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

### Victoria Requiem

SACD-CD-hybrid, surround sound COR SACD16033



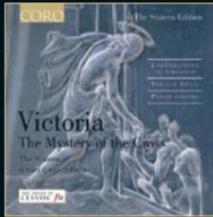
This brand new recording from The Sixteen features the celebrated Requiem of 1605, Victoria's final composition, a work of beguiling beauty and sumptuous simplicity.

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 well 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.

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BBC RADIO 3,  
CD REVIEW

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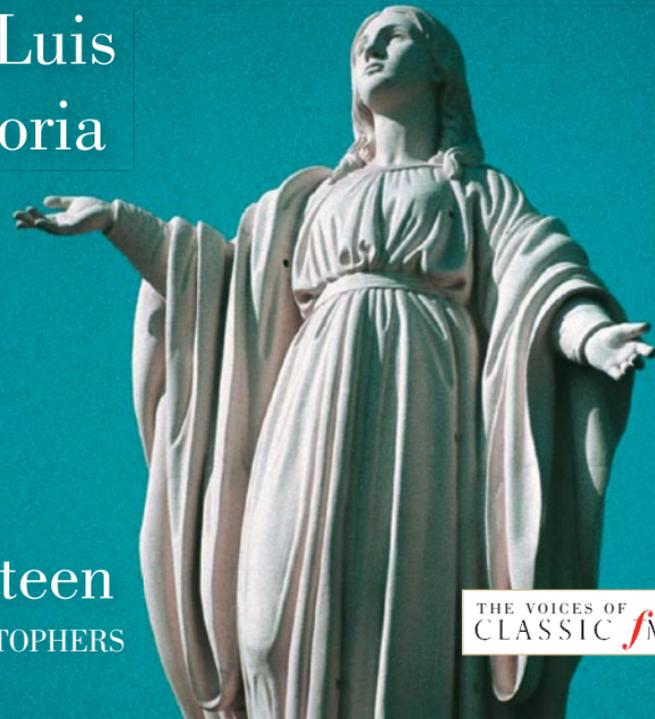
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# Devotion to our Lady

## Tomás Luis de Victoria



The Sixteen  
HARRY CHRISTOPHERS

THE VOICES OF  
CLASSIC *fm*



## 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 [12], 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 dulcician (*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...* (...'ac cording 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.*

## MISSA SALVE a 8

### [2] Kyrie

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

### [3] Gloria

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

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.

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

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,  
Filiium Dei unigenitum,  
et ex Patre natum ante 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,  
Spirituui 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

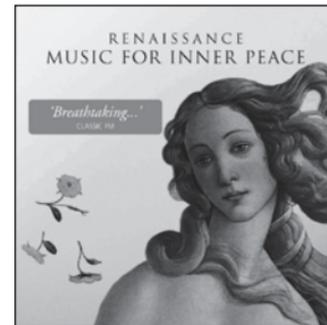
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BBC MUSIC MAGAZINE

Spem in alium CORSACD16016

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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

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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.



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Recording Engineer: Mike Hatch (Floating Earth)  
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