Capella Sancta Maria
Mucho Morales
Enrique López-Cortón

Program

Josquin Desprez (1450-1521)
Obsecro te
Benedicta es
Inviolata

Cristobal de Morales (c.1490 - 1553)
Missa de beata virgine a 4

Francisco de Peñalosa (1470 – 1528)
Santa mater istud agas

Headlines

"Mucho Morales" explores the magnetic influence that Josquin Desprez exercised in Spain. Morales regarded himself as the true inheritor of Josquin´s style.

The year 2021 marks the 500th anniversary of Josquin´s death. Without a doubt, he was the most famous and influential composer of his generation. His fame lasted for decades, even centuries after his death, and in Spain he became an absolute idol.

In his "Missa de Beata Virgine" a 4, Morales deliberately, almost ostentatiously, imitates Josquin.

"Sancta mater istud argas" by Francisco de Peñalosa, was until recently wrongly misattributed to Josquin.

"Obsecro te" by Josquin survives in only one source: a vihuela transcription by Spaniard Enriquez de Valderrábano. These three motets stand among Josquin´s most popular in the Iberian peninsula

Background

In his Declaración de instrumentos musicales (1555), Juan Bermudo, the most influential Spanish theoretician of the 16 th century, includes the "excellent" Morales among the "foreigners", together with, for instance, Nicolas Gombert. Bermudo explains that the music of "our" Morales possesses the charm and softness of the Spanish music, and at the same time the depth and inventiveness of the Flemish.

As choir boy in Seville, Morales must have had Peñalosa as master, whose musical idiom is deeply rooted in Franco-Flemish polyphony. Peñalosa might have met Flemish composers Pierre de La Rue and Alexander Agricola during their visits to Spain. Clearly, Josquin and his generation fascinated first Peñalosa and then Morales, both of them once singers at the Sistine Chapel, where music by Josquin was preserved. They played thus a relevant role in the introduction of the Flemish technique in Spain.

The motet "Benedicta es" by Josquin was very popular in Spain, and Morales used it as a model for one of his masses.

Singers

Mezzos: Michaela Riener, Victoria Cassano **Tenores:** Jan van Elsacker, Stephan van Dijk, Joao Moreira, Peter de Laurentiis **Bajos:** Romain Bockler, Joel Frederiksen

Capella Sancta Maria

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 renown. Capella Sancta Maria has performed at international festivals such as *Festival de Musica Antigua de Sevilla* (Spain), *Festival Internacional de Arte Sacro* (Madrid, Spain), *Festival Espazos Sonoros* (Galicia, Spain), *Utrecht Early Music Festival* (The Netherlands), *Noorderkerkconcerten* (Amsterdam, The Netherlands), *Musica Antica da Camera* (The Hague, The Netherlands), among others. With a warm, round sound, they have been praised for their moving interpretations and their original programs. www.capellasanctamaria.com

Enrique López-Cortón

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 18th 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.