



CORO TOMÁS LUIS DE VICTORIA
MUSIC IN THE SPANISH RENAISSANCE

MUSIC IN THE SPANISH RENAISSANCE PROGRAM

RELIGIOUS OPTION

Ecce virgo concipiet.....	Cristobal de Morales
Peccantem me quotidie	Cristobal de Morales
Regina caeli	Francisco Guerrero
Pater noster	Francisco Guerrero
La guerra.....	Mateo Flecha
Ave Maris Stellam.....	Tomás Luis de Victoria
Senex pueri portabat.....	Tomás Luis de Victoria
O magnum mysterium.....	Tomás Luis de Victoria
Tamquam ad latronem.....	Tomás Luis de Victoria
O vos omnes.....	Tomás Luis de Victoria
O quam gloriosum est regnum.....	Tomás Luis de Victoria

MIXED RELIGIOUS AND PROFANE OPTION

PART I

Ecce virgo concipiet.....	Cristobal de Morales
Peccantem me quotidie	Cristobal de Morales
Regina caeli	Francisco Guerrero
Senex pueri portabat.....	Tomás Luis de Victoria
O vos omnes.....	Tomás Luis de Victoria
O quam gloriosum est regnum.....	Tomás Luis de Victoria

PART II

Fata la parte.....	Juan Del Enzina
Estas noches.....	Cancionero de Upsala
Ojos garzos ha la niña.....	Cancionero de Upsala
Con qué la lavaré.....	Cancionero de Upsala
Prado verde.....	Francisco Guerrero
Ay de mi, que en tierra ajena.....	Mateo Flecha el joven
Dindirindín	Cancionero de Palacio

MUSIC IN THE SPANISH RENAISSANCE

NOTES TO THE PROGRAM

RELIGIOUS MUSIC

At the end of the fifteenth century, music and culture were going in a different direction in Spain in relation with the rest of Europe. Italy and the Netherlands specially, had developed a music full of imitations, ornaments and very horizontal, while at the same time, especially in Castilla, religious music was very austere, vertical with very little counterpoint.

Everything changed at the beginning of the sixteenth century, especially due to the musical chapel of Juana la Loca coming from the Netherlands. When she was locked up in the city of Tordesillas by her son, Carlos V, this chapel stayed with her during some years. There were in it many of the best composers of Europe, who brought to Spain all the musical innovations of that moment.

Peñalosa was the first Spanish composer introducing the techniques of Netherlander musicians in Spain; but Cristóbal de Morales was the first Spanish composer with a reciprocal influence over the European music. He lived some years in Rome, where he was very well considered and he contributed to the European music of the moment with a more austere use of the counterpoint, which he considered to be too often superficial, and with a more distinct expressiveness using the verticality and the changes of harmony.

One of Morales' disciples in Toledo was the Sevillian Francisco Guerrero, another great Spanish composer. He added to his training the lightness of the andalousian nature. At that moment Seville was the headquarters of the best painting school of all Europe and with the American conquest, it was a very active centre and the melting pot of many different kinds of people. Guerrero's musical activity was more orientated to Spain and America than to Europe.

Mateo Flecha cultivated especially a genre called "ensalada". It is a deeply Spanish musical form, but not exclusive from there. These are religious works, but with a style influenced by profane music. They are written in different languages, with different styles depending on them, especially marking the difference for the latin sentences. It was a very succesful genre in Spain. Morales composed a mass based on one of this "ensaladas".

Victoria is the highest point of the Spanish music of the Renaissance. His importance is due to his ability to integrate all the technical development of this period putting it at the service of the expression of his own experience of the text. He gave to the counterpoint and to the harmony a more plastic use adapted to each particular situation and for this reason he is considered to be on the way of the Baroque period. In his last years, in spite of his fame, he gave up composing.

He needed time to pray. But he made an exception for the death of the person he worked for, writing one of his master works, the *Officium defunctorum* for 6 voices.

PROFANE MUSIC

The evolution of profane music in Spain is opposite to the religious one. At the end of the fifteenth century and the beginning of the sixteenth century, there were thousands of little songs composed with the popular forms of the moment. When Spain came in contact with the European music, religious music radically changed, as said, but profane music did not experience this evolution. There are no great madrigal composers as in Italy or England, and profane music is reduced to works of little importance of great religious composers.



TOMÁS LUIS DE VICTORIA CHOIR



Founded during Holy Week of 1996, as a consequence of the traditional event taking place in the church of Brunete (Madrid, Spain), where Responsorios from Renaissance composer Tomas Luis de Victoria were performed. This choir began, and still remains today, as a chamber choir specially interested in Renaissance polyphony, and particularly in Tomas Luis de Victoria. The choir also performs works from other periods.

The choir members' hard work and enthusiasm during all these years under the direction of Antonio Peces, crystallizes in the neat blend of the voices and the sensitivity that its interpretations instill. The group has ample experience and consolidated musicality, exploring every facet of choral music and singularity of the great masters' art. Its musical perspective was widened thanks to the work carried out under the direction of Konrad von Abel between 2010-2014, through several intensive meetings and the joint preparation of musical projects.

The choir members receive regular vocal technique lessons from soprano Alicia Barrenechea. For some years now, Tomás Luis de Victoria choir participates as a pilot choir in direction courses taught by the mentioned German conductor Konrad von Abel.

The choir has two recordings. The first one features sacred music by Tomás Luis de Victoria and the second a selection of secular music pieces from the Renaissance.

More than two hundred concerts in La Rioja, Andalucía, Extremadura, Castilla y León, Castilla la Mancha, País Vasco, Comunidad Valenciana and especially, Comunidad de Madrid, reflects the choir's intense activity inside Spain. The choir has taken part in several editions of the Sacred Art Festival and the Classics Summer Festival, both organised by the Comunidad de Madrid, the festival Music and voice for the Passion, organised by Madrid council, as well as in many other polyphony festivals; such as, Medina de Rioseco, Festival of Sacred Music of the Desierto de las Palmas or Festival of Organ and Sacred Music of Getafe's Cathedral.

The ensemble took an active part in the IVth Centenary anniversary of Tomás Luis de Victoria's (h. 1548-1611) death, performing on several occasions his memorable "Officium defunctorum" for 6 voices.

In the last years, the choir has grown in number of participants, which has allowed the preparation of more ambitious projects, such as those dedicated to commemorate the IIIrd Centenary of Juan Bautista Cabanilles (1644-1712) death, featuring vocal works of this author and the motet "Jesu, meine Freude" by J. S. Bach; the Vth Centenary of Francisco Salinas' (1513-1590) birth, featuring polyphony works by some of his most famous contemporary composers (Victoria, Lasso and Diego Ortiz); as well as the program titled "Salve Regina", featuring works dedicated to Virgin Mary, written by Lasso and Victoria, which included several works for double choir, with the accompaniment of organist José Ignacio Gavilanes.

During 2013-2014 season, the choir dedicated its efforts to the "Lagrima di San Pietro", masterpiece from composer Orlando di Lasso (1532-1594). It's extraordinary complexity, expressiveness and use of a rich and fresh language, creates a unique work considered as one of the highest achievements of Renaissance polyphony and shows new paths to baroque music. This posthumous work was dedicated to Pope Clemente VIII, composed for seven voices and set in 21 parts: 20 madrigals and a concluding motet.

With this program, conducted by master Konrad Von Abel, the ensemble participated in the XXIV Festival of Sacred Art of Comunidad de Madrid, the XXIII Festival of Antique and Sacred Music of Getafe, "Prayer Time Music" cycle in Pamplona. Monastery de Huelgas Reales of Valladolid, San Justo y Pastor church of Segovia and Monasterio de Leyre (Navarra).

The choir started its 2014-2015 season, by participating in the 1st edition of Historic Church Organs route of Castilla-La Mancha. The program included works for chorus and organ of Tomás Luis de Victoria, William Byrd and Anton Bruckner. The organist was José Ignacio Gavilanes.

During 2014-2015, the group performed in Aeterna Music within “Baroque Aeterna” series with a monographic program dedicated to Tomas Luis de Victoria: O Magnum Mysterium, mass and motet; Ne timeas Maria and Quam Pulchri sunt, motets; Ave Maria and Salve Regina, double chorus antiphon and the psalm for double chorus Super flumina Babylonis.

Tomas Luis de Victoria was also the protagonist of the lent sacral program with pieces composed for Holy Saturday in his *Officium Hebdomadae Sanctae* (1585), the largest liturgical music collection of the Renaissance. The main set is composed by 18 responsorios, 9 lamentations, 2 passions and other pieces. Holy Saturday features the last 3 lamentations, 6 responsorios and the piece *Vexila Regis*; this hymn is the conclusion of an immense work composed as a unit, and dedicated to the Holy Trinity.

This program was presented on march 7th of 2015 at the Sacral Art of Madrid Festival.

This same program, *Officium Hebdomadae Sanctae* (1585), was prepared and performed in different formats with selections in various concerts during 2016. In November 2016, to celebrate the choir's XX anniversary, the complete program was finally performed in a cycle of 3 concerts in the San Nicolas de los Servitas church, Madrid.

This 2017 season started with the presentation of the program “The Death under the Modern European Vision”. It includes pieces composed between XV and XIX centuries, showing different attitudes and feelings towards death. Human's deep incomprehension regarding death, has stimulated several composers to create musical masterpieces.

2017 is the 450th year anniversary of Monteverdi's birth as well as the 500th anniversary of Alonso Lobo's death. As part of these celebrations, the TLV choir has included pieces from both composers.

For 2018, the choir will offer a program dedicated to early baroque period in Germany, which will include pieces from Heinrich Schütz and Bach family.

ANTONIO PECES GÓMEZ

CONDUCTOR



Born in Talavera de la Reina, Toledo. He began his musical training as a clarinetist with Máximo Muñoz and Vicente Peñarrocha in the Real Conservatorio de Música de Madrid. At the same time, he became a member of the Coro Gaudeamus. After completing his clarinet degree, he went to Rotterdam Conservatory for further studies with Walter Boeyekens. Later, he pursued studies with Vicente Alberola. To complement his musical training, he studied Counterpoint and Fugue, Composition and Piano. He also pursued direction and musical phenomenology under Konrad von Abel. Further more he studied Alexander technique with Simon Fitzgibbon and vocal technique with Alicia Barrenechea.

He has collaborated with numerous orchestras (Orquesta de estudiantes de la Comunidad de Madrid, Rotterdam Conservatory Orchestra, Teatro Madrid, Abadía) and currently collaborates with the Munich “Neue Philharmonie”. He has performed many concerts in chamber music ensembles, such as the clarinet trio “Bouffil”, the trio with viola and piano “Euterpe” or the wind quintet “Fundación”.

He developed his teaching activity as a clarinet instructor in several of Madrid’s conservatories: Conservatorio de Ferraz, Conservatorio de Arganda del Rey and Escuela de Música de San Lorenzo de El Escorial.

As a conductor, he has worked with the orchestra of the Conservatorio de Arganda del Rey and with the choir “Capilla Renacentista” of Madrid, among others. Since november 2012, he is the chief conductor of the Coro Gaudeamus de Madrid

He is the founder conductor of the choir Tomás Luis de Victoria de Brunete, which he has directed since its initiation.