



ROYAL REQUIEM

Office and Mass for the Dead for 8 voices by López de Velasco (1584-1659)

“

Emblematic Work of the Spanish Baroque

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PRESENTATION

This ambitious project was born in Mexico, following the discovery, in the archives of the Cathedral of Puebla, of an incomplete collection that gathered the works of Sebastián López de Velasco.

Beyond Victoria: the missing link of the Spanish Golden Age

While audiences know and admire the unique *Officium Defunctorum* by Tomás Luis de Victoria (1605), the history of Iberian sacred music seemed to have kept its secrets for the period that followed. This program fills that historical gap. Sebastián López de Velasco (1584–1659), trained in Segovia and chapel master of the prestigious royal monastery of the Descalzas Reales in Madrid, embodies the ideals of the emerging Baroque music in Spain.

From 12 to 8 voices: the genius of reduction

The heart of this program lies in a dialogue between two masters. Francisco Dávila y Páez had composed, for the needs of the royal convent, a monumental Requiem for 12 voices (triple choir). In 1628, Velasco took up this masterpiece, revised it, and “reduced” it to 8 voices (double choir) in order to enable its wider dissemination. Far from impoverishing the work, this reduction heightens its dramatic tension and introduces into Spain a new genre that would become the standard of Spanish Baroque polychoral music.

A true musicological adventure

It required all the expertise of Vox Cantoris to carry out an unprecedented investigation at the heart of the royal monastery of the Descalzas Reales, a place of power and a pantheon of princesses of royal blood. It was in this sanctuary governed by the rigorous rule of the Poor Clares — who organized even the smallest details of the ceremonies together with the chapel master — that this music found its meaning. Vox Cantoris undertook a patient work of musicological reconstruction, producing the transcription from the eight separate voice booklets preserved in the National Library of Spain.

Listening to this program is to witness the restoration of a major — and yet forgotten — page of Iberian musical history.

TIPL CORO SEGVNDO LIBRO DE MISSAS MOTETES, SALMOS, MAGNIFICAS, Y OTRAS COSAS TOCANTES AL CVLTO DIVINO.

COMPVESTO POR SEBASTIAN LOPEZ DE VELASCO,
natural de Segouia, Capellan y Maestro de Capilla de la Serenissima Princesa D. Juana
en su Real Conuento de las Descalças Franciscas de Madrid.

Dirigido al Excelentissimo señor Don Aluaro Perez Offorio Marques de Astorga, Conde de Trastamara y de Santa Marta, Conde y señor de Villalobos, Duque de Aguiar, Conde de Colla, señor de las Villas en Campos, Valderas y Castrouerde, Fuentes de Ropel, &c. Señor del Paramo y Villamañan, señor de la Villa y Montañas de Boñar, señor del Castillo, Villa y tierra de Chantada, señor de los Castillos, Villa y tierra de Cepeda, y de Villazala y su tierra, y de la Villa de Turienço de los Caualleros y su tierra. Canonigo de la S. Iglesia de Leon. Comendador de Almodouar del Campo.
Y Alferez mayor de la Orden de Calatrua, &c.



Ex Typographia Regia. M.DC.XXVIII.

PROGRAM



DISTRIBUTION

CHOIR :
16 singers

INSTRUMENTS :

1 Basson
1 Cornett

OFFICIUM DEFUNCTORUM DE SEBASTIÁN LÓPEZ DE VELASCO
MISSA DE REQUIEM DEL MAESTRO FRANCISCO DAVILA Y PAEZ.
REDUZIDA Y VISTA POR SEBASTIÁN LÓPEZ DE VELASCO
MADRID, 1628

OFFICIUM DEFUNCTORUM

Lectio Prima cuncta motecto.

- Parce mihi Domine (Job 7) (for 8 voices)

I Responsorium Defunctorum

- Credo quod Redemptor meus (for 8 voices)

Lectio secunda cuncta motecto

- Tedet animam meam (Job 10) (for 8 voices)

Responsorium : Qui Lazarum - Canto Ilaon

MISSA DE REQUIEM (for 8 voices)

- Introit : Requiem
- Kyrie, Christe, Kyrie
- Graduel : In memoria
- Sequentia : Dies irae, Rex tremende, Qui mariam, Pie Jesu.
- Tractus : Plain chant
- Offertorium : Domine Jesu Christe
- Sanctus... Pleni sunt caeli... Hosanna
- Motet for the Elevation : Dies mei transierunt
- Agnus Dei
- Communion : Lux aeterna

ABSOLUTE

- Peccantem me (for 8 voices)
- Kyrie, Christe Kyrie (for 8 voices)
- Requiescat in pace. Amen (for 8 voices)

Archival and musicological sources of the program:

Musical sources:

Sebastián López de Velasco, Libro de missas, motets, psalms, magnificats... (Madrid, Ex Typographia Regia, 1628).

Complete copy in 8 separate voice booklets. National Library of Spain, Madrid (Shelfmarks M/1374 – M/2418 / RISM L 2835).

Theoretical sources (Prologue):

Sebastián López de Velasco, Arte de Canto Llano, revision and theoretical texts (Madrid, c. 1625–1630). National Library of Spain (Collection of early treatises).

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📺 Vidéo

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