

 **Villancicos de Portugal**
Songs from Évora collections

1	Rogério Gonçalves <i>Ponteio barroco</i> (instr.)	5:19
2	Pedro Vaz Rego (1673-1736) <i>Amante Deus</i>	3:52
3	Anonymous <i>A la villa voy</i>	3:38
4	Manuel Botelho de Oliveira (1636-1711) <i>Ameaças o morrer</i>	4:19
5	Frei Manuel dos Santos (1668-1737) <i>Mas no ay que admirar</i>	3:41
6	Rogério Gonçalves <i>Laudu da corte</i> (instr.)	4:24
7	Frei Miguel da Natividade (c.1630 - c.1690) <i>O que assombro</i>	3:34
8	Antonio Marques Lésbio (1639-1709) <i>Ta las sombras de la noche</i>	6:16
9	Antonio Marques Lésbio <i>Dime como he de portarme</i>	4:52
10	Anonymous <i>Ea e vós, meu doce emprego</i>	4:48
11	Anonymous <i>Pavana</i> (instr.)	4:37
12	Anonymous <i>Sentada ao pé de hum rochedo</i>	4:04
13	Anonymous <i>Suspenda toda a armonia</i>	4:04

A Corte Musical
Mercedes Hernández, Agnieszka Kowalczyk *soprano*
Javier Robledano *alto* | Daniel Issa *tenor*
Stéphanie Erős, Vitaliy Shestakov *violin*
Maria Ferré, Josias Rodríguez Gándara *Spanish guitar & theorbo*
Marie Bournisien *Spanish harp* | Stephan Schürch *viola*

Rogério Gonçalves
bassoon, percussion & direction

 8 424562 800304
Recorded at Reformierte Kirche Gelteckindin (Switzerland), in March 2013
Engineered & mastered by Marrelo Obara
Booklet in English - Français - Deutsch
total playing time 57:34


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note 1 music gmbh Heidelberg, Germany
Made in The Netherlands
note 1 



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Songs from Évora collections

A Corte Musical
Rogério Gonçalves





VILLANCICOS DE PORTUGAL Songs from Évora collections	GCDC80030	PC: 01H
	1 CD 2013	
A Corte Musical Rogério Gonçalves		

In the 16th and 17th centuries, the city of Évora was one of the most important centres of Portuguese polyphony. The so-called "Portuguese school" developed at the city's Gothic cathedral, from which many important musicians emerged who also worked in Spain and in the colonies of the New World. The cathedral archives, which contain numerous musical treasures, bear eloquent witness to this. **Rogério Gonçalves** and **A Corte Musical** have recorded a selection of sacred and secular villancicos from this source on CD. A colourful instrumental accompaniment, including Spanish harp and guitar, strings and percussion, forms the foundation on which the four singers present this stirring music. The Villancico was originally a polyphonic Spanish song with a secular subject, but it was soon adopted into the Christian liturgy and frequently used on high feasts or other religious holidays. The Évora archives contain villancicos with Spanish but also with Portuguese texts, which is a rarity. The alternation between vocal and instrumental music and the contrast between secular and sacred works shows very well the cultural versatility, individuality and expressivity of Portuguese music of the (early) Baroque.