

come another Timotheus of Miletus. Mount up like a swan on wings supplied by Apollo until your appropriate name, Victoria, fulfills its happy augury."

The references to *cygnus* in lines 28 and 32 of the poem should forever silence those critics who, because of Victoria's own reference to *Cygneam cantionem*, would see him spelling out his intention to retire henceforth from artistic labors. Much has been made by Pedrell, and others, of Victoria's putative "announcements" that he wished to retire from composing—first in the 1583,<sup>128</sup> and then again in the 1605 dedication. However, if read dispassionately, neither dedication gives one the right to picture Victoria as a Prospero ready to bury his art "certain fathoms in the earth" after having "required some heavenly music—which even now I do—to work mine end upon their senses." Victoria's artistic integrity is belied when his intent is reduced merely to that of an "airy charm" to be abjured, a "staff" to be broken, and a talent to be thenceforth buried "deeper than did ever plummet sound."

True, Victoria did not publish again before his death on August 27, 1611. But the time intervals between his 1585, 1592, and 1600 publications extended to seven and eight years, respectively. As J. Niles Saxton has observed, the number of his masses ought to have been rounded out with a *Regina coeli*. Who therefore can say that he would not have bequeathed a later volume containing such a mass (and perhaps still other works) had he lived beyond the age of sixty-three?

As the years closed in, Victoria drew ever closer to his own immediate family. His devotion to his elder sister, María de la Cruz, appears to have been especially tender and sympathetic. She it was who remembered one of the composer's domestics in her will of September 1, 1610. Victoria's bestirring himself to assure his pupil and substitute, Bernardo Pérez de Medrano, the right of succession in the organ loft at Descalzas Reales (royal cedula dated July 2, 1611) speaks well for the composer's innate kindness to subordinates as well as to personal servants.

Victoria died on Saturday, August 27, 1611, in the chaplain's house adjacent to the convent. He made his will before Juan de Trujillo, the notary, who had signed his sister's will on September 1, 1610.<sup>129</sup> Witnessing Victoria's will were his nephew Gerónimo de

Mirueña and Juan de Trimiño. The date of Victoria's death is attested in the parish register of San Ginés Church (the bounds of which parish included Descalzas Reales). Mitjana itemized the documentary source: *Parroquia de San Ginés, Libro segundo de Difuntos, folios 93<sup>v</sup> y 94*.<sup>130</sup> However, he copied the date of Victoria's death as August 7 and the name of the notary as Juan de Castillo: both of which errors were corrected by Pedrell.

## ESTHETIC PHILOSOPHY

Not only do Victoria's Latin prefaces uniformly tend to be lengthier than Palestrina's, but also his dedications differ in containing phrases that, linked together, form something of a coherent esthetic philosophy. The following catena of phrases was forged by Dom David Pujol, *monje de Montserrat*, to whom must be given credit for having been the first to make such a list of phrases in his article "Ideas Estéticas de T. L. de Victoria" (*Ritmo*, Año XI, número 141 [extraordinario], December, 1940). Four dedications were drawn on: (1) *Hymni totius anni* (Rome: Domenico Basa, 1581); (2) *Cantica B. Virginis vulgo Magnificat quatuor vocibus . . . concinuntur* (Rome: Basa, 1581); (3) *Motecta* (Rome: Alessandro Gardano, 1583); (4) *Missarum Libri Duo* (Rome: Gardano, 1583). The hymns were dedicated to Pope Gregory XIII, the magnificats to Cardinal Bonelli (nephew of Pius V), the motets to Our Lady, and the masses to Philip II.

Of the thirteen excerpts below, the first six touch upon his own artistic development, and the remainder upon the origin and function of music.

Music is an art to which he was "instinctively" drawn (*ad quae naturali quodam feror instinctu* [1]).

Mastery, however, resulted from long years of hard work (*multos iam annos . . . versor, et elaboro* [1]).

Others with critical faculty gave support and encouragement (*ex aliorum iudicio mihi videor intelligere, non infeliciter* [1]).

Recognizing his talent as divinely bestowed, he felt the greater obligation to develop it, to bear fruit, and to return interest on his talent (*Id vero munus ac beneficium cum diuinum agnoscerem, dedi operam, ne penitus in eum, à quo bona cuncta proficiscun-*

<sup>128</sup>See above, note 81.

<sup>129</sup>Pedrell, *op. cit.*, p. 200.

<sup>130</sup>Mitjana, *op. cit.*, p. 239.

*tur, ingratus essem, si inerti ac turpi otio languescerem, et creditum mihi talentum humi defodiens, iuxta expectatoque fructu dominum defraudarem* [1]).

He recognized, on the other hand, that despite his unremitting efforts all that he had accomplished had really been quite little indeed (*In quo etsi plus omnino conor quam possum, minus tamen praesto* [2]).

He hoped posterity would judge his efforts kindly (*vt longius progressus, quantum in me esset, praesentibus, posterisque prodessem* [4]).

Music, because instinct with rhythm and harmony, describes the very being of God (*Cui enim rei potius seruire Musicam decet, quam sacris laudibus immortalis Dei à quo numerus et mensura manauit?* [4]).

Creation itself testifies to the divine harmony (*cuius opera uniuersa ita sunt admirabiliter suaviterque disposita vt incredibilem quandam harmoniam, concentumque praeferant et ostendant?* [4]).

Music is not man's invention, but his heritage from the blessed spirits (*ante quam homines essent, in beatis illis mentibus esse inceperit* [2]).

Music of the right stamp serves not only to enhance the splendor of the cult but also to excite the faithful (*fidelisque Populi deuotionem Hymnis & canticis Spiritualibus dulcius excitandam* [3]).

That which of itself is inherently good can—and often does—deteriorate in man's hands (*Verùm, id quod ferme accidit rebus omnibus, vt à bono principio exortae, in deteriores plerumque vsus torqueantur* [2]).

Nowadays, unfortunately, music does often serve depraved ends (*Quippe ea improbi quidam, ac prauis moribus imbuti homines abutuntur* [2]).

Music can affect for good or ill the body as well as the mind (*in animos influens, non animis solum prodesse videtur, sed etiam corporibus* [2]).

## VICTORIA'S MASSES

Logically, any study of the twenty authenticated masses<sup>131</sup> ought to succeed examination of his motets—Victoria having based seven of the twenty masses on his own motets. He founded the following six

<sup>131</sup>J. Niles Saxton's unpublished Master's thesis, "The Masses of Victoria" (Westminster Choir College, Princeton, N.J., 1951), was supervised by Professor Joseph Kerman.

masses on motets published in his maiden book of 1572: (1) *Ascendens Christus*, a 5 [1592]; (2) *Dum complerentur*, a 6 [1576]; (3) *O magnum mysterium*, a 4 [1592]; (4) *O quam gloriosum*, a 4 [1583]; (5) *Quam pulchri sunt*, a 4 [1583]; (6) *Vidi speciosam*, a 6 [1592]. One other mass—*Trahe me post te*, a 5 [1592]—takes for its source the canonic motet of the same title published in his 1583 *Motecta*.

In five of these seven parodies, the same number of parts are used in the source motet and in the mass. By way of exception, the *Dum complerentur* Mass adds a voice and the *Trahe me post te* subtracts one.<sup>132</sup> Of the source motets, those with titles (1), (2), and (6) in the above list extend to two *partes*—material from both *partes* always appearing in the parody. The 1572 source motets belong to these feasts: (1) Ascension, (2) Pentecost, (3) Circumcision,<sup>133</sup> (4) All Saints, (5) Conception, and (6) Assumption of the Blessed Virgin. As for *Trahe me* in the 1576 motet collection, Victoria designates it as suitable for any feast of the Virgin. Thus, all seven source motets belong to feasts. In our own time Victoria's most frequently performed motets are his *O vos omnes* (with a text from Lamentations) and *Vere languores*. Never, though, did he parody any such languorous or grief-laden motet: only exultant ones. The joyous character of these source motets is etched in all the bolder relief by the climactic word with which each except *O quam gloriosum* and *Vidi speciosam* ends: Alleluia. Both *partes* of *Ascendens Christus* and *Dum complerentur* so conclude.

For a second group of three parody masses, each a 8—the *Salve Regina* [1592], *Alma Redemptoris* [1600], and *Ave Regina* [1600]—he chose as sources not the plainsong Marian antiphons (as one might in advance suspect), but his own polyphonic settings of these same antiphons published in 1572, 1576, and 1581. At one time or another, he published four different polyphonic settings of the *Salve Regina* (1572, a 6; 1576, a 5; 1576, a 8; 1583, a 5). It was the third of these (1576, a 8) which served as the basis for his parody mass of the same name. Although not

<sup>132</sup>Gombert's *Beati omnes* (a 4) and *Media vita* (a 5) Masses each are parodied on his own motets and each reduce the number of voices in the source by one. Reduction, however, occurs only rarely in Spanish parodies.

<sup>133</sup>In the present-day breviary, *O magnum mysterium* serves as the fourth responsory at Christmas matins (versicle added). It has been deleted from the Circumcision office to which it formerly belonged.