

Manuel CARDOSO

COMPLETE MASSES, VOLUME ONE

MISSA HIC EST DISCIPULUS ILLE

MISSA TRADENT ENIM VOS

WITH PALESTRINA MOTETS

HIC EST DISCIPULUS ILLE

TRADENT ENIM VOS

The Choir of the Carmelite Priory, London
Simon Lloyd

INCLUDES FIRST RECORDINGS

'PEARLS OF IRREGULAR SHAPE': MANUEL CARDOSO AND HIS MUSIC

by Ivan Moody

Portuguese music from the sixteenth and seventeenth centuries, once even less known in the Anglophone world than that of Spain, has, over the course of the past three decades or so, come to be reassessed as something of a unique power and beauty, independent of any stylistic canons and boundaries. The number of concerts and recordings of this enormous repertoire – a large number of them by British choirs – bear eloquent witness to this development.

Frei Manuel Cardoso is one of the most important Portuguese composers of this period. He spent most of his life under Spanish rule; ironically, it was precisely in this period that Portuguese music began to enjoy its 'golden age'. Philip II of Spain, in spite of his treatment of Portugal as a province of his own country in economic and political terms, proved to be a generous promoter of Portuguese composers, and neither were aristocratic patrons lacking at home.

After the restoration of the monarchy in 1640, a sense of national identity had to be fought for once again. The only unbroken line in cultural terms was the power and influence of the Roman Catholic Church, and, by extension, Latin liturgical polyphony written for its rites. Composers such as Cardoso, Magalhães, Lôbo and Brito continued writing in a contrapuntal style built essentially on the *prima prattica*, a continuation of the work of earlier Spanish composers such as Morales and Guerrero, and, most importantly, on a profound knowledge of the music of Palestrina. Polychoral music was written, nevertheless; that much of it no longer survives is a fact attributable to the huge Lisbon earthquake of 1755.

Frei Manuel Cardoso was born in Fronteira, part of the archdiocese of Évora, in the Alentejo region, in 1566 and professed as a monk in Lisbon on 5 July 1589. He

was sent to Évora to study grammar and music as soon as he was old enough, which he was considered to be in 1575 at the age of nine. Évora was an important city during this period, and its cathedral and university enjoyed considerable renown as centres of musical education. Cardoso was taught there by Father Cosme Delgado and Father Manuel Mendes, himself Delgado's pupil.

In the course of his career, Cardoso was to enjoy the favour of the Braganza family and the Spanish royal house. During the 62 years he spent at the Carmelite Priory in Lisbon, he was esteemed for his pious life as much as for his exceptional musical gifts. He was frequently mentioned by his renowned contemporaries, both literary and musical, and by the time of his death in 1650, he was held in universal affection and respect.

Five published collections containing Cardoso's *œuvre* survive: three books of Masses and two volumes containing Magnificats and motets. The first book of Masses contains seven, including five based on motets by Palestrina and the magnificent six-voice *Missa pro Defunctis*, and dates from 1625. It is dedicated to King John IV (then Duke of Braganza), as is the second book, from 1636; this volume contains four parody Masses and three others, in the first, second and fourth tones¹ respectively. The third book, also from 1636, is dedicated to King Philip IV of Spain, and contains six Masses on the theme *Ab initio et ante saecula creata sum*, taken from a motet Cardoso heard in the Royal Chapel when he visited Madrid in 1631, as well as a *Missa de Beata Virgine*, based on plainchant, and a *Missa Philippina*, set as a challenge by the royal choirmaster, Mateo Romero, on the theme 'Philippus Quartus'. There are also two Masses in the *Livro de Varios Motetes* of 1648, a shorter Mass for Advent and Lent and a four-voice Requiem. Tragically, other Masses, for eight and twelve voices, were lost when King John's library was destroyed in the Lisbon earthquake.

The 1625 Mass collection with the parody Masses based on Palestrina motets combine contrapuntal writing in the manner of Palestrina with a very personal grasp of harmony. The augmented intervals, unexpected entries and progressions, and even

¹ Renaissance music was generally described as being in one of eight tones (*tono* in Spanish, *tom* in Portuguese) – that is, the Gregorian modes of traditional plainchant: Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, Mixolydian and Hypomixolydian, numbered from 1 to 8.

false relations which abound are, although not unique to Cardoso, certainly even more evident in his work than that of his contemporaries in Portugal such as Duarte Lôbo. It is this admixture of these characteristics with his outstanding contrapuntal skill, and a very particular melodic style, which give Cardoso's works their individuality.

The chromaticism of Cardoso's music does not contradict the serenity transmitted by much of it, in all genres, and in this one may feel that he is a genuinely Baroque composer using Renaissance techniques, a typical paradox of Portuguese music from this period. Many Portuguese scholars have chosen to label the music of this period (and its art in general) as 'mannerist'; even if one does not wish to introduce yet another label into the spectrum of historical classifications, the fact that the word 'Baroque' is thought to be originally Portuguese should give pause for thought – it refers to a pearl of irregular shape, a singularly apt metaphor for the unexpectedly contoured treasures to be heard in this recording.

Ivan Moody is a composer, conductor and musicologist. His music has been performed all over the world, by soloists and groups including Paul Barnes, Artur Pizarro, the BBC Singers, The Tallis Scholars, Trio Mediaeval, The Hilliard Ensemble, The King's Singers, Tenebrae, the Estonian Philharmonic Chamber Choir, Cappella Romana, Fretwork, Septura and OrchestrUtopica. As a musicologist he has written particularly on music from the Iberian Peninsula, Russia and the Balkans. He is also a priest of the Orthodox Church and chairman of the International Society for Orthodox Church Music.

THE MASSES OF MANUEL CARDOSO: MUSIC IN TRANSITION

by Simon Lloyd

Frei Manuel Cardoso spent 62 years living and working at the Carmelite Convent in Lisbon. The standing ruin of the convent – with its reconstructed Gothic arches reaching towards the heavens, as on the front cover of this booklet – is a poignant reminder of loss. It was said to be the most beautiful and imposing of Lisbon churches, but the earthquake in 1755 caused so much damage¹ that it ceased to be used as a place of worship; it now survives as a visible reminder of that disaster. Another loss, this time complete, was King John IV's vast music library wherein Cardoso's portrait hung in pride of place. No other image of the composer is known to exist.

Royal Associations

Cardoso's association with John IV (who until 1640 was John II, the Eighth Duke of Braganza) was close and long-lasting. Three of his five publications are dedicated to John (the *Liber primus missarum*, 1625; *Liber secundus missarum*, 1636; and *Livro de varios motetes*, 1648), with the dedication to the 1625 publication suggesting, so far as decorum permits, that the Duke was Cardoso's pupil as well as patron.

John was an ardent admirer of Giovanni Pierluigi da Palestrina (c. 1525–96), adding his printed volumes to his library and even going so far as to publish a defence of his music in 1649 at a time when his art was seen as outdated. Cardoso, whose own works have been described as models of Palestrinian polyphony, must also have

¹ The earthquake struck on the morning of 1 November 1755. The damage caused by the earthquake itself was compounded by a series of three tsunamis and a firestorm – started when candles lit to mark All Saints' Day were toppled by the shaking of the ground. It was the combination of these three elements that made the event so destructive: Lisbon itself was almost entirely destroyed and some estimates put the death toll at around a fifth of the population of the city and the surrounding area, then around 200,000.

admired him, since he selected five of his motets to serve as the basis for Masses in his *Liber primus missarum*.

Basing a Mass upon a pre-existing motet was a technique well established in the Renaissance period. Composers selected as a model either a motet of their own or one by another composer, the latter usually as a mark of respect. Perhaps, though, there was also some expediency in Cardoso choosing motets by a composer his patron admired.

The *Liber primus missarum*

Although on the face of it Cardoso's *Liber primus missarum* of 1625 is simply a collection of Masses like any other, a closer look at the Masses and the texts of their motet models reveals various subtexts. First, there is a strong Johannine theme, wherein the future John IV is allegorically likened to Johns from the Bible: *Hic est discipulus ille* (for the feast of St John the Evangelist: 'This is the disciple who bears witness') and *Puer qui natus est* (for the birth of John the Baptist: 'The child that is born to us is more than a prophet'). The pain of the subjugation of Portugal by the Spanish Habsburgs – which would end only with the crowning of John IV in 1640 – is expressed in *Tradent enim vos* ('They will deliver you up to councils') and *Miserere mihi Domine* ('Have mercy on me, O God, and hearken unto my prayer').

Cardoso's best-known Mass, the six-voice *Missa pro defunctis*, also comes from this volume. The inclusion of a Requiem Mass was commonplace – the same is found in books by Brito, Magalhães, Garro and Duarte Lôbo, for example – but Cardoso, unusually, separates the response 'Libera me' ('Deliver me, O Lord, from eternal death') from the Mass with the insertion of two motets, *Non moritur* ('The dead that are in hell [...] shall not give glory and justice to the Lord') and *Sitivit anima mea* ('My soul thirsts for God'). It is surely no coincidence that both the *Miserere mihi* and *pro defunctis* Masses – the only ones in the book based on plainchant and which open and close the volume – begin with the same tonally unsettling ascending whole-tone scale. They act as a plaintive beseeching of God to have mercy and grant liberation. Finally, the hope of future sovereignty is expressed in *Veni sponsa Christi* ('receive the crown which has been prepared for you'), along with *Tui sunt cæli* ('righteousness and justice are the

foundation of your throne’). Taken together, this first book presents quite a statement. For someone so revered for his piety, Cardoso was nevertheless someone who lived with his eyes open.

The Parody Mass – Some Observations

Cardoso’s *Missa Hic est discipulus ille* takes the five-part motet of the same title from Palestrina’s *Liber primus motetorum* (Rome, 1569) as its model, using the same voicing and clefs. Although it is fascinating to see little melodic snippets appear in the midst of more freely composed sections, Cardoso primarily uses the opening melody as the basis for his Mass. Its wave-like contour is preserved throughout, even when the rhythm is altered to suit the text – yet the first and most striking feature of the Mass in relation to the motet is the application of accidentals, as can be seen from a comparison of the openings of the two works [1](#) [2](#).

The image displays a side-by-side comparison of the opening musical staves for two works. The top half shows Palestrina's motet, starting with a large decorated initial 'I' and the text 'Ic est discipulus ille'. The bottom half shows Cardoso's Mass, starting with a large decorated initial 'K' and the text 'Kyrie eleison'. Both staves are in G-clef and show the characteristic wave-like contour of the opening melody. The Cardoso version includes various accidentals (sharps and naturals) that alter the pitch of the notes compared to the Palestrina version. The Cardoso score is labeled 'FR. EMANUELE CARDOSO.' and 'CANTUS'.

The incipits of Palestrina’s motet and Cardoso’s Mass

The redefined contour of the melody is indicative of Cardoso's more chromatic style, but is perhaps as much influenced by time as well as composer – 56 years separate the two publications: Palestrina in 1569 (when Cardoso was three years old), Cardoso in 1625 (Palestrina died in 1594). As modes gradually gave way to keys in the Baroque period, the function of leading note to tonic becomes critically important. The addition of the sharp to the second note by Cardoso is an excellent example of tonality in transition; the opening tone now made into a semitone instantly establishes a tonal centre for the listener, albeit one that remains built upon a modal framework.

Whether the accidentals were added by Cardoso or were already altered in a transmitted source is a point of speculation, although it is likely that a copy of the original printing would have been part of John IV's library. That being the case, it would seem that Cardoso had no scruples about 'updating' the work of Palestrina to suit more contemporary tastes and expressive requirements.

A *Missa Hic est discipulus ille* for eight voices appears in the library catalogue of John IV² along with other, presumably unpublished, music by Cardoso for eight, nine and twelve voices. Works for eight and more voices were normally polychoral works, a more modern style favoured in Venice using two or more separate groups of voices. No known copies of these works were made; it is probable, therefore, that Cardoso's most progressive compositions were the ones lost in 1755.

The motet model for *Missa Tradent enim vos* also carries the same title and is written for five voices, in this instance from the *Liber tertius motetorum* (Rome, 1575) [8]. This time, the Mass maintains the same melodic contour as its model, but Cardoso changes the vocal clefs and extends the ranges. In our transposition the SATTB voicing of the motet becomes SAATB in the Mass. The melodies for different sections of the motet are used as the basis for different subsections of the Mass: for example, the first 'Christe' [9] and, most appropriately, the 'Crucifixus' [11] are based on the melody of 'flagellabunt vos'; however, the main movements again begin with the opening melody of the motet – the descent of a fifth. Yet Cardoso adds a twist: after the Sanctus [12], this shape is inverted so

² The first part of the music catalogue, *Primeria Parte do Index da Livraria de Musica*, was printed by the royal printer, Peter van Craesbeck, in 1649.

that the Benedictus [13] and both Agnus Deis [14] [15] have an ascending melody. Cardoso also distills this descending scale into three notes to give a triadic outline, heard most clearly in the Credo at ‘descendit’ [11].

Cardoso’s Masses follow an interesting pattern in their Kyries, providing two distinct polyphonic settings of the Christe. This Kyrie–Christe–Christe–Kyrie sequence is also found in Masses by other Portuguese composers of the period and is one feature that distinguishes them from the Spanish and Roman schools of Victoria and Palestrina. The plainchant printed in Cardoso’s *Missa Dominicarum Adventus et Quadragesimæ* shows that the expected method of performance was nine-fold, i.e., 3 x Kyrie, 3 x Christe, 3 x Kyrie, with the odd-numbered invocations sung to plainchant. This pattern, in turn, required two polyphonic settings of the Christe.

In a similar way, many Masses have only one Agnus Dei supplied where three invocations are required. For the *Missa Hic est discipulus ille*, the polyphony would probably be the second, placed between two plainchant invocations. The *Missa Tradent enim vos* has two settings of the Agnus Dei, one for five voices (‘miserere nobis’) [14] and one for six (‘dona nobis pacem’) [15]. Only Cardoso’s Requiem Masses print the plainchant alongside the polyphony; for the others there is no information about what chant was sung, and chant books of the time show numerous inconsistencies, added to which Cardoso’s quasi-tonal language often jars with strictly modal chants. Rather than engage in guesswork, we have decided to present only the music printed in the *Liber primus*, preferring instead to let the genius of Cardoso’s music speak clearly.

This genius is perhaps most clearly found in the second Agnus Dei of *Missa Tradent enim vos* [15], which features arguably the most astounding canon of any of Cardoso’s works. (A canon in this context is when one or more voices ‘borrows’ the music belonging to another in order to construct its/their own unprinted part(s).) Alto I and Tenor both sing the music of the Soprano I part; the Tenor at a bar’s distance a fourth lower and inverted (upside down; when the Soprano ascends, the Tenor descends), the Alto at nine bars’ distance a fifth lower, while also omitting all the black notes! Coloration, usually signifying rhythmic alteration, is indeed used liberally by Cardoso in the Soprano I part,

an odd feature, the significance of which becomes clear only once the solution to the canon is known. Cardoso is, in fact, singularly unhelpful and gives no written indication of the solution except for the inscription 'Qui sequitur me via recta non ambulat in tenebris. VI. vocum' ('Who follows me in the right way will not walk in darkness. 6 voices' – 'darkness' referring to the coloration) written above the Soprano I part. This instruction is, with the addition of 'via recta', taken from John's Gospel (8:12) – a further Johannine link. The idea of singers accomplishing this feat – singing music at a different pitch, upside down or skipping over notes – in performance is astonishing. All this compositional and vocal virtuosity would be, literally, academic if the music itself wasn't satisfying as a whole. One cannot discern the structural rigour employed beneath the natural flow of the music – a compliment which cannot be paid to all canonic compositions. The concluding cadence feels like a flowering of tonality as the Tenor descends to create a dominant-seventh chord and the sense of a moment suspended in time.

43 TRADENT ENIM VOS Qui sequitur me via recta non ambulat in tenebris. VI. vocum.

SUPERIUS I

Gnus De i, u, Agnus

De i, qui tol lis pecca tamun di mundi, pecca

tamun di, mundi, pec ca ta mundi, do na no

bis pa

cem, doni nobis pa cem,

pacem, dona nobis pa cem.

The Superius I (Soprano I) part of the second Agnus Dei of the Missa Tradent enim vos. The triangle of dots above the notes indicates where the canonic voices enter.

‘Cardoso450’ – A Personal Note

I had long admired the six-voice Cardoso Masses *Missa pro defunctis* and *Missa Miserere mihi* through their respective recordings by The Tallis Scholars and Ensemble Vocal Européen.³ The fact that Cardoso was a member of the Carmelite Order (and I the director of music at a Carmelite church), combined with the 450th anniversary of his birth in 2016, provided the impetus for ‘Cardoso450’, a project which saw liturgical performances of Cardoso’s Masses and motets alongside music by other composers from the ‘golden age’ of Portuguese polyphony. All told, the project encompassed 186 pieces (excluding organ voluntaries) between February 2016 and November 2017. I’m fairly confident that it was the most extensive and concentrated exploration of Cardoso’s works – perhaps even of Portuguese polyphony in general – to date.

For many years I have produced my own editions of sacred polyphony, increasingly working from primary sources. In one edition – Palestrina’s *Missa Ut re mi fa sol la* – I decided that the long note-values in the canonic Agnus Dei II looked dreadful on the page and, as an experiment, wrote out the movement without barlines. Printed music of this period was not written/printed with barlines; the metrical hierarchy they nowadays imply is not appropriate in polyphony. And so, since the choir quite enjoyed the experiment, editions without barlines quickly became the house-style. It took a while to get used to, but the advantages are that the original notation is not compromised, and flowing lines are not interrupted. In performance, we strive to maintain the integrity of each vocal line, and I hope that is evident in this recording.

The destruction of the image of Cardoso and his polychoral music in 1755 is a grievous loss; and yet I feel fortunate that this extensive project allowed us to gain a more vivid idea of the man through having performed his Masses and motets, and I’m delighted to be able to share a small part of that with you in this recording.

³ Gimell CDGIM021 (1990) and Harmonia Mundi HMC 901543 (1997).

Having studied at Wells Cathedral School and The University of Manchester, **Simon Lloyd** moved to London as organ scholar of Westminster Cathedral and subsequently spent five years as organist at St Etheldreda's, Ely Place – a stunningly beautiful thirteenth-century chapel, before moving to his current post as organist and director of music at the Carmelite Priory in Kensington in 2012. He considers himself fortunate to work with wonderful consort singers and perform in what he holds to be one of the best acoustics in London.

Teaching has long featured alongside his performing. He taught at the wonderful, warmly welcoming St George's Junior School in Weybridge as choral specialist and organist for six years, creating a chamber choir which toured to Europe, sang in the Barnardo's National Choral Competition final in 2016, and made a couple of trips to sing alongside the choir at the Carmelite Priory.

He is now fortunate to be based in Wells in Somerset – a return home – teaching music to the remarkable pupils at Wells Cathedral School, one of the five specialist music schools in the UK. He also coaches the harpsichord pupils at the School and co-ordinates the provision of early music, gradually winning the next generation over to quarter-comma meantone temperament.

He hugely enjoys editing polyphony (with a zero-added-barlines policy), trying to keep the notation as faithful to the source as possible. It was not possible to edit every work for 'Cardoso450' in 2016–17 from the original sources, and so a new complete edition of Cardoso's works remains a long-term project.

The **Carmelite Priory** – situated in Kensington, in west London – has a long and distinguished tradition of professional music. Under John McCarthy's direction, the choir played an important role in the restoration of polyphony to common liturgical use in Great Britain, alongside the work of the choirs of Westminster Cathedral under R. R. Terry, and The Oratory under Henry Washington. It recorded Masses by Palestrina and Victoria, *The World of Gregorian Chant*, first released on two Decca LPs in 1951 and re-released several times since, as well as three albums of



Photograph: Tom Andrews

Plainsong to Polyphony. In recent years, the choir has become known for its innovative project-based music programming, including the monumental ‘Cardoso450’ in 2016–17, marking the 450th anniversary of the birth of the Carmelite composer Frei Manuel Cardoso, of which this recording is a lasting legacy.



Photograph: Tom Andrews

Sopranos

Lucy Cox [1]–[15]

Ana Beard Fernández [8]–[15]

Hannah King [15]

Helena Thomson [15]

Altos

Henry Capper-Allen [1]–[7]

Sarah Champion

David Gould [9]–[15]

Daniel Laking [1]–[7] [9]–[15]

Diana Moore [1]–[7] [9]–[15]

Tenors

Alex Berman

Benjamin Durrant [1]–[7]

Tom Kelly [8]–[15]

Baritones

Stephen Alder [1]–[7]

Gavin Cranmer-Moralee [1]–[7]

Basses

Cheyney Kent [1]–[7] [9]–[15]

Dan D’Souza

Texts and Translations

1 PALESTRINA

Hic est discipulus ille

Hic est discipulus ille, qui testimonium
perhibet de his:
et scimus, quia verum est testimonium eius.

Antiphon at Lauds, 27 December, *Liber primus motetorum*, Rome, 1569

*This is the disciple who bears witness concerning
these things,
and we know that his testimony is true.*

CARDOSO

Missa Hic est discipulus ille

Missa Tradent enim vos

2 9 I Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

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

3 10 II Gloria

Gloria in excelsis Deo et in terra pax
hominibus bonæ voluntatis. Laudamus te,
benedicimus te, adoramus te, glorificamus te,
gratias agimus tibi propter magnam gloriam
tuam,

Domine Deus, Rex cælestis, 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 nostram. Qui sedes ad
dexteram Patris, miserere nobis.

*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, O God Almighty
Father.
Lord Jesus Christ, Only-Begotten Son, Lord God,
Lamb of God, Son of the Father, Who take
away the sins of the world, have mercy on us;
Who take away the sins of the world, hear our
prayer. You Who sit at the right hand of the
Father, have mercy on us.*

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe, cum Sancto
Spiritu in gloria Dei Patris. Amen.

4 11 III Credo

Credo in unum Deum, Patrem omnipotentem,
factorem cæli et terræ, visibilium omnium et
invisibilium.

Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum, et ex Patre natum ante
omnia sæcula.

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
salutem descendit de cælis.

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 cælum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare
vivos et mortuos,

cuius regni non erit finis;

*For you alone are the Holy One, you alone the
Lord, you alone the Most High, Jesus Christ,
with the Holy Spirit in the Glory of God the
Father. Amen.*

*I believe in one God, the Father Almighty,
Maker of heaven and earth, 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, consubstantial with the
Father, by Whom all things were made;*

*Who for us men and for our salvation came
down from Heaven.*

*and was incarnate by the Holy Ghost out of the
Virgin Mary, and was made man:*

*He was also crucified for us under Pontius
Pilate; He suffered and was buried:*

*And on the third day rose again according to the
Scripture:*

*And ascended into Heaven, and sits on the right
hand of the Father:*

*And He shall come again, with glory, to judge
the living and the dead:*

Of His Kingdom there shall be no end;

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.
Et unam, sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi sæculi. Amen.

5 12 IV Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth! Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis!

6 13 V Benedictus

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

7 14 VI Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis.

15 VII Agnus Dei II

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

*And I believe in the Holy Spirit, the Lord, and
Giver of Life,
Who proceeds from the Father and the Son.
Who, with the Father and the Son, is together
adored and glorified,
Who has spoken through the Prophets.
And I believe in One, Holy, Catholic and
Apostolic Church,
I confess one Baptism for the remission of sins.
And I await the Resurrection of the Dead:
And the Life of the world to come. Amen.*

*Holy, holy, holy Lord God of Hosts. Heaven and
earth are full of your glory. Hosanna in the
highest!*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest!*

*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.*

8 PALESTRINA

Tradent enim vos

Tradent enim vos in conciliis, et in synagogis suis flagellabunt vos: et ad praesides, et ad reges ducemini propter me in testimonium illis, et gentibus.

They will deliver you up to councils, and they will scourge you in their synagogues. And you shall be brought before kings and governors for my sake, for a testimony to them and to the Gentiles.

Magnificat Antiphon, Common of Apostles and Evangelists, *Liber tertius motetorum*, Rome, 1575

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Engineer and editor: Myles Eastwood (www.eastwoodrecords.co.uk)

Music editions by Simon Lloyd (sl-editions.com)

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MANUEL CARDOSO Complete Masses, Volume One

PALESTRINA

1 *Hic est discipulus ille* (1569)* 4:20

CARDOSO

Missa Hic est discipulus Ille (publ. 1625) 27:59

2 I Kyrie 4:47

3 II Gloria 6:24

4 III Credo 9:54

5 IV Sanctus 2:24

6 V Benedictus 2:37

7 VI Agnus Dei 1:53

PALESTRINA

8 *Tradent enim vos* (1575) 4:08

CARDOSO

Missa Tradent enim vos (publ. 1625) 30:12

9 I Kyrie 5:08

10 II Gloria 5:53

11 III Credo 9:07

12 IV Sanctus 2:40

13 V Benedictus 2:50

14 VI Agnus Dei I 1:53

15 VII Agnus Dei II 2:41

The Choir of the Carmelite Priory, London

Simon Lloyd, director

TT 66:42

ALL EXCEPT * FIRST RECORDINGS