



BEN VENNAS MAYO

Virgin worship in the Iberian Peninsula from
the XIII century to our days.

Program for soprano, tenor, fiddle, oud, and percussions.

Santa María
Rueda de pito y rueda de gaita

Oviedo. Songbook of E. M. Torner
Burgos. Songbook of F. Olmeda

Salve de los esquiladores
A que faz os pecadores
Nas mentes sempre teer

Abades. Songbook of G. Matos
Cantiga Santa María N° 234
Cantiga de St. María N° 29

Miragres
Ben vennas Mayo
Cantico de resurrección

Cantiga Santa María N° 122
Cantiga de St. María N° 406
Salamanca. Songbook of
F.Ledesma

De St. Maria sinned
Que hermosa noche

Cantiga de St. María N° 123
Soria. Songbook of K. Schindler

Jesu christ
Ofertorio - Sale antonino

Guiraud Riquier (s. XIII)
Sariñena (Huesca)

Tan beneita foi
Llena de pena María (Rogativa)
A Rainna en que é comprida

Cantiga de St. María N° 415
Cáceres. Song book of K. Schindler
Cantiga Santa María N° 224

Da que deus mamou

Cantiga de St. María N° 77

Notes to the program

During the last half century a lot has been written about the Cantigas de St. María and about the cultural richness that characterized the court of the King Alonzo X in Toledo. He was known as the benefactor of musicians who arrived from all Europe and as the promoter of a big project: the 4 Codices of Cantigas that have survived until our days.

Vox Suavis dare to go a bit farther than what we already know. Taking into account the work done by musicologists like Higinio Anglés and philologists Carlos Alvar, the ensemble gets closer to this repertoire, taking it as the most prominent expression of the Virgin worship in the Iberian Peninsula. Vox suavis nourishes the interpretation of these Cantigas de St. María with archaic musical remains from the aural tradition. These traditional pieces cannot be dated but they show a close melodic, formal, metric and thematic relation with the Cantigas.

More information on www.voxsuavis.com