



Marc'Antonio INGEGNERI

VOLUME FOUR

MISSA GUSTATE ET VIDETE

MOTETS FOR HOLY WEEK AND EASTER

Choir of Girton College, Cambridge
The Western Wyndes
Jeremy West, leader
Gareth Wilson, director

MARC'ANTONIO INGEGNERI, 'HUOMO DI GRAN VALORE'

by Carlos Rodríguez Otero

The recent revival of Marc'Antonio Ingegneri's music comes at a moment of particular interest in composers who might have been labelled 'secondary' in years past. It is perhaps not so well known that considerable amounts of sixteenth-century sacred music still lie unstudied, unrecorded and, since the liturgical changes of the 1960s and 1970s, unperformed in church archives throughout Europe and its former Christianised colonies. Many musicians are finding astonishing beauty as they rediscover and perform this forgotten music, preserved either in manuscript or in printed sources (the latter in the case of Ingegneri). Listeners, it appears, are fascinated by this revival, too. There is a thrill in hearing music that has not been sounded for centuries; it speaks richly of places and cultures that otherwise remain distant historical abstractions. Such is the effect of music, and its ephemerality – its existence only in the moment, even when heard from a recording – offers a sensory immediacy that we performers hope might speak today a little as it spoke to its original performers and listeners.

That said, it can be tempting to oversell the idea of an Ingegneri neglected and 'rediscovered'. There remain sixteen entire publications to his name, from what must have been at least eighteen, and he received a small but not insignificant amount of scholarly attention in early twentieth-century musicology.¹ The overall impression one gets from writers such as Franz Xavier Haberl (1840–1910), Ellinor Dohrn

¹ The first study in a 'modern' musicological sense was Franz Xavier Haberl's *Marcantonio Ingegneri: Eine bio-bibliographische Studie*, *Kirchenmusikalisches Jahrbuch*, Vol. 13 (1898), pp. 78–94. To that one may add Ellinor Dohrn's *Marc'Antonio Ingegneri als Madrigalkomponist* (Hannoverscher Anzeiger, Madsack, 1936), Mary Duggan's *Marc'Antonio Ingegneri: Motets for Four and Five Voices* (Ph.D. thesis, University of Rochester, 1968) and L. E. Barker's 'The Eight Voice Polychoral Motets of Marc'Antonio Ingegneri: A Transcription, Analysis, and Evaluation' (Ph.D. dissertation, Arizona State University, 1974) as the first significant studies of Ingegneri's music.

(1905–2000) and Sister Mary Laurent Duggan (1919–2013), among others, is that Ingegneri was a relatively minor madrigalist of the Northern Italian School who produced some good, but not particularly innovative, liturgical music. His tutelage of Claudio Monteverdi, as one might expect from an historiography centred on great masters, is frequently mentioned. Would we be speaking of Ingegneri and performing his music had he not been Monteverdi's teacher and, crucially, had his *Tenebrae* responsories not been misattributed to Palestrina for almost three hundred years?

The image of Ingegneri as teacher is certainly an important facet of the modern understanding of him, although his death at the age of 56 or 57 should dispel any ideas of advanced senectitude. Indeed, teaching was central to his career, and his influence over Monteverdi in particular has been carefully studied.² Monteverdi acknowledged his teacher not in his first but in his first five publications, an astonishing tribute that one can understand not only as a sincere gesture of gratitude but also an indicator of the weight of Ingegneri's name, even its market value; mere courtesy would have demanded mention in the first publication only.

Ingegneri's name then made its way onto the famous list of *seconda pratica* pioneers compiled by Giulio Cesare Monteverdi, in the preface to the *Scherzi musicali* (1607) of his elder brother, Claudio – those who preceded the declamatory style by writing music whose words were 'the mistress of the harmony'.³ Taken in contrast with more modern evaluations of Ingegneri as a 'conservative' composer,⁴ or as a major *provincial* talent,⁵

² Not least by Laurie Paget, in 'Monteverdi as Discepolo: Harmony, Rhetoric and Psalm-tone Hierarchies in the Works of Ingegneri and Monteverdi', *Journal of Musicological Research*, Vol. 15, No. 2 (1995), pp. 149–75.

³ A translation can be found in Oliver Strunk, *Source Readings in Music History*, W. W. Norton, New York, 1950, pp. 408–9.

⁴ Jerome Roche, 'Monteverdi and the Prima Pratica' in Denis Arnold and Nigel Fortune (eds.), *The Monteverdi Companion*, Faber, London, 1968, pp. 167–91, specifically p. 168.

⁵ In 'Monteverdi and his Teachers' (*ibid.*, pp. 91–109, specifically p. 92) Denis Arnold argued that 'Monteverdi's breadth and astonishing technical competence from a very early age surely indicate that his Cremonese master, Ingegneri, was a man of extraordinary ability. Not that he was an outstanding worldly success. The cathedral *maestro di cappella* was never as fashionable or as well paid as the court composer or virtuoso; and Cremona was no great centre of music-making or high society'. This view was challenged by Iain Fenlon in his 'Marc'Antonio Ingegneri: un compositore tra due mondi', in Antonio Delfino and Maria Teresa Rosa Barezani (eds.), *Marc'Antonio Ingegneri e la musica a Cremona nel secondo Cinquecento*, LIM Editrice, Lucca, 1995, pp. 127–34.

the historiographical situation can appear confused as long as the discussion is centred on notions of ‘greatness’ or a binary divide between progressive and conservative.

It was in 1995, when Antonio Delfino and Maria Teresa Rosa Barezzani published the collection of essays, *Marc’Antonio Ingegneri e la musica a Cremona nel secondo Cinquecento*, that Ingegneri began to receive wider recognition, unburdened by essentialising labels, that the musicological community, especially in the anglosphere, had been shedding for a decade or so. Chapters in this publication offered musicological perspectives on aspects of his work, such as his activity in Cremona Cathedral (Oscar Mischiati), his contrapuntal style (Daniele Sabaino), his choice of madrigal texts (Marco Mangani), manuscript transmission of his works (Gabriele Bonomo) and compositional structures in his Masses (Rodobaldo Tibaldi). Laurie Paget, in her chapter ‘Marc’Antonio Ingegneri: New Biographical Information’,⁶ clarified the date of Ingegneri’s birth as 1535/36 (not c. 1547, as had been believed) and shed light on some early movements in his career. Together with an as-yet unfinished *opera omnia* project, which saw the publication by the Libreria Musicale Italiana of critical editions of Ingegneri’s first and second books of four-voice madrigals (edited by Lucia Marchi, and Maria Teresa Rosa Barezzani and Mila De Santis respectively), third and fifth books of five-voice madrigals (ed. Marco Mangani, and Gloria Joriini and Marco Mangani respectively), the first book of Masses (ed. Rodobaldo Tibaldi), second book of hymns (ed. Maria Toffetti), and five- and six-voice motets (ed. Daniele Sabaino), Ingegneri became accessible to scholars and performers in a truly important way. What was missing, of course, was more recordings of his work – a gap that Girton College Choir under Gareth Wilson’s direction and the Historical Brass of the Royal Welsh College of Music and Drama (now called ‘The Western Wyndes’) under Jeremy West’s leadership, have sought to address in this series of recordings with Toccata Classics.

A Biographical Sketch

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,

⁶ Delfino and Barezzani, *op. cit.*, pp. 5–14, here p. 6.

Giovanni Brevio and perhaps Vincenzo Ruffo. He stayed on as a *cantore* and left the family home by 1555, aged nineteen or twenty, to work as a violinist. He appears in a 1557 document listing the players of the ‘viola da braccio’ at the *Scuola Grande di San Marco* in Venice.⁷ 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 spent some time at the Farnese court in Parma 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, Ingegneri might have stayed in Venice and become acquainted with Rore there, since he was *maestro di cappella* at St Mark’s in 1563–64.) Ingegneri remained close to the musical connections he made in his early career, establishing himself within wider, regional musical networks. These associations are attested 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 confirms this assumption.⁸

By the mid-1560s, Ingegneri had settled in Cremona, where he remained until his death in 1592 – a document from 1566 records him receiving a stipend of 25 ducats a year at the collegiate church of Sant’Abbondio.⁹ It is during his time there that his music started to be published: there survive sixteen from what must have been at least eighteen publications entirely containing his music.¹⁰ At some point between 1566 and 1578, he became the *praefectus musicae* of the cathedral – a term with which the composer is styled in his first book of five-part motets (1576). His career flourished. He mingled with several highly respected composers and various important political

⁷ Rodolfo Baroncini, ‘Origini del violino 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.

⁸ Paget, ‘Marc’Antonio Ingegneri: New Biographical Information’, in Delfino and Barezani, *op. cit.*, pp. 7–10.

⁹ Oscar Mischiati, ‘Marc’Antonio Ingegneri nei documenti della cattedrale di Cremona’, in *ibid.*, pp. 48–78.

¹⁰ His first book of madrigals, now lost, may have been published before his time in Cremona.

and ecclesiastical leaders (most notably the Bishop of Cremona Nicolò Sfondrati, later Pope Gregory XIV, to whom he dedicated four sacred collections, and to Sfondrati's inner circle another four). He dedicated 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,¹¹ which suggests that the Cremonese poet Alessandro Lami may have been exaggerating in detail but not in essence when he wrote:

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'.¹²

*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 Pallavicino.¹³

One of the more interesting historical considerations in Ingegneri's career, and the one of which the musicians in this project are most keenly aware, is the influence of the Council of Trent.¹⁴ There appears to be a significant shift in his compositional output: from 1586 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 no sacred music at all – and

¹¹ 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 English Channel.

¹² Alessandro Lami, *Sogno non meno piacevole che morale*, Cristoforo Draconi, Cremona, 1572, Canto III.

¹³ 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).

¹⁴ Discussed in 'The Council of Trent and the Music of Marc'Antonio Ingegneri', Giampero Innocente's essay for the first *Tocatta Classic Ingegneri* album (rocc 0556), and my own contribution to the second album (rocc 0630), 'Ingegneri in Focus: Sacred Music and Religious Life in Cremona'.

yet six of his eight publications after 1586 are of sacred music.¹⁵ This change of direction is very probably related to the closure of Cremona's principal, non-ecclesiastical cultural institution, the *Accademia degli animosi*, that year. His compositional focus, then, turned to the needs 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.

It is within this context of a changing church that one can best understand Ingegneri's sacred output. Faced, for the first time in history, with competition from Protestant groups, the Catholic Church sought to respond as a strengthened, more highly educated and united institution, where worship brought the entire community of the faithful together through streamlined, aesthetically engaging ritual and a renewed devotional activity centred on the saints, the Virgin Mary and, above all, the Eucharist. Music, of course, played a central part in all these elements, and the contents of this album reflects the powerful role of music in shaping the religious world of late sixteenth-century Cremona, and the ample stylistic palette at Ingegneri's disposal. Ingegneri's command of different idioms has occasionally been the Achilles' heel of previous historiographical consideration, but it is precisely his versatility that makes him, in our view, a composer of such ability and subtlety. His four-voice settings of the Marian antiphons *Salve Regina* [18] and *Regina coeli* [13] show a gentle nuance in his harmonic parsing of phrases and a mastery of mellifluous melodic construction, with cadence, range and harmonic rhythm at the service of a text so integral to Catholic worship.

In the wake of the Council of Trent, devotions to the saints and the Madonna were encouraged even more; in Cremona, however, the Virgin Mary – more specifically, her Assumption into heaven – had always been a central devotional focus. The Virgin of the Assumption was the Dedicatee of the Cathedral and Patroness of the city, following in the Catholic tradition (still standard in the Mediterranean) of ascribing particular patron saints to villages and cities. These heavenly patrons would, *quid pro quo*, obtain

¹⁵ There are also two posthumous publications of 1606, one containing hymns (of doubtful origins), and the other, madrigals.

special graces from God (such as agricultural prosperity) when they were prayed to – often in highly public, corporate and spectacular ceremonies and rituals.

Indeed, a Marian antiphon was sung every Saturday in the cathedral, with instrumental and polyphonic music embellishing this act of devotion to the Patroness of the city. In Easter, this act took on an additional layer of significance, *Regina coeli* (the Marian antiphon for Eastertide) [13] incorporating the call to rejoice (‘Alleluia!’) at Christ rising from the dead. *Antoni confessor magne* [16] is another example of a text addressed to a saint, in this case Saint Anthony the Great, whose altar at Cremona Cathedral demonstrates the importance of the saints in sixteenth-century religious life, especially to Cremona and Bishop Nicolò Sfondrati (r. 1560–90). Luca Cattapanè’s altarpiece, painted in 1593, shows Sfondrati, by then Pope Gregory XIV, clad in full pontifical regalia with the papal tiara on the floor, pointing up at the Madonna with the Infant Jesus and, to the right, to St Paul the Hermit. St Anthony the Great stands on the left, the tallest of the three bottom figures, creating a triptych that surrounds the Cremonese Pope as a testament to his personal devotions—St Anthony the Great being known as the ‘Father of All Monks’, an appellation that must have been dear to Sfondrati, he himself having been the abbot of Civate in 1551–60. One can imagine the aesthetic richness of a ritual performance of this work, perhaps at this altar, with the invocation ‘ora pro nobis pater sanctissime’ (‘pray for us, most holy father’) set to jubilant triple time by Ingegneri.

Like the antiphon *Regina coeli*, the motet *Haec dies* [14] is also an Easter piece, set for four voices: it is a liturgical text, used as the gradual for Easter Mass. Ingegneri’s setting exemplifies his deft use of textual rhythm and harmonic pacing, and his melodic writing here has effortlessly smooth and singable vitality that responds jubilantly to its Easter text. The psalm-motet *Cantate Domino* [1] demonstrates a playful approach to voice-groupings in a six-part ensemble, with a combination of textures ranging from three-part filigree to whole-choir block sonorities. It is fruitful to consider this music as part of a religious culture of splendour and theatricality, not only within the rich acoustic and visual context of the Cremona *Duomo*, but within a ritual marked by outdoors celebration, large-scale processions through the city, and combination with civic events such as bullfights and mock battles – performances of devotional and local



The altar of St Anthony the Great at Cremona Cathedral, constructed in 1593–94 by Angelo Nani, with Luca Cattapanè's altarpiece of 1593

identity that at their core involved music-making by singers, professional and lay, and instrumentalists such as the *piffari*, the city shawm- and brass-players.

As well as being jubilant, Ingegneri's writing can often be touchingly intimate, such as in *O Domine Jesu Christe* [8], which is disarmingly simplistic, with a focused intensity of declamation and vibrant harmonic colour that is fitting for a prayer offered directly to Christ himself. This personal, pleading quality is also present in *Ave, Jesu Christe* [11], where the tender flat-side (*mollis*) harmonies convey the idea of sweetness present in the text, which ends with a plea for mercy towards sinners, set to a poignant descending tetrachord in the soprano voice, a typical melodic gesture of lament in music of this

period (and indeed later). The second *O sacrum convivium* for five voices [15], in my view the pearl of this album, manages to combine energised alleluias in triple time with exquisitely gentle contrapuntal writing for smaller vocal groupings of two and three voices, responding to the richness of a text that invokes the Passion of Christ, the ‘pledge of future glory’ and the filling of the soul with grace as part of the sacred Eucharistic banquet – the central devotion of the post-Tridentine Church.

If the five-voice *O sacrum convivium* is the pearl of this album, then the *Missa Gustate et videte* [3]–[7] is its crown. The texts of the Mass – the central liturgical expression of the Catholic Church – were the most sacred and venerable for a church composer, and Ingegneri’s approach reveals much about his aesthetic principles and compositional approach. This work is what is known as a ‘parody Mass’. Parody in this sense was the dominant approach to the composition of Masses in the sixteenth century. As opposed to the *cantus firmus* technique that had flourished centuries earlier and was running out of steam by the mid-fifteenth century, the parody approach took more than a single melodic line as the foundation for the polyphonic texture. Known as *imitatio*, this technique took as its starting point polyphonic material with a harmonic dimension that required consideration of imitative points, consonant/dissonant sonorities, textures and cadences. The parody Mass reveals which of these elements each composer found to be of most value and interest, either undergoing processes of modification according to different musical preferences or, of equal interest, remaining unchanged.

In any case, the first step in composing a parody Mass is to select a piece for deconstruction. One can easily imagine how this selection might have been motivated by questions of personal taste, composers typically choosing to rework pieces that they thought displayed strong, attractive characteristics and melodic, harmonic and contrapuntal properties that lent themselves to fragmentation and reconstruction. Admiration and a desire to contribute to an artistic canon also motivated the decision to emulate a piece of music: writing a parody Mass was an appeal to tradition, a public declaration of musical and religious allegiances and a construction of artistic identity. These considerations are especially clear in Ingegneri’s Masses. As in Volume Three

of these recordings,¹⁶ the Mass in this album based on a piece by Orlande de Lassus (1532–94). For the former, Ingegneri used Lassus’ setting of the *chanson* ‘Susanne un jour’, and for the latter, the motet *Gustate et videte*. These were published in Ingegneri’s *Liber primus missarum cum quinque et octo vocibus*, his first book of Masses (1573), of which all four of which have now been recorded by Girton College Choir:

Missa Gustate et videte à5, based on Lassus (Volume Four)

Missa Susanne un jour à5, based on Lassus (Volume Three)

Missa Voce mea à5, based on Animuccia/Rore (Volume Two)

Missa Laudate pueri Dominum à8, based on Palestrina (Volume One)

These four Masses are based on motets, psalm motets and *chansons* by a triumvirate of established composers, Orlande de Lassus, Cipriano de Rore (1515/6–65) and Giovanni Pierluigi da Palestrina (1525–94).¹⁷ Lassus, represented twice in the collection, was one of the most widely published composers of his time and, in the words of James Haar, ‘the best known and most widely admired musician in Europe’.¹⁸ Rore, often referred to as ‘il divino Cipriano’, had been Ingegneri’s teacher in the 1560s, according to the dedication of Ingegneri’s *Primo libro de madrigali a sei voci* (1586), and exerted a large degree of influence over a number of other composers, among them Lassus himself, Luzzasco Luzzaschi, Luca Marenzio, Giaches de Wert and several others who claimed to have studied with him. Palestrina, needless to say, achieved a reputation as the ideal Catholic composer, whose music (or rather, the view of it held by subsequent generations) was seen as the apex of the Franco-Flemish style, and the model of a perfect marriage between clarity of text and musical construction.

Lassus, Rore and Palestrina, then, represent the sixteenth-century flourishing of French and Flemish polyphonic traditions, and the respect that Ingegneri had towards his models can be seen in his reverent employment of the pre-existing polyphonic material throughout the Masses, at no point adding free material of his own, even in places where the conventions of parody composition would allow it (in, for example,

¹⁶ Toccata Classics TOCC 0677.

¹⁷ *Voce mea* is probably by Paolo Animuccia, although it is likely that Ingegneri believed it was by Rore.

¹⁸ James Haar, ‘Orlande de Lassus’, *Grove Music Online*: <https://doi.org/10.1093/gmo/9781561592630.article.6002278212>.

the 'Christe, eleison'). Ingegneri's counterpoint is dense, saturating the texture with imitative points, but his writing is seldom severe. On the contrary, the balance between motivic repetitiousness and harmonically led chordal textures gives his music richness and suppleness, a richness best understood within the splendour of Cremona Cathedral and the intensely aesthetic and sensorially stimulating ritual that the Catholic Church promulgated after the Council of Trent.

One can see why Ingegneri might have been attracted to Lassus' *Gustate et videte* [2] as a model for a parody Mass. First published in Lassus' first book of motets, *Il primo libro de motteti* (1556), it is exemplary of the melodically driven and rigorous counterpoint that typified his early work. Its clarity of construction is perfect for taking apart and putting back together again. Indeed, in the words of Alfred Orel, 'the fundamental principle is that the borrowed work is dissected into its essential constituent parts and these are strung together by means of free interpolations until the Mass reaches its end. This fundamental principle is, however, subjected to the most varied modifications.'¹⁹ Listening to Lassus' original will hopefully let these 'essential constituent parts' shine through when they appear in Ingegneri's Mass, which takes the melodic building blocks of the motet and saturates them in a motivically dense texture, typical of his parody approach. One wonders how congregations of Ingegneri's era might have reacted to this music, at a time when the actions, sights and sounds of the liturgy evoked an *ecclesia triumphans*, unblemished by Protestant threat. It might be impossible to relive the experience of historical music-making, but it is a testament to Ingegneri's music that it continues to provide experiences of joy and genuine musical excitement for the performers, no matter how familiar they become with his style. History textbooks notwithstanding, perhaps the most suitable epithet is that which is written on the parish record of his death, '*Huomo di gran valore*', 'a man of great merit.'²⁰

Carlos Rodríguez Otero is a doctoral student with Iain Fenlon and María José de la Torre Molina at the University of Málaga, and a tenor Lay Clerk at the Choir of St John's College, Cambridge. His academic interests centre on sacred music and religious culture in mediaeval and early-modern

¹⁹ Guido Adler, *Handbuch der Musikgeschichte*, Frankfurter Verlags-Anstalt, Frankfurt, 1924, p. 287.

²⁰ Haberl, *op. cit.*, p. 82.

Europe, specifically Italy, England and Spain. He studied music at Queens' College, Cambridge, and is an accomplished violinist, singer and conductor, regularly singing for professional groups such as *Tenebrae* and conducting his own choral, symphonic and operatic projects. In 2018–21 he was the Director of the Schola Cantorum of Fisher House, the Catholic Chaplaincy to Cambridge University, and was Assistant Conductor with the University Music Society during 2019–20. In addition, he much enjoys teaching, which he does in his capacity as a supervisor for music undergraduates at Cambridge, and as a busy freelance teacher.

'AND MY EYES OBSERVED YOUR IMAGE SO INTENSELY THAT IT APPEARS ALWAYS BEFORE MY EYES' by Gareth Wilson

Now when the centurion and those with him,
who were keeping watch over Jesus, saw the earthquake
and what took place, they were terrified
and said, 'Truly this man was God's Son!'

Matthew 27:54

The painting on the front cover of this album and on p. 15, *Crocifissione*, sometimes referred to as *Golgotha*, is by Giovanni Antonio de' Sacchis (1483/84–1539, also known as 'Il Pordenone', because he came from Pordenone, near Venice). It is the counter-façade in Cremona cathedral (that is, it hangs above the entrance on the inside), where Marc'Antonio Ingegneri was *maestro di cappella* from some point around the mid-1570s,¹ and features elements from all four of the gospel accounts of Christ's crucifixion: the darkening of the sky from noon until the third hour, the shattering of the ground after the earthquake, the breaking of one of the thieves' legs while the 'good thief' looks imploringly at Christ, and the mourning Mary, mother

¹ In the first volume of the Ingegneri complete edition, Rodobaldo Tibaldi comments that the first publication of Ingegneri's to refer to his position at Cremona Cathedral is his 1576 collection of five-voice motets (Marc'Antonio Ingegneri, *Opera Omnia: Serie I*, Volume I, p. xxix). His first book of Masses, published in 1573, does not mention the *Duomo di Cremona*, and so perhaps the time-frame can be narrowed to somewhere between 1573 and 1576.

of Jesus, who has passed out with grief and is comforted by John, Mary Magdalene, Salome and Mary, wife of Clopas.² It must be among a minority of crucifixion paintings, however, in that the central feature is not Christ but the centurion's (representing the believer's?) recognition of Christ's deity³ with a gesture which enjoins the observer to do likewise. Indeed, all of the centurions depicted are looking upwards, awestruck, at the cross and seem torn between worshipping it and, in their terror, leaving the scene as quickly as possible.⁴

This is the painting Ingegneri would have seen every day as he worked in the cathedral, and it beautifully captures the narrative of this album. The recording was made after a tour of northern Italy in July 2023, the second such tour we have undertaken (the first having taken place in July 2019, which resulted in the first Girton volume of Ingegneri's music), and came as a result of an invitation to help celebrate the 380th anniversary of the death of the great Italian composer Claudio Monteverdi, who was born in Cremona in 1567 and worked in Mantova before moving to Venice, where his reputation was cemented until his death in 1643.⁵ These three cities were the main destinations of what was to form a 'Monteverdi pilgrimage', and although his music featured in every concert, we saw this tour as an opportunity to explore further not only the music of his revered teacher, Marc'Antonio Ingegneri, but also the places where both composers lived and worked.

From the outside, the Church of St Abbondio, the smaller church in Cremona where Ingegneri held a position before his appointment as *maestro di cappella* at the cathedral, is not much to look at; instead, rather like the Old Cathedral in Linz (where Anton Bruckner was organist and where we sang both his and Ingegneri's music in July 2022), its substantial treasures are within. It is here that Monteverdi was baptised, possibly in

² If the woman with blonde hair is Mary Magdalene, the third woman comforting Mary is possibly Joanna, wife of Chuza, who was one of the women to discover the empty tomb.

³ Another example might be *The Crucifixion with the Converted Centurion* (1536) by Lucas Cranach the Elder (1472–1553).

⁴ The centurion on the far left carries a flag bearing the initials 'S P Q R' ('Senatus PopulusQue Romanus'), the motto of the Roman Republic. However, the flag is folded over so that the 'R' has been obscured, perhaps to suggest that these centurions are about to switch allegiance, or indeed to imply that the days of the Republic itself are numbered.

⁵ We would like to record our thanks to Giampiero Innocente for this invitation and for organising the pilgrimage.



*The 'counter-façade' hanging above the main entrance inside Cremona Cathedral:
the Crocifissione, sometimes referred to as Golgotha,
by Giovanni Antonio de' Sacchis, 'Il Pordenone'*

Ingegneri's presence, and the fresco, including a cherub holding a sackbut, faces where the choir probably sang and would have been visible to Ingegneri on each visit. Indeed, it was during his tenure here that his first book of Masses was published, perhaps as a form of application for the more prestigious position of *praefectus musicae* at the neighbouring cathedral.⁶ Our liturgical performance of his *Missa Gustate et videte*, the first Mass in this collection, in the very same building where it was probably first heard, was an extraordinary privilege and a powerful experience, allowing us to hear exactly how the music surged through the edifice.

It is more by circumstance than intention, however, that we have recorded the Masses of Ingegneri's *Liber Primum Missarum cum quinque et octo vocibus* (1573) in reverse order over the four volumes of his music that we have so far produced. Thus, with this instalment, which completes the set, we present the first Mass in the collection, the *Missa Gustate et videte* – 'Taste and see'. This text, taken from Psalm 34, has become inextricably associated in the Christian tradition with the Eucharist and the receiving of the host, and so it is perhaps unsurprising that Ingegneri should open his first book of Masses with it. But it is noticeable that Ingegneri opens and closes each of his publications with particularly strong works, and he was not wrong to think highly of this Mass. Like the other three in the collection, it is a parody Mass,⁷ and is one of two based upon music by his contemporary Orlande de Lassus, the other being the *Missa Susanne un jour*. It is, however, the only one to be written in a major mode. Its character therefore differs considerably from the others: the *Missa Susanne un jour* and the *Missa Voce mea* are dark and sombre in tone, and the *Missa Laudate pueri Dominum*, although also in a minor mode, is a little more energetic in keeping with its title, but the *Missa Gustate et videte* is celebratory during its faster moments (the Gloria [4] and Credo [5]), and poignant, peaceful and beautiful during its slower ones (the Kyrie [3], Sanctus [6] and especially the Agnus Dei II [7]). Over the course of these recordings I have felt that each Mass setting we have recorded has been even stronger than the previous one, and I find this one to be an outstanding competitor in an extremely impressive field. This

⁶ Thus posits Tibaldi (*loc. cit.*, p. xxx).

⁷ The *Liber Secundus Missarum*, of 1587, includes a mixture of parody Masses and Masses based upon plainchant.

assessment is aided in no small way by the fact that the model upon which it is based, Lassus' motet *Gustate et videte*, is itself a brilliant and exuberant work, and Ingegneri, rather than being intimidated by its quality, in many places surpasses Lassus' original in terms of energy and inspiration and certainly goes well beyond his Franco-Flemish contemporary in his treatment of dissonance. The most breathtaking example of this boldness might be found in the final moments of the 'Christe, eleison', performed here by sopranos and basses with instruments performing the middle parts alone, where the intensity of dissonance is heightened nearly to breaking-point. This moment almost



Photographs: Jeremy West and Gareth Wilson

Two sights in the Church of St Abbondio that would have been familiar to Ingegneri: a cherub with sackbut from a fresco opposite the choir gallery and the baptismal font, in which the infant Monteverdi would have been baptised

goes beyond the credible and would certainly compel present-day harmony teachers to reassess the boundaries of what should be considered permissible in the writing of Renaissance counterpoint.

The opening of Lassus' motet is audible at the beginning of each movement of Ingegneri's Mass, where it is subject to a number of variations, but the motifs which accompany the texts, 'beatus vir qui sperat in eo' ('blessed is the man who trusts in him') and 'non minuenter omni bono' ('[he] will not be deprived of any good thing') will probably be the most audible to the listener, the latter having particular 'earworm' potential and being subjected to a variety of treatments at the end of each movement apart from the Agnus Dei. Every motif from Lassus' motet is employed throughout the Mass, however, and the opening of the Sanctus ingeniously combines the motif which opens the first part of the motet (i.e., that which accompanies the text 'Taste and see') with the motif which opens the second part of the motet, 'Divites eguerunt et esurierunt' ('The rich have suffered hunger and want'). It may not be fanciful to speculate that Ingegneri consciously alludes to a text indicating hunger as the congregation prepares to consume the body and blood of Jesus Christ in the Eucharist. Indeed, an investigation into how parody Masses allude to texts from their models in order to create further theological meaning, starting with the choice of the model itself, could be extremely enlightening, but there is no doubt that Ingegneri made full use of his model in order to create this most satisfying setting.

This issue brings me to another matter regarding the programming of this volume as well as those of its predecessors, namely the rationale behind the order. One convention for the presentation of a parody Mass is to begin with the model and follow it with each movement of the Mass, uninterrupted by other pieces, which allows the listener to follow the development of the material. In each of our previous recordings we have generally gone for the other, equally common, convention which is to present the Mass in a manner which more resembles how it would be experienced in a real-life liturgy, acknowledging that much happens between the Gloria and Credo (namely, readings from the Old and New Testaments, separated by a psalm, and then a Gospel reading), as well as between the other movements, and we have sought to reflect this in our

programming. We have included organ pieces for this same reason, recognising that there are certain moments of liturgical action which might be ‘covered’ by a brief organ *fantasia*, *canzone* or *toccata*. Because no such piece by Ingegneri appears to survive, we have substituted a madrigal performed on the organ in the conviction that it might fulfil the same purpose and have the welcome effect of introducing another ‘voice’ to the argument. We have provided translations of these Italian pieces not because the meaning of the text should necessarily be considered part of the story being told, but simply out of a responsibility to provide as much information as possible. In the case of this programme, however, the madrigals contribute powerfully to the narrative, conveying a human response to the events being depicted.

So now to the story itself, and, notwithstanding the previous paragraph, followers of this series will see that the shape of this programme differs from previous entries, inasmuch as we do in fact present the Mass without interruption. That is because the programme is designed to trace the journey from Maundy Thursday (which includes the Last Supper, which was also the first Eucharist) through Good Friday to the Easter Vigil and Easter Day. We combine the celebration of the latter with a nod to the feast of Corpus Christi, which comes shortly after Eastertide and recapitulates the Eucharistic theme (this feast, celebrated on a Thursday, acknowledges that the first communion was held on Maundy Thursday). Thus, after an introductory motet, this time Ingegneri’s six-part setting of *Cantate Domino* [1] (we opened Volume Three with his eight-part setting of the same text), we hear Lassus’ model [2] as we enter the upper room in which Christ celebrated the last supper with his disciples for the *Missa Gustate et videte* [3–7].⁸

We then mark the Good Friday events depicted by Giovanni Antonio de’ Sacchis via the four-part *O Domine Jesu Christe* [8] and *Adoramus te, Christe* [10], both of which honour the crucified Christ for his sacrifice on behalf of humankind. These performances constitute our first foray into the four-part motets in Ingegneri’s 1586 collection, *Sacrarium cantionum cum quatuor vocibus*. Both pieces are of superlative

⁸ Maundy Thursday is one occasion during the season of Lent when the Gloria is sung and, since it marks the institution of Communion, is often a celebratory service whose mood transforms as Jesus’ abandonment in the Garden of Gethsemane is re-enacted and Psalm 22 (‘My God, my God, why hast thou forsaken me?’) is sung.

quality and demonstrate that he is as masterly in this smaller, simpler form as he is when writing in eight, twelve or even sixteen parts. They are separated by the madrigal, rendered on the organ, *Santa Madre del ciel* [9], which implores Mary to intercede with her Son on our behalf and rescue us from evil. The five-part *Ave, Jesu Christe*, which is drawn from his *Sacrarum cantionum cum quinque vocibus* of 1576 and also performed instrumentally [1], concludes this part of the sequence and implores the crucified Christ to have mercy upon his sinful children.

Con voi, quando partiste [12], a madrigalian setting of a heartbreaking poem beautifully capturing how the departed remains in the beholder's (centurion's? disciple's? believer's?) eye and heart, occupies the long and silent wait between Good Friday and the Easter Vigil which, when eventually observed, concludes with the celebration of the Resurrection signalled by the singing of *Regina coeli* [13], the Marian antiphon for Eastertide.⁹ Now that the penitential season of Lent is officially over, the congregation may once again sing 'Alleluia', and each section of Ingegneri's four-part setting ends with this word, as does the plainchant hymn upon which it is based and from which it quotes copiously. We follow this piece with *Haec dies* [14], also in four voices and quoting plainchant, the hymn for Easter morning and repeated throughout Easter week.

Haec dies is followed in turn by one of Ingegneri's four extant settings of *O sacrum convivium* [15], and one of two in five parts.¹⁰ Traditionally, it is a motet for the feast of Corpus Christi, which falls some two months after Easter Day, but it functions equally as a communion motet, and we include it at this point to reintroduce the theme of the Eucharist and demonstrate that it is now being celebrated under quite different circumstances; the change to the believer brought about by the journey from Crucifixion

⁹ The four great seasonal Marian antiphons, traditionally sung at Compline at the end of the day, are plainchant hymns which have since been incorporated by many composers, including Ingegneri, into polyphonic compositions. *Alma Redemptoris Mater* is sung from the first Sunday of Advent, the beginning of the church year, until the Feast of the Purification on 2 February, when Christmas officially ends. *Ave Regina coelorum* is then sung from this point and all through the season of Lent until the Easter Vigil (i.e., the night before Easter Day). *Regina coeli* is then sung at the Easter Vigil until it is superseded by the *Salve Regina*, which will first be heard on the day after Pentecost and will be sung for the remainder of the year until Advent Sunday, when the cycle renews.

¹⁰ We include his eight-part setting on Volume One and his six-part setting on Volume Three. Both five-part settings, of which this is the second, are to be found in the 1576 collection of five-voice motets.

to Resurrection is manifested in the *re*-recognition of Christ's body and blood, just as the centurions recognised the Godhead in his crucified body and were transformed by it.¹¹

After an instrumentally performed prayer to St Anthony the Great [16], a gently optimistic setting with a triple-time conclusion suggesting restrained but joyful assurance, and a further organ madrigal, *Donna real* [17], hymning a royal woman who can easily be inferred to be Mary, the programme ends with Ingegneri's four-part setting of *Salve Regina* [18], acknowledging that Mary is more than a background figure in the story which has been told. This Marian antiphon also indicates the end of Eastertide and a return to the season of 'Ordinary Time' and thus signals a re-commencing the cycle of the Church year. His six-part version,¹² with which we closed Volume Three, must surely rank as one of the very finest settings of this well-used text, but Ingegneri achieves the seemingly impossible feat of providing a rendering in four parts (which, like the four-part pieces mentioned earlier, quotes plainchant, albeit more subtly), which is at least as fine.

By opening with a *Cantate Domino* and closing with a *Salve Regina* this fourth volume mirrors the third, but it reveals a composer with many more sides to his compositional personality (having amply covered his multi-choir work, we now introduce his writing a Mass in a major mode, composing in four voices and making clearer use of plainchant), and it perhaps demonstrates his gift for poignancy, beauty and joy more fully than our previous offerings. Indeed, of the four full volumes of his music which we have presented, this programme includes some of his strongest work thus far, which, one hopes, will go further in persuading listeners that this is a composer with the depth, range and versatility to merit consideration alongside better-known names, a composer with the power to persuade the world that the history of music can continue to change.

¹¹ This is why certain traditions, including the one in which Ingegneri would have worked, celebrate the Eucharist with regularity. The unchanging sacrament provides, among other things, a constant to the inconstant believer; though the sacrament being celebrated on Maundy Thursday and on Easter Day is the same, the believer certainly will not be.

¹² From his 1591 book of six-part motets, although it concludes with a twelve-part setting of *Laudate Dominum* which features on Volume Three.

Gareth Wilson studied at the Royal Scottish Academy of Music and Drama in Glasgow, 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.

In summer 2015 he was appointed Director of Chapel Music and Bye-Fellow at Girton College at 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, several collaborations with The Renaissance Singers in London and regular appearances as guest conductor of the Southwell Consort, which specialises in the liturgical performance of Renaissance Polyphony in numerous London Catholic churches for the Latin Mass Society), he is Director of Music at Christ Church, Chelsea, where he conducts the professional choir and has directed the first performances of over 200 new works for the Anglican liturgy as well as playing a leading role in securing a major restoration of the Flentrop organ there. He is in demand as a workshop leader, particularly among early-music societies, and is 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



Photograph Jeremy West

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 Radios 3 and 4, Classic FM and on several recordings.

In 2007, he began postgraduate study in Theology and Philosophy at Heythrop College, part of London University, 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 of the University of Durham. He now has more than 50 years of top-class playing experience in many of Europe's leading early-Baroque ensembles, and has been acclaimed as 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 more than 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 players today – may be found from New York to New Zealand, and Scandinavia to South America.



Photograph: Cremona Music Festival

Jeremy West taught at the Royal College of Music, the Guildhall School of Music and Drama, and the Royal Welsh College of Music and Drama, Cardiff, where he held the International Chair in Historic Performance; and he remains 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 at the University of Cambridge, and first published in 1995, to date it has sold well in excess of 2,000 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 and his partner, Susan Smith, live in the Pennines of north-east England and 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.

The Choir of Girton College 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, Canada, Germany, Hong Kong, Israel and Palestine, Italy, Portugal and Singapore. 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. It has also gained a reputation for performing contemporary music, particularly that



Photograph: Jeremy West

*The Choir of Girton College, Cambridge, and The Western Wyndes,
photographed in the cloisters of the Church of St Abbondio in Cremona*

written by current and former students, and has 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 0396), 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; the magazine *Choir & Organ*, calling the recording ‘fascinating and highly important’, awarded it five stars. The third Girton/Toccata Classics album presented the six-part Palestrina *Missa Sine Nomine*, along with motets by Palestrina and Ingegneri (TOCC 0516), and was greeted 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 critical praise and attention, with the first volume 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 charts on its release and was made 'Recording of the Month' by 'MusicWeb 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 *Early Music Show* on BBC Radio 3 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, *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', and Gary Higginson, writing for 'MusicWeb International', commented, 'On the evidence of this recording, Ingegneri far exceeds such contemporaries as Andrea Gabrieli, Claudio Merulo and – in my view, although controversially – Palestrina'.

On Volume Three, which similarly entered the specialist classical-music charts, *Choir & Organ* wrote: '[This] unveils yet more majestic material from an unjustly neglected master in world premiere recordings [...] terrific music of compelling invention and power are sung with incandescent intensity under the sensitive guidance of Gareth Wilson, in seamlessly organic collaboration with Historic Brass – may this series prosper!' In November 2023, all three volumes occupied spots in the Top Ten of the bestsellers chart of Naxos Sweden, and Robert Aubrey Davis' radio show *Millenium of Music* devoted an hour-long programme to each of the volumes, broadcasting across 150 stations in the USA as well as over Satellite Radio.

Sopranos

Isabel Benson
Anna Cooper
Isla Hammond
Millie Harris
Rachel Hill

Rookmini Mukhopadhyay

Clemmie Ramsay
Sophie Richardson
Alice Rivers
Emma Scott

Altos

Hadeal Abdelatti
Isabella Chan
Emily Clare-Hunt
Jessica Clayton
Frances Conboy
Emily Hazrati
Charlotte Schnurr
Holly Slater
Sofia Vasieva

Tenors

Esme Beaumont
Sam Corkin
Isabella McCleod
Charlie Nicholson
Carlos Rodríguez Otero
Max Steer
Joe Wardhaugh

Basses

Alasdair Harrison
Saul Jones
Jasper Newbold
Jacob Robinson
Kit Salmon
Daniel Sandell
Adam Titcombe

Organ

Felix Elliott (soloist on [9](#))
Gabriel Kennedy (soloist on [12](#))
Emily Nott (soloist on [17](#))
Tom Williamson

Vocal Coach

Julie Cooper

Named after the sixteenth-century English song, **The Western Wyndes** is an ensemble of Historic Brass players led by Jeremy West, comprising current students and recent graduates of the Royal Academy of Music, Royal College of Music, Royal Welsh College of Music and Drama, and Trinity College of Music. The group is formed from young players at the very beginning of their careers, and its purpose is to provide performing, touring and recording experience alongside high-level, intensive coaching in the performance of Renaissance polyphony. Its players have, over the past decade, frequently formed partnerships with the Chapel Choir of Girton College, in addition to appearing with the choirs of St John's, King's, Queen's, St Catharine's and Gonville & Caius. These collaborations are hugely beneficial to the young players, who take away musical experiences which frequently have a substantial impact on their career pathway.

In addition to visits to Cambridge colleges, members of the group have played in Southwark Cathedral and have been the featured guests on several occasions at Gloucester and Llandaff Cathedrals as well as having toured Austria, Canada, Germany, Israel and Palestine, Italy,



Photograph: Jeremy West

Portugal and Singapore with Girton College Choir. After graduation, many former members of the group have pursued further study on the continent, most notably at the Schola Cantorum Basiliensis, two (including the winner) were finalists in the inaugural British Trombone Society Sackbut Competition in 2022, and several have gone on to appear with His Majesty's Sagbutts & Cornetts, the English Cornett and Sackbutt Ensemble, and In Echo.

Cornett

Alexander Duncan

Matyas Houf

Jeremy West (leader, conductor on [11](#))

Sackbut

Mark Choi

Andrew Cowie

Owain Davies-McCrorie

Texts and Translations

1 Cantate Domino canticum novum
Quia mirabilia fecit.
Salvavit sibi dextera eius et brachium
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.
Jubilare Deo omnis terra,
Cantate et exultate et psallite,
Psallite Domino in cithara et voce psalmi
in tubis ductilibus et voce tubae corneae.

2 Gustate et videte quoniam suavis est
Dominus: beatus vir qui sperat in eo.
Timeate Dominum omnes sancti eius,
quoniam non est inopia timentibus eum.
Divites eguerunt et esurierunt, inquirentes
autem Dominum non minuentur omni bono.

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

*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 sackbuts
and with the voice of the cornett.*

*Taste and see, since the Lord is sweet:
blessed is the man who trusts in him.
Fear the Lord, all you his saints,
because those who fear him lack nothing.
The rich have suffered hunger and want,
but those who seek the Lord will not be deprived
of any good thing.*

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

[4] 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.

[5] Credo in unum Deum, Patrem
omnipotentem,
factorem cæli et terræ, visibilium omnium et
invisibilium.

Et in unum Dominum, Jesum Christum,
Filius 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.

*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.*

*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:*

Crucifixus etiam pro nobis sub Pontio Pilato
passus, et sepultus est,
et resurrexit tertia die, secundum Scripturas,
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:
qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi sæculi. Amen.

[6] Sanctus, sanctus, sanctus Dominus Deus
Sabaoth!
Pleni sunt coeli et terra gloria tua. Hosanna
in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

*He was also crucified for us under Pontius
Pilate; He suffered and was buried:
And on the third day rose again according
to the Scripture:
And ascended into Heaven, and sits on the right
hand of the Father:
And He shall come again, with glory, to judge
the living and the dead:
Of His Kingdom there shall be no end;
And I believe in the Holy Spirit, the Lord,
and Giver of Life,
Who proceeds from the Father and the Son
Who, with the Father and the Son, is together
adored and glorified,
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.*

*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!*

[7] 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

[8] O Domine Jesu Christe, adoro te,
in cruce vulneratum, felle et aceto potatum.
Te deprecor, ut tua vulnera sint remedium
animae meae, morsque tua sit vita mea.

[9] Santa Madre del ciel, unica spene
de l'afflitt' alma mia,
prega'l tuo figlio che non lassi perirmi
in tante pene,
ma mi difenda dal rapace artiglio
del' antico avversario,
si forza trarmi in si crudel periglio

[10] Adoramus te, Christe, et benedicimus tibi,
quia per sanctam crucem tuam redemisti
mundum.
In manus tuas, Domine, commendo spiritum
meum.
Redemisti nos, Domine Deus veritatis.

[11] Ave, Jesu Christe, via dulcis, veritas vera,
praemium nostrum, caritas summa, fons
amoris, pax et dulcedo, requies nostra, vita
perennis: miserere nobis peccatoribus. Amen.

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

*O Lord Jesus Christ, I honour you, wounded
on the cross, drinking gall and vinegar.
I pray to you, so that your wounds might be
the cure for my soul, and your death might be
my life.*

*Holy Mother of heaven, you are my heart's
only hope.
Pray your Son not to let me perish
in these many pains.
May he shelter me from the rapacious claws
of the ancient adversary
that so committedly attempts to draw me
in such cruel danger.*

*We honour you, Christ, and bless you, because
you have redeemed the world
through the holy cross.
Into your hands, Lord, I commend my spirit.
You have redeemed us, Lord God of truth.*

*Hail, Jesus Christ, sweet path, real truth,
our reward, greatest affection, source of love,
peace and sweetness, our rest, eternal life:
have mercy upon us sinners. Amen.*

12 Con voi, quando partiste,
L'anima mia sen venne
e si l'occhio s'attenne
a l'immagine vostra
che tutta la ritenne,
tal ch'alla vista mia sempre si mostra.
Son però dubbi i casi:
Se ve n'andaste voi,
s'io qui rimasi.

13 Regina coeli, laetare, alleluia
Quia quem meruisti portare, alleluia
Resurrexit sicut dixit, alleluia
Ora pro nobis Deum, alleluia.

14 Haec dies quam fecit Dominus: exultemus
et laetemur in ea.

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

16 Antoni confessor magne, abbas castissime,
dux monachorum et lux heremitarum, qui
morbos extinguis et calores refrigeras: ora pro
nobis, pater sanctissime.

*When you left,
my soul followed you,
and my eyes observed your image
so intensely that they
retained it entirely,
thus it appears always before my eyes.
Yet it's uncertain whether it was you
who left me,
or I who abandoned you by remaining behind.*

*Queen of Heaven, be glad, alleluia,
Because the boy you were worthy to bear,
alleluia,
Has risen just as he said, alleluia,
Pray to God for us, alleluia.*

*This is the day which the Lord has made:
let us rejoice and be glad in it.*

*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 future glory to come
is given to us. Alleluia.*

*Anthony, great confessor, purest abbot, leader
of monks and light of hermitages, you who cure
illnesses and cool fevers: pray for us,
most holy father.*

[17] Donna real, il cui bel vis'e 'l seno
di grazia ornar le stelle e
d'alt'ingegno,
chi fia che dica le tue lodi a pieno,
o usato di ver onor sostegno?
Col dolce riso apporti a noi sereno,
col mover grazia, e 'l vis'ornato e degno,
gli occhi lucent e le sagge parole
fan che sembri nel mond'un altro sole.

[18] 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.

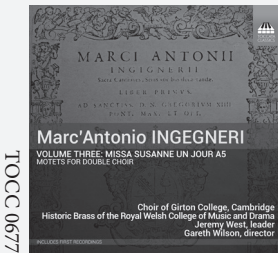
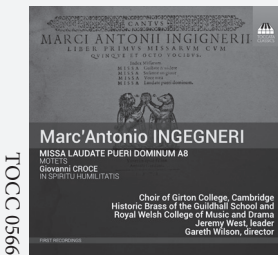
*Oh regal lady, oh true honour's constant support,
whose face and womb adorned the stars
with grace
and lofty genius;
who will (be able to) fully praise you?
Your gentle smile brings us serenity,
your grace, your fair and laudable face,
your shiny eyes and wise words
make it look as if a second sun shone on Earth.*

*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*



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