

PRO ARTE SAINT-LOUIS

Conducted by
Horst Buchholz

Magnificat: Music for Mary

Works by Ockegham, Croce,
Parsons, Schütz, des Prez, and more.

Sunday, May 20th, 2018 at 3 PM

Mary Queen of Peace Catholic Church

676 West Lockwood Avenue

Webster Groves, MO 63119

Admission is Free & Open to All

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Dallmann & Company

www.proartestl.org



Michael R. Roesch
PRO ARTE SAINT-LOUIS

Part I

Salve Regina

Organum (ca. 1100)

Discant: Matt McEuen, Cantus: Mark Moore, Shawn Neace & Michael Rocchio

We open today's concert with an excerpt from the Salve Regina. The text and notation are taken from a twelfth century manuscript that originated in the Basilica of the Holy Sepulchre in Jerusalem, purportedly based on the liturgical practices of the Knights Templar, a non-monastic order founded to protect Jerusalem and the Christians who made pilgrimage there. There are, however, some who equate their activities to those more akin to an early crime family than anything sacred. The music is gripping and revelatory for anyone whose only experience is with unison plainchant.

The interpretation shows us the "relationship between the Byzantine and the Roman - something that both sides of that equation would often prefer to forget. While we modern interpreters of chant, following in the Solesmes tradition, flow and float through the Salve Regina, here's a very different take. Is it "more correct," more "historically accurate"? I'll just stick with "different." However, we should always remember that all our researches and reconstructions are only that - research and reconstruction. The music has a life of its own." - Mary Jane Ballou

*Salve Regina misericordiae, vita dulcedo,
et spes nostra, salve.*

*Ad te clamamus, exsules filii Evae. Ad te suspiramus,
gementes et flentes, in hac lacrimarum valle.*

*Eia, ergo, advocata nostra, illos tuos misericordes oculos ad
nos converte, et Iesum, benedictum fructum ventris tui, nobis
post hoc exsilium ostende.*

Greetings, Queen of mercy, our life, sweetness,
and hope, greetings.

To you we cry, exiled children of Eve. To you we sigh,
mourning and weeping, in this valley of tears.

Turn then, most gracious advocate, thine eyes of mercy
toward us, and after this our exile, show unto us the
blessed fruit of thy womb, Jesus.

Alleluia benedicta tu

Ambrosian Chant Antiphon (c. 600 - 800)

Ambrosian chant, also known as Milanese chant, is the liturgical plainchant repertory of the Ambrosian rite of the Catholic Church. It is related to, but distinct from Gregorian chant. Ambrosian chant repertoire is generally not as musically uniform as Gregorian. They tend to be more varied in length, range, and structure. As implied above, it is associated with the Archdiocese of Milan. As Gregorian chant is named after Gregory the Great, Ambrosian chant is named after St. Ambrose. It is the only surviving plainchant tradition besides the Gregorian to maintain the official sanction of the Roman Catholic Church.

Alleluia.

*V. Benedicta tu inter mulieres, et benedictus fructus ventris
tui.*

Alleluia.

Alleluia.

*V. Blessed are you among women and blessed is the fruit
of your womb.*

Alleluia.

Ave María

This afternoon we will sing four settings of the *Ave Maria* spanning over 500 years of history. Below is a complete translation of the prayer. You may notice that only one of the four composers, Abel di Marco, chose to use the entire prayer in their setting. Notwithstanding, the simplicity and beauty is in no way compromised by the abridging.

*Ave Maria,
Gratia plena, Dominus tecum; ave Maria.
Benedicta tu in mulieribus.
Et benedictus, fructus ventris tui, Iesus.
Sancta Maria Mater Dei, ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae. Amen.*

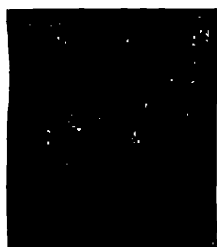
Hail Mary,
Full of Grace, the Lord is with Thee.
Blessed art thou among women, and blessed,
Blessed is the fruit of thy womb, Jesus.
Holy Mary Mother of God, pray for us sinners,
Now and at the hour of our death. Amen.

Jean de Ockeghem (ca.1410 - 1497)

Johannes (Jean de) Ockeghem was one of the great masters of the Franco-Flemish style that dominated music of the Renaissance in Europe. He was chaplain and composer to three successive French kings, Charles VII, Louis XI, and Charles VIII. Ockeghem probably studied with Gilles Binchois, and at the very least was closely associated with him at the Burgundian court. Ockeghem's surviving works include 14 masses, 10 motets, and 20 chansons. Unlike many of his contemporaries of the early 15th century, his masses were of a more solemn style than that of his secular music, but overall his work has a richer sound than that of his predecessors, Guillaume Dufay and John Dunstable. Ockeghem's ten motets include Marian texts, such as the *Ave Maria* we perform today, *Salve regina*, *Alma redemptoris mater*, and a complete setting of the responsory *Gaude Maria*.



Giovanni Battista Casali (1715 - 1792)



Casali was born in Rome in 1715. From 1759 until his death he held the position of Maestro di Coro for the Basilica of St. John Lateran. Interestingly, Casali was one of the last of his period to write for voices *a cappella*. His compositions include a Mass in G major and several motet settings of the Confitebor tibi, Ave Maria, Exaltabo, and Improperium. These compositions, while liturgical in spirit and form, often vary greatly from the tradition of the Roman School in his unabashed use of dissonance, and an obvious influence of his not-widely-known operatic repertoire. Happily, most of his works are preserved in the library of Abbate Santini in Rome.

Pedro de Aranaz (Y Vides) (1742 - 1825)

Aranaz, a Spanish priest and composer, was born at Soria in Old Castile. Towards the end of the 18th century he was appointed conductor of the choir in the cathedral at Cuença. His sacred music is to be found in the Escorial at Cuença, and in churches scattered around Spain. Among his better known works are *Lira Sacro-Hispana*, an Offertorium for five voices, and a Laudate Dominum for six voices with strings, horns, and organ. Of particular interest to me is Aranaz' playful side as evidenced in his *tonadilla*, short, satirical musical comedies popular in 18th-century Spain, and later in Cuba and other Spanish colonial countries. As they evolved, dialogue in then current vernacular for characters was written into the tonadilla form expanding it into a 10 to 20 minute miniature opera drawing its characters from everyday life and eventually including popular and folk music and dance. Hundreds of tonadillas are still to be found. Some are genuine micro-masterpieces. Among the best is Aranaz' *La Maja Limonera*, (The Maja Who Sells Lemons).

Abel Di Marco (1932 -)

Father Abel di Marco was born in Buenos Aires, Argentina in 1932. His early music training was at the age of 9 when he started piano classes at the Conservatorio Chopin in his hometown. Three years later at the tender age of 12 he entered the Seminary of La Plata, where he continued his musical studies, and was eventually ordained a Catholic priest. In 1973 he visited Puerto Rico and decided to stay, living in the city of Ponce where he founded the Choir of the Pontifical Catholic University of Puerto Rico.

On September 26, 2015 during the *Misa Multitudinaria*, a liturgical assembly of more than 20,000 people at Madison Square Garden in New York City, Pope Francis presided over a Mass during which *O Salutaris Hostia* by Abel di Marco was sung.

Beata es, María

Ambrosian Chant Antiphon (c. 600 - 800)

*Beata es, Maria, quae credidisti Domino:
Perficientur in te, quae dicta sunt tibi. Alleluia.*

Blessed are you, Mary, who believed the Lord:
You performed what you were told. Alleluia.

Magnificat

Robert Parsons (c. 1530 - 1572)



Parsons was born around 1530–35 in Exeter, Devon. Although little is known about his early life, it is likely that he was a choir boy, as until 1561 he was an assistant to Richard Bower, Master of the Children Choristers of the Chapel Royal. Much of his music has survived to the modern day often in incomplete editions.

Robert Parsons composed during a period of intense, dangerous religious upheaval in England. After the death of Henry VIII in 1547, King Edward VI advanced the Reformation in England, introducing major changes to the liturgy of the Church of England. In 1549, the Latin liturgy was replaced with prayers in English along with a demand that new music should be written for the church in English. Musicians of the Chapel Royal such as Thomas Tallis, John Sheppard, and Robert Parsons were called upon to demonstrate that the new Protestantism was no less splendid than Catholicism. During the brief and bloody reign of Mary Tudor (1553–1558), a revival

of Catholic practice encouraged a return to Latin music, but after Elizabeth I was crowned in 1558, English liturgy and music were once again the standard.

Parsons' output of music was varied, and although the majority of his surviving scores are for choir, he is believed to have written a large amount of instrumental music.. Parsons is best known for his choral motets, and is recognised as a master of polyphonic writing for choirs with his skilled use of cantus firmus within his work. Notable works include his setting of *Ave Maria*, the anthem *Deliver me from mine enemies* and some instrumental pieces.

Parsons was appointed Gentleman of the Chapel Royal on October 17, 1563 until his death in 1572, when he was succeeded by William Byrd. Parsons's influence can easily be heard in Byrd's instrumental works and choral motets. The two musicians both lived and worked in the county of Lincolnshire. In 1567, Parsons was granted a Crown lease on

a rectory at Stainton in Lincolnshire, 4 miles from Hainton, where Byrd resided, and it is thought that Parsons may have taught Byrd at Lincoln Cathedral.

On a bitter day in January, 1572, Parsons fell into a swollen River Trent and drowned. Given the times, and the fact that his body was never found, upset and suspicion surrounded his death. So much so that much of his music ceased to be performed in the Chapel Royal, as musicians tried to move on and forget this tragic incident. These unfortunate circumstances may also have led to the poor maintenance of Parsons' music over the years. The consequence of the lack of performance of Parsons' works after his death has, in the course of time, led to this English polyphonic master being largely unrecognised and even forgotten.

As part of Pro Arte's mission to perform great music not oft heard, we are pleased to present Robert Parson's *Magnificat* from his *First Service*, likely his best known work, which contains the canticles for the new services of Morning Prayer (*Venite, Te Deum, Benedictus*) and Evensong (*Magnificat* and *Nunc Dimittis*), and a setting of the *Credo* for Mass following Morning Prayer. Parson's *Magnificat* is an eight-part setting. The texture blossoms quickly into an almost overwhelming range of vocal colors. Throughout the work Parsons seems to favor cultivation of vertical textural richness, perhaps even at the cost of horizontal coherence. Yet, in the final analysis with consideration of the text at those moments, it works beautifully and inspiringly.

My soul doth magnify the Lord, and my sp'rit rejoiced in God my Saviour.

For he hath regarded the lowliness of his hand-maiden.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me, and holy is his Name.

And, his mercy is on them that fear him throughout all generations.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He rememb'ring his mercy hath holpen his servant Israel as he promised to our fathers, Abraham, and his seed forever. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be. World without end. Amen.

Intermission: 15 minutes

Part II

Regina Caeli

Gregorian Chant - Votive Antiphon (c. 800)

Regina caeli laetare, alleluia:

Quia quem meruisti portare, alleluia:

Resurrexit, sicut dixit, alleluia:

Ora pro nobis Deum, alleluia.

Queen of heaven, rejoice;

For he whom you did merit to bear, alleluia:

He resurrected as he said, Alleluia:

Pray for us to God. Alleluia.

Alexander Agricola (c. 1446 - 1506)

Alexander Agricola was a leading composer of the Josquin des Prez generation. The illegitimate son of a wealthy Ghent businesswoman, his surname was probably Ackerman, but he was commonly known as Agricola. Despite chronicled evidence of his mother's activities, the first solid reference to Alexander as a musician is from Cambrai in the Hauts-de-France region of France in 1476. His career took him throughout Western Europe. We can surmise that he was very likely employed at the French royal court, since there is documentation addressing his leaving the court without permission to go to Italy in 1491. He returned to France the following year, only to be offered an employment opportunity in Naples for half again as much salary as Josquin earned from the Diocese of Ferrara. Unfortunately, that appointment disappeared before his arrival with the death of Neapolitan King Ferrante I (1494), but Agricola went to Italy anyway. By 1500, he had returned to his native Burgundy, and accepted a court appointment there. He traveled to Spain twice with Philip the Fair, and died in Valladolid of a fever in 1506.



His most characteristic works are his songs and secular instrumental pieces, with over 80 surviving. They are predominantly three part, and frequently musically quote songs by other composers, often rather obliquely. Most of Agricola's over two dozen motets are in a compact and straightforward style. His succinct three-voice *Si dederò* was the most-copied work of its time, as well as a popular model for other settings. Agricola's stature as a master was accomplished upon publication of a Petrucci volume dedicated to his masses in 1504.

Agricola did not show the concern for text as did Josquin, nor for the open textures of his contemporary, Obrecht. His counterpoint is thickly-set with an exotic feeling vis à vis the musical incongruities sometimes evident in Ockeghem's work, as you may have noticed in the first Ave Maria today's concert. Consequently, Agricola's compositions are some of the most intricate and inventive of the era.

Dom Pedro de Cristo (c. 1545 - 1618)



Dom Pedro de Cristo was a composer of the Portuguese Renaissance, and one of the most important Portuguese polyphonists of the 16th and 17th centuries. He was born in Coimbra, then a small city in Central Portugal. In 1571 he entered Santa Cruz monastery in Coimbra and ultimately died there, having lived his entire life in Coimbra.

The Portuguese Renaissance was largely separate from other European Renaissances and instead was incredibly important in opening Europe to the unknown and bringing a more worldly view to those European Renaissances, as at the time the Portuguese Empire spanned the globe. The arts of the Portuguese Renaissance were unique amongst other Renaissance arts. They were a blend of Late Gothic style with attendant innovations of the fifteenth century, and a distinctive Portuguese influence.

Little of his work is known because most of it went unpublished. Yet, it is possible to assess the quality and number of his works via studies done in the early 1980's by Ernesto Gonçalves de Pinho (1981-), where unpublished information on the composer and specific information on his works are given. Of the entire catalog of 220 compositions, only six of the manuscripts with de Cristo's handwritten notation have been published. They are simply and elegantly crafted, sometimes with a Gregorian theme.

Adrián Antonio Cuello Piraquibis

With this Regina Caeli Pro-Arte Saint Louis takes a leap forward in time to perform a contemporary work we find musically interesting, but is nevertheless deeply rooted in our core musical epoch.

Born on July 8, 1975 in Barranquilla, Colombia, Adrian A. Cuello Piraquibis inherited his love of music from his parents. But it wasn't until 1991, when he entered the seminary of the Corazonista in Marinilla, Antioquia that he received his first lessons in guitar, flute and voice training. In 1994 he entered the Conservatory of his native city, where he continued his studies of piano, choir, solfeggio and received the first singing classes with Professor Mercedes Guevara. It was here that he composed his first work, *Nana*. His compositions cover diverse styles and forms, from the classic to the most contemporary. Adrián's sacred compositions are amongst his most notable.



Giovanni Croce (1557 - 1609)



"A mediocre singer and choir director, a priest without a parish, a composer out of touch with the trends of his time, Giovanni Croce seems a prime candidate for benign neglect. Yet his vocal music, if hardly progressive, is well-crafted and nicely accommodating to amateur singers. Croce was a tremendous if long-distance influence on English madrigalist Thomas Morley, and his works found favor not only in the Europe of his own time but during periodic madrigal revivals in the ensuing centuries.

Croce became a member of the choir of San Marco in Venice when he was a boy. Surely he had an early encounter with the music of Andrea Gabrieli, which he imitated in his own music for the rest of his life. He had taken orders by 1585, but seems not to have actually served as a parish priest. Instead, in the 1590s he acted as vicemaestro di cappella at San Marco, and supervised vocal instruction at the church's seminary. After some conniving and infighting, Croce ascended to the position of maestro upon his predecessor's death in 1603. Croce himself died six years later. His health wasn't the only thing to decline during his tenure; so did the choir.

Whatever his shortcomings as a choir director, Croce found greater success as a composer. His work in the canzonetta and madrigal comedy forms were especially popular; they followed the familiar style of Andrea Gabrieli, and made no particular demands on singers. What his text settings lacked in psychological acuity they made up for in crisp rhythm, shapely melodies, and light texture. His madrigal comedies show greater awareness of the texts, poking fun at and satirizing as they do various stock figures in Venetian life, complete with allusions to popular songs of the day.

His later masses and motets were certainly not pathbreaking; their virtue lay in their practicality. Croce designed most of them for use by small choirs of not necessarily adept singers; smooth and pure in the tradition of Palestrina, they make a good impression with the most modest of performance resources. His earlier works, interestingly, are more dense, contrapuntal, strongly rhythmic, and "modern," if imitation of Gabrieli could be taken as a sign of modernity. Only his posthumously published *Sacre cantilene* set a toe upon a really new path; this collection holds very early examples of church cantatas in the concertato manner, and anticipates certain elements in Schütz's music." - James Reel

Deutches Magnificat:

Meine Seele erhebt den Herren, SWV 494

Heinrich Schütz (1585 - 1672)

Heinrich Schütz was as a German composer and organist, generally regarded as the most important German composer before Johann Sebastian Bach, and is considered to be one of the most important composers of the 17th century. His best known works are in the field of sacred music. Schütz wrote his early music in the most progressive styles utilizing stunning polychoral and concerto techniques of the Venetian style primarily influenced by his teacher Gabrieli, and Monteverde. Eventually evolved into a style that is simple and almost austere, as evidenced by his late Passion settings. Geo-political realities were a major motivator in his stylistic evolution. The Thirty Years' War had all but dismantled the musical system of Germany, making it no longer practical or even possible to put on the grand works in the Venetian style which marked his earlier period.



Schütz composed four settings of the *Magnificat*, or *Song of Mary* which is one of the three New Testament canticles, the others being *Nunc dimittis* and *Benedictus*. Mary sings the song on the occasion of her visit to Elizabeth, as narrated in the Gospel of Luke (Luke 1:39–56). *Magnificat*, a regular part in Catholic vespers services, was also used in the Lutheran church in vespers and for Marian feasts. Schütz composed four settings intended for different groups, purposes and occasions. One is in Latin, SWV (Schütz-Werke-Verzeichnis) 468, and three in German. The settings on the German text are all part of larger groups of works based on Martin Luther's German Magnificat, *Meine Seele erhebt den Herren* (My soul magnifies the Lord). Sadly, two of the German settings are lost: 344 and 426. Today, we perform the surviving setting, SWV 494.

*Meine Seele erhebt den Herren,
und mein Geist freuet sich Gottes, meines Heilandes.
Denn er hat seine elende Magd angesehen:
siehe, von nun an werden mich selig preisen
alle, alle Kindes Kind.
Denn er hat große Dinge an mir getan, der da mächtig ist,
und des Name heilig ist.
Und seine Barmherzigkeit währet immer für und für bei
denen, die ihn fürchten.*

*Er übet Gewalt mit seinem Arm,
er zerstreuet, die hoffärtig sind
in ihres Herzens Sinn.
Er stößet die Gewaltigen vom Stuhl,
und erhöhet die Niedrigen;
die Hungrigen füllet er mit Gütern
und läßt die Reichen leer.
Er denket der Barmherzigkeit*

My soul magnifies the Lord.
And my spirit rejoices in God my Savior.
For He has regarded the lowliness of His handmaiden.
Behold, from henceforth, I will be called blessed by all
generations.
For the Mighty One has done
great things for me, and holy is His name.
His mercy is for those who fear Him
from generation to generation.

He has shown strength with His arm,
He has scattered the proud
in the thoughts of their hearts.
He has brought down the powerful from their thrones
and lifted up the lowly.
He has filled the hungry with good things,
and sent the rich away empty.
He has helped His servant Israel

*und hilft seinem Diener Israel auf,
wie er geredt hat unsern Vätern, Abraham und seinem
Samen ewiglich.
Ehre sei dem Vater und dem Sohn und auch dem Heiligen
Geiste, wie es war im Anfang, jetzt und immerdar und von
Ewigkeit zu Ewigkeit. Amen.*

in remembrance of His mercy.
According to the promise He made to our ancestors,
to Abraham and to His descendants forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and for ever and ever,
Amen.

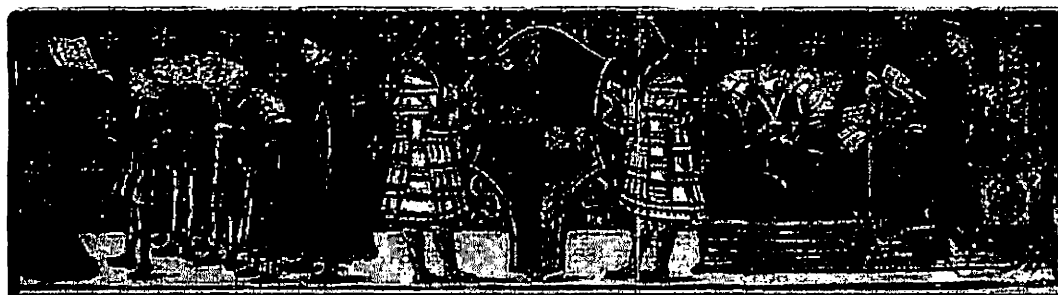
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For booking, or audition information, visit our website www.proartestl.org, or contact Michael Rocchio, Executive Director, at mroccchio@proartestl.org, or (636)489-2486.



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The Ensemble

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Soloist/Section Leader, Cathedral Basilica of St. Louis
Executive Director, Pro-Arte Saint Louis, LLC

Pro-Arte Saint Louis is a professional vocal ensemble based in St. Louis, Missouri. We are dedicated to the stylistically informed performance of music of the Renaissance, Middle Ages and earlier. We endeavor to present a body of not-of-the-heard literature in a manner that provides our audience with a moving musical experience and a window to the foundation of Western music. Our singers are carefully chosen from candidates who have the specialized skills needed to successfully present our genres.

Dr. Horst Buchholz, Artistic Director & Conductor



Dr. Horst Buchholz, Co-Founder, Artistic Director and Conductor, is Director of Sacred Music at the Cathedral Basilica and for Archdiocese of St. Louis. He received his first musical training in a boys choir in his native Germany. After studies in organ, church music, and composition, he graduated from the University of Arts in Berlin and continued his studies in conducting at Indiana University, where he earned the Doctor of Music degree. Horst Buchholz has been active as a conductor, organist, and lecturer throughout the USA, Canada, Mexico, Europe and Asia, having performed in major cathedrals and concert halls around the world. He was Music Director of the San Antonio Youth Orchestras, the Denver Philharmonic, Resident Conductor with Opera Colorado, and guest conductor with several orchestras in the United States. Buchholz was Associate Professor at St. John Vianney Seminar, the University of Denver, and served on the faculty of Cleveland State University. Prior to coming to St. Louis, he held similar positions at the Cathedral of the Immaculate Conception in Denver and Trinity Cathedral in Cleveland. Horst Buchholz is also the Vice-President of the Church Music Association of America, and a regular faculty member of their annual Church Music Colloquium.

Michael Rocchio, Executive Director

Co-founder and Executive Director, Michael Rocchio, a life-long musician, holds a Bachelor of Music in Voice Performance from Indiana University where he studied under the renowned Margaret Harshaw. His performance experience spans opera, oratorio, musical theater and television. Currently, in addition to performing with Pro-Arte, Michael is a section leader and soloist for the choirs and Schola of The Cathedral Basilica of Saint Louis, St. Louis, MO. A member of The National Association of Teachers of Singing, Rocchio is a private voice teacher, vocal artistry coach and vocal arts workshop presenter. Foremost in Rocchio's extensive business background are his 12-years as a Senior Organization Design Consultant & Project Manager specializing in organization culture analysis, redesign and change, and executive development working with leaders of Fortune 100 companies for The Mescon Group, Atlanta, GA.

