**Santiago!**

**Codex Calixtinus (12th. century). Pilgrim's songs.**

***Let our voice resound:***

*Vox nostra resonet* Iohannes Legalis (Codex Calixtinus)

*O quanta sanctitate* Verba Calixti (Codex Calixtinus)

*Resonet* Magistro Roberto (Codex Calixtinus)

***Ultreia!:***

*La grande chanson des pèlerins* France

*Pellegrin ch'andate a San Jacu* Italy

*Jakobslied* Germany

*Dum pater familias*  Codex Calixtinus

***With sweet polyphonies:***

*Annua gaudia* Airardus viziliacensis (Codex Calixtinus)

*Regi perennis* Gauterius (Codex Calixtinus)

***You enriched the people of Galicia:***

*Gaudeat plebs gallecianorum* Calixti (Codex Calixtinus)

*Ad honorem* Aymericus Picaudi (Codex Calixtinus)

***At the sepulchre of* St. James:**

*Ad sepulchrum* Calixti (Codex Calixtinus)

*Psallat chorus* Fulberto Karnotensi (Codex Calixtinus)

*Je vendis ma callebasse* France

*La Pernette* France

*In Gottes Namen fahren wir*. Anónimo. Germany

*Pelegria Naizela*. Gran canción vasca. País Vasco

*Pour avoir* *mon Dieu propice* Francia

***Joyfully let us celebrate this festive day:***

*Alleluia* Calixti (Codex Calixtinus)

*Canto de Ultreia*

**Resonet:**

**Mercedes Hernández**. Sopran

**Paulo González**. recorders, bagpipe, hurdy gurdy

**Carlos Castro**. Percussion, psaltery

**Fernando Reyes**. Citole. Conductor

**BREMF Choir - Andrew Robinson.** Conductor

**The festivities of St. James and their music at the 12th. century.**

**The Codex Calixtinus. The pilgrim's songs.**

 *“Amongst the peoples of the West lies the body of the blessed St. James, who brings joy to the peoples of the East for his divine miracles. He who like a lighthouse shines forth towards the Indus, loved by the people of Hispania, the Moors, the Persians and the Britons alike. He is also with the East, the West, Africa and those of the North, he who is praised by the world, he who is worshipped by every storm. He who walked on the waves along the margins of the ocean, and continued with his virtue, where no one had set foot.”*

Codex Calixtinus

Book I, Chapter 17

 Santiago de Compostela (Galicia, Spain) was one of the most important christian pilgrimage cities during medieval times, together with Rome and Jerusalem. Legend holds that the Apostle St. James's remains were carried by boat from Jerusalem to northern Spain where he was buried on the site of what is now the city of Santiago de Compostela.

 At the 12th. century the cathedral of Compostela offered ideal conditions for the creation, performance and presentation of monodic and polyphonic music. The architectural, economic, artistic and spiritual setting was perfect for the music to be created, performed and enthral visitors and local inhabitants alike. New music born out of this magnificent Romanesque space.

 The *Codex Calixtinus* or *Liber Sancti Iacobi* (Book of St. James), which forms a part of the Archive of the Cathedral of Santiago de Compostela was completed around 1160. The first of its five books includes the music of the two annual festivities of St. James, ordered according to the liturgy. The appendix contains twenty polyphonic pieces and the famous pilgrims’chant, *Dum Pater familias.* The *Codex* describes in detail what happened in the cathedral during the festivities of St. James, around the 25th of July (the saint’s feast day) and the 30th of December (the feast celebrating the translation of St. James’s body in Galicia), when music was played constantly, with a presence and importance that aredifficult to imagine today.

 In the *Codex Calixtinus* there are 20 pieces which, together with the pieces from Saint Martial de Limoges, are the first written polyphonic works. All of them are sung with two voices, with the exception of *Congaudeant catholici*, the first in history for three voices. In all likelihood the tradition of polyphonic chant existed prior to the *Codex*, and in many cases could have been improvised, as a result of which there is no written evidence.

 There are basically two types of compositions: some place all of the voices on an equal footing, and in others, over a plainsong performed by several singers, another voice performs in a highly accomplished and improvised style. These pieces demonstrate the great virtuosity and skill of the cantors. As in other artistic fields, the finest cantors and composers of the time would have been in Compostela, and many of them would have been clerics who were trained as child singers in the cathedral itself.

 The *Codex Calixtinus* gives an important musical role to the people taking part in the liturgy. The *Codex* tells how the people would sing, play instruments and dance in the cathedral of Compostela in honour of their patron saint.

 The musical participation of the different groups of performers who usually took part in religious celebrations during the festivities of St. James was perfectly organised: the canons, priests and nuns of the cathedral and the city would sing Gregorian monodies together; the cantors and the instrumentalists would perform the spectacular and innovative polyphonies; the child singers would sing and dance in pieces of a more festive and rhythmic nature, or together with the adult cantors, as revealed in the footnotes to the pieces in the *Codex*; the local inhabitants would be organised according to their guilds, with dances and chants; and naturally, the pilgrims, who would play an important role in the celebration of the feast of St. James in the cathedral, with the chants which pilgrims from all over the world sang on their journey and brought to the Apostle’s tomb from their countries of origin, and which rang out in the cathedral of Compostela, combining with the liturgical music.

 The Cathedral of Santiago was the setting for the music of the *Codex*, although the pilgrims, whether they were musicians or not, returned to their homelands with its sounds, its rhythms, its melodies and its inspiration. All of these would help to expand the different types of music heard along the Way and in the cathedral of Santiago, and would influence

the development of cultured and popular music, and the sound of the music of the *Liber Sancti Iacobi* would reach the churches of the East and the West, the palaces of the mostpowerful and the homes of the most humble, and all of the Ways of St. James.

 *“Wonder and great joy fills the heart of those who see the groups of pilgrims in vigil around the venerable altar of blessed St. James. On one side the Teutons, on the other the Franks, on the other the Italians, all in groups, holding lit candles in their hands, illuminating the whole of the cathedral as if it were the sun, or a bright day. Each mindfully keeps vigil with his compatriots. Some play zithers, others lyres, other drums, others bagpipes, others fiddles, others trumpets, others harps, others viols, others the British or Gallic rotta, others psalteries, others with different types of music keep vigil singing, others who bemoan their sins, others sing psalms, and others give alms to the blind. Here different types of languages are heard, different cries from the foreigners: languages from all regions of the world. There is no speech nor language where their voice is not heard (Ps. 19,4).*

 *And so in this way the vigil takes place in all of this diversity. As some arrive,others leave, and deliver different gifts. If any one is sad when he arrives, he is happy when he leaves. Here the solemnity is constant, and the festivity is performed with care; the brilliant figure is honoured day and night, with praises and jubilation, joy and exaltation, sung without ceasing. Every day and every night, as if they were a single, constantly joyous solemnity, are performed the rituals to worship the glory of the Lord and the Apostle. The doors of the cathedral are never closed during the day or at night, and the darkness of the night has no place here, as it shines with the splendid light of candles as if it were midday.”*

Codex Calixtinus

Book of St. James. Book I, Chapter 17. f.78r

**CURRICULUMS**

**RESONET** was formed in Santiago de Compostela in 1990 by the lute player Fernando Reyes, who conducts the group, and the soprano Mercedes Hernández, taking its name from a piece in the Codex Calixtinus. Its members have received specialised training in the performance of ancient music in Europe’s best-known schools. The group has performed numerous concerts in leading festivals and auditoria throughout Europe, focusing on music connected with Galicia and the Way of St. James. It has recorded *La Grande Chanson*: french pilgrims’ songs from the seventeenth century; *¡Santiago!:* music and pilgrimages in the Renaissance; *Les Pellerines*: the fashion of pilgrimage in seventeenth-century France; *Il Pellegrino*: the journey of Cosimo III de Medici,1668; *Canto de nadal*; *Cantares Galegos*-Rosalía de Castro, *Canto de Ultreia*: Codex Calixtinus-Pilgrims'Songs: Music for the festivities of St. James-twelfth century, *Festa Dies*: consecration of the Cathedral of Santiago de Compostela, 1211 and *A peregrina*: songs and romances on the ways of St. James

**Fernando Reyes** began his musical training as a child singer in the choristers' school of the Cathedral of Santiago de Compostela. He specialised in ancient plucked string instruments at the Conservatory of Toulouse (France) and at the Staatliche Hochschule für Musik in Trossingen (Germany) with Rolf Lislevand. As an instrumentalist he is intensely involved in concerts and recordings as a solo performer or accompanist throughout all of Europe. He has also composed and conducted music for a series of theatrical works, and has published several articles on ancient music, music guides and CD books. He has offered numerous seminars, courses and conferences in different universities and teaching centres throughout Europe. With Mercedes Hernandez he has recorded *Tonos de Amor* with José Marín's songs for voice and guitar, 17 th. century.

**Mercedes Hernández. Sopran**

 She was born in Santiago de Compostela and has studied singing, specialising in ancient music, at the Conservatory of Toulouse (France), the Musikhochschule of Trossingen (Germany) and the Schola Cantorum Basileiensis (Basil-Switzerland) with teachers such as Guillemette Laurens, Richard Levit and Montserrat Figueras. She takes part in concerts and recordings with well-konown groups such as La Capella Reial de Catalunya (Jordi Savall), Le Parlement de Musique (Martin Gester), Ensemble Elyma (Gabriel Garrido), The Harp Consort (Andrew Lawrence King), La Fenice (Jean Tubery), etc., having performed in many of the main auditoria and festivals in Europe and America. In 2002 had her debut in the Gran Teatre del Liceu in Barcelona in the role of Ninfa in the opera by Claudio Monteverdi L'Orfeo conducted by Jordi Savall.