

Tiento del 5 tono	Antonio de Cabezón (1510-1566)
Versos del 5. tono (The Magnificat text may be found on page 314 of the pew hymnal)	Cabezón
Tiento sobre “cum Sancto Spirito” de la misa del BVM de Josquin	Antonio de Cabezón, after Josquin Dezpres (c.1450-1520)
ELW # 371 “Christians, to the paschal victim”	attrib. Wipo of Bugundy
Victimae paschali laudes	Hans Buchner (1483-1538)
v.1 <i>Victimae</i> (organ)	
v. 2 “A lamb the sheep redeeming...”	
v.3 <i>Mors et vita</i> (organ)	
vv. 4 -5 “Speak, Mary, declaring...”	
vv. 6-7 <i>Angelicos</i> (organ)	
v. 8 “Christ indeed...”	
Amen (<i>Scimus</i>) (organ)	
Dic nobis Maria	Cabezón
Pavana	William Byrd (1540-1623)
Christe qui lux	John Blitheman (c. 1535-1591)
Preludium	Jan Pieterzoon Sweelinck (1562-1621)
Versos del 1. tono	Cabezón
Salve Regina	Gregorian chant, mode 1
Salve Regina, Mater Misericordiae, Vita, dulcedo, et spes nostra, Salve! Ad te clamamus, exsules filii Hevae, Ad te suspiramus, gementes et flentes, In hac lacrimarum valle. Eja ergo, Advocata nostra, Illos tuos misericordes oculos ad nos converte Et Jesum, benedictum fructum ventris tui, Nobis, post hoc exilium, ostende, O clemens, O pia, O dulcis Virgo Maria.	Hail Holy Queen, Mother of mercy Our life, our sweetness and our hope! To thee we cry, poor banished children of Eve, To thee do we send up our sighs, Mourning and weeping in this valley of tears. Turn, then, o most gracious advocate, Thine eyes of mercy toward us And after this our exile, show unto us The blessed fruit of thy womb, Jesus. O clement, o loving, o sweet Virgin Mary.
Tiento del 1. tono (<i>Obras</i>)	Cabezón

The epithet ‘the Spanish Bach’ has been applied to Antonio de Cabezón since his rediscovery in the 19th century, an age when the composer of the *Well-tempered Clavier* was most appreciated as a patron saint of the piano. Blind from birth, Cabezón wrote almost exclusively for keyboard (a lost mass is known of only through an old inventory of music) in contrast to other virtuosi of his age such as Isaac, whose improvisations at the cathedral of Florence were famous but whose only written compositions are for choir. That some 260 of Cabezón’s compositions survive is likely due to his activity as a teacher, another point in common with J. S. Bach.

The main duties of a 16c. organist included playing general purpose pieces, or *tientos*, and replacing the choir by playing *versos* based on gregorian chants. Cabezón’s *Tiento* in the fifth mode could have served as an introduction to the Magnificat verses in the same mode. The Magnificat, like the other psalms and hymns at vespers, was usually sung *alternatim*, that is with the organ substituting for one of the antiphonal choirs. The key having been established by the *tiento*, one may imagine the choir beginning the singing with the odd verses. A third type of repertoire consisted of intabulations or transcriptions of vocal works. Cabezón’s *tiento xii* is actually a fantasy on the closing section of the Gloria from Josquin’s famous *Missa de Beata Virgine Maria*, completed around 1510.

Hans Buchner was organist at the cathedral of Constance, which commissioned the Choralis Constantinus from Heinrich Isaac. His *Victimae paschali* sets the odd verses of the Easter sequence (371 in the pew hymnal), the even numbered verses being intended for the choir.

On Mary I’s marriage to Phillip II, Cabezón visited the court in England (1556-58), where he likely made an impression on the teenager William Byrd, who in turn greatly influenced the Dutch composer Jan Pieterzoon Sweelinck. (To play out the game of six degrees of separation, Sweelinck taught the North German Heinrich Scheidemann, who taught Dietrich Buxtehude, whom Bach famously made a long foot journey to take lessons from). I cannot resist adding Blitheman’s setting of the hymn *Christe qui lux*, which contains the native English tradition in a nutshell.

The Magnificat on the first mode has seven *versos* instead of six, suggesting the choir might have sung the even verses, with the organ having the final “Amen.” The *Tiento III* (one of two written in the first mode) is based on the solemn form of the marian antiphon *Salve regina* and is among Cabezón’s most Spanish-flavored works.

Richard Mix leads a career as a bass singer, appearing with nearly a dozen Bay Area opera companies singing a repertoire that embraces Wagner and Monteverdi as well as Scelsi and Stockhausen. A former cellist, he made his singing debut as Truelove in Berkeley Contemporary Opera's 1992 production of *The Rake's Progress* and went on to the Darmstaeter Sommerferienkurse für neue Musik, to which he was re-invited with the Patenring Award in 1994 and 1996. West coast premieres range from Arthur in Maxwell Davis' *The Lighthouse* to C.P.E. Bach’s 1789 *Matthaeuspassion*. He is a cantor at St. David of Wales Church in Richmond and will be conducting their annual period-orchestra Messiah sing-along Dec.19 at 3:00.