

## Tristezas me matan

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The mass *Tristezas me matan* has as *cantus firmus* the soprano of the canción *Las penas de mi madre*, by Pedro de Escobar, and nr. 59 in the Cancionero de Palacio, something that has passed unnoticed up to the present moment. For some reason Morales did not include it in his famous Missarum print (Rome 1544). However, it has arrived to us through a copy entered in the Manuscript 17 of the Sistine Chapel. To prove the high esteem in which Morales and his music was held, there is record of this mass being sung as late as 1624, something truly exceptional at a time when music more than 20 years old was labeled as “old”. This mass has a genuine “Spanish” flavour.



Morales claims to be the true disciple of Josquin, although it is unlikely that he studied under him. The Flemish Gombert, with whom Morales shared many printed editions, might have been studied with Josquin. Gombert's influence is undoubtedly present in the works of Morales, and Josquin's on both of them. Josquin and Morales were both, at different times, singers at the Sistine Chapel. Gombert spent 20 years in Spain on the service of Charles V. The three of them form together a triangle which exercised a powerful influence in all Europe. Capella Sancta Maria presented this program with great success during its appearance at the 2018 edition of the Festival Espazos Sonoros (Galicia, Spain)

## Program

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Nicolas Gombert (c1495-1560) Chant	<i>Chanson:</i> Tous le regretz <i>Introitus:</i> Gaudeamus
Cristobal de Morales (c1490-1553) Cristobal de Morales Josquin des Pres (c1450-55-1521) Cristobal de Morales	Tristezas me matan: Kyrie Tristezas me matan: Gloria <i>Motete:</i> Ave verum Tristezas me matan: Credo
Cristobal de Morales Cristobal de Morales Josquin des Pres Cristobal de Morales	<i>Madrigal:</i> Quando lieta sperai Tristezas me matan: Sanctus <i>Chanson:</i> Mille regretz Tristezas me matan: Agnus dei
Chant Nicolas Gombert	<i>Communio:</i> Diffusa est <i>Chanson:</i> Mille regretz

## Biographies

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## Capella Sancta Maria

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Based in Amsterdam (The Netherlands), Capella Sancta Maria is a professional vocal ensemble specialized in music of the Renaissance. It is made up of singers of international reknown, like Jan van Elsacker (l'Arpeggiata, Weser Renaissance), Joel Frederiksen (Ensemble Gilles Binchois, Huelgas Ensemble.), Marc Busnel (Ensemble Clément Janequin, Douce mémoire) or Michaela Riener (Huelgas Ensemble, Netherlands Bach Society), as much as young talents. In 2018 Capella Sancta Maria made its debut in Spain during the *Festival de Musica Antigua de Sevilla* (Spain) and the *Festival Internacional de Arte Sacro* (Madrid) performing the Codex Lerma, a forgotten Spanish manuscript nowadays preserved in the library of the University of Utrecht. Capella Sancta Maria has performed widely in the Netherlands, in festivals and series like Utrecht Early Music Festival (Fringe), Noorderkerkconcerten (Amsterdam) or Musica Antica da Camera (Den Haag) [www.capellasanctamaria.com](http://www.capellasanctamaria.com) and [www.codexlerma.com](http://www.codexlerma.com)



### Enrique López-Cortón

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Conductor and singer Enrique López-Cortón (La Coruña, Spain 1969) has established a reputation in Holland as a specialist in renaissance music. He also conducts major choir and orchestra works, ranging from 18<sup>th</sup> century classics like Bach's *St John Passion* or Mozart's *Requiem*, until Elgar's *The Music Makers* or Takemitsu's *My way of life*. Having studied conducting in Barcelona with Manuel Cabero and Mireia Barrera, in 1999 he arrived to The Netherlands to study choir conducting at Conservatorium van Amsterdam with Jos Vermunt and Jos van Veldhoven, and later orchestral conducting with Jurjen Hempel. He studied singing with Xenia Meijer and Claron McFadden. In Tilburg he was a student of Dr. Rebecca Stewart in her Early Polyphony and Gregorian Chant program.

