

# Brighton Early Music Festival 2024

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Sunday 27 October, 7.30pm  
St Martin's Church

## CATHERINE & MARY: TUDOR QUEENS FOREVER ENTWINED

Spanish music surrounding the stories of two queens: Catherine of Aragon and Mary I

### Cantoría

Inés Alonso *soprano*

Oriol Guimerà *alto*

Jorge Losana *tenor and director*

Víctor Cruz *bass*

Marc de la Linde *viola da gamba*

Pablo FitzGerald *vihuela*

Marina López *organ*



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Mateo Flecha 1481-1553	Gloria... pues nació El Jubilate
Anonymous	Ríu, ríu, chíu Verbum caro factum est Dadme albricias hijos d'Eva
Flecha	El Fuego (fragments)
Antonio de Cabezón 1510-1566	Diferencias sobre 'La dama le demanda'
Juan del Encina c.1468-1529	Oy comamos y bebamos Más vale trocar ¡Cucú, cucú!
Flecha	La Justa (fragments)
Interval	
Flecha	El Toro
Diego Ortiz 1510-1570	Recercada quarta sobre La Folía
Flecha	Que farem del pobre Joan Teresica hermana
Anonymous	Corten espadas afiladas
Flecha	La Guerra (fragments)
Luys Milan c.1500-1560	Fantasia XXII Pavana IV
Bartomeu Càrceres fl. 1546	Soleta so jo ací Sus sus sus (fragmento de 'La Trulla')
Anonymous	Yo me soy la morenica
Flecha	La Bomba (fragments)

The 2024 Festival was curated and programmed by artistic director Deborah Roberts BEM who died on 9 September. We are so grateful to Deborah for her creative, innovative and fearless programming, always seeking to bring the music she loved to new audiences.

## The music

Music has always travelled with people. With royal marriages, not only illusions and political agreements were transported, but also individuals, musicians, and ways of understanding life and culture. This was the case with music during the Renaissance, which this programme highlights through cultural connections that occurred in the 16th century between Spain and Great Britain and have left a lasting impact to this day.

This concert explores the relationship and musical exchange between two essential figures in history. These women are none other than Queen Catherine of Aragon, daughter of the Catholic Monarchs, and her daughter, also a child of Henry VIII, who was also educated by Spaniards and likely influenced by this culture.

The music featured includes pieces from the songbooks from the courts of Castile and Aragon, which Catherine might have heard in her childhood. We will journey through the compositions which developed over the hundred years until Philip II married Mary Tudor, briefly visiting Britain. This programme exemplifies the vivacity and spontaneity of Spanish music while highlighting the historical connection between these two cultures.

Catherine of Aragon grew up at the Catholic Monarchs' court and, therefore, we have chosen the music of the 'Cancionero de Palacio' and 'Cancionero de Uppsala', that vividly represents this time. For the second queen, we have chosen music from the reign of Philip II, but also from Charles V's court composers: as Mary was engaged to François I of France, his son and Charles V before she married Philip II... and we will find music related to the relationship to all these kings!

Mary was educated by the humanist Juan Luis Vives, who used to live in England (with a deep relationship with Thomas More) and other countries. He wrote for her *De Institutione Feminae Christianae*, which may have been the first pedagogical treatise that equates feminine and masculine education at that time. The programme has been built around the beliefs and also the morality of both queens: there are some festive songs that celebrate the virginity of the Mother of God in a carefree way, but also devotional songs by Francisco Guerrero about the purity of the Virgin Mary and the mystery of the Immaculate Conception.

To complete the programme, Cantoría will sing some 'ensaladas' which have connections with both queens: 'El Jubilate' was composed after the battle of Pavia, where François I of France was taken prisoner by the troops of Charles V. The 'ensalada' presents two main characters: the Evil (that represents, of course, the French King) and the Virgin Mary (representing the Spanish Emperor), who will win Heaven's battle. This piece includes popular songs in Italian such as 'Poltron François' ('stupid François') or 'Non fai el cavaller', where a young lady refuses the proposals of an older knight.

It seems that Henry VIII and Catherine were particularly gladdened by the capture of the French king after the Battle of Pavia and they prepared a big celebration in London where the trumpets blasted and a mass was celebrated in St Paul's, almost as if the victory had belonged to him rather than Charles V.

The last piece is called 'La Bomba': in this *ensalada* four sailors try to save their lives after a shipwreck. It was composed at the time of Charles V, but printed in 1581 in Prague, seven years before the Armada: maybe we could make a joke about it... could this *ensalada* have inspired Queen Elizabeth to defeat our Spanish Armada? Who knows...

## The performers

Cantoría is a vocal ensemble of young voices specialising in the Iberian Golden Age repertoire. It was founded in the summer of 2016 at the International Early Music Festival of Sierra Espuña (Murcia), although it has its origins in the Early Music Department of the High School of Music of Catalonia (Escola Superior de Música de Catalunya – ESMUC, Barcelona).

It was formed by Inés Alonso (soprano), Samuel Tapia (countertenor), Jorge Losana (tenor and director) and Valentín Miralles (bass), although it usually collaborates with other singers and musicians specialising in historically informed performance.

They were selected for the International Young Artists Presentation 2017 program (IYAP, Antwerp, Belgium), the residencies of the *Cité de la Voix* at Vezelay in 2018, the Festclásica circuit 2019 (Spain) and the Emerging European Ensembles programme, Eemerging 2018, where they won the Audience prize at the Festival d'Ambronay 2018.  
[cantoriamusic.com](http://cantoriamusic.com)



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