work in 1972 and dedicated the remaining 27 years of his life to the

project. They have been declared a World Heritage site. I attended concerts and masses at all of these and all were packed to the roof-tops with children watching and listening attentively in the doorways and at the windows. We learn much about performance practice and how the whole community is involved. An inventory of musical resources from the 17th and 18th centuries shows that some churches had one, two, even three organs, up to seven harps, 12 violins, between three and five violones (similar to a bass viol), four trumpets, at least one [tromba marina](#) (an onomatopoeic-named, impressive large triangular stringed instrument), a bassoon, two harpsichords and bells! Evidence of giant pan-pipes and bamboo violins can also be found!

This is happy, optimistic music which reflects the Utopian dream of the reductions. The modern performer has to recapture these essential ingredients. The words of Jose Antonio Abreu, the founder of El Sistema in Venezuela, a programme of choirs and orchestras using classical music to educate, bring communities together and eradicate poverty, sum it up perfectly:

‘For in essence the orchestra and choir are much more than artistic structures. They are examples and schools of social life. Music is immensely important in the awakening of sensibility, in the forging of values, in elevating the spirit and leading man to a full development.’

Programme note and photographs © Jeffrey Skidmore

Texts

ANON Hanacpachap cussicuinin

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cunap suyacuinin,
Callpannacpa quemicuinin,
Huaciascaita.

Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricuchillai.

ZIPOLI Tantum Ergo

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Præstet fides supplemen-tum
Sensuum defectui.

Genitori, Genitoque
Laus et Jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.

Amen.

Heaven's joy!
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
helper of the weak.
hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb.

Down in adoration falling,
Lo! the Sacred Host we hail,
Lo! o'er ancient forms departing
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.

To the Everlasting Father,
And the Son Who reigns on high
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honour, blessing,
Might, and endless majesty.

Amen.

A SCARLATTI Dixit Dominus

Dixit Dominus Domino meo: Sede a
dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.

The Lord said unto my Lord, Sit thou
at my right hand, until I make thine
enemies thy footstool.

Allegro: Soprano

Virgam virtutis tuæ emittet Dominus
ex Sion: dominare in medio inimicorum
tuorum.

The Lord shall send the rod of thy
strength out of Zion: rule thou in the
midst of thine enemies.

Allegretto: Alto

Tecum principium in die virtutis tuæ in
splendoribus sanctorum: ex utero, ante
luciferum, genui te.

Thy people shall be willing in the day of
thy power, in the beauties of holiness
from the womb of the morning: thou
hast the dew of thy youth.

Allegro

Juravit Dominus, et non pœnitebit eum:
Tu es sacerdos in æternum secundum
ordinem Melchisedech.

The Lord hath sworn, and will not repent,
Thou art a priest for ever after the order
of Melchizedek.

Maestoso: Bass

Dominus a dextris tuis; confregit in die
iræ suæ reges.

The Lord at thy right hand shall strike
through kings in the day of his wrath.

Andante – Allegro

Judicabit in nationibus, implebit ruinas;
conquassabit capita in terra multorum.

He shall judge among the heathen,
he shall fill the places with the dead
bodies; he shall wound the heads over
many countries.

De torrente in via bibet; propterea
exaltabit caput.

He shall drink of the brook in the way:
therefore shall he lift up the head.

Allegro

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

Glory to the Father, and to the Son, and
to the Holy Spirit, both now and always,
and unto the ages of ages.
Amen.

ZIPOLI Confitebor tibi

Confitebor tibi, Domine, in toto
corde meo, in consilio justorum et
congregatione

I will give thanks unto the Lord with
my whole heart: secretly among the
faithful, and in the congregation.

Magna opera Domini: exquisite in omnes
voluntates ejus.

The works of the Lord are great: sought
out of all them that have pleasure
therein.

Confessio et magnificentia opus ejus, et
justitia ejus manet in saeculum saeculi.

His work is worthy to be praised and
had in honour: and his righteousness
endureth for ever.

Memoriam fecit mirabilium suorum,
misericors et miserator Dominus.

The merciful and gracious Lord hath so
done his marvellous works: that they
ought to be had in remembrance.

Escam dedit timentibus se; memor erit in
saeculum testamenti sui.

He hath given meat unto them that fear
him: he shall ever be mindful of his
covenant.

Virtutem operum suorum annuntiabit
populo suo, ut det illis haereditatem
gentium.

He hath shewed his people the power of
his works: that he may give them the
heritage of the heathen.

Opera manuum ejus veritas et judicium.

The works of his hands are verity and
judgement: all his commandments are
true.

Fidelia omnia mandata ejus, confirmata
in saeculum saeculi, facta in veritate et
aequitate.

They stand fast for ever and ever: and are
done in truth and equity.

Redemptionem misit populo suo;
mandavit in aeternum testamentum
suum.

He sent redemption unto his people: he
hath commanded his covenant for ever;
holy and reverend is his Name.

Sanctum et terribile nomen ejus. Initium
sapientiae timor Domini; intellectus
bonus omnibus facientibus eum:
laudatio ejus manet in saeculum
saeculi.

The fear of the Lord is the beginning of
wisdom: a good understanding have all
they that do thereafter; the praise of it
endureth for ever.

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

Glory to the Father, and to the Son, and
to the Holy Spirit, both now and always,
and unto the ages of ages.
Amen.

**DE CÁSEDA Silencio, no chiste el aire
(Al Nacimiento de Nuestro Redentor)**

Silencio, no chiste el aire.
Jilguero, calle tu voz,
que duerme en brazos de Anarda,
rendido, el vendado Dios.
A la rorro, ro, a la rorro ro,
que se duerme el Amor.

Pasito, que el sol de Anarda apacible,
que si sabe un sol dormir,
arrullar lo sabrá mi voz.
A la rorro, ro, a la rorro ro,
que se duerme el Amor.

Cuidado, no se despierte,
que será cruel el rigor hallar
en ambas deidades partida la adoración.

A la rorro, ro, a la rorro ro,
que se duerme el Amor.

ZIPOLI Beatus Vir

Beatus vir, qui timet Dominum, in
mandatis ejus volet nimis.

Potens in terra erit semen ejus, generatio
rektorum benedicetur.

Gloria et divitiae in domo ejus, et iustitia
ejus manet in saeculum saeculi.

**Silence, may the wind not sound
(To Our Saviour's Birth)**

Silence, may the wind not sound.
Goldfinch, may your voice stop,
'Cause sleeping in Anarda's arms,
Exhausted, is the bandaged God.
Hush, hush, hush,
The Darling's sleeping.

Lil'step, that Anarda's sun is peaceful
If a Sun knows how to sleep,
My voice will know how to sing a lullaby.
Hush, hush, hush,
The Darling's sleeping.

Careful, don't wake Him,
Or the rigour will be cruel,
To find on both deities the worship's
departure
Hush, hush, hush
The Darling's sleeping.

Translation Carlos Rangel Paniagua

Praise ye the Lord. Blessed is the man
that feareth the Lord, that delighteth
greatly in his commandments.

His seed shall be mighty upon earth:
the generation of the upright shall be
blessed.

Wealth and riches shall be in his house:
and his righteousness endureth for ever.

Please turn the page quietly

Exortum est in tenebris lumen rectis,
misericors et miserator et iustus.

Unto the upright there ariseth light in
the darkness: he is gracious, and full of
compassion, and righteous.

Jucundus homo, qui miseretur et
commodat, disponet res suas in iudicio.

A good man sheweth favour, and
lendeth: he will guide his affairs with
discretion.

Quia in aeternum non commovebitur. In
memoria aeterna erit iustus,

Surely he shall not be moved for ever:
the righteous shall be in everlasting
remembrance.

Ab auditione mala non timebit. Paratum
cor ejus, sperare in Domino.

He shall not be afraid of evil tidings: his
heart is fixed, trusting in the Lord.

Confirmatum est cor eius, non
commovebitur, donec despiciat
inimicos suos.

His heart is established, he shall not be
afraid, until he see his desire upon his
enemies.

Dispersit dedit pauperibus; justitia ejus
manet in saeculum saeculi, cornu ejus
exaltabitur in gloria.

He hath dispersed, he hath given to the
poor; his righteousness endureth for
ever; his horn shall be exalted with
honour.

Peccator videbit et irascetur, dentibus
suis fremet et tabescet. Desiderium
peccatorum peribit.

The wicked shall see it, and be grieved;
he shall gnash with his teeth, and melt
away: the desire of the wicked shall
perish.

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

Glory to the Father, and to the Son, and
to the Holy Spirit, both now and always,
and unto the ages of ages.
Amen.

ZIPOLI Laudate Dominum

Laudate Dominum omnes gentes.
Laudate eum, omnes populi

Quoniam confirmata est super nos
misericordia eius et veritas, Domini
manet, in aeternum

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

PALESTRINA Magnificat

[Magnificat] Anima mea Dominum;
Et exultavit spiritus meus in Deo salutari
meo,
Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna qui potens est, et
sanctum nomen ejus,
Et misericordia ejus a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo; Dispersit
superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit
humiles.

Esurientes implevit bonis, et divites
dimisit inanes.

Suscepit Israel, puerum suum, recordatus
misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

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

O praise the Lord, all ye nations: praise
him, all ye people.

For his merciful kindness is great toward
us: and the truth of the Lord endureth
for ever. Praise ye the Lord.

Glory to the Father, and to the Son, and
to the Holy Spirit, both now and always,
and unto the ages of ages.
Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Saviour.
For he hath regarded: the lowliness of
his handmaiden: For behold, from
henceforth: all generations shall call me
blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear him:
throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seat: and hath exalted the humble and
meek.
He hath filled the hungry with good
things: and the rich he hath sent empty
away.
He remembering his mercy hath holpen
his servant Israel:
As he promised to our forefathers,
Abraham and his seed for ever.

Glory to the Father, and to the Son, and
to the Holy Spirit, both now and always,
and unto the ages of ages.
Amen.

ZIPOLI Ave Maris Stella

Ave, maris stella,
Dei mater alma,
Atque semper virgo,
Felix cœli porta.

Sumens illud 'Ave'
Gabrielis ore,
Funda nos in pace,
Mutans Evæ nomen.

Solve vincla reis,
Profer lumen cæcis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem,
Sumat per te precem
Qui pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

Vitam præsta puram,
Iter para tutum,
Ut videntes Jesum
Semper collætémur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Tribus honor unus.
Amen

Hail, star of the sea,
Nurturing Mother of God,
And ever Virgin
Happy gate of Heaven

Receiving that 'Ave'
From the mouth of Gabriel,
Establish us in peace,
Transforming the name of 'Eva'.

Loosen the chains of the guilty,
Send forth light to the blind,
Our evil do thou dispel,
Entreat for us all good things.

Show thyself to be a Mother:
Through thee may he receive prayer
Who, being born for us,
Undertook to be thine own.

O unique Virgin,
Meek above all others,
Make us, set free from our sins,
Meek and chaste.

Bestow a pure life,
Prepare a safe way:
That seeing Jesus,
We may ever rejoice.

Praise be to God the Father,
To the Most High Christ be glory,
To the Holy Spirit
Be honour, to the Three equally.
Amen.

**A SCARLATTI Gloria Patri from Dixit Dominus
Allegro**

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

Glory to the Father, and to the Son, and
to the Holy Spirit, both now and always,
and unto the ages of ages.
Amen.

TRAD arr CRAFF Naranjitay – Huaiño

Naranjitay pinta pintitay
Te he de robar de tu quinta

Si no es esta nohecita
Mañana por la mañanita, ¡ay!

A lo lejos se de divisa, ¡ay!
La punta de tu enagüita
La boca se me hace agüita
Y el corazón me palpita, ¡ay!

Tus hermanos mis cuñaditos, la la la

Tus hermanas, mis cuñaditas, ¡ay!
Tu padre será mi suegro
Tu madre será mi suegra

Y tú la prenda más querida.

Naranjitay pinta pintitay
Te he de robar de tu quinta

Si no es esta nohecita
Mañana por la mañanita, ¡ay!

My lil' Orange, my lil' freckled girl
I must kidnap you from your country
house
If not this lil' night
Tomorrow by the lil' morning, oh!

From faraway I can see you, oh!
Your lil' petticoat's peak
My lil' mouth is watering
And my heart's beating, oh!

Your brothers, my lil' brothers-in-law,
la la la
Your sisters, my lil' sister-in-law, oh!
Your father will become my father-in-law
Your mother will become my
mother-in-law
And you the most beloved garment.

My lil' Orange, my lil' freckled girl
I must kidnap you from your country
house
If not this lil' night
Tomorrow by the lil' morning, oh!
Translation Carlos Rangel Paniagua

Laurence Cummings

director



Photo: Robert Workman

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. Appointed AAM's Music Director from this season, he is also currently Artistic Director of the Internationale Händel-Festpiele Göttingen, Musical Director of the London Handel Festival and Music Director of Orquestra Barroca Casa da Música in Porto.

Frequently praised for his stylish and compelling performances in the opera house, his career has taken him across Europe as well as the UK where he has been a regular at English National Opera,

Glyndebourne Festival Opera and Garsington Opera, as well as conducting at the Royal Opera House's Linbury Theatre, Opera North and Buxton International Festival and for Opera GlassWorks.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern instrument orchestras worldwide, including Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Croatian Baroque Orchestra, La Scintilla Zurich, and numerous international chamber and symphony orchestras. At home he has conducted the Royal Northern Sinfonia, Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi and Ruby Hughes and the Orchestra of the Age of Enlightenment on Chandos, as well as a series of live opera and concert performances recorded at the Göttingen International Handel Festival and released on Accent. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

VOCES8

Barnaby Smith: Artistic director

The British vocal ensemble VOCES8 is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertoire both in its a cappella concerts and in collaborations with leading orchestras, conductors, composers and soloists.

VOCES8 has performed at many notable venues in its 15-year career, including the Wigmore Hall,

Elbphilharmonie, Cité de la Musique, Vienna Konzerthaus, Tokyo Opera City, NCPA Beijing, Sydney Opera House, Mariinsky Theatre Concert Hall, Palacio de Bellas Artes Mexico City.

This season they perform concerts around the world but also host and perform online in the global streaming 'LIVE From London' festivals. The season also sees the launch of the VOCES8 Digital Academy, an online choral programme featuring live interaction and video resources for choirs around the world. In August 2021 they will release a major new album with Decca Classics, "Infinity", as well as continue to release sheet music with Edition Peters.

VOCES8 is passionate about music education and is the flagship ensemble of its music charity the VOCES8 Foundation. Engaging in a broad range of outreach work that reaches up to 40,000 people a year, the group runs an annual programme of workshops and concerts at the VOCES8 Centre at St Anne & St Agnes Church, London. Dedicated to supporting young singers, eight annual VOCES8 Scholarships are awarded which are linked to the annual Milton Abbey Summer School at which amateur singers of all ages work and perform with VOCES8. Through the VOCES8 USA Foundation another octet of talented Scholars exists.

www.voces8.foundation

www.voces8.com



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