

Tomas Luis de Victoria

program

Motet O Quam Gloriosum

Mass "O Quam Gloriosum" Kyrie

Motet Nigra Sum sed Formosa

Mass "O Quam Gloriosum" Gloria

Soloist: *Christopher Thomson (opening)*

Tiento de cuarto tono,

by Sebastián Aquilera de Heredia (1510-1566)

Dietrich Bartel, organ

Motet Descendit Angelus

Mass "O Quam Gloriosum" Credo

Versillos del primer tono

by Antonio de Cabezón (1510-1566)

Dietrich Bartel, organ

Motet Gaudent in Coelis

Mass "O Quam Gloriosum" Sanctus

Mass "O Quam Gloriosum" Benedictus

Mass "O Quam Gloriosum" Agnus Dei

Renaissance Voices

Derek Morphy, conductor

Sopranos

Mary-Lynn Berti
Sarah Chopee
Maureen Ferley
Louise Friesen
Kim Neufeld
Wanda Nicol
Céline Ross
Tristin Tergeson

Tenors

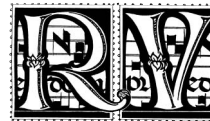
Peter Dueck
Waldemar Ens
Chad Falk
Dan Peasgood
Craig Schapansky
Christopher Thomson

Altos

Kathryn Balacko
Edna Dahl
Martha Graham
Meagan Peasgood
Heather Quinn
Karen Tole-Henderson

Basses

John Brubacher
Rudy Dahl
John Dobson
Wes Elias
Sheldon Johnson
Ted Wiens

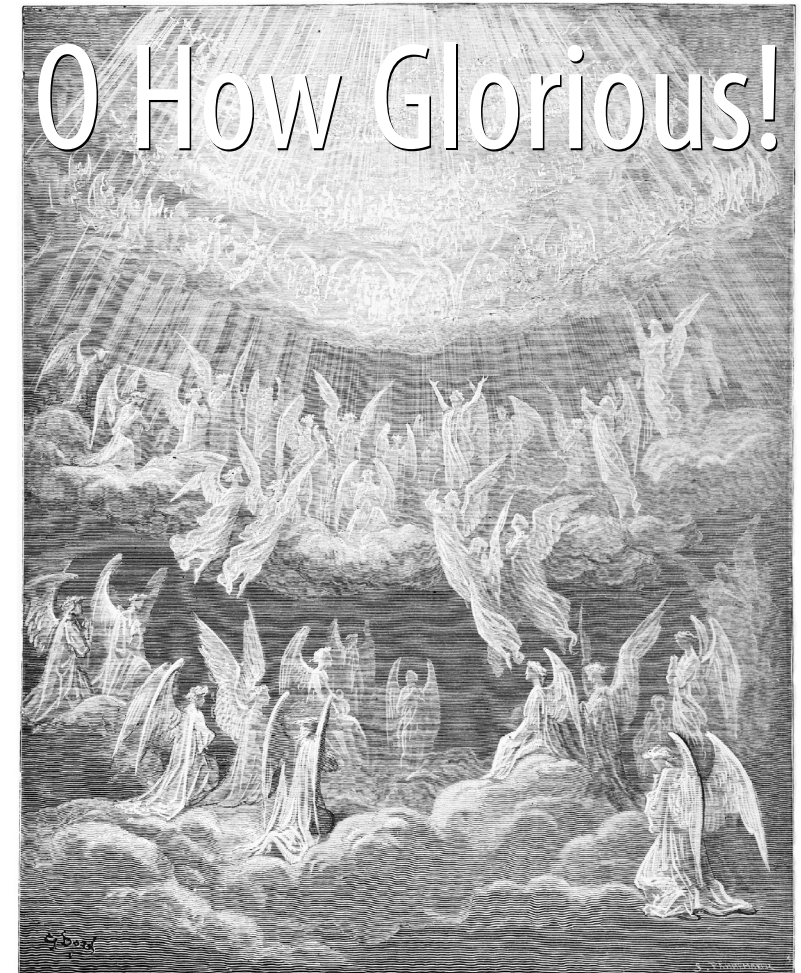


Renaissance Voices, conducted by **Derek Morphy**, is a chamber choir formed in 1995 to perform music of the 16th and early 17th centuries. While this period is still a primary focus, the ensemble now has extended its repertoire range into many other choral genres. As well as performing at Podium 2004, the choir's engagements have included the Royal Winnipeg Ballet productions of *Carmina Burana* and *Dracula*, the Manitoba Opera production of *Cavalleria Rusticana* as well as concerts with the Winnipeg Symphony Orchestra. As a choir, Renaissance Voices recovers the underlying meaning of amateur performance: we share a deep love for music and for the particular challenges and gifts of choral ensemble work.

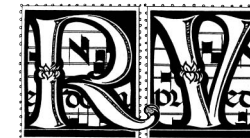
www.renaissancevoices.com

Renaissance Voices

conducted by Derek Morphy
presents



design: hydsmith



Sunday May 4 2008

A program of music by
Tomas Luis da Victoria
with Dietrich Bartel, organ
St. Mary's Cathedral, Winnipeg

translations

O Quam Gloriosum

O how glorious is the kingdom
wherein all the Saints rejoice with Christ!
Clothed in white robes
they follow the lamb wherever He goes.

Nigra sum sed formosa

I am a dark-skinned but comely daughter of Jerusalem,
Therefore have I pleased the Lord
And he has brought me into his chamber
And said to me: arise my love and come.
For now the winter is past, the rain is over and gone,
The flowers have appeared in our land,
The time of pruning is come.

Descendit angelus

The Angel of the Lord came down to Zachariah, saying:
Receive a son in thy old age,
and he will have the name John the Baptist.
Fear not, for thy prayer has been heard,
and Elizabeth thy wife will bear unto thee a son
and he will have the name John the Baptist.

Gaudet in caelis

In heaven rejoice the souls of the saints,
who have followed the steps of Christ;
and, because for his love they shed their blood,
therefore with Christ they exult forever.

Tomas Luis de Victoria (c.1548-1611) is generally regarded as representing the height of 16th century Spanish music. At the same time, his fame and influence was more international in that he spent his formative adult years, from 1565 to 1587, in Rome. As well, his fame spread throughout Europe thanks to an improved skill in printing editions of music. Victoria had many of his works printed in the new folio style, whereby the manuscripts displayed all the music together rather than in separate part-books, which had been the practice up to and during this time.

The Mass: Victoria's *Missa O quam gloriosum* was published in 1583, and was dedicated to King Philip II of Spain. Written in the then familiar *Missa parodia* style of the time, it derives its theme from the composer's own motet of the same title, first published in 1572, with which we will open the concert this evening.

The various melodic and harmonic devices used in the Mass are clearly derived from the motet. For example, the rising 4th in the "*quocumque Christo*" section of the motet is heard repeatedly in the *Kyrie*. In the *Christe* section, we hear a later theme from the motet, and the final *Kyrie* features the descending suspensive phrases of the middle section of the motet. These three motives, as well as others, are repeated later in varying forms in other segments of the Mass, written skillfully to match the text appropriately.

The *O quam gloriosum* Mass is probably the most popular of all Victoria's masses. It is relatively brief and contains moments of great brilliance and profoundly beautiful reflection. Particular examples of that are the *Et incarnatus* section of the Credo, and the three part *Benedictus*. Victoria calls for the final section *Agnus Dei* to be sung three times, but we have chosen to sing it twice in bringing the concert to an end.

The Motets: The motet *O quam gloriosum* was written to be performed on All Saints Day, and we have chosen other motets written in praise of saints and martyrs. The opening is suitably "glorious," and there is little let-up in the ecstatic praise of the saints throughout the motet.

Although the well known text "*Nigra sum et formosa*" is found in the Song of Solomon, which would suggest it has somewhat sensuous connotations, in the sixteenth century it was specifically designated to be sung on days devoted to the "Blessed Virgin". Victoria provides us, however, with a sumptuous six-part composition, in which he explores fully the passionate connotations of the text. Good examples are the rapidly rising scale passages on the word "*Surge*" (*Arise*), as well as the burst of contrapuntal energy that he uses to express the time of pruning, which is passionate rather than pastoral!

Descendit Angelus was written to be sung on the feast of St. John the Baptist, and tells of the news being told to Zacharias that his wife, Elizabeth will give birth to a son who will be named John the Baptist. *Gaudet in caelis* is a somewhat shorter motet to be sung on the feast of the multitude of martyrs.

Dietrich Bartel received his undergraduate degree at the University of British Columbia in 1975, where he majored in Music History and Organ Performance. He completed his Ph.D. at the Albert-Ludwigs-Universität in Freiburg, Germany, in 1982. His dissertation, appearing in 1985 as *Handbuch der musikalischen Figurenlehre*, is into its 4th printing. In 1985 he moved to Winnipeg with his wife, Jocelyn, and children, Rebecca and Gregory, and is on the music faculty at Canadian Mennonite University. Dietrich continues to pursue research in the area of German Baroque music theory. His book, *Musica Poetica*, has become a standard work in the field. More recently he has been working on the German theorist and organist Andreas Werckmeister, including a translation and commentary of Werckmeister's last treatise.

Tiento de cuarto tono

Sebastián Aguilera de Heredia (1561–1627) was appointed to his first position as Cathedral organist in Huesca (Aragon) in 1585. In 1603 he was appointed organist of the Saragossa Cathedral, where he acquired prestige in his double roles as composer and organist. He is considered as the first representative of the Aragonese Organ School. Besides his choral compositions, he is particularly known for his tientos, the Spanish equivalent of an organ fantasia. Usually his tientos are mostly imitative and monothematic with frequent changes of meter, and, at times, featuring surprising dissonances.



La Seo,
Saragossa

(credit:
ecelan)

Versillos del primer tono

Blind from infancy, Antonio de Cabezón (1510–1566) was taught music first by local organists, then by the cathedral organist in Palencia. In 1526 he was appointed organist to Queen Isabella. He traveled widely in Europe (including England) with the king in the years 1548–56 but settled in Madrid when it became the home of the Spanish royal court, remaining there until his death. Most of his compositions for organ were first printed by his son Hernando de Cabezón, including a general presentation of the composer's teachings on keyboard playing. Cabezón's pieces are the earliest documentation of the use of the organ in conjunction with the psalmody of Vespers.

ERRATUM

In the list of repertoire, the dates of Sebastián Aquilera de Heredia should have been given as 1561-1627.