



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Brežice, Grad Brežice / Brežice Castle

Za časa Tomása Luisa de Victoria
Zlata doba Španije: Neznani španski polifonisti

Around the life of Tomás Luis de Victoria
Spanish Golden Age: The unknown Spanish polyphonists

AMYSTIS

(Španija / Spain)

Quiteria Muñoz: sopran / soprano

Isabel Mari: alt / alto

José Manuel Bustamante: tenor /

José Duce-Chenoll: bas, vodstvo / bass, music direction

MINISTRILES DE LA REYNA

(Španija / Spain)

Israel García: kornet / cornetto

Manuel Quesada: pozavna / sackbut

Javier Martos: pozavna / sackbut

Ovidio Gimenez: dulcijan / dulcian

Sporočilo umetnikov obiskovalcem

Glasba je že od samega začetka odražala duhovnost človeškega bitja. Vsak trenutek v življenju družbene skupine spremlja glasba, tako da postane način življenja, razumevanja našega okolja, kulture in občutka. Stoletja minevajo in načini se spreminjajo, problemi človeka in njegovih želja pa so enaki. Zato lahko glasba vzbudi te občutke tudi skozi stoletja, kajti tisto, kar je za spodbudo človekove duše skozi zvoke, ne more umreti, zato lahko ohrani svoj učinek skozi čas. To povezavo s preteklostjo želi Amystis deliti z vami. S svojimi raziskovalnimi in umetniškimi predlogi vam želimo pokazati življenje in duhovnost Španije 16. stoletja. Glasba velikih polifonistov je idealen način za odpiranje mostov med duhom ljudi različnih časov.

Poslanstvo ansambla

Že deset let se Ministriles de la Reyna in Amystis posvečata oživljanju španske glasbene dediščine. Od začetka imata obe skupini zelo natančno opredeljeno področje dela: spoštovanje zgodovinskih glasbenih virov, upoštevanje glasbene prakse, opisane v španskih razpravah tega obdobja, uporaba avtentičnih instrumentov in preučevanje glasbenega in literarnega besedila. To poslanstvo je dopolnjeno z iskanjem novega repertoarja. Vemo, da je španska glasbena dediščina v veliki meri še vedno skrita v arhivih širom sveta, še posebej v arhivih ameriških katedral. Naše delo ne predstavlja samo glasbena arheologija, ampak se zavzemamo za posodobitev repertoarja in njegovo posredovanje po svetu, tako da lahko širša mednarodna javnost izve kaj več o zapuščini španske kulture.

Artists' message to visitors

Music has reflected the spirituality of the human being since the beginning of time. Any moment in the life of a social group is accompanied by music, so that it becomes a way of life, of understanding our environment, culture, and way of feeling. The centuries pass and the models change, but the problems of the human being and their desires are the same. Therefore, music can evoke those feelings, even through the centuries, because what was composed to move the soul of the human being through sounds cannot die, and therefore, it can maintain its effect through time. This connection to the past is what Amystis wants to share with you. Through our research and artistic proposal, we want to show you the life and spirituality of 16th century Spain. The music of the great polyphonists is the ideal way to open bridges between the spirit of people of different times.

The mission statement of the ensemble

For ten years now, both Ministriles de la Reyna and Amystis have been dedicated to recovering Spain's musical heritage. From the beginning, both groups have had a very defined line of work: to be faithful to the historical musical sources, to follow the musical practice described in the Spanish treatises of the period, to play original instruments and to be faithful to the study of the musical and literary text. This mission has been completed with the search for new repertoires. We know that the Spanish musical heritage remains, to a large extent, still hidden in archives halfway around the world, and especially in the archives of the American cathedrals. Our work does not only consist of musical archaeology, but we are committed to updating these repertoires and disseminating them throughout the world, so that the public can learn a little more about the legacy of Spanish culture.

Bernardino Ribera (ca.1520-1580):

Defensor alme
(Catedral de Ávila)

Bernardino Ribera (ca.1520-1580)

Dimitte me ergo

Bernardino Ribera (ca.1520-1580)

Vox in Rama

Bernardino Ribera (ca.1520-1580)

Beata Mater

Juan Navarro (ca.1525-1580)

Ave Regina

Juan Navarro (ca.1525-1580)

(?) (prvič)

(Codex Santiago, 1616)

Juan Navarro (ca.1525-1580)

Ecce ascendimus Hierosolimam (prvič)

(Codex Santiago, 1616)

Juan Navarro (ca.1525-1580)

Laboravi in gemitu meo (prvič)

(Codex Santiago, 1616)

Juan Navarro (ca.1525-1580)

Simile est regnum (prvič)

(Codex Santiago, 1616)

Juan Navarro (ca.1525-1580)

Erat Iesus eiiciens daemonium (prvič)

(Codex Santiago, 1616)

Sebastián de Vivanco (1551-1622)

Magnificat primi toni

Liber Magnificarum, Salamanca, 1607

Sebastián de Vivanco (1551-1622)

Sanctorum Meritis

(Catedral de Ávila)

Tomás Luis de Victoria (1548-1611)

Caligaverunt oculi mei

Tomás Luis de Victoria (1548-1611)

Ave Maria a 8

O koncertnem programu

Zgodovina glasbe se je pisala, odkar je muzikologija naredila prve korake, in kot vsaka znanost se je študij začel z velikimi mojstri, ki so prispevali k evoluciji različnih stilov. S tistimi figurami velikega pomena, ki so zaznamovale prej in potem v razvoju zahodne glasbe. Logično je razmišljati o najbolj reprezentativnih osebnostih kot izhodišču, ne le zaradi genialnosti njihovih stvaritev, ampak tudi zato, ker so lahko dosegli pomembne položaje in objavili svojo glasbo. Bilo pa je še veliko drugih, katerih glasba je napolnila stolnice, samostane, župnije in zasebne kapele, drugih avtorjev, ki so gradili glasbeno nit nekega časa in družbe in ki so znali s svojo glasbo izraziti duhovnost neke dobe. Prav to so tisti delavci in glasbeni obrtniki, ki so resnično utrdili stebre glasbene kulture, da so lahko zablesteli tudi drugi geniji.

Ali lahko ocenimo neko historično obdobje po njegovih najbolj izstopajočih osebnostih, njegovih izjemah?

Mi vsi bolj ali manj, pa tudi iz muzikoloških delavnic, vemo, da se izraz »zlata doba« nanaša na glasbeno produkcijo v 16. stoletju v Španiji. Toda če bi želeli poleg Viktorije, Guerrero in Moralesa imenovati še katerega španskih skladateljev renesanse, koliko bi jih lahko našeli? Koliko del teh mojstrov bi lahko navedli? Ali to pomeni, da delo teh avtorjev zadostuje za opredelitev celotnega obdobja?

V tem programu se želi Amystis poglobiti v glasbeno preteklost najvidnejšega španskega glasbenika renesanse: Tomás Luisa de Victoria. Zato bomo odpotovali v katedralo v Ávili, v leta, ko je bil mladi Victoria otroški pevec, leta, v katerih se je naučil peti, igrati na orgle in seveda komponirati. Tako bo Amystis skupaj z Ministriles de la Reyna izvedel nekatera do zdaj neznana dela Viktorijinih glavnih učiteljev: Bernardina de Ribera in Juana Navarre.

Tomás Luis de Victoria je študiral v katedrali v Ávili od leta 1557 do 1567. Prve glasbene lekcije je prejel pri mojstru kapele Jerónimoju Espinarju v letih 1557 do 1558, ko je ta umrl, mesto kapelnika pa je ostalo prazno naslednjih osem mesecev. V tem času, kot je bilo v navadi, je funkcijo maestra opravljal najbolj izkušen kantor ali organist. V tem primeru je bil sopranist Dueñas tisti, ki je dečke zboriste »učil orgle, petje in kontrapunkt«, čeprav so na kapitlju že takoj vedeli, kateri maestro bo nadomestil Espinarja.

About the concert programme

The history of music has been written since musicology took its first steps, and like any science, the study began with the great masters who contributed to the evolution of the different styles. Those figures of great importance who marked a before and after in the evolution of western music. It is logical to think of the most representative figures as a starting point, not only because of the genius of their creations, but also because they were able to reach positions of great importance and publish their music. There were many others, however, whose music filled cathedrals, monasteries, parishes and private chapels, other authors who built the musical thread of a time and a society, who knew how to express with their music the spirituality of an era. It was those workers, craftsmen of music, who really consolidated the pillars of musical culture so that other geniuses could shine.

Can we evaluate a historical period based on its most outstanding figures, its exceptions?

We all know to a greater or lesser extent, or from music history classes, that "Golden Age" was the term coined to refer to musical production during the 16th century in Spain. But if we were asked to name a single Spanish composer of the Renaissance besides Victoria, Guerrero, and Morales, how many could we name? How many works by the masters could we cite? Does this mean that the work produced by these authors is sufficient to define the whole period?

Throughout this programme, Amystis wants to delve into the musical past of the most outstanding Spanish musician of the Renaissance: Tomás Luis de Victoria. To do so, we will travel to the cathedral of Ávila, to the years in which the young Victoria was a child singer, years in which he learned to sing, play the organ and, of course, to compose. To do so, Amystis, together with the Ministriles de la Reyna, will perform works, some of them unknown until now, by Victoria's two main teachers: Bernardino de Ribera and Juan Navarro.

Tomás Luis de Victoria studied at the Cathedral of Ávila from 1557 to 1567. He received his first musical lessons from the chapel master Jerónimo Espinar from 1557 to 1558, the year in which the latter died, leaving the post of chapel master vacant for the following eight months. During this time, as was the custom, the most experienced cantor or organist occupied the post of maestro on an interim basis. In this case it was the sopranoist Dueñas who "taught organ, singing and counterpoint" to the choirboys, although the chapter immediately sought a new maestro to replace Espinar.

Drugega junija naslednjega leta je bil duhovnik Bernardino de Ribera uradno imenovan za naslednika maestra Espinarja, čeprav je bil odsoten in ni bilo gotovo, če bo sprejel mesto mojstra kapele katedrale v Ávili. Naslednji dan je bilo tajniku avilskega kapitlja ukazano, naj mu napiše povabilo, s katerim bi ugledni maestro Bernardino de Ribera sprejel ponudbo, saj je prosil za dovoljenje, da se preseli, s čimer se je avilski kapitelj strinjal.

Ko se je namestil v hiši, ki jo je kapitelj pripravil zanj, je začel svoje delo kot mojster kapele v katedrali Ávila, kjer je vodil polifonijo, komponiral dela za določene festivale v letu in učil glasbe otroke, med katerimi je bil tudi Tomás Luis de Victoria. Vpliv Bernardina de Ribere na mladega Viktorija je bil globlji, trdnejši, odločnejši in dolgotrajnejši od vpliva njegovih drugih kapelskih mojstrov v Avili, saj je Ribera veljal za »vodilnega človeka v svojem poklicu« in je v Avili poučeval Viktorija štiri leta, od 11. do 14. leta, ki ga je Victoria dočakal leta 1562. To leto že beležimo kapelo kot največji glasbeni ansambel v mestu. Maestro Ribera je še naprej izpopolnjeval Tomása Luisa de Victoria. 21. oktobra 1562 pa je kapitelj odobril 12-dnevni dopust maestru pod pogojem, da »ne bo prenehal služiti tej Sveti Cerkvi«. Toda 18. novembra istega leta je maestro napisal azilskemu kapitlju poslovilno pismo, ker je »kot mojster kapele v Toledu« našel boljše delovne pogoje kot v katedrali v Avili. Ponovno je bilo mesto maestra capille v Avili prazno in je bilo uradno zasedeno šele februarja 1564.

26. februarja 1564 je bil Juan Navarro imenovan za maestra capille v katedrali v Ávili mimo postopka selekcije. Sodobna muzikologija ga šteje za enega od mojstrov, ki so zaznamovali življenje Tomása Luisa de Victoria, pa tudi tisto Sebastiána Vivanca. Presenetljivo pa je, da ga kljub temu, da njegova pomembnost priznana v znanstveni srenji, upoštevajo le občasne študije drugega desetletja in osemdesetih let dvajsetega stoletja. Na tej točki postaja pomembno, da cerkev v Santiagu de Valladolid v svojih arhivih hrani tako imenovani kodeks iz Santiaga. To je zelo dragocen vir, prepisan leta 1616, ki vključuje dela nekaterih največjih predstavnikov španskega 16. stoletja, kot so Francisco Guerrero, Rodrigo de Ceballos in drugi. In ki so ga obravnavale nekatere občasne študije. Bolj natančno, kodeks vključuje največji doslej znani korpus motetov Juana Navarra, kar boste lahko slišali na nocošnjem koncertu. Nekatere skladbe bodo izvedene prvič v današnjem času.

On the second of June of the following year, the cleric Bernardino de Ribera was officially appointed as maestro Espinar's successor, even though he was absent and had not assured that he would accept the post of chapel master at Ávila Cathedral. The following day, the secretary of the Ávila chapter was ordered to write him a letter of invitation, getting the eminent maestro Bernardino de Ribera to accept the offer, as he asked for permission to make his move, to which the Ávila chapter agreed.

Once installed in the house that the chapter had prepared for the maestro Ribera, he began his work as chapel master of Ávila Cathedral, directing the polyphony, composing works for certain festivals of the year and teaching music to the children, among whom was Tomás Luis de Victoria. Bernardino de Ribera's influence on the young Victoria was more profound, solid, decisive, and prolonged than that of his other chapel masters in Ávila, as Ribera was considered "a leading man in his profession", being Victoria's teacher during the four years of his teaching in Ávila, from the age of 11 to the age of 14, which Victoria reached in 1562, the year in which we find a chapel of music which was the largest musical ensemble in the city. The maestro Ribera continued to perfect the musical training of the young Tomás Luis de Victoria, but on 21 October 1562 the chapter minutes record the granting of a 12-day leave of absence to the maestro, on condition that "he did not remain to serve outside this Holy Church". However, on 18 November of the same year, the maestro wrote a letter of farewell to the chapter of Ávila because "he remained as chapel master in Toledo" with better working conditions than in Ávila Cathedral. Once again, the position of maestro de capilla at Ávila Cathedral was left vacant and would not be officially filled until February 1564.

On 26 February 1564, and without passing a competitive examination, Juan Navarro was appointed maestro de capilla in the cathedral of Ávila, who is considered by current musicology to be one of the masters who marked the life of Tomás Luis de Victoria, as well as that of Sebastián Vivanco. However, it is striking that, even though his importance has been recognised by the scientific community, he has only been the subject of occasional studies dating back to the second decade and the eighties of the twentieth century. It is at this point that the fact that the Church of Santiago de Valladolid holds in its archives what is known as the Codex of Santiago becomes important. A very valuable source copied in 1616 that includes pieces by some of the greatest representatives of the Spanish 16th century, such as Francisco Guerrero, Rodrigo de Ceballos, etc., and which has been the subject of some occasional studies. Precisely, the Codex includes among its pages the largest corpus of motets by Juan Navarro known to date, which

Program zaključujemo z glasbo Sebastiána de Vivanca, spremljevalca Victorije in člana deškega zbora v katedrali v Ávili, kjer se je hkrati z rojakom učil glasbe in seveda z glasbo najbolj znanega španskega polifonista Tomás Luisa de Victoria.

Amystis je leta 2010 ustvaril José Duce Chenoll z namenom, da deli strast do vokalne in instrumentalne glasbe španske renesanse in baroka. Od začetka je skupina združevala muzikološke raziskave z izvedbenim razvojem in svoje delo usmerila v obnovo in razširjanje neobjavljenega repertoarja, ki so ga avtorji španskega porekla ustvarili v 16. in 17. stoletju. Plod tega dela so tri njihove produkcije posnetkov, ki jih je mednarodno distribuiral Brilliant Classics: *Moratales que amáis*, kompletna vokalna glasba Joana Baptiste Cabanillesa; *O Pretiosum*, glasba k svetemu zakramentu, ki jo je napisal Juan Bautista Comes y Ecos del Parnaso in španski madrigali, kasneje nominirani za prestižno nagrado ICMA kot najboljše delo pri oživljanju glasbe. Da poustvarja v času izgubljen zvok, ostaja Amystis zvest historično utemeljeni izvajalski praksi, vse od spoštovanja izvirnika do sledenja prvotnim virom vsake dobe. Hkrati izumlja in raziskuje nove oblike, ki ugajajo vedno novim javnostim.

www.amystis.com

Leta 2011 je Javier Martos Carretero ustanovil skupino minstrelov **Ministriles de la Reyna**, ki je prvič nastopil 8. decembra 2011 v Ottawi za špansko veleposlaništvo v Kanadi. Kasneje njegov direktor Javier Martos Carretero spremenil prebivališče in si osebno in delovno življenje deli med dvema mestoma v različnih državah, Córdoba v Argentini in Valencio v Španiji. Ta položaj med dvema celinama je bil rešen z ustanovitvijo dveh skupin Ministriles de la Reyna, ene v Ameriki in druge v Evropi. Ime »Ministriles de la Reyna« izvirja iz minstrelov, ki so bili del glasbene kapele, ki jo je kraljica Izabela Katoliška (Izabela I. Kastiljska) za službo dvoru, v katero je povabila najodličnejše umetnike svojega časa. Izraz »minstrel« pomeni osebo, ki služi v določeni pisarni, in v tem primeru osebo, ki služi z igranjem inštrumenta. Ansambel minstrelov je bil sestavljen iz pihal, kot so renesančni kornet, minstrelska trobenta, šalmaj, pozavna, dulcijan, orlo in kljunasta flavta.

<https://ministriles.es/>

you will be able to hear in this concert, some of them performed for the first time in modern times.

The programme closes with the music of Sebastián de Vivanco, a companion of Victoria and a boy singer in the cathedral of Ávila, where he learned music at the same time as his fellow countryman, and, of course, with the music of the most famous of Spanish polyphonists, Tomás Luis de Victoria.

Amystis was created by José Duce Chenoll in 2010 with the aim of sharing the passion for vocal and instrumental music from the Spanish Renaissance and Baroque. Since the beginning the group has combined musicological research with performing development, focussing its work in the recovery and dissemination of unpublished repertoire, composed by authors of Spanish origin throughout the 16th and 17th centuries. Fruit of this work are his three record productions distributed internationally by Brilliant Classics: *Moratales que amáis*, *Joan Baptista Cabanilles complete vocal music*; *O Pretiosum, music to the Blessed Sacrament by Juan Bautista Comes y Ecos del Parnaso*, *Spanish Madrigals*, the latter nominated in the prestigious ICMA awards for best music recovery work. With the purpose of recreating sounds lost in time, Amystis has kept faithful to historically informed practises, since the respect to the origin and following the original sources of each era, although reinventing and exploring new forms that may please an always new public.

www.amystis.com

In 2011, Javier Martos Carretero founded the group of minstrels **Ministriles de la Reyna**, celebrating his first concert for the Embassy of Spain in Canada, on December 8, 2011 in Ottawa. Later, his director, Javier Martos Carretero, changes his residence, sharing his personal and work life between two cities in different countries, Córdoba (Argentina) and Valencia (Spain). This situation, between two continents, was resolved by creating two teams of "Ministriles de la Reyna", one in America and the other in Europe. The name "Ministriles de la Reyna" has its origin in the minstrels that were part of the Chapel of Music created by Queen Isabel la Católica for the service of the Court, in which it brought together the most outstanding artists of the moment, both from voices like minstrels. The term "minstrel" refers to the person who serves in a certain office, and in this case, to the person who serves playing an instrument. It is made up of minstrel wind instruments, such as the Renaissance cornet, minstrel trumpet, shawm, sackbut, dulcian, orlo and recorder.

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