



**AMADIO FREDDI**

**VESPERS (1616)**

**THE GONZAGA BAND**

**JAMIE SAVAN**

# Amadio Freddi (c.1580–1643)

## Vespers (1616)

### The Gonzaga Band

Faye Newton *soprano*

Mark Chambers *countertenor*

Tim Travers-Brown *countertenor*

Steven Harrold *tenor*

Thomas Herford *tenor*

William Gaunt *bass*

Oliver Webber *violin*

Jamie Savan *director, cornett (treble, mute)*

Steven Devine *organ*

About The Gonzaga Band:

*'Faultlessly stylish'*

BBC Music Magazine

*'Abundant fluency, shapely virtuosity and brilliant sonorities'*

Gramophone

Ignazio Donati (c.1570–1638)

1. **Domine ad adiuvandum** [2:13]

Amadio Freddi (c.1580–1643)

2. **Dixit Dominus \*** [5:20]

Biagio Marini (1594–1663)

3. **Sinfonia: La Cornera** [2:29]

Giovanni Gabrieli (c.1554/1557–1612)

4. **Intonazione del Secondo Tono** [0:28]

Amadio Freddi

5. **Laudate pueri \*** [4:03]

Alessandro Grandi (1586–1630)

6. **Tota pulchra es** [4:39]  
(soloist: Faye Newton)

Amadio Freddi

7. **Laetatus sum \*** [5:26]

Dario Castello (fl. 1st half 17th century)

8. **Seconda Sonata** [4:43]

Giovanni Gabrieli

9. **Intonazione del Ottavo Tono** [0:34]

Amadio Freddi

10. **Nisi Dominus \*** [4:12]

11. **Cognoscam te, Domine** [2:57]  
(soloist: Thomas Herford)

Giovanni Gabrieli

12. **Intonazione del Terzo et Quarto Tono** [0:36]

Amadio Freddi

13. **Lauda Jerusalem \*** [3:51]

Biagio Marini

14. **Sinfonia: La Martinenga** [2:24]

Amadio Freddi

(reconstructed J. Savan)

15. **Ave maris stella \*** [3:36]

Amadio Freddi

16. **Salve Regina** [2:46]  
(soloist: Faye Newton)

Andrea Gabrieli (c.1532/3–1585)

17. **Intonazione del Sesto Tono** [1:21]

Amadio Freddi

18. **Magnificat Sesto Tuono \*** [6:23]

Total playing time

[58:10]

\* *World premiere recording*



### **Amadio Freddi (c.1580–1643): Biographical Note**

When preparing his *Messa, vespro et compieta* for publication in 1616, Amadio Freddi must surely have been aware of the famous precedent of Monteverdi's Mass and Vespers collection, issued by the same Venetian press of Ricciardo Amadino in 1610. Yet Freddi's music is no mere imitation of Monteverdi; indeed, he emerges as a composer of striking originality and sophistication. So what do we know of Amadio Freddi, an elusive figure consigned until now to the footnotes of music history?

The scant information on Freddi to be found in major reference works such as the *New Grove Dictionary of Music and Musicians*, *Musik in Geschichte und Gegenwart* and the *Dizionario Biografico degli Italiani* is both incomplete and inconsistent, and confusion abounds in much of the underpinning scholarly literature. For example, according to conflicting reports, Freddi was either 63 or 73 at his death in 1643, which raises the significant question of whether he was born in c.1570 or c.1580. The following biographical sketch is therefore my best interpretation of the available evidence, drawing in particular on

the archival research of Nicoletta Billio d'Arpa.

We first hear of Freddi in the payment records of the basilica of S. Antonio in Padua, where in January 1592 he was employed on a salary of eighteen ducats to sing soprano as a permanent member of the cappella (having previously sung for an entire year without recompense). He was the only soprano to be paid for his services, suggesting his status was rather different to that of the boys who normally sang unpaid as part of their ecclesiastical training. The contradictory dates suggested for his birth year might lead us to radically different interpretations here. If born in 1570 he would at this point have been a young adult of twenty-two, and as a professional soprano he is not unlikely to have been a castrato. If we believe the later birth date then he was just twelve years old in 1592, and therefore a boy soprano. A further entry in the payment records in 1598 adds weight to this second interpretation: Freddi is here listed as a contralto, suggesting his voice had broken by this point. His salary also doubled to thirty-six ducats at this time.

Freddi was evidently from a poor family: his *Messa, vespro et compieta* is dedicated

to Antonio Lando, one of the procurators of S. Marco in Venice, whom he thanks for providing help 'which I could not hope from my father due to straitened fortune'. His father is named in the records of S. Antonio as 'Hippolito spadaro'. In modern Italian usage *spadaro* might suggest a swordsmith, but according to Florio's Italian-English dictionary of 1611 it referred at that time to the lowlier position of a 'frubber', i.e. a polisher or burnisher of swords. It appears likely, therefore, that the payment Freddi received from S. Antonio in 1592 was some kind of bursary awarded on account of his family's limited means.

Freddi entered the musical establishment of S. Antonio at a time of expansion: by 1593 it was one of the most lavishly appointed in northern Italy, with vocal and instrumental forces (including cornetts, violins and trombones) appropriate for the performance of polyphonic music in the grand Venetian style. But it seems that the church finances were not well managed, and the chapel was periodically suspended and reduced in size in order to balance the books. During such times of contraction, the chapel had to make do with fewer voices and a single

cornett and violin. We can but speculate that this experience may have fuelled Freddi's imagination for the possibilities of extracting the maximum variety and colour from such restricted forces. Indeed, in his first published composition, a five-voice madrigal included in the *Laudi d'amore* anthology by *diversi eccellenti musici di Padova* in 1598, he can already be seen exploiting textural contrast between high and low voices to simulate antiphonal effects reminiscent of a larger polychoral model.

A crucial figure in Freddi's musical development during his formative years at S. Antonio was the renowned polyphonist Costanzo Porta, *maestro di cappella* from 1595 until his death in 1601. Freddi named Porta as his teacher in the preface to his first book of madrigals in 1602 (no longer extant), describing him as a 'true light and supreme master, not only of musical practice but also of theory'. If Porta gave Freddi his schooling in *stile antico* counterpoint, the later presence in S. Antonio of the theorbist, singer and master monodist Bartolomeo Barbarino between 1606 and 1608 would surely have opened his ears to the expressive possibilities of the *seconda prattica*.

Freddi seems to have been highly regarded at S. Antonio: in 1606, following one of the periodic reorganisations of the *cappella*, he was proposed as substitute *maestro di cappella* and elected to the position even in the face of opposition from some of the senior clergy, who objected on the grounds that no lay-person had occupied this position before. However, the priests eventually held sway, with the result that his appointment was rescinded a month later. Perhaps with a view to future career progression, Freddi took holy orders in 1608. Nevertheless, in February 1614 he was again passed over for the position of *maestro di cappella*, which may have precipitated his departure from S. Antonio at the end of that same month.

Freddi found new employment as *maestro di cappella* at Treviso Cathedral in 1615, his first recorded activity there taking place in November of that year. A possible clue to his activities during the intervening period (from the end of February 1614) is found in the preface to his second book of madrigals for five voices (dated 1 March 1614), dedicated to the nobleman Hippolito Aldobrandini, in which he claims to have been 'received among the number of his most humble servants'. The first part of this publication contains twelve

unaccompanied five-voice madrigals in which Freddi can be seen experimenting with innovative harmonic devices and voice-leading techniques that are so characteristic of the music we hear in the Vespers of 1616. Even the very first of these madrigals includes a bold use of dominant seventh chords and surprising false relations in the service of expressing the textual affect. Significantly, the second part of this collection contains a further eight madrigals with harpsichord *basso continuo*, in which he explores some of the *concertato* techniques that he would employ with organ *continuo* in his sacred music just two years later.

Any documents that might have shed light on the musical organisation of the *cappella* of Treviso Cathedral during Freddi's tenure were unfortunately destroyed during the Second World War, but there is some useful information contained in the records of the church of S. Teonisto in Treviso where Freddi found secondary employment both as a musician and as a celebrating priest. S. Teonisto was attached to a Benedictine convent which was a source of considerable wealth as many of the nuns were of noble origin. During Freddi's time in Treviso the church would regularly hire in the services of external musicians to perform at the important feast days of S. Teonisto and

the Assumption, including a number of singers, a cornettist, a violinist and an organist. It is not unlikely, therefore, that Freddi's Vespers music may have been performed at S. Teonisto on one of these occasions.

Freddi remained in Treviso until 1627, during which time he was extraordinarily productive as a composer. In addition to the *Messa, vespro et compieta* (1616), he published a further four collections of sacred music. In 1625 he was invited to contribute two solo-voice motets to the *Ghirlanda sacra* anthology, alongside Monteverdi, Grandi, Barbarino et al., in a clear sign of the esteem in which he was held by musicians in the Venetian circle. Both of Freddi's contributions to the collection – **Cognoscam te, Domine** and **Salve Regina** – are included on this recording.

From 1627 to 1634 Freddi was *maestro di cappella* at Vicenza Cathedral, during which period he published his final collection, *Hinni novi concertati*, the first edition of which is lost, but it was evidently popular enough to be reprinted in 1642. In this collection of hymns for different occasions throughout the church year (including the setting of **Ave maris stella** presented

here), Freddi returned to a mixed vocal and instrumental scoring similar to his 1616 collection, albeit this time for two violins and bassoon.

Finally, in 1634, Freddi returned to Padua as *maestro di cappella* of the Cathedral of Santa Maria Assunta. The archetypal 'local boy made good', he was paid a very comfortable salary of 120 ducats a year, which in 1637 was increased to 160 ducats following his plea for a rise that he might support his extended family that all lived on his 'small efforts and sweat'.

#### **Vespers (1616): The Music**

The main structural-liturgical items in this programme – the five Psalms and Magnificat – are taken from Freddi's *Messa, vespro et compieta* (1616), which also includes settings of the Mass Ordinary and the principal sung components of Compline. The unusual scoring of this collection is already sufficient to identify Freddi as a composer ahead of his time: fusing elements of the nascent trio sonata with the *concertato* motet, he anticipated a pattern that was to become one of the hallmarks of the Venetian style in the 1620s. He wrote in a note to his 'Studious Readers' that 'the Cornett and Violin not

only serve for the Sinfonias and to give some rest to the voices so they do not have to sing continuously, but are also useful for the *Ripieno*, in company with the voices'. Through such imaginative vocal-instrumental combinations, Freddi was able to achieve an extraordinary variety of texture and colour, creating an illusion of more lavish forces, evocative of the polychoral tradition.

The psalms set by Freddi in this collection are those appropriate for Vespers in honour of the Virgin Mary. Like Monteverdi before him in 1610, Freddi composed his polyphonic settings around selected plainchant psalm tones. However, the particular psalm tones chosen for these compositions do not accord with the prescribed combination for any known Marian feast in the church year. This raises the question of whether this music was intended to be performed as a continuous sequence, or whether one might simply pick and choose individual items from the collection according to the requirements of each occasion. Adding to this conundrum is the change of vocal tessitura between different psalm settings – the highest setting being **Laudate pueri**, the lowest **Nisi Dominus** – which make it impractical to perform the full sequence with just five singers,

although with judicious allocation of parts we were able to make do with six.

To complete the Marian sequence, we include the hymn, **Ave maris stella**, from *Hinni novi concertati*, which is here partially reconstructed as not all the partbooks are extant. In performance we substituted cornett for the second violin of Freddi's original scoring (a not uncommon practice at the time), and in the absence of a bassoon the bass line is played on the divided 'Tromboncini' reed stop of the organ.

Freddi did not publish a setting of the opening versicle and response, and so we borrowed the **Domine ad adiuvandum** from Ignazio Donati's *Psalmi boscarecci* (1623). The music in this extraordinary collection is composed in a flexible manner such that it can be performed in many different ways. The publication comprises a set of six partbooks to be sung by six solo voices, and a further six partbooks for *ripieno* voices or instruments; Donati explains that these additional parts are optional, and 'one may use some or all of these vocal and instrumental parts at will [...] at the taste and judgement of whoever is pleased to avail himself of this work.' This inherent flexibility allowed us to create an arrangement for the same forces required to perform Freddi's Vespers music.

The remaining pieces in this recording are extra-liturgical adornments, and Monteverdi's 1610 Vespers setting provides a useful precedent for understanding some of the kinds of additional material that might be appropriate to perform between the main structural elements. For his small-scale 'sacred concertos', Monteverdi drew on erotically-charged texts from the Song of Songs; this is also the source for **Tota pulchra es**, set by Alessandro Grandi in 1621. Freddi's **Cognoscam te, Domine** is a setting of a devotional text that seems not to be found in any other source, while the text of **Salve Regina** is that of the familiar Marian antiphon, which had a special importance in Treviso where it was sung at Compline throughout the church year (except from the Sunday after Easter until the Ascension). Of particular note in Freddi's setting of this text is his use of an added ninth to emphasise the word *flentes* ('weeping'), in a manner that seems to anticipate the heightened recitative of a later generation of composers for the operatic stage.

The instrumental pieces **La Cornera** and **La Martinenga** are taken from Biagio Marini's *Affetti musicali* (1617), one of the first collections of small-scale instrumental music for violins and/or

cornetts. There is a clear stylistic affinity between these pieces and Freddi's own instrumental writing, demonstrating just how much he was at the cutting edge of musical innovation at this time. Castello's **Seconda Sonata** is taken from his *Sonate concertate in stil moderno ... libro primo* (1621), and is written for two unspecified soprano instruments in an unusually low tessitura that invites the use of mute cornett (pitched one tone lower than the usual curved treble instrument). To complete the programme we include some short organ intonations by Giovanni Gabrieli, and a slightly longer one by his uncle, Andrea. The purpose of including these intonations is to cleanse the aural palette and to establish the mode (*tono/tuono*) of the piece that follows (especially those that do not begin with their own *sinfonia*).

Through the process of transcribing, editing, rehearsing and performing this repertoire we have discovered a fascinating composer with a unique voice. It is a privilege to be able to share our findings through this recording, which we hope will mark just the start of further exciting explorations into the music of Amadio Freddi.

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A version of this essay with footnote references is available at [www.resonusclassics.com](http://www.resonusclassics.com).



Jamie Savan

## Sources

Amadio Freddi: *Messa, vespro et compieta* (Venice: Amadino, 1616) – tracks 2, 5, 7, 10, 13, 18.

Amadio Freddi: *Hinni novi concertate* (Venice: Magni, 1642) – track 15.

Leonardo Simonetti (ed.): *Ghirlanda sacra* (Venice: Gardano, 1625) – tracks 11, 16.

Ignazio Donati: *Salmi boscarecci concertati* (Venice: Vincenti, 1623) – track 1.

Alessandro Grandi: *Motetti a una, et due voci, con sinfonia* (Venice: Vincenti, 1621) – track 6.

Biagio Marini: *Affetti musicali* (Venice: Gardano/Magni, 1617) – tracks 3, 14.

Dario Castello: *Sonate concertate in stil moderno ... libro primo* (Venice: Magni, 1621/R1658) – track 8.

Andrea and Giovanni Gabrieli: *Intonazioni d'organo di Andrea Gabrieli et di Gio. suo nepote* (Venice: Gardano, 1593) – tracks 4, 9, 12, 17.

## Editions

Performing editions for tracks 1–5, 7, 8, 10, 11, 13–16 & 18 prepared by Jamie Savan (2019); publication forthcoming. Editions for tracks 4, 9 & 12 by Luigi Torchi, *L'Arte musicale in Italia*, vol. 3 (Milan: Ricordi, 1908). Edition for track 17 by Pierre Pidoux: *Intonationen für Orgel oder Cembalo* (Kassel: Bärenreiter, 1959). Edition for track 6 by Dennis Collins (Celesti Fiori, 2006: available from [www.primalamusica.com](http://www.primalamusica.com)).

## Instruments used on this recording

Performing pitch: a<sup>4</sup>=466Hz;  
Temperament: ¼ comma mean tone.

### Cornetts

Jamie Savan plays a treble cornett by John McCann (Sandy, Utah, 2012) and a mute cornett by Serge Delmas (Paris, 2008).

### Violin

Oliver Webber plays a violin by George Stoppani, Manchester 2005, after Antonio & Girolamo Amati, Cremona 1595, in an early-seventeenth century set-up, with equal tension gut strings by Real Guts.

### Organ

Steven Devine plays an electronic Hauptwerk organ running high-quality samples of an original instrument in the church of S. Maria d'Alieto, Izola, Slovenia, made by Pietro Nachini (1694–1769) in the tradition of Venetian organ building stretching back to Vincenzo Colombi in the sixteenth century. Its specifications can be found on the website of Sonus Paradisi ([www.sonusparadisi.cz](http://www.sonusparadisi.cz)), who made the samples and kindly granted us permission to use them on this recording.

## Texts and Translations

(Translations of Biblical texts are from the King James Version)

### 1. Domine ad adiuvandum

Deus in adiutorium meum intende.  
Domine ad adiuvandum me festina.  
Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.  
Alleluia.

*God, make speed to save me!  
Lord, make haste to help me!  
Glory be to the Father and to the Son: and to the Holy Ghost.  
As it was in the beginning, is now and ever  
shall be: world without end. Amen.  
Alleluia.*

### 2. Dixit Dominus

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  
exaltavit caput.

*The Lord said unto my Lord, sit thou at my  
right hand, until I make thine enemies  
thy footstool.  
The Lord shall send the rod of thy strength  
out of Zion: rule thou in the midst of thine enemies.  
Thy people shall be willing in the day of thy  
power, in the beauties of holiness from the  
womb of the morning: thou hast the dew of thy youth.  
The Lord has sworn and will not repent,  
Thou art a priest forever after the order  
of Melchizedek.  
The Lord at thy right hand shall strike through  
kings in the day of his wrath.  
He shall judge among the heathen, he shall fill the  
places with the dead bodies; he shall wound the heads  
over many countries. He shall drink of the brook in  
the way: therefore shall he lift up the head.*

*Psalm 109 (Psalm 110 in the King James Version)*

### 5. Laudate pueri

Laudate pueri Dominum: laudate nomen Domini.  
Sit nomen Domini benedictum ex hoc nunc et  
usque in saeculum.  
A solis ortu usque ad occasum, laudabile nomen Domini.  
Excelsus super omnes gentes Dominus, et super  
caelos gloria ejus.  
Quis sicut Dominus Deus noster, qui in altis habitat,

*Praise ye the Lord. Praise, O ye servants of the Lord,  
praise the name of the Lord. Blessed be the name of the  
Lord from this time forth and for evermore. From the  
rising of the sun unto the going down of the same the  
Lord's name is to be praised. The Lord is high above all  
nations, and his glory above the heavens. Who is like unto  
the Lord our God, who dwelleth on high, who humbleth*

et humilia respicit in caelo et in terra?  
Suscitans a terra inopem, et de stercore erigens pauperem;  
ut collocet eum cum principibus, cum principibus  
populi sui.  
Qui habitare facit sterilem in domo, matrem filiorum  
laetantem.

*Psalm 112 (113, KJV)*

#### 6. **Tota pulchra es**

Tota pulchra es, amica mea! Oculi tui columbarum,  
capilli tui sicut greges caprarum, et dentes tui  
sicut greges tonsarum. Sicut vitta coccinea  
labia tua, et eloquium tuum dulce.  
Sicut turris David collum tuum, duo ubera  
tua sicut duo hinnuli, capreae gemelli.  
Veni de Libano, sponsa mea, veni di Libano,  
veni, coronaberis.

*Song of Songs 4: 7, 1–6, 8*

#### 7. **Laetatus sum**

Laetatus sum in his quae dicta sunt mihi:  
In domum Domini ibimus.  
Stantes erant pedes nostri in atriis tuis, Jerusalem.  
Jerusalem, quae aedificatur ut civitas:  
cujus participatio ejus in idipsum.  
Illuc enim ascenderunt tribus, tribus Domini:  
testimonium Israel ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio,  
sedes super domum David.  
Rogate quae ad pacem sunt Jerusalem:  
et abundantia diligentibus te.  
Fiat pax in virtute tua: et abundantia in turribus tuis.  
Propter fratres meos et proximos meos,  
loquebar pacem de te.  
Propter domum Domini Dei nostri, quaesivi bona tibi.

*Psalm 121 (122, KJV)*

*himself to behold the things that are in heaven, and in  
the earth! He raiseth up the poor out of the dust, and  
lifteth the needy out of the dunghill; That he may set  
him with princes, even with the princes of his people.  
He maketh the barren woman to keep house,  
and to be a joyful mother of children.*

*Thou art all fair, my love! Thou hast doves' eyes,  
thy hair is as flocks of goats, and thy teeth are  
like a flock of sheep. Thy lips are like a thread of  
scarlet, and thy speech is comely. Thy neck is  
like the tower of David, thy two breasts like two  
young roes that are twins. Come with me from  
Lebanon, my spouse, with me from  
Lebanon [come, thou shalt be crowned].*

*I was glad when they said unto me, Let us go into  
the house of the Lord. Our feet shall stand within thy  
gates, O Jerusalem.  
Jerusalem is builded as a city that is compact together:  
Whither the tribes go up, the tribes of the Lord,  
unto the testimony of Israel, to give thanks unto the  
name of the Lord. For there are set thrones of judgment,  
the thrones of the house of David.  
Pray for the peace of Jerusalem: they shall prosper that  
love thee. Peace be within thy walls, and prosperity  
within thy palaces.  
For my brethren and companions' sakes,  
I will now say, Peace be within thee.  
Because of the house of the Lord our God  
I will seek thy good.*

#### 10. **Nisi Dominus**

Nisi Dominus aedificaverit domum,  
in vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.  
Cum dederit dilectis suis somnum,  
ecce haereditas Domini, filii; merces, fructus ventris.  
Sicut saggittae in manu potentis, ita filii excussorum.  
Beatus vir qui implevit desiderium suum ex ipsis:  
non confundetur cum loquetur inimicis suis in porta.

*Psalm 126 (127, KJV)*

#### 11. **Cognoscam te, Domine**

Cognoscam te, Domine cognitor meus;  
cognoscam te virtus animae meae.  
Ostende te mihi, consolator meus;  
videam te lumen oculorum meorum.  
Veni gaudium Spiritus mei  
videam te Laetitiam cordis mei  
diligam te vita animae meae  
Domine Deus meus, vita mea  
et gloria tota animae meae  
inveniam te desiderium cordis mei  
amplectar te sponse  
possideam te beatitudo sempiterna  
possideam te in medio cordis mei.  
Vita beata et dulcedo summa animae meae.

#### 13. **Lauda Jerusalem**

Lauda, Jerusalem, Dominum;  
lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum tuarum;  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem, et adi  
pe frumenti satiat te.  
Qui emittit eloquium suum terra:ae  
velociter currit sermo ejus.

*Except the Lord build the house, they labour in vain  
that build it: except the Lord keep the city, the  
watchman waketh but in vain. It is vain for you to rise  
up early, to sit up late, to eat the bread of sorrows:  
for so he giveth his beloved sleep.  
Lo, children are an heritage of the Lord:  
and the fruit of the womb is his reward.  
As arrows are in the hand of a mighty man;  
so are children of the youth.  
Happy is the man that hath his quiver full of them:  
they shall not be ashamed,  
but they shall speak with the enemies in the gate.*

*Let me know you, my Lord, my guardian  
Let me know you, virtue of my soul  
Show yourself to me, my consoler  
Let me see you, light of my eyes  
Come, joy of my spirit  
Let me see you, happiness of my heart  
Let me love you, life of my soul  
My Lord, my God, my life  
and complete glory of my soul  
Let me find you, desire of my heart  
Let me embrace you, celestial spouse  
Let me reside with you, eternal beatitude  
Let me hold you at the centre of my heart  
You, blessed life and greatest kindness of my soul.*

(translation by M. Dalle Fratte)

*Praise the Lord, O Jerusalem;  
praise thy God, O Zion.  
For he hath strengthened the bars of thy gates;  
he hath blessed thy children within thee.  
He maketh peace in thy borders, and filleth thee  
with the finest of the wheat.  
He sendeth forth his commandment upon earth:  
his word runneth very swiftly.*



Qui dat nivem sicut lanam;  
nebulam sicut cinerem spargit.  
Mittit crystallum suam sicut buccellas:  
ante faciem frigoris ejus quis sustinebit?  
Emitte verbum suum, et liquefaciet ea;  
flabit spiritus ejus, et fluent aquae.  
Qui annuntiat verbum suum Jacob:  
justitias et judicia sua Israel.  
Non fecit taliter omni nationi:  
et judicia sua non manifestavit eis.

*Psalm 147*

**15. Ave, maris stella**

Ave, maris stella,  
Dei Mater alma,  
Atque semper Virgin,  
Felix caeli porta.  
Solve vincla reis,  
Profer lumen caesis,  
Mala nostra pelle,  
Bona cuncta posce.  
Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos,  
Mites fac, et castos.  
Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
rinus honor unus.  
Amen.

*Hymn: (odd verses only)*

**16. Salve, Regina**

Salve, Regina, Mater misericordiae,  
vita, dulcedo, et spes nostra, salve.  
Ad te clamamus exsules filii Hevae,  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia, ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte;

*He giveth snow like wool: he scattereth  
the hoarfrost like ashes.  
He casteth forth his ice like morsels:  
who can stand before his cold?  
He sendeth out his word, and melteth them:  
he causeth his wind to blow, and the waters flow.  
He sheweth his word unto Jacob:  
his statutes and his judgements unto Israel.  
He hath not dealt so with any nation:  
and as for his judgements, they have not known them.*

*Hail, star of the sea,  
Nurturing Mother of God,  
And ever Virgin,  
Happy gate of heaven.  
Loosen the chains of the guilty,  
Send forth light to the blind,  
Our evil do though dispel,  
Entreat all good things.  
O unique Virgin,  
Meek above all others,  
Make us, set free from sin,  
Meek and chaste.  
Praise be to God the Father,  
Glory to Christ in the highest,  
To the Holy Spirit,  
One honour to the Three.  
Amen.*

*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 toward us;  
And after this our exile,*

Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

**18. Magnificat Sesto Tuono**

Magnificat anima mea Dominum:  
et exultavit spiritus meus in Deo salutare meo.  
Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent  
omnes generationes,  
quia fecit mihi magna qui potens est:  
et sanctum nomen ejus,  
et misericordia ejus a progenie in  
progenies timentibus eum.  
Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis: et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae:  
sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

*Luke 1: 46–55*

*Show unto us the blessed fruit of thy womb, Jesus.  
O clement, O loving,  
O sweet Virgin Mary.*

*My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded the low estate of his handmaiden:  
for, behold, from henceforth all generations  
shall call me blessed.  
For he that is mighty hath done to me great things;  
and holy is his name.  
And his mercy is on them that fear him from  
generation to generation.  
He hath shewed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seats,  
and exalted them of low degree.  
He hath filled the hungry with good things;  
and the rich he hath sent empty away.  
He hath helped his servant Israel, in remembrance  
of his mercy; As he spake to our fathers,  
Abraham and to his seed for ever.*



### The Gonzaga Band

The Gonzaga Band was formed by cornettist Jamie Savan in 1997, with a mission to explore the intimate relationship between vocal and instrumental performance practice in the Early Modern period. The ensemble takes its name from the ducal family of Mantua: the Gonzagas were powerful and influential patrons of the arts in the late Renaissance, who employed Claudio Monteverdi as their *maestro della musica* at the turn of the seventeenth century. Monteverdi wrote some of his most innovative music for the Gonzagas: his third, fourth and fifth books of madrigals, the operas *Orfeo* and *Arianna*, and of course the *Vespers* of 1610.

Performing most often as a chamber ensemble with a core of soprano voice, cornett and keyboards, and expanding on occasion according to the particular requirements of each programme, The Gonzaga Band is thus able to perform in a variety of combinations, ranging from a trio to a full period-instrument orchestra and vocal consort. The Gonzaga Band is renowned for its innovative programming, underpinned by cutting-edge research, which continually shines new light on the repertoire and its interpretation. This is the Gonzaga Band's second recording for Resonus Classics; the first, *Venice 1629*, was released to unanimous critical acclaim in 2018. This followed two previous albums on the Chandos label: *Sacred Garland* (2009) and *Chamber Vespers* (2011).

[www.gonzagaband.com](http://www.gonzagaband.com)

**Jamie Savan** is director of the Gonzaga Band, and is lucky enough to combine his performing career with an academic position as Professor of Performance-led Research at the Royal Birmingham Conservatoire. He is also active as a solo recitalist, as a chamber musician with His Majestys Sagbutts & Cornetts and as an orchestral principal with the English Baroque Soloists under Sir John Eliot Gardiner. He has performed with many other of the world's leading period-instrument ensembles, including Concerto Palatino, Amsterdam Baroque Orchestra, and Bach Collegium Japan to name but a few, and enjoys exploring the many facets of his instrument, ranging from Renaissance improvisation techniques to new music for cornett and live electronics.

**Faye Newton** enjoys a diverse repertoire spanning some six centuries and embracing many aspects of the solo voice, from medieval song recitals (with duo Trobaritz), to intimate lute song recitals, consort singing, and baroque opera roles. She has collaborated with leading period orchestras and choirs including: the Amsterdam Baroque Orchestra, the Taverner Consort, the Monteverdi String Band, Caecilia-Concert, the Feinstein Ensemble and the New London Consort (with whom she performed at the BBC Proms and in acclaimed opera productions by Jonathan Miller). Whilst her musical life is varied, Faye has a particular affection for the virtuosic and expressive music of Monteverdi and his contemporaries.

### Mark Chambers

Since leaving the Royal Northern College of Music in 1992, Mark Chambers has performed all over the world with many leading groups and conductors, including solo work with Sir John Eliot Gardiner (Bach *St Matthew Passion* and *Mass in B Minor*) and Paul McCreesh (Monteverdi *Vespers of 1610*), and numerous roles in baroque and contemporary opera. Notable recordings include songs by Rubbra and Vaughan Williams with David Mason (piano), and a series of discs as guest soloist with the English Cornett and Sackbut Ensemble. Mark is also a part-time lecturer in Voice at the University of Birmingham and musical director of the young ensemble Sestina.

**Tim Travers-Brown** studied at the Royal Academy of Music. He has worked with The Monteverdi Choir/Gardiner, The Dunedin Consort, Tenebrae, The English Concert/Cummings, The Binchois Consort, The Gabrieli Consort/McCreesh, The Sixteen, Bach Collegium Japan, The Choir of the Enlightenment, The Hannover Hofkapelle. Also with pianist Jeremy Filsell (Twentieth Century English Song) and lutenist David Miller (Dowland, Danyel, Humfrey & Purcell). Opera includes Steffani's *Niobe* at ROH and Summer/Ensemble in Purcell's *Fairy Queen* with NLC. He has recorded with The Musicke Companye, Bach Collegium Japan/Suzuki and Jeremy Filsell. He is a Lay Clerk at St George's Chapel, Windsor Castle and teaches singing at Eton College and Royal Holloway University.

**Steven Harrold** began his career in music as a chorister at St Paul's Cathedral. After studying

economics at St John's College, Cambridge, he sang as a Lay Vicar at Westminster Abbey. He has been in great demand as a soloist and ensemble singer now for almost thirty years. He is a member of Gothic Voices, The Tallis Scholars and The Cardinal's Musick and sings regularly with other groups including The Sixteen, The Gabrieli Consort and Alamire. He is best-known, however, for his sixteen years as a member of the world-renowned vocal quartet, The Hilliard Ensemble, with whom he was fortunate enough to perform early music alongside new commissions from composers including Arvo Pärt and James Macmillan, and innovative collaborations such as *Officium* with jazz saxophonist, Jan Garbarek.

**Thomas Herford** studied at Trinity College Cambridge and the Guildhall School of Music and Drama, and has developed a varied career singing much of the core tenor repertoire in both concert and opera. He is a noted Evangelist in Bach's Passions (Wigmore Hall, Aldeburgh Festival, Bachfest Leipzig), and tours widely as a member of I Fagiolini, the Monteverdi Choir and Solomon's Knot.

**William Gaunt** was born in Yorkshire and began his musical education there as a chorister at Ripon Cathedral. Following a choral scholarship to King's College, Cambridge, he began his professional career in the choirs of Christ Church, Oxford and Westminster Cathedral. William performs and records regularly with some of the world's leading ensembles, solo highlights including Handel's *Messiah* with Nieuwe Philharmonie Utrecht (Johannes Leertouwer) and Portland Baroque



Orchestra (Desmond Earley); Bach *Johannes-Passion* for Paul McCreesh; Stravinsky *Les Noces* for Paul Hillier. Recordings include Monteverdi *Vespers* with the Orchestra of the Age of Enlightenment (Robert Howarth) and the Dunedin Consort (John Butt), Odes by John Blow with Arcangelo (Jonathan Cohen), Bach *Matthäus-Passion* with King's College, Cambridge (Stephen Cleobury), and Fauré *Requiem* with the London Symphony Orchestra.

**Oliver Webber** has been immersed in the world of historical performance for twenty-five years, with a particular interest in the early seventeenth century. He is the director of the Monteverdi String Band, known for their elaborate and informed productions of the music of Monteverdi and his contemporaries, and performs with many of the finest ensembles in the field, including guest leading for Monteverdi productions by Andrew Parrott and Sir John Eliot Gardiner. He teaches at the Guildhall School and lectures internationally; he has also made a particular study of Italian literature and poetry of the period, and gives specialist vocal coaching at the Royal College of Music.

**Steven Devine** enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He is the co-principal keyboard player with the Orchestra of the Age of Enlightenment and also the principal keyboard player for The Gonzaga Band, Apollo and Pan, The Classical

Opera Company and performs regularly with many other groups internationally. He has numerous solo recordings to his credit, including Bach's *Goldberg Variations* (Chandos), hailed by *Gramophone* as 'among the best', and a three-CD set of the complete harpsichord works of Rameau (Resonus) which received five-star reviews from *BBC Music Magazine*. Steven's latest solo project with Resonus Classics is Bach's *Well-Tempered Clavier*, of which Book 1 was recorded and released earlier in 2019.

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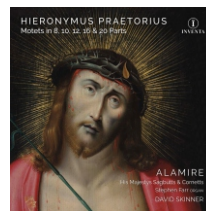
Consultant for Italian/Venetian pronunciation of ecclesiastical Latin: Dr Matteo Dalle Fratte.

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