

PROGRAMME – LO SPOSALIZIO

The ceremony of Lo Sposalizio began with the ringing of church bells, and a ceremonial fanfare, announcing the arrival of the Doge, the city fathers, and the invited guests, as they boarded the Bucentoro.

OPENING BELL

FANFARE AFTER CESARE BENDINELLI

GIOVANNI GABRIELI

Cesare Bendinelli (c1542-1617) was an Italian trumpeter born in Verona. He was the principal trumpet player of the Viennese court from 1567 to 1580, and from then until his death he played for the court of Duke Albrecht in Munich, where he would have known Giovanni Gabrieli as a colleague. Bendinelli was the author of the first known course of published trumpet lessons, Tutta L'arte Della Trombetta (c1614) which gathered together the earliest known pieces for the clarino (upper pitch) register, dating from 1584-88.

CANZON SECONDA à 6

GIOVANNI GABRIELI

This was published in Venice in 1615.

PLAUDITE, PSALLITE, JUBILATE DEO, OMNIS TERRA

GIOVANNI GABRIELI

The text of this motet is drawn from Psalms 66, 67 and 68. It was published in Venice in 1597 and comes from Sacrae Symphoniae. It is for three choirs of four parts each (SSAT/SATB/ATBB) and consists of sections of elaborate counterpoint in quadruple time, alternating with joyful short antiphonal Alleluias in triple time. Each of the Alleluia sections begins with one choir, builds to a texture of two choirs and ends with all three.

Plaudite, psallite, jubilate Deo, omnis terra.

Clap your hands, sing praises, make a joyful noise to God all ye lands.

Alleluja.

Alleluia.

Benedicant Dominum omnes gentes
collaudantes eum.

Let the people praise Thee, O God, let all the people praise Thee.

Alleluja.

Alleluia.

Quia fecit nobiscum Dominus misericordiam suam.

For God who made us is merciful unto us.

Alleluja.

Alleluia.

Et captivam duxit captivitatem, admirabilis et gloriosus
in saecula.

He has led captivity captive, wonderful and glorious for ever.

Alleluja.

Alleluia.

TOCCATA

GIOVANNI PICCHI

This toccata, by Giovanni Picchi, is a wonderfully quirky little piece for keyboard, improvisatory in style, and the only piece of Italian music that somehow made its way into the Fitzwilliam Virginal Book (a remarkable collection of 297 pieces for keyboard, mostly by English composers, compiled in the early seventeenth century). This collection was copied by Francis Tregian, who died in 1619, meaning that Picchi could have been no older than 18 when he wrote it. A toccata (from the Italian 'toccare' – to touch) is a piece which is intended to exhibit virtuosity and flair in the music and therefore in the performer.

LIETO GODEA SEDENDO

GIOVANNI GABRIELI

This madrigal, one of Gabrieli's wedding madrigals, is for double SATB choir and the two choirs sing almost exclusively in turn (antiphonally), imitating each other. In the middle there is a quick triple-time section, before the antiphony returns and eventually the opening motif is returned at the end. This madrigal, which was published in 1587, was very popular during Gabrieli's lifetime, and arrangements of it exist for lute duet and for solo voice accompanied by lute. Heinrich Schütz also used a version of it in his Psalmen Davids of 1619.

Lieta godea sedendo
L'aura che tremolando
Dolce spira L'aprile;
Ogn'or sospira d'Amor ogn'animale.
Con mortal dardo
Amor volando venn' e'l cor mi punse
E lasso ahimè fugge meschino me.
Onde n'avrò la morte
S'in lieta non si cangia la mia sorte.

*I sat happily enjoying the breeze that sweetly trembling
April breathes;
every hour every animal sighs with love.
With his mortal dart love came flying
and pierced my heart, and, alas,
he escapes to my sorrow
and I shall die of it
unless fate grants my happiness.*

CANZON IN ECHO DUODECIMI TONI á 10

GIOVANNI GABRIELI

This was published in Venice in 1597.

ALLA BATTAGLIA

ANDREA GABRIELI

Writing music which depicts battle scenes was popular in the sixteenth and seventeenth centuries and this dramatic madrigal is a fine example of such a piece. The musical setting of the text brings the words vividly off the page, and even contains an onomatopoeic section with nonsense words which is meant to depict brass fanfares. Written for eight-part, double SATB choirs, the musical texture varies between dense polyphony and imitative counterpoint. At the end of the first section the basses of both choirs are given the words 'dob be dob be dob be dob be dob be dob' which is meant to depict musically the rallying call of battle drums.

Sento un rumor ch'al ciel si estolle
E turba l'aria e fa tremar la terra.
Quest'e'l nemico nostro, invido e folle,
Ch'ad or ne chiama a sanguinosa guerra,
E scorrendo veloce il piano e'l colle
Preda i beni e i muri atterra.
All'arme ogn'uno, all'arme gridi!
E il tambur chiocchi e l'avversario sfidi.

*I hear a sound coming from the heavens
disturbing the air and making the earth tremble.
This is our enemy, envious and crazed,
who calls us to bloody war,
and charging across the plains and hills
plunders property and lays waste city walls.
To arms everyone, to arms!
Beat the drum and defy the enemy.*

Alla battaglia, o forti cavalieri,
Venite tutti meco ardidamente
E de' nemici nostri audaci e fieri
Domiam col ferro l'orgoliosa mente.
Sù, trombette suonate!
Fan fari rari raron fan.

*To battle, O mighty horsemen
take courage all of you, come with me
and boldly, proudly and with daring
put our enemies to the sword.
Up, trumpets play!
[Onomatopoeic vocal fanfare based on instrumental battle
sounds.]*

E voi, guerrieri ferite,
Ed amazzate la vil gente,
Che vinta con suo danno
E nostra gloria
A noi lascia fuggendo la vittoria.

*And you, wounded soldiers,
slay these vile people,
who, vanquished and injured,
flee and leave the glory
and the victory to us.*

KAPSPERGER

GIOVANNI KAPSPERGER

This piece, which Kapsperger somewhat vainly seems to have named after himself, is for solo theorbo, and is from Libro quarto d'intavolatura di chitarrone, published in Venice in 1640.

VIENI, VIENI HIMENEO**ANDREA GABRIELI**

This is another wedding madrigal – Himeneo was the Hellenistic God of marriage. In Greek mythology, Himeneo presides over many weddings, and his absence at a wedding ceremony was thought to signal the imminent failure of the marriage. Hymenaeus is also a genre of Greek poetry, traditionally sung during the procession of a bride to her groom's house in which the god was appealed. (The word 'hymn' comes from his name, as does the word 'hymen'.) Published posthumously by Giovanni Gabrieli, this music, for two SATB choirs, is an example of the influence on Gabrieli of Lassus, with whom Gabrieli had an enduring friendship, as it is written in a contrapuntal style very similar to that of Lassus.

Vieni, vieni Himeneo,
 Vieni, dunqu' Himeneo,
 O felice Himeneo,
 ov'hor t'invita Questa cara e gradita
 Schiera de' novi amanti
 Con prieghi humili e con si dolci canti.

*Come, come Himeneo,
 Come then, Himeneo,
 O happy Himeneo, to where you are invited
 By this dear and welcoming
 Group of new lovers
 With humble prayers, and with such sweet songs.*

CANZONA DUODECIMA TONI I á 10**GIOVANNI GABRIELI**

This instrumental canzona was published in Venice in 1597.

UDITE, CHIARA ET GENEROSI FIGLI**GIOVANNI GABRIELI**

This is an example of a 'dialogue' madrigal. The sixteen parts are split into one group of nine voices and one group of seven, with some parts being taken by brass alone. The upper choir has a lone solo cornett as its uppermost part, and the second choir has a basso continuo part to support the entire texture. The text is full of mythological and nautical references which would have been familiar to the educated Venetians of the day. The upper choir takes on the role of Triton, bidding the citizens of the Adriatic to take note of Poseidon, King of the Ocean. (Triton, who was part human – phritritepart fish, was the son of Poseidon who lived in a golden palace on the sea-bed.) The second choir takes on the role of Sirens, or sea nymphs, who had the power of charming all who heard them with their beautiful singing. This madrigal is a marvellous large-scale composition, full of word painting, and dramatic musical moments, culminating in a sixteen-part chorus which demands the Venetians be bold and proud.

Udite chiari e generosi figli
 D'Adria felice, il re del salso regno,
 Ch'ama 'l vostro valor, noto nel onde
 Doppio ne brama et honorato segno
 Fra guerrie perigli
 Ch'in terr' ancor desio di gloria asconde.
 Quinc il destrier, fattura sua gradita,
 ad adoprare a maneggiar v'invita.

*Listen fair and generous sons
 Of happy Adria, the king of the briny kingdom,
 Who loves your valour, reputed through the waves,
 Longs for this courage to be repeated
 And yearns for an honoured sign amidst the perils of war that
 on Earth there is still a hidden desire for glory.
 Thus he invites you to mount the welcome steeds,
 which he created, and ride forth.*

E la bella Amfitrite
 De la Ninfe leggiadre di questo Marche le
 Sirene unite a le Nerei di Squadre
 Vincon di gratie e di dolcezze elette
 a voi l'amor et il favor promette.

*And the beautiful Amphitrite
 promises you the love and favour of the fair sea nymphs
 whose graces and sweetness far exceed those bands of
 Sirens and Nereids gathered together.*

Su dunque, ardita altera,
 Nobilissima schiera,
 Faccia vostra virtute al mondo fede
 Ch'il secol prisco a questo secol cede.

*Forward then, bold, proud,
 Most noble host,
 Have confidence in your virtues and show the world
 That ancient times yield to the present.*

PART II

A MUSICAL RECONSTRUCTION OF THE SERVICE HELD IN THE CHURCH OF SAN NICOLÒ, LIDO

KYRIE ELEISON, CHRISTE ELEISON, KYRIE ELEISON

ANDREA GABRIELI

The Kyrie is a petition sung directly after the introit at the opening of the Mass. It usually has a nine-fold structure, with each of the three lines being stated three times. The text, from the Greek, has been used in the Eucharist in some shape or form since the sixth century. The words, Kyrie Eleison, are also used as a ubiquitous response to other liturgical items, especially those of the various litanies, or prayers of supplication. In Gabrieli's setting here, the first Kyrie is sung by a single line of sopranos, accompanied by brass. For the Christe, the texture opens out to an eight-part double chorus of SSAT/SATB, and for the final Kyrie the texture builds to a twelve-part SSAT/SATB/ATBB.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

GLORIA IN EXCELSIS DEO

ANDREA GABRIELI

The Gloria, or Greater Doxology, was a prose hymn of praise of the early Christian church. It is first found in the Apostolic Constitution (c380) and its oldest translation is from the seventh century. Originally it was sung at Lauds, the second service of the monastic day, whilst in Rome it was used in the Mass only when a bishop was the Celebrant; ordinary priests being permitted to use it only on Easter Day. The words begin with a quotation from the story of the nativity from Luke's gospel (2:14) and continue with a sequence of disparate acclamations of praise, invocations and petitions (the words of the Agnus Dei, which are contained within the text, were introduced by Pope Sergius I (687-701)), ending with a Trinitarian doxology. Gabrieli's setting here is for sixteen parts divided into four choirs of SSAT/SATB/SATB/ATBB. The music is largely syllabic and antiphonal with the four choirs conversing with each other, the sounds coming from different parts of the building. The piece ends with a quick triple-time section, reminiscent of an Alleluia.

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 caelestis,
Deus Pater omnipotens.
Domine fili unigenite Jesu 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.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu in gloria
Dei Patris. Amen.

Glory be to God on high,
And in Earth peace,
goodwill towards men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only begotten son, Jesus Christ.
O Lord God, Lamb of God,
Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesus Christ,
with the Holy Ghost, in the glory of
God the Father. Amen.

CANZON XII à 8

GIOVANNI GABRIELI

This was published in Venice in 1615.

CHRISTE ADORAMUS TE**CLAUDIO MONTEVERDI**

This motet falls into several short sections and is for five-part SSATB choir with obbligato cornett. The opening is declamatory and arresting with the upper soprano part taking the lead. There follows a highly chromatic passage, beginning with the lower voices and rising through the texture of the choir. The harmony here is very advanced for its time and must have sounded quite bizarre to seventeenth-century Venetian ears; it is akin to the more dramatic music which Monteverdi uses in his later madrigals in an attempt to set the texts as vividly as possible. The entire passage, once completed, is then repeated. The final supplicatory passage reworks the musical style of the opening.

Christe adoramus te, Christe et benedicimus tibi,
Quia per sanctam crucem tuam redemisti mundum.
Domine, miserere nobis.

*Christ we adore Thee, and we bless Thee.
Who, through Thy holy cross, redeems the world.
Lord, have mercy on us.*

CANTATE DOMINO**CLAUDIO MONTEVERDI**

This is a setting of words based on text drawn from the Psalms. It begins in quick triple time – like a dance – and is for six-part SSATTB choir. It demonstrates three entirely different musical textures: the opening section is entirely homophonic (chordal); the middle section has a more polyphonic texture with pairs of voices imitating each other over a slow moving bass line, and the final section has imitative counterpoint throughout all six voices.

Cantate Domino canticum novum,
cantate et benedicite nomine eius.
Quia mirabilia fecit
cantate et exultate et psallite in cythara et voce
psalmi quia mirabilia fecit.

*O sing unto the Lord a new song
Sing unto Him and bless His holy name.
He has made miracles.
Sing and exult and praise, and play the harp in songs
and psalms of gladness.*

TOCCATA ARPEGGIATA**GIOVANNI KAPSPERGER**

This toccata for theorbo was published in Venice in 1611, six years after Kapsperger had left Venice for Rome. It is from Libro primo d'intavolatura di chitarrone.

BEATUS VIR (PSALM 112)**CLAUDIO MONTEVERDI**

This is a psalm about the wisdom of the man who takes God as his spiritual guide. This is written in the concertante style and was published in Venice in 1641 as part of Monteverdi's collection of works known as Selva Morale, although it is thought to have been written about 1630. The piece is written for SSATTB chorus plus two obbligato instrumental parts, and is in Da Capo (or ternary) form with the opening section being reprised at the end. Again, the upper soprano part often takes the lead with the remainder of the voices following in its wake. The piece is a beautiful example of the emerging concertante style, with pairs of voices constantly being drawn from different parts of the texture and pitted against one another. There are also examples of stretto, where voices enter imitatively in quick succession, and the whole work is punctuated by short passages of imitative instrumental ritornelli. The middle (or B) section slips effortlessly into a gentle triple-time, which is concluded by a brief virtuosic section for soloists before the opening returns.

Beatus vir qui timet Dominum:
in mandata eius volet nimis.
Potens in terra erit semen eius:
generatio rectorum benedicetur.
Gloria et divitiae in domo eius:
et iustitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
misericors et miserator et iustus.
Iucundus homo qui miseratur et commodat:
disponet sermones suos in iudicio.
Quia in aeternum non commovebitur:
in memoria aeterna erit iustus.

*Blessed is the man that feareth the Lord:
he hath great delight in his commandments.
His seed shall be mighty upon Earth:
the generation of the faithful shall be blessed.
Riches and plenteousness shall be in his house:
and his righteousness endureth for ever.
Unto the godly there ariseth up light in the darkness:
he is merciful, loving and righteous.
A good man is merciful and lendeth:
and will guide his words with discretion.
For he shall never be moved:
and the righteous shall be had in everlasting
remembrance.*

Ab auditione mala non timebit:
paratum cor eius sperare in Domino confirmatum.
Confirmatum est cor eius non commovebitur:
donec despiciat inimicos suos.
Dispersit pauperibus iustitia eius:
manet in saeculum saeculi; cornu eius
exaltabitur in gloria.
Peccator videbit et irascetur:
dentibus suis fremet et tabescet;
desiderium peccatorum peribit.
Gloria Patri et Filio, et Spiritui Sancto:

sicut erat in principio et nunc et semper, et in saecula
saeculorum. Amen.

*He will not be afraid of any evil tidings:
for his heart standeth fast and believeth in the Lord.
His heart is established and will not shrink:
until he see his desire upon his enemies.
He hath dispersed abroad and given to the poor:
and his righteousness remaineth for ever; his horn
shall be exalted with honour.
The ungodly shall see it and it shall grieve him:
he shall gnash with his teeth and consume away;
the desire of the ungodly shall perish.
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.*

O SACRUM CONVIVIVM

ANDREA GABRIELI

This instrumental piece was published in Venice in 1565 by Andrea Gabrieli, and is the earliest published piece in this concert.

SURSUM CORDA

PLAINSONG

These words are used during the Eucharist at the start of the Eucharistic prayer, which culminates in the blessing of bread and wine, and is punctuated by the Sanctus and the Benedictus.

Dominus vobiscum;
Et cum spiritu tuo.
Sursum corda;
Habemus ad Dominum.
Gratias agimus Domino Deo nostro;
Dignum et justum est.

*The Lord be with you;
And with Thy spirit.
Lift up your hearts;
We lift them to the Lord.
Let us give thanks to the Lord our God;
It is right to give Him thanks and praise.*

SANCTUS AND BENEDICTUS

ANDREA GABRIELI

The Sanctus is an acclamation which follows the Sursum Corda and divides the Eucharistic preparation. It is the oldest part of the Ordinary of the Mass, evolving between the third and the fifth centuries. It forms a conclusion to the first part of the Eucharistic rites and, in the early years, until around the year 800, was sung by priest and people alike. The text has its origins in Isaiah (6:3) in the context of celestial praises of cherubim and seraphim. In the Eastern Orthodox church the Sanctus is adapted in the Greek as a Trisagion – a thrice holy petition (Holy God, Holy and Mighty, Holy and Immortal – have mercy upon us). As with the Kyrie, at the second council of Orange in 529, the words of the Sanctus were also prescribed for use at Vespers. Gabrieli's setting of the text here is for three choirs, making a twelve-part chorus of SSAT/SATB/BrassTBB. The three choirs take turns to sing until the third line of text, when they all sing together. The same structure is adopted in the Benedictus with the choirs coming together on the word Osanna.

Sanctus, sanctus, sanctus,
Dominus Deus sabaoth.
Pleni sunt caeli et terra gloria tua,
Osanna in Excelsis.

Benedictus qui venit in nomine Domini.
Osanna in Excelsis.

*Holy, holy, holy,
Lord God of hosts.
Heaven and Earth are full of Thy glory,
Hosanna in the Highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the Highest.*

RECERCAR CON OBLIGO DI CANTARE LA QUINTA PARTE SENZA TOCCARLA

GIROLAMO FRESCOBALDI

This piece for keyboard, with cornett obbligato, was published in Venice in 1635 as part of Fiori Musicali, and is one of the most influential collections of keyboard music from this period. Fiori Musicali (Musical Flowers) is a collection of liturgical organ music by Frescobaldi. It contains three organ masses and two secular capriccios. Generally acknowledged as one of Frescobaldi's best works, Fiori Musicali influenced composers during at least the next two centuries. Johann Sebastian Bach was among its admirers, and parts of it were included in the celebrated Gradus ad Parnassum, a highly influential treatise on counterpoint published in 1725 by the music theorist Johann Joseph Fux (1660-1741).

JUBILATE DEO

GIOVANNI GABRIELI

This setting is for three choirs of five parts as follows: SSAT brass/AT,brass,B,brass/brass,SA,brass,B. The music is extravagant, both melodically and harmonically, and is a wonderful example of the Venetian chori spezzati style of the late sixteenth century. The choirs often sing antiphonally, imitating one another, and then, at certain moments, come together to present a very thick and exciting texture. The piece ends with a fast triple time section.

Jubilate Deo omnis terra.
Exultate justi in Domino.
Et gloriamini omnes recti corde.
Quoniam exaudivit Dominus deprecationem meam,
Dominus orationem meam suscepit,
O fausta dies, O laeta dies.
Haec dies quam fecit Dominus
Exultemus et laetemur in ea.

*O be Joyful in the Lord all ye lands.
Rejoice ye righteous in the Lord.
And shout, all ye of an upright heart.
For the Lord has heard my prayer,
The Lord has answered my prayer,
O lucky day, O joyful day.
This is the day which the Lord has made
Let us rejoice and let us be glad in it.*

The translations of the psalms are those of Miles Coverdale from the Book of Common Prayer (1549).

Programme notes and commentary by Peter Parfitt.

An extract of manuscript by Claudio Monteverdi.

