

GIOV. MARIA
NANINO

Giovanni Maria NANINO

MUSIC FOR FOUR, FIVE AND EIGHT VOICES

including

MORIR NON PUÒ 'L MIO CORE A 5

PRINCIPES PERSECUTI SUNT A 5

DIRIGE CORDA NOSTRA A 8

ERANO I CAPEI D'ORO A 5

MAGNIFICAT VII TONI A 8

MAGNIFICAT VI TONI A 4

EXULTATE DEO A 8

MESSA A 8

LASSUS AFTER NANINO

MAGNIFICAT VII TONI A 5

Gruppo Vocale Àrsi & Tèsi
Tony Corradini, director

INCLUDES FIRST RECORDINGS

GIOVANNI MARIA NANINO, FORGOTTEN ROMAN MASTER

by Maurizio Pastori and Michela Varvaro

Giovanni Maria Nanino was one of the most important musicians in the Roman tradition of late-Renaissance polyphony, both as teacher and as composer, but the passage of time and the prominence of Palestrina have combined to cast him into obscurity.

Nanino was born in Tivoli, north-east of Rome, in 1544, to a family originally from Vallerano in the province of Viterbo, rather further to the north-west. He probably sang as a child in the *cappella* of the cathedral in his home town and, after spending some time in the service of Cardinal Ippolito II d'Este (creator of the famous Villa d'Este in Tivoli), probably only in 1562, he sang in the Cappella Giulia in the Vatican (1566–68), and was later *maestro di cappella* in the Basilica of Santa Maria Maggiore (1569–75) and the Church of San Luigi dei Francesi (1575–77). On 28 October 1577 he was admitted to the College of Papal Singers as a tenor and from 1580 his compositions entered the repertoire of the papal chapel; during his thirty years of activity there he was elected *magister cappellae* for at least three years (1598, 1604 and 1605, and perhaps also in 1597), his duties involving the management and representation of the College.

Nanino took part in the cultural and musical life of late-Renaissance Rome, attending carefully to the *mirabili concerti* – sacred concerts for the period of Lent – which were held at Trinità dei Pellegrini; he was a singer and *maestro di cappella* of the music for several confraternities¹ and took part in the creation of the *Confraternita de' musici di Roma sotto l'invocazione di Santa Cecilia*, the original nucleus of the present Accademia Nazionale di Santa Cecilia.

¹ In a Christian environment a 'confraternity' (from the mediaeval Latin *confraternitas*) is an association of Christians with no specific rules, tied by spiritual aim; they were especially concerned to dispense mercy.

His secular output was published both in monographic – single-composer – volumes and in collections of his contemporaries: three books of madrigals, one each of motets and *canzonette*, and 44 compositions – most of them secular – appearing in collections. His liturgical music remained mostly in manuscript: three Masses (one of them lost), 29 motets and antiphons, six hymns, eleven psalm-settings, and thirteen responsories, canticles and litanies. Most of these manuscripts are today held in the archives of the Sistine Chapel and Cappella Giulia in the Biblioteca Apostolica Vaticana.

One aspect of Nanino's music that his contemporaries appear to have particularly appreciated is that it embraced various genres and stylistic trends which characterise him as a profound connoisseur of Flemish polyphony. He also helped propagate the Roman style of Palestrina, to initiate the madrigal and the canon and to shape the accompanied monody that announced the dawning of the Baroque era.

As well as being a singer and composer, Nanino was also the teacher of some of the best-known musicians of the Roman school of the late sixteenth century, among them Gregorio Allegri, Felice Anerio, his own younger brother Giovanni Bernardino Nanino, Ruggero Giovannelli and Francesco Soriano.

Nanino died in Rome on 11 March 1607 and was buried in the Church of San Luigi dei Francesi in the floor just in front of the Contarelli Chapel, dedicated to St Matthew, which had been decorated only a few years before with three masterpieces of Michelangelo Merisi, 'Il Caravaggio'.

In short, Giovanni Maria Nanino was one of the most important musicians of the late Renaissance and the most direct representative of the Roman tradition after the death of Palestrina in 1594. But despite his deep involvement in the musical life of his time, his own output was not as abundant as those of Palestrina and other composers of the day – even though it was well appreciated by his Italian and European contemporaries and in due course by a handful of later scholars, in particular Padre Giovan Battista Martini and the Abbot Fortunato Santini.² Yet his music has never gained the currency of that of

² Giovan Battista Martini (1706–84) was a musicographer, theorist, composer and teacher. He collected a huge library of over 17,000 volumes, which today form the heart of the Museo Internazionale e Biblioteca Musicale di Bologna (Bologna International Museum and Musical Library – RISM: I-Bc). Fortunato Santini (1778–1861) was a composer and, especially, a bibliophile. He

many of his contemporaries. One possible explanation is that it remains quite elaborate even in the simplest of his compositions, such as his three- or four-voice *canzonette* – a characteristic which could have helped to limit its appeal to small groups of amateurs.

Even so, Nanino has enjoyed the esteem of musicians, theorists and historians of every age, even if they are few in number. His frequent presence in the anthologies of his own day took his name across Europe, with the result that some of his compositions, both sacred and secular, were republished a number of times in the later part of the nineteenth century and the early part of the twentieth. Interest in Nanino was revived by studies by Franz Xaver Haberl³ and Giuseppe Radiciotti.⁴ Later, research by Richard J. Schuler and the editions he subsequently prepared⁵ allowed the further re-establishment of Nanino, underlining both his historical and artistic importance. During the last half-century a substantial proportion of his works has been edited and republished by various scholars, including an edition by one of us (Maurizio Pastori) of Nanino's *Primo Libro dei Madrigali*⁶ and the important three-volume edition of all of Nanino's madrigals prepared by Christina Boenicke and Anthony Newcomb.⁷ Nanino's output of sacred music is less readily available in modern editions, but this recording and the accompanying publication of the works performed here⁸ will help to redress the balance.

collected a huge quantity of manuscripts (about 4,500) and of published volumes (about 1,100), now preserved in the Münster Diocesan Museum (RISM: D-MÜs e D- MÜp).

³ F. X. Haberl, *Giovanni Maria Nanino. Darstellung seines Lebensganges und Schaffens auf Grund archivalischer und bibliographischer Dokumente*, *Kirchenmusikalisches Jahrbuch*, VI (1891), pp. 81–97.

⁴ F. X. Haberl, *Giovanni Maria Nanino, musicista tiburtino del secolo XVI. Vita ed opere secondo i documenti archivistici e bibliografici*, translation with comments added by G. Radiciotti, Annesio Nobili, Pesaro, 1906.

⁵ J. R. Schuler, *The Life and Liturgical Works of Giovanni Maria Nanino (1545–1607)*, dissertation, Minnesota University, 1963; Idem, Preface to *Giovanni Maria Nanino: Fourteen Liturgical Works, Recent Researches in the Music of the Renaissance*, Vol. 5, A-R Editions, Middleton (Wisconsin), 1969, pp. vii–xi.

⁶ Giovanni Maria Nanino, *Il Primo Libro dei Madrigali*, critical edition, transcription and comments by M. Pastori, Ars Musica Edizioni, Monterotondo, 2011.

⁷ Giovanni Maria Nanino, *Complete Madrigals*, Parts 1 and 2, ed. C. Boenicke and A. Newcomb, *Recent Researches in the Music of the Renaissance*, Vols. 158 and 162, A-R Editions, Middleton (Wisconsin), 2012 and 2015.

⁸ In preparation from Toccata Press.

In spite of all this editorial activity, only 39 of Nanino's works have ever been recorded and released over the years, on a total of 50 LPs, cassettes and CDs.⁹

This, then, is the first recording dedicated exclusively to Giovanni Maria Nanino. It contains eight religious compositions and two secular ones; they were all unpublished before now and all but two have never been recorded before; the programme is rounded off with a *Magnificat* by Lassus on the theme of Nanino's madrigal *Erano i capei d'oro*. We prepared the editions on which the recording is based from the original editions and the manuscripts.¹⁰

The surviving documents suggest that Nanino composed three Masses. One is the *Missa Vestiva i colli*, for five voices, two copies of which are preserved in the Apostolic Library in the Vatican and one copy of which is held in the Library of the Holy House of Loreto. Another, a Requiem, *Pro defunctis*, for four voices, is currently missing, although according to an inventory in the Sistine Chapel, it was contained in a book once held there.¹¹ The third Mass is this one for eight voices [1]–[5], conserved in the Musical Archive of the Basilica of Saint John Lateran in Rome in ten files dating from the seventeenth century. No other manuscript copies or editions are known. Because of the presence in every section of the Mass of at least two recurring themes, it may be that the Mass was inspired by a previous composition of Nanino himself or by another composer, just as the *Missa Vestiva i colli* is composed on the theme of the Palestrina madrigal with that title.

⁹ By way of comparison, there are currently 329 recordings of Palestrina currently available. To date, the recording which contained the most Nanino compositions was produced in 2010 by Associazione Coro Polifonico Giovanni Maria Nanino of Tivoli – an amateur choral formation directed by one of us (Maurizio Pastori) – which, with the participation of the professional vocal group Àrsi & Tèsi, recorded seventeen works by various composers who had been in the service of Cardinal d'Este in Tivoli: Palestrina, Francisco Soto, Orazio Vecchi, Luca Marenzio – and Nanino.

¹⁰ For more information on Nanino and his music, cf. Maurizio Pastori, *Giovanni Maria Nanino 'Cantor excellentissimus', 'vir honestus et bonae famae'*, Istituto di Bibliografia Musicale, Rome, 2016, pp. 227–343.

¹¹ This Mass is mentioned in a letter of 26 April 1766 sent by Giovanni Celi – papal cantor – to Giovan Battista Martini, in which the writer remembers that *'non è gran tempo essere in mie mani giunte le Lamentazioni di Gio. M.a Nanini à quattro voci, e la messa de Morti del med.o Autore si l'una che l'altra intese, e molto gradite, e lodate dal Mro Masi, quali tutte offerisco al P[ad]re Mro Martini'* ('Not long ago, I received the Lamentations for 4 voices by G. M. Nanino and the funeral Mass by the same author, I heard both and I appreciated them very much, M^{re} Masi praised them and I offer them to M^{re} Martini').

In this Mass, Nanino is always careful to fit the music to the text, following the prescriptions of the Council of Trent and the instructions of some of the popes.¹² Nanino thus creates a strong polyphonic construction in every section of the Mass, where complex contrapuntal phrases are mixed with rich harmonies emphasising the ‘parolle che sono di fede’ (‘words associated with faith’). With this purpose, Nanino plays off diminution and imitation between the two choirs, sometimes making each sing an entire phrase, and then the second choir repeats the same phrase; sometimes the second choir will briefly repeat the counterpoint of a phrase in the first choir; at other times the two choirs develop the counterpoint between them; at still others, only one choir will be singing and then the other intervenes to create the fullness of the eight voices. For example, in the *Credo* [3] he makes four dark voices sing ‘Crucifixus’ and ‘Et resurrexit’, with the second phrase in triple time (*in proportione*); he then has four mixed voices, mainly high, sing the next phrases ‘Et iterum’ and ‘Et in Spiritum Sanctum’, with the second phrase in triple time, too, suggesting an atmosphere of brightness and rhythmic variety – amplified by the successive phrase ‘Et unam sanctam’, where the two choirs, almost unified by the rhythm, adopt a new time-signature that might today be indentified as $\frac{6}{2}$. The rest of the *Credo* presents a counterpoint in all eight voices, and the phrase ‘Et vitam venturi saeculi’ is stated a full ten times in alternation by the choirs, until the eleventh repetition when the two choruses join together in a single, solemn rhythmic cadence of eight voices.

The score features parts for two organs, and indeed other *a cappella* works from this period were often republished or copied with *basso continuo*. There are also contemporary documents that indicate the use of instruments, an organ in particular, in the music of both Giovanni Maria and, especially, Giovanni Bernardino Nanino. Each manuscript organ part allows it to accompany both choirs if only one organist or one instrument is available. Even so, these organ parts were probably introduced after Nanino, and so they were not used in the making of this recording.

¹² Like Leone XI, who, the day after his coronation (10 April 1605), accepting some requests from his singers, informed them that ‘in the papal masses, those words associated with the faith like *Crucifixus*, *Et incarnatus* and others that are similar, should not be repeated’ (Biblioteca Apostolica Vaticana, *Diari della Cappella Sistina*, n. 25, f. 24).

The *Magnificat VII toni* [6] – one of four eight-voice Magnificats Nanino composed – is contained in the codices of the Apostolic Vatican Library and in two other later copies of Giuseppe Baini, now preserved in the Biblioteca Casanatense of Rome and in the private library of the musicologist Lino Bianchi. The composition amplifies the canticle of the Virgin using the different sonic possibilities of the eight voices: verses are sung by the two choirs alternating phrases or even single words; other verses bring phrases or individual words into relief by close repetition between the two choirs, with the eight voices coming together to strengthen the expressive effect. The music ends with a joyous doxology in triple time.

Erano i capei d'oro [7], a five-voice madrigal in two sections, is the second piece in Nanino's *Il Primo libro dei Madrigali*, published in Venice by Angelo and Alessandro Gardano, probably in 1571; this first edition seems not to have survived, but Angelo Gardano republished the collection four times, in 1579, 1582, 1605 and 1609 (on this last occasion adding *basso continuo*).¹³ This madrigal was widely diffused, being republished in many anthologies. *Erano i capei d'oro* (like *Morir non può 'l mio core*, which follows [9]) represents the first example of a Roman madrigal with two soprano voices, its use introduced in Rome by Nanino himself and not, as was believed, by Luca Marenzio. Both madrigals – which are difficult to perform but highly attractive – points to Nanino's skill in fusing melodies, words, harmonies and form.¹⁴

Principes persecuti sunt [8] is an adaptation for the church of the madrigal *Erano i capei d'oro* inserted in the anthology *Scielta de Madrigali a cinque voci de diversi eccel. Musici, Accommodati in Mottetti da Orfeo Vecchi* (Milan, 1604). It is the same music as the previous madrigal, even though it has a sacred text in the form of some verses from Psalm 118 (sometimes numbered 119). Unlike the madrigal *Dirige corda nostra* [11], this and the following one [9] were reshaped compared to the original *Erano i capei d'oro* [7]. Comparison with the original version reveals some small differences – as well as changes

¹³ For more on Nanino's *First Book of Madrigals* and its background, cf. Anthony Newcomb, 'Giovanni Maria Nanino's Early Patrons in Rome', *The Journal of Musicology*, Vol. 30 (2013), Issue 1, pp. 103–27.

¹⁴ Cf. Pastori, *op. cit.*, pp. 238–39.

to the note-values necessary to adapt the music to the text – in the removal and addition of alterations and of musical notes.

The five-voice madrigal *Morir non può 'l mio core* [9], the ninth piece in *Il Primo libro dei Madrigali*, also enjoyed widespread popularity and was republished in many anthologies, not only in Italy: in 1590 it appeared in London, with the text translated as ‘All ye that joy in wailing’ in *The first sett of Italian Madrigalls Englished*. Nanino’s handling of the text, possibly by Benedetto Pannini, served as a model for many of the composers (such as Luzzaschi) who set it after him.¹⁵

As with *Principes persecuti sunt*, *Laetamini in Domino* [10] is an adaptation for church use of the madrigal *Morir non può 'l mio core* from the 1604 anthology *Scielta de Madrigali a cinque voci*. The text is freely inspired by some verses of Psalm 32 (33). There are slight harmonic variations intended to enhance the expressive character of the sacred text.

The eight-voice *Dirige corda nostra* [11] is another adaptation of a madrigal for church use, in this instance *Donne vaghe e leggiadre* published in *Dialoghi musicali* (Venice, 1590, 1592 and 1594) and in *Madrigali a otto* (Antwerp, 1596 and 1597); its witty poem was published in the anthology *Hortus Musicalis*, Libro III (Munich, 1609), together with three other comic poems taken from four madrigals of Nanino, among them the two adaptations already mentioned [8] [10]. The motet reflects the original madrigal faithfully: the only changes concern the values of the musical notes which are, where necessary, modified to adapt to the syllables of the new text – but even without melodic and harmonic changes to the original music, this adaptation respects the character of the new text.

The four-voice *Magnificat VI toni* [12] is preserved in a manuscript in the Biblioteca Casanatense in Rome and may be identical with a work that once belonged to the archive of the Sistine Chapel. In the manuscript the *Magnificat* follows a sequence of thirteen four-voice *falsi-bordoni* in eight tones; the verses are alternated with Gregorian chant.

¹⁵ Cf. Giovanni Maria Nanino, *Complete Madrigals*, Part 1, *Il primo libro de madrigali a cinque voci*, ed. C. Boenicke and A. Newcomb, A-R Editions, Middleton (Wisconsin), 2012, pp. xxxii–xxxiii.

Haec dies ^[13], for five voices and organ, is an antiphon to the *Magnificat* in the Vespers of Easter Sunday and in other liturgies of the Easter Season, and it is based on Psalm 117 (118), verse 24. It is located in the so-called *Collectio major* in the library of the Palazzo Altamps in Rome. An incomplete edition is kept in some files of the same period now located in the library of the Conservatorio Santa Cecilia in Rome. Filippo Guglielmi (1853–1941), a composer who was also a student of Liszt, copied out this composition and performed it during the tercentenary celebrations of Nanino's death in 1911,¹⁶ when he directed some singers of the Sistine Chapel, sent by his friend Lorenzo Perosi, who had been *Maestro Perpetuo della Cappella Sistina* since 1898.¹⁷ The antiphon was very popular and many handwritten copies are kept in different European libraries; at the end of the nineteenth century, it was copied and reprinted in three different anthologies and it is one of the few of Nanino's compositions to have been recorded – but under the name of his brother, Bernardino. In this composition he expanded the short acclamation on the day of the Resurrection: a solemn and elaborate counterpoint introduces the phrase 'Haec dies quam fecit Dominus', followed by the joyful triple-time invitation 'exultemus et laetemur in ea' and rounded off by the impressive 'Alleluia.' Both are repeated. The sheer impact of this composition explains its widespread diffusion.

Exultate Deo ^[14] is an eight-voice motet, so far known only from a copy made by Giuseppe Baini, now kept in the Biblioteca Casanatense in Rome, and from two editions, one kept in Lino Bianchi's library (perhaps also the work of Baini) and the other in the Universitätsbibliothek der Katholischen Universität Eichstätt-Ingolstadt in Bavaria. A comparison of this composition with other settings of the text in the Vatican Library allowed one of us (Maurizio Pastori) to discover five other copies kept there. Baini's transcription transposes the composition up a tone, as does one of the eighteenth-century copies in the Vatican.

In his book *Osservazioni per ben regolare il coro della Cappella pontificia* (1711), Andrea Adami relates that the motet was composed for the Offertory during the

¹⁶ The celebrations took place four years 'late' because of uncertainties surrounding the date of Nanino's birth in Tivoli.

¹⁷ Cf. Maurizio Pastori, 'Le celebrazioni naniniane nel III centenario della morte (8 aprile 1911), *Atti e Memorie della Società Tiburtina di Storia e d'Arte*, Vol. LXXXIV (2011), pp. 227–46.

ceremony for the consecration of all Popes, and a manuscript and an inventory¹⁸ reported that the motet was sung also ‘in Vesperis Nativitatis Domini’. Far from being a cold harmonisation of a holy text, this composition is characterised, as with madrigals, by the effort to render the images recalled by the words of Psalm 80 (81), vv. 2–4 – in, for example, the rhythm of the words ‘sumite psalmum’, or the flowing expression ‘et date tympanum’, the vocalisation around the word ‘buccinate’ (‘play the trumpet’) and the joyful end in triple time with the words ‘in insigni die solemnitis vestrae’.

Lassus’ five-voice *Magnificat VII toni* [15] was inspired by Nanino’s madrigal *Erano i capei d’oro* [7]. It was published in the collection *Iubilis B. Virginis. Hoc est. Centum Magnificat ab Orlando de Lasso*, Henrici, Munich, 1619.¹⁹ The odd verses are in plainsong. Nanino’s madrigal is clearly recognisable at the beginning of verse 2 (‘Et exsultavit’) which uses, though with different values, the same notes of bars 1 and 2 of the madrigal in all the voices, and in half of the verse, where he repeats it, in bars 5 and 6, fairly faithfully. Verse 4 (‘Quia fecit’) takes semi-phrases from some voices in bars 12, 20–22 and 28–29 of the madrigal; verse 6 (‘Fecit potentiam’) begins on bars 5–6 with very slight differences from the madrigal; verse 8 (‘Esurientes implevit’) is in three voices (S¹S²A) and is free, even though the alto at the end of the verse repeats the alto part in the madrigal corresponding to bars 44–45, twice, which reveals a vocalisation characteristic of Nanino; verse 10 (‘Sicut locutus est’) repeats exactly (even in the exchange of voices) bars 35–36 (which are also present at the beginning of the second part of the madrigal) and the end of verse 10 partially uses bars 52–55 and 58–61 from the end of the madrigal; verse 12 (‘Sicut erat’) repeats the beginning of the madrigal with slight variations, going back to it at the end of the verse with the citation of some of the bass phrases in bars 17–20, 26–29 and 32–33.

Maurizio Pastori, born in Tivoli in 1963, graduated in Modern Literature at La Sapienza University in Rome and obtained a licenza in theology at the Pontificia Università Lateranense. After studying piano he obtained the licenza complementare di solfeggio, teoria e dettato musicale at the Conservatorio di

¹⁸ Cf. Biblioteca Apostolica Vaticana, Cappella Sistina 310, ff. 9v–17 and Cappella Sistina 633, f. 6.

¹⁹ Cf. *Orlando di Lasso Sämtliche Werke, Magnificat 93–110*, ed. James Erb, Vol. 17, Bärenreiter, Kassel, 1988, pp. 64–75.

Santa Cecilia. He is a self-taught choral director. His historico-musical research is focused on musical activities in Tivoli and the musicians who were born or worked and lived there, above all Giovanni Maria Nanino. For further information and for the complete list of his works, cf. www.coronanino.it, www.sidm.it and <http://amicidellamusicaditivoli.blogspot.it>.

In 2015 Michela Varvaro graduated cum laude in canto lirico from the Conservatorio Alfredo Casella, L'Aquila. Her repertoire ranges from Gregorian chant to contemporary music, but she specialises in bel canto. In 2011 she was the soprano soloist in the world premiere of the oratorio Dubbio e Fede by Ezio Monti. She won the first prize in the Città di Viterbo contest and third prize in the Accademia Giovani international contest in 2015, both in the chamber-music section.

A REMARK ABOUT THIS RECORDING

by Tony Corradini

This music features writing which is not always easy to adapt to the resources of a modern SATB ensemble. In fact, the voices shown on the score with regard to the performance (*cantus, altus, tenor*, etc.) don't correspond to the range and extent of the modern voices of soprano, alto, tenor and bass; they rather state the relationship that exists between the different voices, from the high pitched to the lowest one, regardless of the absolute pitch of the notes and are often written in high clefs. Such musical notation is more suited to performance by an ensemble wholly composed of male voices, featuring falsettos or trebles, as is well documented throughout music history.

We therefore turned to a performance practice which sprang from the *capellae* of the Renaissance and raised or lowered each piece to the pitch as comfortable as possible for all the voices at the same time (in our case, modern SATB voices). This solution is made technically feasible by the fact that the compositions are sung *a cappella*, with the result that the voices are not restrained by any instrumental considerations, and by the fact that each piece (apart from the Mass, which must be considered as a whole) is independent and complete in its structure. This approach

favours male voices over female ones, because it means that the music is more often performed in lower keys. Thus the character of the polyphony acquires a darker tinge.



The **Gruppo Vocale Àrsi & Tèsi** devotes itself to the performance of sacred and secular polyphonic music, with a repertoire focused chiefly on the sixteenth and early seventeenth centuries. (In music and prosody, 'arsis' and 'thesis' refer to the stronger and weaker parts of a musical measure or poetic foot. Arsis and thesis were the raising and lowering of the foot in beating of time, or the raising and lowering of the voice in pitch or stress. Accordingly, in music and in Greek scansion, arsis is an unaccented note (upbeat), whereas thesis is the stressed one. The words come from the ancient Greek ἀρσις, 'lifting, removal, raising of foot in beating of

time', from αἶρω or αἰρώ, 'I lift', and θέσις, 'setting, placing, composition', from τίθημι, 'I put, set, place'.) The Gruppo Vocale Àrsi & Tèsi performs with one singer per part, and occasionally includes some instrumentalists. The performance practice adopted by these musicians follows the one that was customary in the sixteenth and seventeenth centuries – although their approach also provides for the importance of recreating the moods and emotions that this music was meant to arouse, while allowing as much as possible for modern taste.

Àrsi & Tèsi has performed at such international festivals as the Settimane Barocche in Brescia, the Monteverdi Festival in Cremona and the International Festival of Early Music Marco Scacchi in Vilnius. In 2013 it released (on the Tactus label (TC.590003)) the first recording of the Italian collection of madrigals entitled *Il Trionfo di Dori* (1592). Its website can be found at www.arsietesi.it.

The ensemble is conducted by Tony Corradini, who sings bass with the group. He has carried out an in-depth study on early-music practices, both monodic and polyphonic, under the guidance of Antonino Albarosa, Peter Phillips and Claudio Cavina, as well as Ian Partridge and Jeremy Summerly. He has also taken part in a number of early-music seasons and festivals in Europe, the USA and Israel, singing in chamber choirs, among them La Venexiana, The Tallis Scholars and Festina Lente.

Gruppo Vocale Àrsi & Tèsi

SOPRANOS

Monica Di Maria
Martina Loi
Valeria Villeggia

ALTOS

Francesca Del Bianchi
Andrés Montilla Acurero
Silvia Elisabetta Pasquali Coluzzi

TENORS

Antonio Orsini
Vincenzo Verrengia

BASSES

Tony Corradini
David Maria Gentile

CONDUCTOR

Tony Corradini

Texts and Translations

Messa a 8

[1]

Kyrie eleison

Christe eleison.

Kyrie eleison.

Christ, have mercy.

Lord, have mercy.

[2]

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 nostram.

Qui sedes ad dexteram Patris, miserere
nobis.

Quotiam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Glory to God in the highest,
and on earth peace to people of good will.

We praise you,

we bless you,

we adore you,

we glorify you,

we give you thanks for your great glory,

Lord God, heavenly King,

O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,

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 are seated at the right hand of the

Father, have mercy on us.

For you alone are the Holy One,

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.

[3]

Credo

Credo in unum Deum

Patrem omnipotentem,

I believe in one God,

the Father almighty,

factorem caeli et terrae, visibilium omnium,
et invisibilium.
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 nomine, et propter nostram
salutem discendi 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: cujus 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: qui lucutus est per
Prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.
Confiteor unum baptismum in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturae saeculi. Amen.

maker of heaven and earth, of all things
visible and invisible.
I believe in one Lord Jesus Christ, the Only
Begotten Son of God,
born of the Father before all ages.
God from God, Light from Light, true God
from true God,
begotten, not made, consubstantial with the
Father; through him all things were made.
For us men and for our salvation he came
down from heaven,
and by the Holy Spirit was incarnate of the
Virgin Mary, and became man.
For our sake he was crucified under Pontius
Pilate, he suffered death and was buried,
and rose again on the third day in
accordance with the Scriptures.
He ascended into heaven and is seated at the
right hand of the Father.
He will come again in glory to judge the
living and the dead
and his kingdom will have no end.
I believe in the Holy Spirit, the Lord, the
giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son is adored
and glorified, who has spoken through the
prophets.
I believe in one, holy, catholic and apostolic
Church.
I confess one Baptism for the forgiveness
of sins

4 Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

5 Agnus Dei

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

6 Magnificat

12 Magnificat animam meam Dominum.
15 Et exsultavit spiritus meus in Deo salutari
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.

and I look forward to 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 who comes in the name of the
Lord.
Hosanna in the highest.

Lamb of God, you take away the sins of the
world, have mercy on us.
Lamb of God, you take away the sins of the
world, have mercy on us.
Lamb of God, you take away the sins of the
world, grant us peace.

My soul proclaims the greatness of the Lord
and my spirit rejoices in God my Saviour;
because he has looked upon the humility of
his servant.
Yes, from now onwards all generations will
call me blessed,
for the Almighty has done great things for
me.
Holy is his name, and his faithful love
extends age after age to those who fear
him.
He has used the power of his arm, he has
routed the arrogant of heart.

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.

Gloria Patri, et Filio, et Spiritui Sancto.

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

7 Erano i capei d'oro

Erano i capei d'oro a l'aura sparsi
Che 'n mille dolci nodi gli avolgea,
E'l vago lume oltra misura ardea
Di quei begl'occhi ch'or ne son sì scarsi;

E 'l viso di pietosi color farsi,
Non so se vero o falso, mi pareva;
I' che l'esca amorosa al petto havea,
Qual meraviglia se di subito arsi?

Non era l'andar suo cosa mortale,
Ma d'angelica forma, e le parole
Sonavan altro che pur voce humana;

Uno spirto celeste, un vivo sole
Fu quel ch'i' vidi e se non fosse hor tale,
Piaga per allentar d'arco non sana.

Francesco Petrarca, *Canzoniere*, Sonetto XC

He has pulled down princes from their thrones and raised high the lowly.

He has filled the starving with good things, sent the rich away empty.

He has come to the help of Israel his servant, mindful of his faithful love –

according to the promise he made to our ancestors –

of his mercy to Abraham and to his descendants for ever. Amen.

She let her gold hair scatter in the breeze that twined it in a thousand sweet knots, and wavering light, beyond measure, would burn
in those beautiful eyes, which are now so dim:

and it seemed to me her face wore the colour of pity, I do not know whether false or true: I who had the lure of love in my breast, what wonder if I suddenly caught fire?

Her way of moving was no mortal thing, but of angelic form: and her speech rang higher than a mere human voice.

A celestial spirit, a living sun was what I saw: and if she is not such now, the wound's not healed, although the bow is slack.

8 *Principes persecuti sunt*

Principes persecuti sunt me gratis,
a verbis tuis formidavit cor meum:
laetabor ego super eloquia tua,
sicut qui invenit spolia multa;
vivet anima mea, et laudabit te
et iudicia tua adiuvaunt me,
erravi Domine, quaere servum tuum.
Vide humilitatem meam et eripe
quia legem tuam non sum oblitus.
Fiat cor meum immaculatum ut non
confundar; confundantur superbi,
quia iniuste iniquitatem fecerunt in me,
quia mandata tua non sum oblitus.
Psalm 118 (119), vv. 161–62, 175–76, 153,
80, 78

9 *Morir non può 'l mio core*

Morir non può 'l mio core
E ucciderlo vorrei poi che vi piace,
Ma trar non si può fuori
Del petto vostro ove gran tempo giace
Et uccidendolo io come desio,
So che morreste voi morendo anch'io.
?Benedetto Pannini

10 *Laetamini in Domino*

Laetamini in Domino et exultate,
cantate Domino himnum novum dulce
et invocate nomen eius,
himnum cantate novum semper Domino
de cordibus vestris.

Psalm 32 (33)

Though princes hound me unprovoked,
What fills me with awe is your word.
I rejoice in your promise
Like one who finds a vast treasure.
May your judgments be my help.
I am wandering like a lost sheep,
Come and look for your servant.
Look at my suffering and rescue me,
For I do not forget your Law.
My heart shall be faultless towards your will;
Then I shall not be ashamed.
Let the arrogant who tells lies against me be
ashamed,
While I ponder your precepts.

My heart cannot die
And I would like to kill it, as would please
you.
But it cannot be extracted from your breast,
where it has long lain,
And killing it, as I desire,
I know that you would die if I, too, were to
die.

Shout for joy and rejoice;
Sing to the Lord new sweet music
And invoke his name.
Sing a new song to the Lord
from your hearts.

11 *Dirige corda nostra*

Dirige corda nostra
juxta decreta tua
Domine Deus meus et Salvator.
Nam facilis Averni,
descensus erit
si tuo gratiarum fonte
destituamur,
et e pectore nostro
zelus amoris cadat.

13 *Haec dies*

Haec dies quam fecit Dominus:
exultemus et laetemur in ea. Alleluia.
Psalm 117 (118), v. 24

14 *Exultate Deo*

Exultate Deo adiutori nostro:
iubilare Deo Jacob.
Sumite psalmum, et date tympanum:
psalterium iucundum cum cythara.
Buccinate in Neomenia tuba,
in insigni die solemnitatis vestrae.
Psalm 80 (81), vv. 2–4

Direct our hearts
According to your decrees,
Lord, my God and Saviour.
The descent into Hell
Would be easy on the day
That we should be abandoned
by your font of grace,
and that zealous love
should disappear from our hearts.

This is the day which the Lord has made,
A day for us to rejoice and be glad. Alleluia.

Sing for joy to God our strength,
Shout in triumph to the God of Jacob.
Strike up the music, beat the tambourine,
Play the melodious harp and the lyre;
Blow the trumpet for the new month,
For the full moon, for our feast day!



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Recording engineer: Francesco Zampi

Producer: Tony Corradini

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Tony Corradini

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Giovanni Maria Nanino (1544–1607) was one of the major Italian composers of late-Renaissance polyphony. A successor of Palestrina as *maestro di cappella* at Santa Maria Maggiore in Rome, Nanino produced a modest but expertly crafted body of sacred music, and his madrigals, too, enjoyed widespread popularity. He also became the most influential teacher of composition in late-sixteenth-century Rome. But despite the prestige he enjoyed in his own day, his music has been almost entirely forgotten. This recording – the first to be dedicated to his music – reveals it to have struck a remarkable balance between beauty, passion and dignity, between darkness and light.



TOCC 0235

GIOVANNI MARIA NANINO Music for Four, Five and Eight Voices

Mass for Eight Voices

1 I <i>Kyrie</i>	23:49	9 <i>Morir non può 'l mio core a 5*</i>	1:56
2 II <i>Gloria</i>	3:53	10 <i>Laetamini in Domino after Morir non può a 5</i>	2:01
3 III <i>Credo</i>	4:55	11 <i>Dirige corda nostra after</i>	
4 IV <i>Sanctus/Benedictus</i>	9:05	<i>Donne vaghe e leggiadre a 8</i>	2:32
5 V <i>Agnus Dei</i>	3:01	12 <i>Magnificat VI toni a 4</i>	4:43
6 <i>Magnificat VII toni a 8</i>	2:55	13 <i>Haec dies a 5*</i>	2:45
7 <i>Erano i capei d'oro a 5</i>	4:11	14 <i>Exultate Deo a 8</i>	3:32
8 <i>Principes persecuti sunt after</i>	3:58	15 <i>LASSUS after NANINO Magnificat VII toni</i>	
<i>Erano i capei d'oro a 5</i>	4:09	<i>after Erano i capei d'oro a 5</i>	8:34

Gruppo Vocale Àrsi & Tèsi
Tony Corradini, director

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