

CANTVS
MARCI ANTONII INGIGNERII.
LIBER PRIMVS MISSARVM CVM
QVINQVE ET OCTO VOCIBVS.

Index Missarum.
M I S S A Gultate & uidete
M I S S A Sufanne un giour
M I S S A Voce mea
M I S S A Laudate pueri dominum.



Marc'Antonio INGEGNERI

MISSA LAUDATE PUERI DOMINUM A8

MOTETS

Giovanni CROCE

IN SPIRITU HUMILITATIS

Venetijs apud Filios
Antonij Gardani.

1 6 7 3

Choir of Girton College, Cambridge
Historic Brass of the Guildhall School and
Royal Welsh College of Music and Drama
Jeremy West, leader
Gareth Wilson, director

FIRST RECORDINGS

TOCCATA
CLASSICS

THE COUNCIL OF TRENT AND THE MUSIC OF MARC'ANTONIO INGEGNERI

by Giampiero Innocente

The Protestant Reformation was a storm which shook the Catholic church in every way: its dogmas, its hierarchies and the certainties of faith on which it had been based for 1,500 years were undermined at their very foundations. Luther and the reformers had called into question not only its theology and how it was articulated but also the nature of its community, its liturgy, its rituals and the music associated with them.

A direct precursor of those musical changes was Luther's translation of the Bible from Latin to German, completed in 1534, a work that became a true monument of the German language and a document that helped establish a 'national' identity. Although Luther had not totally rejected every musical form of the Catholic tradition – he preserved Latin hymns, for example – the new style of liturgical music he promoted was designed for a congregation that was no longer Catholic: the predominance of the Word of God, the abandonment of faith in the real presence of Christ in the Eucharist, and communion understood as being taken only 'in memory' of Christ's Last Supper were fundamental elements that emboldened the newly reformed Protestant worship and generated new musical forms which were peculiar, and central, to it. Faced with this turn of events, the Catholic church gathered itself in order to launch a powerful 'counter-reformation' of its own, and between 1545 and 1563 its senior cardinals and clergy were convened to meet over a series of 25 sessions, now known as the Council of Trent, in order to respond to the attacks of the Protestant world that were spreading rapidly in northern Europe.

The Council, of course, had numerous items on its agenda, the heresies being proffered by the reformers affecting everything from doctrine, scripture,

interpretation, salvation, justification by grace, the veneration of saints, the Mass and so on. Even Biblical Canon was a matter of dispute. The very content and identity of the Christian faith was therefore at stake, and so it is unsurprising that, among these concerns, the nature of worship should be refined and rearticulated; hence the importance of the Council for music, and vice versa. In the final sessions of the Council, sessions XXII, XXIV and XXV, in 1562–63, then, the Council Fathers made some important declarations regarding the use of music in worship. First, the use of improper melodies as *canti fermi* (that is, a pre-existing theme, often sacred, but frequently secular, around which a Mass might be constructed) was to be deplored in church polyphony. Second, the Council stressed the importance of balance in the polyphony between text and music so that the former might always be intelligible to the listener. Third, they insisted upon an obligation on the part of their musicians to teach music in seminaries and to produce sacred music which would properly complement the solemnity of the liturgy; hence the publication of the *Missale Romanum* (which contains the texts and rules for the celebration of Mass in the Catholic Church) in 1570. It is thus one of the grander myths of history that Palestrina's famous *Missa Papae Marcelli* (published in 1567) 'rescued' sacred music, and polyphony in particular, from being consigned to oblivion or, perhaps worse, banality: that piece was not a direct consequence of the Council of Trent or of its directives, precisely because the use of polyphony itself had never been in question. Indeed, polyphony was seen as a way of maintaining the identity of Catholic worship over and against the more 'participatory' styles of worship being introduced by the reformers; it was simply the manner of its composition that was being addressed.

The city of Cremona, which sits in the Po Valley in northern Italy, south-east of Milan and equidistant between Turin and Venice, was to gain status in the world of music as the home of the Amati, Guarneri, Rugeri and Stradivari families, the luthiers who established the modern violin. But that lay in the future. To appreciate the impact that the Council had upon a place like Cremona in the second half of the sixteenth century, it is important to bear in mind that its cathedral at that time had no real musical canon. Gregorian chant was still the only musical form employed within the



The Council of Trent, in an anonymous painting in the Museo del Palazzo del Buonconsiglio, Trento

liturgy, and the singers were often led by priests who lent themselves to the task of its performance. Only occasionally was a professional music-teacher hired for more solemn or ambitious performances. Around 1570, however, the attitude of the canons and clergy of the Cathedral changed as a result of those recommendations of the Council which emphasised the importance of sacred music as a means of celebrating the *ecclesia triumphans*. In other words, polyphonic music was regarded as a way of establishing and reinforcing the identity of the Roman Catholic church. In Cremona, this historic change coincided with the episcopate of Nicolò Sfondrati, who had been a member of the Council. Sfondrati's episcopate was of unusual length: it began in 1560 and ended only in 1590, when, on 5 December, he was elected pope, taking the name of Gregory XIV. (His papacy proved as short as his episcopate was long: he died on 16 October 1591.)

Marc'Antonio Ingegneri – Veronese by birth (in 1535 or 1536) but an inhabitant of Cremona since 1570 – assumed the role of *maestro di capella* of the Cathedral, the Cattedrale di Santa Maria Assunta, in 1573 and from then, on the recommendation of the music-loving Sfondrati, began the substantial and daunting task of re-establishing a musical tradition at the Cathedral, with a view to raising its music to the standards of other important institutions. To this end, Ingegneri introduced various musical instruments which, when combined with voices, gave a new lease of life to its liturgical celebrations. Moreover, his innovations rendered Cremona Cathedral comparable with other important churches in northern Italy, placing it at the forefront of sacred musical practice, together with Santa Maria Maggiore in Bergamo, San Petronio in Bologna, San Marco in Venice and Sant'Antonio di Padova. At the same time, the use of musical instruments perfectly served the Council ideal of the *ecclesia triumphans*, the imposing motets and Masses that Ingegneri composed helping the liturgy become an anticipation of divine glory and paradise.

Ingegneri thus developed a reputation as an enterprising and highly creative musical figure. The fact that he was strongly supported by his close friend, Bishop Sfondrati, and worked in line with the directives of the Council could only help bring him fame and prestige within Cremona, and it is surely for this reason that Baldassarre Monteverdi, father of Claudio Monteverdi (1567–1643), sought out Ingegneri as a teacher for his

gifted young son. It need hardly be mentioned that Monteverdi's reputation would eclipse that of his teacher and, indeed, of every other musician at the time and that his game-changing contribution to the history of music equals that of Bach or Beethoven, but his tenure as *maestro di capella* at St Mark's, Venice, should be read as the outcome of a historical process set in motion by the Council of Trent, a process to which Ingegneri's contribution deserves more recognition. It should therefore be argued that, contrary to the common belief that the Council of Trent limited expression and creativity, in Ingegneri's case it instead gave birth to fresh and innovative new developments within the world of sacred music (with or without instruments), saw music as a primary means of re-asserting the identity of the Catholic church and led to the establishing of Cremona Cathedral as a vanguard of musical excellence and innovation within the city, which would later have transformative consequences upon the wider musical world.

It was therefore held that the celebration of the glory of God could not be reticent or half-hearted but should be proclaimed with every pore of man's being, making full and extensive use of his artistic and expressive abilities. Within that context, the spectacular and decorative interior of Cremona Cathedral should hardly come as a surprise, nor should the lyrical exuberance of the music Ingegneri provided as an adornment of its walls. And there can be few better musical expressions of this *ecclesia triumphans* than the grand and imposing twelve-part motet which opens this programme, *Cantate et psallite domino* [1], a triple-choir motet which makes near-equal use of its groupings and deploys the full ensemble as a means of depicting the textual celebration of voices, instruments and all of creation as they proclaim the greatness and power of the Creator.

The *Missa Laudate pueri Dominum*, taken from Ingegneri's *Liber Primus Missarum cum quinque et octo vocibus*, published in 1573, derives its thematic material from Palestrina's motet *Laudate pueri Dominum*, in accordance with the parody-Mass practice commonly used throughout the Renaissance. Sometimes composers would draw upon a motet or madrigal of their own composition as the basis of a new Mass-setting (Palestrina's *Missa Assumpta est Maria* being one of many examples) but, equally often, they would use others' material – a gesture seen more as a case of paying tribute than of plagiarism. The Mass came to enjoy a position of particular importance during

the Renaissance precisely because it was seen as the primary means of implementing the dictates of the Council, of proclaiming the dogmas of the Catholic faith and as a vehicle for encouraging the faithful to live the liturgy as a true anticipation of paradise. Most importantly, the liturgy was to be seen as a divine act rather than as a human one. Ingegneri thus sought to imbue the Eucharistic rite with as much solemnity and celebratory spectacle as possible in order to elevate the action celebrated on the altar into an ecstatic moment of glory. The repetition of phrases in the musical exchange between the two choirs becomes almost hypnotic for the listener, one of the secrets of Renaissance music being that it goes straight to the centre of the Eucharistic mystery being celebrated and pierces the hearts of those who live this mystery.

Once again, in order to contextualise Ingegneri's sacred music it is imperative to remember the presence of Nicolò Sfondrati, who inspired the liturgical criteria employed by Ingegneri as a reference point. However, although the declarations of Trent regarded music as being the servant of the text and saw the intelligibility of the latter as fundamental, Ingegneri never abandoned the Renaissance polyphonic style and, within the *Missa Laudate pueri Dominum*, rarely adopts the use of a rigid chordal or homophonic approach which might have facilitated the comprehension of the words being sung. Rather than having the two choirs engage in antiphonal homophonic conversation throughout the Mass, the voices continue to interact with a polyphonic, melodic independence, and make use of small fragments of Palestrina's *Laudate pueri* theme rather than complete phrases. Moreover, the scoring of Palestrina's model is usually adopted at the opening of each movement of Ingegneri's Mass, the sopranos of both choirs soon being joined by the altos and tenors of choir one, with the remaining lower voices later adding to the polyphony rather than answering the opening group in homophonic, antiphonal style.

As was common for Mass-settings at the time, the Kyrie [2], Gloria [4] and Credo [6] divide into sections, a practice complemented in this performance by adding and removing instruments as each new paragraph of the text commences. That this Mass is generally more polyphonic than the triple-choir motets here is perhaps because its text would have been more familiar to its congregation and would require less clarity, but

there is a move throughout the Kyrie towards a climactic homophonic outburst in the second choir as their pleas for mercy become more urgent and impassioned.

The Gloria is shorter than those one might find in other settings of the period, possibly because Ingegneri does make more use of antiphonal homophony here and in the Credo than in other movements of the piece, their longer texts requiring less repetition than that employed in the Kyrie, Sanctus or Agnus Dei. Imitative polyphony is never out of sight (or earshot) for more than a brief moment, however, and in both of these longer movements, Ingegneri demonstrates his mastery in dealing with the structural challenges of such substantial, but important, texts. Phrases such as 'descendit de coelis' ('He came down from heaven') are depicted with a descending melodic phrase, as one might expect, but there is an intriguing moment of word-painting at the words 'et homo factus est' ('and became Man'), with a simultaneous false relation between F and F sharp with an A flat in the bass. The effect is not as stringent when sung as one may expect from seeing it on paper, but there is definitely a souring of the texture at this point, as though the incarnation of Christ, while a cause for celebration, comes at a price. Nevertheless, the movement ends on a solemn but resilient note with an extraordinary flowering of energy at 'et vitam venturi, Amen' ('And the life everlasting, Amen'), the alto part of the second choir becoming particularly virtuosic and exuberant.

The Sanctus [9] stands apart from the other movements of the Mass, in that it commences with four voices together, rather than gradually building from one. It switches from a sombre mood to a more energetic one at the Hosanna but segues into the Benedictus without so much as a double bar-line to separate the movements; one might normally expect at least a small pause at this point in the Mass, but continuity appears to be the priority for Ingegneri – which might reveal something more about how the post-Council liturgy was celebrated in Cremona Cathedral. Only one Agnus Dei movement is provided [11], and so it is repeated on this recording with a different scoring and with the words 'dona nobis pacem' ('grant us thy peace') substituted for 'miserere nobis' ('have mercy upon us'). Ingegneri's gift for dissonance is more in evidence here than at any other point in the Mass as he takes advantage of the slower tempo, which allows him to infuse the music with finely wrought, gnarled suspensions.

Emendemus in melius [3], like *Cantate et psallite, Ecce venit desideratus* [8] and *Vidi speciosam* [15], is taken from Ingegneri's collection of double- and triple-choir motets, *Liber Sacrarum Cantionum*, published in 1589. *Adoramus te Christe* [5] and *O sacrum convivium* [12], both for double choir, also come from this collection. Common to all of these pieces is a clear desire for intelligibility of text and more homophonic writing than one finds in the *Missa Laudate pueri*, but the triple-choir pieces each have a leading quartet which assumes the lion's share of the polyphony, while the remaining two choirs perform music which is more textually driven, although it is often the second or third choirs which introduce unexpected outbursts of rhythmic energy, which are then taken up and developed by the first choir. *Vidi speciosam* is a motet for the feast of the Assumption of Mary and, in terms of resources required, being in sixteen parts, is the largest of his extant pieces, but it remains a triple-choir piece, divided into a quartet and two six-part choirs.

The Song of Solomon motets *Quae est ista* [13] and *Surge propera* [14] are taken from the *Sacrarum cantionum cum quinque vocibus*, published in Venice in 1576. Being in only five parts, there is more space and freedom for Ingegneri to demonstrate more of his contrapuntal skill and energy, and he shows himself in these motets to be the equal of any other composer of the Renaissance (one might also understand from these motets why Monteverdi senior conscripted Ingegneri as a teacher for his son). In addition to being smaller in terms of resources required, they are considerably more concentrated in their expression, but it is precisely Ingegneri's ability to communicate so much within a limited time-frame that makes these mini-masterpieces so outstandingly impressive.

Giovanni Croce (1557–1609) hailed from Chioggia, on the Adriatic coast, south-east of Venice, and joined the chorus of St Mark's at the age of eight. He became *maestro di capella* at St Mark's in 1603, although his tenure there was blighted by ill health and somewhat obscured by the fame of his contemporary Giovanni Gabrieli (1554/57–1612), who combined his duties as organist of St Mark's with an additional post as organist at the Scuola Grande di San Rocco. Although Croce's writing is never superficial with respect to the text, the intelligibility of which is clearly prioritised in his work, it can

be defined as ‘modest’ if compared with the grand polychoral works of Andrea and Giovanni Gabrieli. However, the eight-part motet *In spiritu humilitatis* [16], is a profound work, setting for double choir an ancient text still used in the present-day Catholic Mass, normally recited by the celebrant before the washing of hands at the offertory, a ritual of purification before those hands are spread over the bread and wine in a prayer of Consecration.

Giampiero Innocente studied theology at the Theological Faculty of Milan and philosophy at the Catholic University of Milan, his thesis in philosophy being among the first in Italy to focus upon the relationship between theology and psychoanalysis. He studied Gregorian chant in Cremona and choral conducting in Milan and, in 1994, founded the Chorus and Orchestra of the Collegium Vocale of Crema with which, since 2005, he has organised an annual Italian tour for British college choirs. He now works at the Catholic University of Milan, where, until 2018, he was director of choral activity.

‘FOR LOVE IS STRONG AS DEATH’¹

by Gareth Wilson

The Cattedrale di Santa Maria Assunta in Cremona is a breathtaking place. In addition to its vast façade and its looming bell tower (the tallest in pre-modern Europe), every inch of its interior has been beautified with the utmost care by artists long-forgotten, although their visual expressions of praise live on for all to see. One of its artists was Marc’Antonio Ingegneri, *maestro di capella* from 1573 until his death in 1592, whose presence inevitably goes unnoticed by the contemporary tourist (because his offerings were aural rather than visual) and who, for current cathedral personnel and locals, is remembered by name alone. In the history books he enjoys

¹ Song of Solomon 8:6.

but brief mention as a composer of madrigals, contemporary of Giovanni Pierluigi da Palestrina (1525/26–94) and, perhaps most notably, as a teacher of Claudio Monteverdi, who sang as a chorister under Ingegneri's direction in the Cathedral. Beyond a set of *Responsories for Holy Week* Ingegneri's music has fallen into a state of neglect. Indeed, these responsories were for a long time misattributed to Palestrina, which might explain why his *œuvre* is written off as being derivative of his better-known contemporary – an assertion which, as I hope this recording will demonstrate, is unjustly dismissive.

Girton College Chapel Choir first encountered Ingegneri's music as part of a Palestrina-focused project in 2018, which included a small number of his motets for double choir.² Those pieces made a deep impression, and it was decided even then that this composer merited a project of his own. Since a tour to Milan and the surrounding area had already been planned for July 2019 (the year of Girton College's 150th anniversary) it made sense, given its relative proximity, to add Cremona Cathedral to our list of venues, and that tour duly culminated in a programme of music by Ingegneri in the cathedral where it had first been written and performed by Ingegneri himself (quite possibly with a young Monteverdi in the choir).

Notwithstanding the joys of being on tour and the privilege of singing in some of the world's most beautiful churches (including the Basilica di Santa Barbara in Mantua, where Monteverdi was *maestro di capella* before moving on to St Mark's), what was heartening about this particular venture was that it was Ingegneri's music itself which brought the richest communal rewards. The editions from which we sang were freshly made for the project, and each of the performers (including the editor) was hearing this music for the first time: some of it had not been heard for many years, not even by our Italian hosts. That joy of collective discovery seemed precious, and the opening of a new score for the first time brought with it a delightful sense of anticipation which was never once frustrated or disappointed.

It is rarely easy (and perhaps never appropriate) to capture the musical experience in words, nor is it comfortable attempting to explain what makes this music 'tick', but

² It resulted in our previous recording for Toccata Classics (tocc 0516), of which the main item was Palestrina's *Missa sine Nomine* a6.

it may be legitimate to suggest that the rhythmic and textural contrasts employed to complement the rhythms of the texts give this music its character, the attention to the text-setting rendering the melismatic sections all the more striking. The harmonic language, coupled with daring use of dissonance, is satisfying and creates the impression that Ingegneri savoured the compositional process and immersed himself in it fully, following the demands of the material like a craftsman dedicated to the perfection of his work. In the triple-choir pieces (*Cantate et psallite* [1], *Ecce venit desideratus* [8], *Emendemus in melius* [3] and *Vidi speciosam* [15]), his concern for the intelligibility of the text dictates his antiphonal deployment of the choirs and, even though the double-choir pieces (*Adoramus te Christe* [5] and *O sacrum convivium* [12]) are presented instrumentally on this recording, the musical phrases are so closely shaped by the words that one can almost supply them oneself even without a score. This declamatory, communicative nature of the music remains yet more evident in the five-part motets *Quae est ista* [13] and *Surge propera* [14], where antiphonal disposition is less of a feature and thus, while some might argue that the power of Renaissance polyphony consists in an otherworldly purity which eschews personal subjectivity, the result of Ingegneri's compositional technique is one of being directly addressed in a manner which is impossible to ignore. It is for this reason that I feel tempted to detect early seeds of modernity in Ingegneri's music. By that I mean an increasing awareness of individual expression and perception – indeed, it may be that the Council of Trent's insistence upon intelligibility of text implicitly recognised the importance of individualism and, perhaps inadvertently, promoted it – and in his most rhythmically extrovert moments (the sudden outbursts in the triple-choir pieces in particular), there are certainly antecedents of Monteverdi's *Seconda Pratica*. That is mere projection, of course, but it speaks to the experience of close engagement, which seems unavoidable when listening to Ingegneri's music, and it informs one's approach to its performance.

A further matter for comment is the reliability and accuracy of the sources themselves. At no point in the thirty-plus pieces edited for this and our previous recording (as well as those which may form the basis of a future project) has it been



Home at last: the Choir of Girton College and Historic Brass of the Guildhall School and Royal Welsh College of Music and Drama under the direction of Gareth Wilson perform the music of Marc-Antonio Ingegneri in the magnificent setting of Cremona Cathedral, the church where he was maestro di capella almost five centuries before.

necessary to suggest editorial alternatives (save for the odd moment of *ficta*³). That's not to say that there were no eyebrow-raising moments once the scores approached their completed states. In the repeated Hosanna of the Mass [9], for example, a chord simultaneously containing a major *and* augmented sixth (from the bass up, A flat, C, F natural and F sharp) can be heard, everything being approached and resolved in the 'correct' technical manner. Given the simultaneous false relations found in his *Super Flumina Babylonis*⁴ and *Hodie Assumpta est Maria*, such a chord (a less extreme version of which in William Byrd's rather later *Civitas Sancti Tui* continues to exercise scholars and performers) seems and, more importantly, *sounds* entirely plausible. Furthermore, it seems unsurprising that a composer with Ingegneri's communicative concerns should include such manoeuvres within his repertoire of gestures. The inclusion of a B flat within what otherwise resembles a D minor chord three quarters of the way through *Vidi Speciosam* might be argued to be of a different category of idiosyncrasy, however, and required more deliberation, but I chose to let it, too, stand, because I felt that its effect contributed to, and indeed facilitated, the musical climax to which it leads. I had also developed a sense of trust in this composer, an instinct that he has the brilliance to exceed our expectations and confound the assumptions musical history has formulated as to what is 'permitted' in Renaissance polyphony – assumptions, incidentally, which label creative artists like Palestrina and Lassus with a reputation for purity and 'correctness' not borne out by their music.

The *Missa Laudate Pueri Dominum* was chosen as the work around which the rest of the programme hangs because it is the only extant mass by Ingegneri which is in eight parts; we decided not to include the Palestrina motet upon which this Mass is based in order to make room for more pieces by Ingegneri (Palestrina's motet having already been recorded by others) and wanted to employ larger brass forces than on our previous recordings so that we would be able to tackle the sixteen-part *Vidi Speciosam*. But the main thing which ties the programme together is that that it includes all of Ingegneri's

³ A convention concerning the application by performers of accidentals to the score involving, for example, the sharpening of leading notes at cadences.

⁴ Recorded on TOCC 0516.

settings of texts from the Song of Solomon, or Song of Songs. This book, or rather, anthology of love-poetry by numerous writers, is one of the more recent inclusions in the Hebrew Scriptures⁵ and is notable for two things: it mentions neither God nor Torah, and it celebrates the romantic and full sexual union of a young, unmarried couple. Its status as a canonical text in the Bible might therefore seem troubling to some, and it has been suggested that its (almost certainly spurious) attribution to King Solomon is the reason for its inclusion.⁶ Some commentators were less concerned by the erotic nature of the text, however, and the declaration of Rabbi Akiva (c. 50–135) that ‘If all [biblical] writings are holy, the *Song of Songs* is the holy of holies’,⁷ suggests that some were prepared to see that ‘God is love, and those who live in love live in God, and God lives in them’ (1 John 4:16), even if that love was not explicitly countenanced by religious ceremony. Indeed, that the Song of Songs celebrates human love served as justification to us for our including two madrigals by Ingegneri; although both are performed as organ pieces [7] [10], their hymning a beloved other seemed in keeping with the spirit of the rest of the programme (though they should also be seen as a nod to Ingegneri’s important career as a madrigalist). Nonetheless, it became traditional to read the poems not as celebrating secular eroticism but as allegorising the love between God and Israel (in Judaism) or that between Christ and the Church (in Christianity). In later Christianity the allegory took a Mariological turn and symbolised the love between Mary and the believer, which is most likely how Ingegneri would have interpreted the texts. *Quae est ista, Surge propera* and *Vidi speciosam* set texts lifted directly from the Song of Songs, and it is not difficult to see how they can be read through a Mariological lens, but it is *Ecce venit desideratus* which more explicitly alternates imagery of the Song of Songs with exhortations to rejoice most commonly associated with the Blessed Virgin Mary, ‘gaudete et exultate’ (‘praise and rejoice’). It was therefore fitting that we should have presented these pieces not only in the building where their creator lived and worked but in one dedicated to their subject: Mary, Mother of Christ.

⁵ Robert Alter – in *The Hebrew Bible: The Writings*, Norton, New York, 2015, p. 584 – suggests that 400BC ‘seems a reasonable guess’.

⁶ John Barton and John Muddiman (eds.), *The Oxford Bible Commentary*, Oxford University Press, Oxford, 2001, p. 429.

⁷ Robert Alter, *Strong as Death is Love*, Norton, New York, 2015, p. 3.

Our hope, however, is that this recording should present a respectable range of Ingegneri's work (there is more to discover, of course) and give some impression of his depth, versatility and creativity. As contemporary scholarship continues to show, hundreds of creative geniuses have been forgotten by history. It also demonstrates that revisiting their music can pay dividends as much of it starts to find new life in the programmes of modern performers. Ingegneri deserves special mention for giving us Monteverdi. By promoting his own music and making this recording, we hope we're giving something back.

Gareth Wilson studied at the Royal Scottish Academy of Music and Drama, the University of Edinburgh and the Royal Academy of Music in London, receiving the DipRAM for an outstanding final recital. He became a Fellow there, and subsequently lecturer, in Academic Studies between 2000 and 2004. At the same time, he joined the staff of the Music Department of King's College, London (KCL), and, in 2012, was appointed an academic professor at the Royal College of Music. In 2014 he was appointed Acting Director of the Chapel Choir of KCL (following the sudden death of David Trendell), with whom he gave numerous concerts, toured Italy, broadcast on *Choral Evensong* on BBC Radio 3 and made his debut recording, *In Memoriam* (on the Delphian label), which received a five-star review from *Choir & Organ* magazine and was made 'Editor's Choice' in *Gramophone*. In 2015 he became the first member of the Music Department at KCL to receive a King's Teaching Excellence Award, having previously been nominated in 2011 and 2012.

In summer 2015 he was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is also a member of the Music Faculty, lecturing in fugue. He also lectures and examines for the Royal College of Organists and, in addition to freelance work as a choral conductor – which has included guest conductorships



with the Bevan Family Consort, the Chapel Choir of Gonville and Caius College, Cambridge, and The Renaissance Singers in London – is Director of Music at Christ Church, Chelsea, where he conducts the professional choir and has directed the first performances of over 200 new works for the Anglican liturgy, as well as playing a leading role in securing a major restoration of the Flentrop organ there. He is an active composer whose music has been performed by the BBC Singers, the choir of St John's College, Cambridge, and by the choir of the Chapel Royal at the baptism of Prince Louis, in addition to having been heard in dozens of cathedrals, churches and college chapels all over Britain and in Canada and the USA, as well as on BBC Radio 3, Radio 4, Classic FM and on several recordings.

In 2007 he undertook postgraduate research in theology and philosophy from Heythrop College, London University, before embarking upon a doctorate in the Theology Department at King's College, London, where he researches the contribution of music to the growth of atheism in nineteenth-century Europe. He has given numerous talks and lecture courses on this subject at KCL, Cambridge and beyond, and his work is published by Routledge. In 2017 he was appointed Associate of the Royal Academy of Music (ARAM) in recognition of his significant contribution to the music profession.

Jeremy West has been instrumental in reviving the popularity of the cornett as a virtuoso and ensemble instrument since the late 1970s, having been inspired and encouraged from the start by the late Jerome Roche (University of Durham). He now has more than forty years of top-class playing experience in many of Europe's leading early Baroque ensembles, and has been acclaimed a 'pioneer' of his instrument on several occasions. He is a founder member of His Majesty's Sagbutts & Cornetts, the leading ensemble of its kind, itself now nearly 40 years old.

In addition to a playing career which has taken him to 38 countries across four continents, since 1991 Jeremy has carried on the pioneering instrument-making work of the late Christopher Monk. The workshop is devoted to the research, development, reproduction and worldwide



distribution of all instruments in the cornett and serpent families. Examples of this output – and in particular of the extraordinarily popular resin cornett, an instrument which has inspired and enabled the majority of today’s players – may be found from New York to New Zealand, Scandinavia to South America.

Jeremy West teaches mostly at the Royal Welsh College of Music and Drama, Cardiff, where he holds the International Chair in Historic Performance; and he is a Musician in Residence at Girton College, University of Cambridge. In adult education, he has taught on courses and workshops in Australia, Britain, Denmark, Germany, Japan, Malta, Poland, Serbia, Spain, Switzerland and the USA, and he has a list of private pupils. The experiences of his students – their problems, needs, achievements and insistence – provided both the material and the motivation for writing *How to Play the Cornett*, the first contemporary comprehensive tutor for cornett players of all levels. Written in collaboration with Susan J. Smith (University of Cambridge), and first published in 1995, to date it has sold well in excess of 1,000 copies worldwide.

His most recent challenge and interest lies in playing music of the nineteenth and early twentieth centuries on original instruments. To this end, in the period brass ensemble Queen Victoria’s Consort, he has the privilege of being played (among others) an original alto horn by Adolphe Sax, part of the only complete set of historic Sax instruments still being played in an active performing ensemble and outside a museum.

Jeremy West lives with his partner Susan in Cambridge; in their spare time they respectively play solo horn and euphonium for the City of Cambridge Brass Band, where Jeremy enjoys the continual challenge of repertoire which is quite outside his professional experience.

Girton College Chapel Choir has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prize-winning ensemble comprising around 24 students, it has built its reputation through regular choral services in Girton College Chapel and frequent performances in parish churches and cathedrals across the UK. Choir members are all undergraduate or graduate students at Cambridge University. The choir also undertakes tours overseas at least once a year; recent ventures have included concerts in Australia, Canada, Hong Kong, Israel and Palestine, Italy, Japan, Malaysia, Portugal, Singapore, Slovakia, Spain and Switzerland. The choir has sung for the United Nations, as specially approved by the then Secretary General Kofi Annan, for the Duke

of Edinburgh, the late Queen Mother and the late Pope John Paul II. Its musical life is enriched by collaborations with leading professional ensembles such as the London Mozart Players and members of the Gabrieli Consort, as well as with students of the London conservatoires, and through joint services and concerts with other Cambridge chapel choirs.

In spring 2017 Toccata Classics released their first commercial recording, with the Girton College Chapel Choir joined by the Historical Brass of the Guildhall, London: the five-part Requiem by Lassus (TOCC 0397), hailed by *Fanfare* as a 'splendid performance'; the reviewer, J. M. Weber, continued: 'If you prefer instruments with choir, you will thoroughly enjoy this'. The second Toccata Classics release, the *Missa Secundi Toni* by Manuel Cardoso, along with motets by Cardoso and his contemporaries (TOCC 0476), was equally well received, Robert Hugill writing on the website Planet Hugill that 'Gareth Wilson and his team bring out the very particular quality of Portuguese polyphony of the period, in performances which combine tonal variety with a sense of the serenity of Cardoso's idiom'; and *Choir & Organ*, calling the recording 'fascinating and highly important', awarded it five stars. The third Girton/Toccata Classics album presented the six-part Palestrina *Missa sine Nomine*, along with motets and ricercari by Palestrina and three motets by Ingegneri (TOCC 0516), and was hailed by Richard Turbet in *Early Music Review*:

Girton College Choir sings well and responsively, Historic Brass play idiomatically and stylishly, and Gareth Wilson's chosen tempi are judicious and serve the music well. Palestrina's ricercars are undistinguished, but his Mass is entirely the opposite, with Kyrie and Agnus outstanding even by his standards. Similarly, the motets are so fine that it is astonishing that all but one are receiving their first commercial recordings.



*Another performance of Ingegneri
on the Girton Italian tour,
this one in S. Bernardino in Crema*

Sopranos

Milly Atkinson
Laura Collins
Svenja Guhr
Rachel Hill
Lisa-Maria Needham
Hannah Samuel
Holly Slater
Branwen Thistlewood
Mia Willows

Altos

Sadie Boshier
Lizzy Buckle
Tom Hillman
Maddy Morris
Madeleine Olver
Ellen Pearce-Davies
Emily Porro

Tenors

John Bowskill
Sam Corkin
Oscar Ings
Carlos Rodriguez
Luke Tutton
Deasil Waltho

Basses

Thomas Beauchamp
Henry Colbert
Dennis Lindebaum
Joseph Rooke
Mark Sawney
Tobias Sternberg
Piran Venton

Organ

James Mitchell
Wayne Weaver

Cornett

Emily Ashby
Jeremy West (leader)

Cornett and tenor cornett

Bethany Chidgey

Sackbut

Alec Coles-Aldridge
Adam Crighton
Emily Saville
Malachi Taylor
Peter Thornton

Vocal coach

Charbel Mattar

Conductor

Gareth Wilson

Texts and Translations

1 Cantate et psallite Domino narrate omnia
admirabilia eius
Qui fecit magna in Aegypto mirabilia in
terra Cham
Terribilia in Mari Rubro
Qui redemit de interitu vitam nostram
Et coronat nos in misericordia et
miserationibus
Cantate ergo Domino canticum novum
Quia mirabilia fecit.

*Sing and psalm unto the Lord, tell all his
wonders,
he who worked great miracles in Egypt,
the land of Ham,
and awful acts in the place of the Red Sea,
who rescues our life from destruction
and crowns us in compassion and pity.
So sing unto the Lord a new song,
because he has done marvellous things.*

2 **I Kyrie**
Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

3 Emendemus in melius quae ignoranter
peccavimus
Ne subito praeoccupati die mortis
Quaeramus spatium penitentiae et invenire
non possimus
Attende Domine et miserere quia peccavimus
tibi.

*Let us change for the better where we have
sinned in our ignorance;
so not suddenly might we be overtaken by the
day of death,
and seek space for repentance and not be able
to find it.
Consider us, Lord, and have mercy, because we
have sinned against You.*

4 II 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 coelestis, 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.

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

5 Adoramus te Christe et benedicimus tibi,
Alleluia.

Quia per sanctam crucem tuam redemisti
mundum, Alleluia.

Omnis terra adoret te et psallat tibi; psalmum
dicat nomini tuo, Alleluia.

Hoc signum crucis erit in coelo cum Dominus
ad iudicandum venerit, Alleluia.

*Glory to God in the highest, and on earth peace
to men 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, Who
takes away the sins of the world, have mercy
on us;*

*Who takes away the sins of the world, hear our
prayer. You Who sit at the right hand of the
Father, have mercy on us.*

*For You alone are the Holy One, you alone the
Lord, you alone the Most High, Jesus Christ,
with the Holy Spirit in the Glory of God the
Father. Amen.*

*We worship You, Christ, and we praise You,
Alleluia.*

*Because by Your holy cross You redeemed the
world, Alleluia.*

*Let all the world worship You and sing to You;
let it sing a psalm to Your name, Alleluia.*

*This sign of the cross shall be in the sky when the
Lord shall come to judge, Alleluia.*

6 III Credo

Credo in unum Deum, Patrem omnipotentem,
factorem cœli et terrae, visibilibus omnium et
invisibilibus.

Et in unum Dominum, Jesum Christum,
Filiū Dei unigenitum, et ex Patre natum ante
omnia saecula.

Deum de Deo, Lumen de Lumine, Deum
verum de Deo vero,
genitum non factum, consubstantialē Patri;
per quem omnia facta sunt.

Qui propter nos homines et propter nostram
salutem descendit de cœlis.

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 cœlum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare
vivos et mortuos,

cuius regni non erit finis;

Et in Spiritum Sanctum, Dominum et
vivificantem,

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul adoratur et
conglorificatur:

qui locutus est per prophetas.

Et unam, sanctam, catholicam et apostolicam
Ecclesiam.

*I believe in one God, the Father Almighty,
Maker of heaven and earth, of all things visible
and invisible:*

*And 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,*

*by Whom all things were made;
Who for us men and for our salvation came
down from Heaven.*

*and was incarnate by the Holy Ghost out of the
Virgin Mary, and was made man:*

*He was also crucified for us under Pontius
Pilate; He suffered and was buried:*

*And on the third day rose again according
to the Scripture:*

*And ascended into Heaven, and sits on the right
hand of the Father:*

*And He shall come again, with glory, to judge
the living and the dead:*

Of His Kingdom there shall be no end;

*And I believe in the Holy Spirit, the Lord, and
Giver of Life,*

Who proceeds from the Father and the Son

*Who, with the Father and the Son, is together
adored and glorified,*

Confiteor unum baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

[7] Spess' in parte dal ciel lucentè bella,
a l'apparir di novo segno erante,
si vede scolorir qualche fiammella
o in tutt'ò in parte cher'ascess'inante,
ma nel vag' apparir de la mia stella
col suo sereno e lucido sembiante,
si veggon nel suo ciel l'alte faville,
subito scolorars' a mille a mille.

[8] Ecce venit desideratus cunctis gentibus
Gaudete et exultate
Ecce venit dilectus meus candidus et
rubicundus
Totus desiderabilis et decorus, Alleluia.
Ecce venit saliens in montibus transiliens
colles
Gaudete et exultate
Conventum facite et jubilate, Alleluia.

*Who has spoken through the Prophets.
And I believe in One, Holy, Catholic, and
Apostolic Church,
I confess one Baptism for the remission of sins.
And I await the Resurrection of the Dead:
And the Life of the world to come. Amen.*

*In a fair and bright portion of the sky
As a new falling star appears,
One can often see previously lit asters fade,
Partly or completely
But when my fair star comes into sight,
Her appearance bright and serene,
At once, thousands and thousands of
shimmering stars
In her sky fade.*

*Look, here comes the one desired by all the
people,
praise and rejoice!
Look, here comes my beloved, radiant and red,
wholly desirable and splendid, Alleluia.
Look, here he comes, leaping among the
mountains and bounding through the hills,
praise and rejoice!*

9] IV Sanctus – Benedictus

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth! Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

10] Lydia miri Narciso long' il vicino rio
Com' ei vive dell' acque onde morio,
Tal s'io mi specchio e afiso
Ne bei cristalli ardenti
De gl'occhi tuoi lucenti,
Di beltà font' in un crudel e pio,
Per te mi moro e di te vivo, viv' anch' io.

11] VI 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.

12] O sacrum convivium in quo Christus
sumitur recolitur memoria passionis eius.
Mens impletur gratia et futurae gloriae nobis
pignus datur, Alleluia.

*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.*

*Lydia, you look at Narciso along the near stream
As he lives off the waters that bring him death.
In the same way, if I stare and gaze into the fiery
crystals of your shining eyes,
Source of beauty both cruel and benign,
For you I die and through you I live.*

*Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, grant us peace.*

*O sacred meal, in which Christ is received, the
memory of his suffering is recalled.
The mind is filled with grace and a pledge of
future glory is granted to us, Alleluia.*

13] Quae est ista quae progreditur quasi aurora
 consurgens
Pulchra ut luna electa ut sol
Terribilis ut castrorum acies ordinata

*Who is she? She who comes forth like the rising
 dawn,
 beautiful as the moon, clear as the sun,
 devastating as a battle-line drawn up from the
 camp.*

14] Surge propra amica mea speciosa mea et
 veni Columba mea
In foraminibus petrae in caverna maceriae
Ostende mihi faciem sonet vox tua in auribus
 meis
Vox enim tua dulcis et facies tua decora

*Arise with haste, my love, my beauty, and come.
 My dove,
 in the holes and hollows of rock and wall,
 show me your face, may your voice resound in
 my ears,
 for sweet is your voice and splendid your face.*

15] Vidi speciosam sicut columbam
 ascendentem desuper rivos aquarum
Cuius inaeestimabilis odor erat nimis in
 vestmentis eius
Et sicut dies verni circumdabant eam flores
 rosarum et lilia convallium

*I saw the sightly one like a dove rising above the
 streams of water,
 whose priceless scent was soaked upon her
 clothes.
 And like a day in spring, surrounding her were
 rosy blooms and lilies of the valleys.*

16] In spiritu humilitatis et in animo contrito
 suscipiamur ad te Domine:
Et sic fiat sacrificium nostrum in conspectu
 tuo hodie
Ut placeat tibi Domine Deus

*In a spirit of humility and a contrite mind may
 we be taken up to you, Lord:
 and may our sacrifice be thus in your sight this
 day,
 that it might please you, Lord God.*

Motets translated by Deasil Waltho (Latin) and Federica Belloli (Italian)



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MARC'ANTONIO INGEGNERI *Missa Laudate pueri Dominum a8*

1	<i>Cantate et psallite (a12)</i>	4:58
	<i>Missa Laudate pueri Dominum (a8)</i>	27:30
2	I Kyrie	5:18
3	<i>Emendemus in melius (a12)</i>	5:59
	<i>Missa Laudate pueri Dominum (cont.)</i>	
4	II Gloria	4:48
5	<i>Adoramus te Christe (a8)</i>	3:55
	<i>Missa Laudate pueri Dominum (cont.)</i>	
6	III Credo 8:41	
7	<i>Spess' in parte (organ)</i>	1:55
8	<i>Ecce venit desideratus (a12)</i>	4:50
	<i>Missa Laudate pueri Dominum (cont.)</i>	
9	IV Sanctus – Benedictus	4:28
10	<i>Lydia miri Narciso (organ)</i>	1:29
	<i>Missa Laudate pueri Dominum (cont.)</i>	
11	V Agnus Dei	4:15
12	<i>O sacrum convivium (a8)</i>	3:41
13	<i>Quae est ista (a5)</i>	2:23
14	<i>Surge propera (a5)</i>	2:28
15	<i>Vidi speciosam (a16)</i>	5:25
	GIOVANNI CROCE	
16	<i>In spiritu humilitatis (a8)*</i>	5:29

Choir of Girton College, Cambridge 1-4 6 8-9 11 13-16
Historic Brass of the Guildhall School and Royal Welsh College
of Music and Drama 1-6 11 12 13-16
Jeremy West, leader
Wayne Weaver 7 and James Mitchell 10, organ
Gareth Wilson, director

TT 70:03