



VALLS: MISSA REGALIS

THE CHOIR OF KEBLE COLLEGE

ACADEMY OF ANCIENT MUSIC · MATTHEW MARTIN



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FRANCISCO VALLS
MISSA REGALIS



with organ works by

FRANCISCO CORRÊA DE ARAUXO
JUAN BAUTISTA JOSÉ CABANILLES

27.

Missa Regalis

quinque vocum

incipita:

Fundamenta Musicae

Serenissimo Joanni V. Lusitaniae Regi ab ipso
Authore clare memorae R.^o Francisco Valle
Presb. S.^o Marcini. Eccl.^o Magistro Scholae
Tabul.^o sacrae. Ann. 1740.

77 1/4
Textus
Modi Tonij.



Sic eccipit prope Septuagenarius Cynosus.

THE CHOIR OF KEBLE COLLEGE
ACADEMY OF ANCIENT MUSIC

Joseph Crouch *bass violin*

Inga Klaucke *dulcian*

Edward Higginbottom *organ (continuo)*

Matthew Martin *director, organ (solo)*

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top section features a vocal line with lyrics written below the notes: "Kyrie e kyrie eleison". The tempo marking "Largo" is written in the left margin. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines. The bottom section of the page contains more musical notation, including a section marked "And.te" (Andante) and further vocal lines with lyrics like "Kyrie eleison". The handwriting is clear but shows signs of age, with some ink bleed-through and slight fading.

Manuscript E Ebv M. 771/1, Francisco Valls *Missa Regalis*: opening page of the Mass "Kyrie, Kyrie eleison"

FOREWORD: MATTHEW MARTIN

Much of the music of Baroque Spain remains obscure, despite the fact that many Spanish composers of a previous era – Cabazón, Arouxo and Cabinilles – have retained greater notoriety. During the 16th century, Spain benefitted from a rich musical interchange with Italy, but that ran drier by the end of the century and musical influences faded. Spanish music continued to develop from its own resources and the voice of Francisco Valls stands out in this newly arrived “Baroque” era in Spain. Based in Barcelona, he is best known for various theatrical works and his *Missa Scarla Aretina* (1702), a controversial mix of old and new, infamous for its flagrant disregard of various established musical practices.

The Choir of Keble College is delighted to collaborate with the Academy of Ancient Music to bring to life another important work, Valls’ “forgotten” *Missa Regalis* (1740) in a new edition by Simon Heighes, unlikely to have been heard since part way through the 18th century. Although smaller scale than his earlier *Missa Scarla Aretina*, it is a refreshing (and sometimes fascinatingly illogical) combination of ancient and “modern”. We hope that this recording, and Simon’s new edition of the score, encourages further performances of this piece along with greater interest into the life and works of this somewhat unconventional musician.



A handwritten signature in black ink that reads "Matthew Martin". The signature is written in a cursive, slightly slanted style.

Matthew Martin
Director of Music, Keble College, Oxford

FOREWORD: ALEXANDER VAN INGEN



The Academy of Ancient Music is committed to the exploration of “new” works from the 17th and 18th centuries; our founder, Christopher Hogwood, was a keen musical detective, and this spirit of discovery runs throughout AAM’s activity. There is a treasure-trove of baroque music from Spain which remains largely unknown by the wider world, and we hope that this recording of Francisco Valls’ *Missa Regalis* is perhaps the first step in AAM’s own deeper research into this rich repertoire.

Much music of Spanish or Portuguese origin and influence is to be found stored in

cathedrals abroad, where the far reaches of those countries’ respective Empires, and the enormous power of the Church, disseminated it, and large numbers of pieces remain undiscovered. It is clear from the music of Valls which we know that he is more than an interesting composer – he was surely at the forefront of his musical world in Spain. So contemporary were his ideas that his *Missa Scala Aretina* found him at the centre of a major musical controversy, with organist and theatre composer Joaquín Martínez de la Roca publishing a pamphlet in protest at Valls’ work, his harmony being often unconventional for the time.

In his retirement – and just two years after writing the *Missa Regalis* heard here – Valls penned a treatise on harmonic theory, *Mapa Armónico Práctico*, (a facsimile of which was published in 2002, ISBN 978-84-00-08068-6). We are delighted to partner with Matthew Martin and the Choir of Keble College, Oxford for this world premiere recording, and very pleased that Matthew has chosen to present this *Missa Regalis* alongside organ works of the time which utilise the Spanish Tiento musical form.

Our ongoing thanks to the Academy of Ancient Music's supporters, donors, researchers and performers, without whom we would be unable to do all that we do. AAM receives no government grant or Arts Council funding, and we are wholly dependent on our generous family of supporters to underpin our research, concert work, outreach and recordings: thank you. We hope that this recording will serve for many as a starting point to a greater exploration in to the rich world of the Spanish baroque, and we look forward to sharing much of our own research and musical journey with you too.

A handwritten signature in black ink, appearing to read 'Alexal', written in a cursive style.

Alexander Van Ingen
Chief Executive, Academy of Ancient Music

The movements of the Missa Regalis are interspersed with some earlier keyboard works by both Francisco Corrêa de Arouxo and Juan Cabinilles. There has been no attempt to create any particular formal liturgical sequence here, rather to place the Mass within a broader musical context using a style of keyboard writing most likely to have been familiar to Valls and his contemporaries. These organ pieces were recorded on the Aubertin organ in St. John's College, Oxford and overlaid with Keble Chapel's acoustic.

Matthew Martin

Executive Producer: Alexander Van Ingen

Packaging artwork & design: S L Chai

Booklet Editor & Layout: Alexander Van Ingen

Manuscript images: Francisco Valls *Missa Regalis*, E Ebv M. 771/1 (RISM No. 101000903)

Cover image: La Seu (The Cathedral of the Holy Cross and Saint Eulalia) Barcelona, by Leo Patrizi, via iStockPhoto

Foreword image of Matthew Martin by Eoin Schmidt-Martin

Foreword image of Alexander Van Ingen by Phil Tragen

Producer: Alexander Van Ingen (Valls)

Engineer: David Hinitt

Editors: Dave Rowell (Valls), David Hinitt (organ works)

Mixed & Mastered: David Hinitt

Missa Regalis recorded in the Chapel of Keble College, Oxford, UK, on 6th December 2018, by kind permission of the Master and Fellows of Keble College.

Organ works recorded in the Chapel of St. John's College, Oxford, UK, on 9th July 2019, by kind permission of the Master and Fellows of St. John's College.

TRACKLIST

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|-----|--|--------------|
| [1] | Francisco Valls
Missa Regalis, I. Kyrie | 05'13 |
| [2] | Francisco Valls
Missa Regalis, II. Gloria | 07'55 |
| [3] | Francisco Corrêa de Arouxo
Tiento y discurso de segundo tono
[FO2, from <i>Facultad orgánica</i> , 1626] | 05'55 |
| [4] | Francisco Valls
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| [5] | Juan Bautista José Cabinilles
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[WSC 161, in M729 <i>Música per a orgue</i> , late 1600s] | 02'50 |
| [6] | Francisco Valls
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| [7] | Francisco Corrêa de Arouxo
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| | | 40'47 |

ÁLVARO TORRENTE: FRANCISCO VALLS & HIS MISSA REGALIS

Francisco Valls (c.1671-1747) was one of the most important composers and theorists in Spain during the Baroque era. He spent most of his career in Barcelona, first as deputy (1696) and later (1706) as chapelmaster of the cathedral. It has been generally assumed, without evidence, that he was born and trained in Catalonia, yet little positive information about his life before 1696 – and nothing related to his origin – has come to light. Because most of the authors that he quotes in his theoretical writings were active in Valencia, whereas none of them in Catalonia, he was most likely born or at least educated in Valencia,

Nevertheless, Valls was the central figure in Catalan music during one of the most critical periods of Spanish history, the War of the Spanish Succession (1705-14), a political conflict that was at the same a civil war – confronting the Peninsular kingdoms – and a pan-European conflict for the succession of the Spanish throne at the death of Carlos II (Habsburg), between a Bourbon and a Habsburg candidate. Even though he was primarily a composer of sacred music, Valls was involved in relevant political celebrations that had momentous musical ornament and that took place in Barcelona in honour of three monarchs. Before 1700 he composed music for ceremonies organised in support of Carlos II by secular authorities. From 1701 he also created music to celebrate the acclamation of the new Bourbon monarch, Felipe V, as well as during the King's visit to Barcelona in 1701-02, that most likely included the composition of his best known masterwork, the *Missa Scala Aretina*, written for the closure of the Catalan Courts in 1702. From 1705 onwards he composed music for the pretender Archduke Carlos (Habsburg), who was recognised as King Carlos III in the territories of the Kingdom of Aragon, including Catalonia, and who established his “royal” court in Barcelona between 1705 and 1713. There is little doubt that his compositions included the exceptional *Missa Ut queant laxis* (c.1711), the first Spanish

mass to score oboes, trumpets and timpani in the Imperial manner, purportedly written to celebrate in Barcelona the coronation in Frankfurt of Archduke Carlos as Emperor Charles VI. It appears that his “collaboration” with the loser party of the Civil War granted him the animosity of the winner one, ultimately resulting in his suspension from the Cathedral’s mastership and subsequent exile in 1719; he only resumed his job after the peace Treaty of Vienna was signed in 1725, and retired one year later. We don’t know where Valls lived during his exile, but it is not unlikely that he spent some time in Valencia, were his favorite disciple Pedro Rabassa had become chapelmaster, as he is known to have composed the oratorio *El cultivo del alma* in 1720 for the Congregación de San Felipe Neri in that city. We cannot discard either that he may have spent some time in Lisbon, where his former colleague Jaime de la Tê y Sagau (c.1670-1736) – harpist at Barcelona Cathedral between 1689 and the beginning of the 18th century – had established himself as composer and music publisher in 1708. After his retirement, Valls was still alive for another two decades and he seems to have devoted most of his time writing the lengthy theoretical treatise *Mapa Armónico-Práctico*, doubtless the most important work on music theory in mid-18th-century Spain.

Not surprisingly, most of Valls’ musical output was sacred music, including some 40 masses scored from four voices and basso continuo to twelve voices with orchestra, as well as a number of liturgical works, particularly psalms, responsories, motets and canticles. But the core of his production were “villancicos”, sacred works in Spanish tongue, equivalent to sacred cantatas, that were regularly performed in major feasts, including the political celebrations to the three monarchs mentioned above.

Francisco Valls is acknowledged as one of the most *avant-garde* composers of the time in Spain. Already in his first dated villancicos, in the late 1690s, he was included

typically Italian features that were novelties in Spain, such as recitatives or melismatic arias, that were to become ubiquitous only a decade later. His masses – particularly in the two mentioned above, *Scala Aretina* and *Ut queant laxis* – reveal not only Valls' mastery in the use of counterpoint, but also his familiarity with the innovations in the genre that had been implemented in Bologna by Bassani and Colonna from the mid 17th century onwards, and which were later adopted in Venice, Naples and Vienna. This is discernible in the elaborate vocal lines, the rich orchestration and particularly in the adoption of multisectional structure in the *Gloria* and *Credo*, with sections contrasting in meter, tempo and tonality, a feature particularly perceptible in his *Missa Ut queant laxis*. His 1702 *Missa Scala Aretina* includes a provocative example of unprepared dissonance that triggered a massive controversy in Spain between 1715 and 1723 in which some 50 composers from all around the country and beyond – including international figures such as Alessandro Scarlatti and the Portuguese Vaz Rego – took position. Although it seems clear that the background of the dispute was the aftermath of the War of Succession – the winners were trying to kick the loser when he was already down – it also produced a very interesting discussion about aesthetic and creative principles that revealed Valls' forward-looking position. Most likely, it was the bitterness of this controversy that prompted him to exhibit his musical mastery by writing the *Mapa Armónico-Práctico*, completed before 1735. Not only does he explain the classical rules of counterpoint and composition in detail: he also devotes nearly half of the treatise illustrating the new concertato style for voices and instruments, including dozens of examples for his own works as well as a short number of Spanish composers – as mentioned above, none of them was Catalan. Furthermore, he demonstrated familiarity with the

works of both classical and contemporary theorists, such as Zarlino, Kircher, Cerone, Lorente, Rameau, Paris y Royo, Ulloa or Tosca.

The *Missa Regalis* that Valls composed for the King of Portugal João V in 1740, when he was almost 70 years old (as his dedication reads: “Sic cecinit prope Septuagenarius Cygnus”) should be regarded as his own *Schwanengesang*, long after his retirement and many years after his latest dated compositions. In contrast with the other masses mentioned above, this is a comparatively severe work with no concession to the splendour of the modern concertato style that Valls had cultivated during his career.

Missa Regalis / quinque vocum inscripta / Rudimenta musicae / Serenissimo Joanni V. Lusitaniae Regi ab ipso Authore clarae memoriae / Rdo. Francisco Valls Presb. St. ae Barcin. Eccl. ae Magistro Scolae Jubil^o. Sacrata. Ann. 1740. Textus Modi Jonij / Sic cecinit prope Septuagenarius Cygnus

It is true that many of his masses were written for few voices and continuo, but these were probably created for the use of the cathedral chapel in normal feast days and not as a special gift for a reigning monarch. The reason for this sobriety has to do with the musical conventions of the Portuguese Royal Chapel, which already in 1716 had adopted the ceremonial of the Papal chapels, abolishing concertato style as well as vernacular villancicos. This was a part of a process to be acknowledged by Rome at the same level as other European monarchs: French, Austrian and Spanish.

Interestingly, the *Missa Regalis* is built on the same motive of the other two masses mentioned earlier, the so-called “scala aretina”, this is to say, the hexachord of Guido d’Arezzo, the six-note sequence Ut Re Mi Fa Sol La, transposed to the “jonian” tonality of D Major, thus resulting in the sequence Re Mi Fa# Sol La Si. The front page of the

manuscript includes this motive in three different presentations: the straightforward ascending line, the same sequence ascending by thirds – Re Fa# Mi Sol Fa# La Sol Si – and the same by ascending fourths – Re Sol Mi La Fa# Si. These three motives are used in succession for each of the three parts of the *Kyrie*, but then recurrently appear in other points of the remaining movements. As an example of Valls' sophisticated counterpoint, the beginning of the *Sanctus* features the main motive in ascending form in the bass, ascending in syncopation in the tenor, descending in diminution in the second soprano and descending in syncopation in the first soprano, while the alto sings the third motive; the second motive is combined immediately after in the alto while other voices sing various modifications of the other two themes. In short, the *Missa Regalis* is a prominent example of a somehow old-fashioned yet extremely elaborate counterpoint that was the staple of both the Papal chapels and the Igreja Patriarchal of the Rex Fidelissimus – the honorific sobriquet awarded by Pope Benedict XIV to João V in 1748, 30 years after having adopted the Roman ceremonial in his chapel.

How could an elderly Catalan composer who suffered political prosecution in his own country end up composing a mass for the rising star among European monarchs, the Portuguese King João IV, the same who paid for the acquisition of the Bosco Parrasio for the Accademia dell'Arcadia – the main political lobby in 18th-century Italy, the same king who fought several popes in defence of his Jesuits missionaries in China, the same patron who brought Domenico Scarlatti from Rome to become the chamber musician of his daughter Maria Barbara? How did a composer who had demonstrated his command of sumptuous Imperial style for sacred music, festooned with the lavish trumpets and timpani, end up writing a

sober mass for choir and continuo for the monarch who had abolished modern music from his Royal Chapel only to adopt the constrained Roman ceremonial?

The possible connections between Valls and the Portuguese monarch are not easy to trace but some potential channels can be suggested. Before the coronation of João V, Portugal had already taken part in the War of the Spanish Succession for the pretender Archduke Carlos, who was in fact acclaimed as King of Spain in Lisbon in 1704, before he reached Spanish land. In 1708, João V married the pretender sister, Maria Anna of Austria, both siblings of the current Emperor Joseph I, thus consolidating a lasting link with the imperial household that would become (significantly) strengthened after the coronation of Charles VI in 1711.

On the other hand, Valls' music was not unknown in Portugal, since around 1715 the chapelmaster of Evora Cathedral, Pedro Vaz Rego, published an essay endorsing Valls' contrapuntal license during the famous controversy around the *Missa Scala Aretina*. Most likely, Rego got acquainted with the Mass through Jaime de la Tê y Sagau, who quite likely played continuo in the premiere in Barcelona in 1702. Sagau arrived to Lisboa in 1708 at the service of the Jesuit diplomat Álvaro Cienfuegos, who participated in the wedding arrangements between the Portuguese monarch and Maria Anna of Austria. As suggested above, we cannot discard that Valls visited at some point Lisbon during his exile. All in all, it was surely his prestige as composer, together with his sympathy to the Austrian cause and his reprisal after the war that prompted the interest of the Portuguese monarch in the music of Francisco Valls resulting in the composition of such a singular work as is the *Missa Regalis*.

Prof. Álvaro Torrente, *musicologist, editor*
Universidad Complutense de Madrid

Handwritten musical score for a Gloria in D major. The score is arranged in systems, with vocal lines (Soprano, Alto, Tenor, Bass) and instrumental parts. The text is written in Latin and includes the following phrases:

Gloria
Largo

Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax
Et in terra na pax

bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis
bonae voluntatis

Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus
Et in terra na pax hominibus

The score features various musical notations, including notes, rests, and clefs. The text is written in a cursive hand, and the overall appearance is that of an aged, handwritten manuscript.

Manuscript E Ebv M. 771/1, Francisco Valls *Missa Regalis: Gloria* "Et in terra, pax hominibus, bonae voluntatis. Laudamus te, benedicimus te, adoramus..."

Handwritten musical score for the first system, featuring multiple staves with notes and lyrics.

Lyrics: *et in sa- a populo bene volun- tis*
et in sa- bene volun- tis
na- bene volun- tis bene volun-
sa- par ho- mi- ni- bus bene volun- ta-

65 66 67 68

Handwritten musical score for the second system, continuing the musical and lyrical themes.

Lyrics: *Da- mus te Benedi- ci mus te*
San- ta Benedi- ci mus te
San- ta

69 70 71 72 73 74

SIMON HEIGHES: EDITOR'S NOTE

In 1978 the Spanish scholar José López-Calo published an edition of the *Missa Scala Aretina* (1702) by the little-known Catalan chapel master of Barcelona Cathedral, Francesc Valls (c.1671-1747). Novello's faith in the music was well founded, and the Mass was immediately championed by John Hoban and the London Oratory Choir who gave the first modern performance at the Barcelona International Music Festival in October 1978, recording it shortly afterwards for CRD [Francisco Valls: Mass "Scala Aretina", CRD, CRD3371]. Richly scored for three choirs and orchestra, mixing traditional *cantus firmus* techniques and progressive Italianate ideas, it has both a compelling intensity and ceremonial energy which has ensured a vibrant modern concert life and a stream of recordings (most recently by Jordi Savall in 2016 [In Excelsis Deo, Alia Vox, AVS9924]).

As a young music student I was intrigued by Valls' piquant harmonic style, his sudden dips into deep introspection, and the cumulative power of the *Scala Aretina's* exultant *Agnus Dei* – not at all the mainstream Baroque I was used to. When I went up to University in the 1980s I was determined to track down more Valls, in particular his sequel to the *Scala Aretina* – the *Missa Regalis*. There was no modern edition, so I traced the original score to a library in Barcelona. There's nothing quite like the excitement of receiving a slightly blurry microfilm, transcribing the notes and singing the music through for the first time – especially when it exceeds expectations and raises intriguing questions of its own. Perhaps now, three decades on, we are in a position to offer a few answers.

Composition

Valls left the bulk of his music to Barcelona Cathedral. Now preserved in the Biblioteca de Catalunya, almost all of it survives in sets of well-worn performing parts copied by a variety of in-house scribes – probably choir members. But the *Missa Regalis* (MS M.771/1)

connects us much more closely with the composer. As a dated, autograph score, complete with an explanatory title-page and even a few sketches, it is a uniquely personal document, belonging to the final tally of just 24 works he donated to the Cathedral during the last two decades of his life. The title-page informs us that this “Royal Mass” was written in 1740 to honour the “illustrious memory” of King John V of Portugal. It was also Valls’ swansong, which he proudly signed-off – “thus sang the almost septuagenarian swan”. (A comment which helps reassign his birth date from the supposed 1665 to around 1671).

Valls’ reasons for composing the Mass are not immediately apparent. There is no evidence of a royal commission, nor of liturgical performance (there are no performing parts and the manuscript contains none of the tell-tale signs often used by copyists when making separate parts from a score). It’s possible that the Mass may have been inspired by political motives. In 1705 Archduke Charles of Austria arrived in Barcelona and was recognised by Catalans as their new King Charles III. Valls, as chapel master at the Cathedral, warmly embraced the new regime and its love of both old-style polyphony and the latest Italian styles. When Charles fell in 1714, and Philip V of Spain retook Barcelona, the Bourbon king immediately acted against Charles’s Catalan supporters – and Valls lost his job.

In reflective old age was the dedication of Valls’ last Mass a final flash of loyalty to the old Austrian cause? John V was an ideal dedicatee – he’d married Charles’ sister Maria Anna of Austria in 1708 and his father, King Pedro, had been a strong supporter of the Grand Alliance against the House of Bourbon. In style, too, the unaccompanied five-voice *Missa Regalis* paid homage to the musical tastes of the Portuguese king – a devotee of old-fashioned *a cappella* counterpoint – whose virtues Valls enumerated in his great treatise, the *Mapa armónico*, written around the same time.

Edition

Despite its formal dedicatory title-page, the manuscript of the *Missa Regalis* looks more like a fair copy than a presentation score, still bearing evidence of occasional rethinks, lapses of concentration and a sporadic textual underlay. But throughout, Valls' hand remains clear, confident and generally accurate, relying on few notational shortcuts and taking care to provide a full and well-aligned figured bass. Given the evident care with which Valls prepared this copy, relatively few editorial interventions have been necessary. Rationalising the underlay has been relatively straightforward: in homophonic sections Valls generally supplies text for just a single voice, assuming the others will follow suit; occasionally there is uncertainty about the placement of intermediate vowels and the precise wording of melismatic phrases and repeated patterns, but these issues can usually be resolved by comparison with the surrounding voices.

With few obvious errors to contend with, the main editorial challenge has been to provide missing and cautionary accidentals (often assumed in 18th-century notational practice). Polyphonic context and hints from the figured bass generally resolve most of these uncertainties – especially between major and minor mode – though Valls' pleasure in angular phrases, expressive chromaticism and bold modulations (as in the “*Qui tollis*” of the *Gloria*) make one wary of ironing out every apparent inconsistency. The absence of a Benedictus is common to all Valls' surviving mass settings and widespread in Iberian liturgical practice at the time; the text may have been sung simply to plainchant.

Valls' liturgical music survives largely in sets of hand-written performing parts which, amongst other things, tells us a lot about the constitution of the continuo. For the *Missa Scala Aretina* (1702) individual parts exist for two organs and that most favoured of

Spanish continuo instruments – the harp – which reached its peak of popularity during the second half of the 17th century but was on the wane by the time of the *Missa Regalis* (1740). Since there are no specific indications in the autograph score, for our performance we decided to use a single organ, in line with the modest five-voice texture, reinforcing the bass with a bass violin and the other leading Spanish continuo instrument – the dulcian (early bassoon).

Music

In style and structure Valls designed the *Missa Regalis* to be clearly comprehensible. Like the great *Missa Scala Aretina* three decades earlier, he chose as his structural framework a unifying melody – *cantus firmus* – based on the famous Guidonian hexachord: Guido d'Arezzo's six-note scale (D-B) used since medieval times to teach the rudiments of music. In the *Scala Aretina* Valls confined himself to simple ascending and descending scales but in the *Missa Regalis* he added two variations of the *cantus firmus*: one spanning the six-note scale in four rising steps of a third, and the other in three leaps of a fourth. Ever the meticulous theorist, he went out of his way to make his creative intentions clear, carefully writing out all three versions of the *cantus firmus* on the title-page. Valls clearly wanted us to hear exactly what's going on in the music, and one of the great advantages of Hexachord masses is that, distinct from works based on less memorable liturgical melodies, the simplicity of rising and falling scalic figures makes them rewardingly audible and the ingenuity of the polyphony they generate, all the more tangible.

By the 18th century, *cantus firmus* masses were a distinctly antiquarian interest. Valls may have been familiar with the Renaissance Hexachord masses of Cristóbal de Morales and Giovanni Palestrina, but his own use of the *cantus firmus* was altogether more varied and pervasive. Scalic phrases permeate all five voices and appear in both ascending and

descending forms, generally linked to the sense of the text: rising at “resurrectionem” and falling at “descendit” in the *Credo*, for example. Valls also contracts and expands the six-note range of his melodic material, creating powerful sequential figures (“Et unam sanctum” and “Confiteor”), short imitative tags (in the first *Kyrie*), as well as complete octave scales to celebrate the triumphant “Et ascendit” at the heart of the *Credo*.

Like his illustrious polyphonic predecessors, Valls loved to show off his contrapuntal skills. In all three sections of the *Kyrie* each version of the *cantus firmus* – in scales, thirds and fourths – is juxtaposed with a new countermelody sequentially derived from the main theme and building into a tight, thematically cohesive whole. Elsewhere, Valls regularly uses simultaneous combinations of the *cantus firmus* in all its forms to create rich textures and expressive harmonies: at the start of the *Sanctus*, upward and downward scales are superimposed to produce sequences of searing suspensions, against which the altos and then the second sopranos sound out the rising scale in fourths. The two petitions of “miserere nobis” (“have mercy on us”) at the start of the *Agnus Dei* go further still, with all five voices simultaneously singing the *cantus firmus* in its downward forms (with both falling thirds and fifths), producing chains of dissonances and a plaintive textural parallelism which only just avoids the consecutive octaves and fifths prohibited in well-behaved polyphony.

Throughout, Valls’ harmonic language is coloured with painterly skill to reflect the changing images and meaning of the text. Every mention of Christ is ringed with a reverential halo, and his suffering and death are marked with unsettling modulations, false relations and biting chromaticism: in the “Crucifixus” the sighs of “passus” (“suffered”) begin a slow chromatic descent towards death, but at the end of the section we are unexpectedly returned to the tonic – to life – as the news of the Resurrection bursts forth.

The “Qui tollis” (*Gloria*) was a key moment for Valls. In the *Missa Scala Aretina* he let his emotions get the better of him with a cry of “miserere” to an unprepared ninth, so breaking one of the cardinal rules of harmony which demanded that every dissonance first be sounded as a consonance. It led to a bitter pamphlet war. Between 1715 and 1737 over 50 choirmasters, organists and theorists argued the matter – an over-reaction apparently orchestrated by those critical of Valls’ allegiance to Charles III.

Valls defended himself “for the freedom and honour of the art of music” and when, nearly four decades later, he revisited the scene of the crime – he was unrepentant, though more subtle. The “Qui tollis” of the *Missa Regalis* is exquisitely expressive: the “misereres” may be better behaved but at the words “deprecationem nostram” (“receive our prayer”) there are a series of moving chromatic lurches spiced with pairs of overlaid sevenths and ninths. If such dissonances were less sinful when sounded over long sustained bass notes, Valls was bolder when he arrived at the “Et incarnatus” (*Credo*), marking the mystery of the incarnation with four piquant ninths announcing each new clause of the text.

When defending his dissonant behaviour in the *Missa Scala Aretina* Valls questioned whether anyone could deny that it was “a rare means of heightening the melodic expression”. If the expressive goals of music are thus fulfilled, he said, then “the rules, like good servants, should keep silent”. Perhaps now we understand why Valls chose to return to the Hexachord mass for his swansong – to lay the ghost of past controversy and vindicate his defence of music’s essential expressive power.

Dr. Simon Heighes, *musicologist, lecturer and broadcaster*
University of Oxford

<i>Agnus Dei</i>	<i>qui tol</i>	<i>lis pec cata mundi</i>	<i>Di</i>	<i>miserere</i>	<i>nobis</i>
<i>qui</i>	<i>tol</i>	<i>lis pec cata mundi</i>	<i>Di</i>	<i>miserere</i>	<i>nobis</i>
<i>qui</i>	<i>tol</i>	<i>lis pec cata mundi</i>	<i>Di</i>	<i>miserere</i>	<i>nobis</i>
<i>qui</i>	<i>tol</i>	<i>lis pec cata mundi</i>	<i>Di</i>	<i>miserere</i>	<i>nobis</i>

qui tollis peccata mundi Di, peccata mundi qui tollis peccata mundi Di, qui tollis peccata mundi Di
tollis peccata mundi qui tollis peccata mundi Di qui tollis peccata mundi qui tollis peccata mundi
qui tollis peccata mundi Di, qui tollis peccata mundi Di qui tollis peccata mundi Di qui tollis peccata mundi

Manuscript E Bv M. 771/1, Francisco Valls *Missa Regalis*: during the *Agnus Dei* “*Agnus Dei qui tollis peccata mundi, miserere nobis... Dona nobis pacem*”

This image shows a page from a handwritten musical manuscript, identified as Manuscript E Ebv M. 771/1 by Francisco Valls. The page contains several staves of music, including sketches and working drafts. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The word "Amen" is written in the left margin on the first staff, and "Amen" is written in the left margin on the second staff. The manuscript is written in black ink on aged, slightly yellowed paper. The page is divided into two main sections by a large, decorative flourish. The top section contains several staves of music, and the bottom section contains several staves of music. The notation is a mix of sketches and working drafts, with some parts appearing more finished than others. The page is a continuation of the Mass, as indicated by the caption.

Manuscript E Ebv M. 771/1, Francisco Valls *Missa Regalis*: additional page of sketches and workings after the end of the Mass

REPERTOIRE NOTE: ORGAN WORKS

Interspersed among the movements of the Mass is a selection of compositions by two of the greatest figures of the 17th-century Spanish school, Juan Cabanilles and Francisco Corrêa de Arauxo, although these works' positioning within the sequence of the Mass' movements does not imply any expectation on the part of their composers that they should fulfil a specific liturgical function. All are examples of the "*tiento*", the quintessential Spanish keyboard form of the period. The term derives from the verb "tentar" – to attempt, or to touch – and the pieces selected for inclusion demonstrate the extraordinary stylistic and formal diversity available within the genre, within which a number of further sub-categories may be identified. Indeed, as one recent editor of Cabanilles' works has commented, the surviving repertory of *tientos* is so enormously varied that almost any work of a certain duration may carry the title, which is often treated interchangeably in sources with terms such as "obra" or "pedazo de música" and can even be applied to variation sets.

Some introductory words of biographical context. Both Juan Cabanilles and Francisco Corrêa de Arauxo pursued careers in the church and as church musicians, but the similarity between them extends little further. Nothing is known of Cabanilles' musical education, but he achieved early success, being appointed without audition to the second organist's position at Valencia cathedral at the unusually young age of 21, and he enjoyed considerable repute both during his lifetime and posthumously. He seems to have worked exclusively in Valencia, becoming first organist of the cathedral in 1666, and documentation of his dealings with the cathedral authorities suggests that he enjoyed a harmonious working environment and a high degree of esteem there. Corrêa held the post of organist and cleric at the Collegiate Church of San Salvador in Seville; there is some evidence that he found working conditions there uncongenial, and he applied unsuccessfully for a number of cathedral positions. He was a notable theorist, and his

volume Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad orgánica (1626), which contains all his known compositions as well as detailed discussions of compositional technique and a range of theoretical matters, is central to an informed understanding of performance practice in Spanish music of the period. Cabanilles, conversely, left no publications of any kind, and no autograph copies of his music are known to survive; although copyists' attributions are of course not always reliable, he seems to have been enormously prolific, with more than 1,000 works attributed to him in sources. His *Tiento de falsas primer tono* is typical of a particular sub-category of the "tiento" genre, characterised by relatively modest length, slow note values, absence of fast passagework, and above all by expressive use of suspension and dissonances ("falsas"). Here, the main imitative point which is heard in the opening moments makes striking use of the interval C#-F, imparting a notably plangent quality to the harmony and suffusing much of the material in the work.

Such works were conceived with the expressive sonic potential of the contemporary instrument in mind, and some brief remarks on the Iberian instrument of the period may be helpful at this point. In the words of James Dalton, "Spanish organ design was considerably influenced by Italy and the Netherlands in the 16th century, and it had become usual for several stops to be constructed in treble and bass halves... the result was a great gain in versatility, since most organs only had one manual". Cabanilles' work falls within the category of "tiento lleno", a work played on a single registration and in which there is no contrast of tone colour between the two halves of the keyboard. However, one of the works by Corrêa played here (*Tiento de medio registro de tiple de séptimo tono*) exploits the specific characteristic of the Spanish instrument

adumbrated by Dalton. The title of the work furnishes the performer with essential information for its realisation. It calls for a solo register, in “medio registro” – on divided keyboard – in treble (“tiple”) register, the accompaniment to be played on the same manual on gentle principal stops or “flautados”. This texture – often requiring some imagination and agility to realise on a modern instrument of conventional design – was rather winningly described by Corrêa in the *Facultad orgánica* as being “much practised in the kingdoms of Castille, but otherwise quite unknown”. The work requires considerable virtuosity of the performer in delivering the numerous “glosas”, or diminutions, with which the solo part is literally supplied, and its harmonic language is rooted in modal, rather than diatonic, procedures. One notational device worthy of mention is the appearance of a pointing hand symbol at various junctures in the music; the precise significance of this symbol is not clear, but it may indicate noteworthy departures from contrapuntal or harmonic protocol.

A further work, the *Tiento y discursos*, is one of Corrêa’s most magnificent conceptions, a discursive and flamboyant “tiento lleno” of great technical difficulty (as evinced by the composer’s use of the term “discursos”, which he attached only to the most demanding works in the *Facultad orgánica*). In characteristic style, Corrêa intermingles passages of extravagant and rhythmically inventive “glosas” for both hands with stricter contrapuntal treatment of short motifs within harmonic progressions which often seem to inhabit the world of the “tiento de falsas”. The cumulative effect is of extraordinary expressive variety which some commentators have compared to contemporary trends in liturgical rhetoric.

Stephen Farr, *organist*

THE TIENITO: AN INTRODUCTION

This is an edited version of an article by organist Mark J. Merrill, which originally appeared in The Diapason magazine, issue 1212, December 2012, pp20-21

During my many years of playing and specialising in Iberian repertoire, the most frequently asked question was always: "What is a 'tiento'?" According to various textbooks, tiento (Portuguese: *tento*) is a musical genre originating in Spain in the mid-15th century. It is formally analogous to the *fantasia* (fantasy), found in England, Germany, and the Low Countries, and also the *ricercare*, first found in Italy. The word derives from the Spanish verb *tentar* (meaning either to touch, to tempt, or to attempt), and was originally applied to music for various instruments. By the end of the 16th century, the tiento was exclusively a keyboard form, especially organ music. It continued to be the predominant form in the Spanish organ tradition through the time of Cabanilles, and developed many variants. Additionally, many 20th-century composers have written works entitled "tiento."

So, "What is a tiento"? It is many things: it can be a fast- or slow-moving work; it can be a work with the cantus in the left or right hand; sometimes it is a structured form and sometimes it is very improvisatory in nature. The term tiento is a broad term, and was a very generic label applied by many composers of the period and that many of these works had no common variables. However, the full title of the tiento is very important. There are many types of tientos, and the full title gives the player every bit of information that is required to fully interpret, register, and realise the performance of the work in question – similar to the early French Classical school, in which the title suggests possible registrations and mood of the work.

The title tells all

The title of a tiento tells the performer nearly everything one needs to know in terms of tempo, registrations, and ornaments (or lack thereof). Some common terms: *Tiple, mano derecha*: both terms refer to the fact that the melody is in the right hand. *Bajo, baixo*, and *mano izquierda* all refer to the melody being in the left hand. *Tientos de falsas* are generally always played on one manual. Some tientos are contrapuntal in nature and will be played on one manual; this must be determined by studying the texture of the selection: is there an obvious melody line, an obvious accompanying line, and so forth. One other notable point: the use of pedals is generally only at cadences or where a pedalpoint is sustained and at 16' pitch on a Bourdon or other flute.

The title will often have a reference to the eight church modes. This ordering of the modes suggests to the performer many important factors as regards the registrations required for the work in question.

Performance suggestions

Type of Work	Left Hand Registration	Right Hand Registration	General Implications
Tiento	8', 4', 2 $\frac{3}{4}$ ', 2', 1 $\frac{1}{2}$ ' 16', 8', 4', 2' 8', 4', 2', Mixture	8', 4', 2 $\frac{3}{4}$ ', 2', 1 $\frac{1}{2}$ ' 16', 8', 4', 2' 8', 4', 2', Mixture	Generally played on one manual. Plenum through mixtures is possible. This work is contrapuntal in most cases.
Tiento de falsas	8' Gamba, 8' Flute 8' String tone, 8' Flute 8' Celeste, 8' Gamba 8' Flute	8' Gamba, 8' Flute 8' String tone, 8' Flute 8' Celeste, 8' Gamba 8' Flute	Generally played on one manual. Piece makes use of suspensions. The idea is conflict and resolution; place emphasis on the conflict, NOT the resolution.
Tiento de mano izquierda Tiento de bajo tono Tiento de baixo	8' Trumpet 8' Krummhorn 8' Reed 8', 4', 2 $\frac{3}{4}$ ', 2', 1 $\frac{1}{2}$ ' 4' Reed (bright)	8' Principal + (4' Flute or Principal) 8' Flute, 4' Flute, 2 $\frac{3}{4}$ ' Flute 8' Gamba, 8' Flute + (4' Flute)	The melody is in the left hand. It is important to make sure you balance the sound levels of each hand, while maintaining contrasting sounds.
Tiento de mano derecha Tiento de tiples	8' Principal, possibly + (4' Flute or Principal) 8' Flute, 4' Flute 8' Gamba, 8' Flute + (4' Flute) 8' Flute	8' Trumpet 8' Reed 8', 4', 2 $\frac{3}{4}$ ', 2', 1 $\frac{1}{2}$ ' 8', 4', 2 $\frac{3}{4}$ ' 16' Reed (bright) Plenum through Mixture	The melody is in the right hand. It is important again to contrast the sounds while maintaining a balance.
Tiento de Batalla	This will vary depending upon the texture of each section; is the melody in the right/left hand, etc.	This will vary depending upon the texture of each section; is the melody in the right/left hand, etc.	This type of work makes use of echo sections within each portion. Use contrasting reeds, cornets, plenums, etc.

The Eight Gregorian modes

The basis for interpretation of any *tiento* lies in two major observations: the mode in which it is written and the title of the work. In determining the mode or tone the performer must refer to the authentic church modes as defined by Cicero, who codified the modes and attributed their astrological meanings in musical terms such as tempo, dynamics, registrations and especially tonal effects or qualities.¹ The early modes played a very important role and had a very strong connection to daily life, and here they indicate the nature or spirit of the work: tempo, tonal colourings, and registrations.

The most common types of *tientos*

Tiento de falsas de 2o tono The name looks daunting, but in fact is relatively easy to understand. “Falsas” indicates that this work consists of many suspensions: conflict and resolution. “2o tono” tells us that this work is based upon the second mode (attributed to the moon) – the Hypodorian mode; it is associated with sombreness, sadness, and elicits tension. Knowing that, one might use registrations that reflect a sombre mood: string tones and celestes at 8’ pitch, along with a soft 8’ flute, which creates an uneasy feeling of a sombre or sad quality. *Tientos de falsas* are generally played on one manual due to the intricate use of suspensions and close harmonies. The pedal is not used, except to emphasise cadences.

Tiento de mano derecha de 3o tono The “mano derecha” indicates that the melody is in the right hand, leaving the left hand to accompany with 8’ pitches. “3o tono” is attributed to Mars and based upon the Phrygian mode, which incites force, energy, and fiery overtones. Possible registrations might be a Cornet in the right hand, or a fiery reed stop such as an 8’ Trumpet, or possibly a cluster of trumpets 16’, 8’, 4’ or even a *pleno* if good reeds are unavailable.

Tiento de bajo de 1o tono tells one that the work is for melody in the left hand (“bajo” meaning lower voice) and the accompaniment is in the right hand. “1o tono” is the Dorian mode, which is associated with the sun. The registration qualities are grave and solemn happiness. The left hand would use a Cornet or wide-scaled reed (Trumpet 8’ or possibly a Krummhorn 8’).

One can see that the title really does tell a great deal about the registrations. The Spanish seemed to be very specific about their registrations, and one must keep in mind that the Spanish favoured the “divided” keyboard, which means that one could play the solo (melody) and accompaniment on the same manual.

The important aspect of registrations in regard to this repertoire is found at the core of the associations between astrology and the early modes of the church. The chart shows outlines, in very basic terms, of possible registration solutions. Of course, these are merely suggestions; ultimately the final selection will be determined by the stops available on any given organ. Additionally, in many countries one must use two manuals, as divided manuals are rare.

The author hopes that readers will take time to investigate this vast and interesting repertoire, which is so seldom heard outside its homeland; it is well-worth exploring this vast and vibrant school of organ design and composition.

Mark J. Merrill, *organist*
courtesy of *The Diapason* magazine

Notes

1. Maria A. Ester Sala, *La Ornamentacion en la Música de Tecla Iberica Del Siglo XVI*, Sociedad Española de Musicologia, Madrid, 1980.



(top): Pedal keys (contras) on the organ at San Salvador, Granada, Spain, builder unknown

(bottom): The divided keyboard of the organ at San Salvador, Granada, Spain, builder unknown

THE EARLY IBERIAN ORGAN: DESIGN AND DISPOSITION

This is an edited version of an article by organist Mark J Merrill, which originally appeared in The Diapason magazine, issue 1211, November 2012, pp24-26

The development of early Spanish organs

At the beginning of the 16th century, organs in Spain resembled those in the rest of Europe. During the last third of the century, Spanish organs gradually began to take on characteristics of their own, becoming transformed into several local organ types. The first noticeable development of the Spanish organ was the gradual differentiation of individual registers from the *Blockwerk*, which also occurred elsewhere in Europe. Little by little, the keyboard compass expanded to cover more than three octaves and windchests began to be constructed larger, especially towards the bass. Divided registers began to be built on Spanish organs in the 1560s. Two separate lines of evolution existed in regard to the increasing versatility of sonorities, namely, adding more keyboards and dividing registers.

Three different kingdoms coexisted on the peninsula: Castile, Aragon, and Portugal. Due to the occupation of the Moors (711–1497) the Spanish court was forced to take up residency in Barcelona, Spain, located at the heart of the region of Catalonia. It is for this reason that the development of the early organ in Spain finds its beginnings in Catalonia. Generally speaking, the instruments were quite large and were frequently built on a 16' basis (Flautado de 26 = Principal 16'). Flautado de 26 (made of metal) was a stop frequently included in Catalonian organs. It was common to have at least two manuals: a *Cadira*, and the *Rückpositiv*. In Catalonia, there were no divided registers until the 18th century, and the windchests were large in size and diatonic by arrangement. It is noteworthy that when divided registers appeared later in Catalonian organs, the division was made between b and c1, while the division point in the Castilian organs was between c1 and c1-sharp.¹

The high point of the Castilian organ was around 1750, considerably later than that of the Catalonian organs. Castilian organs were commonly built on an 8' basis (Flautado de 13 =

Principal 8'). Flutado de 26 was rarely found in these organs. There was usually only one manual, but there could be as many as three in exceptional cases. (For instance, the Gospel organ of the Segovia Cathedral has three keyboards.) There was usually no *Cadereta* (Swell). The registers were divided, and the windchests were small and chromatic. The largest pipes were placed in the centre of a façade, and there was usually a horizontal *trompetería* (reed division).²

Gabriel Blancafort describes several features of the Castilian organ, which reveal its close resemblance to the positive organ. First of all, the windchest of the Castilian organ always maintains its chromatic structure, which is the origin for other special characteristics of this organ type.³ The dimensions of the windchest, consisting of one single piece or of two pieces, are often small. There are usually 45 channels (for four octaves, the short octave included), of which 21 are for the left-hand side and 24 for the right-hand side – if the windchest is made of two pieces. The structure of the organ permits a different number of registers for each hand, always more for the right hand. It is necessary in many cases to place the majority of the large bass pipes outside of the windchest, due to its restricted dimensions. This has contributed greatly to the development of the techniques of conducting wind to the façade, and later, to the *trompetería de batalla* (Battle Trumpets). The *tablonos* (channel boards) distribute wind to different parts of the façade and are one of the ingenious inventions of the Spanish organ builders to cope with the tricky problems of guaranteeing wind to all the pipework. The action is always suspended, creating a touch that, according to Blancafort, is “the most sensitive and subtle that exists.”⁴ The mechanism of the draw stops is simple.

Although examples of divided stops exist elsewhere in Europe – in Brescia, Italy, in 1580, for example – “Spain certainly seems to be the first country to have used them

systematically for colourful solo effects.”⁵ The principle of the divided registers is simple and ingenious. The keyboard is divided into two halves, both of which possess a variety of stops. Because the descant and bass halves can be registered independently, even rather small one-manual organs offer versatile and rich possibilities for registration. It is common to find a few of the same stops on both halves of the keyboard, but the majority of registers belong exclusively to the descant or to the bass half. The growing popularity of the divided registers gave birth to a new type of organ composition, namely, the *tiento de medio registro*, in which either one or two solo voices figured in the soprano (*tiento de medio registro de tiple/de dos tiples*), or in the bass (*tiento de medio registro de baxón/de dos baxones*), against a softer accompaniment, played on the other half of the keyboard. I consider the technique of divided registers to be one manifestation of the Spaniards’ love of fanciful, colourful sounds, contrasts, and variety in sonority.

A variety of surprising special effects could be created by the different toy stops that especially large Baroque organs contained. It is usual to have *Tambores* or *Timbales* (drums) in the pedal, providing a timpani effect. *Tambores* often include D and A. Pajaritos (little birds) produce a twitter resembling the *Usignoli* (nightingale) of the early Italian organs. There are also a variety of accessories generating sounds of sleigh bells. One is a Zymbelstern-like apparatus.

Characteristics of the early Iberian organ

The vast majority of Iberian organs are small instruments, the typical instrument consisting of a single manual. Instruments of two or three manuals are the exception and then only found in the largest cathedrals. Early instruments with four manuals simply do not exist. These instruments do not have a highly developed independent pedal division, but rather utilize a minimal octave or pull-downs.

The organbuilder and writer of many treatises, Mariano Tafall y Miguel, gives the following classifications of early organs based upon their disposition. ⁶ Early builders were accustomed to using the following names to describe their organs based upon the size of the instrument and basis of pitch. Such common names are *órgano entero/completo* (based upon 16'), *medio órgano* (based upon 8'), *cuarto de órgano* (based upon 4'), and *octavo de órgano* (based upon 2' stopped and sounding at 4'). The manuals, *órgano mayor* (Great) and *cadereta* (Swell), can also be classified into the following five categories, depending on the number of manuals:

1 manual	2 manuals	2½ manuals	3 manuals
Órgano Mayor	Órgano Mayor	Órgano Mayor	Órgano Mayor
	Cadereta	Cadereta	Cadereta
	or	Cadereta Interior (Arca de	Cadereta Interior (Arca de Ecos: enclosed
	Órgano Mayor	Ecos: enclosed within a	within a chamber)
	Cadereta Interior	chamber)	Órgano de la Espalda (speaking into the side
			of the nave from rear façade of the organ)
			Cadereta de la Espalda (speaking into the side
			of the nave from rear façade of the organ)

The casework of early Iberian organs

The casework, generally speaking, is either very decorative or very plain. Larger instruments found in cathedrals are highly ornate. Two opposing instruments are located above the choir; they are nearly identical and very ornate: one instrument will have two or three manuals and the other possibly just one manual. The casework of early instruments also has a secondary function, that of adding embellishment and aesthetic value to the artistic integrity of the building.

Pipework on early Iberian organs

Early builders used the term *caños* (pipes) and *cañería* (pipe building) extensively until the Romantic and Post-Romantic periods, at which time the term *tubo* came into use,

most likely due to the impact of the French school of symphonic organbuilding, which came from the French term *tuyau* (tube).

The term *tubo* is divided into two distinct classifications, as *tubos de boca* (labials) and *tubos de lengua* (linguals). *Tubos de boca* (or labials) can then be divided into two defined families: *flautados* (principals) and *nasardos* (nasard as in the Netherlands, *nachsatz*), which form two distinct choruses of labial pipes: the *coro estrecho* or *claro*, and the *coro ancho*. The terms *estrecho* or *claro* refers to cylindrical open pipes with a 1/4 mouth to circumference relationship. The terms *estrecho* and *ancho* refer to the diameter of the pipe in relation to the length. Early Iberian instruments measured pipe lengths oddly enough in *palmas* (palm or hand widths).

The following stop names are typical of early instruments.

Flautado Mayor de 26 Palmos (16')	The nasardos can be open or stopped, conical or cylindrical pipes.
Flautado de 13 (8')	Generally there is a 2/9 mouth-to-circumference relationship.
Octava (4')	Violon Mayor de 26 Palmos (16')
Docena (2 $\frac{3}{5}$)	Violon de 13 (8' stopped)
Quincena (2')	Nasardo en 8 $^{\circ}$ (4' stopped)
Decinovenena (1 $\frac{1}{5}$)	Nasardo en 12 $^{\circ}$ (2 $\frac{3}{5}$ ' stopped or open)
Veintidosena (1')	Nasardo en 15 $^{\circ}$ (2' open)
Lleno* (mixture)	Nasardo en 17 $^{\circ}$ (1 $\frac{3}{5}$ ' open)
Cimbala	Nasardos
Sobrecimbala	Claron
* <i>lleno general</i> or principal chorus.	Corneta

Generally speaking, *nasardos* 4' and above are semi-open or chimney-style pipes. The Swiss-German organbuilders Juan Kiburz y Francisco Otter, who were established in Barcelona, Spain, proposed the addition of several new stops in the organ at the Iglesia de Nostra Senyora del Pi, recommending the inclusion of a Gamba, Quintatón, Fagotto, and Soncional. As early as 1587, organbuilder Maese Jorge added a *Flautas Tapadas de*

14 *Palmos*, called a Quintaden, deriving its name from the sound that produced a prominent fifth overtone.

Indeed, by the end of the 18th century many early organs in Spain contained such stops as *Flauta travesera* (traverse flute), *Flauta con boca redonda* (flute with round mouth), *Flauta Alemana* (German flute), *Salicional*, and *Gamba*.

Reeds

Without a doubt, the stops most associated with early Iberian instruments are the *lenguas* (reeds). The *Lenguetería* (reed division) makes up the third chorus on a typical Iberian instrument. Reeds are divided into two categories: *reales* (normal or full length) and *cortos* (half length) resonators. Early in the development of the Iberian organ, *lenguas cortos* (half-length resonator stops) such as *Dulzainas*, *Orlos*, and *Regalías* were introduced. Little by little appeared the *Trompetas Bastardas* (harmonic trumpets) with half-length resonators, as well as the *Trompetas Reales* (full-length trumpets). The *Trompeta Real* (8') is always an interior stop and vertical in its placement. The *Obué* and the *Clarinete* (which is the Cromorno for Iberian instruments) can also be found on many early instruments. The *Trompetas* can be further divided into two distinct categories: *Trompetas de Batalla* (exterior and horizontal) and *Trompetas Interior* (interior and vertical). Early instruments almost always had at least one, if not two stops *en Batalla* even in the event that the instrument might not have a single interior reed stop.

The most frequently found *Trompetas de Batalla* (exposed and horizontal) are:

Left hand stops

Bajoncillo (4')
Clarín en 15° (2')
Clarín de Bajos (8')
Clarín en 22° (1')
Trompeta Magna (16')
Trompeta de Batalla (8')

Right hand stops

Oboe (8')
Chirimía Alta (4')
Trompeta de Batalla (8')
Clarín (8')
Trompeta Magna (16')
Trompeta Imperial (32')

It is also common to find *Dulzainas*, *Orlos* (regals), *Viejos*, *Viejas* (rankets), and *Gorrinitos* (clarions) mounted horizontally on the exterior of the case: 8', 4', 2' for the left hand and 16' and 8' for the right hand. These batteries of reed stops serve two roles within the literature: one as a solo stop and the other as a complement to the reed chorus. The voicing is formidable, harmonic, and richly distinctive in comparison to the interior reeds, which are sweet and broader in scaling. In the largest cathedrals (Zaragoza, Salamanca, Toledo, Málaga, Granada, Santiago de Compostela, Sevilla) the organs have *Trompetas de Batallas* mounted on the front façades (speaking into the choir) as well as the rear façades (speaking into the nave), which allows for dazzling echo effects alternating between exterior and interior reeds.

Windchests and distribution of wind on early Iberian organs

Windchests on early instruments are always laid out chromatically, never diatonically or symmetrically. Additionally, each chest is divided between *bajos* (bass) and *tiples* (treble). The division occurs between c' and cs' (c^3 and $c\#^3$). In Catalonia the division occurs between b and c' (b^2 and c^3), but this is the exception to the rule and is very seldom encountered.

Keyboards (Teclados)

Of course, early instruments always utilize mechanical key and stop action. The action on most early instruments tends to be extremely responsive and light, necessitating a highly developed level of technique. Divided registers (*partidos*) predominate the peninsula and, as previously stated, allow the organist to have two distinct registrations on a single manual. Thanks to the divided registers, it is always possible to register a work with contrasting registrations for the right and left hand. This may explain the existence of so many small instruments with only a single manual, one, however, which serves as two! When considering the early Iberian repertoire it is important to realize the significance of a

title such as *Tiento de tiples* (melody in the right hand) or *Tiento de bajos* (melody in the left hand).

On the earliest of instruments, it is possible to find stops that were enclosed within an *Arca de Ecos* (echo chamber) foreshadowing the future *Caja Expresiva* (expressive box; swell box). Initially, these Arcas were open, non-expressive boxes containing a single stop such as a *Corneta* or *Trompeta* placed within the *Arca*, producing a slightly distant sound quality. Over time, a lid was placed on top of the box and a lever, operated by the foot or knee, would open or close the lid. Initially this effect was referred to as *suspensión*, referring not to a musical structure, but rather the emotion produced in response to the overall effect. Earliest examples typically affected only one *Tiples* (right hand) register or stop, usually the *Corneta*. Later, the *Arca de Ecos* came to include a variety of stops. The terms *Eco* and *Contraeco* seem to be used quite often in early treatises, which describe the effects created by the *Arca de Ecos*, the sensation of far (*lejanía*) and near (*cerca*), not that of loud and soft. These *Arcas de Ecos* were not utilized to create a “swelling” sound (*crescendo*). Aristide Cavaillé-Coll incorporated this concept with his organ at Santa María de San Sebastián, in which the third manual operates in the same manner as an *Arca de Ecos*, which he called an *Organo de Ecos*, which in France would be called a “*Récit Expressif*”.

The compass of the manuals, as one would expect, increased gradually as newer instruments were being constructed. Bigger is better! Corrêa de Arauxo makes mention of this fact in his treatise, *Facultad Orgánica*, 1626: the organbuilders Hernando de Córdoba and Hernando Alonso de Córdoba, father and son from Zaragoza, Spain, were given the task of expanding the compass of the organ for the Parroquia de San Gil de Zaragoza, Spain in 1574.⁷ In order to amplify the compass from Fa to Do they only had to add one natural key and two keys as if they had been accidentals. It is interesting to

discover that the Spanish word for a key on the keyboard is *tecla* (from the Latin, *teja*), further supporting the hypothesis that the early Iberian organ is much older than originally thought.

The old manual compass was as indicated below until the mid-15th century:

| Fa | Sol | La | b | Si | Do | # | Re | b | Mi | Fa | etc.

The new layout was as follows:

| Do | Fa | Re | Sol | Mi | La | b | Si | Do | # | Re | b | Mi | Fa | etc.

This manual layout, which ended on La 4, is the format that was prevalent during the 17th century. It consisted of 42 notes: 21 notes for each hand [divided registers]. In the 18th century, the compass was further enlarged in the right hand up to Do 5 and later enlarged in the left hand to complete the *octava grave*.

At the end of the 18th century, Julian de la Orden installed in the Catedral de Malaga three new manuals of 51 notes (Do 1–Re 5), and in the Catedral de Toledo he renovated the *Organo de Emperador* in 1770 with two manuals of 54 notes (Do 1–Fa 5). In 1797 José Verdalonga enlarged the *Órgano de evangelio* to three manuals of 56 notes (Do 1–Sol 5). These 56-note manuals took on the name *teclados de octavas segundas*, which meant that all of the octaves were like the second octave. Verdalonga also constructed the organ in the Iglesia del Salvador de Leganés in 1790 with a manual compass of 45 notes (Do 1–Do 5), with a diatonic short octave (*octava corta*). In 1771 Josep Casas renovated and enlarged the *Órgano Prioral* at the Escorial, where Antonio Soler was the organist. The outcome was an organ of three manuals: *Órgano Mayor* of 61 notes (Sol 1–Sol 5); *Cadereta* of 51 notes (Do 1–Re 5); *Ecos* of 51 notes (Do 1–Re 5).

The tessitura of the manual is divided and labelled in the following manner:

1° Octava = Grave	4° Octava = Aguda
2° Octava = Baja	5° Octave = Sobreaguda
3° Octava = Media	

The short octave

The limited pedal division is no doubt due to the use of short octaves in these early instruments. The lowest notes of the keyboard, which would normally be E-F-F#-G-G#, were tuned to pitches below their usual pitches; the C/E short octave (*octava corta*) keys were tuned as C-F-D-G-E. Since the pedal division was so limited, this allowed the performer to play intervals in the left hand that would otherwise be impossible. The use of the short octave was popular for many reasons:

Benefits for the organist

- It allowed the organist to play the lowest bass note and inner voice with the left hand. The short octave was in a sense the pedal on these instruments.
- It extends the lowest octave of the instrument, omitting chromatic notes, since the bass part of the keyboard repertoire was predominantly diatonic.
- It allowed the organist's feet to be free for other tasks:
 - To operate the *Arca de Ecos*
 - To operate foot-activated stops

Benefits for the organbuilder

- It was more economical when cost was a factor
- It occupied less space

The stops are located on either side of the *teclado* (manual) according to the divided registers, *bajos* and *tiples*, left and right, respectively. Stops can be found in the shape of

paddles or knobs, ornate or plain. Occasionally, it is possible that the stop knobs can be located beneath the manual and activated by the knees. On organs with a short octave the stops may be located where the pedals ought to be, since on such an instrument, there was no basic need for pedals.

The pedals

The use of pedals was limited to emphasizing cadences in early repertoire, so it goes without saying the pedals are very simple in design, usually consisting of wooden *pisas* (round knobs) or *peanas* (blocks), but never more than an octave. When the pedals are a pull-down (coupled from the manual) they are called *pisas*. If, on the other hand, the pedals have their own appropriate pipes, they are called *contras*. These pedals first appeared diatonically – Do, Re, Mi, Fa, Sol, La, Sib, Si – eight pitches total. Later they were expanded chromatically – Do, Do#, Re, Mi♭, Mi, Fa, Fa#, Sol, Sol#, La, Sib – twelve pitches total. The usual stop for the *Contras* is the *Flautado 26 palmos* (16'). In some instances, the pisa being a pull-down works much like a coupler, so the sound will reflect the registration used in the left-hand, lowest octave.

Mark J. Merrill, *organist*
courtesy of *The Diapason* magazine

Notes

1. Gabriel Blancafort, "El órgano español del siglo XVII," in *Actas del I Congreso Nacional de Musicología* (Zaragoza: Institución "Fernando el Católico," 1979), 133–142. 2. *Ibid.*, 121. 3. *Ibid.*, 138. 4. *Ibid.*, 138–139. 5. Peter Williams, *The European Organ 1450–1850* (Bloomington: Indiana University Press, 1978, third impression), 245. 6. See James Wyly, "The Pre-Romantic Spanish Organ: Its Structure, Literature, and Use in Performance." D.M.A. dissertation, University of Missouri at Kansas City, 1964, 280–283. 7. This is the eleventh (unnumbered) page in Kastner's preface to his edition of Corréa's *Facultad orgánica*, first published as volumes VI (1948) and XII (1952) in the series *Monumentos de la Música Española* (Barcelona: Instituto Español de Musicología).

SUNG TEXTS

FRANCISCO VALLS: MISSA REGALIS (1740)

Kyrie

Kyrie, Kyrie eleison
Christe eleison
Kyrie eleison.

Gloria

Et in terra, pax hominibus,
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te
Gratias agimus tibi propter magnum gloriam tuam
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris
Qui tollis peccata mundi, miserere nobis,
Qui tollis peccata mundi, suscipe
deprecationem nostrum
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum sancto Spiritu, in Gloria Dei Patris
Amen

Kyrie

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Gloria

*Glory to God in the highest,
And on earth peace to men of good will.
We praise You, We bless You,
We adore You, We glorify You
We give You thanks for Your great glory
Lord God, heavenly King,
God, the Father Almighty,
Lord Jesus Christ, the only-begotten Son of the Father,
Lord God, Lamb of God, Son of the Father,
Who takes away the sins of the world, have mercy on us,
Who takes away the sins of the world,
receive our prayer,
Who sits at the right hand of the Father, have mercy on us.
For You alone are Holy,
You alone are Lord,
You alone, O Jesus Christ, are most high,
Together with the Holy Spirit in the Glory of God the Father.
Amen.*

Credo

[Credo in unum Deum], Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium, et invisibilium
Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salute
descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato
passus, et sepultus est,
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum, sedet ad
dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos
et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum, et vivificantem,
qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur
et conglorificatur;
qui locutus est per Prophetas.

Credo

*[I believe in one God], the Father Almighty,
Creator of heaven and earth,
and of all things visible and invisible,
And in one Lord Jesus Christ,
the only-begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
true God from true God,
Begotten, not made, one in being with the Father;
by Whom all things were made.
Who for us and our salvation
came down from heaven.
and by the power of the Holy Spirit, through the
Virgin Mary, and was made man.
He was crucified for us, suffered under Pontius Pilate,
died, and was buried.
And on the third day He rose again in accord with
the Scriptures.
He ascended into heaven, and sits at the right hand of
the Father.
And He shall come again to judge the living and
the dead,
and of His kingdom there shall be no end.
I believe in the Holy Spirit, the Lord and Giver of Life,
Who proceeds from the Father and the Son.
Who together with the Father and the Son is adored
and glorified;
Who spoke through the Prophets.*

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

Confiteor unum baptisma in
remissionem peccatorum.

Et expecto resurrectionem mortuorum,

Et vitam venturi saeculi.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona
nobis pacem.

*I believe in one holy, catholic,
and apostolic Church.*

*I confess one baptism for
the forgiveness of sins.*

I expect the resurrection of the dead,

and a life in the world to come.

Amen.

Sanctus

Holy, Holy, Holy,

Lord God Almighty.

Heaven and earth are full of Your glory.

Hosanna in the highest.

Agnus Dei

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

*Lamb of God, who takes away the sins of the world,
have mercy on us.*

*Lamb of God, who takes away the sins of the world;
grant us peace.*

Et postquam omnia facta sunt facta sunt
omnia facta sunt postquam omnia facta sunt
Qui propter nos
qui propter nos homines et propter nostram salutem
descendit de caelis et de sede patris sedet ad dexteram
patris et de caelis descendit iterum et venturus est
iudicare vivos et mortuos cum regno gloriae. Amen.

Manuscript E Ebv M. 771/1, Francisco Valls Missa Regalis: mid-Credo "...omnia facta sunt. Qui propter nos homines, et propter nostram salute descendit de caelis"

PERFORMERS

Choir of Keble College, Oxford

SOPRANO

Hannah Cline
Natalie Fairhurst
Elizabeth Jones
Jemima Richardson-Jones
Madeleine Kelly
Anne Marie Lo
Laura Newey
Imogen Venes

ALTO

Larissa Goli
Venetia Iga
Bethany Lucas
Lucy Oswald
Samantha Poh
Alex Turner

TENOR

Amar Gandhi *
Joseph Hamilton
Lachlan Hughes
Felix Leach
Nick Walters

BASS

Hugh Cross
Joshua Dernie
Freddie Gate
Matthew Golesworthy
Robert Holbrook *
Jack May
Daniel Tate

** soloist in Credo*

ORGAN SCHOLARS

Áine Kennedy
Ben Mills

Academy of Ancient Music

Joseph Crouch *bass violin*

Bass violin by Melvin Goldsmith, 1994, UK, after Amati, Italy. Bow by Pieter Affourtit, Netherlands, based on Italian models from around 1700.

Inga Maria Klaucke *dulcian*

Dulcian by K. Bickhardt and B. Junghänel, c.1985, Germany, after the "Merano" curtal. Kindly loaned by Benny Aghassi.

Dr. Edward Higginbottom *organ*

'Bach 2000' organ, by Robin Jennings, UK, 2000

Six-stop continuo organ, featuring Principal 8, Gedackt 8, Oktave 4, Ruhrflöte 4, Superoktave 2, Sifflöte 1/Quinte 1'.



The Choir of Keble College, Oxford, with members of the Academy of Ancient Music under the direction of Matthew Martin, recording Francisco Valls' *Missa Regalis* in the Chapel of Keble College, December 2018.

Photograph: Pippa Thynne

ST. JOHN'S COLLEGE, OXFORD: ORGAN

The organ of the Chapel of St. John's College, Oxford, is housed in four hand-planed, plain oak cases, decorated with carvings and gilding, console en fenêtre. Natural keys are covered with ox bone, with ebony sharps; a flat pedalboard has radiating sharps.

Builder: Bernard Aubertin, 2008

Action: mechanical throughout

Compass: 56/30

Tuning: Young 1/6th comma

POSITIF (I)

Portunal 8
Bourdon 8
Montre 4
Flûte 4
Nazard 3
Flageolet 2
Tierce 1½
Mixture III
Voix Humaine 8
Tremulant (*also to II*)

GREAT (II)

Portunal 16
Montre 8
Flûte 8
Gambe 8
Prestant 4
Flûte 4

Doublette 2
Mixture IV-VI
Trompette 8
Tremulant (*also to I*)
I to II (*by shove coupler*)
III to II (*by drawstop*)

RÉCIT (III) DOUBLE DÉPARTMENT

Traversière 8
Flûte 4
Quint 1½
Cornet III (*sounds from c# on short pull and from c on full pull*)
Viole 8 *
Unda Maris (TC) 8 *
Salicet 4 *
Dulcimeau 8 *
Tremulant
(* enclosed)

PEDALE

Bourdon 16
Octave 8
Bourdon 8
Prestant 4
Mixture 2 + III (*sounds 2 on short pull and III on full pull*)
Buzène 16
Sacqueboute 8
II to Pedale (*by toe lever*)
Appel for Great Trompette
Appel for Pedal Buzène

Image opposite: the Bernard Aubertin organ in the Chapel of St. John's College, Oxford, courtesy of St. John's College





The Choir of Keble College, Oxford, pictured outside the Hall of Keble College.
Photograph: Nick Rutter

THE CHOIR OF KEBLE COLLEGE, OXFORD

Music at Keble College, Oxford

The Chapel of Keble College is perhaps the grandest ecclesiastical space in Oxford. Its resonant, cathedral-like acoustic is much in demand for concerts and recordings, and is home to a lively and active music foundation in which the Chapel Choir plays a significant role. It is also the main focal point for regular concerts promoted by the student-run Keble College Music Society, organ recitals, and the annual Keble Early Music Festival which takes place each February.

The Choir of Keble College, Oxford

The Choir of Keble College is one of Oxford's leading mixed-voice ensembles and comprises around 18 choral scholars, some volunteers, plus up to three lay clerks. Since 2015, the group has performed in France, Hong Kong, Singapore, the Czech Republic and Sweden, as well as widely in the UK. It also appeared in the 2018 Cheltenham Music Festival and the 2019-20 concert series at Saint Thomas Church, Fifth Avenue, New York. The choir regularly broadcasts on BBC Radio 3 and plays a prominent role in the annual Keble Early Music Festival, with much of its repertoire based around the music of the 16th to 18th centuries. 2018 saw the release of a new recording of the music of William Hayes (1708-77) with Oxford-based period instrument ensemble Instruments of Time & Truth, about which *Gramophone* magazine said "Sung exquisitely... the excellent choir sings with nuanced harmonic shading and flawless tuning", and BBC Radio 3's *CD Review* commented "a recording that puts Keble College on the map" ["Ceremonial Oxford", CRD Records, CRD3534]. The choir is delighted to be launching a collaboration with the Academy of Ancient Music, beginning with this first performance and recording [Francisco Valls, *Missa Regalis*' AAM Records, AAM008] of the *Missa Regalis* (1740) by Francisco Valls (1665/71-1747).

ACADEMY OF ANCIENT MUSIC

The Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. It takes inspiration directly from the music's composers, using historically informed techniques, period-specific instruments and original sources to bring music to life in committed, vibrant performances.

The ensemble was founded by Christopher Hogwood in 1973 and remains at the forefront of the worldwide early music scene more than four decades on; Richard Egarr became its Music Director in 2006.

The Academy of Ancient Music has always been a pioneer. It was established to make the first British recordings of orchestral works using instruments from the baroque and classical periods and has released more than 300 discs, many of which are still considered definitive performances. (Among its countless accolades for recording are Classic BRIT, Gramophone and Edison awards.)

It has now established its own record label, AAM Records, and is proud to be the most listened-to orchestra of its kind online.

AAM's education and outreach programme, AAMplify, nurtures the next generation of audiences and musicians. With this expanding programme, working from pre-school through tertiary education and beyond, AAM ensures its work reaches the widest possible audience and inspires people of all ages, backgrounds and cultural traditions.

The AAM is based in Cambridge and is Orchestra-in-Residence at the city's university. Its London home is the Barbican Centre, where it is Associate Ensemble, and it is also Orchestra-in-Residence at The Grange Festival, The Apex, Bury St Edmunds, Milton Abbey International Summer Music Festival; partner to Teatro San Cassiano and Culture Mile; and research partner with the University of Oxford.

Visit www.aam.co.uk to find out more.





The Academy of Ancient Music with Music Director Richard Egarr, pictured at the Barbican Centre, London. Photograph: Patrick Allen

BIOGRAPHIES

Matthew Martin

Matthew Martin is Director of Music at Keble College, Oxford (from 2015), and Artistic Director of the annual Keble Early Music Festival. He studied at Magdalen College, Oxford and at the Royal Academy of Music, and was an organ student of Marie-Claire Alain in Paris.

He has been commissioned to write for many prominent ensembles, including The Tallis Scholars, the choirs of Westminster Abbey,

St. Paul's Cathedral and The Sixteen. Matthew won the Liturgical category in the 2013 British Composer Awards and, in 2014, an album of his choral music was recorded by Daniel Hyde and the Choir of Magdalen College, Oxford [*Jubilate Deo*, Opus Arte, OACD9030D].

In 2015, he was commissioned by the Cheltenham Music Festival to write a Trumpet Sonata and in 2016 Peter Phillips and The Tallis Scholars performed a new set of Lamentations, written for them, at Cadogan Hall, London. His *Rose Magnificat*, written for Gabrieli and Paul McCreech was first performed in 2017 at St. John's Smith Square, London, and featured on the subsequent album [*A Rose Magnificat*, Signum, SIGCD536], winning the Choral category in the 2019 BBC Music Magazine Awards, and highlighted as a Gramophone Magazine Editor's Choice.

Other projects have included *Sanctissima* – a re-imagining of Guerrero's *Ave Virgo sanctissima* – for ORA Choir; *Psalms 150*, a Festival Anthem written to mark the opening of the new organ in Manchester Cathedral; and a test piece – *Triptych* – for competitors taking part in the 2019 St. Albans International Organ Competition. Matthew was also



commissioned to write a new anthem for a special service in October 2019, marking the 750th anniversary of the re-founding of Westminster Abbey. Matthew's music is published by Novello and Faber Music.

Inga Maria Klaucke

Inga Maria Klaucke studied recorder and historical bassoons at the Universität der Künste Berlin, the Royal Academy of Music London, and as member of the Jeune Orchestre Atlantique in Saintes, France, with Christoph Huntgeburth, Danël Brüggem, Andrew Watts, Alberto Grazi, Donna Agrell and Jane Gower. In 2012, she obtained her Konzertexamen on recorder with distinction, followed in 2015 by a Master's degree on historical bassoons at the Conservatorium van Amsterdam with Benny Aghassi. As well as being a versatile chamber musician with a deep passion for expressive and engaging performance, Inga has played for numerous radio and CD recordings and performed across Europe with distinguished orchestral

formations such as the Academy of Ancient Music, Lautten Compagny Berlin, Florilegium, The Hanover Band, Gabrieli Consort and Players, Akademie für Alte Musik Berlin, Concerto Copenhagen, Capella Cracoviensis, Concerto Köln, Capriccio Stravagante, Das Neue Orchester, Spiritato!, Serenissima, Le Cercle de l'Harmonie, Les Musiciens du Prince, Nederlandse Bachvereniging, Les Passions de l'Ame, Ensemble Pygmalion and Solomon's Knot.



Joseph Crouch

A choral scholar reading music at King's College Cambridge, musical collaborations brought Joseph Crouch into contact with period instrument specialists of the Academy of Ancient Music. It was not only the repertoire that attracted Joseph to the Baroque cello, but the role of the basso continuo in the orchestral texture; and he later studied Baroque cello at the Royal Academy of Music. Co-principal cello with AAM, Joseph undertook a research fellowship at The University of Southampton (funded by AHRC) studying the chordal techniques used by cellists accompanying recitative in 18th- and 19th-century opera houses, and combines his performing career with teaching positions at GSMAD and RAM in London.



Edward Higginbottom

The English conductor Edward Higginbottom's early years were marked by distinction as a keyboard player. He gained his Fellowship of the Royal College of Organists before leaving school, winning the Harding and Read prizes for the most outstanding candidate of the year. A long association with Corpus Christi College Cambridge followed, beginning with an organ scholarship, continuing with graduate work and a doctoral thesis on French baroque music, and ending with a research fellowship (1973-76).

Edward Higginbottom was appointed Director of Music at in New College Choir Oxford 1976. He brought to the work of New College Choir Oxford an extensive knowledge of choral repertory and performance styles. Under his direction, the New College Choir

Oxford achieved international recognition and brought choral music of high quality to an increasingly wide-ranging public through more than 70 recordings and many concerts in this country and abroad.



Alexander Van Ingen

CEO of the Academy of Ancient Music from 2017, Alexander Van Ingen was previously Executive Producer for Decca Classics, and a producer of classical records. Working for both major and independent record labels, his considerable discography and distinguished client list won numerous industry awards and accolades in the wider press. A passionate advocate for music, Alexander has consulted on the specification and design of recording studios (in London, the Middle East, Kazakhstan, India and Sussex), hosted seminars, appeared on discussion panels, given lectures, and served on various international competition juries. His

training as a cellist included historically informed performance with Peter Holman at Leeds Baroque and elsewhere. Proud of AAM's strong successes – including being the world's most-listened-to period instrument group – Alexander is ambitious for the future of AAM, looking to ensure the long-term legacy of AAM delivered by way of excellence on the concert platform, in the classroom, and in the recording studio. Research projects and collaborations with leading universities (such as this *Missa Regalis* with the University of Oxford) ensure that AAM remains at the cutting edge of historically informed performance and continues to contribute to the wider field of musicological scholarship.

David Hinitt

Recording engineer David Hinitt specialises in recording choral and organ music, and is in great demand as one of the country's award winning leading independent engineers working for many record labels including AAM Records, Decca, Hyperion, and Sony. He has worked with the UK's leading choirs including Westminster Abbey, Westminster Cathedral, St Paul's Cathedral, Polyphony, King's College Cambridge, Trinity College Cambridge, The King's Singers, VOCES8, and many more. Awarded his ARCO in March 2016, David is Organist and Assistant Director of Music at Christ Church Southgate.



Álvaro Torrente Sánchez-Guisande

Professor of Musicology, Álvaro Torrente gained his doctorate from the University of Cambridge (1997). He has worked at Royal Holloway, the Conservatory of Music of Salamanca and has been Visiting Scholar at New York University and Yale University. He teaches theatrical music, Italian music, baroque music and musical thinking. His research focusses on the relationship between words and music, specialising in the study of Italian opera on which he has published several articles. He works closely with European theatres (including Bayerische Staatsoper in Munich and the Royal Opera House, Covent Garden) on the restoration of operas, such as Cavalli's *La Calisto* and Cesti's *L'Oron tea*.



Simon Heighes

Simon Heighes undertook research and teaching at Oxford, and continues to lecture, write and broadcast about music, especially the Baroque. He presents a variety of programmes for BBC Radios 3, 4 and the World Service, including Radio 3's Sunday night show *Early Music Late*. As a critic he is best known for his live Saturday morning appearances on Radio 3's *CD Review* and "Building a Library" surveys.



Stephen Farr

Recognised as "one of the brightest and most active English recitalists" who "plays with immaculate finish and buoyancy" (*Classic CD*), Stephen Farr is widely regarded as one of the finest organists of his generation, with a virtuoso technique and an impressive stylistic grasp of a wide-ranging repertoire. He has a particular commitment to contemporary music, and has been involved in premieres of works by composers as diverse as Patrick Gowers, Francis Pott, Judith Bingham, and Howard Goodall. He also

collaborated with Thomas Adès in a recording for EMI of the composer's *Under Hamelin Hill*, part of an extensive and wide-ranging discography.

Mark J. Merrill

Mark J. Merrill holds a B.M. in church music and an M.A.T. in Spanish from Drake University, Des Moines, Iowa. He has studied organ with Montserrat Torrent for nearly 30 years, earning his Maestría in Organ from the Conservatory of Music in Barcelona, Spain, as well as his Título de Doctorado from the Real Academia de Bellas Artes in Spain. He has dedicated the past 30 years to documenting, recording, and analyzing nearly 168 historical instruments in Spain. His dissertation, "The Effects and Implications on the Performance Practices of Early Iberian Keyboard Music," earned him a special citation of merit from the Spanish Department of Culture.

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AAM RECORDS: OTHER RELEASES

In addition to over 300 recordings for labels such as Decca, l'Oiseau-Lyre, Harmonia Mundi and many more, the Academy of Ancient Music founded its own record label, AAM Records, in 2013. The Academy of Ancient Music is the most listened-to period instrument ensemble in the world, reaching millions of listeners each year through its recordings, increasingly via online streaming services such as Spotify; AAM Records continues AAM's commitment to exploring historically informed Baroque and Classical repertoire and performance, and making it widely available for all to experience.

2016: DARIO CASTELLO

Sonate Concertate In Stil Moderno, Libro Primo

Richard Egarr – Director, Harpsichord & Organ

Working at the same time as Monteverdi, Dario Castello wrote innovative and ground-breaking sonatas that had a profound effect on generations of Italian composers. More widely published than Shakespeare in the 17th century, very little is known about him today.

"A joy for ear and spirit" GRAMOPHONE

"This is a gem of a CD" THE STRAD



AAM005

2015: J.S. BACH **St. Matthew Passion** (1727 version)

*Elizabeth Watts, Sarah Connolly, James Gilchrist, Thomas Hobbs, Matthew Rose, Ashley Riches, Christopher Maltman
Academy of Ancient Music, Choir of AAM / Richard Egarr –
Director & Harpsichord*

"[Gilchrist] is a supremely courageous and intelligent reading whose interaction with the human volatility of Matthew Rose's Jesus is profoundly affecting...

[Connolly's] "Erbarne dich" is simply unmissable...[this] compellingly original vision of this greatest of all musical tombeaus, with its fresh anticipation founded on collective adrenaline and uniformly outstanding lyrical Bach-singing... is a triumph." GRAMOPHONE



AAM004

2014: J.S. BACH **Orchestral Suites**

Academy of Ancient Music / Richard Egarr – Director & Harpsichord

Written during Bach's years in Leipzig where he had a wider range of instruments at his disposal than ever before, these Suites revel in new sonorous possibilities, employing varied combinations of wind, brass, stringed instruments and timpani.

"Exuberant and full of vitality." BBC Radio 3

"Menuets and Gavottes are poised and unhurried while the Overtures themselves sparkle with amiability...This is an engaging release" BBC MUSIC MAGAZINE

2014: J.S. BACH **St. John Passion** (1724 version)

Elizabeth Watts, Sarah Connolly, James Gilchrist, Andrew Kennedy, Matthew Rose, Ashley Riches, Christopher Purves

Academy of Ancient Music, Choir of AAM / Richard Egarr – Director & Harpsichord

"Gilchrist [is] a highly articulate Evangelist...Matthew Rose a distinctly human Jesus and Ashley Riches a suitably assertive Pilate...There is some gorgeous solo playing... this is a splendid performance which leaves the listener exhausted..."

INTERNATIONAL RECORD REVIEW

2013: THE BIRTH OF THE SYMPHONY: **Handel to Haydn**

Academy of Ancient Music / Richard Egarr – Director & Harpsichord

The 18th century saw an outpouring of symphonies, with over 10,000 composed worldwide from Sicily to North Carolina. The first release on the AAM's own label surveys some of the diverse works which were central to the development of the genre, pioneering new sounds and bringing instrumental music to the forefront of European culture.

"AAM's performances gave virtually unalloyed pleasure...their style is bold and fiery, though there is ample tenderness...[La Passione is] certainly one of the most powerful and disturbing performances on disc." GRAMOPHONE



AAM003



AAM002



AAM001

KEBLE COLLEGE, OXFORD: OTHER RELEASES

2020: Ave Rex Angelorum

Music and Carols tracing the journey from Christ the King to Epiphany

Choir of Keble College, Jeremy Filsell, Benjamin Mills / Matthew Martin



CRD Records, CDR3537

2018: Ceremonial Oxford

Music for the Georgian University by William Hayes

Choir of Keble College, Instruments of Time & Truth, Rory Moules, Edward Higginbottom / Matthew Martin

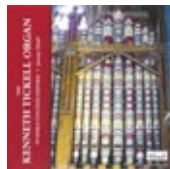
"This collection of [Hayes's] music for Georgian Oxford is sung exquisitely by the mixed Choir of Keble College... the excellent choir sing with nuanced harmonic shading and flawless tuning." GRAMOPHONE



CRD Records, CDR3534

2015: The Kenneth Tickell Organ

Jeremy Filsell including works by Bach, Reger, Whitlock, Vierne, Pott and Caldwell, this is the first release to be recorded on Keble College's new Kenneth Tickell organ. The variety of repertoire showcases the versatility of this magnificent instrument, spanning the geographic and stylistic gamut.



Herald, HAVP393

VALLS: MISSA REGALIS



- | | | | |
|---|-------|---|-------|
| [1] Francisco Valls
Missa Regalis, I. Kyrie | 05'13 | Tiento de falsas primer tono
[WSC 161, in M729 <i>Música per a orgue</i> ,
late 1600s] | 02'50 |
| [2] Francisco Valls
Missa Regalis, II. Gloria | 07'55 | [6] Francisco Valls
Missa Regalis, IV. Sanctus | 01'57 |
| [3] Francisco Corrêa de Arouxo
Tiento y discurso de segundo tono
[FO2, from <i>Facultad orgánica</i> , 1626] | 05'55 | [7] Francisco Corrêa de Arouxo
Tiento de medio registro de tiple
de séptimo tono
[FO29, from <i>Facultad orgánica</i> , 1626] | 04'52 |
| [4] Francisco Valls
Missa Regalis, III. Credo | 09'38 | [8] Francisco Valls
Missa Regalis, V. Agnus Dei | 02'24 |
| [5] Juan Bautista José Cabinilles | | | |

THE CHOIR OF KEBLE COLLEGE
ACADEMY OF ANCIENT MUSIC

Joseph Crouch *bass violin*

Inga Klaucke *dulcian*

Edward Higginbottom *organ (continuo)*

Matthew Martin *director, organ (solo)*



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