



CORO DE
CÂMARA
DE LISBOA

Teresita Gutierrez Marques
direcção | direction

Marcos Portugal

música religiosa publicada no século XIX
sacred music published in the 19th century



Missa Si b M / Mass B b (P 01.17, V1)

- | | |
|-----------------------|--------|
| 1. Kyrie I | 01'12" |
| 2. Christe | 01'03" |
| 3. Kyrie II | 00'48" |
| 4. Gloria | 00'51" |
| 5. Laudamus te | 02'57" |
| 6. Domine Deus | 03'39" |
| 7. Qui tollis | 03'43" |
| 8. Quoniam | 03'20" |
| 9. Cum Sancto Spiritu | 02'36" |
| 10. Credo | 02'48" |
| 11. Et incarnatus | 01'42" |
| 12. Crucifixus | 02'26" |
| 13. Et resurrexit | 03'24" |
| 14. Et vitam venturi | 00'44" |
| 15. Sanctus | 01'30" |
| 16. Benedictus | 01'20" |
| 17. Hosanna | 00'41" |
| 18. Agnus Dei | 02'51" |

O quam suavis Fá M / F (P 05.11, V1)

- | | |
|-------------------|--------|
| 19. O quam suavis | 02'44" |
| 20. Alleluia | 01'04" |

Te Deum Ré M / D (P 04.08, V2)

- | | |
|----------------------------------|--------|
| 21. Te Deum laudamus | 09'36" |
| 22. Tu devicto mortis aculeo | 08'00" |
| 23. Judex crederis | 02'15" |
| 24. Te ergo quæsumus | 01'43" |
| 25. Æterna fac cum Sanctis tuis | 03'11" |
| 26. Dignare Domine die isto | 03'44" |
| 27. Fiat misericordia tua Domine | 01'50" |
| 28. In te Domine speravi | 03'10" |

Tantum ergo Mi b M / E b (P 04.04, V1)

- | | |
|-----------------|--------|
| 29. Tantum ergo | 03'44" |
|-----------------|--------|

Total: 79'48"



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Gravação realizada em/ Recorded at:

Igreja do Mosteiro de Santos-o-Novo (Lisboa) em Setembro/Octubro de 2019.
Mosteiro de Santos-o-Novo Church (Lisbon) in September/October 2019.

Gravação, edição e masterização/Recording, editing and masterization: Fernando Rocha.

Produção e revisão de texto/Production and text revision:

Teresita Gutierrez Marques, António Jorge Marques, Carlos Reis, Pedro Sousa, Joana Marques, Sara Canaveira.

Preparação e afinação do órgão positivo/Positive organ's preparation and tuning: Dinarte Machado.

Notas/Notes: António Jorge Marques, Sérgio Dias.

Foto da equipa artística/Artists photo: Fernando Rocha.

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Marcos Portugal sacred music published in the 19th century

The international notoriety of the Portuguese-Brazilian composer Marcos António Portugal (MP) (Lisbon, 24 March 1762 - Rio de Janeiro, 17 February 1830), unparalleled in the history of music in Portugal or Brazil, rests upon his dramatic oeuvre, which achieved hundreds of productions and thousands of performances in theatres of more than a hundred European cities with a tradition in Italian opera. MP arrived in Italy at the end of 1792 and, for six and a half years, premiered 22 operas obtaining an unprecedented success based mainly on the comic genre. The spread of his operas and their popularity motivated dozens of editions, especially in England and Germany, giving MP an undeniably European dimension. From the autumn of 1806 dates the last opera that the composer wrote for the Royal Theatre of São Carlos (RTSC), where he was *Maestro* for over six years: *Artaserse*. Until the end of his life he would compose just one more opera (*Il Demofonte*, Lisbon, RTSC, 1808) and a farsa (*A saloia namorada*, Rio de Janeiro, 1812, lost). In the 1820s, his dramatic music disappeared from the stage.

The circumstances of his sacred production are quite different: the earliest known work, a *Miserere* (1776), was followed by other works whilst Marcos António (so known at the time) was still a student at the Seminário da Patriarcal: the sacred genre occupied him throughout his professional life, with a significant slowdown during the Italian period, from September 1792 to mid-1794 and from July 1795 to mid-1800. From 1780, the public present at the liturgical ceremonies of the Santa Igreja Patriarcal, an institution sponsored and attended by the royal family, was able to appreciate the talent of the young composer. His music, as well as his mastery of the organ (MP was organist at the Santa Igreja Patriarcal from 1782),

certainly pleased Queen Maria I who, in 1782, would commission a mass with orchestra for the solemn and sumptuous feast of St. Barbara celebrated at the Royal Chapel of Queluz (December 4). However, it would be her son, the Prince Regent, later King João VI, who throughout his life incessantly commissioned works from the composer, almost exclusively religious, to celebrate events of socio-political significance or particularly relevant in the context of the liturgical calendar of the Royal Chapel. Unlike the operatic genre, Marcos Portugal's extensive sacred production (over 160 works) is mostly known in Portugal and Brazil; in mainland Portugal some works (*Missa Grande* [c. 1782, P 01.09 *], *Te Deum* [1802, P 04.08 *] and *Matinas da Conceição* [1802, P 03.05 *]) remained in repertoire until early twentieth century, and in Madeira the *Tantum ergo* [P 04.04 *], last track of this CD, survived until the 1950s. In this context, it is remarkable that four of MP's sacred works were published in England and France during the nineteenth century. These four works (whose critical editions were published in 2017 - António Jorge Marques, Marcos Portugal (1762-1830): *19th century sacred music editions*, Lisbon, Biblioteca Nacional de Portugal/Coro de Câmara de Lisboa) are: 1. *Mass* [P 01.17, V1*] (1783-4, published partially in 1822 by Vincent Novello (VN) (1781-1861)); 2. *Te Deum* [P 04.08, V2*] (1802, partially edited by VN in c. 1818 and 1822); 3. *Tantum ergo* [P 04.04, V1*] (published in Paris in 1864 by Pierre-Louis-Philippe Dietsch (1808-1865)); and 4. *O quam suavis* [P 05.11, V1*] (published in London by Richard Butler c. 1840; no copy of the publication was found). Of Italian descent, Vincent Novello was the organist and master at the Chapel of the Royal Portuguese Embassy (CRPE) in London (1797-1824). His first publication was devoted to the repertoire of the CRPE, *A Collection of Sacred Music, as Performed at the Royal Portuguese Chapel in London* [...] (1811), and gave rise to the still-active publishing house Novello.

From 1830 his work as editor gained momentum through the collaboration of his son, Joseph Alfred Novello (1810-1896). Vincent and Joseph Alfred's work would be revolutionary: they share the responsibility for democratizing music, making it accessible to a large part of the British population, including the less privileged. A section of the above mentioned *Te Deum* (*Tu devicto*) was published in *A Collection of Motetts for the Offertory, & Other Pieces Mainly Adapted for the Morning Service* (c. 1818). In 1822 *The Evening Service being a Collection of Pieces appropriate to Vespers, Complin & Tenebrae* [...] included two more sections of the *Te Deum* (*Te ergo quæsumus* and *In te Domine*) in addition to three sections of the Mass already mentioned (*Cum Sancto Spiritu, Et vitam venturi* and *Agnus Dei*) but using new texts. Freely adapted by VN with organ or fortepiano accompaniment, the Evening Service [...] was reissued several times. The Mass was composed for the Santa Igreja Patriarcal and is sung here in its original version, one which typifies the institution's repertoire: four voices with basso continuo in *stile concertato* (the tutti and the soli alternate and dialogue). The *Te Deum* was composed for the baptism of infante Miguel which took place at the Palace of Queluz on 14 November 1802 and occupies a prominent place in the production of MP as well as in the history of music of Portugal and Brazil: the large number of versions (22) and copies (104) found in 37 collections widespread in 7 countries denounce its paradigmatic character and unusual geographical dissemination. It was a work designed to enhance the elaborate multimedia spectacle (*avant la lettre*) of the exhibition of royal power, a style Marcos Portugal developed throughout his life in Portugal and, from 1811, in Brazil. The work only stopped being performed during the second decade of the twentieth century. The VN edition of the duet *Te ergo quæsumus* (track 24) gave rise to two more Parisian editions: it was included in an anonymous

ecclesiastical author's publication to be used by the confraternities and parishes of the French capital (1837-9); twenty years later (1857), the composer and chapel master of the Église de la Madeleine, Pierre-Louis-Philippe Dietsch, added the voices of tenor and bass, adapted a new text (*O salutaris Hostia*), and included it in a publication dedicated to the repertoire of the said church. It will be, in all probability, the most international sacred work in the history of music in Portugal and Brazil. Towards the end of his life, Dietsch inserted the *Tantum ergo* (track 29) in a volume of sacred repertoire to be used in French chapels/churches and schools (1864). It may have been a commission from a foreigner who took the work to Belgium or France. A copy of the French edition was taken to Funchal (Madeira) in 1877 when the Lazarist priests took over the Major Seminary. The work became very popular, remaining in repertoire in Madeira for about 70 years. The duet *O quam suavis* (tracks 19 and 20) must have been composed for the Patriarcal Seminary at a time when MP was music master there (from 1800). The antiphon/motet for the ceremony of the Blessed Sacrament was published in London by the English organist Richard Butler (p. 1840-1897).

*Refers to the entries of the sacred oeuvre thematic catalogue: P = Portugal (António Jorge Marques, *A obra religiosa de Marcos António Portugal* (1762-1830): catálogo temático, crítica de fontes e de texto, proposta de cronologia, Lisboa, Biblioteca Nacional de Portugal/Centro de Estudos de Sociologia e Estética Musical, 2012, pp. 331-688).

António Jorge Marques

: Te Deum Laudamus:
Soprano.

Andante sostenuto.

f Te = De = um
Lau = da = mus
Tutti p.
Allo giusto. Te De um Lau =
da mus te Do mi num Con fi =
= te mur te Do um Lau = da mus te.