

# Life and Death

*Music of the Spanish Court*



## Victoria Requiem

Tomas Luis de Victoria  
**Graduate Singers**

*Directed by Timothy Marks*

Saturday October 20 and Sunday October 21, 2001

## **Graduate Singers**

Graduate Singers was formed in 1977 and has sung under a number of musical directors including Carl Crossin, Hilary Weiland, Graham Abbott, Jason Shute, and Andrew Close. Timothy Marks tonight conducts his third performance as our Musical Director.

Graduate Singers has performed for the ABC on many occasions and has broadcast on ABC-FM and 5MBS. The choir gained critical acclaim for concerts with the Adelaide Symphony Orchestra and has enjoyed the opportunity of working with Australian and international conductors including Nicholas Braithwaite, Janos Furst, David Porcelijn, Vladimir Verbitsky, and Yaron Traub.

The choir performs many styles of music – chamber music from all periods, modern music and major classical works. Major works performed include Bach's Mass in B Minor and Magnificat, Handel's Messiah and Samson, Monteverdi's 1610 Vespers, Mozart's Requiem and the Duruflé Requiem. Recent concerts have included Fanshawe's African Sanctus, Rachmaninoff's Vespers, Handel's Dixit Dominus and three concerts of music by South Australian composers. Graduate Singers has premiered works by Matthew Atherton, Jason Shute and Andrew Close.

## **Timothy Marks**

### **Musical Director.**

Tim graduated from the Elder Conservatorium with a Graduate Diploma in Music, Performance (Viola) where he studied with Keith Crellin. Whilst still a student he was principal viola with the Adelaide Youth Orchestra, Youth Chamber Orchestra and South Australian Youth Orchestra. He has also played with the Adelaide Symphony Orchestra and Chamber Orchestra. His interest in early music performance led him to become principal player for Ensemble Esterhaza (Melbourne), New Holland Baroque (Adelaide), and he is a member of the Australian Brandenburg Orchestra (Sydney).

He pursued his vocal studies under Robert Dawe and has been a soloist with many Adelaide Choirs including the Festival Chorus and Adelaide Symphony Orchestra, Adelaide Philharmonia Chorus, Graduate Singers, Adelaide Harmony Choir and the University Choral Societies. He is also a member of CoOpera, a touring opera company.

Timothy's credits as Musical Director include the Pembroke Choral Society (In Unitate), and the Australian Youth Choir of which he has been the State Director since 1996. In this role he has performed in concerts with the Vienna Boys Choir (1994/99), Philadelphia Boys Choir (1995/98) and the English Chamber Singers (2000). He is also the director of the Cabra Concert Choir and Pembroke Junior Concert Choir. He has been involved in several International tours performing throughout the United States, United Kingdom and Europe; including performances in Disneyland, Independence Hall (Philadelphia), St Paul's Cathedral and Shakespeares Globe Theatre (London), St Marks (Venice) and New Yorks Carnegie Hall.

**Thomas Luis de Victoria** was just one of a very substantial school of Spanish renaissance composers; albeit one of the least prolific. Many deserve to be considered as important as Victoria, though none wrote anything as mature and accomplished as the Requiem. One reason for their collective and comparative lack of fame was that they travelled very little. Victoria was lucky in this respect. He was born in Avila in 1548, and brought up there in the tradition of composers such as Morales. In about 1565 he travelled to Rome to study at the Jesuit Collegio Germanico. Whilst there he must have met Palestrina and was almost certainly taught by him. The subtleties of Palestrina's polyphony are regularly found in the music of Victoria, unlike that of his Spanish musical contemporaries. Victoria stayed in Rome until at least 1583 by which time he had been ordained priest (1575) and also published several volumes of his work to date. By the end of his life he had published almost his entire musical output, an achievement that eluded most of his colleagues.

Victoria entered the Empress's service as *maestro de capilla* in 1583 after Phillip II had granted his petition, made in the dedication of his *Segundo Libro de Misas*, "to put an end to my labour of composing, to rest for a time in honest leisure and to be able to compose my soul in contemplation, as befits a priest." After the death of the Empress, until his own death in 1611, Victoria was employed in Madrid as organist to the convent where Maria had lived in retreat. Since he was by profession as much a priest as musician, it is easy to understand why Victoria wrote only sacred music. One should not, however, imagine that it is all sombre. Victoria was held by his contemporaries to be an essentially joyful composer, with his music often showing madrigalian characteristics such as the liberal use of accidentals, diminished intervals and word painting.

**Juan Del Enzina** was born in Salamanca in 1468, the son of a cobbler. After serving at the court of the Duke of Alba he travelled to Rome where he enjoyed the favour of three successive Popes. On a journey to the Holy Lands in 1519 he took Holy orders before living the remainder of his life as Prior at the Cathedral of Leon. Enzina excelled in writing what was to become one of the major musical forms of the Spanish Renaissance, the villancicos (verses linked by a refrain). His musical output is the exact opposite of Victoria's, as he was an ecclesiastic who only wrote secular music (sometimes with comic and salacious content!).

**Extract from a manuscript preserved in the Biblioteca Nacional of Madrid**

Respects and obsequies celebrated in the convent and royal chapel of the Delcalzas by the stewards and executors of Her Christian Majesty the Empress, written by Diego de Urbina, servant of our lord the king and ruler of Madrid, In the year 1603.

“...Tuesday 18 March, at half past two in the afternoon there assembled in the royal chapel of the Descalzas, to celebrate the obsequies, the prelates, gentlemen and stewards of Her Majesty the Empress now in glory, and the most illustrious Emperor Rudolf II and the other testamentary executors and all the servants of Her Majesty dressed in mourning capes, their heads covered with hoods... The royal chapel was hung with black velvet and damasks, as also were the pillars of the church crested with escutcheons of the Imperial arms. In the centre the sumptuous catafalque was supported on a frame 18 feet wide and 54 high without counting the Imperial crown at its pinnacle... All of Corinthian architecture, from the four corners of the catafalque rose four spires with four candlesticks, each one made of gratings of squared wood filled with lights, being two thousand surrounding it; at the corners of the catafalque four mace bearers with cowls, black cloaks and maces of gilded silver on their shoulders ...”

“... At half past two began the Vigil for the chaplains and singers of the royal chapel of the Delcalzas with another four drawn from the chapel of the Santa Iglesia Mayor of Toledo... The Vigil was conducted at five in the afternoon because it was said with great solemnity ...”

“On another day, Wednesday 19 March, three Pontifical Masses were said by three prelates... The Requiem Mass, which was the third and last was said by the bishop of Zaragoza, to be that of the obsequies...When the Mass was over, Fray Bautista de los Angeles, Her Majesty's chaplain, preached a sermon in praise of the Most Serene Empress which lasted an hour; at the end of the sermon the archbishop and the four assistant elders came down from the altar and, around the tomb, said four Responsories and each separately perfumed the tomb with incense, and the final Responsory was said by the Archbishop of Zaragoza; with this were concluded the royal obsequies of Her Majesty, which were the most solemn and sumptuous there have been in Spain ...”



# Programme

## Music of Life & Death

**Triste España** Juan del Encina (1468?-1529?)

*At the time of the sad demise of Prince Don Juan, of glorious memory, son of the most Catholic King of Spain, Fernando V, and of the Queen Isabella III of her name.*

Spain sad and unfortunate, all must weep for your fate.  
As irrevocably all joy has deserted you.

**La chacona** Juan Arañes

**Alison Hansen** - **Guitar**

## Music of Love

**Fata la parte** Juan del Encina (1468?-1529?)

It is reported everywhere that the wife of Mr Cotal is dead.  
Because he found her with a Spaniard alone in her house  
Thereupon he killed her. He then escaped using force and craft.  
Look out, for if I catch you, Don Espanoleto! There upon my bed, I will  
will give you such a battering that when I write about it the pages will  
make you weep.

**Cucu, cucu** Juan del Encina (1468?-1529?)

Cuckoo, cuckoo, coo, cuckoo! Make sure that you are not one.  
Good fellow, you should know that even the best of women will sell her  
soul for a kiss. Give yours all that you can.  
Good fellow, you should watch out that you are never hoodwinked;  
if your woman goes to do a pee, go along with her yourself.

## Music of War

**La Guerre** (Excerpt) Clement Janequin (1475?-1558)

**Alison Hansen** - **Guitar**

## **Music of Faith**

**Ave Maria** T. L. de Victoria (1549-1611)

**Ecce Sacerdos Magnus** T. L. de Victoria  
Behold a great priest, who in his days pleased God,  
and brought justice.

**El Dindirindin** Mateo Flecha (1481-1553)

## **INTERVAL**

### **Officium Defunctorum,**

Thomae Ludouici de Victoria a sex vocibus - 1605

#### **Taedet Animam Meam.**

I am weary at heart of my life, I will speak out at my own risk  
and express the bitterness of my soul., I shall say to God:  
Do not condemn me, but show me why you judge me in this way.  
Shall it seem a good thing to you to cheapen me and oppress me,  
a man of your own making, and to support the schemes of the wicked?  
Are your eyes like human eyes? Do even you see only as men do?  
Is your life like the life of men, and do your years past like the days of  
men, that you should search for faults in me, and investigate my sins?  
Surely you know that I have done no wrong, and no one could rescue  
me from your hand.

#### **Introitus**

Grant them eternal rest, Oh Lord, And let the perpetual light shine upon  
them.

A hymn, O God, becometh thee in Sion, And a vow shall be paid to  
thee in Jerusalem: Give ear to your supplication, unto Thee shall all  
flesh come.

Grant them eternal rest, Oh Lord, And let the perpetual light shine upon  
them.

#### **Kyrie**

Lord have mercy, Christ have mercy, Lord have mercy.

#### **Graduale**

Grant them eternal rest, Oh Lord, And let the perpetual light shine upon  
them.

A hymn, O God, becometh thee in Sion, And a vow shall be paid to  
thee in Jerusalem: Give ear to your supplication, unto Thee shall all  
flesh come.

Grant them eternal rest, Oh Lord, And let the perpetual light shine upon  
them.

### **Offertorium**

Lord, Jesus Christ, King of Glory, deliver the should of all who dies in the faith from the pains of hell and the deep pit. Deliver them from the lion's mouth, lest the jaws of hell swallow them, lest they fall into everlasting darkness; but let St Michael, the leader of hosts, bring them forth into the Holy Light; as we offer our prays and sacrifices, as Thou didst promise of old Abraham and to his seed.

### **Sanctus and Benedictus**

Holy, holy holy, Lord God of Sabaoth.  
The heavens and the earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

### **Agnus Dei 1, 11 & 111**

Lamb of God, That takest away the sins of the world,  
Grant them rest, grant them eternal rest.

### **Communio**

Let light perpetual shine upon them, Oh Lord, in the company of thy saints for ever more; because Thou art merciful.  
Grant them eternal rest Oh Lord, and let the perpetual light shine upon them in the company of thy saints for ever more; because Thou art merciful,  
Let them rest in peace. Amen.

### **Versa est in luctum**

My harp is turned to mourning and my organ into the voice of those that weep.  
Spare me Oh Lord, for my days are nothing.

### **Responsory (Libera me)**

Deliver me Lord from everlasting death,  
On that fearful day; When the heavens and earth shall be moved  
and Thou shalt come to judge the world by fire. I am seized with trembling,  
I am sore afraid For the day of judgement and the coming wrath.  
When the heavens and earth shall be moved, That day, a day of wrath, calamity  
and woe, And great day and bitter indeed. Grant them eternal rest, Oh :ord,  
And let the perpetual light shine upon them.  
Lord have mercy, Christ have mercy, Lord have mercy.

## **Graduate Singers**

Trudie Austin	Peter Ashenden
Brigid Bruer	Robert Cox
Linda Brugman	Martin Dooland
Christina Clark	Bill Jackson
Margaret Cunningham	Phil Lock
Alison Day	Paddy McGee
Mary Doube	Gavin Pearce
Alison Fleming	David Rohrsheim
Amy Hilditch	Chris Stekete
Jennifer Hunter	Bruce Stewart
Cathy Lock	
Katrina Matthews	
Vicki McGregor	
Susan Murdoch	
Sarah O'Brien	
Frances Owen	
Louise Tunbridge	

For information about future concerts, auditions, or hire for weddings and other functions, please contact Graduate Singers at :  
graduatesingers@yahoo.com.au    phone : 8269 4138