TOCCATA CLASSICS

Marc'Antonio INGEGNERI

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‘A COMPOSER BETWEEN TWO WORLDS’: MARC’ANTONIO INGEGNERI’S SACRED MUSIC

by Carlos Rodríguez Otero

Retellings of the history of music often leave people behind, either purposefully, following a historiographical agenda and enacting prejudice, or accidentally, like a form of historical amnesia. The two causes are often difficult to separate, and though the former is easy to denounce as a historiographical injustice, the latter is less clearly right or wrong: some composers may suffer neglect owing to good or bad fortune in their publishing attempts, (un)favourable reception or simple changes of fashion. Perhaps writers of textbooks did not like their music as much as that of another composer; perhaps it is just a case of bad luck.

The neglect of Marc’Antonio Ingegneri (1535/6–92) appears to be exactly that – bad luck – though there is also some ideology at play: his was the double misfortune of having both a pupil and an almost exact contemporary vastly more prolific than he was and, certainly after his death but also in his lifetime, better known. If one allows oneself to construct a ‘subjunctive history’ (a term stolen from Alan Bennett’s play *The History Boys*), one might consider what would be the status of Ingegneri’s music today, had he not had the bad luck of overlapping with Giovanni Pierluigi da Palestrina (the almost exact contemporary) and Claudio Monteverdi (the pupil). And one should also consider also how different the textbooks might be in this alternative reality, generally speaking, had they not been written in times past as goal-oriented, exclusively diachronic narratives, with innovation and advancement as primary aesthetic values.

The same has happened, in the eighteenth and nineteenth centuries, to musicians like Antonio Salieri, Giacomo Meyerbeer and Ferdinand Ries – all fine composers, with more prominent teachers, pupils or contemporaries. They too bear the label,

pasted on with nineteenth-century glue, of 'secondary' or 'minor' composer – euphemisms that have often justified not having to talk about them at all. And though there has been a recent reawakening of scholarly and performance interest in Ingegneri, as is also the case with Salieri, Meyerbeer and Ries, he remains a man whose life still poses several questions, and much of whose work, especially his sacred work, still lies unedited, unstudied and unrecorded. Different labels have been put forward for him – some have called him a conservative and a champion of a contrapuntally complex *stile reservato*:

> Pedro Vincio and Marco Antonio Ingiñero were the first to distinguish themselves by the variety of their counterpoints, that is to say double, inverted, retrograde, at the tenth, at the twelfth, and in all the ways used today in Italy, of which one can almost say that they were the inventors.[1]

Others have seen him, perhaps with his madrigals in mind, as an innovator who preluded and enabled the novelty and freshness of the innovations of the *seconda pratica* in harmony and text-setting. Ingegneri can be found in Giulio Cesare Monteverdi's (in)famous list of *seconda pratica* pioneers, printed in the foreword to his 1607 edition of his brother's *Scherzi musicali*:[2]

> By Second Practice, which was first renewed in our notation by Cipriano de Rore [... and] was followed and amplified, not only by the gentlemen already mentioned [Rore, Cavalieri, Fontanelli, Bardi, Turchi, Pecci] but by Ingegneri, Marenzio, Giaches de Wert, Luzzaschi, likewise by Jacopo Peri, Giulio Caccini and finally by loftier spirits with a better understanding of true art, he understands the one that turns on the perfection of the melody, that is, the one that considers harmony not commanding, but commanded, and makes the words the mistress of the harmony.

It can be tempting to espouse historical hindsight and notions of objective progress (influenced, in the issue of the *seconda pratica*, by personal and ideological interests)

[1] Pietro Cerone, *El Melopeo y Maestro*, Gargano e Nucci, Naples, 1613, pp. 89–90. Jerome Roche considered Ingegneri to be a conservative composer in 'Monteverdi and the Prima Pratica' in Denis Arnold and Nigel Fortune (eds.), *The Monteverdi Companion*, Faber & Faber, London, 1968, pp. 167–91 (168).

[2] Translation from Oliver Strunk, *Source Readings in Music History*, W. W. Norton, New York, 1950, pp. 408–9.

when talking of technical innovation or somehow 'preparing the way' for Monteverdi. Composers can, however, write in several styles throughout their lives, even turning to more traditional idioms – sincerely, without a sense of irony or self-reference – later in their careers. This would appear to be the case with Ingegneri, whose artistic career might be said to have been marked by thinking *inside* the box. To call it a 'retreat' – as one might do in the case of some composers' return to classical principles in the 1920s and '30s, for instance – might be to miss the point.

Marc'Antonio Ingegneri was born in 1535/36 in Verona, where he was a student at the cathedral choir school, receiving his musical education from Jachet de Berchem, Giovanni Brevio and perhaps Vincenzo Ruffo. He stayed on as a *cantore* and left the family home by 1555, aged nineteen or twenty, to live as a violinist.[3] He appears in a 1557 document listing the players of the 'viola da braccio' at the Venetian *Scuola Grande di San Marco* in Venice.[4] There is also a 'Marc'Antonio dal Violin' – possibly our man – in the 1558 records of the *Accademia degli Elevati* in Padua. He also spent some time at Parma: in the dedication of his *Primo libro de madrigali a sei voci* (Gardano, Venice, 1586), Ingegneri writes that he worked at the Farnese court and that he enjoyed Cipriano de Rore's friendship and tutelage. Rore was there intermittently for two periods – 1561–63 and September 1564–65 – and so Ingegneri's stay in Parma will have coincided with one or both of these periods. (Then again, since Rore was *maestro di cappella* at St Mark's in Venice in 1563–64, Ingegneri might have become acquainted with him there.) Ingegneri remained close to the musical connections he made in his early career, establishing himself within wider, regional musical networks. This fact is attested to not only by surviving correspondence but also in the similarity between his choices of madrigal texts and compositional style and those of other esteemed composers of the region. A conflicting attribution of three madrigals to both Rore and Ingegneri shows this proximity.[5]

[3] Laurie Paget, 'Marc'Antonio Ingegneri: New Biographical Information', in Antonio Delfino and Maria Teresa Rosa Barezzani (eds.), *Marc'Antonio Ingegneri e la musica a Cremona nel secondo Cinquecento*, LIM Editrice, Lucca, 1995, pp. 5–14 (6).
[4] Rodolfo Baroncini, 'Origini del violin e prassi strumentale in Padania', in Marco Bizzarini, Bernardo Falconi and Ugo Ravasio (eds.), *Liuteria e musica strumentale a Brescia tra Cinque e Seicento,* Vol. 1, Fondazione Civiltà Bresciana, Brescia, 1992, pp. 157–219.
[5] Paget, *loc. cit.*, pp. 7–10.

By the mid-1560s, Ingegneri had settled in Cremona, where he remained until his death in 1592 – a document from 1566 records him receiving an annual stipend of 25 ducats from the collegiate church of Sant'Abbondio.[6] It is here that he started publishing: there survive sixteen out of what must have been at least eighteen publications entirely containing his music.[7] At some point between 1566 and 1578, he became the *praefectus musicae* of the cathedral – a term with which the composer is styled in first book of five-part motets (1573). His career was successful and, indeed, flourished. He mingled with several highly respected composers and various important political and ecclesiastical leaders (most notably Nicolò Sfondrati, the Bishop of Cremona from 1560 to 1590, who later became Pope Gregory XIV, and to whom he dedicated four sacred collections; another four were dedicated to members of Sfondrati's inner circle). He dedicated other publications to patrons in Vienna, Milan, Parma and Verona, and even to the Holy Roman Emperor. Ingegneri's music also appeared in printed and manuscript collections across Europe,[8] which suggests that the Cremonese poet Alessandro Lami may have been exaggerating in detail but not in essence when he wrote:[9]

> La Fama poi che ne fur gionti a fronte
> cantando disse: 'Vedi l'Ingegneri
> Marcantonio, le cui virtù son conte
> ai Rossi, ai Caspi mari, agl'Indi e Iberi'.
>
> *Fame, since they had arrived before her,*
> *singing said: 'See Ingegneri*
> *Marcantonio, whose virtues are renowned*
> *to the Red and Caspian Seas, to the Indies and Iberia'.*

He married into a respectable family and was a prolific, highly regarded and supportive teacher, not only of Claudio Monteverdi but in all likelihood also of Benedetto

[6] Oscar Mischiati, 'Marc'Antonio Ingegneri nei documenti della cattedrale di Cremona', in Delfino and Barezzani, *op. cit*., pp. 48–78.
[7] Although his first book of madrigals, now lost, may have been published before his time in Cremona.
[8] Notably, the presence of his music in English sources such as the 'Sambrook book' (US–NYp Mus. Res. Drexel 4302) and the 'Filmer partbooks' (US–NH Misc. Mss. 170, Filmer 1/a–d) shows that Ingegneri's work made it across the Channel.
[9] Alessandro Lami, *Sogno non meno piacevole che morale*, Cristoforo Draconi, Cremona, 1572, Canto III.

Pallavicino (*c.* 1551–1601).[10] Monteverdi mentions him in his first five publications – an astonishing tribute (and clearly a viable marketing plan), where mere courtesy would have demanded mention in the first publication only.

One of the more interesting historical considerations in Ingegneri's career, and the one that the musicians in this project are most keenly aware of, is the influence of the Council of Trent.[11] In 1586, there appears to be a significant shift in his compositional output: from this point onwards, Ingegneri published almost exclusively sacred music. With the exception of his first book of Masses (1573) and first book of five-part motets (1576), Ingegneri's published output until 1586 had consisted of madrigal collections – seven, to be precise. (Indeed, in the decade between 1576 and 1586 he published nothing else.) However, six out of his eight publications after 1586 are sacred.[12] This change of direction is very probably related to the closure of the principal non-ecclesiastical cultural institution in Cremona, the *Accademia degli Animosi*, that year. His compositional focus, then, turned to the requirements of the Church in Cremona, which, together with the rest of the Catholic world, found itself in a period of consolidation, self-scrutiny and reform after the end of the Council of Trent in 1563.

That the musical pronouncements of the Council were vague in character and mainly formulated as prohibitions, focused on weeding out secular influences in liturgical music and any other obstacles to piety, is by now quite well accepted across the scholarly community.[13] The main concerns of the Council were related to doctrinal clarity, a response to the Protestant Reformation, and (re)definition during a time in

[10] Another example of how the unhelpful labels of 'progressive' and 'conservative' can be: Pallavicino was considered to be the former by the theorist and composer Adriano Banchieri (1568–1634), and the latter by Giovanni Artusi (1540–1613), likewise a theorist and composer.

[11] This issue is examined in Giampero Innocente's essay for the first Ingegneri album on Toccata Classics (TOCC 0556), 'The Council of Trent and the Music of Marc'Antonio Ingegneri', and my own contribution to the second (TOCC 0630), 'Ingegneri in Focus: Sacred Music and Religious Life in Cremona'.

[12] There are also two posthumous publications of 1606, one containing hymns (with doubtful origins), and the other, madrigals.

[13] This agreement stems, to a large degree, from Craig Monson's influential article 'The Council of Trent Revisited', *Journal of The American Musicological Society*, Vol. 55, No. 1 (2002), pp. 1–37.

which the Catholic Church was no longer the only Church, and it now found itself competing for souls with the new Protestant denominations.

Sacred music in the late sixteenth century did not follow a single 'Tridentine' style, but rather embodied itself as a patchwork of different local responses to the stipulations of the Council. As Craig Monson has written: 'the history of post-Tridentine sacred music during this period is local history'.[14] Even individual composers cultivated a variety of musical styles, each responding to a different element of the general theological and liturgical vision endorsed by the Council. Ingegneri's music is no exception to this pluralistic approach: his liturgical works cover an impressive variety of styles and genres, ranging from the traditional contrapuntal style of his Masses and some of his motets (for instance, the *Missa Susanne un Jour* 2 4 6 9 11); a more madrigalian and expressive manner seen also in the motets and especially the two Holy Week publications; a luscious, chordal approach (*O sacrum convivium* 12, *Salve regina* 16); to vast and magnificent polychoral textures (*Cantate Domino* 1, *Laudate Dominum* 5, *Omnes sitientes* 10, *Victimae Paschali laudes* 15). They all respond, in different ways, to the general desire of the Church for a stronger sense of tradition, clarity (both liturgical and theological) and splendour in those post-Council years.

These concerns reached Cremona through Nicoló Sfondrati, who had received a culturally forward-thinking education and was aware for the importance of reform in the wider Church.[15] He was present in the last three years of the Council of Trent, and made his most significant contribution in the debate surrounding episcopal residency; in other words, he believed that Bishops should be present in their dioceses, in order to help build and maintain a healthy community of faithful – and that was, in fact, what he did. Excluding his three years in Trent, he spent the rest of his episcopate in Cremona (something that may be taken for granted now but was not extended practice), sorting out clerical corruption, inadequately trained priests and poor standards in religious

[14] Monson, 27.

[15] The most detailed account of Sfondrati's life and work, from which the following information is drawn, is Luigi Castanò, *Gregorio XIV*, Centro Ambrosiano, Milan, 1957.

education among his flock, frequently visiting parishes and ensuring that proper liturgical and spiritual standards were encouraged and met.

Sfondrati was aware of the power of music in his attempts to improve his diocese, and in many ways his approach was similar to that of his friend and colleague, the notable reformer Carlo Borromeo, Archbishop of Milan from 1564 to 1584. Since Cremona belonged to the Ecclesiastical Province of Milan, Borromeo's musical stipulations were highly relevant, and Sfondrati was keen throughout his episcopacy to collaborate with his Milanese counterpart and superior. The reforms coming in from Milan, all clearly inspired by Trent, gave music a more didactic role, since they were aware of the power of musical experience in religious ceremony. In Borromeo's First Provincial Council of 1594, for instance, which Sfondrati attended, it was decreed that 'the words [of sacred music] should be understood', that sacred music 'should move the listeners to piety', and that 'no profane songs should be sung' in church.[16] Borromeo's outlook is summarised in the acts of the Fifth Provincial Council, in which singing and organ music in church, like vestments and sacred vessels, are described as being 'for the majesty of worship and for the consolation of the faithful'.[17]

During Sfondrati's time in Cremona, the provisions for polyphony at the cathedral evolved from an unstable and relatively informal group of cantors to an established, formalised infrastructure of considerable musical excellence, thereby attracting foreign musicians to a newly consolidated post of *maestro di cappella*. This advance coincided, incidentally, with the building of the wonderful *cantorie* galleries for musicians in the sanctuary, and with the commissioning of the frescoes by the Campi brothers that same decade.[18] Ingegneri's appointment, musically speaking, came during the apex of a period of liturgical and aesthetic consolidation in Cremona, led by Sfondrati and influenced to a considerable extent by the innovations of Milan (where Vincenzo Ruffo was the *maestro di cappella* at the cathedral) and the ideas of the Council of Trent.

[16] Federico Borromeo, *Acta Ecclesiae Mediolanensis a Carolo Cardinali S. Praxedis Archiepiscopo Condita*, Milan, 1594, p. 31.
[17] *Ibid.*, pp. 212–13.
[18] Castanò, *op. cit.*, p. 247.

Stylistically, however, comparison with Ruffo and his lean, easily intelligible Masses of the 1570s shows that Ingegneri's music reflected different religious and aesthetic ideals. In his own Masses, one can see a direct appeal to Catholic *tradition*: the first book (1573) contains exclusively parody Masses, based on music by Lassus (the motet *Gustate et videte* and the *chanson Susanne un jour*), Rore (the motet *Voce mea*)[19] and Palestrina (the psalm-motet *Laudate pueri Dominum*). To write a parody Mass was not only an act of homage but also one of ambition: by choosing to imitate three masters of the Flemish, Roman and northern Italian schools, Ingegneri was testing his skill and choosing to situate himself directly within an established and highly regarded musical traditions, central to Catholic practice. His care for pre-existing melodic material, and his almost obsessive treatment of it, indicates the regard in which he held these composers and their music.

The Mass *Susanne un Jour*, however, is a fascinating example of how music travels, and how its meanings change in the process. Its origin is the decidedly un-Catholic, Huguenot poem of Guilluame Géroult (1507–69), first set to music and published by Didier Lupi in 1548. This French *chanson* rapidly became a hit during the second half of the sixteenth century, attaining a similar popularity to the *L'Homme armé, Fors seulement* and *In nomine* tunes. Kenneth Levy writes that Lupi's setting, published in at least five editions between 1548 and 1571, 'must have been known […] to every professional composer of the time resident in France or the Netherlands'.[20] Lassus' reworking of 1560, based on which there exist Masses by the Italian composers Ingegneri, Gierolamo Lambardi, Claudio Merulo and Giovanni Valentini, as well as by Lassus himself, is by far the most famous. There also exists an adaptation by Rore, of which Ingegneri may have been aware. Whether non-Protestant composers chose to ignore, or were unaware of, the partisan connotations of the original setting, or whether, as Levy tantalisingly

[19] Although it is most likely that this motet is in fact by Paolo Animuccia, it is not implausible to think that Ingegneri might have thought it was by his former teacher, which perhaps explains its presence together with the work of Lassus and Palestrina – as argued in my 'Ingegneri in Focus', and Rodobaldo Tibaldi, 'Strutture compositive nel primo e nel secondo libro di messe di Marc'Antonio Ingegneri', in Delfino and Barezzani, *op. cit*., pp. 79–116, specifically pp. 81–84.

[20] Kenneth Levy, '"*Susanne un jour*." The History of a 16th-Century Chanson', *Annales musicologiques*, Vol. I (1953), pp. 375–408 (383).

speculates, their appropriation of the *chanson* was an act of musical pillaging,[21] it is a fascinating testament to the potential of music to harbour several, often directly contradictory, identities, and how the processes of transmission, recomposition and adaptation can give it new layers of meaning.

Ingegneri's music has continued to be heard in European churches and cathedrals until the present day, although only because his book of Holy Week Responsories was misattributed to Palestrina – a fact that may elicit an embarrassed chuckle in the historical musicologist.[22] His music defies simple categories. His is an example of how, indeed, the complex richness of sacred music in the late sixteenth century can easily be ironed out with simplistic binaries such as 'progressive/conservative', '*prima/seconda pratica*', 'major/minor composer'. Perhaps it is best to describe him, in the words of Iain Fenlon, as '*un compositore tra due mundi*': a composer between two worlds.[23]

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[21] *Ibid*., p. 380.

[22] This attribution was disproved by Franz Xavier Haberl in 'Marcantonio Ingegneri: Eine bio-bibliographische Studie', *Kirchenmusikalisches Jahrbuch* XIII in 1898, but even as late as the 1970s editions still circulated with the incorrect attribution to Palestrina.

[23] Iain Fenlon, 'Marc'Antonio Ingegneri: un compositore tra due mondi', in Delfino and Barezzani, *op. cit*., pp. 127–34.

INGEGNERI: LEAP OF FAITH AND RICH REWARD

by Gareth Wilson

The editing of early-music sources into modern performing editions constitutes, on every occasion, a leap of faith. It requires an investment of time and patience in the full knowledge that the final product, the worth of which it is manifestly impossible to assess until the task is complete, may well be of unremarkable quality. Having involved myself in the editing of early music from time to time over many years, I can comment upon the personal experience of sitting in the British Library and examining materials the value of which was often more historical than musical, of being pleased to have rendered another piece performable but having to persuade myself that it was worth sharing with others. It was always recognised, then, that if I could land upon just *one piece* which would attract serious attention and repeated performances, I would consider myself extremely lucky. I never anticipated that I might find myself editing *dozens* of pieces by the same composer over the course of several years and discovering that each one was, at least, very worthy and, at best, a genuine masterpiece.

And yet this is the astonishing discovery that we at Girton College, alongside our regular collaborators from the Royal Welsh College of Music and Drama, have made with the music of Marc'Antonio Ingegneri which we present here in recordings for Toccata Classics for the fourth time. Those who have been following our recent recordings and have taken the time to read our reflections might remember that we did not commit to recording a third volume of Ingegneri's music, but much of the reasoning for doing so came from the destination for our 2022 Summer tour, namely Bavaria. Orlande de Lassus (1532–94), whose five-part Requiem we recorded for Toccata Classics in 2016,[1] was based in Munich for a significant part of his career, and

[1] Released on TOCC 0379.

his *chanson* 'Susanne un Jour' is one of two pieces by Lassus which Ingegneri used as the basis for a parody Mass,[2] the other being his motet 'Gustate et videte'. A programme of music by Ingegneri, influenced by Lassus, thus connected the music we were performing to our location, as has been our wont in previous projects (Manuel Cardoso in Lisbon,[3] Claudio Monteverdi in Mantova, Ingegneri in Cremona and, during our most recent tour, Anton Bruckner in Linz). However, it had also become evident during an early-music residential course at Benslow House in Hitchin, Hertfordshire, in May 2022 that my colleague Jeremy West and I co-ordinated and which was dedicated to the music of Ingegneri that we had more of his music, all of it excellent, than we could commit to one album. It was therefore decided at that point that a third *and* fourth volume would be on the cards. Moreover, we had received an invitation some time ago to revisit Lombardy, Italy, to contribute to the celebrations of the 380th anniversary of Claudio Monteverdi's death, and the further opportunity to revisit Ingegneri's music on his home territory seemed impossible to resist.

All of this is by way of explaining what might seem an improvisatory approach to recording the work of a composer rather than a more systematic one which might, for example, have gone through the music in chronological order of composition or publication, or arranged the music according to liturgical season. Had we known in advance that Ingegneri's sources would provide so many pieces of such outstanding value and felt able to commit to a complete, comprehensive recording of his *œuvre* from the outset, we might perhaps have taken such an approach, but our concerns have been more practical; we have tailored our repertoire to the instrumental resources available

[2] It was widespread practice during the sixteenth century that 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 the material of others – a gesture seen more as a case of paying tribute than of plagiarism. All four of Ingegneri's Masses from his *Liber Primus Missarum cum quinque et octo vocibus* of 1573, the second of which we present in this recording (having already recorded the third, *Missa Voce Mea* (TOCC 0630) and fourth, *Missa Laudate Pueri Dominum* (TOCC 0556), are parody masses.

[3] That resulted in our recording of Manuel Cardoso's *Missa Secundi Toni*, Magnificats, and Motets for Toccata Classics in 2017 (TOCC 0476).

to us and, since an instrumental octet has been a possibility for the last three projects, we have taken the opportunity to record as many of his polychoral pieces as possible.[4]

As a result, the majority of motets we have recorded come from his 1589 *Liber Sacrarum Cantionum*, which literally translates as 'Book of Sacred Songs',[5] which is where most of his polychoral work (that is, with eight or more voices) can be found. A notable exception is the twelve-voice setting of Psalm 150, *Laudate Dominum*, which forms the climax of his 1591 collection, the rest of which is for six voices. This extraordinary setting, alongside the *O sacrum convivium* and *Salve Regina*, also taken from the 1591 publication, shows Ingegneri at his very best and most varied. These six-voice pieces demonstrate his innovative, sometimes almost eccentric, approach to dissonance (present-day harmony teachers would be aghast at his audacity at several points, although the results are extraordinarily beautiful) and, in the case of the *Salve Regina*, to chromaticism, whereas in the more rhythmically involved inner sections of the *Laudate Dominum* one can hear the teacher of Monteverdi at his most virtuosic (and can observe that Monteverdi did not spring out of nowhere but inherited his sense of rhythmic agility and explosiveness from his mentor in Cremona). This is our first foray into Ingegneri's six-voice work, our explorations of four of his twenty-plus five-voice pieces (from the 1576 *Sacrarum cantionum cum quinque vocibus*) being available on Volumes One and Two. A projected fourth volume will explore more of this work (there is much to indicate that his five- and six-voice music is particularly strong, not least those works which we have already recorded) and we will also start to look at his four-voice *Sacrarum cantionum cum quatuor*

[4] As far as I am aware, we have now recorded all of Ingegneri's twelve-part motets, as well as his sixteen-voice *Vidi speciosam* (TOCC 0556), all of his nine-voice motets and most of his eight-part works, including the *Missa Laudate Pueri Dominum*. Another eight-part mass, the *Missa Benedictus Es* (from his *Liber Secundus Missarum* of 1587), requires reconstruction work since two of the voice parts are missing. I have undertaken some of this work already but suspect that listeners would prefer to hear music which Ingegneri completed himself before listening to my attempts at reconstruction.

[5] The subtitle is of interest: *Quae ad septem, octo, novem, decem, duodecim, sexdecim voces choris & coniunctis & separatis commode etiam cum variis musicis instrumentis concini possunt* translates as 'For the seven, eight, nine, ten, twelve, sixteen voices of the choir, and combined and separate they can also be composed conveniently with various musical instruments'. That not only suggests a flexible approach to the constitution of Ingegneri's choir but leaves no doubt that the use of instruments in his choral music is entirely legitimate and was clearly suggested (perhaps even expected) by the composer himself.

vocibus of 1586 which has now yielded repertoire of spectacularly high quality for our week-to-week liturgical duties at Girton College Chapel.

There are, moreover, a further six masses which remain unrecorded, an *embarras de richesse* which means that it is very difficult to say where and when this project should end. There is some expectation that an outfit like ours (i.e., a university chapel choir) should continue to innovate and do new things – to focus upon the work of one composer over a series of years is unusual for a student-based group with a high turnover of personnel and, for some, might suggest a lack of imagination. Given the first-rate quality of Ingegneri's music and the relationship we have developed with it, these are not persuasive arguments. One might even argue that newer students should not be denied the revelations – the thrill, even – that their predecessors had enjoyed. What is more pressing is the fact that, as I wrote in my notes for Volume Two, there are thousands of volumes of Renaissance polyphony which have yet to receive the attention that the music profession currently devotes to a minuscule proportion of composers from that time. Might there not be a dozen more equally revelatory composers whose music could bring endless delight to the musicians and listeners of our time? I believe that there are (indeed, I know of some), and am grateful that there are hundreds of scholars (better qualified than me) who are taking that leap of faith without which the world of music would too easily become stagnant.

However, after the broadcast, on 15 January 2023, of *The Early Music Show* on BBC Radio Three, an hour-long programme devoted to all of our Toccata Classics recordings but focusing particularly on the music of Ingegneri, it was observed on social media that Ingegneri's music was transcribed and frequently performed by English Catholic church choirs in the first half of the twentieth century.[6] If that is true, it simply suggests

[6] It is important to clarify and acknowledge that we did not 'discover' Ingegneri. His best-known motet is probably *In Monte Oliveti* which was included in a widely used Chester Novello volume of Italian sacred pieces some decades ago; an Italian project to publish his complete surviving works is near completion; and some editions of a small portion of his work are freely available in the public domain. But we are not aware of any sustained attempt to make audio recordings of his music commercially available, and all editions used in these recordings are made by us. An intimate knowledge of the original sources, we believe, provides a feeling of closeness to the music and lends a heightened sense of ownership to the project. Also, when it comes to the performance of Renaissance polyphony more generally, our preference has been to maintain the original notated durations over the practice of Ingegneri's other editors of dividing note-values in half. There is no 'correct' or accepted practice in this regard, but it does have considerable bearing upon the performers' interpretative mentality.

that Ingegneri's music has been forgotten about more than once;[7] the discography is thin and no one could with any sincerity suggest that he enjoys the dominant status of Palestrina, Lassus, Victoria, Byrd, Tallis, Josquin or Guerrero. I remain convinced that Ingegneri deserves a place alongside those other great names (in terms of quality if not in quantity), a revision of received opinion which can be achieved only if it becomes possible to hear his music – hence these recordings. But our own sense of investment in seeing Ingegneri receive wider recognition is derived from the staggering quality of his music, from the fact that the leap of faith has, in this case, been fully rewarded.

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 which 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 the magazine *Choir & Organ* 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.

[7] The commentator in question gave reason to believe that the pieces in question were Ingegneri's *Tenebrae Responsories* which, admittedly, have enjoyed some currency in the liturgical repertoire and were for a long time misattributed to Palestrina, which says much about their quality and might help explain their survival.

In Summer 2015 he was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is an Affiliated Lecturer in the Music Faculty, lecturing in counterpoint and 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 & Caius College, Cambridge, and several collaborations with 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 Christ Church Flentrop organ. He is, moreover, an active composer whose music has been performed by the BBC Singers, the Choir of St John's College, Cambridge, the Choir of Merton College, Oxford, and 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 and Radio 4, Classic FM and on several recordings.

In 2007 he began to pursue postgraduate study in Theology and Philosophy at Heythrop College, University of London, before completing a doctorate in the Theology Department at King's College, London, examining the human relationship to God and the world in the light of aesthetic experience. 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 elected 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 40 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 numerous occasions. He is a founder member of His Majestys 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 he 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, and from 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, requirements and achievements – provided both the material and the motivation for writing *How to Play the Cornett*, the first contemporary comprehensive tutor for cornett players of all abilities. 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-instrument brass ensemble Queen Victoria's Consort, he has the privilege of playing (among others) an original alto horn by Adolphe Sax, part of the only complete set of historic Sax instruments still playing 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 he 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 prizewinning ensemble comprising around 24 students, it has built its reputation through regular choral services in Girton College Chapel and frequent performances in cathedrals across the UK. Choir members are all undergraduate or graduate students at Cambridge University. The choir also undertakes overseas tours at least once a year; recent ventures have included

concerts in Austria, Germany, Israel and Palestine, Italy, Portugal, Singapore, Canada and Hong Kong. The Choir has sung for the United Nations, as specially approved by the then General Secretary Kofi Annan, as well as for the late Duke of Edinburgh, Queen Mother and 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. They have also gained a reputation for performing contemporary music, particularly that written by current and former students, and recorded three tracks for the album *Welcome Party* by composer Cevanne-Horrocks Hopayian on the NMC label in 2021.

In spring 2017 Toccata Classics released the first commercial recording to be made by the Girton College Chapel Choir, joined by the Historical Brass of the Guildhall, London, in the five-part Requiem by Orlande de 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 (TOCC 0576) was equally well received; *Choir & Organ* magazine, 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 by Palestrina and Ingegneri (TOCC 0516), and was hailed by *Early Music Review*: 'Girton College Choir sings well and responsively, Historic Brass play idiomatically stylishly, and Gareth Wilson's chosen tempi are judicious and serve the music well. The Kyrie and Agnus are outstanding even by Palestrina's standards. Similarly, the motets are so fine that it is astonishing that all but one are receiving their first commercial recordings'.

It has been their pioneering recordings of the music of Marc'Antonio Ingegneri, however, which have brought the most praise and attention, with Volume One entering the specialist classical music charts at number 9 and receiving a nomination for an International Classical Music Award in the Early Music category. Volume Two also entered the classical music charts on its release and was made 'Recording of the Month' by *Music Web International* and 'Classical Album of the Week' by *AllMusic*. It entered the charts a second time after an hour-long retrospective of the choir's recordings and interviews with conductor Gareth Wilson and members of the choir on the BBC Radio 3 *Early Music Show* in January 2023 brought Ingegneri's music to a wider audience.

Reviewing Volume One, *Cathedral Music* wrote, 'Composer and choir are hardly household names, but both amply repay discovery […]. The choir, though a late entrant to the field,

will stand comparison with the best of Cambridge's mixed-voice college choirs'. *Early Music* responded in similar vein, describing it as 'a landmark recording'. For Volume Two, *Choir & Organ* magazine wrote, 'The young voices [of Girton College, Cambridge] sparkle and shine for their second disc of works by Marc'Antonio Ingegneri […]. This programme lives up to the promise of the first as Gareth Wilson continues his mission to restore Ingegneri to a suitably honoured position', and *Cathedral Music* wrote: 'It is surely a tribute to this second recording that it compelled your reviewer to send promptly to his regular supplier with an order for its immediate precursor […,] a superb recording'.

Sopranos
Milly Atkinson
Georgia Burr
Laura Collins
Ailsa Critten
Kathryn Leigh
Eleanor Medcalf
Clemmie Ramsay
Sophie Richardson
Emma Scott
Anna Semple

Altos
Francis Bamford
Isabella Chan
Jessica Clayton
Frances Conboy
Emily Hazrati
Alice Rivers
Holly Slater

Tenors
Esme Beaumont
Sam Corkin
Oscar Ings
Charlie Nicholson
Carlos Rodríguez Otero
Luke Tutton

Basses
Sebastian Berger
Kevin Loh
Jasper Newbold
Sam O'Neal
Jacob Robinson
Kit Salmon
Tom Williamson

Organ
Felix Elliott (soloist on 15)
Emily Nott (soloist on 8)

Vocal Coach
Charlie Mattar

Over the course of the last decade, the Royal Welsh College of Music and Drama has been at the forefront of historical performance education in brass. The group **Historic Brass of the Royal Welsh College of Music and Drama**, directed by Jeremy West, has climbed heights to which no other UK conservatoire currently aspires and hence is, arguably, now the go-to place for students interested in focusing on the music of the sixteenth and seventeenth centuries, playing on copies of historical instruments. The College is now very well equipped with instruments, all of which are available for student loan.

In addition to joining the choir of Girton College at the University of Cambridge, where Jeremy West is a musician-in-residence, the group has also supported the choirs of St John's, King's, Queen's, St Catherine's and Gonville & Caius. These visits to Cambridge are hugely beneficial for the RWCMD students, who take away musical experiences which frequently have a substantial impact on their career pathway.

In addition to visits to these Cambridge colleges, members of the group have played in Southwark Cathedral and been the featured guests on several occasions at Gloucester Cathedral, and they have toured Israel and Palestine, Singapore and northern Italy with Girton College Choir. At their home in Cardiff, the group has taken part in concerts at Llandaff Cathedral as well as in their own Dora Stoutzker Hall in the College, onstage alongside His Majestys Sagbutts & Cornetts.

As a 'minority' (second-study) interest, sitting alongside students' principal studies in symphony orchestra and brass band, it offers a vibrant, demanding and rewarding programme. Some recent RWCMD alumnae have chosen to specialise in the field exclusively; others are finding it to be a very useful and interesting extra string to their bow when entering the music profession. The Royal Welsh College is proud to have played a supportive hand in launching these careers and looks forward to furthering as well as to broadening the option in years to come.

Cornetts
Beth Chidgey
Tamsin Cowell
Alexander Duncan
Jeremy West (leader)

Sackbuts
Mark Choi
Andrew Cowie
Owain Davies-McCrorie
Ben Holford
Susan Smith [7] [11]

Texts and Translations

1 ***Cantate Domino***

Cantate Domino canticum novum
Quia mirabilia fecit
Salvavit sibi dextera eius et bracchium sanctum eius
Notum fecit Dominus salutare suum
In conspectu gentium revelavit iustitiam suam
Recordatus est misericordiae suae et veritatis suae domui Israel
Viderunt omnes termini terrae salutare Dei nostri
Jubilate Deo omnis terra
Cantate et exultate et psallite
Psallite Domino in cithara et voce psalmi in tubis ductilibus et voce tubae corneae.

Sing to the Lord a new song, as he has done marvellous things; he has saved himself with his right hand and his holy arm. The Lord has made his salvation known; he has revealed his justice in the sight of the nations. He has remembered his mercy and his truth towards the house of Israel; all the ends of the earth have seen the salvation of our God. Rejoice in the Lord, every land; make music and exult and sing psalms. Sing psalms to the Lord on the lyre, sing with the voice of the psalm with trumpets and with the voice of the cornet.

Missa Susanne un jour

2 **I Kyrie**

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Lord, have mercy!
Christ, have mercy!
Lord, have mercy!

3 **Giovanni Bassano**
after Orlande de Lassus
Susanne un jour

Susanne un jour d'amour solicitée
par deux viellardz, convoitans sa beauté,
fut en son cœur triste et desconfortée,
voyant l'effort fait à sa chasteté.
Elle leur dict, Si par desloyauté

One day, Susanne's love was solicited by two elderly men who coveted her beauty.
She became sad and discomfited in her heart, seeing the attempt made at her chastity.
She said to them, 'If, through dishonour

de ce corps mien vous avez jouissance,
c'est fait de moy. Si je fay resistance,
vous me ferez mourir en deshonneur.
Mais j'aime mieux périr en innocence,
que d'offenser par peché le Seigneur.

you take pleasure from this body,
this is done to me. If I offer resistance,
you would make me die in disgrace.
But I would prefer to perish in innocence,
than to offend the Lord through sin.

Missa Susanne un jour

4 **II Gloria**

Gloria in excelsis Deo et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cælestis, 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.

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 upon us;
Who takes away the sins of the world, hear our prayer. You Who sits at the right hand of the Father, have mercy upon 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.

5 ***Laudate Dominum***

Laudate Dominum in sanctis eius
Laudate eum in firmamento virtutis eius
Laudate eum secundum multitudinem magnitudinis eius.
Laudate eum in sono tubae; in psalterio et cithara.
Laudate eum in timpano et choro; laudate eum in cordis et organo.
Laudate eum in cimbalis benesonantibus.
Laudate eum in cimbalis iubilationis.
Omnis spiritus laudet Dominum.

Praise the Lord in his sanctuary; praise him in the firmament of his power; praise him according to the many deeds of his greatness. Praise him with the sound of the trumpet; with the lute and the lyre. Praise him with the drum and the choir; praise him with stringed instruments and with the organ. Praise him with the loud-sounding cymbals; praise him with the cymbals of rejoicing. Let every living creature praise the Lord.

Missa Susanne un jour

6 **III Credo**

Credo in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium.
Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula.
Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,
genitum non factum, consubstantialem Patri; per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem descendit de cælis.
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,

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:

et ascendit in cælum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos et mortuos,
cuius regni non erit finis;
Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:

And 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,
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.

7 ***Exaudiat te Dominus***

Exaudiat te Dominus in die tribulationis
Protegat te nomen Dei Jacob
Mittat tibi auxilium de sancto et de Sion
tueatur te
Memor sit omnis sacrificiis tui et holocaustum tuum pingue fiat
Tribuat tibi secundum cor tuum et omne consilium tuum confirmet
Laetabimur in salutari tuo et in nomine Dei nostri magnificabimur
Impleat Dominus omnes petitiones tuas

May the Lord hear you in the day of trouble; may the name of the God of Jacob protect you. May he send you help from his sanctuary and from Sion may he defend you. May he be mindful of all your sacrifices, and may your whole burnt offering become fat. May he give you your heart's desire and strengthen all your plans. We will rejoice in your salvation and be glorified in the name of our Lord. May the Lord fulfil all your prayers. Now I have realised that the Lord has saved Christ his son. He will hear him from his holy heaven; the salvation of his

Nunc cognovi quoniam salvum fecit Dominus Christum suum
Exaudiet illum de caelo sancto suo in potentatibus salus dexterae eius
Hi in curribus et hi in equis
Nos autem in nomine Dei nostri invocabimus
Ipsi obligati sunt et ceciderunt
Nos autem surreximus et erecti sumus
Domine salvum fac Regem et exaudi nos in die qua invocaverimus te.

right hand is in his power. Some call on chariots and some call on horses, but we will call on the name of our God. They have been bound, and have fallen, but we have risen again, and have been lifted up. Lord, save the King, and hear us on the day when we will call upon you.

8 ***Non mi togli' il ben mio***

Non mi togli' il ben mio
chi non arde d'amor,
come facci'io, come facc'io,
ma perché non fia mai che null'o poco
agguagl'il mio gran fuoco,
se non è ingiust'Amore,
io sol havrò della mia donna il core.
Dunque, lass' il ben mio,
chi non arde d'amore come, facci'io.

May my beloved be left to me
by those who do not love her
as ardently as I do, as I do.
Since no fire can possibly burn as bright as mine,
if the god of love is not unfair,
my lady's heart will be all mine.
Therefore, may my woman be granted to me
by those who do not love her
as ardently as I do, as I do.

Missa Susanne un jour

9 **IV Sanctus – Benedictus**

Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

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.

10 ***Omnes sitientes***

Omnes sitientes venite ad aquas, Alleluia.
Et qui non habetis argentum. Alleluia.
Audite audientes me et comedite bonum, Alleluia.
Inclinate aurem vestram et venite ad me.
Audite. Alleluia.
Vivet anima vestra, Alleluia.

All you who are thirsty, come to the waters. Alleluia.
And you who have no money. Alleluia.
Hear me, you who listen, and eat what is good. Alleluia.
Turn your ears to me and come to me.
Listen. Alleluia.
Your souls will live. Alleluia

Missa Susanne un jour

11 **V 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.

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

12 ***O sacrum convivium***

O sacrum convivium in quo Christus sumitur: recolitur memoria passionis eius: mens impletur gratiae, et futurae gloriae nobis pignus datur. Alleluia.

O sacred banquet in which Christ is received; the memory of his suffering is restored again; the mind is filled with thankfulness; and a pledge of glory to come is given to us. Alleluia.

13 ***Regnum mundi***

Regnum mundi et omne ornatum saeculi contempsi propter amorem Domini Jesu Christi quem vidi, quem amavi, in quem credidi, quem dilexi.
Annulo suo subbaruit me Dominus meus Jesus Christus et tanquam sponsam decoravit me corona.

I scorned the kingdom of the world and all the finery of the age out of love for my Lord Jesus Christ, whom I have seen, whom I have loved, in whom I have trusted, in whom I have delighted. With his own ring Jesus Christ my Lord has anointed me, and with a crown he has adorned me like a bride.

14 ***Qual grazia, o qual beltate***

Qual grazia, o qual beltate
infuse mai dal ciel benigna stella
nelle cose create,
qual interna bontate
un'alma rese mai si adorna e bella,
in questa o altra etade,
ch'agguagli il bello che'entr'e fuor dimostra
questa vaga e gentil signora nostra.

What grace, oh what beauty
has ever been bestowed upon the world from above by a favourable star,
what soul has ever been adorned,
be it in this or another era,
with a good-heartedness that could match the beauty
that this fair and kind lady of ours shows both inside and out?

15 ***Victimae Paschali laudes***

Victimae Paschali laudes immolent Christiani
Agnus redemit oves Christus innocens patri
reconciliavit peccatores
Mors et vita duello conflixere mirando
Dux vitae mortuus regnat vivus
Dic nobis Maria quid vidisti in via sepulchrum
Christi viventis
et gloriam vidi resurgentis
Angelicos testes
Sudarium et vestes
Surrexit Christus spes mea
Praecedet vos in Galileam
Scimus Christum surrexisse a mortuis vere
Tu nobis victor rex miserere.
Amen.

Let Christians offer praises to the Paschal victim. The Lamb has redeemed the sheep; Christ in his innocence has reconciled sinners to the Father. Death and life have warred in a wondrous battle; the dead leader of life is alive and reigns. Tell us, Mary, what you saw on the way. I saw the tomb of the living Christ, and the glory of him resurrected, the angels as witnesses, the shroud, and the clothes. Christ my hope has risen; he has gone ahead of you to Galilee. We know that Christ has truly risen from the dead. You, conquering king, have mercy on us. Amen.

16 ***Salve regina***

Salve regina, mater misericordiae,
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exules filii Evae;
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
Eia ergo advocata nostra illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui nobis post hoc exilium ostende.
O clemens; O pia; O dulcis virgo Maria.

Hail, queen, mother of mercy; hail, our life, our sweetness, and our hope. We cry out to you, Eve's children in exile; we long for you as we sigh and weep in this valley of tears. Come, then, as our advocate; turn your merciful eyes upon us. And show us Jesus, the blessed fruit of your womb, after this exile. O gentle one, O tender one, O sweet maiden Mary.

Latin translations by Emily Nott
Italian translations by Federica Belloli
French translation by Gareth Wilson

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MARC'ANTONIO INGEGNERI Volume Three: *Missa Susanne un jour* a5

1 ***Cantate Domino* a8**	**3:54**
***Missa Susanne un Jour* a5**	**29:09**
2 I Kyrie	3:27
3 **GIOVANNI BASSANO (c. 1561–1617) after ORLANDE DE LASSUS (1532–94)** ***Susanne un jour* a5***	**3:41**
Missa Susanne un jour	
4 II Gloria	5:10
5 ***Laudate Dominum* a12**	**3:53**
Missa Susanne un jour	
6 III Credo	9:44
7 ***Exaudiat te Dominus* a9**	**6:50**
8 ***Non mi togli' il ben mio* a4**	**2:22**
Missa Susanne un jour	
9 IV Sanctus – Benedictus	5:31
10 ***Omnes sitientes* a9**	**3:26**
Missa Susanne un jour	
11 V Agnus Dei	5:13
12 ***O sacrum convivium* a6**	**4:57**
13 ***Regnum mundi* a8**	**5:04**
14 ***Qual grazia, o qual beltate* a4**	**1:36**
15 ***Victimae Paschali laudes* a8**	**3:34**
16 ***Salve regina* a6**	**5:21**
	TT **73:46**

Choir of Girton College, Cambridge 1 2 4–6 9–12 16
Historic Brass of the Royal Welsh College of Music and Drama 1–7 9–14
Jeremy West, leader; solo cornett 3
Emily Nott, organ 8
Felix Elliott, organ 15
Gareth Wilson, director

ALL EXCEPT * FIRST RECORDINGS