



SAINTES MARIES

Renaissance polyphonies

PERFORMERS

9 or 17 singers a cappella

DURATION

1h00

This program pays tribute to the two major female figures of the Gospels: Mary, mother of Jesus, and Mary Magdalene, inexhaustible sources of inspiration for composers of the Renaissance.

In the 16th century, the place of women in society was not yet a question, except in religion: with the Protestant Reformation having rejected the veneration of Mary and the saints, the Catholic Church gave them greater prominence. The two women most present in the Gospels, Mary, the mother of Jesus, and Mary Magdalene, then inspired magnificent works by several Spanish Renaissance composers, notably Tomás Luis de Victoria, a devoted champion of the Counter-Reformation.

The thread of this concert — a tribute to two great female figures — begins with the evocation of the Virgin Mary's tears at the foot of the Cross and those of Mary Magdalene at the tomb. This first part features some of the most beautiful pages of Italian and Spanish Renaissance polyphony, including Lobo's sublime *Versa est in luctum*, Lotti's *Crucifixus*, and Allegri's magnificent *Miserere*.

Following Victoria's grand *Missa Salve Regina* for 8 voices, spatialized polyphonies for 4, 6, and 8 voices alternate with beautiful Gregorian antiphons.

a cappella
Renaissance
Magnificat

VIDEO CLIP
Alonso Lobo *Versa est in Luctum*



They trust us: Festival de Saintes (commission), Sacrée Musique, Opéra d'Avignon

PROGRAMME

Roland de Lassus *Musica Dei Donum optimi*
Alonso Lobo *Versa est in Luctum*

Antonio Lotti *Crucifixus*
Gregorio Allegri *Miserere*

Tomás Luis de Victoria *Missa Salve*

Francisco Guerrero *Lauda mater Ecclesia*
Antienne *Ave Regina Caelorum*

Tomás Luis de Victoria *Ave Maris stella*
Antienne *Mulier, quae erat in civitate peccatrix*
Tomás Luis de Victoria *Magnificat Octavi Toni*