

Marcos PORTUGAL



**Vésperas
de Nossa Senhora
in C major**

**Missa a quatro
in F major**

**Ensemble Turicum
Mathias Weibel
Luiz Alves de Silva
directors**

FIRST RECORDINGS

MARCOS PORTUGAL, FORGOTTEN PILLAR OF THE LUSO-BRAZILIAN ESTABLISHMENT

by António Jorge Marques

Marcos Portugal was the most famous Luso-Brazilian composer in the history of music. In Europe his celebrity was mainly because of his stage works (more than eighty of them, including royal birthday odes, *entremeses* and *serenate*), particularly his *farse* and *opere buffe*, but in Portugal and Brazil his sacred music, which includes over 160 works, exerted an influence (the extent of which has still to be ascertained) that lasted for over a century. Portugal wrote three of the most paradigmatic nineteenth-century Luso-Brazilian works and they remained in the liturgical repertoire until the beginning of the twentieth century: the *Missa Grande* in E flat major (c. 1782–90), P01.09,¹ the *Te Deum* in D major (1802), P04.08, and the *Matinas da Conceição* ('Matins of Our Lady of Conception') in C major (1802), P03.05. His quondam importance notwithstanding, Portugal's music is now largely unknown: editions and recordings are rare indeed.

Marcos António Portugal was born on 24 March 1762 in the parish of Santa Isabel in Lisbon. He was the great-grandson of Joaquim Mendes Ferreira, a musician in Freixial, and the son of Manuel António da Assumpção or Ascensão, a musician in Lisbon's Santa Igreja Patriarcal ('Holy Patriarchal Church'). He was admitted to the Seminário da Patriarcal ('Patriarchal Seminary') in 1771, a music school (founded by King João V in 1713) which was responsible for the training of almost all of the leading Portuguese musicians of the eighteenth and early nineteenth centuries. His first works – including a *Miserere* of 1776 – date from the time when he was an intern student there. His music teachers at the Seminário were João de Sousa Carvalho² and, most probably, José Joaquim dos Santos.³

¹ P numbers refer to the entries in the thematic catalogue of the sacred works of Marcos Portugal (P = Portugal) in António Jorge Marques, *A obra religiosa de Marcos António Portugal (1762–1830): catálogo temático, crítica de fontes e de texto, proposta de cronologia*, Biblioteca Nacional de Portugal/Centro de Estudos de Sociologia e Estética Musical, Lisbon, 2012.

² João de Sousa Carvalho (1745–98) was the leading Portuguese composer of the second half of the eighteenth century, writing church music, operas, *serenate* and music for keyboard. After studying in Naples he was appointed *mestre* in the Seminário da Patriarcal from 1767, and *mestre dos infantes* (music teacher of the children of the Queen) from 1778, one of the most distinguished music positions in the kingdom, previously held by Domenico Scarlatti and David Perez.

³ José Joaquim dos Santos (1747–1801) studied at the Seminário da Patriarcal, was then appointed to the staff as substitute *mestre* (1763) and remained at the institution all his life. Though a few keyboard pieces and a duet in Italian are extant, the bulk of his output is sacred music. He was particularly known for his mastery of counterpoint.

In 1780 the eighteen-year-old Marcos António, as he then called himself, started writing new music for the liturgical functions of the Santa Igreja Patriarcal, which later hired him as organist (1782) and composer. Before eventually being admitted to the Irmandade de S. Cecília (the musicians' guild) on 23 July 1783, Marcus composed several psalms, two antiphons and at least one *Te Deum*. News of his talent soon reached the royal family and on 4 December 1782 Queen Maria I commissioned a mass *com instrumental* (with orchestra) for the Feast of Saint Barbara, usually celebrated with solemnity and devotion at the royal palace at Queluz, outside Lisbon. This occasion marked the beginning of a closer collaboration between the composer and the royal family, and particularly Prince João (later King João VI), a relationship that would condition the rest of his professional life and even influence his style.

Until 1792 his compositional activity was centred in the religious ceremonies which took place in the Igreja Patriarcal and at Queluz, although this output slowed down from 1784, when he also turned to composing royal birthday odes, *entremeses* (intermezzi) and Portuguese operas for the Teatro do Salitre. In the second half of the 1780s he switched to another variant of his name, Marcos António da Fonseca Portugal (Fonseca Portugal being his mother's surnames), and started using the titles '*Maestro di Musica* of the Teatro do Salitre' and 'organist and composer of the Igreja Patriarcal'.

He spent the years 1792–1800 in Italy, with a brief sojourn in Portugal from mid-1794 until July 1795. In Italy he premiered at least 21 operas, a considerable number for a period of only six-and-a-half years. Manoel Pereira Peixoto d'Almeida Carvalhaes, the first author to examine Portugal's music closely, describes in detail the phenomenon of the premieres and dissemination of these operas in his book *Marcos Portugal na sua musica dramatica*:⁴ between 1793 and the second decade of the nineteenth century there were about 400 premieres and staged productions (implying thousands of performances) in more than 100 cities, including Lisbon, Vienna, Paris, London, St Petersburg and Rio de Janeiro. This unprecedented success was mainly thanks to his comic operas. Two stand out: *La confusioni della somiglianza o siano I due gobbi* (Florence, 1793) and *La donna di genio volubile* (Venice, 1796).

Back in Lisbon in 1800, with his fame at its peak, Portugal was offered two of the most important positions in the musical life of the kingdom: *Mestre de Solfa* ('Music Master') at the Seminário da Patriarcal (which meant giving up his function as organist at the Igreja Patriarcal), and *Maestro* at the Real Teatro de São Carlos. A few years later he would also become *Mestre de Música* of the Infantes Maria Isabel (born 1797), Pedro (born 1798), Maria Francisca (born 1800) and Isabel Maria (born 1801). These appointments attest to the admiration of João, the Prince Regent, for Portugal and his work and the trust he showed in him.

During this period the focus of Portugal's activity was the *opere serie* he wrote for the Teatro de São

⁴ Typographia Castro Irmão, Lisbon, 1910; supplement 1916.

Carlos (ten of which had roles created for the *prima donna* Angelica Catalani) as well as sacred music for the royal palace at Queluz and the Basilica at Mafra, where João took up residence after an abortive coup in autumn 1805,⁵ and where he stayed until departing for Brazil in the wake of the first French invasion. The repertoire for Mafra is of a particular kind since it is destined for the magnificent set of six organs and the male voices of the monks.

Marcos Portugal was not among those who departed with the Portuguese Court on 29 November 1807, just before the arrival in Lisbon of the French General Junot and his troops; but after being called urgently by the Prince Regent to ‘go and serve Him at Court’, now in Rio de Janeiro, he arrived in Brazil on 11 June 1811. The strategy and motives of the monarch and the role he had reserved for the composer, besides that of *Mestre de Suas Altezas Reais* (‘Music Master of Their Royal Highnesses’, his son and daughters), was more comprehensive, as can be inferred from a letter the composer received less than four months after his arrival:

It being required by decorum and decency, that the Pieces of Music, that are to be staged at the Public Theatres of this Court *on the days that the Prince Regent Our Lord honours us with His presence*, should be executed with the regularity, and good order, that are indispensable on these occasions, and there being united in Your Person all the circumstances of intelligence and worth needed to regulate and conduct such Spectacles properly: It pleases Him to charge you with overseeing and directing them.⁶

The passage in (my) italics is revealing: the ceremonies attended by the Prince Regent were ‘different’, of another degree of importance. This distinction applied not only to the public theatres but also to the Royal Chapel. Furthermore a *mise-en-scène* is implied at all the public appearances of Prince João. In his mind the style of music that Portugal had for years been developing to enhance the staging of royal power was one of its essential ingredients. Portugal not only wrote and chose the music but made sure everything ran smoothly and in good order; his function was that of a director of music at court.⁷

Portugal’s virtuosic and dramatic vocal writing exploited the technical and expressive capacities of the soloists and, particularly, of the *castrati*, since he wrote for the individual characteristics of each singer. It is clear that the talents of the Italian *castrati* and the aesthetic they represented were an important part of the spectacle of exhibition of royal power: they were the favourites of the Prince Regent who was prepared

⁵ A conspiracy by the Prince Regent’s wife, Carlota Joaquina, who tried to oust her husband from power.

⁶ Dated 9 October 1811, quoted in Marques, *op. cit.*, p. 52.

⁷ It should be noted that, *pace* all previous biographies, Marcos Portugal was never formally *Mestre de Capela* in Rio de Janeiro. All contemporary sources refer to him as *Mestre de Suas Altezas Reais*. The *Mestre de Capela* was José Maurício Nunes Garcia and, from 1 April 1816, also Fortunato Mazzioti.

to pay them up to 100,000 réis per month, exactly double the salary of both the *Mestre de Capela*, José Maurício Nunes Garcia, and Portugal. His expressly composed music and the participation of the *castrati* were both essential for the ostentation and magnificence of the two events with the widest socio-political repercussions while the Portuguese Court remained in Rio de Janeiro: the marriage of Prince Pedro to the Austrian archduchess Leopoldina, on 7 November 1817, and the acclamation of King João VI, which took place on 6 February 1818.

On 12 October 1820, the birthday of Prince Pedro, the *Mestre de Música de Suas Altezas Reais* was graced with the Commendation of the Order of Christ, the highest award in the kingdom.

As a direct consequence of the constitutional revolution in the city of Porto in 1820, the Portuguese Court had to return to Portugal, departing on 26 April 1821. Prince Pedro stayed in Brazil and eventually became Brazil's first Emperor. The position of music in the Royal (later Imperial) Chapel of Rio de Janeiro was altered: not only did some of the musicians working for the King of Portugal accompany him back across the Atlantic (though not the *castrati*), but the number of gala ceremonies diminished and the standard of the music performed in the Chapel seems to have fallen. Marcos Portugal's music also lost its earlier influence since the music of his pupil Pedro I, the first Emperor of Brazil, was instead used in all the events of major socio-political significance.

Portugal, whose salary remained unchanged, decided to stay in Rio de Janeiro serving the new Emperor. From 1 January 1825, he was confirmed as *Mestre de Música da Imperial Família* and appointed *Mestre de Música das Princesas Imperiais*, the imperial princesses being Pedro's daughters, Maria da Glória and Januária Maria. After remaining loyal to Queen Maria I and the Prince, later King, João VI, for 40 years, Marcos António Portugal dedicated the last nine years of his life to the Emperor of Brazil, Pedro I, without the former glory, it is true, but apparently as esteemed by the son (his dedicated pupil) as he had been by the father.

Marcos Portugal was the composer of the first official national anthems of both Portugal (*Hymno Patriótico da Nação Portuguesa*, written in 1809 and used until 1834) and Brazil (*Hino da Independência do Brasil*, written in October 1822 and sung at the independence celebrations on 7 September for several decades). Furthermore, in accordance with Article 6, §4, of the first Brazilian Constitution (1824), stating that all Portuguese citizens resident in Brazil at the time of independence became Brazilians, he became a Brazilian citizen. He is thus a Luso-Brazilian composer and his legacy unquestionably belongs to both countries.

He died in Rio de Janeiro after a stroke⁸ on 17 February 1830.

⁸The third in his life: he had a first stroke shortly after arriving in Brazil (in October 1811) and a second in late 1816 or early 1817.

Marco Portugal's sacred output is closely linked to the Santa Igreja Patriarcal, the most important religious institution in Portugal, to the Portuguese royal family (Queen Maria I and King João VI) and to Brazil's imperial family (Pedro I). From them he received many commissions for new works and, remarkably, some of them transcended the intended context and became truly popular. The most widely disseminated were the *Missa Grande* (p01.09, fifteen versions, 80 specimens), the *Te Deum* (p04.08, 22 versions, 104 specimens), and the *Matinas da Conceição* (p03.05, fourteen versions, 63 specimens). But they are not unique: in the thematic catalogue of Portugal's sacred music,⁹ no fewer than nineteen works are found with at least five different versions and/or ten different sources, most of them manuscript. Since on average only between a quarter and a fifth of all copies survived, it is evidence of the large number of specimens in circulation, attesting to the melodious and dramatic qualities of the music, as well as the composer's profound knowledge of the voice as an expressive medium. It is no surprise that Portugal became internationally known as an opera composer and, inevitably, an operatic approach permeates his sacred output. All of these characteristics are apparent in both *stile concertato* works presented here (that is, the *tutti* and *solis* alternating and dialoguing), even though they were composed for two different contexts and twenty years apart. Following an established Luso-Brazilian tradition dating from the eighteenth and nineteenth centuries, the director of the Ensemble Turicum, Luiz Alves da Silva, has arranged the music for male voices, low strings (without violins) and *basso continuo*.¹⁰

The *Missa a quatro* in F major (c. 1804), p01.13 [11]–[19], was originally composed for the Basilica in Mafra, a royal monastery/palace built by João V, the great-grandfather of João VI. It is an outstanding building and national monument, 43 kilometres from Lisbon, with a unique set of two gigantic carillons and six organs. The two pre-eminent Portuguese organ-builders working for the royal family, Joaquim António Peres Fontanes and António Xavier Machado e Cerqueira, were responsible for their construction, building three instruments each.¹¹ It is probable that when the *Missa a quatro* was premiered, with the presence of the Prince Regent, only four organs were fully operational. It is one of those works that transcended the original context and was sung outside the various royal chapels: a version for strings, horns, trumpets and organ was found in Coimbra, at the Seminário Maior da Sagrada Família. Very recently, a new manuscript copy not included in the thematic catalogue has surfaced in Ponta Delgada in the Azores.¹² Even though the original version sets the full text of the ordinary – Kyrie, Gloria, Credo, Sanctus and Agnus Dei – only

⁹ Marques, *op. cit.*, pp. 331–688.

¹⁰ The most outstanding example of such scoring without violins is José Joaquim dos Santos' *Stabat Mater*, for three voices (1792), the only Portuguese music in *stile concertato* published in the second half of the eighteenth century.

¹¹ In fact the six organs have recently (2010) been restored.

¹² Information courtesy of Isabel Albergaria.

the first two are here included. The long Gloria text is divided into several separate and complete subsections [12]–[19] alternating soloists and choir. That was the contemporary paradigm in Italy, the origin for the model that was prevalent in Portugal and Brazil. This type of composition is commonly known as a ‘number mass.’ One of the more conspicuous characteristics of the repertoire written for the Mafra Basilica is that it is for male voices (tenors and baritones/basses). Accordingly the arrangement recorded here originates from a version by the last *Mestre de Capela* of the Basilica – João da Soledad (d. 1832) – scored for male voices and one organ *obbligato*.¹³ As was customary on ceremonial occasions, the Mass is here preceded by a *sinfonia* [10], in this instance arranged by Luiz Alves da Silva from the overture to the opera *Artaserse* (produced in the Real Teatro de São Carlos in 1806).

The *Vésperas de Nossa Senhora* (‘Vespers of Our Lady’) in C major (c. 1824), p02.31 [1]–[9], including the Magnificat in C major (c. 1824), p02.24 [9], were composed in Brazil, probably for the Imperial Chapel of Rio de Janeiro, and intended for the Marian feast dedicated to Our Lady of Immaculate Conception (8 December). The only extant copy of the original version for mixed voices (soprano, alto, tenor and bass) and orchestra is in São João d’El-Rei (Minas Gerais, Brazil) in the archive of the oldest orchestra of the Americas, the Orquestra Lira Sanjoanense, founded in 1776 and still going. There seems to be a connection to the last known autograph of Marcos Portugal, the *Missa Breve* in G major, p01.20, dated December 1824: the instrumentation is identical and the initial melodic motif of the Magnificat (violas in the current version) and the Gloria (flutes, oboes and clarinets) is similar (except for an upbeat). In fact, it is also the opening motif of the current national anthem of Brazil, with music by Francisco Manuel da Silva (1795–1865), a contemporary of both Marcos Portugal and José Maurício Nunes Garcia who worked in the Royal and Imperial Chapels of Rio de Janeiro.

The image shows a musical score for three instruments: Viola I, Viola II, and Cello. The score is in C major, 4/4 time, and begins with a forte (f) dynamic. The Viola I and II parts feature a rhythmic pattern of eighth and sixteenth notes, while the Cello part has a simpler eighth-note accompaniment. The score is transcribed and arranged by Luiz Alves da Silva.

Magnificat, p02.24 [9]: opening bars (transcription and arrangement by Luiz Alves da Silva)

¹³ It is available online at the site of the National Library of Portugal: <http://purl.pt/804>.

The Vespers must have remained in the repertoire of the Imperial Chapel for several decades, since an abbreviated version (without the Magnificat) by the *Mestre de Capela* Hugo Bussmeyer (1842–1912) for male voices, orchestra and organ, dated 1879, can still be found in the Arquivo do Cabido Metropolitano do Rio de Janeiro, housing the remains of the music that made up the repertoire of both the Royal and Imperial Chapels.¹⁴ The five psalms *Dixit Dominus* [2], *Laudate pueri Dominum* [3], *Laetatus sum* [5], *Nisi Dominus* [6], *Lauda Jerusalem* [7] and the Magnificat [9], alternate with three instrumental pieces. The insertion of instrumental pieces into the lengthy liturgy (it could sometimes last up to four hours) was widespread. This performance uses a *Sonata*¹⁵ in G major [1] and a *Minuette*¹⁶ in E flat major [4], works for pianoforte and harpsichord, but the *Fantasia* [8] is actually an arrangement of an *O salutaris Hostia* premiered at the Santa Igreja Patriarcal on Saint Sylvester day, 31 December 1800, together with a large *Te Deum* for eight voices (p04.03) and a *Tantum ergo*. The scores were later taken to Brazil and widely used in the Royal and Imperial Chapels, although now only the *O salutaris* and the *Tantum ergo* are extant in Brazil.

António Jorge Marques is a Portuguese flautist and musicologist born in Mozambique. He has dedicated the last thirteen years to the study of the life and œuvre of Marcos Portugal. His PhD thesis, A obra religiosa de Marcos António Portugal (1762–1830): catálogo temático, crítica de fontes e de texto, proposta de cronologia was published in Portugal (BNP/CESEM, Lisbon) and Brazil (EDUFBA, Salvador da Bahia) in 2012. His critical edition of Portugal's Missa Grande (Coro de Câmara de Lisboa, Lisbon, 2009), has prompted the recording of two CDs in Portugal and France. He is currently studying Portugal's profane music and preparing a book for publication by Toccata Press.

¹⁴ It can be consulted online at www.acmerj.com.br/CMRJ_CRI_SM65.htm.

¹⁵ One of the very few of Portugal's works to have been commercially published (Unión Musical Española, Madrid, 1976).

¹⁶ It can be viewed online at the site of the National Library of Portugal: <http://purl.pt/815>.



Luiz Alves da Silva and Mathias Weibel

Luiz Alves da Silva was born in Brazil and began his musical education there. In 1982 he won first prize in a competition for young singers run by the São Paulo Symphony Orchestra. In Europe he began a busy concert life, performing with the Clemencic Consort in Vienna, the Istituzioni Harmoniche in Bologna, the Ensemble 1492 in London and the Ensemble Turicum in Zurich, as well as with Hespèrion XX and the Capella Reial de Catalunya under the direction of Jordi Savall, with whom he has made a number of recordings. At the Schola Cantorum Basiliensis from 1983 to 1989 he studied singing with Kurt Widmer, Gregorian chant with Christoph Schmidt and choral direction with Hans Martin Linde. In 1989–90 he was a member of the International Opera Studio in Zurich. He is a winner of awards from the Migros Genossenschaftsbund, the Ernst Göhner Foundation and the Presidial Department of the City of Zurich.

In 1990 he sang the title role of Mozart's opera *Ascanio in Alba* in the Vienna Konzerthaus, with other concert and operatic engagements following in Amsterdam, Bologna, Galway, Geneva, Graz, La Paz, Lisbon, London, Madrid, Manaus, Paris, Rio de Janeiro, Taegu (South Korea), Tartu, Ulm, Warsaw and Zurich. On the basis of his engagement with social projects he was made an honorary citizen of his home town of Videira in southern Brazil, and in 2005 he was awarded the Medalha do Mérito Cultural Cruz e Sousa by the state of Santa Catarina. The canton of Zurich awarded him the Nikolaus Harnoncourt Prize in 2011 for his services to music and society.

The violinist **Mathias Weibel**, born in Bern, is at home in a number of musical styles. He studied in Bern, Florence and Vienna and has performed as a specialist Baroque violinist in a number of different ensembles, among them the Capella Reial de Catalunya, Hespérion XX and La Folia Madrid. Today he lives in Zurich. He is a member of the Basel Chamber Orchestra and the trio Mirando al Sur, with which he enjoys playing tango and other forms of music from Spain and South America. He has recently been devoting more time to improvisation and arranging and, in collaboration with the Zurich director Thom Luz, he has appeared as theatre musician, arranger and pianist. In the Zurich Schauspielhaus he has worked with the directors Christoph Marthaler and Stefan Pucher and the choreographer Meg Stuart; and in the studio he has played with the groups Züri West and Subsonic. In recent years he has been very active as a teacher, developing the 'Not Method' which treats the violin from the outset as a form of musical expression and develops it from improvisation. Besides his teaching in Zurich, he has been a visiting teacher and adviser of the music school in Videira and the University of Belo Horizonte in Brazil. He is deeply interested not only in the music but also the culture and languages of the Mediterranean and Latin America.

The **Ensemble Turicum** was founded in 1992 by Luiz Alves da Silva and Mathias Weibel. Comprising both singers and instrumentalists, it works on the basis of historical performance practice and therefore plays with original instruments. Its special area of interest is the music of the Iberian peninsula and of South America, Brazil in particular.

Vesperas de Nossa Senhora in C major, P02.31, P02.24

1 I Sonata in G major

2 II Psalm 109: Dixit Dominus

Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae
emittet Dominus ex Sion:
Dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum [genui te].
Iuravit Dominus,
et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis,
confregit in die irae suae reges.
Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet,
propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

1 I Sonata in G major

2 II Psalm 109: Dixit Dominus

The Lord said unto my Lord,
Sit thou at my right hand,
until I make thine enemies thy footstool.
The Lord shall send
the rod of thy strength out of Zion:
rule thou in the midst of thine enemies.
Thy people shall be willing in the day of thy power,
in the beauties of holiness
from the womb of the morning: thou hast the
dew of thy youth.
The Lord hath sworn,
and will not repent,
Thou art a priest for ever
after the order of Melchizedek.
The Lord at thy right hand
shall strike through kings in the day of his wrath.
He shall judge among the heathen, he shall fill
the places with the dead bodies;
he shall wound the heads over many countries.
He shall drink of the brook in the way:
therefore shall he lift up the head.
Glory be to the Father, and to the Son, and to the
Holy Ghost,
As it was in the beginning is now, and ever shall be:
throughout all ages. Amen.

3 III Psalm 112: *Laudate pueri*

Laudate pueri Dominum
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super coelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat
et humilia respicit in coelo et in terra?
Suscitans a terra inopem
et de stercore erigens pauperum.
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo
matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

4 IV *Minuette* in E flat major

5 V Psalm 121: *Laetatus sum*

Laetatus sum in his quae dicta sunt mihi
in domum Domini ibimus.
Stantes erant pedes nostri
in atriis tuis Jerusalem.
Jerusalem, quae aedificatur ut civitas
cuius participatio eius in id ipsum.

3 III Psalm 112: *Laudate pueri*

Praise ye the Lord.
Praise, O ye servants of the Lord,
praise the name of the Lord.
Blessed be the name of the Lord
from this time forth and for evermore.
From the rising of the sun
unto the going down of the same
the Lord's name is to be praised.
The Lord is high above all nations,
and his glory above the heavens.
Who is like unto the Lord our God,
who dwelleth on high,
Who humbleth himself to behold
the things that are in heaven, and in the earth!
He raiseth up the poor out of the dust,
and lifteth the needy out of the dunghill;
That he may set him with princes,
even with the princes of his people.
He maketh the barren woman to keep house,
and to be a joyful mother of children.
Praise ye the Lord. Amen.

4 IV *Minuette* in E flat major

5 V Psalm 121: *Laetatus sum*

I was glad when they said unto me:
we will go into the house of the Lord.
Our feet shall stand
in thy gates, O Jerusalem.
Jerusalem is built as a city
that is at unity in itself,

Illuc enim ascenderunt tribus,
tribus Domini testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te;
Propter domum Domini Dei nostri
quaesivi bona tibi.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

6 VI Psalm 126: *Nisi Dominus*

Nisi Dominus aedificaverit domum
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere,
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum.
Ecce haereditas Domini Filii
merces, fructus ventris.
Sicut sagittae in manu potentis
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsi

For thither the tribes go up,
ev'n the tribes of the Lord, to testify unto Israel,
and to give thanks unto the name of the Lord.
For there is the seat of judgement:
ev'n the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.
For my brethren and companions' sake
I will wish thee prosperity.
Because of the house of the Lord our God#
I will seek thy good.
Glory be to the Father, and to the Son, and to the
Holy Ghost,
As it was in the beginning is now, and ever shall be:
throughout all ages. Amen.

6 VI Psalm 126: *Nisi Dominus*

Except the Lord build the house,
they labour in vain that build it:
except the Lord keep the city,
the watchman waketh but in vain.
It is vain for you to rise up early,
to sit up late,
to eat the bread of sorrows:
for so he giveth his beloved sleep.
Lo, children are an heritage of the Lord:
and the fruit of the womb is his reward.
As arrows are in the hand of a mighty man;
so are children of the youth.
Happy is the man that hath his quiver full of them:

non confundetur cum loquetur
inimicis suis in porta.

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

7 VII Psalm 147: *Lauda Jerusalem*

Lauda Jerusalem Dominum,
Lauda Deum tuum Sion.

Quoniam confortavit seras portarum tuarum,
Benedixit filiis tuis in te.

Qui posuit fines tuos pacem,
Et adipe frumenti satiat te.

Qui emittit eloquium suum terrae,
Velociter currit sermo eius.

Qui dat nivem sicut lanam,
Nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas,
Ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum et liquefaciet ea,
Flabit spiritus eius, et fluent aquae.

Qui annuntiat verbum suum Jacob,
Justitias et judicia sua Israel.

Non fecit taliter omni nationi,
Et judicia sua non manifestavit eis.

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

they shall not be ashamed, but they shall speak
with the enemies in the gate.

Glory be to the Father and the Son
and the Holy Ghost.

As it was in the beginning,
is now and ever shall be;
world without end, Amen.

7 VII Psalm 147: *Lauda Jerusalem*

Praise the Lord, O Jerusalem.
Praise thy God, O Sion.

For he hath made fast the bars of thy gates,
and hath blessed thy children within thee.

He makes peace in your borders:
and fills thee with the flour of wheat.

He sends forth his commandment upon earth,
and his word runs swiftly.

He gives snow like wool,
he scatters frost like ashes.

He casts forth his ice like morsels:
who is able to abide his frost?

He sends out his word, and melts them:
his breath blows, and the waters flow.

He shows his word unto Jacob,
his statutes and laws to Israel.

He has not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be to the Father, the Son and the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

8 VIII *Fantasia* in E flat major

9 IX *Magnificat*:

Canticum beatae Mariae Virginis

Magnificat anima mea Dominum
Et exultavit spiritus meus
in Deo salutari meo.

Quia respexit humilitatem ancillae suae
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna
qui potens est
et sanctum nomen eius.

Et misericordia eius a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo
dispersit superbos mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis
et divites dimisit inanes.

Suscepit Israel puerum suum
recordatus misericordiae suae.

Sicut locutus est ad patres nostros
Abraham et semini eius in saecula.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

8 VIII *Fantasia* in E flat major

9 IX *Magnificat*:

Canticum beatae Mariae Virginis

My soul doth magnify the Lord:
and my spirit hath rejoiced
in God my Saviour.

For he hath regarded the lowliness of his
handmaiden.

For behold, from henceforth
all generations shall call me blessed.

For he that is mighty
hath magnified me
and holy is his Name.

And his mercy is on them
that fear him throughout all generations.

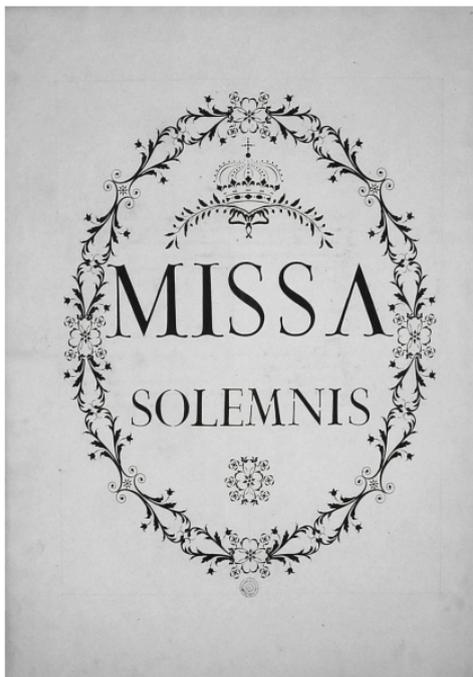
He hath shewed strength with his arm:
he hath scattered the proud in the imagination
of their hearts.

He hath put down the mighty from their seat:
and hath exalted the humble and meek.

He hath filled the hungry with good things:
and the rich he hath sent empty away.

He remembering his mercy
hath holpen his servant Israel:
as he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father and the Son
and the Holy Ghost.

As it was in the beginning,
is now and ever shall be;
world without end, Amen.



The image shows the first page of the Kyrie score. At the top, the tempo marking "And Soffenuto" is written in a decorative, calligraphic font. Below this, there are two staves of musical notation. The first staff is labeled "1 Cant." and the second "2 Cant.". Both staves begin with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is in 3/4 time, as indicated by the "3" above the first measure of each staff. The notes are primarily quarter and eighth notes. Below the staves, the text "KY ri" is written in a large, bold, serif font. At the bottom of the page, there are three decorative floral motifs, similar to the one on the title page, arranged horizontally.

Missa, p01.13: title and first page (Kyrie) of the estampilhado (stenciled book) for Coro I. The library of the Palácio Nacional at Mafra holds a unique collection of nearly 100 estampilhados, large choirbooks (65x50cm) for use by the monks. The majority were handcrafted locally when the Prince Regent João was living in the Palace (1806–7).

Missa a quattro in F major, P01.13

10 I *Sinfonia in D major (from Artaserse)*

11 II *Kyrie*

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison

12 III *Gloria*

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

13 IV *Laudamus te*

Laudamus te, benedicimus te. Adoramus te,
glorificamus te.

14 V *Gratias*

Gratias agimus tibi propter magnam gloriam tuam.

15 VI *Domine Deus*

Domine Deus, rex celestis,
Deus pater omnipotens,
Domine, fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, filius Patris.

16 VII *Qui tollis*

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem
nostram.

10 I *Sinfonia in D major (from Artaserse)*

11 II *Kyrie*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

12 III *Gloria*

Glorify be to God in the highest.
And in earth peace to men of good will.

13 IV *Laudamus te*

We praise Thee; we bless Thee; we worship Thee;
we glorify Thee.

14 V *Gratias*

We give thanks to Thee for Thy great glory.

15 VI *Domine Deus*

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

16 VII *Qui tollis*

Thou that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

17 VIII *Qui sedes*

Qui sedes ad dexteram Patris, miserere nobis.

17 VIII *Qui sedes*

Thou that sittest at the right hand of the Father,
have mercy upon us.

18 IX *Quoniam*

Quoniam tu solus sanctus, Tu solus Dominus,
Tu solus altissimus, Jesu Christe.

18 IX *Quoniam*

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.

19 X *Cum Sancto Spiritu*

Cum Sancto Spiritu in gloria Dei Patris. Amen.

19 X *Cum Sancto Spiritu*

With the Holy Spirit, in the glory of God
the Father. Amen.



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Live recording, made in the Kirche St Peter, Zurich, on 27 September 2013,
during the Festival Alte Musik Zürich
Recording engineer: Michaela Wiesbeck

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Music ex. on p. 7 prepared by Luiz Alves da Silva

Booklet essay by António Jorge Marques
Design and layout: Paul Brooks, paulmbrooks@virginmedia.com

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Executive producers: Roland Wächter for SRF 2, Martin Anderson for Toccata Classics

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The Portuguese-Brazilian composer Marcos António Portugal (1762–1830) was best known in his day for his fifty or so operas, but he also composed a huge body of more than 160 religious choral works. The two here – in their first performances in modern times – illustrate his conservative Classical style as well as the operatic influences on his sacred music, but the absence of female voices from the chorus and violins from the orchestra bring an unexpectedly dark colour.

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MARCOS PORTUGAL Choral Music

Vésperas de Nossa Senhora in C major,

PO2.31, PO2.24 (c.1824)

1	I	Sonata in G major	3:07
2	II	Psalm 109: <i>Dixit Dominus</i>	3:30
3	III	Psalm 112: <i>Laudate pueri</i>	5:00
4	IV	<i>Minuette</i> in E flat major	1:17
5	V	Psalm 121: <i>Laetatus sum</i>	5:34
6	VI	Psalm 126: <i>Nisi Dominus</i>	3:56
7	VII	Psalm 147: <i>Lauda Jerusalem</i>	4:48
8	VIII	<i>Fantasia</i> in E flat major	2:27
9	IX	Magnificat: <i>Canticum beatae Mariae Virginis</i>	6:45

Missa a quatro in F major, #01.13 (c.1804)

41:36

10	I	<i>Sinfonia</i> (from <i>Artaserse</i>) in D major	5:10
11	II	<i>Kyrie</i>	4:35
12	III	<i>Gloria</i>	2:52
13	IV	<i>Laudamus te</i>	4:17
14	V	<i>Gratias</i>	1:56
15	VI	<i>Domine Deus</i>	5:45
16	VII	<i>Qui tollis</i>	4:01
17	VIII	<i>Qui sedes</i>	2:57
18	IX	<i>Quoniam</i>	6:01
19	X	<i>Cum Sancto Spiritu</i>	4:02

Ensemble Turicum

Reto Hofstetter, Frédéric Gindraux, Christophe Gindraux, Matthias Müller, tenors
 Luiz Alves da Silva, Marcus Niedermeyer, Robert Braunschweig, baritones
 Michael Leibundgut, Grzegorz Rozycki, basses
 Mathias Weibel, Mario Huter, Stefano Mariani, Laura Chmelevsky, violas
 Marlise Goidanich, cello; Matthias B. Frey, violone
 Margarete Kopelent, organ; Emanuele Forni, guitar

Mathias Weibel and Luiz Alves da Silva, joint directors

TOCCATA CLASSICS

16 Dalkeith Court,
 Vincent Street,
 London SW1P 4HH, UK

Tel: +44/0 207 821 5020
 E-mail: info@toccataclassics.com

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