

SESTINA  
MUSIC



INVENTA

# MASTER & PUPIL

EXPLORING THE INFLUENCES AND LEGACY OF  
**Claudio Monteverdi**

JOSQUIN

MOUTON

INGEGNERI

DE RORE

GABRIELI

DE WERT

ROSSI

MONTEVERDI

RIGATTI

1450  
1455  
1460  
1465  
1470  
1475  
1480  
1485  
1490  
1495  
1500  
1510  
1520  
1530  
1540  
1550  
1560  
1570  
1580  
1590  
1600  
1610  
1620  
1630  
1640  
1650  
1660  
1670  
1680  
1690

## Master & Pupil

Exploring the Influences and Legacy  
of Claudio Monteverdi (1567–1643)

## Sestina Music

Mark Chambers, Musical Director

Claudio Monteverdi (1567–1643) 1. <b>Balletto – De la bellezza SV 245</b> [7:09] From <i>Scherzi Musicali à tre voci</i> 1607	Claudio Monteverdi 8. <b>Lidia spina SV 244</b> [5:21] From <i>Scherzi Musicali à tre voci</i> 1607
Josquin des Prez (c.1450/1455–1521) 2. <b>Recordare Virgo Mater No 15</b> [5:15] From <i>Motteti novi libro secondo</i> ( <i>Antico</i> ) 1520	Salamone Rossi 9. <b>Sonata duodecima sopra la Bergamasca</b> [2:39] From <i>Il quarto libro de varie sonate, sinfonie, gagliardi, brandi e corrente</i> 1622
Claudio Monteverdi 3. <b>Damigella tutta bella SV 235</b> [3:04] From <i>Scherzi Musicali à tre voci</i> 1607	Giovanni Gabrieli (1553–1612) 10. <b>Maria Virgo à 10 C.35</b> [5:25] From <i>Sacrae Symphoniae</i> 1597
Jean Mouton (c.1459–1522) 4. <b>Qui ne regrettoit le gentil Févin</b> [1:35] From <i>Motetti novi et chanzoni franciose</i> à quatre sopra doi ( <i>Antico</i> ) 1520	Giovanni Rigatti (c.1613–1648) 11. <b>Sinfonia</b> [0:51] 12. <b>Kyrie</b> [3:33] 13. <b>Gloria</b> [14:02] From <i>Messa et Psalmi, parte concertati</i> 1640
Cipriano de Rore (c.1515–1565) 5. <b>O Sonno</b> [3:20] From <i>Il secondo libro de madrigali à</i> <i>quattro voci</i> 1557	Andrea Gabrieli (1532/1533–1585) 14. <b>Intonazione quinto tono</b> [1:27]
Claudio Monteverdi 6. <b>Dixit Dominus secondo SV 192</b> (à 8 [8:04] voci concertato con gli stessi istromenti del primo & nel medesimo modo) From <i>Selva morale e Spirituale</i> 1640/41	Marc'Antonio Ingegneri (1565–1592) 15. <b>Cantate et Psallite</b> [3:27] From <i>Liber Sacrarum Cantionum</i> 1589
Salamone Rossi (c.1570–1630) 7. <b>Sinfonia grave</b> [2:18] From <i>Il primo libro delle sinfonie et</i> <i>gagliardi</i> 1607	Jacques de Wert (1535–1596) 16. <b>Tirsi morir volea</b> [3:39] From <i>Il settimo libro de madrigali</i> 1581
	Total playing time [71:18]



### Master & Pupil

*'Poor is the Pupil that does not surpass his Master'*

Leonardo da Vinci

Music is and has always been a craft of apprenticeship, with knowledge and skill passed down through the generations from master to pupil, to the point where today's musicians represent the culmination of hundreds of years of proficiency and dedication to a profession.

The title of our disc reflects the philosophy of Sestina Music and stems from an epoch when composers first began pilgrimages throughout Europe to the recognised centres of musical excellence and patronage, namely the courts of Italy – Ferrara and Mantua, among others.

Many of these composers hailed from the Low Countries (present-day Flanders, Belgium, and the Netherlands), with Josquin des Prez being the most important in terms of mentoring and musical style. A native of Hainault, he and his colleague Jean Mouton were choirboys at the Cathedral of St Quentin in Hasselt. Records show des Prez travelled Europe, appearing as a singer in numerous places, including the Sistine Chapel, where the choir loft still preserves his only extant signature, graffitied into the wall. He was briefly stationed at the court of Ferrara, where he composed a mass in tribute to the Duke Ercole d'Este. **Recordare virgo mater** is

unusually scored for upper voices and comes from a collection of motets published in 1520 by the noted printer Andrea Antico (also including works by Jean Mouton).

Jean Mouton's dedication to his master, Antoine de Févin, *Je ne regrettoit le gentil Févin*, comes from another publication by Andrea Antico and is printed as a two-part score where the soprano and tenor sing in canon with alto and bass.

Mouton taught Adrian Willaert, with whom Cipriano de Rore studied, and thus we continue our exploration of the influences of Claudio Monteverdi. De Rore became maestro di cappella at Ferrara in 1546 and entered one of the most fruitful periods of his career. His madrigal **O sonno** from *Il secondo libro de madrigali a quattro voci* (1557) expresses the frustrations of insomnia and a yearning for the restorative power of sleep.

Giovanni Gabrieli, another pupil of Willaert, was organist and principal composer at the Basilica di San Marco in Venice. The motet **Maria Virgo** comes from his second set of *Sacrae Symphoniae* of 1597 and is typical of the contemporary *cori spezzati* (broken choirs) style. *Cori spezzati*, which originated in churches in Northern Italy, became a favoured compositional approach at the Basilica since it suited the building's unique architectural characteristics. *Maria Virgo*

uses a choir with two high cornetti, soprano, alto and tenor, in contrast to a chorus with lower instruments and a tenor soloist.

Salamone Rossi, a Jewish Italian violinist, was concertmaster at the Mantuan Court from 1587–1628, perhaps performing alongside Monteverdi as part of the court ensemble. His compositions are innovative and often feature scores for two violins with basso continuo and optional *si placet* (inner parts).

**Sonata duodecima sopra la Bergamasca** is an infinitely imaginative set of variations scored for two violins (here alternating with cornetti) over a repeating bergamasca bassline. Rossi demonstrates a virtuosic approach to violin writing in his divisions for the upper instruments, even augmenting the bassline to add further musical interest.

The **Sinfonia Grave** is specifically scored for five instruments – a mixture of cornetti, sackbuts, and dulcian, creating a rich, overlapping and serpentine texture.

Giaches de Wert spent most of his musical life in the service of the Gonzaga family. He is recognised as a clear musical influence (and perhaps teacher) of Monteverdi during his time in Mantua from 1589–96. Following an unhappy marriage to Lucrezia Gonzaga, de Wert rejected positions at both the courts of Augsburg

and Parma. He travelled to the court of Ferrara, attracted by the virtuosity of the famed Concerto della donne, a trio of female voices. Although never officially employed by the court, the composer frequently wrote for this unique ensemble that also inspired composers such as Luzzasco Luzzaschi, Ludovico Agostini, and Luca Marenzio.

*Il settimo libro de madrigali* 1581 uses the sonority of the upper voice trio to great effect. **Tirsi morir volea** (Dialoghi à 7) is a setting of an erotic text by Giovanni Battista Guarini narrating the amorous tale of a shepherd (Tirsi) and his lover. The lower voice quartet represents both the narrator and voice of Tirsi, whilst the coquettish upper voice trio personifies his lover, the nymph who pleads with him to resist his desire to die until she too is ready to die with him.

Giovanni Antonio Rigatti, a native of Venice, is cited as having sung as a boy soprano in the capella marciata of the Basilica di San Marco in September 1621, which directly corresponds with Monteverdi's employment as maestro. Despite his untimely death at the age of thirty-five, Rigatti had a fruitful career. He worked as maestro di cappella at Udine Cathedral (1635–1637), as an educator at two of the Ospedali in Venice (Mendicanti and the Incurabili) and sottocanonico at the Basilica di San Marco from 1646 until his death in 1648.

Rigatti wrote eleven volumes of music, with the most substantial being his **Messa e Psalmi**, published in 1640 by Bartolomeo Magni. This publication antedates Monteverdi's *Selva Morale* (from which the Dixit Dominus heard on this disc is taken) by approximately six months.

At first glance, there are numerous similarities between the two works: both collections are dedicated to members of the House of Hapsburg and are immense in musical content. Both include a mass setting and several Vespers psalms in varying formations. Scholars have agreed that the similarities between the two collections cannot be coincidental and, given the differences in age and experience, one might conclude that Rigatti was influenced by Monteverdi during his time in Venice. Upon closer inspection, one sees the subtle contrast between the two volumes: Monteverdi's *Selva morale* offers a retrospective summary of thirty years service to Basilica di San Marco whilst Rigatti's *Messa e salmi, parte concertati* presents a young liberal composer, who represents a generation of composers who would develop and expand upon Monteverdi's concertato style.

Rigatti's setting is large in scale and illustrates the younger composer's interpretation of the developing concertato style. It is scored for eight voices: two obbligato violins and

three violas or trombones *ad libitum*. Sestina has taken great care to heed Rigatti's request in his preface that:

*...the gentle musician who finds himself with the proportionate number of voices and instruments is advised to double the parts... so that they will be more melodious and harmonious...*

The composer's skill in combining varying instrumentation with vocal distribution in the first two movements of the *Messa* is nothing short of extraordinary. Rigatti makes substantial use of the musical colour palette and delivers dazzling contrasts, constantly reacting to the demands of the text.

The inspiration and very heart of this recording is found in the works of Claudio Monteverdi.

The genesis of *Sestina* is rooted in the music of Monteverdi, and it is from his music that we take our name. From the early book of *Scherzi Musicali* (1607) to the collection of 1640, *Selva morale e spirituale*, we pay homage to his prowess.

All veritable masters are, at some point, pupils, and Monteverdi was by no means denied a rich learning experience from which he developed great expertise and skill. One of his first teachers was Marc'Antonio Ingegneri, a pupil of Cipriano de Rore, who counselled his talented pupil with great care. Monteverdi's *Primo libro de Madrigali* (1587)

was the fourth of five publications in which he styled himself as 'discepolo (disciple) del Sig. Marc'Antonio Ingegneri.'

Ingegneri was born in Verona and moved to Cremona, where he became maestro di capella at the cathedral in 1581, remaining in the position until his death in 1592.

**Cantate et psallite** is taken from the collection *Liber Sacrarum Cantionum* 1589, and is scored for three choirs. A historically informed presentation of the piece is heard here, using a mixture of voices and instruments to give each choir a different soundscape. Choir one consists of voices a capella, choir two is composed of upper voices alongside string textures of viola and violone, and choir three combines a tenor soloist with viola, sackbut, and dulcian.

Claudio Monteverdi wrote two collections of *Scherzi Musicali* in 1607 and 1632. All three works presented here are from the earlier collection.

In his *Avvertimenti* (foreword), Monteverdi instructs:

*Before the singing begins, the ritornello should be played through twice. The ritornellos should be played, at the end of each strophe for the sopranos, by two violins, and the bass by a chitarrone, or harpsichord, or similar instrument. The first soprano part, once the strophe has*

*been sung in three voices with the violins, may be sung by itself, or an octave down; however the final strophe should be resumed by the same three voices and the same violins. Where certain lines are drawn in place of the words, the notes set above the lines should be played and not sung.*

**De la bellezza** [subtitled Balletto (ballet)] consists of six contrasting dance movements, each of which allows the composer to express his musical imagination.

**Lidia Spina** is a fervent love song in which the singer states that even being harmed by Lidia would bring him great pleasure, since she would caress the wound in order to heal it.

**Damigella tutta bella** is a rollicking dialogue, with a rousing ritornello. The lover refers to the inflaming quality of wine and pronounces his passions to be so fiery that they would cause more burning than Mount Etna, and he risks an explosion of similar proportions!

Monteverdi's setting of **Dixit Dominus** is one of five settings of the dramatic psalm commonly heard at the office of Vespers. This particular version is taken from the aforementioned collection, *Selva Morale e Spirituale*, and is scored for eight voices and two violins with basso continuo. In keeping with historical convention, the soprano line is doubled by cornetti in the

tutti sections. Monteverdi's mastery of musical textures is displayed here in glorious magnitude: sopranos in duet with violins, a textured quartet of alto and tenor, percussive word-painting and virtuosic vocal writing combine to bring this dramatic text to life.

© 2022 Mark Chambers

#### **A Note from the Director**

The 'Master and Pupil' theme is the very core of the Sestina Music philosophy. From our humble beginnings right through to the present day, Sestina has placed younger musicians under the wings of experienced professionals in an apprentice-like fashion, so they can learn vital career lessons. It has been a privilege over the last eleven years to watch numerous young musicians flourish through their experiences with the group. I will be eternally grateful to my many colleagues and dear friends and tutors who have collaborated with Sestina over the years: their willingness to share their expertise, and to nurture and encourage our young musicians, has brought the group to where it is today – producing a recording of this nature.

It was a most overwhelming and gratifying experience to look around during our recording sessions and witness such a collaboration of artists from previous Sestina projects. On a personal note, I would like to thank, among

countless others, Ciara Burnell for her dedication, friendship, and endless hours of hard work; Norah O'Leary for her continued patience and assistance with programme notes, and my teachers and colleagues who have influenced me in the past and continue to do so in the present. And finally, to all those people, especially the young singers who have taken part in Sestina over the years, who have helped, and indeed taught me along the way, thank you. It has been an honour to stand here and direct such wonderful artists and make music like this.

© 2022 Mark Chambers



## Texts and Translations

Claudio Monteverdi (1567–1643)

### 1. Balletto – De la bellezza Sv245

De la bellezza le dovute lodi  
Celebriam con lieto canto  
E tu Ciprigna intanto  
De tuoi prieghi altera godi.

Godi pur ch'alta vittoria  
Si prepara a meriti tuoi  
Onde chiara oggi fra noi  
Splenderai per nuova gloria.

E' la bellezza un raggio  
De la celeste luce  
Che quasi un Sol di Maggio  
Temprat'ardor n'adduce  
Quinci nel nostro core  
Nascono i fior d'amore.

De la bellezza le dovute lodi  
Celebriam con lieto canto  
E tu Ciprigna intanto  
De tuoi prieghi altera godi.

Godi pur ch'alta vittoria  
Si prepara a meriti tuoi  
Onde chiara oggi fra noi  
Splenderai per nuova gloria.

E' la bellezza un raggio  
De la celeste luce  
Che quasi un Sol di Maggio  
Temprat'ardor n'adduce  
Quinci nel nostro core  
Nascono i fior d'amore.

*The homage owed to beauty  
Let us pay with joyful song  
And meanwhile, mayest thou Ciprignia (Venus)  
Happily rejoice in thy prestige.*

*Rejoice too, in the splendid victory  
Thy merits will achieve today,  
Whereby thy resplendent glory  
Will shine among us with new brilliance.*

*Beauty is a ray  
Of celestial light,  
That like the sun in May  
Brings gentle warmth:  
Whence in our hearts  
Love's flowers open.*

*The homage owed to beauty  
Let us pay with joyful song  
And meanwhile, mayest thou Ciprignia (Venus)  
Happily rejoice in thy prestige.*

*Rejoice too, in the splendid victory  
Thy merits will achieve today,  
Whereby thy resplendent glory  
Will shine among us with new brilliance.*

*Beauty is a ray  
Of celestial light,  
That like the sun in May  
Brings gentle warmth:  
Whence in our hearts  
Love's flowers open.*

Chi di tal lume Non splend'ornato  
Dirsi beato In van presume  
Che' vil tesoro Son gemm'et oro  
E valor cade contro beltade.

Ben sallo Alcide il forte  
Da duo begl'occhi vinto  
Quantunque avinto  
Tra esse il Can de le tartaree porte  
E sallo il Dio de l'arme  
De l'ira e del furore  
Quando la Dea d'Amore  
Gl'impon che si disarme.

Ond'ei cangiato stile  
Mansueto ed humile  
Mirando il suo bel volto  
La spada oblia fra belle braccia accolto.

Dunque a lei che di beltate  
Ottenne il pregio e'I vanto  
Quest'altere alme ben nate  
Concorde al nostro canto  
Guidano in queste valli  
Per far l'honor quest'amorosi balli.

*Ferdinando Gonzaga*

Josquin des Prez (c.1450/1455–1521)

## 2. Recordare Virgo Mater No 15

Recordare Virgo Mater,  
dum steteris in conspectu Dei,  
ut loquaris pro nobis bona  
et ut avertat indignationem suam [a nobis.]

[Trope: ab hac familia.  
Tu propicia,  
mater eximia,

*He who reflects not this light in its beauty  
Dare not presume to call himself happy.  
How ignoble a treasure are jewels and gold:  
Value declines when set against beauty.*

*Alcide (Hercules) the strong fell,  
Vanquished by two bright eyes  
Though he had bound and dragged the  
Dog from the gates of Tartarus  
And the god of weapons,  
Wrath and frenzy feels its power  
For when the Goddess of Love  
Commands him to disarm.*

*His manner changes  
To meek humility  
And, gazing at her fair face,  
He casts aside his sword and falls into her arms.*

*And so to her who has been judged  
The fairest of all beauties  
Let these noble, happy souls  
Join in with our songs  
To pay homage to her  
in these loving measures.*

*Remember, O Virgin Mother,  
when you stand in the sight of God,  
to speak good things for us  
and to turn away his indignation [from us.]*

*[Trope: from this household.  
Well-disposed one,  
excellent mother,*

pelle vicia,  
fer remedia  
reis in via,  
dans in patria  
vite gaudia.  
Pro quibus dulcia  
tu preconia,  
laudes cum gloria  
suscipe, pia virgo Maria.  
Amen.]

## Claudio Monteverdi 3.Damigella tutta bella Sv235

Damigella tutta bella,  
versa quel bel vino  
fa che cada la rugiada  
distillata di rubino.

Ho nel seno rio veneno,  
che vi sparse Amor profondo;  
ma gittarlo e lasciarlo  
vo' sommerso in questo fondo.

Damigella tutta bella,  
di quel vin tu non mi satii,  
fà che cada la rugiada  
distillata da Topatii.

Ah, che spento  
io non sento  
il furor de gl'ardor miei,  
men cocenti, meno ardenti  
sono, oimè, gli incendi Etnei.

Nova fiamma  
più m'infiamma,  
arde il cor foco novello:  
se mia vita non s'aita,

*drive away vices,  
bring remedies  
to sinners on their journey,  
giving them in their fatherland  
the joys of life.  
In return receive  
sweet tributes,  
praises with glory,  
merciful Virgin Mary.  
Amen.]*

*Oh damsel most beautiful,  
Pour, pour that fine wine,  
Make fall the dew  
Distilled in ruby.*

*I have an evil venom in my breast  
That sowed a deep love for you,  
But I want to cast it away and leave it  
Submerged in these depths.*

*Oh damsel most beautiful,  
you don't satisfy me with that wine,  
Make fall the dew  
Distilled in topaz.*

*Oh, when extinguished,  
I don't feel  
The furor of my passion,  
Less scalding, less burning,  
Are, alas, the fires of Etna.*

*A new flame  
Sets me ablaze more,  
A new fire burns my heart,  
If my life isn't helped*

ah! ch'io vengo un Mongibello.  
Ma più fresca  
ogn'hor cresca dentro me si fatt'arsura,  
Consumarmi e disfarmi  
per tal modo hò per ventura.

Jean Mouton (c.1459–1522)  
**4. Qui ne regrettoit le gentil Févin**

Qui ne regrettoit  
Le gentil Févin  
Bien villain seroit:  
Tres habile estoit,  
Si doux et begnin,  
Dont en nostre en droit  
Prions de cueur fin  
Qu'en Paradis soit,  
Ou souvent pensoit  
Parvenir en fin.

Cipriano de Rore (c.1515–1565)  
**5. O Sonno**  
O sonno, o della queta, umida, ombrosa  
notte placido figlio; o de' mortali  
egri conforto, oblio dolce de' mali  
si gravi, ond'è la vita aspra e noiosa;

soccorri al cor omai, che langu'e posa  
non have, e queste membra stanch'e frali  
solleva:  
a me t'envola, o sonno, e l'ali  
tue brune sovra me distendi e posa.

Ov'è 'l silenzio che'l dì fugge e'l lume?  
E'i lievi sogni, che con non sicure  
vestigia di seguirti han per costume?

*I may rival Etna herself.  
But, fresher each hour,  
Such a heat is growing in me  
Consuming me and undoing me  
In a most fortunate manner.*

*He who did not mourn  
the gentle Févin  
Must surely be a rogue:  
He was very able,  
so charming and kind,  
That-as is our duty-  
We pray with all our heart  
That we might be in paradise  
Where often he aimed  
to go at his end.*

*O sleep, O that quiet child of peaceful,  
fresh and shadowy night;  
O afflicted mortals' comfort; sweet oblivion of ills  
so grave they make life harsh and tedious,*

*give succour to my heart that, now waning and restless,  
languishes and raise these frail and  
weary limbs:  
Envelop me, O sleep, and spread  
your dark wings over me.*

*Where is the silence which the day flees  
and the light and gentle dreams  
which leave no certain trace?*

Lasso, ch'invan ti chiamo, e queste oscure  
e gelide ombre invan lusingo. O piume  
d'asprezza colme! O notti acerb' e dure!

*Giovanni della Casa (1503–56)*

Claudio Monteverdi  
**6. Dixit Dominus secondo Sv192**  
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.

Juravit Dominus et non poenitebit eum:  
tu es sacerdos in aeternum secundum ordinem  
Melchisedech.

Dominus a dextris tuis:  
confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas:  
conquassabit capita in terra multorum.

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.

*The Book of Psalms*

*Alas in vain I call you, and these gloomy  
and cold shadows in vain I entice: O plumes  
with harshness filled, O hard and painful nights!*

*The Lord said unto my Lord:  
Sit thou on my right hand, until I make thine enemies  
thy footstool.*

*The Lord shall send the rod of thy power out of Sion:  
be thou ruler, even in the midst among thine enemies.*

*In the day of thy power shall the people offer thee  
free-will offerings with an holy worship: the dew of thy  
birth is of the womb of the morning.*

*The Lord swear, and will not repent:  
Thou art a priest for ever after the order of  
Melchisedech.*

*The Lord upon thy right hand:  
shall wound even kings in the day of his wrath.*

*He shall judge among the heathen; he shall fill the  
places with the dead bodies: and smite in sunder the  
heads over diverse countries.*

*He shall drink of the brook in the way:  
therefore shall he lift up his head.*

*Glory to the Father, and to the Son, and to the Holy Spirit:  
As it was in the beginning, is now,  
and will be for ever. Amen.*



Claudio Monteverdi

**8. Lidia spina Sv244**

Lidia spina del mio core  
ond'amor mi straccia e punge  
di dolcissimo licore  
pur talhor la piaga m'unge  
e senz'arte o sugo d'erba  
il dolor mi disacerba.

Che là dove il cor languisce  
molle stende, e candidetta  
quella mano onde rapisce  
amor l'alme e i cori alletta  
e toccando, e ritoccano  
mi vien dolce il cor sanando.

O che piaga avventurosa  
se sì bella e bianca mano  
mentre in sen mi si riposa  
va sanando il cor pian piano  
e soccorre a la ferita  
con le perle de le dita.

Ma che prò s'è tal soccorso  
i mi sento in un momento  
d'altro verme il petto morso  
tocco il cor d'altro tormento  
et in men che non balena  
venir men d'un'altra pena.

Ma se Lidia il cor mi tocca  
Si soave ardor mi prende  
che da gli occhi un guardo scocca  
e l'ardir tosto riprende  
et in un severa e dolce  
Lidia'l cor mi piaga, e molce.

*Lidia, thorn in my heart  
with which Love rends and pricks me,  
Yet with sweetest liquor  
sometimes anoints the wound,  
And without art or juice of herb  
soothes my pain.*

*For, where my heart languishes,  
She places, soft and fairest white  
that hand with which  
Love ravishes souls and allures hearts;  
and touching and caressing it again  
she gently heals my heart.*

*Oh, how fortunate a wound,  
if so fair and white a hand,  
As it rests on my bosom,  
Heals my heart little by little  
and relieves my pain  
with its pearly fingers.*

*But what avails such aid  
if at the same time I feel  
my breast bitten by another worm,  
my heart stricken by another torment,  
and in the twinkling of an eye  
I faint from another sorrow?*

*But when Lidia touches my heart  
so sweet a passion takes hold of me,  
When she darts a glance at me  
my courage returns at once.  
At once severe and gentle,  
Lidia wounds and soothes my heart.*

Che se'l guardo troppo fero  
troppo frena i miei desiri  
e l'avorio lusinghiero  
poco tempra i miei martiri  
Lidia mia che dolce sorte  
s'en tua man ne vengo a morte!

Giovanni Gabrieli (1553–1612)

**10. Maria Virgo à 10 c.35**

Maria Virgo regia de radice Jesse  
Virgo ante partum, virgo in partu,

Virgo post partum, incontaminata.  
Mater Domini inventrix partiae, genitrix vitae:  
Aure a porta gratia plena  
Benedicta in mulieribus  
Honorabilior cherubim, gloriosior seraphim  
Cujus beatus venter Christum tulit  
Cujus beata ubera Dei filium lactaverunt  
Te laudamus Deus noster, alleluia.

Giovanni Rigatti (c.1613–1648)

**11. Sinfonia – Kyrie**

Kyrie eleison  
Christe eleison  
Kyrie eleison

**12. 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.

*For if your gaze too sternly  
reins in my desires  
and this charming whiteness  
allays my torments too little,  
my Lidia, how sweet my fate  
should I expire in your hands!*

*O virgin Mary, from the royal stock of Jesse  
Virgin before giving birth, Virgin while giving birth,*

*Virgin after giving birth, unsullied,  
Mother of the Lord, discoverer of grace, Mother of life  
Golden door full of grace:  
Blessed among women,  
More honourable than the cherubim,  
More glorious than the seraphim,  
Whose blessed belly bore Christ:  
Whose blessed breasts suckled the Son of God  
We praise you, our God. Alleluia.*

*Lord have mercy  
Christ have mercy  
Lord have mercy*

*Glory to God in the highest  
and on earth peace, good will to all people.  
We praise you,  
we bless you,  
we worship you,  
we glorify you,  
we give thanks to you for your great glory.  
Lord God, heavenly King,  
Father, almighty;*

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

Marc'Antonio Ingegneri (1565–1592)

#### 14. **Cantate et Psallite**

Cantate et psallite Domino.  
Narrate omnia mirabilia eius,  
qui fecit magnalia in Aegypto,  
mirabilia in terra Cham,  
terribilia in Mare Rubro:  
qui redemit de interitu vitam nostram,  
et coronat nos in misericordia et miserationibus.  
Cantate ergo Domino canticum  
novum quia mirabilia fecit.

Jacques de Wert (1535–1596)

#### 15. **Tirsi morir volea**

Tirsi morir volea,  
Gli occhi mirando di colei ch'adora;  
Quand'ella, che di lui non meno ardea,  
Li disse:  
'Ahimè, ben mio,  
Deh, non morir ancora,  
Che teco bramo di morir anch'io.'

*Lord, the only-begotten Son, Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father  
who take away the sin of the world, have mercy on us,  
you who take away the sins of the world,  
receive our prayer.  
you who sit at the right hand of the Father,  
and have mercy on us.  
For you only are holy,  
only you are Lord  
You alone are the most high Jesus Christ,  
with the Holy Spirit  
to the glory of God the Father. Amen.*

*Sing unto the Lord and dance.  
Tell of all his wondrous works,  
who had done so great things in Egypt,  
wondrous works in the land of Ham,  
and fearful things by the Red sea:  
who saveth our life from destruction:  
and crowneth us with mercy and loving-kindness;  
Therefore sing unto the Lord a new song,  
for he hath done marvellous things.*

*Thyrsis desired death,  
looking into the eyes of the girl he adored,  
when she, who burned no less for him,  
said to him,  
'Alas, my dear,  
oh, do not die yet,  
for I desire to die with you.'*

Frenò Tirsi il desio,  
Ch'ebbe di pur sua vita allor finire;  
E sentea morte, e non potea morire.  
E mentre il guardo suo fisso tenea  
Ne' begli occhi divini  
E'l nettar amoroso indi bevea,

La bella ninfa sua, che già vicini  
Sentea i messi d'Amore,  
Disse, con occhi languidi e tremanti:  
'Mori, cor mio, ch'io moro.'  
Cui rispose il Pastore:  
'Ed io, mia vita, moro.'

Così moriro i fortunati Amanti  
Di morte sì soave e sì gradita,  
Che per anco morir tornarò in vita.

*Thyrsis reined in his desire  
to end his life alone;  
And he felt death approaching, but could not die.  
And while he kept his gaze fixed on those  
beautiful divine eyes  
and drank the amorous nectar,*

*his beautiful nymph, who felt  
love's beckonings drawing nigh,  
said with languid and trembling eyes,  
'Die, my heart, for I die.'  
The shepherd answered her,  
'And I, my life, die.'*

*So the fortunate lovers died  
so sweet and welcome a death,  
that they returned to life to die again.*

## Sestina

Sestina is a dynamic vocal ensemble specialising in the performance of early music. Founded in Belfast in 2011 by Mark Chambers, who remains the ensemble's Musical Director, Sestina has a reputation for excellence and authenticity in early music performance as well as a fresh and innovative approach to the programming of early music.

Sestina collaborates regularly with specialist early music performers, and has worked with ensembles such as His Majesty's Sagbutts and Cornetts, The Monteverdi String Band and the Irish Baroque Orchestra. Along with regular performances in Northern Ireland, Sestina performs all around Ireland and the UK, with recent performances at East Cork Early Music Festival, Purbeck Art Weeks Festival, the Barber Institute of Fine Arts, Birmingham, and Sligo Festival of Baroque Music.

The support and development of aspiring professional singers from Northern Ireland and the Republic of Ireland is at the heart of Sestina's activities, and its Next Generation mentoring programme provides training for young performers, giving them the opportunity to work alongside world-class professionals. Sestina also has

a comprehensive education and outreach programme, including schools workshops and 'Sing with Sestina' events.

Sestina is grateful to its principal sponsor, Exitex Ltd, for their continued support, and to the Arts Council of Northern Ireland and Arts Council Ireland for regular funding.



## Ensemble

Soprano I: Aisling Kenny\*, Fiona Flynn  
Soprano II: Charlotte O'Hare\*, Lauren McCann  
Alto I: Francesco Giusti\*, Helena Cooke  
Alto II: Laura Lamph\*, Miles Lallemand  
Tenor I: Samuel Boden\*, Rory Lynch  
Tenor II: Matthew Long\*, Graham Cooper  
Bass I: Malachy Frame\*, Greg Skidmore,  
Jonathan Reynolds  
Bass II: Brain McAlea\*, Ben McKee\*, Tom Herring

Violin I/viola: Oliver Webber. Violin by George Stoppani (Manchester, 2005) after Antonia and Girolamo Amati, (Cremona, 1595). Bow by Phillip Brown after 1590s original held in the Kunsthistorisches Museum, Vienna.

Violin II/viola: Theresa Caudle. Violin by Paul Denley (1986) after Maggini.  
Bow by Phillip Brown

Violone: Peter McCarthy. Violone by Roger Dawson (Greenwich, 2006) after a Busch viol (Nuremberg, c1640)

Dulcian: William Lyons

Cornett I: Gawain Glenton.  
Cornetti by Paulo Fanciulacci

Cornett II: Conor Hastings

Sackbut I: Emily White. Tenor sackbut by Adolf Egger (1998) after Sebastian Hainlein (Nuremberg, 1632)

Sackbut II: Martyn Sanderson. Tenor sackbut by Adolf Egger after Sebastian Hainlein (Nuremberg, 1632)

Organ: Jan Waterfield. Organ di legno by Walter Chinaglia courtesy of The English Organ School (Milborne Port)

Tuning by Gawain Glenton

Theorbo/Guitar: Paula Chateauneuf. Theorbo by Martin Haycock (1992) after V. Venere (c1610). 5-course guitar by Martin Haycock (2001) after Sellas (c1640)

Harp: Aileen Henry. Harp by Dario Pontiggia (Milan, 2020) after the Barbarini harp from the Museo degli Strumenti Musicali, Rome.

*\*Soloists in tracks 11 & 12*

## Acknowledgements:

Sestina would like to thank our long term sponsors, Exitex Ltd. for their support of this project. 'Master & Pupil' would also not have been possible without the incredible support that we received through our crowdfunding campaign and through private donations.

In particular we would like to thank those who sponsored tracks and singers: Beth Taylor, Gerry Wrixon, James and Geraldine Kelley (who sponsored Recorare Virgo Mater), John and Allison Trepress (who sponsored Dixit Dominus Secondo) and Irene Kingston (who sponsored the Rigatti 'Gloria'), as well as a number of other donors who wish to remain anonymous.

The logo for Exitex, featuring the word "exitex" in a bold, lowercase, sans-serif font. The "x" is stylized with a double-stroke effect.

SESTINA  
MUSIC

Inventa Records, UK  
[www.inventarecords.com](http://www.inventarecords.com)

© 2022 Resonus Limited  
® 2022 Resonus Limited

Recorded in St Augustine's, Kilburn, London on 13–15 October 2021  
Recorded at 96khz/24-bit resolution

Producer, engineer & editor: Adam Binks  
Photography: Conor Hastings  
Cover design by 27graphique

