The Sixteen Edition

Other Sixteen Edition recordings available on CORO

Allegri - Miserere
Palestrina: Missa Papae Marcelli, Stabat Mater
Lotti: Crucifixus
“Christophers draws brilliant performances from his singers, both technically assured and vividly impassioned.”
THE GUARDIAN

Victoria - Requiem 1605
Priest, scholar and singer, this remarkable Spaniard epitomised the emotion and fervour of Renaissance Europe. Victoria’s lavish Requiem became his most famous and revered work.

© 2007 The Sixteen Productions Ltd.
For further information about recordings on CORO or live performances and tours by The Sixteen, call +44 (0) 20 7488 2629 or email coro@thesixteen.org.uk
www.thesixteen.com
The Sixteen
HARRY CHRISTOPHERS

© 2007 The Sixteen Productions Ltd.
www.thesixteen.com
Over the centuries, Venice has not only produced but also attracted musicians of supreme excellence. That is not surprising really - anybody who visits Venice for the first time is captivated by its sheer beauty, art and romance.

Of the composers featured on this compilation, the Gabrieli's epitomize St Mark's; Andrea was a singer there before being appointed maestro di cappella in 1566 and remained there until he died. This position was later held by his nephew, Giovanni. Cavalli, too, was a member of the choir, initially as a boy soprano under the magisterial guidance of Monteverdi and subsequently as a tenor. Fifty years on, Caldara was also a choirboy there. So what of Lassus? I have to admit that in this disc Lassus' connection is rather spurious and has more to do with him being a figure of great influence. Although Flemish by birth, he did spend many of his formative years in Italy before moving to Munich. His fame spread and he was revered all over Europe as a master of technique and a rival to the great Roman master, Palestrina. Andrea Gabrieli sang under him and Giovanni quite probably studied with him. However, there is no doubt that not only the Gabrieli's but also Caldara were greatly influenced by this distinguished master of the Renaissance.

Venice was also home to some of the finest publishing houses in Europe. All the composers represented on this disc had their works published in Venice; in short, Venice was to become a treasure trove for some of the finest music of the time. Moreover, at some stage or other, this music would have been performed in the magnificent setting and glorious acoustics of St Mark's.

VENETIAN TREASURES

<table>
<thead>
<tr>
<th>No.</th>
<th>Composition</th>
<th>Composer</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Crucifixus a 16</td>
<td>Antonio Caldara (c1671-1736)</td>
<td>4.56</td>
</tr>
<tr>
<td>2</td>
<td>De profundis</td>
<td>Andrea Gabrieli (?1532/3-1585)</td>
<td>6.43</td>
</tr>
<tr>
<td>3</td>
<td>Domine ne in furore tuo</td>
<td>Claudio Monteverdi (1567-1643)</td>
<td>3.57</td>
</tr>
<tr>
<td>4</td>
<td>Salve Regina</td>
<td>Francesco Cavalli (1602-1676)</td>
<td>6.25</td>
</tr>
<tr>
<td>5</td>
<td>Hodie completi sunt</td>
<td>Giovanni Gabrieli (c1553-1612)</td>
<td>3.48</td>
</tr>
<tr>
<td></td>
<td>MISSA BELL' AMFRITIT' ALTERA</td>
<td>Orlandus Lassus (c1532-1594)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Kyrie</td>
<td></td>
<td>2.48</td>
</tr>
<tr>
<td>7</td>
<td>Gloria</td>
<td></td>
<td>5.00</td>
</tr>
<tr>
<td>8</td>
<td>Credo</td>
<td></td>
<td>6.52</td>
</tr>
<tr>
<td>9</td>
<td>Sanctus</td>
<td></td>
<td>1.51</td>
</tr>
<tr>
<td>10</td>
<td>Benedictus</td>
<td></td>
<td>2.10</td>
</tr>
<tr>
<td>11</td>
<td>Agnus Dei</td>
<td></td>
<td>4.35</td>
</tr>
</tbody>
</table>

STABAT MATER

<table>
<thead>
<tr>
<th>No.</th>
<th>Composition</th>
<th>Composer</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Tui sunt coeli</td>
<td>Orlandus Lassus</td>
<td>3.10</td>
</tr>
</tbody>
</table>

Quis est homo, qui non fleret | 3.18
Sancta mater, istud agas | 2.18
Fac me tecum pie flere | 1.48
Virgo virginum praecalla | 1.28
Fac, ut portem Christi mortem | 1.17
Flammis ne urar succensus | 0.58
Christe, cum sit hinc exire | 1.54
Fac, ut animae donetur | 1.45
Total playing time | 69.43
by the 16th century St Mark’s, Venice - not a cathedral, but in fact the ducal, or state, chapel - had 700 years of history, and the Republic of Venice itself, La Serenissima, a century or so more (though the complex sets of checks and balances designed to ensure that no powerful or aristocratic family, let alone individual, could arrogate power to themselves were codified in the 12th-13th centuries). Enriched by trade - the Silk Route and the East Indies - Venice suffered a serious blow with the Ottoman Turkish capture of Constantinople in 1453 (though this disaster brought about a flood of Byzantine Greek texts and scholarship which would fuel the western European Renaissance) and subsequent Turkish expansion in the eastern Mediterranean, and from the Portuguese discovery of a sea route to India and Columbus’ opening up of the Americas for Spain at the end of the 15th century. But with its sternly guarded independence and privileged geographical position - set in the coloured marble floor of St Mark’s are two sets of lions, one pair (in Egon Kenton’s description) “floating strong and strutting above the waves”, the other “standing weak and emaciated on earth”, showing that not earth, but sea power was its real strength - Venice continued in the forefront of Italian city states. Setbacks continued: Venice lost Cyprus to the Turks in 1570, but a year later recouped (though Cyprus remained lost) with a great naval victory at Lepanto, which led to a huge outburst of celebration in Venice itself: Andrea Gabrieli composed the music for the festa when decorated floats were pulled round St Mark’s Square, representing the continents making obeisance to the saviour of Christendom. There were tragedies at home, too: a fire in 1577 affected St Mark’s and destroyed part of the ducal palace, including pictures by Titian and Bellini, and is said to have hastened the death of the Doge (Venice’s term for their elected Duke) Sebastian Venier, hero of Lepanto 6 years earlier. And in 1575 a plague killed some 40,000 Venetians, among them the 90-year old Titian - though at least he was thus spared the fire two years later… Nevertheless, with determined rebuilding and restoration, St Mark’s towards the end of the 16th century must have come very near to fulfilling the original desire, that it be the most splendid church in the Christian world. This coincided with the epoch when musically Venice reached the peak of its history, with the emergence of the polychoral style, the epoch of the Gabriels - Andrea and his nephew Giovanni - and the work of Monteverdi and his immediate successors. And though the appointment as maestro di cappella in 1526 of the Flemish Adrian Willaert had been radically important in raising standards and expectations at St Mark’s, and laying the foundations of the antiphonal style which became the polychoral (to a large extent a response to the particular layout of the interior of St Mark’s basilica, with its lateral galleries, each one ending in an organ loft on either side of the altar, where musicians - the celebrated cori spezzati - would be placed, within touching distance of the wonderful golden-ground mosaics), the strongest influence on the compositional style of the Gabriels was Orlandus Lassus.

Lassus, the exact contemporary of Andrea Gabrieli, was taken into service as singer in the court chapel of Duke Albrecht of Munich in 1557, and appointed Kapellmeister in 1562; already before this, having been reportedly kidnapped at least twice in his youth, for the beauty of his voice, he had worked in Sicily, Rome - where he was choirmaster at St John Lateran immediately before Palestrina - and Antwerp, as well as stints in Naples and Milan. He continued to travel frequently from Munich to Italy, recruiting musicians for the Duke’s establishment (and promoting his work - a number of collections of his compositions were published in Venice), and it was possibly as a result of one such visit to Venice that Andrea Gabrieli joined the Bavarian court musicians: with Lassus, he accompanied the Duke from Prague to Frankfurt for the coronation of Holy Roman Emperor Maximilian II in 1562. Andrea would have been looking for such an opportunity; in 1557 he’d been one of ten unsuccessful applicants for the post of organist at St Mark’s, but not long after his return to Venice, and now (in 1566) obtaining a permanent post in St Mark’s, he had become “one of the most productive, published and popular composers of his time” (to quote Denis Arnold) - his experience with Lassus and Munich had acted as an extraordinary catalyst.

We have already seen there were reasons for public sorrow as well as celebration in Venice. De profundis is from the set

VENETIAN TREASURES
and the dolphin became a constellation.

when the Doge cast a ring into the waters - after all unwillingly - back to him. She dolphin found her and brought her - not declined and hid in the Atlantic, but a god of the sea, desired as his bride; she of Oceanus and Tethys, whom Poseidon, identified: Amphitrite was the daughter doubt some musical elements, has not been model, which furnishes the title and no tribute to Venice, though its madrigal Bell’ Amfitrit’ altera can also be seen as necessarily conceptually). Lassus' have been in St Mark's (spatially, if not less definitely separated than they would a normal-pitched one the earth, though a high choir representing the heavens and of Venetian double-choir music, with a normal choir the heavens and a normal-pitched one the earth, though less definitely separated than they would have been in St Mark's (spatially, if not necessarily conceptually). Lassus' Missa Bell' Amfitrit' altera can also be seen as a tribute to Venice, though its madrigal model, which furnishes the title and no doubt some musical elements, has not been identified: Amphitrite was the daughter of Oceanus and Tethys, whom Poseidon, god of the sea, desired as his bride; she declined and hid in the Atlantic, but a dolphin found her and brought her - not after all unwillingly - back to him. She became queen of the sea - as was Venice, the ‘marriage’ celebrated each Ascension Day when the Doge cast a ring into the waters - and the dolphin became a constellation.

There is a lucidity, even luminosity to this beautiful, proud double-choir music which seems to be due not only to the consistency of northern European counterpoint but also to the shifting textures of light reflecting off water, and a scintillation in the high voices at (say) ‘Et incarnatus est’ in the Credo which sounds especially Venetian; Roche comments rather charmingly, considering he is writing about Lassus, the more famous composer, that “his subtle ear for sonority could be said to match that of his Venetian colleague Andrea Gabrieli”.

Giovanni, who described himself as ‘little less than a son’ to his uncle Andrea, also travelled to Munich to work for Duke Albrecht and study with Lassus, perhaps after another visit by the latter to Venice in 1574, staying probably till soon after the Duke's death in 1579, though he was only definitely back in Venice by 1584; there was perhaps a period of a few months when the two were both organists at St Mark's, before Andrea's death in August 1585. Giovanni Gabrieli stands for the high point of splendour in Venetian music, for which Andrea’s compositions - and teaching - had prepared him, as well as his own eclectic and complex mixture of tradition and innovation, together with an unerring sense of occasion. He also presides over the moment in musical history when the older polyphonic style of the Renaissance is passing over to mannerism and hence to the baroque, with its seeking for almost expressionist effects through harmonic audacity, emphasis on individual words, and that sense of space common to both Gabriels - all to be found in Hodie completi sunt, published posthumously in Symphoniae sacrae, 1615.

Thomas Coryat wrote an account (published in 1611) of how in Venice he had heard music “so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupefie all those strangers that never heard the like” - this was Giovanni Gabrieli and his musicians, though not in St Mark’s, where he was not in direct charge of the music, rather one of the organists, and principally famed for his compositions and his teaching, his many pupils including Heinrich Schütz. In 1613, the year after Giovanni’s death, Monteverdi was appointed maestro di cappella of St Mark’s, and in 1620 (the date of publication of Domine ne in furore tuo) the Flemish diplomat Constantin Huygens in turn described listening to “the most perfect music I had ever heard in my life. It was directed by the most famous Claudio Monteverdi who was also the composer…” Monteverdi had rapidly set about raising standards of performance, instituting the habit of performing older, 16th century music (he is known to have purchased part-books by Lassus in 1614) alongside music in the ‘new’ style. He himself was skilled in both, as Domine ne in furore - the opening of Psalm 6, another of the Penitential Psalms - effectively shows, combining polyphonic passages with dramatic contrasts of light and shade and above all a wider range of passionate personal expression than one was used to in the previous century, as in the repeated phrase ‘Sana me Domine’ as in 1616, the young Francesco Cavalli - the music of St Mark's must have taken on an emphatically 'modern' appearance. Venice was once again ravaged by plague in 1630, estimatedly slaying twice as many as in 1575. A number of the shorter pieces in Cavalli’s large published collection Musiche sacre, 1656, use only male voices, among them Salve Regina; it may be that this Salve was written in the 1630s, the absence of sopranos reflecting the depletion of the choir’s members by the epidemic. It is
certainly a tenderly impassioned plea to the Virgin, with madrigalian breaths between the syllables of ‘ad te suspiramus’ - but rooted in the solemnity of the liturgy and the plainsong chant of its opening phrase.

Cavalli remained linked with St Mark’s all his life, successively singer, organist and (from 1668) maestro di cappella, though pursuing a parallel career as opera composer. Antonio Caldara, born in Venice, was about 5 years old when Cavalli died, and was employed as both cellist and alto singer at St Mark’s as a young man. Like Cavalli he also made his name in opera, but continued to write sacred music throughout his career, in Mantua, Genoa, Rome (where he almost certainly met Domenico Scarlatti, also composer of a celebrated Stabat mater), and Barcelona, as well as Venice; and for the last 20 years of his life, the court of Emperor Charles VI in Vienna. It’s appropriate that Caldara’s music should flank the rest of this programme. From the ‘sign of the cross’ of the opening motif to the cascades of voices at the heart of the piece, the Crucifixus seems to sum up in a compressed space the possibilities of the ‘old’ polyphonic imitative style when handled with an unashamedly baroque sensibility and tremendous technical resource.

The Stabat mater, composed in Vienna but quite probably derived from an earlier and shorter version written in Venice, scored for 4 soloists, choir, strings, 2 trombones or sackbuts and continuo, brings to a logical conclusion the modernising trend in Venetian music, with its unfailing variety of scoring and sonority, its vivid response to the 13th century poem attributed to Jacopone di Todi, and its daringly expressive chromaticism and dissonance. The manuscript of the Crucifixus was brought from Italy to Berlin in the 1830s, so may also have been written in Venice, though it’s more likely to date from the Vienna years; Caldara knew Antonio Lotti, when both were admired singers at St Mark’s, whose own 8-voice Crucifixus is cast in a similar mode. In any case, its origin can certainly be found in the music that Caldara would have heard and performed at St Mark’s in his youth; the sort of experience, in its unique setting, that he must always have treasured, and in a tradition already on the edge of changing for ever: when Caldara died in 1736, the free Republic of Venice had little more than 60 years to survive before being extinguished, without a fight, and engulfed by Napoleon.

Nicolas Robertson

Soloists

Soloists

SOPRANO    Gillian Fisher
ALTO      Caroline Trevor
Tenor     Ian Partridge
Bass     Michael George

The Sixteen

SOPRANO  Fiona Clarke1, Sophie Daneman2, Ruth Dean3, Sally Dunkley*, Carys Lane1, Rebecca Outram, Alison Smart4
ALTO  Andrew Giles4*, Michael Lees3, Philip Newton1, Christopher Royall3, Caroline Trevor/Nigel Short4*
Tenor  Simon Berridge1, John Bowley3, Andrew Carwood1, Philip Daggett4, Neil MacKenzie2, David Roy3
Bass  Simon Bichall1, Roger Cleverdon2, Robert Evans1, Timothy Jones1, Francis Steele*/Jeremy White4*
Violin  David Woodcock (leader), William Thorp, Theresa Caudle, Marc Ashley Cooper, James Ellis, Helen Orsler, Jean Paterson, Claire Sansom
Viola  Jane Compton, David Brooker
Cello  Richard Campbell, Imogen Seth-Smith
Bass  Tim Lyons
Sackbut  Susan Addison, Paul Nieman
Organ  Laurence Cummings
Theorbo  Robin Jeffrey

1 sang in Crucifixus, 2 sang in Stabat mater only, * did not sing in Stabat mater

To find out more about The Sixteen, concert tours, and to buy CDs, visit www.thesixteen.com
He was crucified also for us under Pontius Pilate. He suffered and was buried.

Out of the deep have I called unto thee, O Lord: Lord, hear my voice. O let thine ears consider well the voice of my complaint. If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it? For there is mercy with thee: therefore shalt thou be feared. I look for the Lord, my soul doth wait for him: in his word is my trust. My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch. O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption. And he shall redeem Israel from all his sins.

Clavdia Monteverdi

Lord, reprove me not in your anger, and chastise me not in your wrath. Have mercy on me Lord, for I am weak: heal me Lord, for my limbs tremble. And my soul is greatly troubled: but Lord, how long will you test me? Hail holy Queen, Mother of mercy. Hail our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve. To thee do we send up our sighs, mourning and weeping in this vale of tears. Turn then, most gracious Advocate, thine eyes of mercy towards us. And after this, our exile, show unto us the blessed fruit of thy womb, Jesus. O clement Virgin, O holy Virgin, O sweet Virgin Mary.
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou 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 Spirit
in the glory of God the Father. Amen.

I believe in God
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Sanctus
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus
Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

Agnus Dei
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

O Lamb of God, that takest away the sins of the world, have mercy upon us.
O Lamb of God, that takest away the sins of the world, give us peace.

Tui sunt coeli
Tui sunt coeli, et tua est terra:
orbem terrae et plenitudinem eius
tu fundasti:
justitia et judicium praeparatio
sedis tuae.

Orlandus Lassus
The heavens are thine, the earth also is thine:
thy hast laid the foundation of the round world and all that therein is:
righteousness and equity are the habitation of thy seat.
Stabat mater

Antonio Caldara

Stabat mater dolorosa (Chorus)
Stabat mater dolorosa
lucta crucem lacrymosa,
Dum pendebat Filius.

Cuius animam gementem (Solo Quartet)
Cuius animam gementem,
Contristatem et dolentem
Per transivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Quae moerebat et dolebat (Chorus)
Quae moerebat et dolebat,
Pia mater, dum videbat
Nati poenas incliti.

Is there one who would not weep,
whelmed in miseries so deep
Christ’s dear mother to behold?
Can the human heart refrain
from partaking in her pain,
in that mother’s pain untold?
For the sins of His own nation
saw Him hand in desolation,
all with bloody scourges rent.

She beheld her gentle Child
dying, forsaken and defiled,
as His spirit passed away.
Through her heart his sorrow sharing,
all his bitter anguish bearing,
now at length the sword had passed.
O, how sad and sore distressed
was that mother, highly blest,
of the sole-begotten One!
Christ above in torment hangs;
she beneath beholds the pangs
of her dying glorious Son.

Fac, ut ardeat cor meum (Soprano & Alto)
Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complacere.
Christ, when Thou shalt call me hence, be Thy mother my defence, be Thy cross my victory.

While my body here decays...

... may my soul Thy goodness praise, safe in Paradise with Thee. Amen.

Fac, ut portem Christi mortem (Alto)

Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.
Fac me plagis vulnerari,
Fac me cruce inebriare,
Et cruore Filii.

Be to me, O Virgin, nigh lest in flames I burn and die on His awful judgement day.

Flammis ne urar succensus (Soprano & Bass)

Flammis ne urar succensus,
Per te, virgo, sim defensus
In die iudicii.

Be to me, O Virgin, nigh lest in flames I burn and die on His awful judgement day.

Christe, cum sit hinc exire (Chorus)

Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriae.
Quando corpus morietur...

Christ, when Thou shalt call me hence, be Thy mother my defence, be Thy cross my victory. While my body here decays ...

Fac, ut animae donetur (Chorus)

... Fac, ut animae donetur
Paradisi gloria.
Amen.

... may my soul Thy goodness praise, safe in Paradise with Thee. Amen.