

Tomás Luis de Victoria - Officium Hebdomadae Sanctae Rome 1585 (2005)



Disc: 1 Officium Hebdomadae Sanctae, for 3-8 voices Dominica in Ramis Palmarum. 1. *Vexilla regis, more hispano* (4 v.) 2. *Antiphona: Hosanna filio David* 3. *Pueri Hebraeorum* (4 v.) 4. *Passio secundum Mattheum* (4 v.) 5. *Elevatio: O Domine Jesu Christe* (6 v.)
Feria Quinta. In Coena Domini. Ad Matutinum.
6. *In Primo Nocturno. Antiphona: Zelus domus t* 7. *In Primo Nocturno. Versiculum: Avertantur r*
8. *In Primo Nocturno. Lectio prima: Incipit la* 9. *In Primo Nocturno. Lectio secunda: Vau. Et* 10. *In Primo Nocturno. Lectio tertia: Jod. Manu* 11. *In Secundo Nocturno. Antiphona: Liberavit D*
12. *In Secundo Nocturno. Versiculum: Deus meus* 13. *In Secundo Nocturno. Quartum responsorium:* 14. *In Secundo Nocturno. Quintum responsorium:* 15. *In Secundo Nocturno. Sextum responsorium: U* 16. *In Tertio Nocturno. Antiphona: Dixi iniquis* 17. *Tertio Nocturno. Versiculum: Exsurge Dom* 18. *In Tertio Nocturno. Septimum responsorium:* 19. *In Tertio Nocturno. Octavum responsorium: U* 20. *In Tertio Nocturno. Nonum responsorium: Sen* 21. *Missa. Tantum ergo (Pange Lingua; 5 v.)*

Disc: 2 Officium Hebdomadae Sanctae, for 3-8 voices: Feria Sexta. In Passione Domini. Ad Matutinum.

1. *In Primo Nocturno. Antiphona: Astiterunt* 2. *In Primo Nocturno. Versiculum: Diviserunt* 3. *In Primo Nocturno. Lectio prima: Heth. Co* 4. *In Primo Nocturno. Lectio secunda: Lamed.* 5. *In Primo Nocturno. Lectio tertia: Aleph.* 6. *In Secundo Nocturno. Antiphona: Vim facie* 7. *In Secundo Nocturno. Versiculum: Insurrex* 8. *In Secundo Nocturno. Quartum responsorium* 9. *In Secundo Nocturno. Quintum responsorium* 10. *In Secundo Nocturno. Sextum responsorium:* 11. *In Tertio Nocturno. Antiphona: Ab insurge* 12. *In Tertio Nocturno. Versiculum: Locuti su* 13. *In Tertio Nocturno. Septimum responsorium* 14. *In Tertio Nocturno. Octavum responsorium:* 15. *In Tertio Nocturno. Nonum responsorium: C* 16. *Ad Laudes. Antiphona: Posuerunt super caput eius. Canti* 17. *Ad Solemni Actione Liturgica. Passio secundum Ioannem* 18. *Ad Solemni Actione Liturgica. In Adoratione Crucis. Vere languores* 19. *Ad Solemni Actione Liturgica. In Adoratione Crucis. Improperia: Ec*

Disc: 3 Officium Hebdomadae Sanctae, for 3-8 voices: Sabbato Sancto. Ad Matutinum.

1. *In Primo Nocturno. Antiphona: In pace in idipsum* 2. *In Primo Nocturno. Versiculum: In pace in idipsum* 3. *In Primo Nocturno. Lectio prima: Heth. Misericordiae* (4 v.) 4. *In Primo Nocturno. Lectio secunda: Aleph. Quomodo obscurat* 5. *In Primo Nocturno. Lectio tertia: Incipit oratio* (6 v.) 6. *In Secundo Nocturno. Antiphona: Elevamini portae aeternali* 7. *In Secundo Nocturno. Versiculum: Tu autem Domini miserere* 8. *Secundo Nocturno. Quartum responsorium: Recessit pastor* 9. *In Secundo Nocturno. Quintum responsorium: O vos omnes* (4 10. *In Secundo Nocturno. Sextum responsorium: Ecce quomodo* (4 11. *In Tertio Nocturno. Antiphona: Deus*

adiuvat me 12. *In Tertio Nocturno. Versiculum: In pace factus est locus e* 13. *In Tertio Nocturno. Septimum responsorium: Astiterunt rege* 14. *In Tertio Nocturno. Octavum responsorium: Aestimatus sum (* 15. *In Tertio Nocturno. Nonum responsorium: Sepulto Domino (4* 16. *Ad Laudes. Antiphona: O mors, ero mors tua. Psalmus 50: Miserere (4 v.)* 17. *Ad Laudes. Antiphona: Christus factus est pro nobis*

Muriel Costa-Greenspon - Vocals La Colombina Schola Antiqua Josep Cabre - Choir
Director Juan Carlos Asensio Palacios - Conductor

A well-worn analogy compares the music of the High Renaissance composer Palestrina to the graceful and balanced painting of Raphael; the music of his contemporary Tomas Luis de Victoria evokes the more intense brushwork of El Greco. Born in Avila in Castile, the same Spanish Counter-Reformation town as the mystic St. Teresa, Victoria spent the central 20 years of his career in Rome, studying for the priesthood at the Jesuit Collegio Germanico and serving the Roman musical establishment. The majority of his music (all on sacred texts) was published during this time. But he vivified the reserved and "classical" style of Willaert and Palestrina's church polyphony with his close attention to the local affect of his texts. Victoria's spirituality, at the same time highly orthodox and deeply passionate, bleeds through the pages of his Holy Week music. The rites for the High feast days between Palm Sunday and Easter, known as the Officium Hebdomadae Sanctae, memorialize the Triumphal Entry of Christ into Jerusalem, and the events of His Passion and death. This same title appeared on one of the last volumes Victoria published in 1585 before returning permanently to Spain; its official dedication not to a worldly prince or pope, but rather directly to the Trinity may reflect its personal importance to him. The lavishly printed folio collection includes two settings of the Passion narratives, three sets of Lamentations of Jeremiah, three sets of Tenebrae Responsories, and miscellaneous other pieces (such as settings of two motets for Palm Sunday and the Vere languores for Good Friday). The Lamentations and the Responsories serve the special "Tenebrae" liturgies of Matins for the Triduum Sacrum -- Maundy Thursday, Good Friday, and Holy Saturday -- night-time services involving ritual darkening of the church. Fifteen candles -- symbolizing Christ, the 12 Apostles, and the two Marys -- provide the lighting for these services, and all are extinguished one at a time as the liturgy progresses. The deep symbolism in the liturgical structure also prescribes three divisions ("Nocturnes"), each comprising in alternation three Psalms, three Lessons, and three Responsories, thus embedding a series of interlocking Trinitarian symbols in the very fabric of the liturgy. Victoria provides polyphonic music for the second and third Nocturne of each service, following the proper liturgical structure perfectly. The 18 motets, in three groups of [3+3], each follow the "Responsory" form of aBcB, while the third of each group adds a concluding repeat: aBcBaB. The composer calls attention to his structural fidelity by lightening the vocal texture each time in the "c" section (the Versicle). The middle Responsory of each trio, furthermore, invariably uses a higher group of voices. This utter regularity of structure does not, however, constrict the composer's florid imagination. He deploys all his compositional resources to enhance the pathos and dramatic effect of his settings. Different groups of voices may dialogue antiphonally, or otherwise paint the text (as in a cascade at "fons aquae" in "Recessit pater noster"); homophonic textures alternate with

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imitation (which may pictorialize the lamb "led to the slaughter" in "Eram quasi agnus," or the physical leading of Jesus to his trial in "Iesum tradidit"). And everywhere, Victoria's plangent use of chromatic alterations and surprising harmonic progressions (such as those which dominate the openings of "Tenebrae factae sunt" and "Caligaverunt") enrich the music with aural potency. The music and text of each piece must be considered carefully together; as in the painting of El Greco, the emotional affect of the image seen from a distance depends on the intense emotional energy of each brushstroke. --- Timothy Dickey, Rovi

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