The Tudor Choir

August 22, 2006
FOR IMMEDIATE PRESS RELEASE

Contact: Dawn Elwell, General Manager
(206) 323-9415

The Tudor Choir opens 14th Season with Victoria's Spanish Renaissance Requiem and Music for the Sistine Chapel

---

Victoria's Requiem and Music for the Sistine Chapel

WHAT:	The Tudor Choir *presents* Victoria's Requiem and Music for the Sistine Chapel *The Golden Age of Renaissance Polyphony*
WHEN & WHERE:	Saturday, October 21, 2006 at 8:00 pm St. Mark's Cathedral, 1245 10th Ave. E., Seattle 98102
WHEN & WHERE:	Sunday, October 22, 2006 at 3:00 pm St. Thomas Episcopal Church, 8398 NE 12th St., Medina 98039
TICKETS:	$25 general admission; $20 seniors; $15 students ORDER ONLINE at www.tudorchoir.org or call the Tudor Choir at (206) 323-9415

Victoria's Requiem and Music for the Sistine Chapel
The Golden Age of Renaissance Polyphony

The Tudor Choir opens its 14th season fresh off the success of several late-summer festival performances for the Tallis Scholars Summer School, Festival Vancouver, and the Annas Bay Music Festival. The Tudor's season opening program, "Victoria's Requiem and Music for the Sistine Chapel," will be performed in Seattle at St. Mark's Cathedral on Saturday, October 20, at 8:00pm, and on the Eastside at St. Thomas Episcopal Church in Medina on Sunday, October 21, at 3:00pm. Doug Fullington will direct the 12-voice mixed ensemble.

The first half of the program features Victoria's harmonically lush Requiem. The second half features a roll call of some of the greatest names in Renaissance music. Each work embodies the

aesthetic of purity and beauty that gives Renaissance vocal music its timeless and universal qualities.

About the program

Tomás Luis de Victoria (1548-1611) was the greatest composer of the Spanish 16th-century "golden age" of sacred vocal music. He was a choirboy in his hometown of Avila before being sent to Rome, where he spent the next twenty years, was ordained a priest, and held a number of significant musical jobs. Victoria returned to his native Spain around 1587 and was appointed chaplain to the dowager Empress Maria at the Royal Convent for Barefoot Clarist Nuns. When the Empress died in February 1603, Victoria composed his famous Requiem. He set eight movements from the Office of the Dead, plus a funeral motet ("Versa est in luctum") and a responsory ("Libera me, Domine"), all for six-voice choir.

Although considered a "Roman" composer in his time, Victoria is now regarded as quintessentially Spanish and a chief representative of the spiritual mysticism that infused Renaissance Iberian art. The tension created by the modulating harmonies that characterize Victoria's music creates a dramatic intensity that complements the work of contemporary artists in other genres, such as El Greco and Velasquez.

The second half of the program is a collection of works by composers employed by the Vatican's famed Sistine chapel. Josquin Desprez (c.1440-1521), the renowned Flemish composer who worked for the Papal choir from 1486 to 1499 and inspired a century of composers, is represented by three motets: the pulsing "Gaude virgo mater Christi"; a melancholy lament, "Absalon fili mi"; and a six-voice setting of the profound text, "Praeter rerum seriem." Spaniard Cristóbal Morales (c.1500-1553), the first influential Spanish composer of international renown and a singer with the Papal choir from 1535 to 1545, is represented by his miniature and mellifluous "Regina caeli." The outstanding composer of the Counter-Reformation years was Giovanni Perluigi da Palestrina (1525-1594). He was probably a choirboy at the church of Santa Maria Maggiore in Rome and later served there as *maestro di cappella* for ten years from 1561. The influence of his conservative and harmonically pure style was strongly felt throughout the latter years of the Renaissance and well into the Baroque era. Among his works are 105 masses and 250 motets. Much of his music was performed by the Papal choir in Rome, whose repertoire likely included Palestrina's pure and lyrical four-voice "Alma redemptoris mater" and his stunning and ebbuliant six-voice "Tu es Petrus." Luca Marenzio (c.1553-1599) is best known for his madrigals, but was nevertheless a Papal musician during the last years of his life. His eight-voice "Magnificat octavi toni," showing the influence of Venice in its scoring for two separate choirs, opens the second half of the program.

About the Tudor Choir

Hailed as "a superb choir" (*Gramophone*), as well as "a choir to watch" (*Fanfare*), the Tudor Choir and its director Doug Fullington are receiving increasing national and international attention as interpreters of Renaissance polyphony and early American music. Founded in 1993, the Seattle-based professional vocal chamber ensemble comprises 12 core singers, but can expand to up to 40 members for works such as Thomas Tallis' monumental *Spem in alium*. As Artists-in-Residence at St. Mark's Cathedral, Seattle, and a Resident Ensemble at St. Thomas Episcopal Church in Medina, the choir presents an annual subscription series and has performed under guest conductors including Peter Phillips, Paul Hillier, Andrew Parrott, Stephen Cleobury and Martin Haselböck. The choir also has made guest appearances with the Mark Morris Dance Group, Pacific Northwest Ballet, and Early Music Guild of Seattle. Recent festival appearances

include performances at Festival Vancouver and the Annas Bay Music Festival. The choir's recordings of Renaissance polyphony, English carols, and early American music have been released on the Loft Recordings label.

Program

Requiem	Tomás Luis de Victoria (1548-1611)

Intermission

Magnificat octavi toni	Luca Marenzio (c.1553-1599)
Gaude virgo, mater Christi	Josquin Desprez (c.1440-1521)
Praeter rerum seriem	Josquin Desprez
Absalon fili mi	Josquin Desprez
Alma redemptoris mater	Giovanni Perluigi da Palestrina (1525-1594)
Regina caeli	Cristóbal Morales (c.1500-1553)
Tu es Petrus	Giovanni Perluigi da Palestrina