

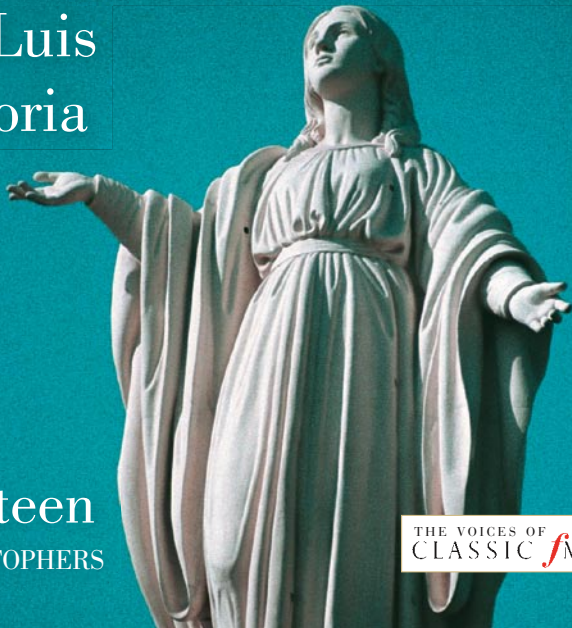
CORO

§ The Sixteen Edition

Devotion to our Lady

Tomás Luis
de Victoria

The Sixteen
HARRY CHRISTOPHERS



THE VOICES OF
CLASSIC *fm*



Scholar, mystic, priest, singer, organist and composer – six persons all rolled into one and that is, quite simply, why Victoria is the most outstanding composer of the Renaissance.

He devoted his life to the church, and his works reveal such heartfelt passion that there are times, in performance, when we are almost overwhelmed by their intensity. Our Victoria series aims to show not only the deeply felt emotion of the Lenten settings but also his ability to be joyously inventive and highly sensual, as in his treatment of texts from 'The Song of Songs'.

On one of our more recent tours to the USA, I was determined to take a choral programme which would be a supremely moving experience; I remember saying to the choir that this would be very demanding but so rewarding. That programme was devoted solely to the music of Victoria, and proved inspirational to singers and listeners alike. The result was breathtaking.

If one can ever achieve complete emotional expression through the power of music, then here it is.

Harry
Christopher,

Tomás Luis de Victoria

1548 – 1611

Volume I: Devotion to Our Lady

1 Salve Regina a 8	8.14
MISSA SALVE a 8	
2 Kyrie	2.12
3 Gloria	3.48
4 Credo	6.07
5 Sanctus	1.27
6 Benedictus	1.24
7 Agnus Dei	1.33
8 Ave maris stella a 4	6.07
9 Alma Redemptoris Mater a 8	4.46
10 Regina caeli laetare a 8	3.20
11 Ave Maria a 8	4.01
12 Magnificat a 8	8.09
Total playing time	52.21



Volume II:
The Mystery of the Cross
COR16021



Volume III:
The Call of The Beloved
COR16007

Tomás Luis de Victoria

1548 – 1611

In Spain and Portugal from Mediaeval times there had been a long-established and great tradition of devotion to the Virgin Mary. By the close of the 15th century the composers (Peñalosa, Anchieta, Escobar, De Alva, Rivafrecha and others) working in the Royal Chapels of Aragon and Castile, at the courts of Ferdinand and Isabella, *los Reyes Católicos*, all showed a great preference for setting to music not only the *Salve Regina* (which had already been sung after the Marian Mass on Saturdays since at least the 14th century), but also a wide variety of Marian texts, often non-liturgical, commonly from the Song of Songs or depicting the scene at the foot of the Cross as seen through the eyes of the weeping Virgin Mother. However, from the time of the liturgical reforms of the Council of Trent in the 1560s, by Victoria's lifetime, such graphic, sometimes gory, often highly subjective and ecstatic Marian texts in favour at the turn of the century had been largely swept away. Nevertheless the standard Marian texts continued to be of outstanding importance in the liturgy of the Roman Catholic

Church, in Spain as elsewhere: Tomás Luis de Victoria (1548 - 1611), Spaniard, priest, organist, choirmaster, and above all, composer, wrote no fewer than four settings of *Salve Regina* and two each of *Ave Regina caelorum*, *Regina caeli*, *Alma Redemptoris Mater* and *Ave Maria*, as well as a set of Magnificats, and other Marian music: Masses and motets, and hymns.

Victoria was born in Avila, where he learnt his art at the Cathedral as a chorister. So promising was he that he was sent to Rome in 1565, patronised by the Church and by Philip II, that most austere of Catholic monarchs, to study at the Jesuit Collegium Germanicum. He lived and worked in Rome for twenty years, becoming more so than any other Spaniard of his or the previous generation, a composer of international stature and of international technique (much as did Lassus, although in contrast to him Victoria wrote nothing but church music). His music is very much a blend of Spanish tradition and passion, (Victoria was, after all, a younger contemporary of St Teresa of Avila and of St John of the Cross), and of Roman influence (perhaps fortuitously he was in that city at the very time when Catholicism was regaining its virality and confidence with disciplined reform). Once

thought of as the final figure of an Age, his music a monument to a classical style best exemplified by the 'perfection' of Palestrina, Victoria can in truth be seen as a colossus in his own right: his mature polyphony and late polychoralism not only sum up the 16th century but remain archetypes of Hispanic music to follow.

The 8-voice double-choir Antiphon [1], *Salve Regina*, and the Mass of the same name based upon it [2] - [7], are typical examples of Victoria's greatest music. It is probable that he planned Masses based on all four of his 8-voice Marian Antiphons, but only this one, first published in 1592, on *Salve Regina*, and those on *Alma Redemptoris Mater* and *Ave Regina caelorum*, were completed before his death in 1611. There is an additional twist to Victoria's use of borrowed material, of parody technique: all these Masses are not only reworkings of his 8-voice settings of the Antiphons, but they also use passages of music from the other versions. For example, from the 6-voice *Salve Regina* (published in 1572), the music for the *Et Iesum* verse is set to *Crucifixus etiam pro nobis* in the Mass; and easily recognisable from the 8-voice *Salve Regina* (first published in 1576) are the *Ad te clamamus* verse reworked as *Kyrie eleison*, *Vita dulcedo* as *Agnus Dei*,

and so on. Use of the technique of parody does not mean that Victoria simply copied music from one composition to the next - there is always a very considerable element of genuine recreation and re-invention, of extension, of addition (for example, of joyful triple-time passages, such as at *Gloria Dei Patris* in the *Gloria*).

The *Salve Regina* [1] and the Magnificat [2], and the hymn *Ave maris stella* [8], all reflect the verse structure of their texts; *Alma Redemptoris Mater* [9], *Regina caeli* [10] (particularly notable for its joyful triple-time alleluias), and the prayer, *Ave Maria* [11], lend themselves more naturally to a continuous flowing polyphony. All are perfectly constructed and balanced, entirely appropriate to the texts, fervent and yet smooth and flowing, with the sweetest and most magnificent sonorities. The Magnificat [2], at first sight a completely new composition published for the first time in 1600, turns out, however, to be an extensive through-composed reworking of the 4-voice first Magnificat from the set of alternatim settings published in 1576. This, the Mass and the *Salve* are performed here with organ accompanying Choir 1, and bass dulcian (*bajón*), Choir 2 (as was often the practice in Spain during the latter part of the sixteenth century). *Alma Redemptoris*

Mater [9] and *Regina caeli* [10] have one choir accompanied by organ; *Ave Maria* [11] and the hymn [8] are performed *a cappella*.

An intimate interlude is provided by this hymn for four voices, *Ave maris stella* [8]. One of the more famous of hymn texts, it was set twice by Victoria, this earlier version published in Rome in 1581 in his *Hymni totius anni, secundum Sanctae Romanae Ecclesiae consuetudinem...* ('...according to Roman use'...). The huge 16th century Spanish repertoire of polyphonic hymns is still totally unknown in our time - those by masters such as Navarro or Guerrero, both contemporaries of Victoria, have regrettably remained unperformable and unperformed for lack of availability of the appropriate Spanish chants (for there were major regional variants both in text and in plainsong melody even until well after 1600). However, Victoria's hymns are all based on the Roman use (except for the two subtitled *more hispano*, *Vexilla regis* and *Pange lingua*) and are printed with the chant for the alternate verses. For these reasons they continue to be performed occasionally, but they still remain unjustifiably neglected in general and in relation to the rest of Victoria's output.

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THE SIXTEEN

SOPRANO

Lisa Beckley
Ruth Dean
Sally Dunkley
Helen Groves
Katie Pringle
Carolyn Sampson
Olive Simpson

ALTO

Andrew Giles
Michael Lees
Philip Newton
Christopher Royall
Richard Wyn-Roberts

TENOR

Andrew Carwood
Philip Cave
Neil MacKenzie
David Roy

BASS

Simon Birchall
Robert Evans
Timothy Jones
Michael McCarthy
Francis Steele

ORGAN

Laurence Cummings

BAJÓN

Alistair Mitchell

1 Salve Regina

*Salve, Regina, mater misericordiae,
vita, dulcedo et spes nostra, salve.
Ad te clamamus, exsules, filii Evae.
Ad te suspiramus,
gementes et flentes in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.*

Hail, Queen, Mother of mercy,
our life, our sweetness and hope, hail.
To thee do we cry, the banished ones, children
of Eve. To thee we send up our sighs,
mourning and weeping in this vale of tears.
Thou therefore, our Advocate,
turn thine eyes of mercy towards us.
And show us Jesus, blessed fruit of thy womb,
after this our exile.
O kind, O merciful, O sweet Virgin Mary.

MISSA SALVE a 8

2 Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

3 Gloria

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.*

Glory be to God on high.
And on earth peace
to men of good will.
We praise Thee, we bless Thee,
we glorify Thee.

*Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

4 Credo

*Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum, Iesum Christum,
Filius Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,*

We give thanks to Thee
for Thy great glory.
Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesu Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand
of the Father, have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesu Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

I believe in God
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,

*consubstantialem Patri,
per quem omnia facta sunt.
Qui, propter nos homines,
et propter nostram salutem,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

being of one substance with the Father,
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary
and was made man.
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sitteth at the right hand of the Father.
And He shall come again with glory
to judge both the quick and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Ghost
the Lord and giver of life,
Who proceedeth from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who spake by the prophets.
And I believe in one holy, Catholic and
Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.

5 Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

6 Benedictus

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

7 Agnus Dei

*Agnus Dei qui tollis peccata mundi:
miserere nobis.*

Lamb of God, that takest away the sins of the world,
have mercy upon us.

8 Ave maris stella

*Ave maris stella, Dei Mater alma,
atque semper Virgo, felix caeli porta.
Summens illud Ave Gabrielis ore,
funda nos in pace, mutans Hevae nomen.
Salve vincla reis, profer lumen caecis:
mala nostra pelle, bona cuncta posce.*

Hail, star of the sea, bountiful Mother of God and
eternal Virgin, happy gateway to heaven.
By that 'Ave' from the mouth of Gabriel,
establish us in peace, changing Eve's name around.
Throw off the bonds, bring light to the blind,
banish our ills, intercede for all good things.

*Monstra te esse matrem:
summet per te preces,
qui pro nobis natus, tulit esse tuus.*

*Virgo singularis, inter omnes mitis,
nos culpis solutos, mites fac et castos.*

*Vitam praesta puram, iter para tutum:
ut videntes Iesum, semper collaetemur.*

*Sit laus Dei Patri, summo Christo decus,
Spiritui Sancto, tribus honor unus. Amen.*

Show thyself a mother;
let Him receive our prayers through thee,
He who was born for us and is called thy Son.

O peerless Virgin, gentle above all others,
make us, freed from sin, meek and pure.

Through thy perfect life, protect our way;
that, seeing Jesus, we may rejoice always.

Praise to God the Father, glory to Christ on high,
and to the Holy Spirit, honour Three in One. Amen.

9 Alma Redemptoris Mater

*Alma Redemptoris Mater,
quae pervia caeli porta manes,
et stella maris,
succurre cadenti surgere qui curat populo.
Tu quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.*

Gracious Mother of the Redeemer,
you who remain the ever-open gate of Heaven,
and star of the sea,
succour thy people who, falling, strive to rise again.
You who gave birth, while Nature marvelled,
to your Holy Creator,
virgin before and after,
who heard that 'Ave' from the mouth of Gabriel,
have mercy on sinners.

10 Regina caeli, laetare

*Regina caeli, laetare, alleluia:
quia quem meruisti portare, alleluia.
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.*

O Queen of Heaven, rejoice, alleluia.
For Him whom you were chosen to bear, alleluia.
He hath risen, as He said, alleluia.
Pray for us to God, alleluia.

11 Ave Maria

*Ave Maria, gratia Plena, Dominus tecum.
Benedicta in mulieribus,
et benedictus fructus ventris tui Iesus.
Sancta Maria, Regina caeli, dulcis et pia,
O Mater Dei; ora pro nobis peccatoribus,
ut cum electis te videamus.*

12 Magnificat

*Magnificat anima mea Dominum
et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est: et
sanctum nomen ejus. Et misericordia ejus a
progenie in progenies timentibus eum.
Fecit potentiam in brachio suo: dispersit
superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit
humiles. Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus
misericordiae suae. Sicut locutus est ad patres
nostros, Abraham et semini ejus in saecula.
Gloria Patri, et Filio et Spiritui Sancto. Sicut
erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.*

Hail Mary, full of grace, the Lord be with you.
Blessed art thou amongst women
and blessed be the fruit of thy womb, Jesus.
Holy Mary, Queen of heaven, sweet and faithful,
O mother of God, pray for us sinners, that we
may see thee with the chosen.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Saviour.
For He hath regarded the low estate of His
handmaiden: for behold, from henceforth all
generations shall call me blessed.
For He who is mighty hath done great things to me;
and Holy is His name. And His mercy is on them
who fear him from generation to generation.
He hath showed strength with His arm; He hath
scattered the proud, even the arrogant of heart.
He hath deposed the mighty from their seats and
exalted the humble. The hungry He hath filled with
good things, and the rich He hath sent empty away.
He hath holpen His servant Israel, in remembrance
of His mercy. As it was spoken to our fathers, to
Abraham and His seed for ever.
Glory be to the Father, and to the Son and to the
Holy Spirit. As it was in the beginning, is now, and
ever shall be, world without end. Amen.

§ The Sixteen

Supporting The Sixteen

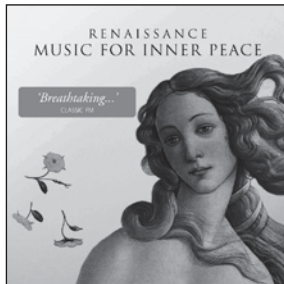
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Performance ***** Sound *****

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BBC RADIO 3, CD REVIEW

Heroes and Heroines, Handel Arias COR16025

Sarah Connolly

The Symphony of Harmony and Invention

Harry Christophers

BBC MUSIC MAGAZINE

Performance ***** Sound *****

Editor's Choice

§ The Sixteen

HARRY CHRISTOPHERS

After twenty-five years of world-wide performance and recording, **The Sixteen** is recognised as one of the world's greatest vocal ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance and a diversity of 20th century music is drawn from the passions of conductor and founder, **Harry Christophers**. Over eighty recordings, many prize-winning, reflect The Sixteen's quality in a range of work spanning the music of six hundred years.

The Sixteen has toured throughout Europe, Japan, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre, Sydney Opera House, and Vienna Musikverein; also the BBC Proms, and the festivals of Salzburg, Granada, Lucerne and Istanbul. The vigour and passion of its performance win new fans wherever it performs. At home in the UK, the group promotes A Choral Pilgrimage, a tour of our finest cathedrals bringing music back to the buildings for which it was written.

The choir is enhanced by the existence of its own period instrument orchestra, The Symphony of Harmony and Invention, and through it Harry Christophers brings fresh insights to music including that of Purcell, Monteverdi, JS Bach and Handel. 2004 witnessed the launch of the group's annual Handel in Oxford Festival, a weekend of concerts and events dedicated to the life of this great composer.



Recording Producer: Mark Brown
Recording Engineer: Mike Hatch (Floating Earth)
Recorded at St Jude's on the Hill, Hampstead
Garden Suburb, London, 5-7 February, 1997

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§ The Sixteen Edition

Victoria - perhaps the most outstanding composer of the Spanish Renaissance tradition

Victoria Requiem

SACD-CD-hybrid, surround sound COR SACD16033



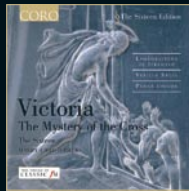
This brand new recording from The Sixteen features the celebrated Requiem of 1605, Victoria's final composition, a work of beguiling beauty and sumptuous simplicity.

It can be seen as the summation of both his art and the Spanish Renaissance tradition. The beautiful plainsong on which it is structured can be heard arching through the texture, forming a delicate and sinuous line throughout. Subtly accompanied by a chamber organ and bajón, it is recorded here with the same forces as may have performed it originally in the Monasterio de las Descalzas Reales.

The Requiem is preceded by Marian Antiphons interspersed with three motets setting texts from the Song of Songs.

The Mystery of the Cross

Victoria Volume II COR16021



"Music Christophers was born to conduct."
BBC RADIO 3,
CD REVIEW

Call of the Beloved

Victoria Volume III COR16007



"...this is a beautifully prepared and rewarding recording that deepens our appreciation of one of the greatest masters of the Renaissance."

GRAMOPHONE

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COR16035