



# Marc'Antonio INGEGNERI

VOLUME FIVE: MOTETS FOR THE LITURGICAL YEAR

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

FIRST RECORDINGS

# THE GRADUAL REDISCOVERY OF MARC'ANTONIO INGEGNERI

by Gareth Wilson

In common with many hundreds, possibly thousands, of Renaissance composers, very little is known about Marc'Antonio Ingegneri (1535/36–92). No known portrait exists, and next to nothing has been recorded about what he was like as a man, except that he was a highly esteemed musician. Today, he is remembered mostly for two things. First, the tiny number of his pieces which have retained a regular place in the repertoire were for a long time misattributed to his contemporary, Giovanni Pierluigi da Palestrina. Second, he was sought out to be the teacher of the young Claudio Monteverdi, almost certainly the most influential Italian composer of the beginning of the seventeenth century. This latter fact suggests that his reputation went before him; as Carlos Rodriguez Otero has pointed out, Monteverdi's dedicating his first five published volumes of madrigals to his teacher, when etiquette demanded only one, not only demonstrates that Monteverdi held Ingegneri in high esteem but also implies that he may have felt that he had something to gain by the association with his mentor.<sup>1</sup> In other words, although Ingegneri may not be the most familiar name to present-day listeners, perhaps even including Renaissance enthusiasts, he enjoyed a degree of fame in his own day.

When compared with his better-known Renaissance peers, such as Palestrina, Orlande de Lassus or even Tomas Luis da Victoria, his surviving sacred output is relatively small: two books of masses, four collections of motets, sets of Lamentations and Tenebrae Responsories and two volumes of hymns (one now lost). No settings of the Requiem Mass by him survive, nor is there a book of Magnificats although it seems inconceivable that he did not write music for the office of Vespers, which

<sup>1</sup> Carlos Rodriguez Otero, 'Marc'Antonio Ingegneri, "Huomo di Gran Valore"', Marc'Antonio Ingegneri: Volume Four – *Missa Gustate et videte*, Motets for Holy Week and Easter, Toccata Classics TOCC 0716, p. 3.

would have been celebrated at Cremona Cathedral where he was Master of the choristers (one of whom was the young Monteverdi). If anything, he is more remembered as a composer of madrigals, of which he published several volumes, although he appears to have dedicated the latter part of his career to the composition of sacred music. It is possible, then, that what has been handed down to posterity is not the complete story, but what we at Girton College, Cambridge, have attempted to demonstrate over the five volumes of his sacred music that we have now recorded is that quantity is not a marker of quality.

Indeed, although there might be some temptation to dismiss Ingegneri as a lesser contemporary of Palestrina (alongside dozens of other Renaissance composers), our survey of his music has, I hope, demonstrated that he is a composer deserving of considerably more attention in the present day. The vast array of compositional skills and techniques he had at his disposal reveal a supremely confident master who could employ his craft in order to reach every conceivable height and depth of emotion of which the music of his time was capable. In this respect, certainly, he shows himself to be the equal of his better-known contemporaries. From four-part motets *via* Masses for double choir to triple-choir masterpieces (including the sixteen-voice *Vidi speciosam*<sup>2</sup>), the quality of his writing never wavers and, as this volume only partly illustrates, he provides for every occasion within the church calendar not with something merely functional, but with something truly beautiful, involving and unique. The relative smallness of his remaining output, ironically, works to his advantage, because it means that it is possible for the interested listener or performer to arrive at an understanding of his greatness very quickly. And if what survives *is*, in fact, everything he wrote, he either never composed a mediocre piece or he published only his best work – which itself is a sign of a discerning artist.

Visitors to Cremona Cathedral will be struck by the extent to which it is adorned with astonishing art.<sup>3</sup> This visual richness served as a counter to Protestant focus on the written word and also helped attract and educate the congregation (this being a

<sup>2</sup> Recorded on Volume One, rocc 0556.

<sup>3</sup> An online guide can be found at [www.cattedraledicremona.it](http://www.cattedraledicremona.it).



*The façade of Cremona Cathedral on the Piazza del Comune as it is today,  
little changed from the sight that would have greeted Ingegneri as he went to work each day*

time in which literacy could not be assumed). The painting which features on the front cover of this volume, by Bernardino Gatti, known as Il Sojaro,<sup>4</sup> depicts the Assumption of the Virgin Mary (after which Cremona Cathedral is named) and sits behind the altar. It was completed in 1579, by which time Ingegneri had already been installed as Master of the Choristers, and would therefore have been seen by him every time he entered the building. He was invited to direct the music at the Cathedral by the bishop of Cremona, Niccolo Sfondrati (1535–91), who was present at the Council of Trent (a series of meetings of senior clergymen stretching over a number of decades, held in order to determine the Roman Catholic response to the Lutheran Reformation). Such

<sup>4</sup> Gatti (c. 1495–1576) was active mainly in Cremona, Parma, Pavia and Piacenza. He died before completing his 'Assumption of the Virgin', which task fell to Giovanni Battista Trotti (1555–1612), known as Il Malosso ('bad bone'), on account of his supposedly disagreeable nature.

was the esteem in which Sfondrati was held that he would later go on to become pope, as Gregory XIV (alas, only for a very brief period: he died ten months after assuming office). Sfondrati and Ingegneri worked together to revive and rebuild the musical life of Cremona Cathedral; Ingegneri's compositional work therefore coincided with a period of considerable religious and artistic innovation there.

Briefly, then, this is the picture we have managed to construct of Marc'Antonio Ingegneri. However, in addition to the further biographical details which have been presented over the previous three volumes by Carlos Rodriguez Otero,<sup>5</sup> we are delighted to include further information in this volume *via* an intriguing essay by Harold Thalange, one of a team of musicologists based in Denmark who have been working on editions of Ingegneri's music from sources recently discovered there – which include pieces in this album. In addition to demonstrating that Ingegneri's music reached beyond the frontiers of Italy, Harold's essay provides some insight into *how* music was circulated across Europe more generally, as well as describing how musicians and composers could be lured from one country to another. He also gives some idea of how the tradition of performing Renaissance music met its demise in so many places across Europe and explains what the published versions of the music were used for, i.e., for copying from and for educating choristers, and not necessarily for performing from. What is most tantalising, however, is his observation that a widely circulated collection, containing one motet by Ingegneri, was used by none other than Johann Sebastian Bach in Leipzig. The motet in question, *Duo Seraphim* à8, was among the first pieces of Ingegneri that we recorded, alongside Giovanni Pierluigi da Palestrina's *Missa Sine Nomine* à6, which Bach is known to have performed in his own arrangement for choir and brass (not unlike ours, in fact).<sup>6</sup> And although the fact that our coupling of Palestrina with Ingegneri unintentionally mirrored that of Johann Sebastian Bach is an extraordinary coincidence, the very possibility that Ingegneri's music was directed by Bach is an exciting addition to the Ingegneri story we have been telling for the past seven years.

<sup>5</sup> Toccata Classics TOCC 0630, 0677 and 0716.

<sup>6</sup> On TOCC 0556.

# LITURGICAL NARRATIVES AND MUSICAL MEANING: THE CHURCH YEAR IN INGEGNERI'S MOTETS

by Gareth Wilson

This fifth volume in our series of recordings of music by Marc'Antonio Ingegneri marks a departure from the pattern of previous instalments. Instead of presenting a Mass-setting accompanied by motets, this programme offers a series of pieces which reflect Ingegneri's reaction to (most of) the liturgical year, running from Advent (the end of November or beginning of December) until the Assumption of Mary (15 August). It is also a programme which traces Mary's witnessing of, and participation in, the ministry of Christ in seven stages, beginning with her being chosen to be the *Theotokos* (God-bearer) in Advent, through Jesus' birth (Christmas), his suffering and death (Lent), his resurrection (Easter), his Ascension into heaven followed by the birth of his Church (Ascension and Pentecost), the doctrinal celebrations of Trinity, Corpus Christi and veneration of the Saints (here represented by Saint Laurence), until Mary's own Assumption into heaven. And if, as the body within which Christ grows, Mary represents the Church, it seems appropriate to mark her contribution to the major events in his life, since she appears as a witness to all of them in some sense or another.

Liturgically, then, the programme provides the opportunity to experience the journey of the Church year which – although repeated annually and therefore acting as a reference point in the life of the believer – recognises the mutable and fickle nature of the human who lives through it; the Church and its liturgical narrative is the ever-changing constant to which frail human nature clings and without which faith risks being lost. Now, those less sympathetic to the Christian faith and its traditions might understandably consider its unchanging liturgical cycle as being impossibly out of step with the necessarily fluid nature of human life, that something established during the earliest centuries of the Common Era cannot possibly speak to people in

the 21st century. However, although aspects of the narratives of Christianity may have become ‘codified’ to some extent in doctrine, it may be more helpful to the inquisitive bystander to look at the humanity found within the narratives themselves and ask how they speak to people today. Another way of putting this argument might be to observe that unchanging stories retain their power because they recognise that their audience is *not* unchanging, and that no story can be received in the same way twice because the recipient inevitably evolves between readings. Churches therefore uphold a common liturgical narrative or cycle because the Christian is a forgetful animal which benefits from being reminded of the stories which enable its faith. The story is the same, but it is apprehended differently because the reader has changed. Its ‘meaning’ is the same, but its *meaningfulness* has evolved.

The Dominican theologian Cornelius Ernst writes that ‘meaning is the process or praxis by which the world to which humanity belongs becomes the world which belongs to humanity.’<sup>1</sup> By this I take him to suggest that ‘meaning’ is the process by which we humans make our surroundings *familiar*, make them our own and feel at home within them. Whatever facilitates this process helps constitute selfhood, and Christian believers locate their selfhood, at least partly, within the scriptural narratives of the Church and how it presents them across the course of the year.<sup>2</sup>

One of the ways in which this sense of familiarity and ‘at-home-ness’ is achieved musically, particularly within the Roman Catholic tradition (which, of course, was also Ingegneri’s), is through the use of Gregorian plainchant – the recurring hymns and songs within the church which plant themselves in the minds and hearts of the listeners and breed familiarity with its feasts and narratives by dint of association. What will be

<sup>1</sup> Cornelius Ernst, *Multiple Echo: Explorations in Theology*, ed. F. Kerr & T. Radcliffe, DLT, London, 1979, p. 74.

<sup>2</sup> Seasoned liturgical musicians (and, indeed, churchgoers), for example, will know that given feasts or seasons have a recognisable ‘feel’, ranging from the effect of the absence of the Gloria over the four weeks of Advent or that of the prohibition on the word ‘Alleluia’ during the (even longer) period of Lent, to the return of specific readings, chants and motets which appear only at certain feasts, such as Ascension, Pentecost or Trinity Sunday. And although I might reasonably be accused of projecting my own experience of the liturgical year onto Ingegneri’s intentions, it is quite clear (as I think this programme will demonstrate) that the pieces he wrote for certain feasts or seasons do appear to reflect their respective characters. This artistically sensitive approach to text-setting suggests that Ingegneri, and countless other Renaissance composers, responded *aesthetically* to the various moments within the Church’s liturgical cycle, and believed that this response could and would be shared by the congregation.

noticeable in this volume, then, is the more marked presence of plainchant, particularly in the various forms in which Ingegneri has woven it into his polyphony; of the three Advent pieces included here (which include *Canite tuba* [1] and *Inter natos mulierum* [3], a motet celebrating John who baptises Jesus), it is his ravishing setting of *Alma Redemptoris mater* [2] which most explicitly introduces the conceptual and musical themes of the programme, not only because it celebrates Mary but, being based upon plainchant, it also demonstrates a technique which he employs in the other seasonal motets in this collection.

The Christmas motets, *Gloria in excelsis* [4] and *Quem vidistis pastores* [5], exude first a sense of energetic urgency and then joy at the incarnation and are joined here with *Nuptiae factae sunt* [6], a motet for the wedding at Cana, recorded in John's gospel, where Mary persuades Jesus to inaugurate his ministry by transforming six jars of water into wine (hence our including it as the sixth track on this recording). This biblical event is regarded as Jesus' first miracle and, in John's Gospel, is the first sign of his Messiahship. In terms of the liturgical narrative of the Church, it falls within Epiphanytide and is therefore, technically, still part of Christmas (which officially ends with the Presentation of Christ in the Temple on 2 February).

The trio of motets representing the season of Lent include an instrumentally performed *In nomine* [9], a text which might more normally be used at Christmas. However, the solemn nature of the music, as well as the fact that it ends with an 'Amen' as opposed to the more customary 'Alleluia' (prohibited during Lent) renders it more suitable for performance during the Penitential season. We have therefore included it here between a haunting setting of *O salutaris hostia* [8], which hymns Christ as the saving victim, and a gentle *Agimus tibi gratias* [10], a motet offering thanks to Christ for his sacrifice.

To give a more liturgical feel to the programme for anyone listening from beginning to end, the Lent and Easter trilogies have each been introduced by a madrigal, played on the organ, in an attempt to replicate the manner in which liturgical action in a service might be 'covered' by a brief organ fantasia or toccata. However, because no organ pieces by Ingegneri have survived, madrigals played on the organ have been employed



in the hope that they might achieve the same purpose and have the welcome effect of introducing another voice to the drama. It is also the case, though, that the texts of these madrigals contribute to the narrative; as a reading of their texts should make clear, *Una leggiadra rosa* [7], beautifully introduces the sense of penitence and prohibition associated with Lent, and *Oh benedetta luce* [11] praises the coming of light after a period of darkness, a central theme of the Easter Vigil which brings in the dawning of the Resurrection morning.

The group of three Easter motets is introduced by the plainchant hymn *Regina coeli* [12], upon which the six-part motet is then based,<sup>3</sup> with that hymn being employed as a *cantus firmus*<sup>4</sup> rendered in canon<sup>5</sup> between the tenor and the second-soprano voice-parts. This motet is followed by the Easter Day texts, *Haec dies* ('This is the day that the Lord has made') [13] and *Surrexit pastor bonus* ('The good shepherd has arisen') [14].<sup>6</sup>

There then follows a trilogy of pieces dedicated to the Ascension and Pentecost. According to Scripture, Christ, after his resurrection, does not die again but is taken up to heaven and sits at God's right hand. *Ascendens Christus in altum* [15] and *Nimis exaltatus est* [16] represent contrasting musical approaches to the Ascension, the latter representing a more introspective form of praise whereas the former is energetic and exciting. Soon after, the Holy Spirit descends upon the disciples, a moment regarded as the official birthday of the Church and celebrated in Ingegneri's almost boisterous setting of *Factus est repente* [17]. It is not, however, the birth of the Holy Spirit. The doctrine of the Trinity holds that God is always Trinitarian in His own being but that timebound humanity necessarily experiences the three persons of the Trinity in sequence. It is therefore appropriate that the feast of Pentecost should be followed by Trinity Sunday, represented by the imposing double-choir motet *Tibi laus, tibi gloria* [18], featuring numerous triple-time allusions to the three-personed God. This motet forms part of a further trilogy of

<sup>3</sup> We recorded Ingegneri's four-part setting, also based upon the plainchant, on Volume Four (TOCC 0716).

<sup>4</sup> In this procedure the notes of the plainchant are lengthened and used as the basis around which the rest of the polyphony is woven.

<sup>5</sup> Strict imitation, where one voice is an exact copy of the other.

<sup>6</sup> Both of these settings are for five voices, although Ingegneri also wrote a six-part setting of *Surrexit pastor bonus*. His four-part setting of *Haec dies*, which we recorded on Volume Four, quotes copiously from the original plainchant in all voices, whereas this one sets the plainchant as a *cantus firmus* in the tenor.

pieces alongside motets dedicated to the feast of Corpus Christi and one celebrating the communion of Saints (in this case, Saint Laurence [20]). The setting of *O sacrum convivium* [19] (for Corpus Christi) recorded here is the first of two found in Ingegneri's 1576 collection of five-voice motets but is one of his four settings of this text.<sup>7</sup> Although quite different from one another, being distinct settings rather than reworkings of similar material, each of his renderings of this text is extraordinarily beautiful, and this one is no exception. The feast of Corpus Christi, happening around two months after Easter, falls on a Thursday, thereby recalling Maundy Thursday, where Christ shared his Last Supper with the disciples on what is recognised to be the first Communion. This deliberate timing of one feast to parallel an earlier one, celebrated under very different circumstances, illustrates the above-mentioned awareness of the Church of the power of its liturgy to acknowledge and recognise the change of its believers in the face of unchanging ritual.

In order to introduce the seventh and final tripartite grouping of the programme, the Assumption of Mary, we took advantage of the close-spacing of the voice parts in *Virgo prudentissima*<sup>8</sup> [21] to perform it with upper voices,<sup>9</sup> which, of course, is in keeping with its theme of the Wise Virgin and its making explicit the connection between Mariology and the Song of Songs from which much of its language derives.<sup>10</sup> We regarded *Super salutem* (Assumption) [22] as a partner-piece to *Nimis exaltatus est* (Ascension) [16] because both refer to a protagonist who is taken up to heaven rather than dying a natural

<sup>7</sup> We recorded his eight-voice setting on Volume One (rocc 0556), his six-voice setting on Volume Three (rocc 0677), and his other five-voice setting on Volume Four (rocc 0716).

<sup>8</sup> This is particularly true with regard to the upper three parts, which are near-equals in terms of tessitura.

<sup>9</sup> We have recorded it only a whole tone above its printed pitch, and so an upper-voice performance does not seem inappropriate, although we cannot be certain as to what the original performing pitch would have been.

<sup>10</sup> There are numerous explanatory traditions surrounding this text of love poetry from the Hebrew Scriptures, the inclusion of which in the Bible might appear confusing by virtue of its lack of any reference to God or Torah and because it appears to document the affair of two young, unmarried lovers. One is that it allegorises the relationship between God and Israel, another is that it symbolises the love of Christ for his Church. In later Christianity this allegory took a Mariological turn and was seen to illustrate the love between Mary and the believer. In the accompanying essay to our first Ingegneri volume (rocc 0556), I wrote that his twelve-part motet, *Ecce venit desideratus*, explicitly alternates imagery of the Song of Songs with exhortations to rejoice commonly associated with the Blessed Virgin Mary, *gaudete et exultate* ('praise and rejoice').

death. By adding the soprano voices to the brass accompaniment of *Super salutem*, the intention was to make the Marian/feminine influence more explicit in the latter of the pairing, but it seems legitimate to posit a musical as well as a thematic kinship between these motets by virtue of their both being in five parts and sharing an F major-mode as well as a sense of mood and style.

The programme finishes with the virtuosic *Egredimini et videte* [23], another Marian motet influenced by the Song of Songs and a masterpiece which blends profound lyricism with extraordinary rhythmical sophistication, particularly in its triple-time setting of the words ‘et iubilant omnes filii Dei’ (‘and all the children of God rejoice’), where each of its six voice-parts could well be notated in a different metre the barlines and downbeats of which rarely coincide. It is hoped that this motet will bring a satisfying end to the programme not simply because followers of this series might remember that the first volume also examined Ingegneri’s exploration of the Song of Songs, but because the cathedral for which this music was written (and in which we have performed it on two occasions) was, of course, the *Duomo di Cremona*, *Cattedrale di Santa Maria Assunta*, the Cathedral of Cremona, dedicated to the Assumption of Mary. Sojaró’s depiction of that event can be found on the front cover of this booklet, and Ingegneri would have seen it each time he entered the building, as he reminded himself and his congregation of the narratives which drew them together.

# MARC'ANTONIO INGEGNERI'S MOTETS – INSIGHTS FROM RENAISSANCE DENMARK

by Harold Thalange

The extraordinary flourishing of the Continental music-printing industry in cities such as Venice, Nuremberg, Antwerp and Paris throughout the seventeenth century has not only bequeathed to history vast numbers of part-books of sacred and secular music, but also left the modern musician with the misleading impression that this printed material was the primary means by which professionals and amateurs alike performed composers' works. Some of the most famous sources of music from this period come from handwritten rather than printed sources – the Dow Partbooks, the Eton Choirbook and the Tregian Manuscripts, to name but a few. Byrd's and Tallis' quasi 'monopoly' on the printing of music<sup>1</sup> left many works out in the cold during their own era, preserved in some cases only fragmentarily in the archives of universities, cathedrals and museums. Meanwhile, on the Continent, the houses of Antonio Gardano and his sons (who published Ingegneri's sacred works), Gerlach & Gerlach, Christophe Plantin and Le Roy & Ballard, among others, published practically without let-up until the increased complexity, and compositional specificity, of music in the Baroque era led to a decline in the practicality of printed parts, since printing technology could not keep pace.

The wide variety and availability of printed music (on Continental Europe, at least) can give the illusion of a kind of democratisation. But the purchase and ownership of such material were still possible almost exclusively for the aristocracy, the church or other wealthy institutions. The survival of printed part-books can often be ascribed to their being kept within the walls of palaces, on bookshelves behind

<sup>1</sup> Although it is a commonly touted fact that Queen Elizabeth I granted Tallis and Byrd a patent in 1575 to print and publish music and a 21-year monopoly on the publication of polyphonic music, the extent to which this restriction was enforced is debatable. Thomas East (also spelled Este), who was a music-printer, and assignee of the monopoly, also printed collections of motets and madrigals by many different composers throughout the 21-year period.

the doors of libraries. Arguably, the primary function of a printed part was to be copied, rather than performed from. As a result, modern European libraries are practically brimming with manuscript copies, often in quantities that far exceed the number of printed originals in their collections.

One such collection, formerly housed in the library of a Danish private school, contains assorted parts for eleven motets by Marc'Antonio Ingegneri. How did handwritten copies of eleven motets by Ingegneri find their way to a rural private school in Scandinavia? To address that question, it is necessary to provide some historical context for readers unfamiliar with Renaissance Denmark.

### **The Reformation and its Impact on Sacred Music in Denmark**

The Reformation was enacted in Denmark-Norway<sup>2</sup> in 1536 by King Christian III (r. 1534–59). His adoption of Lutheran reforms, influenced by figures like Hans Tausen – often called ‘the Danish Luther’<sup>3</sup> – transformed the religious landscape of the kingdom, although the change was played out in more muted tones in Danish musical life. The presence of vocal music in the Danish Church before the Reformation was probably limited mostly to Latin hymns and Gregorian chant, and polyphony was not widespread. The surviving post-Reformation sacred music is almost exclusively hymns that would have been sung in unison, with simple homophony or four- to five-part harmony. Instrumental music within church and court were essentially separate entities, and players rarely performed in conjunction with singers. The singers, who at this time were all male, hired to the Royal Court would have been used mainly as ‘soloists’, who had the additional responsibility of forming part of the chapel choir (*kantori*, in Danish), supporting the boy choristers of the Royal Chapel. The Kings of Denmark went so far as to order the Latin Schools in the kingdom to send all of their most talented boys to Copenhagen for training and possible employment in the *kantori*, at which point their

<sup>2</sup> From the mid-sixteenth to early nineteenth century Denmark and Norway were linked in a variety of constitutional unions, sharing a common monarch for most of that period.

<sup>3</sup> Tausen (1494–1561) was the leading theologian in the Danish Reformation, his ideas derived from Martin Luther directly: in 1523 he travelled to Wittenberg, where he met Luther and studied for a year-and-a-half. Upon his return he became a figurehead for Danish Protestant aspirations.

schooling would cease (similar to the practices that held in contemporary England). There were typically only ever five to eight boys in the *kantori* at any time.

During this period, the *Kapelmester* (Master of Music) in the Royal Chapel was a man named Melchior Borchgrevinck. His own father, Bonaventura, had been Frederik II's *Kapelmester*; the family had come from what is now the Netherlands. In 1599, Melchior was tasked with taking some of his promising young choristers on an expedition to meet and study with two of Europe's most famous musicians, Giovanni Gabrieli and Giovanni Croce, in the church of San Marco in Venice. The group made the long journey through Europe on horseback, and did not return to Denmark until 1601. Amongst these boys were Mogens Pedersøn and Hans Nielsen, who would grow up to be two of the most important composers of the Danish Renaissance (Pedersøn in particular), whose work still survives. In 1605 and 1606, Borchgrevinck published two volumes of madrigals in Copenhagen written by some of the most renowned Italian composers of the period, including Claudio Monteverdi, Giaches de Wert and Giovanni Croce.<sup>4</sup> Other, lesser-known composers, such as Curtio Valcampi, also found in these volumes are believed to be composers whom Borchgrevinck, Pedersøn and the others met in person.

In 1606, Nielsen's first book of Italian madrigals was published by Ingegneri's publisher, Angelo Gardano, in Venice. It is the oldest-surviving printed publication of any kind by a Danish composer, and the first known publication by the Gardanos of music by a Dane.<sup>5</sup> Pedersøn's own first book of madrigals was published by the same house two years later in 1608. It is presumed that Pedersøn and Nielsen brought copies of their own works for distribution wherever they went, as would have been customary. Likewise, they would have been provided enough funds by the King to buy music on their travels, and even to try to lure distinguished musicians away from their current

<sup>4</sup> Borchgrevinck also included one madrigal by himself in each volume, and one by Nielsen in the second, using his pupil's Italianised name, Giovanni Fonteio.

<sup>5</sup> The oldest surviving set of part-books printed in Denmark are for a Latin madrigal, *Harmonia Gratulatoria*, published in 1590, written for the wedding of Anne of Denmark and James VI of Scotland by the Mecklenburg-born Royal Danish Chapel singer, Abraham Praetorius (no relation to the famous Michael or Hieronymus, also unrelated to each other). Surviving polyphonic music published in Denmark, written by a Danish composer, in the Danish language did not appear until Mogens Pedersøn's *Pratum Spirituale* in 1620.

posts, to employment at the court of Christian IV. Pedersøn was also sent to England between 1611 and 1614, because Christian's sister, Anne, had married James VI in 1589 (then only King of Scotland).<sup>6</sup> It is possible that in this period he met some of his English contemporaries, such as William Byrd. The only surviving source of eleven of Pedersøn's Italian madrigals is one of the Tregian Manuscripts, now found in the British Library. All the music bought on these extensive travels would have been added to the royal music collection upon the musicians' return.

### **The Blaze that Consumed Denmark's Musical History**

The variety of music performed in the courts of Christian IV and his heirs and forebears, both sacred and secular, is known to have been extensive, but little of it has survived. During the seventeenth and eighteenth centuries, the city of Copenhagen, its buildings mostly wooden, burned down several times. In 1689 both the palace of Sophie Amalienborg and the Royal Opera House contained within it, burned down, killing the musicians employed in that establishment – most of those at work in the city as a whole. In 1728 the University library burned down. In 1720–50, there was a fire in the city at the average rate of about one per week. In 1794, fire finally came to the royal music archives, contained within Christiansborg Palace. Items known to have existed, such as all the secular works from Heinrich Schütz's tenures as *Kapelmester* (1634–35 and 1642–44) and C. P. E. Bach's copy of his father's *The Art of Fugue* were lost. Not only that: the last catalogue of the collection, compiled by Johann Schulz<sup>7</sup> around 1790, disappeared in the subsequent centuries, so that the extent of the loss to posterity cannot be accurately assessed. (It should be noted that disasters of this scale did not uniquely befall Denmark:

<sup>6</sup> Music and musicians were useful diplomatic tools used in the relationship between Christian IV and James VI and I, and thus the Anglo-Danish alliance more broadly. Borchgrevinck wrote a dedicatory French poem in his second *Giardino Novo* (1606) for King James with a florid paean to his many virtues, probably to coincide with a visit by King Christian to England that year.

<sup>7</sup> The German composer Johann Schulz (1747–1800), born in Lüneburg, studied in Berlin with Johan Kirnberger, who recommended him as music teacher and accompanist to the Polish Princess Sapiëha Woiwodin von Smolensk. That was the beginning of an itinerant career: for three years he travelled through Europe with the court of Princess Sapiëha, from 1776 to 1780 was the conductor of the French Theatre in Berlin, and for the next seven years was Kapellmeister of Prince Henry of Prussia (younger brother of Frederick the Great) before serving as court *Kapelmester* in Copenhagen from 1787 to 1795, at which point he returned to Berlin. His output includes operas, oratorios and cantatas.

the 1755 Lisbon earthquake and the Great Fire of London in 1666 likewise left trails of musical as well as physical destruction.)

### **A Treasure Unearthed: The Herlufsholm Partbooks and their Significance**

The earliest Latin schools in Denmark were established by the church in the eleventh century and remained under its control through the Reformation and into the early modern period. One such school, Herlufsholm, was founded in 1565 near the town of Næstved (in the southern part of the island of Zealand) by Herluf Trolle (1516–65), a prominent figure during the Danish Reformation. Descended from a family of influential reformers in Sweden, Trolle had strong ties to the Danish royal family and was appointed Admiral of the Fleet in 1559. Herlufsholm held a special status in this period. Although still being under the administration of the church, it had personal protection from the King. The school maintained a particularly close relationship with the court throughout the reign of Denmark's longest-serving monarch, Christian IV (r. 1588–1648), whose passion for both the arts and military endeavours ultimately placed a heavy economic strain on the kingdom.

In 1968, items considered of potential historical interest were bought from the library of Herlufsholm school by the library of Odense University (now the University of Southern Denmark). Amongst them were found a set of thirteen handwritten part-books ranging in date from c. 1582 to the 1640s. The majority of the 470 works found within were transcribed without attribution to a composer, and the collection was clearly incomplete; they were thus initially dismissed as nothing particularly noteworthy. But these part-books have been now the subject of more recent re-examination, revealing them to be one of the most important manuscript sources ever found in Scandinavia. The scope of the contents is immense, ranging in complexity from three-voice German Lieder to a motet for twenty voices by Hieronymus Praetorius (*Decantabat populus Israel*, 1618). The composers most prominently featured in the copies are Orazio Vecchi (45 works, motets, madrigals and canzonette à4–à10), Jacob Handl, a.k.a. Gallus (22 works, motets and Latin madrigals à4–à8), Hieronymus Praetorius (eighteen works including



two eight-part Masses and motets à5–à20), Antonio Mortaro (thirteen works, all motets à12), and Marc’Antonio Ingegneri (eleven motets à8–à16).

Ten of the motets by Ingegneri come from the *Liber Sacrarum Cationum* (Angelo Gardano, Venice, 1589) and the other, *Duo Seraphim clamabant* à8,<sup>8</sup> was transcribed from *Florilegium Portense* (Erhard Bodenschatz, Leipzig, 1618), a hugely popular and widely distributed anthology of 115 motets for the church year, mostly for eight voices, which remained in regular use into the Baroque era – not least by Bach while he was cantor of the Thomaskirche in Leipzig, and so it is possible that Bach himself conducted Ingegneri’s *Duo Seraphim clamabant*. Three of the motets heard on this album are to be found amongst these manuscript copies: *Canite tuba* à8 [1], *Nuptiae factae sunt* à10 [6] and *Tibi laus, tibi gloria* à8 [18]. All the other Ingegneri motets found in the Herlufsholm partbooks have already been recorded in this Girton College series.<sup>9</sup>

## From Manuscripts to Modern Editions:

### The Lasting Impact of the Herlufsholm Collection

The unique nature of the collection is frankly hard to overstate. Its scale and contents exceed any other in Denmark. It also has copies of works only ever published and printed in England, such as *In resurrectione tua* by William Byrd (pub. Thomas Este, London 1589), a transcription of the entirety of Thomas Morley’s *Primo Libro delle Balletti* (Thomas Este, London, 1595), and a contrafactum (English translation) of a madrigal, *Ove tra l’erbe e i fiori*, by Giovanni Croce, *Hard by a crystal fountain* (from *Musica Transalpina*, ed. Nicholas Yonge, pub. Thomas Este, London, 1597). Very few printed part-books are known to have been kept in the Herlufsholm school library, but the close connections of the school with the royal court and the special privileges associated with it could mean that this set of part-books provides a small window into what was held in the music archives of the Danish Royal Chapel and court before it was lost to fire.

<sup>8</sup> *Duo Seraphim* can be heard in an arrangement for choir and brass ensemble on Toccata Classics rocc 0516.

<sup>9</sup> *Cantate et psallite* (à12), *Emendemus in melius* (à12), *Ecce venit desideratus* (à12) and *Vidi speciosam* (à16) can be found on Volume One (rocc 0556), *O quam suavis* (à8) on Volume Two (rocc 0630) and *Cantate Domino* (à8) and *Omnes sitientes* (à9) on Volume Three (rocc 0677).

The thirteen part-books come in five distinct sets, i.e., a set of five parts (presumably out of a total eight or more) containing the same works, a set of two containing different works, and so on. Some of this collection was possibly sold at some point after its transcription to an infamous Swedish count, Magnus De la Gardie,<sup>10</sup> which is a possible reason that the collection is incomplete today. It is not known for certain where the remaining part-books are now; however, a similar collection was found in 2023 in the archives of a contemporaneous school in Västerås, near Stockholm, which contains parts for multiple key works which match those found in Herlufsholm.

The purpose of these manuscripts remains uncertain, though it is unlikely they were intended for performance, since there is no evidence of Venetian polychoral music being sung at the school, and although they did have a small collection of brass instruments, it was not common for instrumentalists and singers to perform together. The most plausible explanation is that they served as educational tools, used for learning by rote. Boys probably copied the music, much like copying lines, with the aim of developing an understanding of compositional techniques or improving their ability to read notation. This practice could have increased their chances of joining the royal *kantori*. The devastating legacy of the 1794 fire further clouds modern understanding of what the Royal Chapel performed as part of its repertoire, and the influence it may have had on music composed during the period before the fire. Whatever the practice may have been, it is sad to say that polyphony such as that of Ingegneri never gained widespread popularity in Denmark, and his music remains undeservedly obscure, alongside that of many of his contemporaries.

*Harold Thalange is a singer, editor, composer and arranger who was educated in music at the University of Glasgow and the University of Cambridge, where he sang with the Choir of Trinity College, and specialised academically in English music of the twentieth century, principally editing the orchestral and chamber works of Herbert Howells for Novello & Co. Located in Copenhagen since 2020, he has worked as the producer of the early-music ensemble Musica Ficta Copenhagen, and*

<sup>10</sup> Magnus Gabriel De la Gardie (1622–86) was a Swedish statesman, diplomat and military commander, with fruitful connections with the Swedish royal family. He held three of the five grand offices of state, but over the course of time proved himself as inefficient as an administrator as he was a poor soldier, ending his career with his immense personal wealth very much reduced.

an editor of Renaissance music as part of the Herlufsholm research project from 2022 to 2024. His publications include two volumes of motets by Marc'Antonio Ingegneri found in the Herlufsholm part-books (Edition-S, 2023), and Mogens Pederson's Pratum Spirituale (Edition-S, 2023), as well as works by contemporary Danish composers, such as Bo Holten, for Edition Wilhelm Hansen. He now works as the Music Librarian of the Copenhagen Philharmonic Orchestra.

**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 *Choral Evensong* on BBC Radio 3 and made his debut recording, *In Memoriam* (on the Delphian label), which received a five-star review from *Choir & Organ* magazine and was made 'Editor's Choice' in *Gramophone*. In 2015 he became the first member of the Music Department at KCL to receive a King's Teaching Excellence Award, having previously been nominated in 2011 and 2012.

In summer 2015 he was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is 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 frequent appearances as guest conductor of the Southwell Consort, which specialises in the liturgical performance of Renaissance polyphony



Photograph: Reva Croft

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

In 2007, he began to pursue postgraduate study in Theology and Philosophy from 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.

**Jeremy West** has been instrumental in reviving the popularity of the cornett as a virtuoso and ensemble instrument since the late 1970s, having been inspired and encouraged from the start by the late Jerome Roche (University of Durham). He now has close to 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 five 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 has taught at several of the UK music conservatoires, holding positions at The Royal College of Music, The Guildhall School of Music and Drama and the Royal Welsh College of Music and Drama, where he was honoured to hold 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 over 1,000 copies worldwide.

Additionally, he plays E flat horn – another frequently overlooked brass instrument with a sound he finds beautiful and inspiring – for The Felling Band, an historic colliery brass band based in Gateshead, Tyne and Wear, in the north-east of England. Tracing the ancestry of this instrument, he co-founded the performing ensemble Queen Victoria's Concert (2016), introducing historic brass instruments from the Kershaw Collection to audiences of all ages in a diverse range of venues from concert halls to steam events. His own instrument, by Adolphe Sax from 1868, is one of only three in the UK and forms a part of the only complete set of historic Sax instruments still playing in an active performing ensemble and outside a museum.

He lives with his partner, Susan Smith, in Weardale, County Durham, in the Pennines of northern England.

**Girton College Chapel Choir** has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prizewinning ensemble comprising around 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 Spain, Portugal, Germany, Austria, Italy, Singapore, Israel and Palestine, Canada and Hong



Kong. The choir has sung for the United Nations, as specially approved by the then General Secretary Kofi Annan, as well as for the late Duke of Edinburgh, Queen Mother and Pope John Paul II. Its musical life is enriched by collaborations with leading professional ensembles such as the London Mozart Players and members of the Gabrieli Consort, as well as with students of the London conservatoires, and through joint services and concerts with other Cambridge chapel choirs. They have also gained a reputation for performing contemporary music, particularly that written by current and former students, and recorded three tracks for the album *Welcome Party* by composer Cevanne Horrocks-Hopayian on the NMC label in 2021.

In spring 2017 Toccata Classics released the first commercial recording to be made by the Girton College Chapel Choir, joined by the Historical Brass of the Guildhall, London, in the five-part Requiem by Orlande de Lassus (tocc 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 thus 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 One (TOCC 0556) 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 (TOCC 0630) 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 BBC Radio 3 *Early Music Show* in January 2023 brought Ingegneri's music to a wider audience.

Reviewing Volume One, *Cathedral Music* wrote, 'Composer and choir are hardly household names, but both amply repay discovery [...]. The choir, though a late entrant to the field, will stand comparison with the best of Cambridge's mixed-voice college choirs'. *Early Music* responded in similar vein, describing it as 'a landmark recording'. Of 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'.

Of Volume Three (TOCC 0677), which similarly entered the classical charts, *Choir & Organ* magazine wrote that it '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 Naxos Sweden bestsellers chart, and Robert Aubrey Davis' *Millenium 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 Four (TOCC 0716) was the choir's most commercially successful recording yet, prompting a reviewer, James Manheim, to write: 'The album and its companions offer an excellent introduction to a neglected Renaissance composer'.

For the close of 2024, Gorton Choir were 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.

### *Sopranos*

Isabel Benson  
Chiara Falls  
Isla Hammond  
Millie Harris  
Rachel Hill  
Hattie Kerr  
Myriam Lowe  
Rookmini Mukhopadhyay  
Clemmie Ramsay  
Sophie Richardson  
Emma Scott

### *Altos*

Hadeal Abdelatti  
Isabella Chan  
Emily Clare-Hunt  
Isobel Dubovsky  
Emily Nott  
Morvern Scrivener  
Anna Semple\*  
Holly Slater\*  
Sofia Vasieva

### *Tenors*

Esme Beaumont  
Sam Corkin  
Isabella McLeod  
Henry Mauldridge  
Charlie Nicholson  
Carlos Rodriguez Otero\*  
Max Stear  
Luke Tutton\*

### *Basses*

Chris Brain  
Gregory Burford  
Alasdair Harris  
Jasper Newbold  
Kit Salmon  
Daniel Sandell  
Adam Titcombe

### *Organ*

Gabriel Kennedy (soloist on [7])  
Ben Nolan (soloist on [11])

### *Vocal Coach*

Charbel Mattar

\*tracks [1] [5] [6] and [18]





### **The Western Wyndes**

Named after the sixteenth-century English song, The Western Wyndes is an ensemble of historic-brass players led by Jeremy West, drawn from a range of the British music conservatoires. The group is formed by 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 Colleges in Cambridge, 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*

Alexander Duncan

Clara Hyder\*

Jeremy West (leader)

*Sackbut*

Ben Copsey

Andrew Cowie\*

Owain Davies-McCrorie

Steven Mai

Buchen Zhao

\*tracks 1 5 6 and 18

## Texts and Translations

### Advent

[1] Canite tuba in Syon, vocate gentes,  
annunciate populis, et dicite:  
Ecce Deus Salvator noster adveniet.  
Annunciate et auditam facite; loquimini  
et clamate:  
Ecce Deus Salvator noster adveniet.

*Sing out with the trumpet in Sion, summon  
the nations, declare to the people, and say:  
Behold, God our Saviour will come.  
Declare it and make it heard, speak and shout:  
Behold, God our Saviour will come.*

[2] Alma Redemptoris mater, quae pervia caeli  
Porta manes, et stella maris, succurre cadenti  
Surgere qui curat populo; tu quae genuisti,  
natura mirante, tuum sanctum Genitorem;  
Virgo prius ac posterius Gabrielis ab ore  
Sumens illud 'Ave': peccatorum miserere.

*Gentle mother of the Redeemer, you who remain  
the gateway of heaven and star of the sea, help  
a falling people who strive to rise; you who  
bore your holy Creator while nature marvelled;  
Virgin before and after, hearing that 'Hail' from  
Gabriel's mouth: have mercy upon us sinners.*

[3] Inter natos mulierum non surrexit maior  
Ioanne Baptista, qui viam Domino praeparavit  
in eremo. Fuit homo missus a Deo cui nomen  
erat Ioannes.

*Among the children of women, none greater has  
arisen than John the Baptist, who prepared the  
way for the Lord in the wilderness. There was  
a man sent from God, whose name was John.*

### Christmas/Epiphany

[4] Gloria in excelsis Deo et in terra pax  
hominibus bonae voluntatis. Alleluia.

*Glory to God in the highest, and on earth peace  
to people of good will. Alleluia.*

[5] Quem vidistis, pastores? Dicite; annunciate  
nobis: in terris quis apparuit?  
Natum vidimus, et chorus angelorum  
collaudantes Dominum.  
Dicite quidnam vidistis et annunciate Christi  
nativitatem.

*Shepherds, whom have you seen? Speak, tell us:  
who has appeared on earth?  
We have seen a newborn, and choirs of angels  
praising the Lord together.  
Tell us who it is you have seen, and declare  
the birth of Christ.*

Natum vidimus, et chorus angelorum  
collaudantes Dominum.

[6] Nuptiae factae sunt in Cana Galileae:  
alleluia.  
Et erat ibi Jesus cum Maria matre sua: alleluia.  
Deficiente vino iussit Jesus impleri hydrias  
aqua quae in vinum conversa est: alleluia.  
Vocatus est autem Jesus et discipuli eius  
ad nuptias: alleluia.

[7] Una leggiadra rosa  
coglier vorrei, ma'l spin che la diffende,  
crudel, troppo m'offende;  
e se incider la voglio,  
ecco un serpe più fiero che contende,  
tal che meco mi doglio  
ch'al bel desir e al continuo fuoco  
non corrisponde 'l mio valor sì poco.

### **Lent/Holy Week**

[8] O salutaris hostia quae caeli pandis ostium,  
Bella premunt hostilia: da robur, fer auxilium.  
Uni trinoque Domino sit sempiterna gloria.

*We have seen the newborn, and choirs of angels  
praising the Lord together.*

*A wedding took place in Cana of Galilee:  
alleluia.  
And Jesus was there with his mother Mary:  
alleluia.  
When the wine was running out, Jesus ordered  
the jars to be filled with water, which was turned  
into wine: alleluia.  
And Jesus and his disciples were invited to the  
wedding: alleluia.*

*There's a delicate rose  
that I would like to gather, but the thorn that  
protects it  
wounds me too cruelly.  
And if I try to cut it,  
an even fiercer serpent confronts me,  
causing me to lament,  
as my courage, so weak, cannot match  
the beautiful desire and constant fire.*

*O saving victim, you who stretch open  
the doorway of heaven,  
hostile wars oppress us: give us strength, bring  
us help.  
To God who is one and three be eternal glory.*

[9] In nomine Jesu omne genu flectatur, coelestium, terrestrium, et infernorum, et omnis lingua confiteatur quia Dominus noster Jesus Christus in gloria est Dei Patris: Amen.

[10] Agimus tibi gratias, omnipotens Deus, pro universis beneficiis tuis, qui vivis et regnas in saecula saeculorum. Amen.

[11] Oh benedetta luce, a cui dintorno fuggon queste false ombre e nudo il vero quant'occhio mirar può chiaro si scuopre! Benedetto colui ch'ogni pensiero ferm'ai bei raggi, e benedette l'opre che fien lodate in quell'eterno giorno

### **Easter**

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

[13] Haec dies quam fecit Dominus: exultemus et laetemur in ea.

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

*At the name of Jesus let every knee bend, on heaven, earth, and below, and let every tongue acknowledge that our Lord Jesus Christ is in the glory of God the Father: Amen.*

*We give you thanks, all-powerful Lord, for your all-encompassing kindnesses, you who live and reign forever. Amen.*

*O blessed light, around which these false shadows flee and the naked truth is uncovered as clearly as the eye can see! Blessed is he who fixes his every thought on those beautiful rays, and blessed are the deeds that will be praised in that eternal day*

*Queen of Heaven, rejoice, alleluia,  
Because the child 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.*

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

## Ascension and Pentecost

[15] Ascendens Christus in altum captivam duxit captivitatem; dedit dona hominibus, alleluia.

[16] Nimis exaltatus est super omnes deos, alleluia.  
Dominus in Sion magnus et excelsus, alleluia.  
Dominus in coelo paravit sedem suam, alleluia.

[17] Factus est repente de caelo sonus advenientis spiritus vehementis, ubi erant sedentes Apostoli, alleluia. Et repleti sunt omnes Spiritu Sancto, loquentes magnalia Dei, alleluia.

## Trinity, Corpus Christi and St Laurence

[18] Tibi laus, tibi gloria, tibi gratiarum actio in saecula sempiterna, O beata Trinitas, et benedictum nomen gloriae tuae sanctum et laudabile et super exaltatum in saecula.

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

[20] Beatus Laurentius, dum in craticula superpositus ureretur, ad impiissimum tyrannum dixit: Assatum est iam, versa et manduca; nam facultates Ecclesiae, quas requiris, in coelestes thesauros manus pauperum deportaverunt.

*Christ, ascending on high, led captivity captive and gave gifts to mankind, alleluia.*

*He is highly exalted beyond all gods, alleluia.  
The Lord in Sion is great and lofty, alleluia.  
The Lord has prepared his seat in heaven, alleluia.*

*Suddenly there came a sound from heaven, like a fierce wind arising, where the Apostles were sitting, alleluia. And they were all filled with the Holy Spirit, speaking of the great works of God, alleluia.*

*Praise to you, glory to you, thanksgiving to you forever, O blessed Trinity, and blessed is the holy name of your glory, and worthy to be praised, and exalted above all forever.*

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

*Blessed Lawrence, while he was placed on the gridiron and burning, said to the most impious tyrant: 'Now it is roasted; turn and eat: for the riches of the Church, which you seek, have been carried into the treasuries of heaven in the hands of the poor'.*

## Assumption of the Blessed Virgin Mary

[21] Virgo prudentissima, quo progredieris quasi aurora valde rutilans? Filia Syon, tota formosa et suavis es: pulchra ut luna, electa ut sol. Alleluia.

[22] Super salutem et omnem pulchritudinem dilecta es a Domino, et regina caelorum vocari digna es. Gaudent chori angelorum, consortes et concives nostri. Alleluia.

[23] Egredimini et videte, filiae Syon, reginam vestram, quam laudant astra matutina, cuius pulchritudinem sol et luna mirantur, et iubilant omnes filii Dei. Ostendat faciem suam, sonet vox eius in auribus nostris: quia eloquium suum dulce, et facies decora nimis.

*Virgin most knowing, where are you going, glowing brightly like the dawn? Daughter of Sion, you are very beautiful and delightful: as fair as the moon, as excellent as the sun. Alleluia.*

*Beyond health and all beauty, you are beloved by the Lord, and you are worthy to be called the queen of heaven. The choirs of angels, our companions and fellow citizens, rejoice. Alleluia.*

*Go out, daughters of Zion, and see your queen, whom the morning stars praise, whose beauty makes the sun and moon marvel, and all the children of God rejoice. Let her show her face, let her voice ring in our ears: because her speech is sweet, and her face is exceedingly beautiful.*

—Latin translations by Emily Nott  
—Italian translations by Federica Belloli





Recorded on 11–13 July 2024 in St George's Chesterton, Cambridge  
Producer and engineer: Adam Binks

Organ provided and tuned to quarter comma meantone by Jeremy West  
Editions by Gareth Wilson

Booklet essays: Harold Thalange and Gareth Wilson  
Cover design: David M. Baker ([david@notneverknow.com](mailto:david@notneverknow.com))  
Typesetting and lay-out: ALN Design, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2025    ℗ Toccata Classics, London, 2025

Toccata Classics CDs are available from the usual retail outlets and can also be ordered from our distributors around the world, a list of whom can be found at [www.toccataclassics.com](http://www.toccataclassics.com).  
If we have no representation in your country, please contact:  
Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK  
Tel: +44/0 207 821 5020 E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)



---

## MARC'ANTONIO INGEGNERI Volume Five

---

### ADVENT

- |     |                                  |      |
|-----|----------------------------------|------|
| [1] | <i>Canite tuba</i> à8            | 2:29 |
| [2] | <i>Alma Redemptoris Mater</i> à4 | 5:11 |
| [3] | <i>Inter natos mulierum</i> à4   | 2:38 |

### CHRISTMAS/EPIPHANY

- |     |                                   |      |
|-----|-----------------------------------|------|
| [4] | <i>Gloria in excelsis</i> à5      | 2:19 |
| [5] | <i>Quem vidistis pastores</i> à8  | 2:45 |
| [6] | <i>Nuptiae factae sunt</i> à10    | 3:21 |
| [7] | <i>Una leggiadra rosa</i> (organ) | 2:55 |

### LENT/HOLY WEEK

- |      |                                  |      |
|------|----------------------------------|------|
| [8]  | <i>O salutaris hostia</i> à5     | 3:26 |
| [9]  | <i>In nomine</i> à6              | 3:56 |
| [10] | <i>Agimus tibi gratias</i> à4    | 2:54 |
| [11] | <i>Oh benedetta luce</i> (organ) | 2:13 |

### EASTER

- |      |                                 |      |
|------|---------------------------------|------|
| [12] | <i>Regina coeli</i> à6          | 4:43 |
| [13] | <i>Haec dies</i> à5             | 2:45 |
| [14] | <i>Surrexit pastor bonus</i> à5 | 1:57 |

### ASCENSION AND PENTECOST

- |      |                                       |      |
|------|---------------------------------------|------|
| [15] | <i>Ascendens Christus in altum</i> à4 | 1:56 |
| [16] | <i>Nimis exaltatus est</i> à5         | 3:53 |
| [17] | <i>Factus est repente</i> à5          | 2:44 |

### TRINITY, CORPUS CHRISTI AND ST LAURENCE

- |      |                                  |      |
|------|----------------------------------|------|
| [18] | <i>Tibi laus, tibi gloria</i> à8 | 2:51 |
| [19] | <i>O sacrum convivium</i> à5     | 4:09 |
| [20] | <i>Beatus Laurentius</i> à6      | 3:54 |

ASSUMPTION OF THE BLESSED VIRGIN MARY

<sup>21</sup> *Virgo prudentissima* à4

<sup>22</sup> *Super salutem* à5

<sup>23</sup> *Egredimini et videte* à6

3:36

3:33

4:21

TT 74:33

---

**Choir of Girton College, Cambridge**

<sup>1</sup>—<sup>6</sup> <sup>8</sup> <sup>10</sup> <sup>12</sup>—<sup>14</sup> <sup>15</sup> <sup>17</sup>—<sup>19</sup> <sup>21</sup>—<sup>23</sup>

**Gareth Wilson, director**

**The Western Wyndes**

<sup>1</sup> <sup>2</sup> <sup>4</sup>—<sup>6</sup> <sup>8</sup>—<sup>10</sup> <sup>12</sup> <sup>13</sup> <sup>15</sup>—<sup>20</sup> <sup>22</sup> <sup>23</sup>

**Jeremy West, leader**

Gabriel Kennedy, organ <sup>7</sup>

Ben Nolan, organ <sup>11</sup>

FIRST RECORDINGS