



THE CHURCH OF
SAINT LUKE
IN THE FIELDS
487 Hudson Street
New York, NY 10014

Battle Mass!
Music of Tomás Luis de Victoria (1548-1611)

The Choir of Saint Luke in the Fields

David Shuler, *Director of Music*

Sopranos: Danielle Buonaiuto, Melissa Fogarty, Ava Pine

Altos: Donna Breitzer, Elizabeth Merrill

Tenors: Christopher Preston Thompson, David Root

Basses: Phillip Cheah, Steven Eddy

Thursday, April 22, 2021 at 8 o'clock p.m.

Vidi aquam

Missa Pro Victoria

Kyrie

Gloria

Ardens est cor meum

Missa Pro Victoria

Credo

Surrexit pastor bonus

Missa Pro Victoria

Sanctus & Benedictus

O sacrum convivium

Ad caenam agni providi

Missa Pro Victoria

Agnus Dei

Regina caeli (á8)

TEXTS AND TRANSLATIONS

Vidi aquam egredientem de templo,
a latere dextro, alleluia:
et omnes, ad quos pervenit aqua ista,
salvi facti sunt, et dicent: alleluia alleluia.
Ps. Confitemini Domino quoniam bonus:
quoniam in saeculum misericordia ejus.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*I saw water flowing from the temple,
on the right side, alleluia:
and all to whom that water came
have been saved, and they will say, alleluia, alleluia.*
*Ps. Give praise to the Lord for He is good:
for His mercy endures forever.
Glory to the Father, and to the Son,
and to the Holy Spirit: as it was in the beginning,
is now, and will be for ever. Amen.*

Missa Pro Victoria: Kyrie

Kyrie eleison
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

Missa Pro Victoria: Gloria

Gloria in excelsis Deo, et in terra pax
hominibus bonæ voluntatis.
Laudamus te. Benedicimus te. Adoramus te.
Glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine fili unigenite Jesu 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, Jesu
Christe, cum Sancto Spiritu, in gloria
Dei Patris. Amen.

*Glory to God in the highest, and peace
to his people on earth.
We praise you, we bless you, we worship you,
we glorify you, and we give thanks to you
for your great glory.
Lord God, heavenly King,
God the Father almighty.
Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
who takes away the sins of the world,
have mercy on us.
You that take away the sin of the world: receive
our prayer. You are seated at the right hand of
the Father: have mercy on us.
For you alone are the Holy One; you alone are
the Lord; you alone are the Most High, Jesus
Christ, with the Holy Spirit, in the glory of God
the Father. Amen.*

Ardens est cor meum;
desidero videre Dominum.
Quaero et non invenio ubi posuerunt eum.
Si tu sustulisti eum, dicito mihi,
et ego eum tollam, alleluia.

*My heart is burning;
I long to see the Lord.
I seek and cannot find where they have laid him.
If you have lifted him, tell me,
and I shall lift him. Alleluia.*

Missa Pro Victoria: Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. 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 coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus 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.

Surrexit pastor bonus

qui animam suam posuit
pro ovibus suis
et pro grege suo mori dignatus est.
Alleluia.

Missa Pro Victoria: Sanctus & Benedictus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

O sacrum convivium, in quo Christus sumitur: recolitur memoria passionis ejus: mens impletur gratia: et futurae gloriae nobis pignus datur. Alleluia.

I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. I believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the forgiveness of sins. I look for the resurrection of the dead, and the life of the world to come. Amen.

*Lo, the good shepherd rises,
he who himself laid down his life
for the sheep of his pasture
and was counted worthy to die for his flock.
Alleluia.*

*Holy, holy, holy Lord, God of hosts, heaven and 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.*

O sacred feast, wherein Christ is received, the memory of his passion is renewed in us, our souls are filled with grace, and the pledge of everlasting glory is given unto us. Alleluia.

Ad caenam Agni providi,
Et stolis albis candidi,
Post transitum maris Rubri
Christo canamus principi

Cuius corpus sanctissimum
In ara crucis torridum,
Cruore eius roseo,
Gustando vivimus Deo.

Protecti paschae vespere,
A devastante Angelo,
Erepti de durissimo
Pharaonis imperio.

Iam pascha nostrum Christus est,
Qui immolatus agnus est,
Sinceritatis azyma,
Caro eius oblata est.

O vere digna hostia,
Per quam fracta sunt tartara,
Redempta plebs captivata,
Reddita vitae praemia.

Consurgit Christus tumulo,
Victor redit de barathro,
Tyrannum trudens vinculo
Et reserans Paradisum.

Quaesumus, auctor omnium,
In hoc paschali gaudio,
Ab omni mortis impetu,
Tuum defende populum

Gloria tibi Domine,
Qui surrexisti a mortuis,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

Missa Pro Victoria: Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Regina coeli laetare, alleluia:
quia quem meruisti portare, alleluia:
resurrexit, sicut dixit, alleluia:
ora pro nobis Deum, alleluia.

*At the feast made ready by the Lamb,
Let us resplendent in white robes
After our crossing of the Red Sea,
Sing to Christ our head,*

*Whose most sacred body
Was parched on the altar of the Cross;
It is by tasting his roseate blood
That we live to God.*

*Protected on the Passover evening
From the destroying angel,
Snatched from the harshest
Rule of Pharaoh.*

*Now is Christ our Passover,
He who is the sacrificed lamb.
His flesh unleavened in its integrity,
Was made an offering.*

*O truly worthy sacrifice
Through which Hell has been crushed,
The captive people redeemed,
And the rewards of life restored.*

*Christ rises from the tomb,
The victor returns from the abyss,
Driving the tyrant with a thong,
And unlocking Paradise.*

*We beseech you, creator of all,
In this our Easter rejoicing,
To defend your people
From every attack of death.*

*Glory to you, O Lord,
Who has risen from the dead,
With the Father and the Holy Spirit,
Through eternity. Amen.*

*Lamb of God, who take away the sins of the
world, have mercy upon us.*

*Lamb of God, who take away the sins of the
world, grant us peace.*

*Rejoice, Queen of Heaven, alleluia:
for he, who you were worthy to bear, alleluia:
is risen, as he said, alleluia:
pray for us to God, alleluia.*

PROGRAM NOTES

To Philip III, Supreme monarch of each of the worlds, from Tomás Luis de Victoria, chaplain of your sacred imperial majesty.

It is known to all, great King, that in your soul, the pleasure of the concerts of music, enjoyed by Alexander the Great of old, is that there is no less skill in writing a song, striking upon the lire, or in the making of war. Homer tells us the same about Achilles and Plutarch and many other leaders and kings. It is how they calmed their spirits to forget their worldly worries with such a noble delight. In this way, they found pleasure in the gentleness of music and their patronage of the musical art since the royal state makes any common matter worthy and respectable. Music is indebted to those high people, and especially to you, who use it to temper the serious affairs of state, making this art, with your support, superior to the rest of its sisters, the so-called fine arts. I would humbly suggest you do this out of necessity. Which other distraction is more rewarding for kings and leaders than music? Music is made from the concordant sound of discordant voices, as is the special affection of your citizens joining you with their diverse customs, achieving a heavenly delight for kings' ears. These things are what inspired me to dedicate these hymns, solemn masses, and motets to you. I could hope of no other suitable gift for you, from me, as chaplain of your most sacred and noble grandmother [Maria of Austria], for you (I insist) who are a pious king and wholly concerned with church matters and wholeheartedly administer them with pleasure. In accepting this present, I will be protected from the impudent words of those who celebrate solemn masses with hymns and motets at this very famous church founded by your pious Aunt Juana [Juana of Portugal], and it will become a livelier place for the daily worship of the true God.

Dedication Missæ, Magnificat, Motecta, Psalmi, et alia quam plurima. Quæ partim Octonis, alia Nonis, alia Duodenis vocibus concinuntur - 1600.

Tomás Luis de Victoria is that rare occurrence in music history, a composer for whom we have an enormous amount of information, both about his family background and his professional life. He was born in Ávila in 1558, the seventh child of Francisco Luis de Victoria and Francesca Suárez de la Concha. His family was well to do, and though his father died in 1557, his older brother, who inherited from his grandfather, had sufficient wealth to support his mother and his siblings. Victoria was trained as a choirboy, studied the organ, and received his early education at Ávila Cathedral. The home of the Victoria family was located within a short walk of the cathedral and school. Ávila was a crucible of musical innovation. The young Victoria would have been exposed to the music of notable Spanish composers, including Bernadino de Ribera, Juan Navarro. On at least a few occasions, he would have met Antonio de Cabezón during his visits to the cathedral. In his mother's hometown of Segovia, he may have met Bartolomé de

Escobedo. Victoria likely continued his education at the Jesuit school of St. Gil, which had a connection to the family of St. Theresa of Ávila.

When his voice broke around 1565, Victoria was given a grant by Philip II, sent to Rome perhaps on the recommendation of his teachers at St Gil, and assigned to the Jesuit *Collegio Germanico* as a singer. The *Collegio Germanico* was founded to educate young German-speaking men for the priesthood, who, in turn, would be sent back to the German-speaking lands to the north to combat the influences of the Reformation with presumably typically Jesuit zeal. The college also housed several English, Spanish, and Italian boarders, of which Victoria was one. It is important to note that the community at the *Collegio Germanico* was cosmopolitan and activist. Among his first-year classmates was Englishman Thomas Cottam, who was executed, alongside fellow Jesuit Edmund Campion, at Tyburn in 1582. The two principal benefactors of the college were Philip II, famous for his unwavering support for the Counter-Reformation, and the Cardinal-Archbishop of Augsburg, Otto von Truchsess von Waldburg. Otto von Truchsess von Waldburg was to become the young Victoria's first Roman patron and was the dedicatee of Victoria's first printed collection of motets published by Venetian printer Antonio Gardano in 1572. This collection established Victoria's place in history as a brilliant composer of motets and includes most of the motets upon which his fame has rested over the centuries. The dedication addressed to Victoria's "most illustrious patron" begins thusly:

Truly, most renowned Cardinal, since the time that You took me under your protection, I believe that I have so busied myself in creative work that there would be no cause to regret my accomplishment, did my talent but equal my industry. And in earnest for my gratitude to Your Eminence, I have dedicated to you certain pious songs, musically elaborated after the fashion, commonly known as Motets, which I hope may be found useful by all the well-disposed, and especially by those skilled in musical science.

By 1573 Victoria held posts at both the *Collegio Germanico* and the *Seminario Romano*. He taught plainsong to the boys at the *Collegio Germanico* beginning in 1571 and by 1573 was appointed *maestro di cappella* at the *Seminario Romano*. Interestingly, the *Collegio Germanico* did not have an established choir; St. Ignatius Loyola in the original constitution only required the students to hear mass; no mention was made of who was actually to sing it. It is believed that Palestrina relinquished his post when his sons completed their education in 1571. Victoria could have been functioning in an unofficial capacity as early as the date of Palestrina's departure. Also, in 1573 the Jesuit superiors made the administrative decision to separate the German students from the Italians and others. The separation was not overly popular with the student body, so to soothe the unease caused by the split, a grand ceremony and opulent celebration were planned. It involved much food and wine and a procession to their new home at the Palazzo della Valle a short distance away. It ended at a specially constructed altar at which a double-choir psalm setting, *Super flumina Babylonis*, was sung. Victoria was granted the commission. *Super flumina* is one of his earliest 8-voice works, and the idiom would serve him well throughout his career. It was included in his 1576 "First Book of Masses, Motets, and Magnificats." This

collection was dedicated to another powerful German patron, Duke Ernst of Cologne and Münster, son of Albrecht V of Bavaria, a close ally of the Habsburgs.

In 1575, the Jesuit superiors transferred the *Collegio* to a palace adjacent to the church of St. Apollinaire. While continuing in his role as teacher of plainchant, Victoria also was appointed *maestro di cappella* at the church. The requirements of maintaining a full schedule of liturgical observances throughout the church year made it necessary for him to train and sustain a *Cappella Musicale*. Also, in 1575, Victoria was ordained priest by Bishop Thomas Goldwell, the last surviving member of the English Pre-Reformation Catholic Hierarchy.

In 1578 Victoria joined the newly formed community of secular priests, The Congregation of the Oratory, let by St. Philip Neri. He was admitted to a chaplaincy at S. Girolamo della Carità. Philip Neri lived on-site, and for nearly five years, Victoria was associated with this innovative religious leader. While he was a resident at S. Girolamo, Victoria published or reissued several more collections of his music, two in 1581, one in 1583, and two in 1585. He was a great believer in recycling material; the motet *O sacrum convivium* on this evening's program was first printed in 1572, then again in 1576, 1583, and 1585. As always, the dedications are carefully chosen, perhaps thinly veiled professional calculation as much as in gratitude. The only collection not dedicated to a specific patron was the *Officium Hebdomadae Sanctae* of 1585, a collection containing all the music needed for the observances of Holy Week. The dedication is simple and profound, to the God of the Trinity. Instead of the usual laudatory language, for this collection, Victoria quotes the final verse of the Passion Hymn *Vexilla regis*.

Te, summa Deus Trinitas,
Collaudet omnis spiritus:
Quos per crucis mysterium
Salvas, rege per saecula.

Thee, mighty Trinity! One God!
Let every living creature laud;
Whom by the Cross Thou dost deliver,
O guide and govern now and ever!

Victoria remained at the Oratory until 1585.

After over twenty years in Rome, Victoria, tired of the Roman fast lane, petitioned Philip II to be recalled to Spain. Phillip agreed, and Victoria was made chaplain to the Dowager Empress Maria of Austria at the Descalzas Reales in Madrid convent sometime around 1587. He remained there until his death. Las Descalzas was established in 1559 by Juana of Portugal, daughter of Charles V and Isabel of Portugal. It was lavished with endowments brought in by Juana. Over the years, as more retired noblewomen entered the community, they all paid substantial dowries for the privilege, and the convent became one of the wealthiest in Spain. The convent housed 33 nuns in a secluded and cloistered life who heard mass in a small chapel with a community of priests, of which Victoria was one. The priests all were required to be proficient in chant and polyphony and sang an average of two masses per day.

Maria of Austria, daughter of Charles V, sister of Philip II, and widow of Maximilian II, was born in Madrid on June 21, 1528. She shared her brother Philip's staunch Catholicism, unlike her more tolerant husband, and was often mentioned as a "soldier of the church." In 1582 Maria returned to Spain with her daughter Archduchess Margaret. Margaret, rather than becoming wife number five to the much older Philip II, chose the only option open to unmarried women of

noble birth and took vows as a Clarist nun and joined the community of the immensely wealthy Convent of Las Descalzas Reales. As a Habsburg princess, Maria was entitled to retire as dowager to a place of her choosing, and she chose to join her daughter at Las Descalzas. Maria was happy with the simplicity of life at the convent or the extent that a royal convent would be simple. Appropriate to her station, Maria was granted none other than Victoria as her private chaplain.

Though he was not an official director of music at the convent, Victoria's music was sung frequently, and the masses drew worshipers from among the elite of Madrid society. Victoria's quasi-retirement as chaplain to Maria of Austria was luxurious, even by today's standards. As a resident cleric, he was entitled to one servant and to have his meals served in his private quarters adjacent to the main building of the convent. He was allowed substantial time off, which in 1592 permitted a trip to Rome to supervise the printing of his second book of masses. His motet *Surge Debora* was sung for him at St. Apollinare to commemorate the defeat of the Turks at Sisak in 1594. He was also in the cortège at Palestrina's funeral on February 2, 1594. Victoria returned to Madrid and the Empress in 1594. In 1601 a royal decree allowed him to engage a *bajon* or dulcian player to accompany the organ, expand the choir to 18, and contract instrumentalists for special occasions.

The advantages of Habsburg patronage cannot be overestimated. Victoria, always conscious of who was responsible for his comfortable situation, made that clear in the choices of the dedicatees for the three printed collections he produced during his years at Descalzas. In fact, throughout his career, Victoria had the most illustrious list of dedicatees of any of his contemporaries. His most famous publication was of course, the *Officium Defunctorum*, commissioned for the elaborate funeral rites for Maria in 1603 and dedicated to Margaret in 1605 when it was published. He also printed a collection of masses dedicated to Albert Archduke of Portugal, another son of the dowager, in 1592, and *Missæ, magnificat, motecta, psalmi* the collection which contains the *Missa Pro victoria* in 1600.

The 1600 book was an important publication, bringing together all of Victoria's polychoral music into a single book. It seems to have been Victoria's intention to introduce his take on the Roman polychoral style to the Iberian Peninsula, from where it spread as far as the New World where it was celebrated in such cathedral centers as Puebla and Mexico City. It also included for the first time, an organ *partitura* in four-voice open score. It only follows the first choir, even in the triple choir *Missa Laetatus sum*, which not only poses questions about its intention and usefulness, but also about the performance practice of the time. It certainly does not diminish the beauty of the mass performed *a cappella* as it is this evening. The *Missa Pro victoria* seems to have been a favorite of Philip III, *una misa de la batalla de que el Rey n(uest)ro s(eño)r gusto mucho'*, (a Battle Mass the King liked very much) or so says Victoria in a letter to the Duke of Urbino. The dedication in the 1600 collection is the first time Victoria employs classical references and includes a rather florid series of flattering comments directed to Philip. The last line of the dedication is curious. It implies that all was not entirely peaceful at the convent, as Victoria suggests that Philip accepting his gift would protect him from what were, if the implication is to be believed, snooty comments by other clerics with whom he worked. It is said that Phillip III was everything Philip II was not; he loved extravagant art and music but had no real understanding of it. And though he meant well, he lacked an attention span to care much about

learning more. No stranger to careful choices of dedicatees, Victoria carefully weaves together music, war, politics, and empire to stoke an imperial ego. It also makes sense that the relatively short *Missa Pro victoria* would have appealed to Philip. It is the only mass Victoria composed on a secular model, Clément Janequin's 1529 chanson *La Bataille de Marignan*, also known as *La Guerre*. The source chanson employs musical devices and sound effects that stretch the traditional practice of word-painting. Janequin creates an astonishing soundscape in which the actual sounds of battle are "sung" by the performers. The chanson must have been very popular in Spain; not only Victoria but also Guerrero, Esquivel, and Morales composed masses using it as a model. The chanson was popular as a model outside of Spain as well, with parodies by Croce, Lappi, and a possibly dubious attribution to Palestrina, appearing in Italy.

The *Missa Pro victoria* is set for nine voices in two choirs, SSATB+SATB. Victoria himself called it his "Battle Mass," and it is possible he coined the phrase. In his parody mass of Janequin's chanson, Spain's most accomplished composer of the previous generation, Francisco Guerrero (c. 1528-1599) goes to great lengths to obliterate any whiff of secularism. Guerrero's efforts and one might also argue, those of the other composers up to Victoria, are restrained by the conventions of the 16th century. With the *Missa Pro Victoria*, along with one might argue, the 12-voice *Missa Laetatus sum* also included in the 1600 book, Victoria takes a bold first step into the 17th century and the Baroque. One lovely example of Victoria's 17th century legacy would include the quite magnificent *Missa ad instar praelii constructa* a12 composed by Juan Bautista Comes (c. 1582-1643). Like the *Missa Pro Victoria*, it will also be familiar to St. Luke's community appearing over the years in our Easter Day masses. With Comes' mass the influence of Janequin's source chanson continues to evolve, relying less on actual quotes from the source while retaining the overall spirit of the chanson.

Victoria, surprisingly, seems not only to embrace the source but even revels in it. The opening of the grand and slow-moving Kyrie I is set to the opening text "escoutez" (listen or hark). The *Christe*, sung only by Choir 1, is set to triple section that occurs throughout the chanson. It is in the Kyrie II where things really get going. Victoria fires off a barrage of repeated notes boldly using an exact quote from Janequin's chanson. The freewheeling use of such obviously secular materials is striking both for a composer whose historical reputation seems to have been that of a somewhat pious and meditative priest/composer of very religious music, and because of the Catholic Church's efforts to discourage the use of secular materials as sourced for mass composition. The authentic Victoria we find when we take a closer look was definitely more cosmopolitan, worldly, and politically astute, and if the dedication of the 1600 book is to be taken at face value, he was also in possession of a rather wry sense of humor. The motif set to Janequin's onomatopoeical *frerelalalan fan* is described by musicologist Robert Stevenson as "twenty-one-gun-salute music" which precedes the martial text "Roar & thunder, bombards and cannons." It certainly is exactly that. The text also appears in carefully selected places throughout the rest of the mass, the beginning of the Gloria, *et in terra pax hominibus bonae voluntatis* (and peace to his people on earth) and the *Et resurrexit* (he rose again) in the Credo. The opening of the Sanctus reveals a bit of a musical puzzle. Victoria sets the word *Sanctus* (Holy) in triple meter with one soprano from each choir, almost abruptly changes the meter to duple meter to better set *Domine Deus Sabaoth* (Lord God of hosts), then repeats the sequence with all of the voices from both choirs. The repetition of large segments of Sanctus text would

have been unheard of earlier in the century and foreshadows concerted Baroque settings of the mass, which would emerge later into the 17th century. The Hosannas employ the ebullient triple meter as in the *Christe*. Victoria only provides a single polyphonic verse for the *Agnus Dei*, the third, ending with "grant us thy peace." Stevenson compares the military context in the *Missa Pro victoria* in which prayers for peace are offered as the still firing guns retreat into the distance to the *Agnus Dei* in Beethoven's *Missa Solemnis*, suggesting residual influences over two centuries later. Interestingly, Beethoven dedicated the *Missa Solemnis* to Archduke Rudolf of Austria, yet another Habsburg.

The other works on this evening's program are a representative cross-section of Victoria's work throughout his career, both in Rome and Madrid. His masses, motets, and other works were printed in lavish folios. Copies made their way to ecclesiastical and royal libraries throughout Catholic Europe and even to the well-funded colonial institutions in the New World. His works were so popular that copies of his music had to be replaced in Mexico City after they wore out by constant use.

Victoria published his first collection of motets in 1572 at the age of twenty-four. This core collection printed by Antonio Gardane in Venice includes two motets on this evening's program. *Surrexit pastor bonus* and *O sacrum convivium* are certainly among his loveliest compositions. Victoria dedicated the collection to Otto Truchsess von Waldburg, Cardinal-Archbishop of Augsburg, who, with Philip II, was the chief benefactor of the *Collegio Germanico*. The works in this extensive anthology date from the early to the middle period of his career, and among them is Victoria's best-known motet *O magnum mysterium*. The collection was reissued in 1583, 1585, 1589 (twice), and 1603. The reissues included the initial assemblage of motets with a few additions each time. *Ardens cor meum* and the eight-voice *Regina Caeli* first appeared in 1576 in Victoria's first collection of masses, psalms, and motets, and then in each subsequent collection of motets. The 1572 collection has fourteen motets for four voices, nine each in five and six, and one for eight.

Vidi aquam is the antiphon sung during the *Asperges* or sprinkling of holy water in place of the simpler *Asperges me* during Eastertide. It remains one of Victoria's most popular antiphons, and still used at St Luke's and throughout the modern church. It shares the same structure as the Tridentine Introit, a series of verses and responses, alternating between plainchant and polyphony with a recitation of the *Gloria Patri* (Glory be to the Father...). The complete Antiphon is sung in its entirety at the beginning and the end. Composed sometime before 1592, *Vidi* is also found in the 1600 books with the *Missa Pro Victoria*. It was originally printed in the 1592 book of masses that Victoria was granted leave to oversee in Rome.

O sacrum convivium is a prose text in honor of the Blessed Sacrament, probably written by St. Thomas Aquinas and used as a Magnificat antiphon for the feast of Corpus Christi. The text is commonly used today as a communion motet in modern eucharistic celebrations, as it is here at St. Luke's. Victoria composed two settings of the *O sacrum convivium* in four and six voices, and it is the four-voice version we hear tonight. It is set rather unusually for four high voices. The effect is stunning. The SSSA texture weaves around upon itself, creating a celestial swirling musical cloud constructed from the interweaving of nearly equal vocal lines. It is El Greco's depictions of heaven rendered into music. This imagery is especially apparent in the second

section beginning with the words *Mens impletur* (our souls are filled with grace), continuing with a moment of absolute loveliness at the words *et futurae gloria* (of everlasting glory) and ending in a soaring Alleluia. Theorists have sometimes suggested that a downward transposition would be advisable to render the motet low enough for TTTB. Lower voices would surely alter the angelic sound heard this evening. *Surrexit pastor bonus* is another of Victoria's stunning forays into six voice writing. It is high drama in its best representation. Having six voices at his disposal provides Victoria with the flexibility to create the sense of high and low choirs and semi-choirs of smaller groups from the whole, always returning to the full choir at the end of phrases. He uses duets between voices frequently at *posuit* (laid) and a particularly dramatic bottom-to-top entrance to complete the *pro grege suo mori dignatus est* (and was worthy to die for his flock) sequence.

The stunningly beautiful and rhythmically intricate *Ardens est cor meum* shows Victoria as a devoted fan of the Italian Madrigalist School and, in particular, Luca Marenzio. Although Victoria wrote no secular music, he skillfully worked illustrative sections into his motets, effectively framing the intended text but never quite going so far as to irritate the church to whom he owed his livelihood. After a lovely and grand series of ascending and ardent entrances, there is a particularly striking sequence of rhythmic phrases beginning a bit more than halfway through on the text *Si tu sustulisti eum, dicito mihi, et ego eum tollam* (If you hast lifted him, tell me, and I shall lift him,) setting the stage for another soaring Easteride Alleluia.

Regina caeli is one of the four rotating seasonal Marian Antiphons and is designated to be sung at compline from Easter to Pentecost. The text dates back to the 12th Century. Contained in Jacobus da Varagine's 13th-century *Aurea Legenda*, (Golden Legend) a medieval hagiography or collection of stories about saints and other religious leaders, there is a story that during a procession with the image of the Blessed Virgin to offer prayers for the end of the plague in Rome, angels were heard singing the first three lines of the antiphon. Pope Gregory the Great added the fourth (*ora pro nobis*) verse and then was said to have seen a vision of an angel sheathing his sword atop what is now called the Castel Sant'Angelo. This vision was interpreted as a sign that the plague would end. Great stories aside, Victoria's setting reveals the composer at his most exuberant. Clearly set for two separate choirs, Victoria's offering reaches heights of exultation with spirited Alleluias punctuating each of the four petitions. He uses all his many gifts to assemble a colorful pastiche of musical changes of color and mood, particularly noticeable in the last *ora pro nobis*, where he replaces the sweeping runs and dance-like triple time with longer note values, creating a suspension of time to petition the Virgin for her prayers of intercession. He draws the piece toward its conclusion by repeating the remarkably energetic dance-like triple meter Alleluia. The piece ends back in duple time, which not only broadens the time but sets up a stunning finish to a joyful celebration of the resurrection.

Victoria published two more unusual collections, the *Hymni Totius Anni* in 1581 (and again in 1600) and the *Officium Hebdomadae Sanctae* in 1585. These stand apart from his more conventional collections of masses and motets. The *Officium* covers all of the musical needs of Holy Week from Palm Sunday through the Triduum, and *Hymni* is a very extensive collection of office hymns for the entire church year. The hymn *Ad coenum agni providi* is one of the earliest Ambrosian Easter hymns dating from the 6th Century. It is a theological marvel, tying the cross to the liturgy. Victoria's volume of hymns follows the overall patterns of similar collections

published by both Guererro and Palestrina. Unlike the others, Victoria never ventures beyond four voices and if the hymn is longer, often includes a verse for three voices as is the case with verse 6 of *Ad coenum*. The plainsong melody is carried in the top voice throughout, with the lower voices providing an accompaniment of sorts. *Ad coenum* survives today as *The Lambs High Banquet Called to Share*, hymn 202 in the Hymnal 1982 of the Episcopal Church USA.

Victoria composed exclusively sacred music, all in Latin, setting him apart from his contemporaries. He was famous in his lifetime. For all his notoriety however, he left a modest legacy, only twenty authentic masses, and fifty-six motets, a collection of hymns, and a handful of antiphons, psalms, and other works. He sums it up well in his letter to the Dean of Sigüenza Cathedral in 1588: "...and my intention was only that churches would be served by my works."

John Bradley

THE CHOIR OF ST. LUKE IN THE FIELDS

Music director **David Shuler** was educated at the Eastman School of Music, Columbia University, and the Berkshire Music Center at Tanglewood. He studied organ with David Craighead and Leonard Raver, and composition with Joseph Schwantner, Samuel Adler and Gunther Schuller.

Mr. Shuler is presently Director of Music and Organist at the historic Church of Saint Luke in the Fields in New York City, where he oversees an extensive music program. In addition to an active children's choir program, a professional choir sings masses and motets from the fifteenth century to the present day at the principal services of the church throughout the year. The choir is featured in an annual concert series of early music, and has made numerous recordings. Mr. Shuler has also been active as a synagogue musician and is the Music Director of the Dalton Chorale in Manhattan.

Mezzo-soprano **Donna Breitzer** enjoys a varied schedule of solo and ensemble performances in NYC and beyond. Equally versatile in early music, contemporary works, art song, opera, and sacred music, Donna is an in-demand performer in both small and large ensemble settings. Recent performance highlights include appearances with the American Classical Orchestra, New York Virtuoso Singers, the Bard Festival Chorale, the American Symphony Orchestra, Berkshire Bach Society, and The Metropolitan Opera, where she has been a member of the Extra Chorus since 2014. Originally from Saratoga, CA, Donna is a graduate of the University of Michigan and the New England Conservatory of Music, and has enjoyed teaching private voice lessons for more than 20 years. She is also the Executive Director of Five Boroughs Music Festival, a chamber music presenting organization in NYC, which she co-founded in 2007. More at donnabreitzer.com.

Danielle Buonaiuto is a soprano and arts administrator. Her performances have been praised for their "terrific clarity and color" (Baltimore Sun), her "entrancing and fluid" singing (DC Metro Theatre Arts), and her "ethereal vocals" that reveal "exquisite vocal technique and luscious colors" (OperaWire). Danielle maintains an active freelance schedule, presenting art song, performing chamber music, and appearing as soloist with symphonies and choirs throughout the United States and Canada. Though an accomplished performer of early and standard repertoire,

she focuses on working with contemporary composers, especially in commissioning new pieces and cultivating emerging composers. Her debut album, *Marfa Songs*, was released on the Starkland label in 2020. Danielle is a founding member of ChamberQUEER, a Brooklyn-based chamber music series that highlights the music of LGBTQ+ composers, and the current Executive Director of Musica Viva NY. Canadian-born, she resides in Brooklyn. www.daniellebuonaiuto.com

Praised for his “particularly potent contribution” (*The New York Times*), a “warm tone and stately presence” (*parterre box*), and a unique three-and-a-half octave vocal range that “defies the laws of nature” (*Time Out New York*), bass-baritone **Phillip Cheah** has been a member of the Choir of St. Luke in the Fields since 2009. He has performed at Lincoln Center, Carnegie Hall, Symphony Space, Madison Square Garden, and the Metropolitan Museum of Art with major ensembles like the New York Philharmonic, Los Angeles Philharmonic, and American Symphony Orchestra with a varied roster of artists ranging from Barbara Bonney to Olympia Dukakis to Madonna. Noted by *The New York Times* for his ensembles’ “warm tone and carefully calibrated blend”, Phillip is the Music Director of Central City Chorus and Amuse Singers. He holds both B.S. and M.M. degrees from Indiana University in piano performance, choral conducting, and opera coaching.

An avid concert artist and Baroque music specialist, baritone **Steven Eddy** has appeared as a soloist with the New York Philharmonic, Philharmonia Baroque Orchestra, Seraphic Fire, True Concord Voices and Orchestra, American Classical Orchestra, Sacred Music in a Sacred Space, American Bach Soloists, Spire Chamber Ensemble, Choral Arts Philadelphia, Handel Choir of Baltimore, New York Virtuoso Singers, Bach Vespers at Holy Trinity, and The Choralis Foundation. As a recitalist, he made his New York recital debut as a winner of the 2015 Joy In Singing Music Sessions. In addition to being a frequent guest artist with Brooklyn Art Song Society, he has also performed in recital programs with the Aspen and Tanglewood Music Festivals as well as SongFest at Colburn and Philadelphia’s LyricFest. Upcoming performances include concerts with Seraphic Fire as well as his debut with the Oratorio Society of New York in the world premiere of Paul Moravec’s *A Nation of Others*. www.steveneddybaritone.com.

Hailed by *The New York Times* for her “delirious abandon” onstage, versatile soprano **Melissa Fogarty**’s wide-ranging experience has led her to appear at diverse venues ranging from New York City Opera to popular clubs such as Le Poisson Rouge and City Winery. Known for her lively and elegant interpretations of Baroque music, highlights include *King Arthur* at New York City Opera, *La serva padrona* and *Agar e Ismaele in esiliate* with the Seattle Baroque. She excels at contemporary classical and has been featured in NYCO’s VOX, American Opera Projects, Metropolis Ensemble, and has premiered a number of works by Pulitzer Prize-winning composer David Del Tredici. In the “cross-over” realm, Fogarty has been a member of Metropolitan Klezmer and Isle of Klezbos since 2008. She is also a founding member of The Highliners Jazz Quintet. Melissa received her Master’s Degree in Music Therapy from New York University and is in private practice.

Praised for her “vibrant presence” in *The Baltimore Sun*, mezzo-soprano **Elizabeth Merrill** is known for her incredible range and versatility across genres. She has recently joined groups including ChamberQUEER and Polyhymnia for virtual performances, in addition to singing in pre-recorded, virtual concerts with the Choir of St. Luke in the Fields. Elizabeth has also performed with American Classical Orchestra, American Opera Theater, The Amherst Early

Music Festival, Annapolis Chorale, Antioch Chamber Ensemble, The Dalton Chorale, Downtown Voices, Ensemble Musica Humana, Intermezzo: The New England Chamber Opera Series, the Mid-Manhattan Performing Arts Foundation, Musica Nuova, and Union Avenue Opera. She completed her BA in music with honors at Wellesley College, and earned Master's degrees in vocal performance and Early Music voice performance, as well as a Graduate Performance Diploma, from the Peabody Conservatory.

Soprano **Ava Pine** has been a member of the Choir of St. Luke in the Fields since 2017. Skilled in baroque style and contemporary expression, Ava made both genres the foundation of her operatic career, with notable roles including Anna Sørensen in *Silent Night* with Fort Worth Opera and Atlanta Opera, Cleopatra in *Giulio Cesare* with Fort Worth Opera and Florentine Opera, the Young Girl in the world premiere of *After Life* with Music of Remembrance and UrbanArias. Ava has performed leading operatic roles with Dallas Opera, Florida Grand Opera, Chicago Opera Theatre, Kansas City Lyric Opera, Opera Colorado and Tulsa Opera, among others. Ava is a frequent guest with the Dallas Symphony Orchestra, recently appearing as soloist for *Christmas Pops 2020*, under smart safety protocols for audience and performers. She received a Grammy nomination for her 2011 recording with Ars Lyrica of Houston, singing the title role of Cleopatra in Hasse's *Marc' Antonio e Cleopatra*. Ava balances musical performances with her work as a bone marrow transplant nurse for NewYork-Presbyterian Hospital.

Christopher Preston Thompson (tenor and historical harpist) has performed as soloist in venues throughout the United States, including NYC's Carnegie Hall. He is a candidate for PhD in Performance Informed Musicology at the Graduate Center-CUNY and is the founding director of Concordian Dawn, Ensemble for Medieval Music. Credits include positions with Pomerium and the Choir of St. Luke in the Fields, and performances with Gotham Early Music Scene, The Broken Consort, Toby Twining Music, Heartbeat Opera, On Site Opera, among others. Forthcoming projects include a recording/publication in collaboration with Sarah Kay on her newest monograph, *Medieval Song, from Aristotle to Opera* (Cornell University Press and MSR Classics), as well as Concordian Dawn's debut album, *Forutna Antiqua et Ultra* (MSR Classics), along with a solo album of self-accompanied medieval song, entitled *Truth, Deception, and Transcendent Love* (MSR Classics). Christopher has presented on medieval performance practice for such institutions as Princeton, the University of Pennsylvania, NYU, and MLA, and he is on faculty at Lehman College-CUNY.

Hailed by the New York Times for his "fine" singing, tenor **David Root**'s voice was called "fresh and mellifluous" by The Cleveland Plain Dealer. David has been a member of The Choir of St. Luke in the Fields since 2010. Mr. Root also performs regularly with many of New York City's finest professional ensembles, both as soloist and chorus member. He was a member of The Phoenix Quartet from 2003 until the group's final performances in 2014. The group released three CDs between 2010 and 2014. All three discs include arrangements written by David especially for Phoenix. Other releases include the world premiere recording of Randall Thompson's *The Nativity According to St. Luke* (Koch Classics International), in which he sings the part of the angel Gabriel, and several recordings by the Choir of St Luke in the Fields. David is proud to be a part of Bobby McFerrin's groundbreaking recording *VOCAbuLarieS* (Wrasse Records).

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