

AWAKEN

Music Online for Spring

Sunday 28 March 2021 7.00 pm

St Lawrence Parish Church, Lawrence Street

I FAGIOLINI *directed by Robert Hollingworth*

ENGLISH CORNETT & SACKBUT ENSEMBLE

with former members of **THE 24**

SUPER-EXCELLENT

Buccinate	Giovanni Gabrieli <i>c.1554-7-1612</i>
Kyrie & Gloria (Missa de batalla)	Joan Cererols <i>1618-76</i>
O intemerata	Alessandro Grandi <i>1586-1630</i>
Dixit Dominus	Juan de Araujo <i>1646-1712</i>
Canzon a 6, 'Sire'	Anonymous
Ave verum corpus	Giovanni Pierluigi da Palestrina <i>1525/6-1594</i> / Giovanni Battista Bovicelli <i>fl. 1592-4</i>
O God of gods	Edmund Hooper <i>c.1553-1621</i>
Fili mi Absalon	Heinrich Schütz <i>1585-1672</i>
In ecclesiis	Gabrieli reconstr. H. Keyte

SUPER-EXCELLENT

In 1608 the great travel writer Thomas Coryat visited Venice, writing about the experience in his *Coryat's Crudities*, notably recounting a musical entertainment at the confraternity of San Rocco:

The third feast was upon Saint Roches day being Saturday and the sixth day of August, where I heard the best musicke that ever I did in all my life both in the morning and the afternoone, so good that I would willingly goe an hundred miles afoote at any time to heare the like. The place where it was, is neare to Saint Roches Church, a very sumptuous and magnificent building that belongeth to one of the sixe Companies of the citie. This feast consisted principally of Musicke, which was both vocall and instrumental, so good, so delectable, so rare, so admirable, so **superexcellent**, that it did even ravish and stupifie all those strangers that never heard the like. But how others were affected with it I know not; for mine owne part I can say this, that I was for the time even rapt up with Saint Paul into the third heaven. Sometimes there sung sixeteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumental musitians played also.

That's a good attempt to put into words what it must have felt like to have been at such a musical feast, especially when you had heard nothing like it before. Perhaps Giovanni Gabrieli was in charge, the cream of Venice's singers and players taking part, musical extravagance of the richest sort.

It seems perverse to attempt a programme of such music at a time like this, but take it as a form of asserting one's humanity in the face of the pandemic, against the restrictions that Brexit is now creating for musicians – and also as a memory of the plague that visited Venice in the sixteenth and seventeenth centuries, which of course caused the death of many musicians. While our programme starts and finishes in early seventeenth-century Venice – the home of grand multi-choir music – it also takes in Germany, Catalonia, Mexico – and even dull old England ...

Joan Cererols seems to have spent his whole life at the monastery of Montserrat, first as a choirboy, then from September 1636 as a novice and finally as a monk, probably responsible for directing the musical life of the monastery. He played the organ, harp and violin family instruments, and was held in such high regard that for some years a responsory was sung in his honour on the anniversary of his death. It is unclear what the 'battle' nature of this piece

is – and others like it. Pieces modelled on Janequin's 'Battle' chanson were common in the previous century (including a mass by Guerrero) but this mass does not obviously quote Janequin. Instead the sheer joy of antiphony is present in the constant throwing of phrases from one choir to another and the delightful syncopated rhythms following the stress of the words, notably on 'bonae voluntatis'.

Born in 1646 in Spain, Juan de Araujo moved early in his life to South America and worked in modern day Bolivia and Peru. He wrote sacred villancicos in great number and was apparently a very good trainer of boys' voices. Our edition of his 11-part *Dixit Dominus* is by Jeffrey Skidmore and features more vivid individual part writing, with larger ranges, but also use of slowed-down plainchant as a cantus firmus for the other lines to be wrapped around. There are also some lively rhythms, probably inspired by native secular music and also featured in his own *jácaras*.

The anonymous six-part *Canzon 'Sire'* was published by the Venetian printer Vincenti in 1588 as part of a collection of 13 instrumental pieces entitled *Canzoni di diversi per sonar*. Most of the pieces (including this one) are near-faithful transcriptions of French vocal pieces. Dalla Casa's diminution treatise *Il vero modo di diminuir* includes an ornamented version of the top line of this piece, but Dalla Casa describes it as 'di Martin Peu d'Argent' – probably a reference to the French composer Claude Martin.

The English are often carelessly accused of missing out on multi-choir music, the 'odd exception' being Tallis's *Spem* and Gibbons's *O clap your hands*. But this fails to take into account the daily dialogue that occurred in any church service, with a choir split between the two sides of the chancel, decani and cantoris. Byrd's *Great Service* is in fact a surround-sound extravaganza for the very few people who would be in a position to enjoy it. Yet the extended passage of antiphonal echoes with which Edmund Hooper stages a *coup de théâtre* in the final chorus of *O God of gods* is of a different order, worthy of St Mark's Venice and unprecedented for scale in other English sacred music of its period – if 'sacred music' is what this really is, and thereby hangs a question.

Taking for its opening text the 'Hymn inauguratory for his Majestie' by Sir George Buc, published in 1605, the work is ostensibly a celebration of the accession to the English throne of James VI of Scotland, who acceded in 1603 as James I of England. It survives only in choir part-books as one of the largest examples of a 'verse anthem', that peculiarly English musical form, arguably one of the most powerful artistic creations of the English Reformation, in which verses for solo voices alternate with sections of chorus in a *quasi* theatrical manner,

enabling the listener to be both swayed by the persuasive rhetoric of the protagonists and invited to join in communal affirmation.

As a piece primarily designed for the church usage that its decani/cantoris format would suggest, it gets off to an odd start with the polytheistic tone of its opening line, which would not have impressed the Calvinist wing of the clerical establishment. As its verses progress, the many political references – ‘sceptres’, ‘empire’ and ‘Great Brittany’ (the earliest musical setting of this phrase?) – suggest that what we have is a work originally intended for a court occasion and later adapted for church. Perhaps it is best regarded as a kind of choral masque, in which James proposes to bring ‘peace and joy’ to all and (by indirect suggestion) Union to Scotland and England. Hooper gives form to James’s grand project by means of a brilliant musical metaphor, whereby the chorus both expands from five into six parts and divides into distinct, antiphonal halves for a paraphrase of Psalm 150, its catalogue of musical instruments being bounced from one side to the other in joyous praise. Then, finally, the two are brought together in ‘Alleluia, Amen’: crowning Union now complete, if only symbolically.

The climax of our programme is a well-known piece by Giovanni Gabrieli but in more opulent clothes than you might recognise. In published form the piece exists as two main groups: a flashy group of cornetts and sackbuts with two singers, and a ‘cappella’ – a regular four-part choir – and two solo voices. But the piece was published *after* Gabrieli’s death, and even at the time, Michael Praetorius noted that there seemed to be choirs missing in the print. Cue Hugh Keyte, who has enlarged the two solo voices to two groups of five voices and instruments. He writes:

The recovery process has often felt semi-automatic, as though the rejected parts were phantoms jostling at my elbow, eager to be resuscitated. Once ‘Choirs’ III and IV are ‘restored’, intractable problems of balance disappear, great tracts of integral imitation are recovered, and the full splendour of this late masterwork is revealed. Nowhere else does Gabrieli exhibit quite such formal mastery, manipulating discrete blocks of polyphony with the classical assurance of his contemporary, Palladio, while exploiting a rich, dark tonal palette that recalls the canvases of his fellow member of the San Rocco confraternity, Tintoretto. Ever greater forces are called for in the recurring Alleluia refrain, the final appearance of which has a heaven-storming rhetorical fervour that would remain unmatched until the era of Berlioz.

Between these multi-choir mammoths we present a number of apparently modest miniatures, each of which turns out to be a jewel, acting as an aural sorbet, teasing your ear back to listening in a normal way only to be surprised by the next large-scale work. Alessandro Grandi worked in Venice as Monteverdi's deputy, having been a chorister at St Mark's. His rapturous Marian motet both gives the singer responsibility to declaim the text, but is also demanding in its virtuosity at cadences. Virtuosity is the hallmark of Giovanni Battista Bovicelli's 1594 volume that took top lines of motets and madrigals by Palestrina and others and decorated them, realised here with cornetto on the florid line plus four voices. Finally, Heinrich Schütz, in some ways the real successor to Monteverdi in his genius for creating both miniature gems and music for grand occasions. Here we present a lament for bass with preludes and accompaniment for the funereal and sonorous grouping of four trombones.

© Robert Hollingworth, William Hunt, Hugh Keyte, Gawain Glenton

I FAGIOLINI

Robert Hollingworth *musical director*

Martha McLorinan *mezzo-soprano*

Nicholas Mulroy, Matthew Long *tenors*

Greg Skidmore *baritone*

Stuart O'Hara *bass*

William Lyons *dulcian, bajoncillo, shawm*

Nicholas Perry *dulcian, bajoncillo, shawm, cornett*

Lynda Sayce, Eligio Quinteiro *chitarrones, guitars*

James Johnstone, Catherine Pierron *organs*

ifagiolini.com

ENGLISH CORNETT & SACKBUT ENSEMBLE

Gawain Glenton, Conor Hastings *cornetts*

Emily White, Miguel Tantos-Sevillano *alto sackbuts, tenor sackbuts*

Tom Lees, George Bartle *tenor sackbuts*

Adam Crighton, Adrian France *bass sackbuts*

ecse.co.uk

Former members of **THE 24 (University of York)**

Imogen Creedy, Anna Claire Golitizin, Eleanor Hunt, Ailsa Campbell,

Eleanor Bray *sopranos*

Finn Lacey, Anna Palethorpe, Solomon Hayes, Laura Baldwin *altos*

Ed Lambert, William Wright, Jack Harberd *tenors*

Freddie Foster, David Valsamidis, Ben Rowarth, Sam Gilliatt, Jonty Ward,

Ali Donaghue *basses*

york.ac.uk/music/about/ensembles/the-24

TEXTS & TRANSLATIONS

Buccinate (Gabrieli)

Buccinate in neomenia tuba,
in insigni die solemnitatis vestrae.
Alleluja.
In voce exultationis,
in voce tubae corneae,
exultate Deo adiutori nostro. Alleluja.
Iubilemus Deo in chordis et organo,
in tympano et choro.
Cantate et exultate et psallite
sapienter. Alleluja.

Blow the trumpet in the new moon,
at the sign of your solemn feast day.
Alleluia.
With a voice of rejoicing,
with the sound of the trumpet,
rejoice in the Lord our help. Alleluia.
Rejoice in God with strings and organ,
with drum and in chorus.
Sing, rejoice and praise
as well as you know how. Alleluia.

Kyrie & Gloria (Cererols)

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord have mercy. Christ have mercy.
Lord have mercy.

Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei,
Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.

Glory be to God in the highest
And on earth peace
to men of goodwill.
We praise You. We bless You.
We adore You. We glorify You.
We give you thanks
for Your great glory.
Lord God, Heavenly King,
Almighty God the Father,
Jesus Christ, only Son of the Father.
Lord God, Lamb of God,
Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

For you alone are Holy,
You alone are the Lord,
You alone are the most High, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

○ **intemerata** (Grandi)

○ intemerata et in aeternum benedicta,
singularis atque incomparabilis Virgo,
Dei genitrix, Maria.
○ Maria, Dei genitrix et Virgo gloriosa.
○ quam pulchra, o quam suavis,
o quam decora, o quam amabilis,
o dulcissima Virgo, o sanctissima mater,
o beatissima Maria, intercede pro nobis
apud Dominum nostrum, Iesum Christum.

○ unspotted and for ever blessed,
unique and incomparable virgin Mary,
Mother of God.
○ Mary, mother of God and glorious Virgin.
○ how beautiful, ○ how sweet,
○ how comely, ○ how amiable,
○ sweetest Virgin, ○ most holy mother,
○ most blessed Mary, intercede for us
with Jesus Christ, our Lord.

Dixit Dominus (Araujo)

Dixit Dominus Domino meo:
sede a dextris meis donec ponam inimicos
tuos scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae:
in splendoribus sanctorum
ex utero ante luciferum genui te.
Iuravit Dominus et non paenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisadech.
Dominus a dextris tuis:
confregit in die irae suae reges.
Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

The Lord said unto my Lord:
sit thou at my right hand until I make
thine enemies thy footstool.
The Lord will send forth the rod
of thy strength out of Sion:
rule thou in the midst of thine enemies.
Thine is the sovereignty in the day of thy power:
in the beauties of holiness I have borne thee
from the womb before the morning star.
The Lord hath sworn and will not repent:
thou art a priest for ever
after the order of Melchisadech.
The Lord at thy right hand
hath broken kings in his day of wrath.
He will judge the nations,
he will fill them with ruins:
he will break their heads in the populous land.

De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritui Sancto,
sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

He will drink of the wayside stream:
therefore shall he lift up his head.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end. Amen.

Ave verum corpus (Palestrina/Bovicelli)

Ave verum corpus, natum de Maria Virgine:
Vere passum immolatum in cruce
pro homine: cuius latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum
in mortis examine.
O dulcis, O pie, O Jesu Fili Mariae,
miserere mei. Amen.

Hail, true Body, born of Mary the Virgin,
truly suffering and sacrificed on the cross
for man; whose side, pierced,
gushed forth blood:
Be to us a foretaste
in death's trial.
O sweet, O holy, O Jesu, Son of Mary,
have mercy on me. Amen.

O God of gods (Hooper)

O God of gods, O King of kings,
Eternal Father of all things,
In heaven above and everywhere
By whom all kings their sceptres bear,
Great God of James our blessed king
Who peace and joy to us did bring.

*Whom thou a chief and royal guide
Didst for our guideless troops provide.*

Now we beseech thee, mighty Lord,
To us such heavenly grace afford,
That this united monarchy,
This empire of Great Brittany,
To thy high pleasure consecrate,
May so long bless his royal state,
That finally it be not done
Till the great coming of thy Son.

*And that his health, his joys, his peace
May as his reign and years increase.*

To the almighty Trinity,
Three persons in one Deity,
Most bright and glorious in heaven
All praise all thanks, all laud be given.

*With organs, trumpets and with flutes,
With cornetts, clarons and with lutes,
With harps, with cymbals and with shawms,
With sacred anthems, hymns and psalms,
With notes of Angels and of men,
Sing Alleluia, Amen.*

Fili mi Absalon (Schütz)

Fili mi, Absalon,
Quis mihi tribuat, ut ego moriar pro te.

My son, Absalom.
would God I had died for thee.

In ecclesiis (Gabrieli)

In ecclesiis benedicite Dominum, alleluia.
In omni loco dominationis
benedic anima mea, Dominum, alleluia.
In Deo salutari meo et Gloria mea:
Deus auxilium meum,
et spes mea in Deo est, alleluia.
Deus noster, te invocamus,
te declaramus, te adoramus:
libera nos, salva nos, vivifica nos.
Deus adiutor noster in aeternum, alleluia.

Bless the Lord in his holy temples, alleluia.
In every place of his dominion,
O my soul, bless thou the Lord, alleluia.
In God is my well-being and my glory:
God is my helper,
and in God is my trust, alleluia.
Our God, we call upon thee,
we proclaim thee, we worship thee:
free us, save us, renew us.
God is our helper for ever, alleluia.