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Una poesia muta

Art in early Cinquecento Venice

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THE MARIAN CONSORT

RORY MCCLEERY artistic director

Josquin des Prez (c. 1450/55–1521)

1. **O bone et dulcis Domine Jesu** 4:14

Alexander Demophon Venetus (fl. 1480–1500)

2. **Volgi gli occhi** 1:47

Jean L'Héritier (c. 1480–after 1551)

3. **Ave Domina mea** 3:32

Antonio Caprioli (c. 1425–1475)

4. **Non si vedra gia mai** 3:43

Costanzo Festa (c. 1485/1490–1545)

5. **Nunc dimittis** 4:44

Josquin des Prez

intabulated by Francesco Spinacino (fl. 1507)

6. **Ave Maria** 3:10

Kristiina Watt lute

Adrian Willaert (c. 1490–1562)

7. **Beatus Stephanus** 7:00

Bartolomeo Tromboncino (c. 1470–1535)

8. **Ave Maria, regina in cielo** 3:49

Jean Mouton (c. 1459–1522)

9. **Ave virgo caeli porta** 1:51

**Franciscus Bossinensis (fl. 1510) –
Bartolomeo Tromboncino**

10. **Ricercar 2 – Suspirio temo** 3:34

Kristiina Watt *lute*

Costanzo Festa

11. **Ab oriente venerunt Magi** 5:20

Vincenzo Capirola (1474–after 1548)

12. **Ricercar 8** 1:24

Kristiina Watt *lute*

Innocentius Dammonis (fl. 1508)

13. **Adoramus te** 3:01

Josquin des Prez

14. **Gloria (from Missa Pange lingua)** 4:59

Jean Mouton

15. **Corde et animo** 3:23

Adrian Willaert

16. **Pater noster & Ave Maria** 8:54

Total Running Time 64:34

Das Gemälde *Natività della Vergine* (Geburt der Jungfrau) des venezianischen Renaissancemalers Vittore Carpaccio zeigt auf eindrucksvolle Weise die charakteristischen Merkmale seines künstlerischen Stils; mit einer akkuraten Perspektive, die durch aufeinander ausgerichtete Türöffnungen in die Tiefe führt, und der genauen Beobachtung des architektonischen Raums, der mit alltäglichen Gegenständen und Szenen des täglichen Lebens ausgestaltet wird. Dieses Bild ist Teil eines Zyklus mit Szenen aus dem Leben der Jungfrau Maria, der zwischen 1504 und 1508 für die Scuola degli Albanesi, eine religiöse Laienbruderschaft für albanische Einwanderer in Venedig, gemalt wurde.

In genau jenen Jahren war Ottaviano Petrucci zu Gast in Venedig, seines Zeichens erster erfolgreicher Verleger des polyphonen Notendrucks – wohl angezogen von der Lagunenstadt, weil sie eine führende Position im italienischen Druckgewerbe einnahm. Zwischen 1502 und 1509 veröffentlichte Petrucci Dutzende von Büchern mit lateinischen Motetten, volkstümlichen *Laude* (Lobgesängen) und Vertonungen des Messordinariums – allesamt waren sie nützliches sakrales Repertoire für die verschiedenen *Scuole* der Stadt, von denen einige recht fähige musikalische Einrichtungen besaßen.

Im Italien der ersten beiden Jahrzehnte des 16. Jahrhunderts war besonders die französische Kirchenmusik beliebt, allen voran die Werke von Jean Mouton, dem führenden Komponisten am französischen Königshof. Petrucci veröffentlichte mehrere Motetten und Messen von Mouton, darunter die elegante und fröhliche vierstimmige Motette *Corde et animo Christo canamus*, die einen Text aus der Liturgie des Festes Mariä Geburt vertont.

Mouton und Carpaccio, nahezu Zeitgenossen, teilten ein ähnliches Schicksal: Beide wurden für ihre herausragende Technik anerkannt, galten jedoch als weniger innovativ und ausdrucksstark im Vergleich zu ihren berühmteren Zeitgenossen Josquin und Giorgione. Moutons technische Meisterschaft zeigt sich in der Miniatur-Marienmotette *Ave virgo caeli porta*. Hier spielt er mit Proportionen, die den raffinierten perspektivischen Effekten Carpaccios bemerkenswert ähneln. Nur zwei der vier gesungenen Zeilen sind notiert; die beiden anderen Stimmen müssen ihre Parts extrapolieren, d. h. aus dem Verlauf heraus erschließen, indem sie dieselben musikalischen Linien zwei Breves später und eine Quarte höher singen.

In den erhaltenen Musikbüchern der religiösen Institutionen Venedigs aus jener Zeit finden sich neben Motetten auch zahlreiche drei- und vierstimmige *Laude*. Beide Gattungen dienten der Verehrung der Jungfrau Maria, unterschieden sich jedoch methodisch: Die Motette vertonte einen lateinischen Text mit subtilen kontrapunktischen Kunstgriffen, während die *Lauda* meist einfacher und in Alltagssprache gehalten war.

Carpaccios berühmte *Vision des Hl. Augustinus*, die er 1502 für die Scuola degli Schiavoni (Slawenschule) in Venedig anfertigte, zeigt unten rechts gut lesbar zwei Notenbücher, eines mit einer dreistimmigen und das andere mit einer vierstimmigen Komposition. Obwohl keine Texte zu erkennen sind, verwenden beide den für die zeitgenössische *Lauda* charakteristischen leicht elaborierten Note-gegen-Note-Kontrapunkt und enthalten musikalisches Material, welches die poetische Form der *Laude* unterstreicht.

Insbesondere die vierstimmige Partitur ähnelt den *Laude* in einer 1508 von Petrucci veröffentlichten Anthologie, die alle von Innocenzio Natali (alias Dammonis), einem Domherrn an der venezianischen Kirche San Salvador, geschrieben wurden. Noch heute existieren stilistisch ähnliche *Laude* anderer Komponisten, die damals in Venedig tätig waren, darunter die von Alexander Demophon, in zeitgenössischen

Quellen „Venetus“ genannt, und Bartolomeo Tromboncino, der sich als Hoflautenist einen Namen machte, bevor er in Venedig eine beliebte Lautenschule eröffnete.

Carpaccio nahm zahlreiche Aufträge von Kunden aus dem Balkan an, darunter die Mitglieder der Scuole degli Albanesi und degli Schiavoni. Ein weiteres Beispiel ist seine *Disputation des Heiligen Thomas von Aquin*. Sie wurde 1507 für die Kirche San Pietro Martire auf Murano von dem Glasmacher Tommaso Dragan in Auftrag gegeben, dessen Nachname auf eine slawische Herkunft hinweist.

Auch Musiker aus dem Balkan gehörten zu denjenigen, die im frühen sechzehnten Jahrhundert in Venedig nach Karrieremöglichkeiten suchten. Petruccis erster ernsthafter Konkurrent im Musikdruck war Andrea Antico, ein Musiker aus Motovun im heutigen Kroatien. Seine ersten Notendrucke wurden in Rom herausgegeben, aber als Petrucci Venedig schließlich verließ, nutzte Antico die Gelegenheit, sein Geschäft dorthin zu verlagern.

In einer Anthologie von 1520, die sich auf Motetten französischer Komponisten konzentrierte, nahm Antico das *Ave Domina mea* von Jean L'Héritier auf, der am Hof von Ferrara und später in Rom tätig war. Wie einige andere französische Kirchenkomponisten, die zu Beginn des 16. Jahrhunderts eine umfangreiche Karriere in Italien machten, stellte L'Héritiers Stil eine Art Kompromiss zwischen der kontrapunktischen Raffinesse der französischen Motette und dem direkteren, expressiven Stil der italienischen *Lauda* dar. Die Marienmotette *Ave Domina mea* mit ihrer relativen Kürze und der klaren, ausdrucksstarken Phrasierung ist ein gutes Beispiel für diesen Typus.

In den Jahren 1509 und 1511 veröffentlichte Petrucci zwei Sammlungen mit Lautenmusik eines anderen Einwanderers, des „Franciscus Bossinensis“ (Francesco aus Bosnien), einem der Lautenisten, die versuchten, aus der rasch wachsenden Popularität ihres Instruments Kapital zu schlagen, indem sie gedruckte Musik für

Amateure bereitstellten. Francescos Lautenbücher enthalten eine Sammlung von Lautenarrangements bekannter Lieder (wie z. B. Tromboncinos *Frottola Suspirio temo*) und improvisatorischer Präludien, den so genannten Ricercari, die als eine Art Aufwärmübung mit den Liedern kombiniert werden konnten.

Das wahre Juwel unter den venezianischen Lautenbüchern ist aber das „Capirola-Lautenbuch“ (um 1517), eine handgeschriebene Anthologie, die den Lautenkompositionen und -arrangements des Brescianers Vincenzo Capirola gewidmet ist, der das Instrument in Venedig lehrte. Das Buch ist mit fast 300 Bildern von Tieren, Vögeln, Bäumen, Nymphen und pfeifenden Hirten verziert. Geschaffen wurde es von dem Lautenschüler und professionellen Künstler Vido Celere, einem von mehreren venezianischen Malern der damaligen Zeit, die auch begeisterte Musiker waren.

Noch zahlreicher als Petruccis Anthologien mit Motetten, *Laude* oder Solo-Lautenwerken sind seine Bücher mit „frottole“ – einem Sammelbegriff für weltliche italienische Lieder mit unterschiedlichsten Gedichtformen wie heiteren Barzelletten, höfischen Strambotti, literarischen Sonetten usw. Die enorme Popularität der Frottola um 1500 steht in direktem Zusammenhang mit dem Lauten-Trend: Obwohl sie in der Regel als mehrstimmige Lieder gedruckt wurden, waren Frottole häufiger für Solostimme mit Lautenbegleitung konzipiert.

Die Verse des venezianischen Patriziers, Priesters und Dichters Pietro Bembo sind im Repertoire der Frottole reich vertreten, darunter auch sein „Non si vedra gia mai“, welches von dem Brescianer Komponisten Antonio Caprioli vertont wurde. Das Gedicht stammt aus Bembo's 1505 in Venedig veröffentlichtem *Gli Asolani*, einem Dialog über die Liebe. Er spielt in den Gärten des venezianischen Schlosses der Caterina Cornaro, der abgesetzten Königin von Zypern und Mitglied einer mächtigen venezianischen Familie, deren Porträt von dem Carpaccio-Lehrer Gentile Bellini gemalt wurde.

Die venezianischen Amateur-Lautenisten des frühen 16. Jahrhunderts waren nicht nur an weltlicher Musik interessiert. Die 1507 in Petruccis Druck erschienenen Bücher des gefeierten Lautenisten Francesco Spinacino enthalten mehrere für das Instrument arrangierte geistliche Werke, darunter ein *Ave Maria* des berühmtesten Kirchenkomponisten seiner Zeit, Josquin des Prez. Josquin ist auch im Lautenbuch von Capirola vertreten, darunter zwei kurze Ausschnitte aus seiner *Missa Pange lingua*, die für Laute bearbeitet wurden, einer aus dem Agnus Dei und der andere aus dem Gloria.

Das Gloria ist von zentraler Bedeutung in der kirchenmusikalischen Ästhetik im Italien der Renaissance. Denn mit diesem Text kündigten die Engel in Lukas 2,14 die Geburt Christi an – einer der wenigen Hinweise, die die Bibel auf die Beschaffenheit der himmlischen Liturgie gibt. Auf italienischen Renaissance-Gemälden, die die Geburt Christi thematisieren – wie z. B. von Lazzaro Bastiani, einem weiteren Lehrer Carpaccios – sind fast immer Engel zu sehen, die von einer Schriftrolle singen, die manchmal mit den Worten oder sogar dem Choral des Gloria versehen ist. Durch den Gesang des Gloria wird die Messe zu einer Nachahmung der Liturgie der Engel im Himmel.

Der Kirchenkomponist, der den Klang der venezianischen Renaissance mehr als jeder andere verkörpern sollte, war natürlich Adrian Willaert, der 1527, etwa zur Zeit von Carpaccios Tod, zum Musikdirektor von San Marco ernannt wurde. In Carpaccios letzten zehn Lebensjahren war der Flame Willaert, ein Protégé von Mouton, bereits in Italien und feilte an seiner Karriere. Seine Musik fand weite Verbreitung.

Willaerts zweiteilige Motette *Beatus Stephanus* erzählt die Episode der Heiligengeschichte, die in Carpaccios Bild *Steinigung des Heiligen Stephanus* erscheint. Sie ist Teil eines Zyklus über den Heiligen Stephanus, der 1511-1520 für die venezianische Scuola dei Laneri gemalt wurde. Rechts im Bild kniend blickt der heilige Stephanus verzückt auf einen goldenen Glanz am Himmel. Die Worte, die er in diesem visionären

Moment ausspricht: „Seht, ich sehe den Himmel offen und den Menschensohn zur Rechten Gottes stehen“, werden von Willaert am Ende des ersten Teils seiner Motette vertont. Die Handlung auf der linken Seite des Bildes, wo die Bewohner Jerusalems Steine aufheben, um sie in Stephanus' Richtung zu schleudern, bildet den zweiten Teil von Willaerts Motette.

Die Skizze der *Heiligen Ursula mit ihren Gefährtinnen* von Palma Vecchio ist teilweise von Carpaccios Zyklus der Heiligen Ursula inspiriert, den er 1490-1498 für die Scuola di Sant'Orsola in Venedig anfertigte. Der Legende nach stimmte Ursula, eine christliche britische Prinzessin, der Heirat mit einem heidnischen Prinzen unter der Bedingung zu, dass dieser sich taufen lässt, drei Jahre wartet und ihr 11.000 Jungfrauen als Gefährtinnen zur Seite stellt. Ursula und die 11.000 Jungfrauen pilgerten daraufhin nach Rom und wurden auf ihrer Rückreise in Köln von den Hunnen gemartert.

Um diese jungfräulichen Märtyrerinnen, deren Kult sich großer Beliebtheit erfreute, ranken sich mehrere Wundergeschichten. Eine davon besagt, dass ein frommer Mönch eine Vision hatte, in der Ursula ihn anwies, 11.000 *Pater noster* (Vaterunser) zu ihren Ehren zu beten, um ihren Beistand und Trost in der Stunde seines Todes zu garantieren. Dank dieser Legende ist die heilige Ursula eng mit dem *Pater noster* verbunden.

Unter den vielen damaligen Vertonungen des Vaterunsers scheint Willaerts warm fließende Motette, die um die Zeit seiner Berufung nach San Marco (1527) entstanden sein muss, am beliebtesten gewesen zu sein. Willaert verbindet das *Pater noster* mit dem *Ave Maria* in einer zweistimmigen Motette, wobei beide Abschnitte melodische Linien verwenden, die teilweise von den Choral-Melodien der Texte inspiriert sind.

Ein ähnliches Konzept liegt Josquins Motette *O bone et dulcis Domine, Jesu* zugrunde, die 1504 in Venedig von Petrucci gedruckt wurde. Der titelgebende Text wird von Sopran und Tenor auf frei komponierte Musik als ein ergreifendes Gebet an Jesus

gesungen, in dem Glaube und Hingabe betont werden. Gleichzeitig lässt Josquin den Bass die erste Hälfte des *Ave Maria* rezitieren, während die Altstimme das gesamte *Pater noster* wiedergibt.

In seinem Zyklus zur Heiligen Ursula wandelt Carpaccio die die 11.000 Jungfrauen marternden Hunnen um in die osmanische Armee, ein Beispiel für den starken Einfluss des Orientalismus in seinem Werk. Die Turbane, die die Juden in seinem Zyklus über den Heiligen Stephanus tragen, sind ein weiteres Beispiel. Entsprechende orientalisierende Gesten in der geistlichen Musik seiner Zeitgenossen zu finden, ist schwieriger. Einige wenige Komponisten des sechzehnten Jahrhunderts setzten einen auf Matthäus 2 basierenden Text in Musik, der die Geschichte der Heiligen Drei Könige erzählt: *Ab oriente venerunt Magi*. Zu ihnen gehört Costanzo Festa, der 1517 in den Chor der Sixtinischen Kapelle berufen wurde und zu einer neuen Generation italienischer Komponisten gehörte, die den Kontrapunkt im französischen Stil praktizierten.

Festas Musik fand Ende der 1510er Jahre ihren Weg nach Venedig, was vor allem dem Drucker Andrea Antico zu verdanken war. Neben anderen Motetten druckte dieser Festa *Nunc dimittis*, eine Komposition auf die Worte, die der gerechte Jude Simeon ausspricht, als er dem Jesuskind im Tempel begegnet (Lukas 2,25-35). Gott hatte Simeon versprochen, dass er nicht sterben würde, bevor er den Messias gesehen hätte; bei der Begegnung mit Jesus erkennt der alte Mann, dass sich die Verheißung Gottes erfüllt hat. Dies ist der Moment, der in dem relativ kleinen, aber leuchtenden und kraftvoll emotionalen *Nunc dimittis* von Giovanni Bellini, dem Bruder von Carpaccios Lehrer Gentile, festgehalten wurde.

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Übersetzung ins Deutsche: Annegret Rehse

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Carpaccio's *Birth of the Virgin* magnificently demonstrates the hallmarks of the artist's style, with its accurate perspective receding through aligned doorways, and its precisely observed architectural space filled with the equipment and activities of everyday life. This canvas formed part of a cycle of scenes from the life of the Virgin, painted 1504–8 for the Scuola degli Albanesi, a lay religious society for Albanian immigrants to Venice.

During exactly the same years, Venice played host to the first successful printer of polyphony, Ottaviano Petrucci, attracted to the city by its established position at the forefront of the Italian printing industry. Between 1502 and 1509 Petrucci published dozens of books of Latin motets, vernacular *laude*, and settings of the Mass Ordinary – all useful sacred repertoire for the city's various *scuole*, several of which had capable musical establishments.

In Italy during the first two decades of the sixteenth century, French church music was especially in vogue, and most popular of all was Jean Mouton, the leading composer at the French royal court. Petrucci published several of Mouton's motets and Mass settings; among them is his elegant and joyful four-voice motet *Corde et animo Christo canamus*, setting a text drawn from the liturgy for the feast of the Nativity of Mary.

Almost exact contemporaries, in some ways Mouton and Carpaccio have shared a like critical fate: both recognized for their consummate technique, but unfairly regarded as less innovative and expressive than their more beloved contemporaries, Josquin and Giorgione. Mouton's technical facility is richly on display in the miniature Marian motet *Ave virgo caeli porta*, where we find him playing with proportion in a manner not

dissimilar to Carpaccio's clever perspective effects. Only two of the four sung lines are notated; and the remaining two voices must extrapolate their parts by singing the same musical lines two breves later and a fourth higher.

In the music books surviving from Venice's religious institutions in this period, alongside motets we find a large dose of three- and four-voice *laude*. Both musical forms generally served the same objective of celebrating the Virgin, but their methods differed: the motet set a Latin text with subtle contrapuntal artifice, whereas the *lauda* was usually simpler and in the vernacular.

Carpaccio's famous *St Augustine in his Study*, painted in 1502 for the Scuola degli Schiavoni (School of the Slavs) in Venice, features two legible music books at the bottom right, one with a three-voice and the other a four-voice composition. Although no words are provided, both use the slightly elaborated note-against-note counterpoint characteristic of contemporary *laude*, and both give musical material apt to accommodate the poetic form that *laude* most commonly used.

The four-voice score in particular is similar to the *laude* in an anthology published in 1508 by Petrucci, all of which were written by Innocenzio Natali (aka Dammonis), a canon regular at the church of San Salvador in Venice. Several other composers associated with Venice in the period wrote surviving *laude* in a similar style, including Alexander Demophon, credited as 'Venetus' in contemporary sources, and Bartolomeo Tromboncino, who made his name as a court lutenist before opening a popular lute school in Venice.

Carpaccio took numerous commissions from clients originating in the Balkans, like the members of the Scuole degli Albanesi and degli Schiavoni. His *Disputation of St Thomas Aquinas* is another case in point, commissioned in 1507 for the church of San Pietro Martire on Murano by glassmaker Tommaso Dragan, whose surname indicates a Slavic origin.

Musicians from the Balkans also numbered among those seeking opportunities in Venice in the early sixteenth century. Petrucci's first serious competitor in music printing was Andrea Antico, a musician from Motovun in present-day Croatia. His first printed music books were issued in Rome, but when Petrucci eventually left Venice, Antico took the opportunity to move his business there.

In a 1520 anthology focussed on motets by French composers, Antico included *Ave Domina mea* by Jean L'Héritier, who worked at the court of Ferrara and then in Rome. Like a few other French church composers who had extensive Italian careers in the early sixteenth century, L'Héritier sometimes wrote in a style that makes a compromise between the contrapuntal sophistication of the French motet and the more direct, expressive style of the Italian *lauda*. The Marian motet *Ave Domina mea*, with its relative brevity and clear, expressive phrasing, is a good example of the type.

In 1509 and 1511 Petrucci published two collections of music for lute by another immigrant, 'Franciscus Bossinensis' (Francesco from Bosnia), one of several lutenists who sought to capitalize on the rapidly growing popularity of their instrument by providing printed music suitable for amateurs. Francesco's lutebooks contain a mixture of lute arrangements of well-known songs (such as Tromboncino's frottola *Suspirio temo*), and improvisatory preludes known as *ricercari*, which could be paired with the songs as a kind of warm-up.

The true jewel among Venetian lutebooks is the 'Capirola Lutebook' of around 1517, a handwritten anthology dedicated to the lute compositions and arrangements of the Brescian Vincenzo Capirola, who taught the instrument in Venice. Exquisitely decorated with nearly 300 images of animals, birds, trees, nymphs and piping shepherds, the book was created by lute student and professional artist Vido Celere, one of several Venetian painters of the period who were also enthusiastic musicians.

More numerous than Petrucci's anthologies of motets, *laude* or solo lute works, are his books of 'frottole', a catch-all term for secular Italian songs setting verse in a wide range of forms – light-hearted barzelette, courtly strambotti, literary sonnets and others. The enormous popularity of the frottola around 1500 is directly linked to the fashion for the lute: although they were usually printed as part-songs, frottole were more often conceived for solo voice with lute accompaniment.

The verse of the Venetian patrician, priest and poet Pietro Bembo is well represented in the frottola repertoire, including his 'Non si vedra gia mai', set to music by the Brescian composer Antonio Caprioli. This poem comes from Bembo's *Gli Asolani*, published in Venice in 1505, a dialogue on love set in the gardens of the Veneto castle of Caterina Cornaro, the deposed Queen of Cyprus and member of a powerful Venetian family, whose portrait was painted by Gentile Bellini, one of Carpaccio's teachers.

Amateur lutenists in early sixteenth-century Venice were not only interested in secular music. The two books prepared by celebrated lutenist Francesco Spinacino and printed by Petrucci in 1507 include several sacred works arranged for the instrument, among them an *Ave Maria* by the most famous church composer of the age, Josquin des Prez. Josquin is also featured in the Capirola Lutebook, including two short selections from his *Missa Pange lingua* arranged for lute, one from the Agnus Dei and the other from the Gloria.

The Gloria is central to the aesthetics of church music in Renaissance Italy. Its words are those sung by the angels to announce the birth of Christ in Luke 2:14 – one of a tiny handful of clues given in the bible as to the nature of the heavenly liturgy. Italian Renaissance paintings of the Nativity – such as that by Lazzaro Bastiani, another of Carpaccio's teachers – almost always feature angels singing from a scroll, on which sometimes the words or even the plainchant of the Gloria is visible. Singing the Gloria turns the mass into an imitation of the liturgy of the angels in heaven.

The church composer who would come to epitomize the sound of Renaissance Venice more than any other was, of course, Adrian Willaert, appointed music director at San Marco in 1527, around the time of Carpaccio's death. During the last decade of Carpaccio's life the Flemish Willaert, a protégé of Mouton, was already present in Italy and building his career, his music circulating widely.

Willaert's two-part motet *Beatus Stephanus* tells the episode of the saint's story that appears in Carpaccio's *Stoning of St Stephen*, part of a cycle on St Stephen painted for the Venetian Scuola dei Laneri in 1511–20. At the right in the picture, St Stephen kneels, gazing rapturously at a golden radiance in the sky; the words he utters at this visionary moment, 'Look, I see heaven open and the Son of Man standing at the right hand of God', are set by Willaert at the end of the first section of his motet. The action on the left of the picture, where the inhabitants of Jerusalem pick up stones to hurl, comprises Willaert's second section.

The sketch of *St Ursula with her Companions* by Palma Vecchio is inspired partly by Carpaccio's St Ursula cycle, painted 1490–98 for the Scuola di Sant'Orsola in Venice. A Christian British princess, according to legend Ursula agreed to marry a pagan prince on condition that he accept baptism, wait three years, and provide her with 11,000 virgins as companions. Ursula and the 11,000 virgins went to Rome on pilgrimage, and stopping in Cologne on their return journey all were martyred by the Huns.

Several stories of miracles surrounded these virgin martyrs, whose cult grew very popular. According to one, a pious monk received a vision in which Ursula instructed him to say 11,000 paternosters in their honour, so as to guarantee their aid and comfort at the hour of his death. Thanks to this legend, St Ursula was closely associated with the paternoster (the Lord's prayer).

Among the many contemporary settings of the paternoster, most popular of all seems to have been Willaert's warm, flowing motet, which must have been composed

around the time of his appointment at San Marco (1527). Willaert pairs the *Pater noster* with the *Ave Maria* in a two-part motet, both sections using melodic lines partly inspired by the texts' plainchant melodies.

A similar concept lies behind Josquin's motet *O bone et dulcis Domine Jesu*, printed in Venice by Petrucci in 1504. The text indicated in the title, sung to freely composed music by soprano and tenor, is a touching prayer to Jesus emphasizing faith and devotion. At the same time, Josquin has the bass sing through the first half of the *Ave Maria* plainchant, while the alto sings the whole of the *Pater noster* plainchant.

In his St Ursula cycle, Carpaccio turns the Huns who martyr the 11,000 virgins into the Ottoman army, an example of the strong vein of Orientalism in his oeuvre. The turbans worn by the Jews in his St Stephen cycle are another case in point. Finding equivalent Orientalizing gestures in contemporary sacred music is a more difficult task. A few sixteenth-century composers set a text based on Matthew 2 telling the story of the Magi, *Ab oriente venerunt Magi*. Among them is Costanzo Festa, appointed to the Sistine Chapel choir in 1517 and part of a new generation of native Italian practitioners of French-style counterpoint.

Festa's music found its way to Venice by the end of the 1510s thanks largely to the printer Antico. Among other motets, Antico printed Festa's *Nunc dimittis*, a setting of the words uttered by the righteous Jew Simeon when he encounters the infant Jesus in the temple in Luke 2:25-35. God had promised Simeon that he would not die before seeing the Messiah; upon meeting Jesus the elderly man acknowledges that the promise is fulfilled. This is the moment captured in the relatively small, but luminous and powerfully emotional *Nunc dimittis* by Giovanni Bellini, the brother of Carpaccio's teacher Gentile.

1. **O bone et dulcissime Jesu**

CAROLINE HALLS, ELEANOR BRAY *soprano*
 SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
 WILL WRIGHT, EDWARD WOODHOUSE *tenor*
 JON STAINSBY, CHRISTOPHER WEBB *bass*

O bone et dulcis Domine Jesus,
 credo firmiter et indubitanter,
 quidquid sacrosancta credit ecclesia,
 deprecor tuam pietatem et clementiam.
 Fac me vivere et mori in tua fide.
 Confiteor enim coram maiestate tua
 et sanctis angelis tuis,
 quod servus tuus sum,
 et quidquid mihi accidat
 tuus sum fidelis.

Ave Maria, gratia plena, Dominus tecum:
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui Jesus.
 Amen.

Pater noster, qui es in caelis,
 sanctificetur nomen tuum.
 Adveniat regnum tuum.
 Fiat voluntas tua sicut in caelo et in terra.
 Panem nostrum quotidianum da nobis hodie,
 et dimitte nobis debita nostra,
 sicut et nos dimittimus debitoribus nostris.
 Et ne nos inducas in tentationem:
 sed libera nos a malo.
 Amen.

*O good and sweet Lord Jesus,
 I believe firmly and without doubt,
 whatever the church considers sacrosanct,
 I pray for your piety and clemency.
 Make me to live and die in your faith.
 I confess before your majesty
 and your holy angels
 that I am your servant,
 and whatever may happen to me
 I am your loyal follower.*

*Hail Mary, full of grace, the Lord be with you;
 blessed art thou among women,
 and blessed is the fruit of thy womb, Jesus.
 Amen.*

*Our Father, which art in heaven,
 hallowed be thy name,
 thy kingdom come, thy will be done
 in earth as it is in heaven.
 Give us this day our daily bread,
 and forgive us our debts,
 as we forgive our debtors.
 And lead us not into temptation,
 but deliver us from evil.
 Amen.*

2. **Volgi gli occhi**

SARAH ANNE CHAMPION *alto*

WILL WRIGHT, EDWARD WOODHOUSE *tenor*

JON STAINSBY *bass*

KRISTIINA WATT *lute*

Volgi gli occhi o madre pia,
a noi tristi peccatori.
Chè de'uscir de tanti errori,
senza te perdiam la via.

*Turn your eyes, O pious mother,
on us sad sinners.
That we may escape from so many mistakes,
as without you we lose the way.*

3. **Ave Domina mea**

CAROLINE HALLS, ELEANOR BRAY *soprano*

SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*

WILL WRIGHT, EDWARD WOODHOUSE *tenor*

JON STAINSBY, CHRISTOPHER WEBB *bass*

Ave Domina mea sancta Maria mater Dei,
regina caeli, porta paradisi,
singularis et pura, tu es virgo,
tu concepisti Jesum sine peccato,
tu peperisti creatorem
et salvatorem mundi in quo non dubito.
Libera me ab omni malo
et ora pro peccatis meis.
Amen.

*Hail, noble Lady, saintly Mary, mother of God,
queen of heaven, gateway to paradise,
unique and pure: as a virgin,
you conceived Jesus without committing any
fault, you gave birth to the creator
and saviour of the world in whom I firmly believe.
Keep me free of any evil
and pray for my sins.
Amen.*

4. **Non si vedra gia mai**

SARAH ANNE CHAMPION *mezzo-soprano*

KRISTIINA WATT *lute*

Non si vedra gia mai stanca ne satia
questa mia penna, amore,
di renderti, signore,
del tuo cotanto honor alcuna gratia,
a cui pensando volontier si spatia
per la memoria il core
vedendo il tuo valore,
onde prende vigore e te ringratia.

Amor, da te conosco quel ch'io sono.
Tu primo mi levasti
da terra e in cielo alzasti,
et al mio dir donasti un dolce suono.
Et tu colei di ch'io sempre ragiono
agli ochi miei mostrasti
et dentro al cor mandasti
pensier ligiadri et casti, altero dono.

Tu sei, la tua merce, cagion che io viva
in dolce fuoco ardendo,
dal qual ogni ben prendo
di speme il cor pascendo honesta et viva.
Et se gia mai verra che io giunga e a riva
la ove il mio volo extendo,
quanto piacer ne attendo,
a pena ch'io nol comprendo, non ch'io il scriva.
Vita suave et cara,
chi da te non la impara, amor, non have.

*You will never see
this pen of mine tired or satisfied, love,
with giving you, lord,
any gratitude to your great honour.
Thinking about which, the heart willingly
wanders through the memory,
seeing your value,
so it takes strength and thanks you.*

*Love, from you I know what I am.
You first lifted me
from the earth and raised me to the sky,
and gave a sweet sound to my words.
And you, the one I always talk about,
showed in my eyes
and sent loving and chaste thoughts
into my heart, a haughty gift.*

*You are, in your mercy, the reason that I live
in a sweet burning fire,
from which I draw hope for my heart,
nourishing it honestly and alive.
And if it ever comes that I reach the shore
where my flight extends,
how much pleasure do I await,
unless I understand it, rather than write it down.
A sweet and dear life, whoever
does not learn it from you, love, does not have it.*

5. **Nunc dimittis**

CAROLINE HALLS, ELEANOR BRAY *soprano*
SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY, CHRISTOPHER WEBB *bass*

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
quia viderunt oculi mei salutare tuum,
quod parasti ante
faciem omnium populorum:
lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.

*Lord, now let your servant depart in peace
according to your word.
For my eyes have seen your salvation.
Which you have prepared
before the face of all people.
To be a light to lighten the Gentiles,
and to be the glory of your people Israel.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.*

7. **Beatus Stephanus**

CAROLINE HALLS, ELEANOR BRAY *soprano*
SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY, CHRISTOPHER WEBB *bass*

Beatus Stephanus pretiosus Dei,
protomartyr et levita,
plenus gratia et fortitudine
intuens in caelum vidit gloriam Dei et ait:
Ecce video caelos apertos
et Jesum Filium hominis
stantem a dextris virtutis Dei.

*Blessed Stephen, precious to God,
first martyr and Levite
full of grace and fortitude
looked to heaven and, seeing the glory of God, said:
Look, I see the heavens opened
and Jesus, the son of man,
standing at the right hand of God's glory.*

Et videntes vultum eius tamquam vultum
angeli stantis inter illos,
impetum fecerunt unanimiter in eum
eiicientes extra civitatem
et lapidabant beatum Stephanum
invocantem et dicentem:
Domine Jesu Christe accipe spiritum meum,
et haec dicens obdormivit in Domino.

*And everyone saw how his face was like
that of an angel standing among them,
but the crowd all insulted him,
they threw him out of the city
and stoned blessed Stephen,
as he cried out:
Lord Jesus Christ, receive my spirit
and as he spoke these words, he died in the Lord.*

8. **Ave Maria, regina in cielo**

SARAH ANNE CHAMPION *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY *bass*

Ave Maria, regina in cielo e in terra,
vergene sacra madre del summo Dio.
Amen.

*Hail Mary, queen of heaven and earth,
sacred virgin and mother of the supreme God.
Amen.*

9. **Ave virgo caeli porta**

CAROLINE HALLS, ELEANOR BRAY *soprano*
SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY, CHRISTOPHER WEBB *bass*

Ave virgo caeli porta,
de qua vera lux est orta,
per quam lapsi reparantur,
recti corde gloriantur.

*Hail virgin, gate of heaven,
from which the true light arose,
by which the fallen are restored,
and the true of heart glorified.*

10. **Ricercar 2 – Suspir io temo**

SARAH ANNE CHAMPION *alto*

KRISTIINA WATT *lute*

Suspir io temo, ma più teme il core
che de doi mali voi cason sereti.

*I sigh with fear, but my heart is more fearful,
since you will be one of two lovers.*

L'unno descoprirà lo occulto ardore:
l'altro che 'l pecto mio accenderiti.

*One will discover the hidden ardor;
the other that lights up my chest.*

Che 'l vento un poco ascosto fa maggiore,
E acceso el vede ognun: tal vui fareti.

*That the wind a little distant makes it greater,
and everyone sees it lit: so you will do.*

Donque lassate hormai poi che mia sorte
vol che tacendo o no io corra a morte.

*So leave it now, since my fate dictates that
whether I keep silent or not I run to death.*

11. **Ab oriente venerunt Magi**

CAROLINE HALLS *soprano*

SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*

WILL WRIGHT *tenor*

JON STAINSBY, CHRISTOPHER WEBB *bass*

Ab oriente venerunt Magi
in Bethlehem adorare Dominum,
et apertis thesauris suis,
pretiosa munera obtulerunt:
aurum sicut Regi magno
thus sicut Deo vero,
myram sepulturae eius.
Alleluia.

*From the East the Magi came
to Bethlehem to worship the Lord
and opening their treasures
they presented precious gifts to him:
gold, signifying a great King
frankincense, a true God
myrrh, his tomb.
Alleluia.*

13. **Adoramus te**

SARAH ANNE CHAMPION *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY *bass*

Adoramus te, O Jesu Christe,
et benedicimus tibi,
quia osculo tradi flagellari conspui cedi
immolari in cruce ut agnus innocens
et ut mortem morte tollereres,
pro nobis miseris mori voluisti,
esto nobis propicius
nunc et in hora mortis nostrae.
Amen.

*We adore you, O Jesus Christ,
and we bless you,
for with a kiss you surrendered to being whipped,
sacrificed on the cross as an innocent lamb
and to endure death by death,
you wanted to die for us poor people,
be more merciful to us
now and at the hour of our death.
Amen.*

14. **Gloria**

CAROLINE HALLS, ELEANOR BRAY *soprano*
SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY, CHRISTOPHER WEBB *bass*

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, rex caelestis,
Deus Pater omnipotens.

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

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.

*Lord Jesus Christ, only begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father
have mercy on us.
For you alone are the holy one,
you alone are the Lord,
you alone are the most high,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.*

15. **Corde et animo**

CAROLINE HALLS, ELEANOR BRAY *soprano*
SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
WILL WRIGHT, EDWARD WOODHOUSE *tenor*
JON STAINSBY, CHRISTOPHER WEBB *bass*

Corde et animo
Christo canamus gloriam
in hac sacra solenitate precelse
genitricis Dei Marie.
Cum iocunditate nativitatem
beate Marie celebremus,
ut ipsa pro nobis intercedat
ad Dominum Jesum Christum.

*With heart and soul,
let us sing glory to Christ
in this sacred solemnity of the lofty
birthgiver of God, Mary.
With joy, let us celebrate
the birth of blessed Mary,
that she may intercede for us
to the Lord Jesus Christ.*

16. **Pater noster & Ave Maria**

CAROLINE HALLS, ELEANOR BRAY *soprano*
 SARAH ANNE CHAMPION, JOY SUTCLIFFE *alto*
 WILL WRIGHT, EDWARD WOODHOUSE *tenor*
 JON STAINSBY, CHRISTOPHER WEBB *bass*

Pater noster, qui es in caelis,
 sanctificetur nomen tuum.
 Adveniat regnum tuum.
 Fiat voluntas tua sicut in caelo et in terra.
 Panem nostrum quotidianum da nobis hodie,
 et dimitte nobis debita nostra,
 sicut et nos dimittimus debitoribus nostris.
 Et ne nos inducas in tentationem:
 sed libera nos a malo.

Ave Maria, gratia plena, Dominus tecum:
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui Jesu.
 Sancta Maria, regina caeli, dulcis et pia,
 o mater Dei, ora pro nobis peccatoribus,
 ut cum electis te videamus.

*Our Father, which art in heaven,
 hallowed be thy name,
 thy kingdom come, thy will be done
 in earth as it is in heaven.
 Give us this day our daily bread,
 and forgive us our debts,
 as we forgive our debtors.
 And lead us not into temptation,
 but deliver us from evil.*

*Hail Mary, full of grace, the Lord be with you;
 blessed art thou among women,
 and blessed is the fruit of thy womb, Jesus.
 Holy Mary, queen of heaven, sweet and merciful,
 O mother of God, pray for us sinners,
 that we may behold thee amongst the elect.*



THE MARIAN CONSORT

The Marian Consort is a vocal ensemble that presents bold and thrilling performances across the UK, Europe, North America and Asia. Led by founder and director, Rory McCleery, the group is composed of the very best singers in a flexible, intimate ensemble, allowing clarity of texture and subtlety of interpretation that illuminates the music for performer and audience alike. TMC features regularly on BBC Radio 3, and has released over sixteen recordings to critical acclaim, praised for ‘precision and pellucid textures’ (*The Times*).

The Marian Consort performs music from the twelfth century to the present day, with a focus on bringing to light and championing marginalized and lesser-known composers such as Vicente Lusitano, Raffaella Aleotti and Jean Maillard. TMC has premiered over 30 works to date, and in recent years it has commissioned Dani Howard, Marcus Rock, David Fennessy and Electra Perivolaris. TMC regularly collaborates with soloists and ensembles including Daniel Pioro, Britten Sinfonia and Illyria Consort.

The Marian Consort is a pioneer of projects which move beyond the confines of the traditional concert, most notably ‘Breaking the Rules’, a staged concert-drama based on the life and crimes of Carlo Gesualdo called ‘daring and vivid’ by *The Guardian*; and ‘Lusitano Remixed’, a surround sound installation made with Roderick Williams. Recent highlights include a concert at the BBC Proms; performances in the Bascule Chamber inside London’s Tower Bridge; the premiere of a major new commission by Laurence Osborn at Wigmore Hall; and tours of the US and Japan.

THE MARIAN CONSORT

RORY MCCLEERY artistic director

CAROLINE HALLS, ELEANOR BRAY soprano

SARAH ANNE CHAMPION, JOY SUTCLIFFE alto

WILL WRIGHT, EDWARD WOODHOUSE tenor

JON STAINSBY, CHRISTOPHER WEBB bass

KRISTIINA WATT lute

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‘Nascita di Maria’ by Vittore Carpaccio (c. 1460/65–1525/26)

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Inside Images

p.3 ‘Portrait of Caterina Cornaro, Queen of Cyprus’ by Gentile Bellini (c. 1435–1516)

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