



USA TOUR 2019

THE SCHOLA CANTORUM OF THE LONDON ORATORY SCHOOL

Director, Charles Cole

Concert Program

PART I: SACRED TREASURES OF SPAIN

FR ESTEBAN TÁPIS, OFM (1754-1825)

'Misión' Sanctus

TOMÁS LUIS DE VICTORIA (1548-1611)

O quam gloriosum † Ave María

FRANCISCO GUERRERO (1528-1599)

Ave Virgo sanctíssima † O Domine Jesu Christe

O sacrum convivium

CRISTÓBAL DE MORALES (1500-1553)

Peccantem me quotidie

JUAN ESQUIVEL (c1560-c1625)

Ego sum panis vivus

PART II: SACRED TREASURES OF ENGLAND

WILLIAM BYRD (1540-1623)

Ave verum corpus

THOMAS TALLIS (1505-1585)

O nata lux † Salvator mundi (I)

PETER PHILIPS (c1565-c1628)

Ave verum corpus † Ascendit Deus

PLEASE RESERVE ANY APPLAUSE FOR THE END OF EACH PART.
RECORDING AND FILMING ARE NOT PERMITTED DURING THIS CONCERT.
PLEASE ENSURE THAT CELL PHONES ARE TURNED OFF.



THE SCHOLA CANTORUM OF THE LONDON ORATORY SCHOOL

Director, Charles Cole

PATRONS

H.E. ROBERT CARDINAL SARAH
H.R.H. PRINCESS MICHAEL OF KENT
SIR JAMES MACMILLAN CBE

TREBLE Mathurin Briffaut, Darragh Bunting,
Mateusz Byrski, Davide Castelli,
Matteo Castelli, Massimo Chiocca,
Mattheus Daly, Luca D'Amico,
Marco D'Amico, Matteo D'Amico,
Tobias Dean, William Diffey, Hugo Farmer,
James Gardner, Thomas Griffin,
Benjamin Jardim, Geoffroy Le Calvez,
Gabriel Leal-Silva, Lorcan Moriarty,
Ben Smith, Nathaniel Verdin, Aidan Woods

ALTO Oisín Byrne, Charles Dean, Michael King,
Alexander O'Sullivan, Joshua Rodgers,
Benedict Verdin, Oliver Waldron

TENOR Maurice Cole, Xavier Ferros,
Luca Garzolini, Luca Hayes Lorente,
Giuseppe Maurino (Schola Prefect)

BASS Jacob Carey, Oisín Duggan-Dennehy,
Harry O'Sullivan, Wenzel Kinsky,
Thomas Richardson, Oliver Smith

VOICE TRAINERS Anita Morrison
& Christopher Jacklin

DIRECTOR Charles Cole

THE SCHOLA CANTORUM of The London Oratory School sings at the London Oratory every Saturday evening in term time and on major feast days for School Mass throughout the year. Founded in 1996, the choir gives Catholic boys the opportunity of a choral education within the state education system from age 7 to 18

As well as its liturgical role, the Schola has recorded numerous soundtracks, including the **Lord of the Rings** and **Harry Potter** films, as well as CDs and programmes for television and radio. The choir has also toured widely abroad, performing throughout the USA and Europe. In 2013 the Schola sang at High Mass in St Peter's Basilica in Rome, and was the first visiting choir in history to sing at Vespers there.

In 2015 the Schola toured Spain, singing a programme of Spanish renaissance polyphony at the Cathedrals of Madrid, Segovia and Toledo as well as the Monastery of San Lorenzo el Real in El Escorial. The tour received extensive coverage on Spanish TV and Radio. In 2016 the Schola sang at a choral festival in Bavaria with the Tölzer Knabenchor before travelling to Venice to sing Mass at St Mark's and a concert at the Church of San Salvador. In 2017 the Schola toured southern Spain singing in Seville and Granada. Later in the year the Schola went on tour to the USA singing in Boston, New York and Washington DC.

The Choir is closely associated with Aid to the Church in Need, singing for services and events to help the Charity's work in providing support to persecuted Christians, most particularly in Syria and Iraq. The Trebles have also sung for a number of the Royal Ballet's productions at the Royal Opera House including **The Dream** and **Nutcracker**.

Recent performances by the Schola include J.S. Bach's **Christmas Oratorio** and **St John Passion** at the London Oratory with evangelist Nicholas Mulroy, and Monteverdi's **Vespers** with the English Cornett & Sackbut Ensemble.

Since 2012 the Schola has been directed by Charles Cole who began his musical training as a chorister at Westminster Cathedral. He went on to win a major music scholarship to Ampleforth, Exeter College, Oxford and Westminster Cathedral. He is also Director of the London Oratory Junior Choir.



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London Oratory Schola Cantorum

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SACRED TREASURES OF SPAIN AND ENGLAND

THE MANUSCRIPT of a Mass by Fr Esteban Tápis, OFM, can be seen in the museum at Carmel Mission Basilica. Tápis, a missionary priest from Girona, Spain, arrived in California towards the end of the eighteenth century, working at a number of the Californian Missions, including Santa Barbara and Carmel. It seems appropriate for us to open our concert with the Sanctus from this Mass which we have transcribed, written in the Gregorian tradition, but very much part of the Mission heritage.

We continue the Spanish theme with a series of sacred works which were written during the renaissance, beginning with two motets by Victoria, who studied for the priesthood in Rome, joining St Philip Neri's Oratory. In Rome he achieved great success as a published composer, before returning to Spain, as Chaplain to Philip II's sister, the Dowager Empress Maria, at the Descalzes Reales in Madrid where he was also Chapelmaster. **O quam gloriosum**, a motet for All Saints, was written during Victoria's time in Rome, when he was organist at the Aragonese church, Santa Maria di Monserrato. **Ave Maria** is a popular setting of the Hail Mary.

Francisco Guerrero was a chorister at Seville, then Maestro de Capilla at Jaen Cathedral for a brief period before returning to Seville as Assistant, eventually taking over as maestro in 1574. Whilst returning from a pilgrimage to the Holy Land he was twice captured and ransomed by pirates, a story he includes in an account he published about his journey to Jerusalem. **Ave Virgo sanctissima** was Guerrero's most successful motet and was published in the furthest reaches of Spanish empire, as far away as Mexico and South America. The two treble parts sing in canon with each other, and the motet quotes the iconic opening of the solemn Salve. **O Domine Jesu Christe**, in a more sombre vein, was written for Palm Sunday, and **O sacrum convivium** is a striking six-part setting of a Corpus Christi text.

Cristóbal de Morales was the most influential Spanish composer before Victoria. Born in Seville, he was maestro at Avila, then Plasencia Cathedral, before departing for Rome where he sang in the Papal choir for ten years. On his return to Spain he became maestro at Toledo, before moving to his final position as maestro at Malaga Cathedral. **Peccantem me quotidie** is an exquisite setting of a penitential text.

Juan Esquivel was Prebendary and Chapelmaster at the Cathedral of Ciudad Rodrigo where he had been a chorister as a child. The high

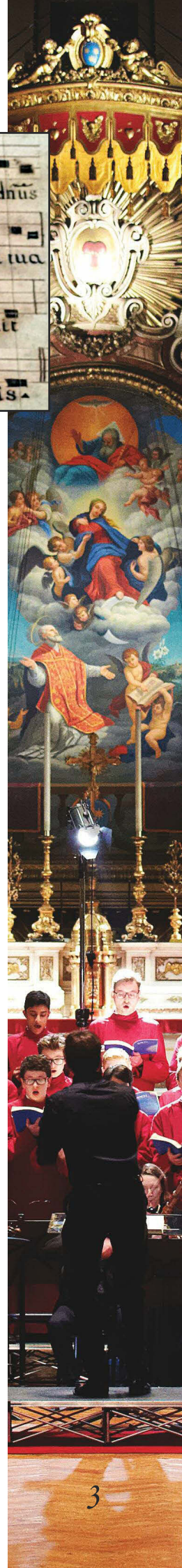


The Sanctus from the Mass by Fr Esteban Tápis, OFM, in the Carmel Mission Museum

estimation he had for Guerrero is reflected in the number of parody masses he based on his motets. **Ego sum panis vivus** is a concise yet beautifully rendered setting of a Corpus Christi text, with a joyful Alleluia to conclude.

Turning to Elizabethan England, William Byrd's famous **Ave verum corpus**, quite possibly his most well-known work, and certainly the most iconic four-part motet of the period, is an exquisite setting of a eucharistic text. It is said that Byrd, a fervent Catholic, added the unusual final 'miserere mei', not part of the official text, as his own expression of sorrow at the removal of the tabernacle in St Paul's Cathedral during the Reformation. In fact both William Byrd and his teacher, Thomas Tallis, were composers whose Catholicism was overlooked by Queen Elizabeth I on account of their exceptional compositional talent. This was formally acknowledged when she granted them a monopoly on the printing of music. The harmony of Tallis's **O nata lux** demonstrates the quintessential false-relations of the Tudor period, while **Salvator mundi (I)** was the opening work in their first joint publication, a collection of sacred music entitled 'Cantiones Sacrae' (1575).

Peter Philips fared less well during the persecution, and fled to live in the Netherlands, then under Spanish rule. Both of these motets are taken from a collection published there in 1612. The **Ave verum corpus** weaves great majesty from largely homophonic (chordal) movement, while **Ascendit Deus** is much more polyphonic, containing moments of quick-fire imitation ('in voce tubae') before a graceful concluding triple-time Alleluia.



USA TOUR 2019

THURSDAY 18 JULY SALT LAKE CITY, UT

5:15 p.m. Sung Mass at the Cathedral of the Madeleine

FRIDAY 19 JULY SALT LAKE CITY, UT

7:30 p.m. Concert at the Cathedral of the Madeleine

SUNDAY 21 JULY ORANGE COUNTY, CA

9:45 a.m. Sung Mass at Christ Cathedral

3 p.m. Concert at Christ Cathedral

WEDNESDAY 24 JULY SANTA PAULA, CA

7 p.m. Musical Oratory at Thomas Aquinas College

THURSDAY 25 JULY SANTA BARBARA, CA

5 p.m. Concert at Santa Barbara Mission

FRIDAY 26 JULY CARMEL, CA

4 p.m. Concert at Carmel Mission Basilica *in association with Carmel Bach Festival*

SUNDAY 28 JULY SAN FRANCISCO, CA

11 a.m. Sung Mass at the Cathedral of St Mary of the Assumption

5 p.m. Concert at Mission Dolores



SACRED TREASURES OF SPAIN, released with AimHigher Recordings/De Montfort, is the second in our series of recordings of liturgical music, and celebrates the extraordinary creative output of the composers working during the Siglo de Oro. Philip II's reign during the second half of the 17th century was truly a golden age in terms of the amazing wealth of riches which emerged at the hands of the greatest composers working in Catholic Spain.

We are delighted to release this new album during our tour to the USA. Both 'Sacred Treasures of Spain' and our previous recording, 'Sacred Treasures of England', feature music which we are singing during our tour, and will be on sale after our concerts. They are also available from Amazon and iTunes.

