

EDITIONS

Ecce beatam lucem ed. H. Keyte (Mapa Mundi)

Missa Ecco si beato giorno ed. Clark / Hollingworth (Early Music Company)

Contrapunto Secondo ed. L. Sayce (Sul Tasto Editions)

O de la bella Etruria invitto Duce, Caro dolce ben mio and *Miser'oimè*
from A. Striggio *Il primo libro de madrigali a cinque voci*, ed. D. Butchart
(Recent Researches in the Music of the Renaissance, Vol.143, A-R Editions, 2006)

O giovenil ardire and *D'ogni gratia et d'amor* ed. D. Butchart (I Fagiolini Editions)

Fuggi, spene mia reconstructed R. Hollingworth (I Fagiolini Editions)

Altr'io che queste spighe ed. I. Fenlon (I Fagiolini Editions)

Spem in alium (Plainchant & Tallis) ed. H. Keyte

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STRIGGIO
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MISSA ECCO SI BEATO GIORNO

ORAZIO BENEVOLI

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TU ES PETRUS

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ROBERT HOLLINGWORTH

I well remember the sheer excitement those 13 years ago of recording this music – but also the administrative complexity, the fundraising and the long discussions about exactly 'how' to orchestrate and perform it. It was an incredible luxury to have so many of the UK's specialist Renaissance performers in one place! (read 'Behind the scenes' at www.ifagiolini.com/striggio). To unravel this barely known 40-part mass and to use instruments to bring clarity to the counterpoint in *Spem in alium* (historically strongly justified) was a thrill. Would I change anything if we were to do it all again? Possibly. We recorded the large-scale pieces first, reducing to a *cappella* madrigals by the end of the week. The final trio – just two lutes and a lirone – was recorded on the Friday night between emergency services sirens and the other sounds of South London *fin-de-semaine* revelry. I still don't know how Adrian Hunter knitted that track together. But otherwise, the main decision to orchestrate each of the Striggio Mass choirs with different families of instruments still works for me.

To those who made it happen by contributing towards its considerable costs (notably Steve Brosnan), thank you: you are the Medicis of today (without the murdering). To anyone who would like to sponsor a performance now, please drop us a line!

Robert Hollingworth

With twelve years to get used to the previous version, re-mastering has provided the opportunity to explore the multitrack files. With such a large field of singers and instruments, the challenge was always to optimise the balance between overall beauty in sound and detail of individual parts. The music constantly changes, both in scale and space, from the intimacy of a single choir (*Kyrie 1, Benedictus*) through the complexity of phrases 'bouncing' between choirs, to the full 60-part *Agnus Dei*. Making small changes to the contribution of each microphone, and looking specifically at their frequency spectra, the aim has been to get a little more 'ivy' that ornaments the harmonic pillars, whilst preserving the beauty of the whole.

Adrian Hunter (Recording Producer)

I FAGIOLINI

conductor **Robert Hollingworth**

Soprano

Anna Crookes, Emma Tring, Helen Neeves, Helen Ashby, Kate Ashby,
Grace Davidson, Sally Dunkley, Katy Hill, Charlotte Mobbs

Alto

William Purefoy, Richard Wyn Roberts, Clare Wilkinson, Robert Hollingworth,
David Allsopp, Robin Bier, Caroline Trevor, Matthew Venner

Tenor

Nicholas Hurndall Smith, Matthew Long (cantor), William Balkwill, Samuel Boden,
Christopher Bowen, Benedict Hymas, Richard Rowntree, Julian Stocker

Bass

Eamonn Dougan, Charles Gibbs, Christopher Adams, Simon Grant, Donald Greig,
Jimmy Holliday, Robert Rice, Greg Skidmore

Agnus Dei a60:

Soprano

Helen Russill, Helen Price

Alto

Helen Hendry, Joshua Haberman

Tenor

Mark Dourish, James Martin, Peter McGeary

Baritone

Henry Wickham, Kieran Cooper

Adrian Chandler *renaissance violin*

Rebecca Miles *renaissance violin, soprano recorder*

Rachel Byrt *renaissance viola*

Rebecca Austen-Brown *renaissance viola, soprano recorder*

Richard Campbell, Alison Crum *tenor viol*

Reiko Ichise, Asako Morikawa, John Bryan, Roy Marks *bass viol*

Richard Boothby, Andrew Kerr *great bass viol*

Gawain Glenton *cornett, alto recorder*

Sam Goble, Richard Thomas *cornett*

Emily White, Sue Addison, Phil Dale *alto & tenor sackbut*

Adrian France, Andrew Harwood-White *tenor & bass sackbut*

Tom Lees *tenor sackbut, tenor recorder*

George Bartle *tenor sackbut*

William Lyons *alto shawm, tenor dulcian, alto & tenor recorder*

Nicholas Perry *alto shawm, tenor & bass dulcian, alto & tenor recorder*

Sarah Humphrys *alto shawm, alto & tenor dulcian, alto recorder*

Belinda Sykes, David Hatcher *bass dulcian, bass recorder*

David Miller, Lynda Sayce, Jacob Heringman, James Akers *renaissance lute*

Joy Smith *harp*

Erin Headley *lirone*

Catherine Pierron, David Roblou *organ*

Organs supplied and tuned by Manders Organs. Temperament 1/6 comma meantone

Many of the players are from groups who formed one large ensemble for this project:

Fretwork, The Rose Consort of Viols, The English Cornett and Sackbut Ensemble
and **The City Musick.**

TRACK LISTING

KEY: *vln* – violin • *vla* – viola • *vl* – viol • *rec* – recorder • *dl* – dulcian • *sh* – shawm
ct – cornett • *trb* – sackbut • *lt* – lute • *hp* – harp • *org* – organ • *lrn* – lirone

1 **ALESSANDRO STRIGGIO** (c.1536/7–92): *Ecce beatam lucem* (1561?/68) 7.46

Choir I *Voices:* GD

Instruments: RAB GG SH BS *rec* / RM TL NP DH *rec*

Choir II *As in Mass*

Choir III *Voices:* ET / CA

Instruments: SG *ct*, RBt *vla*, EW AF *trb* / RT *ct*, SA PD AHW *trb*

Choir IV *Voices:* ACK MV JS DG KA CT NS SG

Instruments: CP *org*, RBth *vl*

Choir V *Voices:* HN DA CB RRi / SD SB GS CG

Instruments: ACh *vln*, RC RI AM *vl* / ACrm JB RM AK *vl* / DM *lt*

STRIGGIO: Missa Ecco sì beato giorno (c.1566)

2 **Kyrie** 3.44

3 **Gloria** 4.22

4 **Credo** 6.57

5 **Sanctus** 4.03

6 **Benedictus** 2.45

7 **Agnus Dei I** 2.28

8 **Agnus Dei II** 2.09

Choir I *Voices:* GD with KA (Kyrie I) and GS (Gloria/Credo)

Instruments: ACh *vln*, RC RI AM *vl* / ACrm JB RM AK *vl* / DM *lt*

Choir II	Voices: KH WP RB ED / HA RWR ML JH Instruments: JA JH LS lt , EH lrn
Choir III	Voices: ACk / CA Instruments: SG ct , RBt vla , EW AHW trb / RT ct , SA PD AF trb
Choir IV	Voices: ET MV JS DG / KA CT NS SG Instruments: CP org , RBth vl
Choir V	Voices: HN DA CB RRi / SD SB GS CG Instruments: GG ct , RAB vla , SH sh dl , BS dl / RM vln , WL (NP for Agnus Dei I) sh dl , TL trb , DH dl All Choir V players doubled on recorder .

To see part of the score of the Mass, go to www.ifagiolini.com/striggio

9	VINCENZO GALILEI (?late 1520s–91): Contrapunto Secondo (1584)	2.21
	DM LS lt , EH lrn	
10	STRIGGIO: Fuggi, spene mia (1565)	2.28
	Voices: CW Instruments: ACrm JB RM AK vl doubled by EW TL AHW AF trb / DM lt , EH lrn	
11	STRIGGIO: O giovenil ardire (1568)	3.44
	Voices: MV RWR GS ED JH / WP ML NS SG CG Instruments: SG ct , EW TL SA AF trb / GG ct , SH NP BS DH dl	
12	STRIGGIO: Altr'io che queste spighe (1570)	2.07
	Choir I HN with ACrm JB RM AK vl Choir II GD with DM LS JA lt / EH lrn Choir III CW with GG ct , EW TL AF trb	

13	STRIGGIO: D'ogni gratia et d'amor (1567?/71)	3.58
	Voices: HN CW ML NS GS CG	
14	STRIGGIO: O de la bella Etruria invitto Duce (1560)	4.10
	Voices: CW RH ML GS CG Instruments: GG ct EW TL AF AHW trb	
15	STRIGGIO: Caro dolce ben mio (1560)	2.26
	Voices: CW RH ML GS CG	
16	STRIGGIO: Miser'oimè (1560)	2.22
	Voice: ML Instruments: EW TL AF AHW trb / EH lrn	
17	ANON: Spem in alium Sarum plainchant	2.05
	All basses	
18	THOMAS TALLIS (c.1505–85): Spem in alium (c.1567)	8.55
	Choir Ia ET, RC vl , SB + RI vl , AM vl , RBth vl Choir Ib HA + RM vln , RWR, WB + RBt vla , ED, JH / JA LS lt Choir IIa SD + ACh vln , DA, RRo + RAB vla , RRI, CG Choir IIb CM, ACrm vl , BH + JB vl , RM vl , AK vl / DM lt JS hp DR org Choir IIIa GD + RT ct , EW trb , NS + SA trb , AF trb , BS dl Choir IIIb KA + GG ct , MV, JS + SH dl , GS, SG Choir IVa HN, PD trb , ML + TL trb , AHW trb , NP dl Choir IVb ACK + SG ct , WP, CB + GB trb , DG, CA +DH dl / CP org	

Total Running Time 68.55

Born c.1536/7, Alessandro Striggio was the natural son and heir of a Mantuan nobleman and soldier. In 1559 he joined the court of Duke Cosimo I de' Medici in Florence, where he was the highest-paid member of its musical establishment. His elevated social status allowed him a dual diplomatic–musical function and he divided his life between work for the Medici, and his family and court connection in Mantua. Seven books of his madrigals were published besides many others in anthologies and a few sacred pieces. Equally important is the occasional music he wrote for Medici marriages and their entertainments. His son, of the same name, would later provide the libretto for Monteverdi's *L'Orfeo*.

Ecce beatam lucem, Ecco sì beato giorno and the Mass

The Florentine Diary of the priest and cathedral singer Agostino Lapini records the performance in April 1561 of “a song for 40 voices composed by Alexandro Striggio”. This was in honour of two papal envoys, Cardinal Ippolito d'Este II and the Jesuit theologian Diego Laynez, who were en route to Paris to make a vital intervention at the Colloquy de Poissy, which would help to restart the stalled Council of Trent. Lapini specifies neither title nor location for the performance, but there is good reason to suppose that the song was the motet *Ecce beatam lucem*, and that it took place in the cathedral as part of a spectacular *sacra scena* in the envoys' honour with masked and costumed singers and instrumentalists descending on cloud machines to portray the celestial vision of the text.

In 1568 we again hear of a Striggio 40-part motet, this time entertaining guests at a banquet during the wedding celebrations of the Wittelsbach heir in Munich. Again no title is given, but the official account of the celebrations puts it beyond doubt that this was *Ecce beatam lucem*, a work that is widely performed and recorded, though until now with purely vocal forces. Its text sets the second and third parts of an ode by the celebrated Protestant neo-Latin poet and composer Paul Melissus (né Schede). This invokes an ecstatic vision of the New Jerusalem, with the Trinity set amid the cosmos and surrounded by Christian saints and Hebrew patriarchs and prophets; preeminent among the latter stands King David, hymning the Godhead with voice and harp.

By 1566, Striggio had composed his Mass based on *Ecco sì beato giorno* in 40 parts. But the musical material developed in the Mass is also to be found in *Ecce beatam lucem*, which suggests that *Ecco* and *Ecce* must have been very similar or, quite possibly, one a straight re-texting of the other. Schede's Latin ode shows signs of having been designed for musical setting, and it fits the music like a glove, making it likely that it was the text that Striggio initially set, *Ecco sì beato giorno* being a later substitute. The opening line of the Italian work has eight syllables, one too many for the music of *Ecce beatam*. Hugh Keyte and Silvia Reseghetti have independently conjectured that the Italian title could have been *Ecco 'l beato giorno* (which would make *Ecce's* title a perfect match), the source's later French scribe mis-remembering this. Whatever the history, the composition of Mass and motet on such a gargantuan scale and at so early a date is extraordinary. There was, though, an established Florentine tradition of larger scale musical settings, typically for the climactic scenes of stage extravaganzas and of their counterparts in church.

The first known mention of the Mass is in a letter of early 1567, when Striggio was in the midst of an arduous winter journey, the main object of which seems to have been the presentation of his setting to the new Holy Roman Emperor Maximilian II (who had a penchant for large-scale musical works). Eventually finding Maximilian in Brno, Striggio reports that he was delighted with the gift, which was apparently part of a charm offensive by Duke Cosimo I, who had long been pestering pope and emperor to ignore the protests of rival North-Italian rulers and grant him the royal title of Archduke. But Cosimo had to wait until 1569 before the pope unilaterally granted him the title of Grand Duke of Tuscany, the emperor finally ratifying this for Cosimo's heir in 1575, after the Medici purse had come to his rescue.

Striggio continued his journey to Munich, where the Mass was performed for Duke Albrecht V (quite possibly with Lassus directing) and on to Paris, where he directed a non-liturgical performance in front of the young Charles IX and his mother, the formidable Catherine de Médicis, a cousin of Cosimo. The Mass itself was believed lost until Davitt Moroney uncovered the parts in Paris very recently. His fascinating article on the subject can be

found in the Journal of the American Musicological Society April 2007, Vol.60, No.1. (For a more recent consideration of Striggio's forty-part works, see www.ifagiolini.com/striggio.)

Musical style and performance

Ecce beatam and the Mass are laid out for the same combination of parts, but whereas the motet follows an established tradition by using constantly varying groupings of adjacent parts, the Mass is a remarkably early example of true polychorality, the 40 parts divided into five choirs of eight parts each. A striking feature of both works is that the same 13 parts (plus four more in the Mass) employ florid and syncopated writing, the remainder providing a more chordal background. To the ear of the listener (and the eye on the page), the effect is of melodic ivy entwined around sturdy harmonic pillars.

All 40 parts of both works are underlaid with text in the sources, but to conclude from this that purely vocal forces were intended is to misunderstand the nature of 16th-century (especially continental) performance practice. Composers accepted that their works would be adapted and performed according to local taste. Lassus, for example, devised an extraordinary instrumentation for the motet's 1568 outing – highly effective, but based on the misapprehension that Striggio's purely pragmatic clef layout implied three choral groups and seven ensembles of three instruments and a solo tenor. Striggio was present and is not known to have objected. In the Mass Robert Hollingworth has chosen to emphasise the antiphony between the five eight-part choirs with contrasted scorings: choir I with strings, III with brass, V with a broken consort (mixed double reeds, brass and strings, all doubling on recorders), leaving choirs II and IV predominantly vocal. In the motet, a different but complementary scheme assumes the musicians will have been arranged for the *scena sacra* in the cathedral nave on five levels of cloud machines (such was documented for a comparable presentation in the *duomo* in Florence a few years later). This would divide the 40 parts over the five levels. Unfortunately, neither stereo nor surround-sound reproduction conveys height well, so for this recording we have set out the choirs left to right with the "top" choir on the extreme right, its timbre of recorders and a single soprano in pursuit of a similarly ethereal effect. (Listeners unwilling to forgo the Pillar-Of-Cloud Experience could switch to a second pair of vertically aligned speakers for this item, while the less technically minded could try lying on their sides.)

What is striking about Mass and motet is how successfully Striggio writes on such a large scale, with little or no precedent to guide him. His sense of drama is terrific, the ever-changing combinations of choirs cunningly judged and never predictable. The harmony is conservative (this is only 1560s Italy), but there is no lack of expressive touches: soprano suspensions at "gloria tua" (thy glory) in the *Sanctus*; the dark harmonies at the Last Judgement clause in the *Credo* ("And he shall come again with glory to judge both the quick and the dead"). Striggio is careful not to over-use the full ensemble. In the *Kyrie* the five choirs are introduced in turn, allowing our ears to map out the aural geography before all five come together at the words "Glorificamus te" (we glorify you) in the *Gloria*, a magnificent moment. The *Credo* begins with a direct quotation of the opening of *Ecce beatam*, reserving the full ensemble for key textual moments. Predictably, one of these is "Et resurrexit tertia die" (And the third day he rose again). Less to be expected is the length and overt triumphalism of the *tutti* at "Et unam sanctam catholicam et apostolicam ecclesiam" (And I believe in one holy, catholic and apostolic church). Was Striggio emphasising Florentine doctrinal orthodoxy and fidelity to Rome at the behest of would be Archduke Cosimo? Or was he expressing the resurgent self-confidence of the Roman Church as the Council of Trent drew towards completion, its work of reform accomplished and the faithful prepared for the fight-back against what had once seemed irresistible Protestant incursion?

The relatively modest two-choir *Sanctus* is a sensuous fantasia with flowing imitative lines. Full forces burst in at its "Hosanna", which reprises and extends the overwhelming climax of the motet ("still singing and making music to the everlasting God"). Here the dizzying swirl of melodic figures against the slow-moving harmony is as potent an evocation of religious ecstasy as any composer of the time could hope to achieve. The *Benedictus* reflects the solemnity of the central acts of consecration and elevation which it would immediately follow in a celebration of Mass. Its forces are reduced to a single eight-part choir in a deliberately 'religious' type of traditional imitative counterpoint – after which the repeat of the "Hosanna" has redoubled impact.

Striggio provides two *Agnus Dei* settings. The expressive harmonies and constant choral exchanges of the first underline the pleading of "miserere nobis" (have mercy on us): but

then comes the surprise. It was a convention of 16th century vocal publications for the final item to require an enlarged ensemble – six voices in a book of otherwise four-voice madrigals, for example. In this concluding *Agnus Dei*, Striggio expands his 40 parts to an unprecedented 60, the eight parts of each choir swelling to 12. The choirs enter in turn with the same figure in each voice, the effect that of a simple sung prayer gradually taken up by some great host of penitents. Once each voice has worked through to “dona nobis pacem” (grant us peace), Striggio brings back some gently florid movement which draws his setting to a radiant close. Listener reaction would surely have mirrored that of the English traveller Thomas Coryat on hearing a multi-choir extravaganza in Venice some 40 years later: “so good, so delectable, so rare, so admirable, so super excellent ... that I was for the time even rapt up with Saint Paul unto the third heaven”.

Other works

Striggio was a virtuoso player of the viol, the lira da braccio and above all the lirone, a multi-stringed, flat-bridged relation of the bass viol which, in his hands, could play up to four contrapuntal parts, sounding like a whole consort of viols. Our selection of Striggio's smaller-scale pieces is preceded by a short work from the lute collection *Fronimo* (by Vincenzo Galilei, father of the astronomer), arranged for lutes and lirone. Besides composing chamber madrigals for the Medici court, Striggio provided music for special occasions, notably for the short sung semi-dramatic scenes known as *intermedi* that punctuated the acts of plays. These were an indispensable element in the celebrations surrounding dynastic weddings. **Fuggi, spene mia** was for the 1565 marriage celebrations for Cosimo's son and heir, Francesco. The setting survives in a lute arrangement in Galilei's *Fronimo* from which Striggio's instrumental parts have been reconstructed, the solo line decorated by Robert Hollingworth in period style. We have been left a wonderful glimpse of the original performance by Vasari, who was present. The singer was Psyche, a mortal who has broken her promise not to discover the identity of her nocturnal lover, Cupid, and is accordingly being consigned to Hell. The earth opens and breathes smoke and flame as she descends, goaded by four Evils – Envy, Jealousy, Care and Contempt – who seize four “most horrible” serpents and beat them with thorny branches. Suddenly the serpents split open to reveal

four viols, on which the Evils accompany Psyche's lament with bows concealed within their thorny branches. The viols are doubled by four offstage trombones – a favourite *intermedio* combination. **O giovenil ardire** is from a comedy for the 1568 celebrations of the baptism of Francesco's first child. It was sung by advancing monsters, furious with Hercules for boasting of having vanquished them.

The three works that follow all have political angles. **O de la bella Etruria invitto Duce** opens Striggio's first book of five-voice madrigals of 1560 and is part of a body of artistic work that sought to legitimise Cosimo's rule by harking back to Florence's supposed roots in the ancient Etruscan civilisation. Just a few months after its publication, Cosimo gained a long-sought victory over the city of Siena, becoming Duke of Florence and Siena. Ten years later, for his coronation as Grand Duke of Tuscany, Striggio set **Altr'io che queste spighe** as a dialogue between three four-part groups that represent the cities of Siena, Florence and Rome and declare their unworthiness to garland Cosimo's quasi-imperial brow. In the Spring of 1567, having completed his planned itinerary with the performance of his Mass before the French court, Striggio wrote to Cosimo to ask if he might visit England to meet the “virtuosi of the music profession there”. He was graciously received by Queen Elizabeth and **D'ogni gratia et d'amor** was written in commemoration of the visit. The madrigal celebrates Britain's mythical foundation by Aphrodite, who came to England's shores in the guise of a leopardess. It is an (apparently) affectionate tribute to the Virgin Queen, stressing her supposed marital eligibility.

Caro dolce ben mio and **Miser'oimè** are again from the first book of five-voice madrigals. *Caro* is harmonically more adventurous than most of Striggio's works, bringing to mind the more colouristic madrigals of Lassus and Rore. *Miser'oimè* is in five low parts, and we have scored it here for the piquant combination of solo tenor, four sackbuts and lirone. Virtually nothing is known about Striggio's two-week stay in England, but one begins to see that whatever the political motive for the trip, Striggio, as an educated and wealthy musician, was indulging in a kind of musical tourism, happy for his diplomatic credentials to open doors. (Despite the religious divide, England's trade links with Florence had remained

strong.) Our only clue to his London exploits is a short anecdote jotted down some four decades later by Thomas Wateridge, a London law student:

“In Queene Elizabeths time there was a songe sent into England of 30 parts (whence the Italians obteyned the name to be called Apices of the world) which beeinge songe made a heavenly Harmony. The Duke of _____ bearinge a great love to Musicke asked whether none of our Englishmen could sett as good a songe, & Tallice beinge very skillfull was felt to try whether he could undertake the Matter, which he did and made one of 40 parts which was songe in the longe gallery at Arundel house which so farre surpassed the other that the Duke hearinge of it songe, took his chayne of Gold from of his necke and putt yt about Tallice his necke and gave yt him (whiche songe was againe songe at the Princes coronation).”

(The duke was almost certainly Norfolk, the Earl of Arundel's son-in-law. The “Princes coronation” was the creation of Prince Henry, eldest son of James I, as Prince of Wales in 1610.)

Spem in alium, Tallis's masterwork, is simultaneously a tribute to Striggio and a determined effort to upstage him. It draws on several specifically Italian techniques to be found in *Ecce beatam* and the Mass, besides others from the nascent North-Italian (“Venetian”) multichoir tradition that was supposedly *terra incognita* to English musicians of the time: and all seamlessly fused with his own native idiom. Striggio deploys the 40 parts of his Mass in five eight-part choirs; Tallis has four choirs of ten though, like Striggio, he sets them out in convenient clef-groupings, which gives the false impression of eight five-voice groups. Striggio avoids the intricacies of scholastic counterpoint; Tallis shows off his mastery by driving chains of fugal entries through the entire ensemble: and to do so with so many parts he is virtually forced to forge a harmonic idiom that embraces unprecedented types and degrees of dissonance, adding a captivating element of harmonic spice that contrasts sharply with Striggio's Italianate suavity.

What will the Arundel House performance have been like? Analysis of the motet strongly suggests that, like Striggio, Tallis wrote for a combination of solo voices and instruments.

(The modern a cappella tradition stems from the performances with a substitute English text at the banquets associated with the creation of successive Princes of Wales, beginning with that of the tragically short-lived Henry.) The Earl of Arundel would have had little trouble in assembling the necessary forces, since the then-recusant family had huge numbers of instruments of all kinds available at Nonsuch Palace (its Surrey seat), plenty of musicians on the books to play them, and to supply the voices a celebrated chapel choir, the whole described in a eulogy of 1580 as a “solem queer / by vois and Instruments so sweet to heer”. All were directed by the talented Netherlandish composer Derrick Gerrard. Our recording is the first to use Hugh Keyte's radical new edition of *Spem*, and we have chosen to divide the 40 parts over viols, sackbuts, cornetts, and dulcians (in England usually called curtals) as well as solo voices.

As for the venue, music was certainly played in long galleries, and the Arundel House example was a grand affair, a freestanding two-storey building with bay windows projecting on each side that ran through the gardens from the main block to the Thames. But its narrow width would have made it a rather eccentric choice for a work on the scale of *Spem*. Perhaps Wateridge's “longe gallery” was shorthand for the double-height riverside banqueting house in which the gallery terminated. If so, Tallis's antiphonal exchanges may well have been geared to the first-floor-level gallery that is thought to have surrounded the interior.

Preceding the motet is what may be the first recording of the Sarum plainchant setting of Tallis's text, a matins responsory sung during the annual readings from the Apocryphal Book of Judith. Tallis makes no use of the chant, but will have known it from his pre-Reformation employment as organist of Waltham Abbey.

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For further updates on Hugh Keyte's 'Spem in alium' research and a free copy of his edition, visit <https://www.thomas-tallis-society.org.uk/tallis-virtual-voice/>



Texts and Translations

Translations: Silvia Reseghetti (Italian works); Maya Davis (*Ecce beatam lucem*)

1 **ALESSANDRO STRIGGIO: *Ecce beatam lucem***

Text: Paul Melissus (né Schede)

*Ecce beatam lucem,
ecce bonum sempiternam.
Vos, turba electa, celebrate Jehovam,
eiusque Natum, aequalem Patri
deitatis splendore.
Virtus alma et maiestas
passim cernend'adest.
Quantum decoris, illustra in sole,
quam venusta es[t] luna,
quam multo clar'honore sidera fulgent,
quam pulchra quaequ'in orbe.
O quam perennis esca
tam sanctas mentes pascit!
Praesto grati'et amor,
praesto nec novum;
praesto est fons perpes vitae.
Hic Patriarchae cum Prophetis,
hic David, Rex David ille vates,
cantans sonans
adhuc aeternum Deum.
O mel et dulce nectar,
O fortunatam sedem!*

Behold the blessed light;
behold the everlasting goodness.
You chosen assembly, praise God
and his Son, who is equal to the Father
in the glory of his Godhead.
Benign power and majesty
is present wherever you look.
How radiant is the sun's beauty,
how lovely is the moon,
how gloriously the stars shine,
how beautiful are all things in the world.
O how the eternal nourishment
feeds such holy minds!
Here at hand are grace and love,
here and not new;
here is the ever-flowing fount of life.
Here are Patriarchs and Prophets,
here is David, King David himself, that seer,
still singing and making music
to the everlasting God.
O honey and sweet nectar,
O most blessed place!



*Haec voluptas, haec quies,
haec meta, hic scopus,
nos hinc atrahunt recta in paradisum.*

This delight, this peace,
this goal, this target —
they draw us hence straight to paradise.

ALESSANDRO STRIGGIO: *Missa Ecco sì beato giorno*

2 ***Kyrie***

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

3 Gloria

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 nostrum.

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.

4 Credo

Credo in unum Deum

Patrem omnipotentem,

factorem caeli et terrae,

visibilem omnium, et invisibilem.

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.

Only Son of the Father, Jesus Christ.

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.

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.

I believe in one God,

the Father almighty,

maker of heaven and earth,

and of all things visible and invisible:

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum,

et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero,

genitum, non factum,

consubstantialem Patri,

per quem omnia facta sunt.

Qui, propter nos homines,

et propter nostram salute,

descendit de caelis.

Et incarnatus est de Spiritu Sancto

ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis

sub Pontio Pilato;

passus et sepultus est.

Et resurrexit tertia die,

secundum scripturas;

et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est cum gloria

iudicare vivos et mortuos,

cuius regni non erit finis.

Et in Spiritum Sanctum

Dominum, et vivificantem,

qui ex Patre Filioque procedit;

qui cum Patre et Filio simul

adoratur et conglorificatur;

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,

true God of true God,

begotten, not made,

being of one substance with the Father,

by whom all things were made.

Who for us men,

and for our salvation,

came down from heaven,

and was incarnate by the Holy Ghost

of the Virgin Mary, and was made man,

And was crucified also for us

under Pontius Pilate.

He suffered death and was buried.

And the third day He rose again

according to the scriptures,

and ascended into heaven,

and sitteth on the right hand of the Father.

And He shall come again with glory

to judge both the quick and the dead;

whose kingdom will not end.

And I believe in the Holy Ghost,

the Lord and giver of life,

Who proceeds from the Father and the Son;

Who with the Father and the Son together

is worshipped and glorified;

*qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.*

5 Sanctus

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

6 Benedictus

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

7 Agnus Dei I

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

8 Agnus Dei II

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

Who spake by the Prophets.
And I believe in one holy, catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead,
And the life of the world to come.
Amen.

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of Your glory:
Hosanna in the highest.

Blessed is He that comes
in the name of the Lord.
Hosanna in the highest.

O Lamb of God,
that takes away the sins of the world,
have mercy on us.

O Lamb of God,
that takes away the sins of the world,
grant us peace.

9 VINCENZO GALILEI: Contrapunto Secondo
Instrumental

10 ALESSANDRO STRIGGIO: Fuggi, spene mia

*Fuggi, spene mia, fuggi,
e fuggi per non far più mai ritorno:
sola tu, che distruggi
ogni mia pace; a far vienne soggiorno
Invidia, Gelosia, Pensiero e Scorno
meo nel cieco Inferno
ove l'aspro martir mio viva eterno.*

Flee, my hope, flee,
and flee never to return:
only you, who destroys
all my peace; come to stay,
Envy, Jealousy, Care, Contempt,
with me in the dark underworld
where my bitter suffering may live for ever.

11 ALESSANDRO STRIGGIO: O giovenil ardire

*O giovenil ardire,
folle che con lieve arme e minor forza
la durissima scorza
di tanti mostri e si feri si sforza
non pur oggi ferire
ma disfar; vien pur, lasso,
tu non conduci in qua tropp'il tuo passo.*

O youthful boldness,
foolishly, with a weak weapon and lesser strength,
the hardest skin
of such powerful and fierce monsters
now attempting not just to wound
but to destroy; come forth then, wretch,
you do not over-reach yourself here.



12 ALESSANDRO STRIGGIO: *Altr'io che queste spighe*

Siena: *Altr'io che queste spighe alm'odorate, non ho Signor gentile.*

Flora: *Ned'io che gigli e fior rose odorate, non le prendete a vile.*

Roma: *Quant'io palme honorate v'intreccio e quant'Allori, e quant'Olive.*

Tutti: *Ma vostre belle dive degnamente freggiar non porian chiome mill'ancor Sien'e Flor'e mille Rome.*

Siena: Other than these fragrant cobs, I have nothing, noble Lord.

Florence: And I only have lilies and flowers, perfumed roses, do not despise them.

Rome: As for me, I weave all the palms to honour you, laurels and olive branches.

All: But your beautiful divine hair could not be suitably honoured even by a thousand Sienas, Florences and Romes.

13 ALESSANDRO STRIGGIO: *D'ogni gratia et d'amor*

D'ogni gratia et d'amor la madr'errante lasciato Pafo e Knido prese di parda sciolt'il bel semblante e ratta corse al Britannico lido dov'il suo regno fido lieto di gigli d'or le fa corona; sov'r'il Tamigi suona de l'altero suo nome 'l monte 'l piano e 'l gran padr'Oceano.

Sciolta, bella, gentil'e schiva Parda coronata di gigli d'or la fronte, ond'ogn'alma par ch'arda oggi sola ne scorg'al sacro monte; chi sete ha del bel fonte sù, sù dov'ella ne chiama, chi virtù cerca e brama corra sopra il Tamigi e segua i sempre suoi degni vestigi.

The wandering mother of every grace and love ¹, having left Paphos and Knidos, took the beautiful shape of a nimble she-leopard and quickly ran to Britain's shore, where her faithful kingdom happily crowns her with golden lilies. On the Thames resounds her proud name: on hills and plains and her noble father, Ocean.

Nimble, beautiful, kind and coy Leopard, your forehead crowned with golden lilies, so that every soul seems to burn for you, you alone can now be seen on the sacred mountain; let whoever thirsts for the sweet fountain run to wherever she may call him let he who seeks and pursues virtue run to the Thames and follow her ever worthy steps.

¹ Aphrodite, who according to legend founded Britain

14 ALESSANDRO STRIGGIO: O de la bella Etruria invitto Duce

*O de la bella Etruria invitto Duce
Cosmo, lume maggiore
de l'italico onore,
in cui splend'e riluce
quant'uom far può d'eterna gloria degno,
ché sei poggiat'al segno
u' ne' tempi vetusti,
col consiglio e con l'armi,
s'alzar que' magn'Augusti
che ancor onora e riverisc'il mondo.*

*Degno che dotte istorie e colti carmi
cantino la tua gloria,
tal che non celi ne l'oscuro fondo
Lete² l'illustre tua alta memoria.
Degno che Fato, al tuo valor secondo,
stenda le braccia del tuo giusto impero
dovunque copre il gran nostr'emispero.*

O unconquered Duke of fair Etruria,
Cosimo, the brightest beacon
of Italian honour,
in whom there radiates
all that can merit a man eternal glory,
for you have achieved the status
to which, in former times,
through wisdom and martial prowess,
those great emperors rose,
men whom the world still honours and reveres.

Let erudite histories and learned odes
justly exalt your glory,
that Lethe² may not conceal in its dark abyss
the noble memory of your fame.
Let Fate justly reward your valour
by extending the influence of your just empire
to the very limits of our great hemisphere.

² Lethe – the river of forgetfulness in Hades

15 ALESSANDRO STRIGGIO: Caro dolce ben mio

*Caro dolce ben mio, chi mi vi toglie?
Come potrà giamai questo mio core
viver senza di voi?
Aimè, che l'aspre doglie
e 'l mio acerbo dolore
mi fan misero e poi
versar da gli occhi lassi
lagrime ch'a pietà movono i sassi.*

My dear, sweet love, who takes you from me?
How will my heart ever be able
to live without you?
Alas, these bitter sorrows
and my harsh pain
make me miserable and then
cause my weary eyes to shed
tears which move the stones to pity.

16 ALESSANDRO STRIGGIO: Miser'oimè, che potrà più allegarmi
Text: Nuvoloni

*Miser'oimè, che potrà più allegarmi,
poi ch'ogni mio dilette in tutto estinto,
e son dal grave duol si pres'e avvinto,
che più non spero mai poter slegarmi?
Vissi d'amor pregion, ma sì contento,
che dolce mi pareva ogni tormento;
or sciolto i' son, ma pien di tant'amaro,
che sol potria 'l morir essermi caro.*

Wretched me, alas, what could ever give me joy
since my every delight is completely extinguished
and by deep sorrow I am so conquered and enchained
that I have no hope of ever being free?
I lived as a prisoner of love, but so happy
that any torment seemed sweet to me;
now I am freed, but full of such great bitterness
that only death could be dear to me.

17 Plainchant and 18 THOMAS TALLIS: Spem in alium

*Spem in alium nunquam habui
præter in te, Deus Israel,
qui irasceris, et propitius eris,
et omnia peccata hominum
in tribulatione dimittis.
Domine Deus, creator caeli et terrae,
respice humilitatem nostram.*

I never put my hope in any other
but you, O God of Israel,
who will be angry and again become gracious,
and sends away all the sins
of suffering man.
Lord God, creator of heaven and earth,
look down upon our lowliness.

I Fagiolini

I Fagiolini is internationally renowned for its genuinely innovative productions. Signature projects include *The Full Monteverdi* and *Betrayal: a polyphonic crime drama* (immersive theatre directed by John La Bouchardière); *Tallis in Wonderland*, a new way of hearing polyphony with live and recorded voices; *Simunye*, the South African collaboration;



How Like An Angel with Australian contemporary circus company CIRCA for the 2012 Cultural Olympiad and performed at the Perth International Arts Festival, New York and in cathedrals across Europe; and Monteverdi's *L'Orfeo* with puppets (with Tom Guthrie).

Through the pandemic, the group presented new programmes in The VOCES8 Foundation's online *Live From London* series: *Long, long ago* placed Charpentier's *Messe De Minuit* alongside Howells carol-anthems and Dylan Thomas; *Angels & Demons* was a surprising romp through early Baroque pantomime, while *Re-Wilding The Waste Land* (Tamsin Greig narrating) placed T.S. Eliot's masterpiece alongside Byrd *Victoria* and seven new commissions. Elsewhere online, the group's serious but off-the-wall YouTube series, *SingTheScore*, has found a new audience for Renaissance polyphony.

The group is an Associate Ensemble at the University of York.

www.ifagiolini.com



Robert Hollingworth

Robert founded I Fagiolini in 1986. Away from the group he has directed the English Concert, Academy of Ancient Music, BBC Concert Orchestra, Irish Baroque Orchestra and some of the world's finest chamber choirs including Accentus, NDR Chor, the National Chamber Choir of Ireland, BBC Singers, Danish National Vocal Ensemble, RIAS Kammerchor, and Capella Cracoviensis.

He is the Artistic Director for Stour Music and is Reader in Music at the University of York where he directs 'The 24' and runs an MA in Solo-Voice Ensemble Singing. He has written and presented programmes on BBC Radio 3 and more recently created over 30 episodes of the YouTube choral series 'SingTheScore' as well as presenting the podcast 'Choral Chihuahua' with Eamonn Dougan.

Robert Hollingworth and I Fagiolini are represented worldwide by Percius Management Ltd: www.percius.co.uk

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Most of the performers on this recording are used to working in small ensembles on repertoire of this period so it was a particular pleasure to work on something of this size together: it felt like a party from beginning to end. My thanks to William Lyons (The City Musick), Richard Boothby (Fretwork), Alison Crum and John Bryan (Rose Consort), Gawain Glenton and Adrian France (ECSE) and David Miller (lute), all of whose input fed into the production. I am also indebted to research on Striggio by David Butchart, Iain Fenlon and Davitt Moroney, and grateful to the encyclopaedic knowledge of Hugh Keyte and for stimulating discussion with him, often over cake.

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For further information, including part of the score of the Mass, visit: www.ifagiolini.com/striggio



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