



# Marc'Antonio INGEGNERI

VOLUME SIX: THE TEACHER AND HIS DISCIPLES  
MISSA KYRIE SECUNDI TONI À5  
MOTETS

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

# CHRIST AND HIS DISCIPLES, MIRRORED IN MUSIC

by Gareth Wilson

Born in Verona, Italy, in 1535 or early 1536, Marc'Antonio Ingegneri trained as a choirboy in the cathedral there. In his early adulthood he is known to have worked in Venice<sup>1</sup> as a string player before moving in 1566 to Cremona, where he was to remain for the rest of his life, working first as choirmaster at the church of St Abbondio before assuming responsibilities as Master of Music at the Cattedrale di Santa Maria Assunta in 1573. His creative partnership with the bishop of that cathedral, Niccolò Sfondrati (1535–91), later Pope Gregory XIV, was to prove fertile in producing new music to adorn and enliven its Roman Catholic liturgy. Sfondrati's name is commemorated in the cathedral above the altar, but physical reminders of his musical partner are harder to find.

Ingegneri is also known during this time to have taught the young Claudio Monteverdi (1567–1643), who may have sung in the cathedral choir under Ingegneri and went on to become perhaps the most influential Italian composer of the first half of the seventeenth century. Indeed, anyone who visits present-day Cremona will encounter statues and plaques commemorating Monteverdi (in addition to posters bearing his portrait, accompanied by the slogan *Non c'è Cremona senza Monteverdi* – 'There is no Cremona without Monteverdi'), but mention of his teacher is scarce. Sadly, Ingegneri is better remembered for whom he taught than for his own compositional output.

Ingegneri's presence in the present-day choral literature has been restricted mostly to his set of *Tenebrae Responsories* which, for a long time, were incorrectly attributed to his much better-known and universally celebrated Italian contemporary,

<sup>1</sup> At the Scuola Grande di San Marco. Rodolfo Baroncini, 'Origini del violin e prassi strumentale in Padania', in Marco Bizzarini, Bernardo Falconi and Ugo Ravasio (eds.), *Liuteria e musica strumentale a Brescia tra Cinque e Seicento*, Vol. 1, Fondazione Civiltà Bresciana, Brescia, 1992, pp. 157–219.

Giovanni Pierluigi da Palestrina (1525/26–94).<sup>2</sup> Ingegneri's surviving output – two books of Masses (totalling nine settings for the eucharist), four books of motets (one each for four, five and six voices, and a book of polychoral pieces for seven, eight, nine, ten, twelve and sixteen voices), two books of hymns, a book of Lamentations (which contains a ten-voice setting of the *Miserere*), as well as nine books mostly of madrigals – remains little known.<sup>3</sup> In the discussion of Italian Renaissance polyphony and its role in the wider politico-religious arena, it is Rome which occupies the foreground, not Cremona: Palestrina, not Ingegneri.

None of the foregoing is to suggest that Ingegneri did not achieve recognition in his own lifetime. Carlos Rodriguez Otero records that Ingegneri 'mingled with several highly respected composers and various important political and ecclesiastical leaders [..., dedicating] publications to patrons in Vienna, Milan, Parma and Verona, and even to the Holy Roman Emperor'.<sup>4</sup> Ingegneri's fame thus extended well beyond the city walls of Cremona. Harold Thalange has also noted that Renaissance-era sources of Ingegneri's music have recently been discovered in Denmark, and posited the tantalising possibility that Johann Sebastian Bach may have conducted Ingegneri's music by dint of its inclusion in the widely circulated *Florilegium Portense* (Erhard Bodenschatz, Leipzig, 1618), an anthology of 115 motets for the church year.<sup>5</sup> Rodriguez Otero even observes that the inclusion of Ingegneri's music in early English sources suggests that his work

<sup>2</sup> On Ingegneri's neglect by music historians, Carlos Rodriguez Otero writes (in "A Composer Between Two Worlds": Marc'Antonio Ingegneri's Sacred Music, Marc'Antonio Ingegneri, Volume Three: *Missa Susanne un Jour* a5/Motets for Double Choir, Toccata Classics TOCC 0677): 'his was the double misfortune of having both a pupil and an almost exact contemporary vastly more prolific than he was and, certainly after his death but also in his lifetime, better known.'

<sup>3</sup> As I wrote in my introductory essay to the fifth volume in this series (Toccata Classics TOCC 0767), some of us who have been involved in resurrecting and promoting Ingegneri's music have always thought it impossible that Ingegneri did not provide music for the service of Vespers, e.g., a book of Magnificats or settings of the Vespers Psalms. But no such collection has ever been found, or has even been found to be alluded to. Although it is entirely possible that more music was written and has been lost, as is the case of many of Ingegneri's contemporaries, suspicions as to what else there may have been are no more than speculation.

<sup>4</sup> This point is made by Carlos Rodriguez Otero in 'Marc'Antonio Ingegneri, "Huomo di gran valore", Marc'Antonio Ingegneri, Volume Four: *Missa Gustate et Videte*/Motets for Holy Week and Easter, TOCC 0716.

<sup>5</sup> Harold Thalange, 'Marc'Antonio Ingegneri's Motets – Insights from Renaissance Denmark', Marc'Antonio Ingegneri, Volume Five: Motets for the Liturgical Year, TOCC 0767.

managed to reach as far as the British Isles.<sup>6</sup> The fact that Monteverdi dedicated his first five publications to his teacher, when etiquette demanded only one such dedication, suggests not only that Monteverdi's gratitude to his erstwhile master was profound but also that Ingegneri's name carried a certain prestige and commercial purchase. It was not the case that Ingegneri's music fell on deaf ears at the time, then. It is simply that, in the vast panoply of compositional output which has beautified the world from the Renaissance onwards, Ingegneri's has not survived the the vicissitudes of fortune as well as that of other composers.

In terms of biography, this summary largely covers what can be said about the man, musician and composer Marc'Antonio Ingegneri. History does not provide accounts of his dealings with family or friends, can tell posterity nothing of his personality, his likes, dislikes, failings or shortcomings, and offers no scurrilous stories of mischief, extra-marital affairs, arguments with his employers or rivalries with fellow musicians. There is not even a record of what he looked like. What remains of the artist is his art alone.

To look on the bright side, this absence of personal information could be considered liberating, because it means that the art can truly speak for itself, the context in which it was written and the 'story' to which it contributes. That context, as should now be clear, is Cremona cathedral, a vast building replete with aesthetic brilliance. Its extraordinary architecture is covered from floor to ceiling with breathtaking art, depicting dozens of biblical stories and events, perhaps the most immediately arresting of which being the massive *God the Father Enthroned among Saints Marcellinus, Imerio, Omobono and Peter the Exorcist with the Symbols of the Evangelists* by Boccaccio Boccaccino (c. 1467–c. 1525) which sits above the altar at the front of the cathedral.<sup>7</sup> Dating from 1507, this huge image would have been seen by Ingegneri every time he entered the building and, like dozens of other masterpieces still accessible to visitors today, would have helped inspire the composer tasked with rejuvenating the music for the liturgy of the building.

<sup>6</sup> Carlos Rodriguez Otero in 'Marc'Antonio Ingegneri, "Huomo di gran valore", *loc. cit.*, p. 6, note 11.

<sup>7</sup> This painting forms the cover art for this volume.

The visual richness of that interior served as a counter to the Protestant focus upon the written word and helped educate a potentially illiterate congregation in the narratives of Catholic belief. This vast canvas of artistic story-telling, combined with the directness of Ingegneri's concise, rhythmically engaging approach to text-setting, aided by pithy melodic motifs and deeply expressive harmonies, helped communicate what was most central to the Church in its response to a world much of which could no longer be assumed to be Catholic.

Until Ingegneri's arrival, Cremona cathedral had been a musically undistinguished place, its liturgy driven by Gregorian chant alone, with musicians hired in only for special occasions.<sup>8</sup> The 1570s, however, brought with them an attitudinal change which saw the importance of music as a means of instantiating the *ecclesia triumphans* (the Church Triumphant) and of polyphony as central to the identity of the Roman Catholic Church. This musical revival coincided with the episcopate of Niccolò Sfondrati, who had been a member of the Council of Trent and had participated first-hand in its discussions of the most important issues of the time, including doctrine, scripture, biblical canon and interpretation, salvation, justification by grace, veneration of saints, and the Mass; he was therefore aware of how important it was that the Church should rejuvenate itself.<sup>9</sup> The future Pope, then, in partnership with his newly appointed Master of Music, set about the task of establishing a musical tradition of high repute at Cremona cathedral. As a result of their resolve, history has handed to posterity – after five centuries of silence – the extraordinarily varied works of Marc'Antonio Ingegneri, a composer whose music touches upon every fathomable musical aesthetic available to any composer of the time, from exuberant joy to deep-seated peace, from heartbreaking pain to searching profundity.

It is never easy (and rarely appropriate) to attempt to describe musical experience in words. For some the power of Renaissance polyphony consists in an otherworldly purity which eschews personal subjectivity, but for me Ingegneri's compositional

<sup>8</sup> Giampiero Innocente, 'The Council of Trent and the Music of Marc'Antonio Ingegneri', Marc'Antonio Ingegneri: *Missa Laudate Pueri Dominum* à8/Motets, rocc 0556.

<sup>9</sup> *Ibid.*

technique results in the feeling that one is being personally engaged, in a manner which is impossible to ignore. That is why I am tempted to detect the early seeds of modernity in his music, by which I mean two things. First, taking both aesthetic and purely human considerations into account, an increasing awareness of expression and the perception of it suggests the importance of the individual, especially if intelligibility of text and the demand that one understand for oneself were indeed becoming paramount. Second, on the more musical/mechanical side, in some of Ingegneri's more rhythmically extroverted moments (and particularly in his highly complex treatment of triple time, which can become very sophisticated) one might hear antecedents of Monteverdi's *Seconda Pratica*. It is the combination of these factors, alongside the very brilliance of the music itself, which forms Ingegneri's contribution to the history of the Roman Catholic Church and to the development of music more generally. The knowledge that this contribution has not yet received the attention it deserves is the driving impulse of this series of recordings.

Although in its two most recent volumes (Volume Four covering Holy Week and Easter, and Volume Five spanning the Church Year from Advent to the Assumption), the programming of our Ingegneri series has taken a chronologically linear approach, this sixth volume adopts a slightly different approach. On this occasion the 'story' being told is that of the bond between Christ and his disciples. The narrative is loosely contained between Palm Sunday (the week before Easter) and Ascension (in many ways the culmination of Eastertide), but the programme might better be seen as a commentary on various aspects of Jesus' relationship with his followers; the number of motets included, twelve, matches the number of disciples, but the intention is not to have each motet represent a particular follower. Rather, the idea is to represent twelve perspectives on the notion of discipleship both from the point of view of the teacher and the pupil.

The programme therefore opens with a statement of who Jesus is, allowing him to introduce himself with the words 'Ego sum pastor bonus' ('I am the good shepherd'), from John 10:11 [1]. The text speaks of Christ's sacrificial love for his followers and his deep knowledge of them and theirs of him, offering a concept of leadership based not

on superiority but on intimate relationship, a new and counter-intuitive philosophy of kingship which offers an exemplar to the disciples of what they must strive to become.

The second motet, *Sancti Dei omnes* [2], pertains to the disciples themselves, and indeed to all the Saints and Apostles and the role they are petitioned to play in the salvation of the world. *Pueri Hebraeorum* [3] is a motet for Palm Sunday and tells of Christ's making himself present to humanity *via* his entry into Jerusalem. The words 'Benedictus qui venit in nomine Domini' ('Blessed is he who comes in the name of the Lord') are a quotation from Psalm 118:26, that is, from the Hebrew Scriptures, thereby implying that the crowds at Jerusalem recognised Jesus as the Messiah foretold in this ancient prophecy. But the text also points forward to the Sanctus and Benedictus [10], that point in the Mass where Christ makes himself present to humanity in the eucharist; just as the disciples and crowds recognised the man entering Jerusalem as the Christ, millions have since recognised the eucharistic feast as his body and blood.

It is therefore appropriate to introduce the Mass at this point in the programme. The *Missa Kyrie Secundi Toni* is drawn from Ingegneri's second book of Masses, which also contains the *Missa Kyrie Primi Toni*, the *Missa Da Pacem Domine*, the *Missa Salve Regina* and the incomplete *Missa Benedictus Deus* (à8). With the exception of a second Agnus Dei movement in six parts, it is written for five voices throughout. Although sombre in tone and perhaps ever-so-slightly more concise, it reaches the same expressive heights and depths as any of the Masses from Ingegneri's first book.<sup>10</sup> Its employment in this programme does more than provide a centre-piece around which to hang other works, though, for the Mass is central to the theme of discipleship. The disciples were, after all, present at the very first celebration of the eucharist. The rite itself was created for them and, by continuing to celebrate it, present-day Christians participate in the discipleship of Jesus' first and closest followers. Its format of asking for forgiveness (Kyrie [4]), celebrating the goodness of God (Gloria [5]), and articulating the key elements of belief (Credo [8]), leads to and climaxes in the moment of eucharist itself, as codified in the Sanctus, Benedictus [10], and Agnus Dei [12] [13] movements (where forgiveness is again sought, but faith in the peace it brings is invoked).

<sup>10</sup> These works can all be heard on Volumes 1–4 of this series.

However, while many concerts or recordings of a Renaissance Mass will present its movements in a continuous, uninterrupted manner,<sup>11</sup> we have chosen to intersperse the movements with motets in order to reflect how a Mass might be experienced in a real-life liturgical celebration.<sup>12</sup> Indeed, between the Gloria and the Credo, there would probably be a reading from the Hebrew Scriptures, a psalm, a New Testament reading and a reading from one of the four gospels – two of which we offer here. *Lex Domini immaculata* [6] is a setting of words from Psalm 19 (verses 7–8) which upholds the centrality of the Law for the Jewish faith, something Jesus had no intention of dismissing, but presented to his followers in a way that was new to them.<sup>13</sup> *Unus ex duobus* [7] refers to the calling of the disciples and specifically refers to Andrew, brother of Peter. Although less vocal than his brother in the gospels, Andrew is generally considered the first disciple and his gift was to bring others to Christ, including not only the boy who made his five loaves and two small fish available to Jesus in his feeding of the 5,000, but Peter, too.

The monumental Credo of Ingegneri's Mass [8] particularly contributes to the concept being explored in this programme. The performers on this recording had a version of the score which was divided into twelve sections after the (entirely legendary) tradition which held that each disciple contributed one statement to the whole which eventually became known as the Nicene Creed.<sup>14</sup> This sectionalised approach encourages the performers to acknowledge the beginning of each new clause of the text and re-energise their storytelling as a means of maintaining momentum throughout what is always the longest movement of the mass. It is sometimes the case that a small difference is introduced to the musical timbre at a change of section so as to help sustain the narrative. Renaissance composers themselves built such differences into their structures,

<sup>11</sup> Our recording (TOCC 0716) of Ingegneri's *Missa Gustate et videte* adopted this approach.

<sup>12</sup> As has been in the case in each of the other volumes of this series, we have performed madrigals by Ingegneri on the organ and included them as substitute organ toccatas as a means of suggesting liturgical continuity; no actual organ pieces by Ingegneri appear to have survived. In an attempt to be as informative as possible we have included translations of the Italian texts but shall leave it to the listener to decide whether their first-person perspectives contribute to the narrative being developed, or whether they simply introduce a new sonic voice to the conversation.

<sup>13</sup> 'Do not think that I have come to abolish the law or the prophets; I have come not to abolish but to fulfil' (Matthew 5:17).

<sup>14</sup> The disciples died well before the Nicene Creed in its final shape was formulated, but the image of their sitting in a circle and each proffering a clause continues to occupy a fond place in the Christian imagination.

separating sections by increasing or reducing the number of voices singing and even using double bar-lines. We have simply taken it slightly further by, for example, having certain sections sung without brass, or having particular lines played rather than sung. The effect upon the listener will, we hope, be subtle and not distract from the continuity of the piece, but this approach helped the performers get to grips with the substantial musical edifice of the Renaissance Credo which, in Ingegneri's hands, will typically last over nine minutes.

The *Pater Noster*, or Lord's Prayer, appearing here [11] in its liturgically appropriate place (i.e., before the *Agnus Dei* is sung), is the prayer Christ taught to his followers as part of the Sermon on the Mount (which also includes the Beatitudes: 'Blessed are the Poor in Spirit', and so on) in Matthew 6:9–13. A shorter version is found in Luke 11:2–4 in response to a request from the disciples that he teach them to pray. The only work in this programme from Ingegneri's book of four-part motets, this piece is performed by the brass with only the soprano line being sung, faithfully quoting the plainchant in longer notes in a fashion immediately recognisable to church-attending Roman Catholics anywhere in the world.

The two *Agnus Dei* movements [12] [13] are followed by two motets with strong eucharistic associations. *O quam suavis*, from Ingegneri's book of six-voice motets, performed here instrumentally [14], praises Christ for feeding his children with bread from heaven. In *Ego sum panis* [15] Christ identifies *himself* as this bread, offering the promise of eternal life to anyone who eats of his body. Taken from the same book of six-voice motets, this piece is performed at a high pitch (though a tone lower than printed) by female voices.

A second organ interlude<sup>15</sup> [16] is followed by *Surrexit pastor bonus* [17], which also comes from the six-part collection. In addition to heralding the arrival of Easter, *Surrexit pastor bonus* harks back to that same self-appointed good shepherd of the opening track, but now the sacrifice foretold in the earlier motet is hymned as salvific event. What was promised has come true. The good shepherd who laid down his life for his flock has come back from the dead, promising resurrection for all. *Iubilate Deo omnis*

<sup>15</sup> Discussed in footnote 12, above.

*terra*, a setting of Psalm 100 [18], is also employed as an Eastertide motet, making further reference to followers of Christ as his flock and giving thanks to him for opening up the gates to heaven so that all might enter.

As the end of the programme approaches, it is tempting to think of the text of *Estote fortes in bello* ('Be strong in battle') [19] as something Christ might have said to his followers before being taken up into heaven. Certainly, the text is in keeping with the deeply moving final words of Christ to his friends before he left them, whichever gospel one reads. Moreover, the syncopation and beautifully placed dissonances of Ingegneri's setting, and the positive and energetic manner in which we have chosen to interpret it might, at the very least, lend support to the idea of Christ's imparting some final pieces of wisdom before taking his leave.

The programme ends with the narrative of Christ's Ascension into heaven [20], told from the perspective of the watching disciples, although the text itself comes from Psalm 47 (i.e., from the Hebrew Scriptures), which is often read as a prophetic foretelling of the Ascension. The piece reveals Ingegneri at his virtuosic best, skilfully combining the minor mode with outstandingly energetic rhythmic writing in order to produce music which is celebratory but serious in intent. The message to the disciples is clear: Christ's Ascension is not the end but a new beginning. The Church has been born; the sheep must now become shepherds.

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

In Summer 2015 he was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is an Affiliated Lecturer in the Music Faculty, lecturing in Counterpoint and Fugue. He also lectures and examines for the Royal College of Organists and 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. His freelance work as a choral conductor has included guest-conductorships with the Bevan Family Consort, the Chapel Choir of Gonville & Caius College, Cambridge, and several collaborations with The Renaissance Singers in London. His regular appearances as guest conductor of the Southwell Consort, which specialises in the liturgical performance of Renaissance Polyphony and Plainchant, led to his being invited to become the first conductor of the St Birinus Festival Choir, directing numerous services at Dorchester Abbey. He is in demand as a workshop leader, particularly among early-music societies, has coached early-music ensembles at numerous British conservatoires 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 by the Choir of the Chapel Royal at the baptism of Prince Louis, in addition to having been heard in dozens of cathedrals, churches and college chapels all over Britain, and in Canada and the USA, as well as on BBC Radios 3 and 4, Classic FM and on several recordings.

After completing degrees in music, he began to pursue postgraduate study in theology and philosophy at Heythrop College, 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, in addition to published work by Routledge, he is the author of *Music and Monotheism* (Cambridge University Press). In 2017 he was elected Associate of the Royal Academy of Music (ARAM) in recognition of his significant contribution to the music profession.



Photograph: Rewa Croft

**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 celebrates 50 years of top-class playing experience in many of Europe's leading early-Baroque ensembles, and has been acclaimed a 'pioneer' of his instrument on numerous occasions. He is a founder member of His Majestys Sagbutts & Cornetts, the leading ensemble of its kind, itself now over 40 years old.

In addition to a playing career which has taken him to 38 countries across four continents, since 1991 he has carried on the pioneering instrument-making work of the late Christopher Monk. The workshop is devoted to the research, development, reproduction and worldwide distribution of all instruments in the cornett and serpent families. Examples of this output – and in particular of the extraordinarily popular resin cornett, an instrument which has inspired and enabled the majority of today's players – may be found from New York to New Zealand, and Scandinavia to South America.

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

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

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



**Girton College Chapel Choir** has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prize-winning ensemble comprising around 26 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, the Czech Republic, Germany, Hong Kong, Israel and Palestine, Italy, Spain, 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. They have also gained a reputation for performing contemporary music, particularly that written by current and former students, and recorded three tracks for the album *Welcome Party* by composer Cevanne Horrocks-Hopayian on the NMC label in 2021.

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

It has been their pioneering recordings of the music of Marc'Antonio Ingegneri, however, which have brought the most critical praise and attention, with Volume 1 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 2 also entered the classical music 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 BBC Radio 3's *Early Music Show* in January 2023 brought Ingegneri's music to a wider audience.

Reviewing Volume 1, *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'. Of Volume 2 *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'. 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'.

Volume 3 similarly entered the specialist classical-music charts. *Choir & Organ* felt that it 'unveils yet more majestic material from an unjustly neglected master in world premiere recordings' and hailed 'terrific music of compelling invention and power [...] 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 Naxos Sweden's bestsellers chart, and Robert Aubrey Davis' *Millennium of Music* radio show devoted an hour-long programme to each of the volumes, broadcasting across 150 stations in the USA as well as over Satellite Radio.

Entering the specialist classical charts at number 8, Volume 4 was the choir's fastest-selling recording yet, prompting the reviewer James Manheim, on the AllMusic site, to write: 'The album and its companions offer an excellent introduction to a neglected Renaissance composer'. For the close of 2024, Girton Choir was invited to broadcast Choral Evensong on BBC Radio 3 and, in order to reflect the range of music typically covered by the choir throughout the year, they presented a programme of music by contemporary composers.

On reviewing the Choir's fifth volume of music by Ingegneri, which also entered the specialist classical charts, Johan van Veen, of MusicWeb International, wrote: 'Having heard all volumes of this project I am impressed by the quality of Ingegneri's music, and surprised that it has taken so long before it was discovered and given substantial attention. One can only be grateful to Gareth Wilson and the singers and players for their commitment to the exploration of Ingegneri's works [...]. This disc is a perfect way to get to know Ingegneri'.

### *Sopranos*

Chiara Falls  
Millie Harris  
Rachel Hill  
Sarah Hofmann  
Hattie Kerr  
Sophie Kileff  
Myriam Lowe  
Maddy Morris  
Olivia Napier  
Georgia Nickson  
Clemmie Ramsay  
Sophie Richardson  
Alice Rivers  
Frea Sutaria

### *Altos*

Isabella Chan  
Emily Clare-Hunt  
Poppy Dawid  
Isobel Dubovsky  
Immie Graham  
Rosie Inglis  
Emily Nott  
Sofia Vasieva

### *Tenors*

Esme Beaumont  
Greg Burford  
Joseph Hancock  
Hamish McGregor  
Isabella McLeod  
Henry Mauldridge  
Charlie Nicholson  
Louis Watkins

### *Basses*

Chris Brain  
Jerry Fan  
Oscar Gardner  
Alasdair Harrison  
Jordan Hopwood  
Jasper Newbold  
Daniel Sandell  
Adam Titcombe

### *Organ*

Gabriel Kennedy (soloist 9)  
Ben Nolan (soloist 15)

### *Vocal Coaches*

Charbel Mattar  
Kate Symonds-Joy

## **The Western Wyndes**

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 out of young players at the very beginning of their careers, and its purpose is to provide performing, touring and recording experience alongside high-quality, 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, as well as with the Southwell Consort in London and with the St Birinus Festival Singers at Dorchester Abbey. 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, Portugal, Singapore and Spain 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*

Alex Duncan

Emma Reynaud

Jeremy West (leader, soloist on 7)

### *Sackbut*

Emily Clare-Hunt

Ben Copsey

Steven Mai

Emily Nicolas



Photograph: Jeremy West

## Texts and Translations

[1] Ego sum pastor bonus, alleluia,  
et cognosco oves meas, alleluia,  
et cognoscunt me meae;  
et animam meam pono pro ovibus meis.  
Vocabo eas, et adducam in pascuis uberimis.

Ibi pascam eas, et ibi requiescent,  
In iubilo et exultatione gaudentes et dicentes:  
Laetamini, gentes, et exultate, populi.

[2] Sancti Dei omnes intercedere dignemini  
pro nostra omniumque salute.  
Laetamini in Domino, et exsultate, justi.  
Et gloriamini omnes recti corde.

[3] Pueri Hebraeorum,  
portantes ramos olivarum,  
obviaverunt Domino,  
clamantes et dicentes:  
Hosanna in excelsis  
Pueri Hebraeorum,  
vestimenta prosternebant in via,  
et clamabant dicentes:  
Hosanna filio David:  
benedictus qui venit  
in nomine Domini.

*I am the good shepherd, alleluia,  
And I understand my sheep, alleluia,  
And my sheep know me,  
And I give my life for my sheep.  
I will call them, and lead them into very fertile  
pastures.*

*There will I feed them, and there will they rest,  
Rejoicing in gladness and praise saying:  
Delight, all ye tribes, and give thanks, all ye  
people.*

*All ye Saints of God, deign to intercede  
for our and all men's salvation.  
Be glad in the Lord, and rejoice, ye just,  
and glory, all ye right of heart.*

*The Hebrew children  
bearing olive branches,  
went forth to meet the Lord,  
crying out, and saying,  
Hosanna in the highest.  
The children of the Hebrews  
spread in the way their clothes and garments,  
and cried, saying,  
Hosanna to the Son of David:  
Blessed is he that cometh  
in the name of the Lord!*

[4] Kyrie, eleison!  
Christe, eleison!  
Kyrie, eleison!

[5] Gloria in excelsis Deo et in terra pax  
hominibus bonae voluntatis. Laudamus te,  
benedicimus te, adoramus te, glorificamus  
te, gratias agimus tibi propter magnam  
gloriam tuam,  
Domine Deus, Rex coelestis, Deus Pater  
omnipotens.  
Domine Fili unigenite, Jesu Christe, Domine  
Deus, Agnus Dei, Filius Patris, qui tollis  
peccata mundi, miserere nobis;  
qui tollis peccata mundi, suscipe  
deprecationem nostram. Qui sedes ad  
dexteram Patris, miserere nobis.  
Quoniam tu solus Sanctus, tu solus Dominus,  
tu solus Altissimus, Jesu Christe, cum Sancto  
Spiritu in gloria Dei Patris. Amen.

[6] Lex Domini immaculata, convertens  
animas,  
testimonium Domini fidele, sapientiam  
praestans parvulis,  
justitiae Domini rectae, laetificantes corda,  
praeceptum Domini lucidum, illuminans  
oculos.

[7] Unus ex duobus  
Qui secuti sunt Dominum,

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

*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 take  
away the sins of the world, have mercy on us;  
Who take away the sins of the world, hear our  
prayer. You Who sit at the right hand of the  
Father, have mercy on us.  
For You alone are the Holy One, you alone the  
Lord, you alone the Most High, Jesus Christ,  
with the Holy Spirit in the Glory of God the  
Father. Amen.*

*The law of the Lord is unstained, converting our  
souls;  
The testimony of the Lord is faithful, giving  
wisdom to young ones,  
The Justices of the Lord are right, rejoicing in  
our hearts,  
The commandment of the Lord is bright,  
illuminating our eyes.*

*One of the two  
Who followed the Lord*

erat Andreas,  
frater Simonis Petri. Alleluia.

[8] Credo in unum Deum, Patrem  
omnipotentem,  
factorem cœli et terrae, visibilium omnium et  
invisibilium.  
Et in unum Dominum, Jesum Christum,  
Filium Dei unigenitum, et ex Patre natum ante  
omnia saecula.  
Deum de Deo, Lumen de Lumine, Deum  
verum de Deo vero,  
genitum non factum, consubstantialem Patri;  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram  
salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto ex Maria  
Virgine, et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato  
passus, et sepultus est,  
et resurrexit tertia die, secundum Scripturas,  
et ascendit in caelum, sedet ad dexteram Patris.  
Et iterum venturus est cum gloria, iudicare  
vivos et mortuos,  
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.

*Was Andrew,  
The Brother of Simon Peter. Alleluia.*

*I believe in one God, the Father Almighty,  
Maker of heaven and earth, of all things visible  
and invisible:  
And in one Lord, Jesus Christ,  
the only-begotten Son of God, born of the Father  
before all ages;  
God from God, Light from Light, true God from  
true God;  
begotten, not made, consubstantial with the  
Father,  
by Whom all things were made;  
Who for us men and for our salvation came  
down from Heaven.  
and was incarnate by the Holy Ghost out of the  
Virgin Mary, and was made man:  
He was also crucified for us under Pontius  
Pilate; He suffered and was buried:  
And on the third day rose again according to the  
Scripture:  
And ascended into Heaven, and sits on the right  
hand of the Father:  
And He shall come again, with glory, to judge  
the living and the dead:  
Of His Kingdom there shall be no end;  
And I believe in the Holy Spirit, the Lord, and  
Giver of Life,  
Who proceeds from the Father and the Son  
Who, with the Father and the Son, is together  
adored and glorified,  
Who has spoken through the Prophets.*

Et unam, sanctam, catholicam et apostolicam  
Ecclesiam.

Confiteor unum baptisma in remissionem  
peccatorum.

Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

[9] Quando da' bei vostr'occhi i dolci sguardi  
volgete a rimirar sovente altrui,  
e veggio poi che voi gli rivolgete  
a me, benché più tardi,  
allora dico: 'Io ti ringrazio, Amor,  
ché 'l mio servir in tutto non si perde!'  
Tal che nodrisco l'amoroso core  
d'una speranza, e verde più che 'l verde;  
così, del timor privo, della speranza vivo.

[10] 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!

[11] 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.

*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.*

*When from your lovely eyes those gentle glances  
are often turned to watch another,  
and then I see you turning them  
to me, though at a later time,  
I say: 'I thank you, Love, for I know  
my service has not been entirely in vain!'  
Thus, I nourish my loving heart  
with a hope that's green beyond green  
and, free from fear, by hope I live.*

*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.*

*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 trespasses,  
as we forgive them that trespass against us.  
And lead us not into temptation;  
but deliver us from evil.*

[12] [13] 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.

[14] O quam suavis est, Domine, spiritus tuus,  
Qui ut dulcedinem tuam in filios  
demonstrares,

Pane suavissimo de coelo praestito  
Esurientes replens bonis, fastidiosos divites  
dimittens inanes.

Alleluia.

[15] Ego sum panis vivus  
qui de coelo descendi  
Si quis manducaverit ex hoc pane,  
vivet in aeternum. Alleluia!

[16] Parto da voi, e so con quanta pena  
faccio da voi partita,  
ché nel partir da me parte la vita.  
Parto da voi perché l'alma è serena:  
vostra serena vista  
or mi si mostra, a torto,  
sì nubilosa e trista.  
Ma in questo dipartir ho un sol conforto:  
ch'io spero ancor veder pietosi  
quelli occhi sereni e belli.

*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 how sweet is your spirit, Lord,  
you who, to show your kindness to your  
children,  
with the sweetest bread from admirable heaven,  
are filling the hungry with good things, sending  
the scornful and proud away empty.  
Alleluia.*

*I am the living bread  
which came down from heaven:  
if any man eat of this bread,  
he shall live for ever. Alleluia!*

*I part from you, and I know  
with what sorrow I take my leave,  
for as I part, life itself departs from me.  
I leave you because my soul is calm:  
your once-serene aspect  
now appears to me, unjustly,  
darkened and mournful.  
Yet in this leaving I keep one comfort still:  
the hope that I may once more behold  
compassion  
in those serene and beautiful eyes.*

[17] Surrexit pastor bonus qui animam suam  
posuit pro ovibus suis et pro grege suo mori  
dignatus est. Alleluia.

[18] Iubilare Deo, omnis terra;  
Servite Domino in laetitia.  
Introite in conspectus eius in exultatione.  
Scitote quoniam Dominus ipse est Deus;  
Ipse fecit nos, et non ipsi nos;  
Populus eius, et oves pascuae eius.  
Introite portas eius in confessione,  
Atria eius in hymnis; confetimini illi.  
Laudate nomen eius, quoniam suavis est  
Dominus;  
In aeternum misericordia eius,  
Et usque in generationem et generationem  
veritas eius.

[19] Estote fortes in bello  
et pugnat cum antiquo serpente  
et accipietis regnum aeternum,  
alleluia

[20] Ascendit Deus in jubilatione,  
et Dominus in voce tubae.  
Dominus in caelo  
paravit sedem suam.  
Psallite Deo nostro,  
Psallite sapienter, alleluia.

*The good shepherd has arisen, he who laid  
down his life for his sheep and was worthy  
to die for his flock. Alleluia.*

*Rejoice in the Lord, all you lands!  
Serve the Lord with gladness.  
Come before his presence in exultation.  
Know that the Lord himself is God.  
He made us, and not we ourselves.  
We are his people, and the sheep of his pasture.  
Enter into his gates in thanksgiving,  
And into his courts with hymns, be thankful  
to him.  
Praise his name, for the Lord is gracious;  
His mercy is everlasting,  
And his truth lasts from generation  
to generation.*

*Be valiant in war,  
and fight the ancient serpent,  
and you shall enter the everlasting kingdom.  
Alleluia.*

*God is gone up with a merry noise,  
and the Lord with the sound of the trumpet.  
The Lord hath prepared  
his seat in heaven.  
Sing praises, sing praises unto our God,  
Sing praises with understanding. alleluia.*

—Latin translations by Henry Mauldridge  
—Italian translations by Federica Belloli



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# MARC'ANTONIO INGEGNERI Volume Six

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<b>1</b>	<i>Ego sum pastor bonus</i> à6	<b>4:14</b>
<b>2</b>	<i>Sancti Dei omnes</i> à5	<b>3:44</b>
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	<b>Missa Kyrie Secundi Toni</b> à5	<b>31:07</b>
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<b>5</b>	Gloria	6:25
<b>6</b>	<i>Lex Domini</i> à5	<b>3:21</b>
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<b>18</b>	<i>Iubilate Deo omnis terra</i> à6	<b>3:37</b>
<b>19</b>	<i>Estote fortes in bello</i> à6	<b>2:16</b>
<b>20</b>	<i>Ascendit Deus</i> à6	<b>2:44</b>

TT 77:39

Choir of Girton College, Cambridge

**1**–**6** **8** **10**–**13** **16** **17**–**20**

Gareth Wilson, director

The Western Wyndes **1**–**8** **10**–**15** **17**–**20**

Jeremy West, leader

Gabriel Kennedy, organ **9**

Ben Nolan, organ **16**

FIRST RECORDINGS