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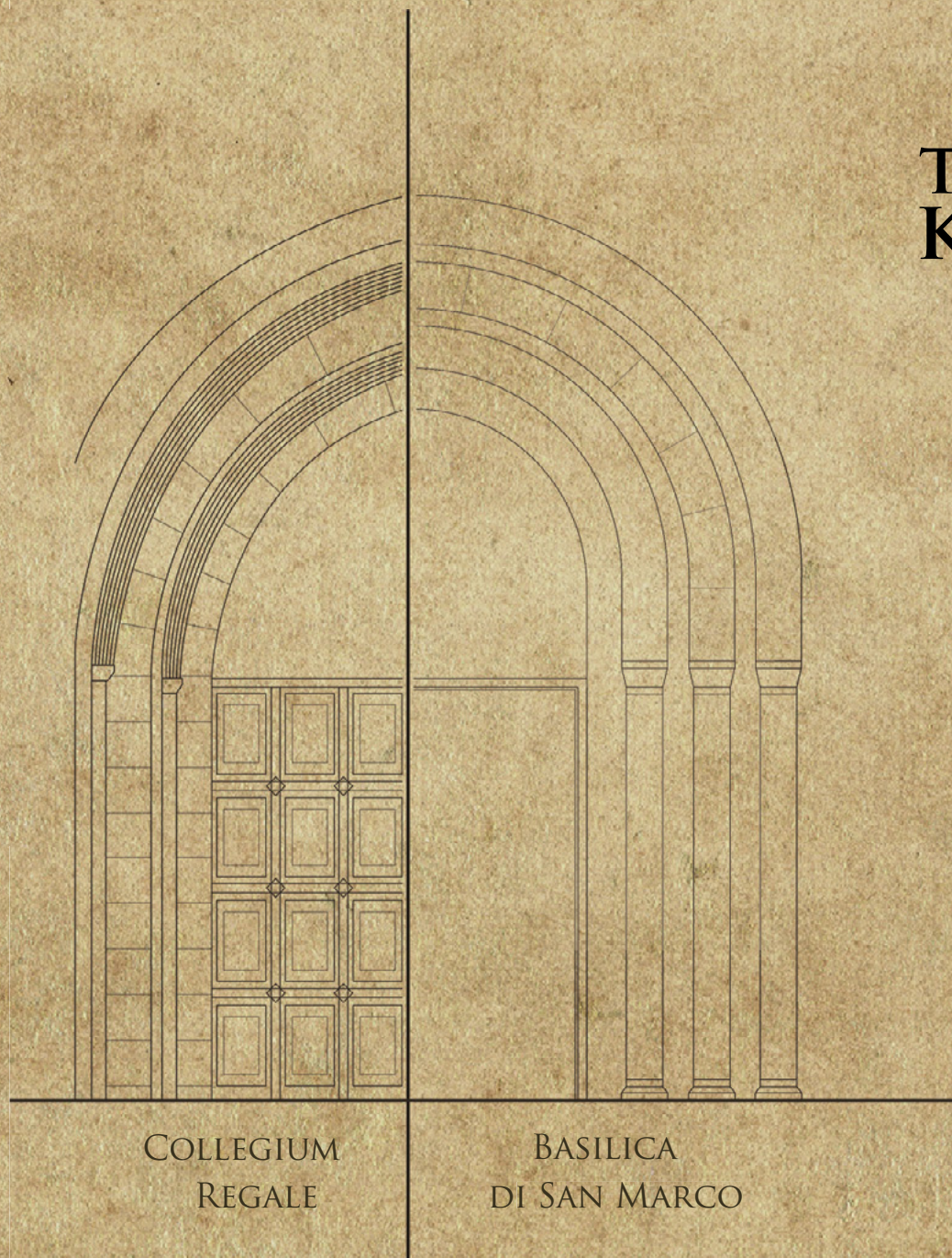


1615

GABRIELI IN VENICE

STEPHEN CLEOBURY
CONDUCTOR

**HIS MAJESTYS
SAGBUTTS & CORNETTS**



COLLEGIUM
REGALE

BASILICA
DI SAN MARCO

1615

GABRIELI

IN VENICE

TRACK LIST

1 In ecclesiis (a 14), C78 * – GIOVANNI GABRIELI <i>Solos: Gabriel May treble, Patrick Dunachie alto, Toby Ward tenor</i> <i>JS, HR, JW cornett / AW, AN, SS sackbutt / TE, RG organ / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 1990, King's Music (The Early Music Company). Edited Clifford Bartlett</i>	07:45
2 Canzona Seconda (a 6), C196 ** – GIOVANNI GABRIELI <i>JS, JW, HR cornett / AW, AN, SS sackbutt / SC organ</i> <i>Published London Pro Musica Edition. Edited Bernard Thomas</i>	04:07
3 Suscipe, clementissime Deus (a 12), C70 * – GIOVANNI GABRIELI <i>AW, AN, MTS, SD, MS, SS sackbutt / TE, RG organ / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 1995, The Beauchamp Press (The Early Music Company). Edited Richard Charteris</i>	04:50
4 Hodie completi sunt dies Pentecostes (a 8), C57 * – GIOVANNI GABRIELI <i>KM dulcian / RG organ (choir I) / TE organ (choir II) / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 1962, Corpus Mensurabilis Musicae (CMM). Edited Denis Arnold</i>	04:04
5 Iubilate Deo omnis terra (a 10), C65 * – GIOVANNI GABRIELI <i>Solos: Patrick Dunachie, Oliver Finn alto / Benedict Kearns baritone</i> <i>JW, JS cornett / AW, SD, AN, AH, GM sackbutt / KM dulcian / TE, RG organ / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 2003, The Beauchamp Press (The Early Music Company). Edited Clifford Bartlett</i>	05:18
6 Canzona Terza (a 6), C197 ** – GIOVANNI GABRIELI <i>HR, JW cornett / JS tenor cornett / AW, AN, SS sackbutt / SC organ</i> <i>Published London Pro Musica Edition. Edited Bernard Thomas</i>	03:27
7 Quem vidistis pastores? (a 14), C77 * – GIOVANNI GABRIELI <i>Solos: Patrick Dunachie, Oliver Finn alto / Daniel Lewis, Philip Barrett, Toby Ward, Sebastian Johns tenor / Benedict Kearns baritone</i> <i>JW, JS cornett / AW, SD, AN, AH, GM sackbutt / KM dulcian / TE, RG organ / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 2015, The Early Music Company. Reconstructed Hugh Keyte (see separate note on page 4 of this booklet)</i>	08:41
8 Sonata XXI, 'con tre violini' (a 4), C214 ** – GIOVANNI GABRIELI <i>JS, HR, JW cornett / SC organ</i> <i>Edited Adam Woolf</i>	04:27
9 Exultavit cor meum in Domino (a 6), C53 * – GIOVANNI GABRIELI <i>NP dulcian / RG organ / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 2015, The Early Music Company. Edited Brian Clark & Clifford Bartlett</i>	04:34
10 Surrexit Christus (a 11), C66 * – GIOVANNI GABRIELI <i>Solos: Oliver Finn alto / Benedict Kearns baritone / Robin Mackworth-Young bass</i> <i>JW, HR cornett / WK, DB viola / AW, AN, MTS, SS sackbutt / RG, TE organ / Choir of King's College, Cambridge / Stephen Cleobury conductor</i> <i>Published 2003, The Beauchamp Press (The Early Music Company). Edited 1994, Richard Charteris</i>	04:12
11 Canzona Prima (a 5), C195 ** – GIOVANNI GABRIELI <i>JW, JS cornett / AW, AN, SS sackbutt / SC organ</i> <i>Edited Adam Woolf</i>	03:34

12 Litaniæ Beatae Mariæ Virginis (a 8), C63 * – GIOVANNI GABRIELI	11:42
KM <i>dulcian</i> / RG <i>organ (choir I) / TE organ (choir II)</i> / Choir of King's College, Cambridge / Stephen Cleobury <i>conductor</i> <i>Published</i> 2012, The Early Music Company. <i>Edited</i> Clifford Bartlett	
13 Magnificat (a 14), C79 * – GIOVANNI GABRIELI	06:29
Choir I: Benedict Kearns <i>baritone</i> / JW, JS, HR <i>cornett</i> / SD <i>sackbutt</i> / TE <i>organ</i> Choir II: Philip Barrett <i>tenor</i> / AW, AN, AH, GM <i>sackbutt</i> / RG <i>organ</i> Choir III: Choir of King's College, Cambridge / TE <i>organ</i> Stephen Cleobury <i>conductor</i> <i>Published</i> 1991, King's Music (The Early Music Company). <i>Edited</i> Richard Charteris	
Total Time	73:10
* from <i>Symphoniæ Sacræ Ioannis Gabrielii serenissimæ reipublicæ Venetiarum organistæ in ecclesia divi Marci. Liber secundus</i> . (1615) ** from <i>Canzoni et Sonate</i> (1615)	

QUEM VIDISTIS RECONSTRUCTION

Probably composed for the Christmas Midnight Mass in St Mark's, *Quem vidistis* survives only in the 1615 *Symphoniæ Sacræ*, the collection of Gabrieli's church and instrumental music put together two years after his death by Alvise Grani, a trombonist colleague in the ducal basilica. Grani's version is by far the most unsatisfactory item in the entire collection, with the extended central section (between the opening Sinfonia and the great tutti cry of 'O magnum mysterium') seeming to derive from a preliminary draft or – more likely – a drastically cut-down skeleton score. (For example, the inert solo vocal line at the words 'in terra stratos' is patently designed for four voices in close imitation, in which guise it suddenly 'sounds like Gabrieli'.)

In c.1992 Paul McCreesh and Timothy Roberts published a 'hypothetical restoration' of the lost original, but McCreesh was dissatisfied with that and commissioned me to make another attempt on broadly the same lines for a 1998 recording. It is my 2015 revision of that attempt that is recorded here. Besides filling out the central section I have ironed out some suspiciously amateurish-looking embellishment in the Sinfonia and added a four-part choral cappella. I should not dream of pretending that the result recovers precisely what Gabrieli wrote, but it must be a good deal closer to that than the 'bare-bones' version that has come down to us in the 1615 print.

Hugh Keyte

CHOIR OF KING'S COLLEGE, CAMBRIDGE

<i>Choristers</i>	Henry Butlin, William Dewhurst, Samuel Ellis, Jamie Etheridge, Alexander Finlayson-Brown, Joseph Hall, Thomas Hopkins, Abrial Jerram, Theo Kennedy, James Lord, Gabriel May, Marcus McDevitt, Sung-Joon Park, Oliver Thomas, Alexander Trigg, Lucas Williams
<i>Altos</i>	Patrick Dunachie, Oliver Finn, Isaac Jarrat-Barnham, Rupert Scarratt, Colm Talbot
<i>Tenors</i>	Philip Barrett, Julius Haswell, Sebastian Johns, Daniel Lewis, Toby Ward
<i>Basses</i>	Stewart Bates, William Geeson, Hugo Herman-Wilson, James Jenkins, Benedict Kearns, Robin Mackworth-Young
<i>Organ Scholars</i>	Tom Etheridge, Richard Gowers
<i>Director of Music</i>	Stephen Cleobury

HIS MAJESTYS SAGBUTTS & CORNETTS (JEREMY WEST, DIRECTOR)

<i>cornett</i>	Jeremy West (JW), Jamie Savan (JS), Helen Roberts (HR)
<i>tenor cornett</i>	Jamie Savan (JS)
<i>sackbutt</i>	Adam Woolf (AW), Abigail Newman (AN), Stephanie Dyer (SD), Martyn Sanderson (MS), Miguel Tantos Sevillano (MTS), Stephen Saunders (SS), Guy Morley (GM), Ashley Harper (AH)
<i>viola</i>	Wendi Kelly (WK), David Brooker (DB)
<i>dulcian</i>	Nicholas Perry (NP), Keith McGowan (KM)
<i>organ</i>	Tom Etheridge (TM), Richard Gowers (RG), Stephen Cleobury (SC)

Tracks 1-3, 6 & 8-11 recorded at 192kHz 24-bit PCM, 11-13 January 2015. Tracks 4-5, 7 & 12-13 recorded at 96kHz 24-bit PCM, 22-23 June 2015. All tracks recorded in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows.

Organ 1 – Continuo organ by Henk Klop in Cherry wood, 2007. 8' 4' 2' & Quint 2²/3'. Supplied by Keith McGowan.

Organ 2 – Continuo organ by Henk Klop in Oak, 2012. 8' 4' 2' & Quint 2²/3'. Owned by King's College, Cambridge.

Organs tuned by Dan Tidhar and Keith McGowan to A=440 in quarter comma meantone temperament.

<i>Producer & Editor</i> Simon Kiln	<i>Recording Engineer</i> Arne Akselberg	<i>Mixing Engineer</i> Arne Akselberg
<i>Technical Engineer</i> Richard Hale	<i>CD Mastering Engineer</i> Simon Kiln	<i>SACD Mastering Engineer</i> Andrew Walter

Booklet Design & Layout David Millinger

Label management Andy Doe

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French Translation Gildas Tilliette (French Lecteur at King's 2014-2015)

The Choir of King's College, Cambridge is represented by Intermusica Artist Management.

German Translation Ursula Wulfekamp for Ros Schwartz Translations Ltd

MUSIC AND MAGNIFICENCE IN RENAISSANCE VENICE

In 1608 the English writer, traveller and eccentric Thomas Coryat visited Venice. Among the many wonders of the city ‘hastily gobbled up’ (as he later described it) was the celebration of the feast day of S. Roch, which he attended in the main hall of the Scuola di San Rocco, one of the six main charitable organisations of the city. There, surrounded by the vast glowing canvases of Jacopo Tintoretto, he listened for some three hours to music ‘both vocal and instrumental, so good, so delectable, so rare, so admirable, so super excellent, that it did even ravish and stupifie all those strangers that never heard the like’. His lyrical description goes on to praise the choir of 20 voices and the instrumental ensemble of 24 performers (10 trombones, four cornetts, two violas da gamba, one violin and seven organs), precisely the kind of forces which we normally associate with Venetian polyphony of the High Renaissance, the magisterial polychoral style of Andrea Gabrieli and his nephew Giovanni. It is the latter’s contribution to this repertory, drawn from the posthumous *Symphoniarum sacrarum* of 1615, which forms the core of this recording.

Reports of the sumptuous musical life of Venice had become commonplace by Coryat’s day. During the sixteenth and seventeenth centuries, the great occasions of church and state had come to be celebrated with increasingly elaborate music and ceremony. A fundamental element in these arrangements was the choir of St Mark’s Basilica, the principal church of the city; although it was not the cathedral of Venice, as the private chapel of the Doge it had been developed over the centuries to become the focal point of civic and devotional life. Since the early decades of the sixteenth century the number of singers at the Basilica had slowly increased, and sometime later instrumentalists had been added to the vocal forces. By the time of Coryat’s visit to Venice the choir included 24 singers, two organists and 16 instrumentalists, an impressively large ensemble by contemporary standards.

During the course of the sixteenth century the organists of St Mark’s had begun to assume a more important role in the musical arrangements at the Basilica. The increasingly heavy burdens of state and religious ceremonial brought with them extra duties; new music was required for such occasions, and the day-to-day organisation of the chapel was now more complex than ever. With the employment of Andrea Gabrieli as one of the two organists of the Basilica the music at St Mark’s entered a new phase. Although Andrea wrote a certain amount of church music suitable for small groups of performers, it was the large-scale works

for two or more choirs that earned him his reputation. It was also this style that was widely imitated, particularly by his own pupils, of whom the most important was his nephew, who adopted Andrea’s most magisterial style in works such as the fourteen-voice setting of the Magnificat.

Giovanni’s *Symphoniarum sacrarum... liber secundus* of 1615 represents something of a milestone in the development of the Venetian tradition, containing works in the older polychoral style of music for one or more choirs as well as pieces in the somewhat different manner typical of his mature motets. This later style is seen at its most developed in ‘**In ecclesiis**’, which displays contrasts not only of tessitura between groups, but also between different styles of writing. While the use of the *basso continuo* in this piece allows solo voices to be accompanied by the organ as well as by groups of instruments, idiomatic writing also renders the procedures of the older polychoral tradition less useful. As vocal music adapted for performance on instruments, much sixteenth-century ensemble music is essentially parasitic, but with Gabrieli the exploration of the possibilities provided by the timbres and characters of particular instrumental types leads to a variety of different responses. The opening passages of the large-scale settings of both ‘**Tubilate Deo**’ and ‘**Surrexit Christus**’ show this process at work, and ‘**In ecclesiis**’ takes it to its logical conclusion. A further consequence, which affects the articulation of the overall architecture of the piece, is that dialogues of alternating passages, often repeating the same musical material, are now replaced by sectionalism. In short, ‘**In ecclesiis**’ is a remarkably advanced work which effectively anticipates some of the structural features of the mid-Baroque church cantata.

In other ways too, the generous resources that were available at St Mark’s inevitably encouraged composers to exploit them to the full. In addition to large-scale motets, Giovanni Gabrieli’s output includes a considerable number of instrumental pieces, certainly more than was usual at the time. The *Canzoni et Sonate*, which was also published in 1615, is virtually a compendium of the styles of ensemble music current during Gabrieli’s lifetime.

It is important to realise that instrumental works which were intended to articulate the liturgy, and large-scale motets such as those in the *Symphoniarum sacrarum*, were not designed for everyday use but were reserved for major occasions. The most important annual feast-days in the Venetian calendar might correspond to saints’ days in the Roman calendar, but equally might commemorate important events in Venetian history. In this way what was characteristically Venetian was associated with what

was universally Christian; patriotism and faith were thus conveniently and inextricably fused. The most obvious case is that of St Mark himself, whose cult lay at the centre of Venetian mythology, and whose relics were believed to lie in the crypt under the high altar of the Basilica. No fewer than four festivals were dedicated to him, and the symbol of the winged lion was extensively used as an image of Venetian authority throughout the Venetian empire, including the cities of the mainland and places as far away as Crete and Cyprus. It was also on such feast-days that pieces such as ‘**Tubilate Deo**’ would have been performed. This motet was also sung during the Ascension Day ceremonies when, following mass in St Mark’s, the Doge carried out the annual marriage of Venice to the sea. In effect ‘**Tubilate Deo**’ was an all-purpose celebratory piece, and Gabrieli composed at least four large-scale settings of the text for the use of the Basilica. Similarly, a work such as the imposing setting of ‘**Quem vidistis**’ would have lent some sense of the specifically Venetian to the celebration of Christmas.

In addition to texts suitable for these occasions, Gabrieli set the **Magnificat** no fewer than seven times, in all cases for large forces (the two most grandiloquent are set for eighteen and thirty-three voices respectively). This is a reflection not only of the growing strength of Marian devotion in Italy in the decades after the closure of the final session of the Council of Trent, a practice which continued to inflect devotional behaviour well into the seventeenth century, but also the specifically Venetian attachment to the cult of the Virgin. Gabrieli’s setting of the **Litany of the BVM** may well have been composed for performance in front of the Basilica’s prized icon of the Madonna Nicopeia, a precious piece of Byzantine art that was allegedly one of a large number of religious images, sacred vessels, and sculptures that had been brought to Venice from the Middle East, much of it booty captured during the Fourth Crusade. The Venetians believed that the Nicopeia, which consists of a central image of the Virgin framed by sixteen small enamels, had brought good fortune to those who had carried it in battle in Asia Minor; it was venerated in Venice in the hope that it would bring similar blessings upon the Republic. Although for much of the sixteenth century the Madonna Nicopeia was kept in the upper sacristy of the Basilica, away from the public gaze, it was sometimes carried in procession in St Mark’s Square. The comparatively straightforward style of Gabrieli’s setting of the **Litany** would have been particularly effective in outdoor performance at such moments, yet for all its apparent simplicity it achieves a powerful effect through the hypnotic cumulative force of its repeated injunctions.

Venetian official policy regarded the musical and ceremonial life of church and state as intimately related and vital components of the elaboration of the 'Myth of Venice', a political idea which upheld the reputation and unique qualities of the Republic and deployed them as a powerful weapon of propaganda. Throughout the early modern period, the essence of this concept was endlessly repeated, not only in books but also through paintings, sculpture, and architectural schemes. It was also expressed through music, both instrumental and vocal, that was designed to project the majesty and grandeur of the Venetian state and the principles upon which it was founded, even at a time when the long process of political and economic decline, which was to eventually culminate in the arrival of Napoleon, had already begun.

Programme notes © 2015, Professor Iain Fenlon (Fellow of King's; Professor of Historical Musicology, Faculty of Music)

SACKBUTTS & CORNETTS

The noble combination of cornetts and sackbutts was among the most expressive and versatile of instrumental colours available to composers of the sixteenth and seventeenth centuries. It was a sound that could be heard in many musical contexts: for example, in consort or in *alternatim* with voices in the extravagant services of the great Italian and Spanish churches (above all, the Basilica of St Mark's in Venice); in aristocratic entertainments such as the *intermedii* of northern Italy or the royal masques of Jacobean England; and in the ceremonial and devotional music for the courts and free cities of Lutheran Germany.

Since its formation in 1982, His Majestys Sagbutts and Cornetts has explored and revived this richly-varied vein of music, taking in often-overlooked pan-European repertoire from Poland to Portugal, Durham to the Dolomites. The ensemble has appeared both in concert and on recordings, alone as a recital group, as well as alongside choirs, great and small, ranging from the University of Cambridge (at King's College) all the way to the University of California (at Berkeley).

Not to be mistaken as any form of 'early trumpet' (to which it is frequently likened) the cornett (cornetto / Zink) is indeed a member of the lip-reed family – those instruments most often lumped together as 'brass' – being blown on a small mouthpiece in the same way; but there the likeness to the trumpet ends. The instrument is fingered like a flute or recorder (six finger holes and a thumb hole) and is made of wood, covered with either leather or parchment.

This instrument has a range of some 2 ½ octaves, can play virtuosically (on equal terms, for example, with the violin), expressively, and with an impressive dynamic range. Additionally, the cornett has a sound which was considered closer to the human voice than any other musical instrument. It was, therefore, considered 'top dog' above all instruments, especially in ecclesiastical circles. The best players of this notoriously difficult instrument were highly sought after, frequently commanding salaries equal to (or even above) their own Directors of Music.

Although the cornett can well stand alone as a solo instrument it is undoubtedly at its best when playing in groups and with choirs. In partnership with the sackbutt (baroque trombone) it forms, one could say, the 17th-century equivalent of the modern brass ensemble. Sadly, the cornett died out and has no modern equivalent. The sackbutt, in contrast, resembles its modern symphonic counterpart very closely. The principal differences between the two lie in the bore, which is very much finer in the baroque instrument, and in the bell, which does not flare as that of the symphonic modern trombone. However, perhaps the biggest difference between sackbutt and modern trombone, cornett and trumpet, lies in the style of playing: the singer and the choir were elevated in importance above all else and, consequently, the style of playing wind instruments was vocal. Ideally the 'join' between singer and instrument is hard to spot: where does the voice stop and the instrument start? Is that a voice or is it an instrument? If these questions are tricky to answer then His Majestys Sagbutts & Cornetts is doing well.

The word 'sagbutt' appears on the title page of the Locke pieces in 1661 from which His Majestys Sagbutts and Cornetts takes its name. However, the spelling is rarely seen elsewhere in this form, and is more commonly known as 'sackbutt', perhaps because there were no 'right' or 'wrong' spellings in 1661.

Jeremy West, HMSC 2015
www.hmsc.co.uk

MUSIQUE ET MERVEILLES DANS LA VENISE DE LA RENAISSANCE

En 1608, l'écrivain, voyageur et excentrique anglais Thomas Coryat visita Venise. Entre autres splendeurs "gobées à la hâte" (selon ses propres termes!), il assista aux célébrations de la fête de Saint Roch, dans la grande salle de la Scuola di San Rocco, l'une des six principales œuvres de charité de la ville. Trois heures durant il y entendit, parmi les immenses et somptueuses toiles du Tintoret, une musique "tant vocale qu'instrumentale, si belle, si ravissante, si rare, si admirable, si supérieure, qu'elle enchantait et stupéfiait tout le monde, même les étrangers, qui n'avaient jamais rien entendu de semblable". Il en donne alors une description lyrique, glorifiant le chœur de 20 voix et l'ensemble instrumental de 24 musiciens, c'est-à-dire précisément les forces musicales que l'on associe à la polyphonie vénitienne de la Haute Renaissance, le style polychoral d'Andrea Gabrieli et de son neveu Giovanni. C'est la contribution de ce dernier, extraite des *Symphoniae sacrae* posthumes (1615), qui forme le cœur de cet enregistrement.

Le récit des fastes de la vie musicale vénitienne était devenu à l'époque de Coryat un lieu commun. Au cours des seizième et dix-septième siècles, les grands événements de l'Eglise et de l'Etat étaient célébrés par des musiques et cérémonies toujours plus riches et élaborées. Au centre de ces solennités était le chœur de la Basilique Saint Marc, la principale église de la ville; bien qu'elle n'eût pas le statut de cathédrale, elle était peu à peu devenue, en tant que chapelle privée du Doge, la clef de voûte de la vie civique et religieuse. Depuis le début du seizième siècle, le nombre de chanteurs à la Basilique s'était progressivement accru, et des instrumentistes avaient rejoint les chanteurs. Quand Coryat se rendit à Venise, ces derniers étaient désormais 24, accompagnés par deux organistes et 16 instrumentistes, un ensemble d'une taille remarquable pour l'époque.

Au cours du seizième siècle, les organistes de Saint Marc avaient pris un rôle de plus en plus important dans la musique de la Basilique. Les obligations toujours plus lourdes des cérémonies civiles et religieuses, pour lesquelles de nouvelles compositions étaient sans cesse requises, rendaient l'organisation de la vie de la chapelle particulièrement complexe. L'arrivée d'Andrea Gabrieli à l'un des deux postes d'organistes fit entrer la musique à Saint Marc dans une nouvelle ère. S'il composa une certaine quantité de musique sacrée pour de petites formations, ce sont ses grandes œuvres pour deux chœurs ou plus qui lui valurent sa réputation, et dont le style fut largement imité – en particulier par ses propres élèves, dont

son neveu fut le plus important. Ce dernier adopta ainsi le style le plus grandiose d'Andrea dans son *Magnificat* pour quatorze voix, entre autres compositions d'envergure.

Les *Symphoniae sacrae... liber secundus* de 1615 de Giovanni Gabrieli constituent une étape importante dans le développement de la tradition vénitienne; elles comprennent des œuvres dans l'ancien style polychoral pour un ou plusieurs chœurs, ainsi que des pièces écrites dans la manière plus tardive de ses derniers motets. Ce dernier style trouve son apogée dans '*In ecclesiis*', où le compositeur joue sur les contrastes non seulement de tessiture entre les différents groupes, mais également entre différents styles musicaux. L'usage du *basso continuo* dans cette pièce permet aux voix solistes d'être accompagnées par l'orgue et par des groupes d'instruments, tandis que le style d'écriture commence à se dispenser des anciennes traditions polychorales. Œuvres vocales adaptées pour une performance instrumentale, une grande partie de la musique pour ensemble du seizième siècle est de nature essentiellement parasitique, mais chez Gabrieli l'exploration des possibilités fournies par les timbres et les caractères propres des types d'instruments occasionne une variété de réponses musicales. Les introductions des majestueux '*Jubilate Deo*' et '*Surrexit Christus*' en sont la preuve, et '*In ecclesiis*' en présente la conclusion logique. Cela a également pour conséquence (une conséquence qui affecte l'architecture de la pièce) que les dialogues entre passages successifs, reprenant souvent un même matériau musical, sont désormais remplacés par des sections distinctes. '*In ecclesiis*' est ainsi une œuvre remarquablement novatrice, qui anticipe certaines marques structurelles des cantates du Baroque moyen.

Si généreuses étaient les ressources de Saint Marc, qu'elles ne manquaient pas d'encourager les compositeurs à en faire plein usage. Outre ses vastes motets, Giovanni Gabrieli composa par conséquent des pièces instrumentales en nombre bien plus important qu'il n'était alors coutume. Les *Canzoni* et *sonate*, également publiés en 1615, sont comme un répertoire des divers styles de musique d'ensemble de l'époque.

Il faut bien garder à l'esprit que les œuvres instrumentales destinées à lier entre elles les différentes parties de la liturgie, et les grands motets comme ceux des *Symphoniae sacrae* n'étaient pas destinés à un usage régulier, mais réservés pour les grandes occasions. Les célébrations les plus importantes étaient bien sûr les jours des saints du calendrier romain, mais également les commémorations des grandes dates de l'histoire de Venise – fêtes vénitiennes et fêtes

universellement chrétiennes, foi et patriotisme étaient ainsi inextricablement liés. Saint Marc, dont on croyait que les reliques reposait dans la crypte, sous le grand autel de la Basilique, figurait bien sûr au centre de la mythologie vénitienne. Pas moins de quatre festivals lui étaient dédiés, et le symbole du lion ailé constituait un puissant symbole d'autorité dans tout l'empire vénitien, jusqu'aux cités de l'intérieur et aux îles lointaines de Crète et de Chypre. C'est également en de telles occasions que des pièces comme '*Jubilate Deo*' étaient interprétées. Ce motet faisait par ailleurs partie des cérémonies de l'Ascension quand, après la messe à Saint Marc, le Doge conduisait chaque année la célébration du mariage entre Venise et la mer. De fait, le '*Jubilate Deo*' pouvait convenir à toutes sortes de célébrations, et Gabrieli composa sur ce texte quatre pièces de grande ampleur. De même, l'imposant '*Quem vidistis*' était destiné à conférer un sentiment spécifiquement vénitien aux célébrations de Noël.

Le texte du *Magnificat* fut mis en musique par Gabrieli pas moins de sept fois et pour de larges ensembles – jusqu'à trente-trois voix pour la plus grandiose de ces pièces. Cela reflète non seulement le développement rapide de la dévotion mariale en Italie, dans les décennies qui suivirent la fin du Concile de Trente (et ce jusqu'au milieu du dix-septième siècle), mais également l'attachement spécifiquement vénitien au culte de la Vierge. La *Litanie de la Sainte Vierge* a probablement été composée pour être jouée devant la fameuse icône de la Vierge Nikopeia (que la légende attribue à la main de l'évangéliste Saint Luc), l'une des nombreuses pièces d'art byzantin, images religieuses, objets sacrés et sculptures venus du Moyen-Orient, pour la plupart dans le butin de la Quatrième Croisade. Cette icône, une Vierge entourée de seize petits émaux, avait selon les Vénitiens assuré la protection de ceux qui l'avaient transportée durant leurs batailles en Asie Mineure; elle était ainsi vénérée dans l'espoir qu'elle serait source de semblables bienfaits pour la République. La Vierge Nikopeia était conservée dans la sacristie supérieure de la Basilique, à l'abri des regards, pour être parfois portée en procession sur la place Saint Marc. Le style relativement simple de la *Litanie* est particulièrement adapté à de telles performances en plein air, et derrière son apparente clarté elle produit sur l'auditoire, par la force hypnotique de ses injonctions renouvelées, un effet considérable.

La vie musicale et les cérémonies de l'Eglise et de l'Etat étaient officiellement considérées comme des composantes intimement liées de l'élaboration d'un "Mythe de Venise", un thème politique qui faisait de la réputation et des particularités de la République vénitienne une puissante arme de propagande. Aux débuts de l'époque moderne,

ce concept était sans cesse réitéré, non seulement dans des livres mais également par la peinture, la sculpture et l'architecture. La musique, tant instrumentale que vocale, devait elle aussi déclarer la majesté et la grandeur de l'Etat vénitien et de ses principes fondateurs, alors même que le long processus du déclin économique et politique, qui devait trouver sa conclusion avec l'arrivée de Napoléon, avait déjà commencé.

*Notes de programme © 2015, Professeur Iain Fenlon.
Traduction : Gildas Tilliette (French Lecteur, King's College, 2014-2015)*

SACQUEBOUTES ET CORNETS

La noble association des cornets et des sacqueboutes était l'une des couleurs instrumentales les plus expressives parmi celles que les compositeurs des seizième et dix-septième siècles avaient à leur disposition. On les entendait seuls ou en alternance avec des chœurs dans les grandes églises italiennes et espagnoles (en particulier la Basilique Saint Marc à Venise); dans des divertissements aristocratiques comme les *intermedii* de l'Italie du Nord ou les *masques* royaux de l'Angleterre jacobéenne; et dans la musique civique et dévotionnelle des cours et des villes de l'Allemagne luthérienne.

Depuis leur formation en 1982, His Majestys Sagbutts & Cornetts explorent cette musique riche et diverse, avec un répertoire souvent méconnu allant de la Pologne au Portugal et de Durham aux Dolomites. L'ensemble se produit et enregistre seul ou avec des chœurs de tous formats, de l'Université de Cambridge (à King's College) à l'Université de Californie (Berkeley).

Le cornet (cornetto/zink, en français également cornet à bouquin), parfois considéré par méprise comme une sorte de "trompette primitive" est de fait membre de la famille des instruments à embouchure (que l'on regroupe communément sous le nom de "cuivres"); mais là s'arrête la ressemblance avec la trompette. Il compte en effet sept trous, dont un pour le pouce, comme une flûte, et est fait de bois recouvert de cuir ou de parchemin. C'est un instrument aussi virtuose que, par exemple, le violon, au jeu très compliqué et possédant une tessiture de deux octaves et demi; sa sonorité, particulièrement expressive et capable d'une grande énergie, était considérée comme la plus proche de la voix humaine. Le cornet occupait ainsi la plus haute place de la hiérarchie instrumentale, en particulier dans les cercles religieux; les meilleurs joueurs en étaient extrêmement recherchés et recevaient

des salaires équivalents (sinon supérieurs) à ceux de leurs propres Directeurs de Musique.

Associé à la sacqueboute (le trombone baroque), le cornet forme, pour ainsi dire, l'équivalent "dix-septième" de l'ensemble de cuivres d'aujourd'hui. Si le cornet n'a pas hélas d'équivalent moderne, la sacqueboute ressemble d'assez près à son successeur; les principales différences résident dans la perce, bien plus fine chez l'instrument baroque, et dans le pavillon, qui n'est pas aussi évasé que celui de notre trombone moderne. Mais c'est le style de jeu qui démarque par-dessus tout cornet et trompette, sacqueboute et trombone : le chanteur et le chœur baroques avaient une préséance absolue, et la manière de jouer des instruments à vents était par conséquent "vocale". Idéalement, la liaison entre chanteur et instrument est presque indiscernable : où finit l'un, où commence l'autre ? Est-ce une voix ou un son instrumental que l'on entend ? Si la question se pose, alors His Majestys Sagbutts & Cornetts ont obtenu l'effet escompté.

En 1661, pour l'édition des pièces de Matthew Locke qui a donné leur nom à His Majestys Sagbutts & Cornetts, l'orthographe est bien "sagbutt" ; mais cette orthographe se trouve rarement ailleurs, la forme la plus courante étant "sackbutt" (en français, "sacqueboute" coexiste avec "saquebutte").

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MUSIKALISCHE PRACHT IM VENEDIG DER RENAISSANCE

1608 fuhr der englische Schriftsteller, Reisende und Exzentriker Thomas Coryat nach Venedig. Zu den vielen wunderbaren Dingen, die er dort „eilig verschlang“ (so sein Reisebericht), gehörten die Feierlichkeiten zum Festtag des Heiligen Rochus, denen er im großen Saal der Scuola di San Rocco beiwohnte, einer der sechs bedeutenden wohltätigen Einrichtungen der Stadt. Da, unter den leuchtenden Gemälden Jacopo Tintoretos, hörte er rund drei Stunden lang Musik, „vokal als auch instrumental, derart schön, derart ergötzlich, derart außergewöhnlich, derart trefflich und exquisit, dass sie selbst all die Fremden betörte und verblüffte, die noch nie dergleichen vernommen hatten.“ Im weiteren Verlauf seiner lyrischen Schilderung preist er den 20-stimmigen Chor und auch das Instrumentalensemble mit 24 Musikern (zehn Posaunen, vier Kornetts, zwei Viole da gamba, eine Geige und sieben Orgelpfeifensätze) – also genau die Besetzung, die wir von der venezianischen Polyphonie der Hochrenaissance kennen, dem feierlichen mehrchörigen Stil Andrea Gabriels und seines Neffen Giovannis. Eben dessen Beitrag zu diesem Repertoire aus den 1615 posthum veröffentlichten *Symphoniæ sacræ* steht im Mittelpunkt dieser Einspielung.

Berichte vom herrlichen Musikleben in Venedig waren zu Coryats Lebzeiten keineswegs neu. Das 16. und 17. Jahrhundert hindurch wurden Staats- und Kirchenfeste zunehmend mit immer anspruchsvollerer Musik und größerem zeremoniellem Gepränge begangen. Eine wesentliche Rolle kam dabei dem Chor des Markusdoms zu, der Hauptkirche der Stadt. Auch wenn das Gotteshaus nicht die Kathedrale war, hatte es sich als Privatkapelle des Dogen doch über die Jahrhunderte hinweg zum Zentrum des städtischen und religiösen Lebens entwickelt. Seit den ersten Jahrzehnten des 16. Jahrhunderts hatte sich die Zahl der dort angestellten Sänger ständig vergrößert, später waren sie zudem durch Instrumentalisten ergänzt worden. Zurzeit von Coryats Venedigreise gehörten zum Chor vierundzwanzig Sänger, zwei Organisten und sechzehn Instrumentalisten – für die damalige Zeit ein Ensemble von beachtlichem Umfang.

Im Lauf des 16. Jahrhunderts war den Dom-Organisten eine immer größere Rolle bei der dort dargebotenen Musik zugekommen. Aufgrund der zahlreicher werdenden Staats- und Kirchenfeste mussten sie zusätzliche Aufgaben übernehmen, zudem wurde für derartige Anlässe neue Musik verlangt, und auch die alltägliche Organisation des Gotteshauses gestaltete sich komplexer als je zuvor. Mit der Anstellung Andrea Gabriels als einem der zwei

Organisten begann in der Musik des Markusdoms eine neue Ära. Auch wenn er eine gewisse Anzahl geistlicher Musiken für kleinere Ensembles schrieb, berühmt wurde er durch seine umfangreichen Werke für zwei oder mehr Chöre. Dieser Stil wurde auch am häufigsten kopiert, insbesondere von seinen Schülern, unter denen sein Neffe der bedeutendste war. Der griff in Werken wie der vierzehnstimmigen Vertonung des Magnifikats auf Andreas imposantesten Stil zurück.

Giovannis *Symphoniæ sacræ...liber secundus* von 1615 stellen eine Art Meilenstein in der Entwicklung der venezianischen Tradition dar, enthalten sie doch sowohl Werke im älteren polychoralen Stil für Musik mit einem oder mehr Chöre als auch Stücke in der Art, wie sie seine Motetten der Reifezeit kennzeichnet. Den erlesensten Ausdruck findet dieser spätere Stil in „In ecclesiis“, der nicht nur die Gegensätze in der Tessitur der einzelnen Gruppen nutzt, sondern auch den Kontrast zwischen verschiedenen Musikstilen. Während Solostimmen dank des Basso continuo hier von der Orgel, aber auch von Instrumentalgruppen begleitet werden können, verlieren die Abläufe der älteren mehrchörigen Tradition aufgrund des idiomatischen Schreibstils an Bedeutung. Als Vokalmusik, die zu Aufführungszwecken für Instrumente adaptiert wurde, ist die Ensemblesmusik des 16. Jahrhunderts im Wesentlichen parasitär, Gabrieli jedoch erforscht die Möglichkeiten, welche das Timbre und die Merkmale bestimmter Instrumente bieten, mit recht vielfältigen Ergebnissen. Das verdeutlichen etwa die einleitenden Passagen der großformatigen Vertonungen von „*Jubilate Deo*“ und „*Surrexit Christus*“, was in „*In ecclesiis*“ seinen logischen Abschluss findet. Eine weitere Folge, und zwar für die Gliederung der Gesamtstruktur des Werks, besteht darin, dass Dialoge abwechselnder Passagen, die häufig dasselbe Musikmaterial verwenden, nun durch Sektionierung ersetzt werden. Kurz gesagt, „*In ecclesiis*“ ist ein erstaunlich fortschrittliches Werk, das im Grunde einige Strukturmerkmale der hochbarocken Kirchenkantate vorwegnimmt.

Auch in anderer Hinsicht fühlten sich die Komponisten durch die reichen musikalischen Mittel, die der Markusdom bot, dazu berufen, sie in ihrer ganzen Fülle zu nutzen. So umfasst Giovanni Gabriels Schaffen neben den großen Motetten auch eine beträchtliche Anzahl von Instrumentalstücken, und zwar weit mehr, als man zu der Zeit erwarten würde. Die *Canzoni* et *sonate*, ebenfalls 1615 verlegt, stellen letztlich ein Kompendium der Stile dar, die zu Gabriels Lebzeiten in der Ensemblesmusik geläufig waren.

Man darf nicht vergessen, dass Instrumentalwerke, die im Dienst der Liturgie standen, und große Motetten wie etwa die der *Symphoniæ sacræ*, nicht für jeden Tag gedacht, sondern besonderen Anlässen vorbehalten waren. Zu den bedeutendsten Festtagen im venezianischen Kalender gehörten nicht nur die Heiligtage des katholischen Kalenderjahres, sondern auch bedeutende Ereignisse aus der Stadtgeschichte. So verschmolz das für Venedig Typische mit dem allgemein Christlichen, bis Patriotismus und Glaube schließlich, durchaus zweckdienlich, untrennbar miteinander verbunden waren. Eindrücklichstes Beispiel hierfür ist der Heilige Markus, dessen Kult eine wesentliche Rolle in der venezianischen Mythologie spielte und dessen Relikte angeblich in der Krypta unter dem Hochaltar im Dom ruhen. Nicht weniger als vier Festtage waren ihm geweiht, und das Symbol des geflügelten Löwen wurde in der ganzen Republik als Emblem der Macht Venedigs eingesetzt, ob nun in den Städten auf dem Festland oder auf abgelegenen Inseln wie Kreta und Zypern. An derartigen Feiertagen also kamen zweifellos auch Werke wie das „*Jubilate Deo*“ zur Aufführung, das zudem anlässlich der Feierlichkeiten zu Christi Himmelfahrt gesungen wurde, wenn der Doge nach der Messe im Dom die jährliche Hochzeit Venedigs mit dem Meer vollzog. Im Grunde war das „*Jubilate Deo*“ eine Festmusik für jeden Anlass, und Gabrieli komponierte mindestens vier große Vertonungen des Texts zur Verwendung im Dom. Ein Werk wie die grandiose Vertonung von „*Quem vidistis*“ wiederum verlieh den weihnachtlichen Feierlichkeiten den ganz besonderen venezianischen Charakter.

Zusätzlich zu den Texten, die sich für derartige Anlässe eigneten, vertonte Gabrieli das **Magnifikat** insgesamt sieben Mal, und zwar jeweils für große Besetzungen (die beiden gewaltigsten sind für achtzehn bzw. dreiunddreißig Stimmen gesetzt). Das spiegelt zum Einen die wachsende Marienverehrung in Italien in den Jahrzehnten nach dem Ende der letzten Sitzungsperiode des Konzils von Trient – eine Praxis, die bis weit ins 17. Jahrhundert hinein die Form der Andacht beeinflusste –, zum Anderen aber auch die sehr venezianische Vorliebe für den Kult der Muttergottes. Womöglich entstand Gabriels Vertonung der **Lauretanischen Litanei** eigens für eine Darbietung vor der hoch verehrten kostbaren byzantinischen Madonna Nikopeia; die Ikone gehörte angeblich zu den zahlreichen religiösen Bildnissen, heiligen Gefäßen und Skulpturen, die aus dem Nahen Osten nach Venedig gelangten und wohl größtenteils während des Vierten Kreuzzugs erbeutet worden waren. Nach Ansicht der Venezianer hatte die Nikopeia – ein zentrales Bildnis der Muttergottes umgeben

von sechzehn kleinen Emails – allen Glück gebracht, die sie in Kleinasien in der Schlacht bei sich trugen, und man verehrte sie in Venedig in der Hoffnung, sie werde der Republik ähnlichen Segen beschern. Zwar wurde die Ikone im 16. Jahrhundert vorwiegend in der oberen Sakristei aufbewahrt und war damit dem Blick der Gläubigen entzogen, bisweilen aber wurde sie in einer Prozession auf den Markusplatz getragen. Die relative Schlichtheit von Gabrielis Vertonung der **Litanei** entfaltet bei einer Aufführung im Freien zweifellos eine ganz besondere Wirkung, besitzt die kumulative Wucht der wiederholten Anrufungen doch eine regelrecht hypnotische Kraft.

Nach venezianischem Staatsverständnis waren Musik und Zeremonie von Kirche und Staat aufs Engste miteinander verbunden und stellten wesentliche Komponenten des „Mythos Venedig“ dar, ein politisches Konzept, das den Ruf und die Einzigartigkeit der Republik untermauerte und als wirksames Mittel der Propaganda genutzt wurde. Die ganze Frühe Neuzeit hindurch wurde es immer wieder beschworen, nicht nur in Büchern, sondern auch in Gemälden, Skulpturen und in der Architektur. Zudem fand das Konzept Ausdruck in der Instrumental- und Vokalmusik, die den Zweck hatte, die Pracht und Erhabenheit der Republik Venedig sowie die Prinzipien, auf denen sie beruhte, nach außen zu tragen, selbst zu einer Zeit, als der lange politische und wirtschaftliche Niedergang, der schließlich in der Ankunft Napoleons mündete, längst begonnen hatte.

*Einführungstext © 2015, Professor Iain Fenlon.
Übersetzung aus dem Englischen: Ursula Wulfekamp
(Ros Schwartz Translations Ltd).*

ZINKEN UND BAROCKPOSAUNEN

Die großartige Verbindung von Zink und Barockposaune gehörte zu den ausdrucksstärksten und vielseitigsten instrumentalen Klangfarben, die den Komponisten des 16. und 17. Jahrhunderts zur Verfügung standen. Und dieser Klang war in vielen unterschiedlichen musikalischen Rahmen zu hören, ob gemeinsam oder abwechselnd mit Singstimmen in den ausladenden Messen der großen italienischen und spanischen Kirchen (und insbesondere im Markusdom in Venedig), zur Unterhaltung aristokratischer Kreise wie den *intermedii* in Norditalien und den königlichen Maskenspielen im England Jakobs I., oder in der zeremoniellen und geistlichen Musik an den Höfen und in den freien Städten im protestantischen Deutschland.

Seit ihrer Gründung im Jahr 1982 haben His Majestys Sagbutts and Cornetts – zu deutsch: „Die Barockposaunen und Zinken seiner Majestät“ – diese sehr vielfältige Musik erforscht und das vielfach in Vergessenheit geratene paneuropäische Repertoire aus Städten und Ländern von Polen bis Portugal, von Durham bis zu den Dolomiten mit neuem Leben erfüllt. Das Ensemble tritt in Konzerten auf, hat aber auch Einspielungen vorgelegt, und zwar beides sowohl allein als Recital-Gruppe als auch zusammen mit kleineren oder größeren Chören, von der University of Cambridge (am King's College) bis zur University of California (in Berkeley).

Der Zink wird zwar vielfach als eine Art früher Trompete beschrieben, was jedoch inkorrekt ist, auch wenn er tatsächlich zu den Lippenton-Aerophonen gehört, die gemeinhin als Blechblasinstrumente bezeichnet werden, und entsprechend mit einem Kesselmundstück geblasen wird. Doch damit endet die Ähnlichkeit mit der Trompete bereits. Das Instrument wird wie eine Quer- oder Blockflöte gegriffen (sechs Grifflöcher für die Finger sowie eines für den Daumen) und besteht aus Holz, das mit Leder oder Pergament bezogen ist. Der Tonumfang beträgt gut zweieinhalb Oktaven, und das Instrument kann der Violine vergleichbar virtuos, ausdrucksstark und mit einer erstaunlichen dynamischen Bandbreite gespielt werden. Zudem hieß es, dass der Klang des Zinken der menschlichen Stimme näher käme als jedes andere Instrument, weshalb er als König der Instrumente galt, insbesondere in Kirchenkreisen. Die besten Spieler dieses bekanntermaßen schwierigen Instruments waren sehr gesucht und wurden vielfach ebenso gut bezahlt wie der Musikleiter, wenn nicht gar besser.

Obwohl der Zink durchaus auch als Soloinstrument bestehen kann, kommt er in Ensembles und mit Chören doch am besten zur Geltung und bildete im 17. Jahrhundert zusammen mit der Barockposaune sozusagen das Gegenstück zum heutigen Blechbläserensemble. Leider ist der Zink obsolet geworden und findet unter den modernen Instrumenten kein Äquivalent, während die Barockposaune ihrer modernen sinfonischen Verwandten recht ähnlich ist. Die Hauptunterschiede bestehen in der Bohrung, die beim barocken Instrument schmaler ist, und im Schallbecher, der sich nicht so stark weitet wie bei seinem modernen Gegenstück. Der größte Unterschied zwischen Barock- und moderner Posaune, zwischen Zink und Trompete liegt jedoch vielleicht in der Art des Spielens: Sänger und Chor waren von weit größerer Bedeutung als alle anderen Musiker, was bedeutete, dass Blasinstrumente vokal gespielt wurden. Im Idealfall ist der Übergang zwischen Sänger und Instrument nicht zu

hören: Wo hört die Singstimme auf und wo beginnt das Instrument? Ist das eine Singstimme oder ein Instrument? Wenn diese Fragen schwer zu beantworten sind, kommen His Majestys Sagbutts and Cornetts ihrem Ziel nahe.

Die Bezeichnung „Sagbutt“ steht auf dem Deckblatt der Locke-Stücke von 1661, die für His Majestys Sagbutts and Cornetts Namen gebend waren. Üblicher ist im Englischen zwar die Schreibweise „Sackbutt“ – im Deutschen wahlweise auch „Sackbut“, wie man gelegentlich einmal liest –, aber vermutlich nahm man es anno 1661 noch nicht so genau mit der Rechtschreibung.

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TEXTS

[1] IN ECCLESIIIS

music Giovanni Gabrieli (c. 1554-1612) / *edited* Clifford Bartlett / *published* 1990, King's Music (The Early Music Company)

text derived from Psalms 67 (Vulgate) [68 (AKJV)], 102 [103], 61 [62] & Hymn to the Blessed Trinity

In ecclesiis benedicite Domino. Alleluia.

In omni loco dominationis

benedic anima mea Dominum. Alleluia.

In Deo salutari meo et gloria mea.

Deus auxilium meum

et spes mea in Deo est. Alleluia.

Deus noster, te invocamus,

te laudamus, te adoramus.

Libera nos, salva nos, vivifica nos. Alleluia.

Deus adiutor noster in æternam. Alleluia.

In the churches, bless ye the Lord. Alleluia.

In every place of his dominion,

bless the Lord, O my soul. Alleluia.

In God is my salvation and my glory.

God is my help,

and my hope is in God. Alleluia.

Our God, we call upon thee;

we praise thee; we worship thee.

Free us; save us; restore life to us. Alleluia.

God, our help in all eternity. Alleluia.

[3] SUSCIPE, CLEMENTISSIME DEUS

music Giovanni Gabrieli (c. 1554-1612) / *edited* Richard Charteris / *published* 1995, The Beauchamp Press (The Early Music Company)

text Non-liturgical, for the Feast of the Nativity of St John the Baptist

Suscipe, clementissime Deus

oblationem istam quam tibi offerimus hodie

in spiritu humilitatis

in honorem Sancti Ioannis Baptistae.

Veni et benedic hoc sacrificium

immensæ maiestati tuæ præparatum

quam laudant angeli et archangeli

qui non cessant clamare quotidie:

tu solus sanctus, tu solus Dominus,

tu solus altissimus, Iesu Christe.

Hear, O most merciful God,

this oblation which we offer today

in a spirit of humility

in honour of St John the Baptist.

Come and bless this sacrifice

prepared for thy great majesty

which angels and archangels praise

and proclaim daily without ceasing:

Thou alone art holy, thou alone art the Lord,

thou alone art the most high, Jesus Christ.

[4] HODIE COMPLETI SUNT DIES PENTECOSTES

music Giovanni Gabrieli (c. 1554-1612) / *edited* Denis Arnold / *published* 1962, Corpus Mensurabilis Musicae (CMM)

text Antiphon for use within the Octave of the Feast of Pentecost

Hodie completi sunt dies Pentecostes. Alleluia.

Hodie Spiritus Sanctus in igne discipulis apparuit,

et tribuit eis charismatum dona:

misit eos in universum mundum prædicare, et testificari:

qui crediderit et baptizatus fuerit, salvus erit. Alleluia.

Today the days of Pentecost are fulfilled. Alleluia.

Today the Holy Spirit appeared in fire to the disciples,

and gave unto them the gift of grace:

he hath sent them into all the world to foretell and bear witness:

that whosoever believeth and is baptised shall be saved. Alleluia.

[5] IUBILATE DEO OMNIS TERRA

music Giovanni Gabrieli (c. 1554-1612) / *edited* Clifford Bartlett / *published* 2003, The Beauchamp Press (The Early Music Company)

text derived from Psalms 19 [20], 65 [66], 99 [100], 127 [128], 133 [134]

Iubilate Deo omnis terra

quia sic benedictur homo

qui timet Dominum.

Deus Israel coniugat vos

et ipse sic vobiscum.

Auxilium de sancto

tueatur vos et de Sion.

Benedicat vobis Dominum ex Sion

qui fecit cælum et terram.

Servite Domino in lætitia.

O be joyful in the Lord, all ye lands,

for blessed is the man

that feareth the Lord.

The God of Israel unite thee

and unite himself with thee.

[May he send thee] help from his holy place

and protect thee out of Sion.

The Lord bless thee out of Sion

who hath made heaven and earth.

Serve the Lord with gladness.

7] QUEM VIDISTIS, PASTORES?

music Giovanni Gabrieli (c. 1554-1612) / reconstructed Hugh Keyte / published 2015, The Early Music Company
text based on Antiphons and Responds from the Feast of the Nativity of Our Lord Jesus Christ (25 December)

Quem vidistis, pastores, Dicite,
annunciate nobis, in terris quis apparuit
Christum salvatorem de virgine natum vidimus
et chorus angelorum collaudantes Domino.
Mariam et Ioseph vidimus
in terra stratos supplices
et natum carum pariter adorantes humiliter.
Gratia Deo, qui dedit nostris victoriam
per Iesum Christum, salvatorem nostrum.
O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
iacentem in præsepio. Alleluia!

*Whom did you see, shepherds. Tell us,
proclaim to us: who has appeared on earth?
We saw Christ the saviour born of a virgin,
and choirs of angels praising the Lord.
We saw Mary and Joseph,
prostrate upon the ground in supplication
and humbly worshipping the dear child.
Thanks be to God, who delivered to us victory
through Jesus Christ, our saviour.
O great mystery
and wondrous sacrament,
that animals should see the newborn Lord
lying in a manger. Alleluia!*

9] EXULTAVIT COR MEUM

music Giovanni Gabrieli (c. 1554-1612) / edited Brian Clark & Clifford Bartlett / published 2015, The Early Music Company
text 1 Samuel 2, 1-2

Exultavit cor meum in Domino
et exaltatum est cornu meum in Deo meo
dilatatum est os meum super inimicos meos
quia lætatus sum in salutari meo.
Non est sanctus ut est Dominus
neque enim est alius extra te
et non est fortis sicut Deus noster.

*My heart rejoiceth in the Lord
mine horn is exalted in the Lord,
my mouth is enlarged over mine enemies
because I rejoice in thy salvation.
There is none holy as the Lord
for there is none beside thee
neither is there any rock like our God.*

10] SURREXIT CHRISTUS

music Giovanni Gabrieli (c. 1554-1612) / edited 1994, Richard Charteris / published 2003, The Beauchamp Press (The Early Music Company)
text non-liturgical text, derived from parts of the Mass on Easter Wednesday and Thursday, suitable for use on Easter Sunday

Surrexit Christus Dominus de cælo intonuit. Alleluia.
Et altissimus dedit vocem suam. Alleluia.
In die solemnitis vestræ inducam
vos in terram fluentem lac et mel. Alleluia.
Populus acquisitionis annuntiate virtutes eius. Alleluia.

*Christ has risen and the Lord has thundered from heaven. Alleluia.
And the most high gave voice. Alleluia.
In the day of your solemm feast
I shall lead you into a land flowing with milk and honey. Alleluia.
Ye people of his inheritance, proclaim his virtues. Alleluia.*

12] LITANIÆ BEATÆ MARÆ VIRGINIS

music Giovanni Gabrieli (c. 1554-1612) / edited Clifford Bartlett / published 2012, The Early Music Company.
text Litany of Loreto, in honour of the Blessed Virgin Mary

Kyrie eleison. Christe eleison.
Christe, audi nos. Christe, exaudi nos.
Pater de cælis Deus, miserere nobis.
Fili, Redemptor mundi Deus, miserere nobis.
Spiritus Sancte Deus, miserere nobis.
Sancte Trinitas unus Deus, miserere nobis.
Sancta Maria, ora pro nobis.
Sancta Dei genitrix, ora pro nobis.
Sancta virgo virginum, ora pro nobis.
Mater Christi, ora pro nobis.
Mater divinæ gratiæ, ora pro nobis.
Mater purissima, ora pro nobis.

*Lord, have mercy on us. Christ have mercy upon us.
Christ, hear us. Christ, graciously hear us.
God the Father of heaven, have mercy on us.
God the Son, Redeemer of the world, have mercy on us.
God the Holy Spirit, have mercy on us.
Holy Trinity, one God, have mercy on us.
Holy Mary, pray for us.
Holy Mother of God, pray for us.
Holy Virgin of virgins, pray for us.
Mother of Christ, pray for us.
Mother of divine grace, pray for us.
Mother most pure, pray for us.*

Mater castissima, ora pro nobis.
 Mater inviolata, ora pro nobis.
 Mater intemerata, ora pro nobis.
 Mater amabilis, ora pro nobis.
 Mater admirabilis, ora pro nobis.
 Mater creatoris, ora pro nobis.
 Mater salvatoris, ora pro nobis.
 Mater prudentissima, ora pro nobis.
 Virgo veneranda, ora pro nobis.
 Virgo prædicanda, ora pro nobis.
 Virgo potens, ora pro nobis.
 Virgo clemens, ora pro nobis.
 Virgo fidelis, ora pro nobis.
 Speculum iustitiæ, ora pro nobis.
 Sedes sapientiæ, ora pro nobis.
 Causa nostræ lætitiæ, ora pro nobis.
 Vas spirituale, ora pro nobis.
 Vas honorabile, ora pro nobis.
 Vas insigne devotionis, ora pro nobis.
 Rosa mistica, ora pro nobis.
 Turris Davidica, ora pro nobis.
 Turris eburnea, ora pro nobis.
 Domus aurea, ora pro nobis.
 Foederis arca, ora pro nobis.
 Ianua cæli, ora pro nobis.
 Stella matutina, ora pro nobis.
 Salus infirmorum, ora pro nobis.
 Refugium peccatorum, ora pro nobis.
 Consolatrix afflictorum, ora pro nobis.
 Auxilium Christianorum, ora pro nobis.
 Regina Angelorum, ora pro nobis.
 Regina Patriarcharum, ora pro nobis.
 Regina Prophetarum, ora pro nobis.
 Regina Apostolorum, ora pro nobis.
 Regina martirum, ora pro nobis.
 Regina confessorum, ora pro nobis.
 Regina virginum, ora pro nobis.
 Regina sanctorum omnium, ora pro nobis.
 Agnus Dei, qui tollis peccata mundi,
 parce nobis, Domine.
 Agnus Dei, qui tollis peccata mundi,
 exaudi nos, Domine.
 Agnus Dei, qui tollis peccata mundi,
 miserere nobis.

13 MAGNIFICAT

music Giovanni Gabrieli (c. 1554-1612) / *edited* Richard Charteris / *published* 1991, King's Music (The Early Music Company).
text Luke 1. 46-55 and Doxology

Magnificat anima mea Dominum,
 Et exultavit spiritus meus in Deo salutari meo.
 Quia respexit humilitatem ancillæ suæ:
 Ecce enim ex hoc beatam me
 dicent omnes generationes.
 Quia fecit mihi magna qui potens est,
 et sanctum nomen eius.
 Et misericordia eius a progenie

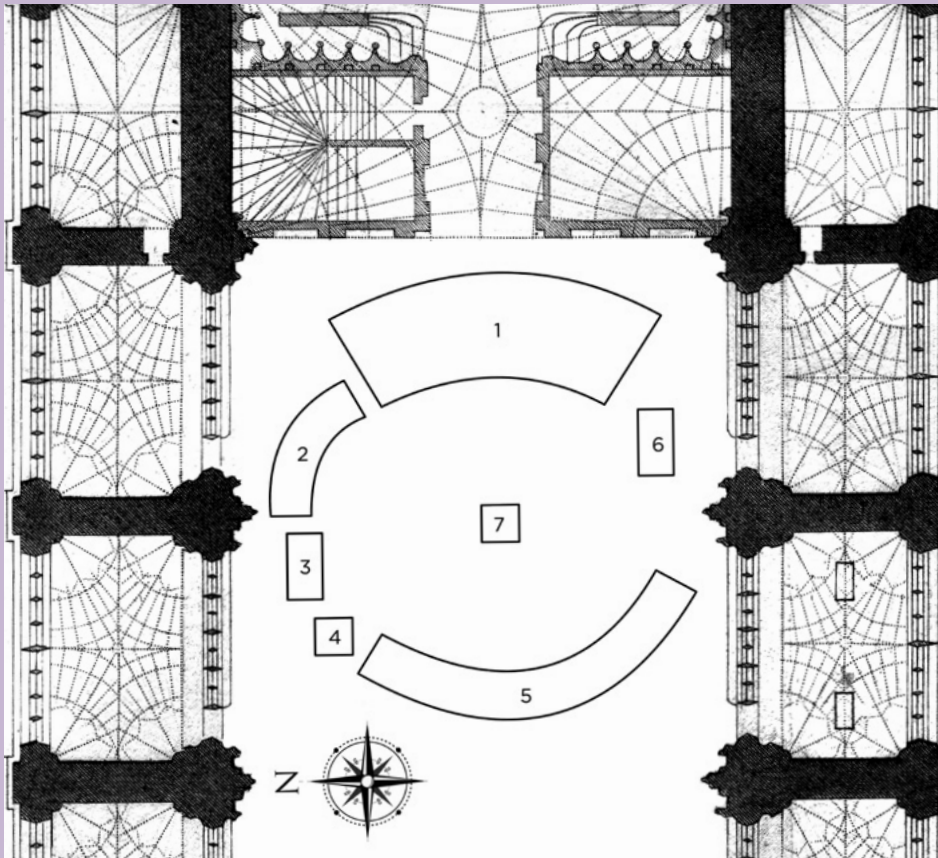
Mother most chaste, pray for us.
Mother inviolate, pray for us.
Mother undefiled, pray for us.
Mother most amiable, pray for us.
Mother most admirable, pray for us.
Mother of our Creator, pray for us.
Mother of our Saviour, pray for us.
Mother most prudent, pray for us.
Virgin most venerable, pray for us.
Virgin most renowned, pray for us.
Virgin most powerful, pray for us.
Virgin most merciful, pray for us.
Virgin most faithful, pray for us.
Mirror of justice, pray for us.
Seat of wisdom, pray for us.
Cause of our joy, pray for us.
Spiritual vessel, pray for us.
Vessel of honour, pray for us.
Singular vessel of devotion, pray for us.
Mystical rose, pray for us.
Tower of David, pray for us.
Tower of ivory, pray for us.
House of gold, pray for us.
Ark of the covenant, pray for us.
Gate of heaven, pray for us.
Morning star, pray for us.
Health of the sick, pray for us.
Refuge of sinners, pray for us.
Comforter of the afflicted, pray for us.
Help of Christians, pray for us.
Queen of angels, pray for us.
Queen of patriarchs, pray for us.
Queen of prophets, pray for us.
Queen of apostles, pray for us.
Queen of martyrs, pray for us.
Queen of confessors, pray for us.
Queen of virgins, pray for us.
Queen of all saints, pray for us.
O Lamb of God, that taketh away the sins of the world,
spare us, O Lord.
O Lamb of God, that taketh away the sins of the world,
graciously hear us, O Lord.
O Lamb of God, that taketh away the sins of the world,
have mercy on us.

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his hand-maiden:
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me,
and holy is his name.
And his mercy is on them that fear him

in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto;
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

throughout all generations.
He hath shewed strength with his arm;
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel,
As he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

MAP OF RECORDING LAYOUT FOR *IN ECCLESIIIS*



KEY TO MAP

1. Choir
2. Soloists
3. Organ
4. Dulcian
5. Brass
6. Organ
7. Conductor

During regular services in King's College Chapel, the Choir sings in the stalls to the East of the screen.

For concerts and recordings with large ensembles, it is more common for the Choir to perform in front of the screen in what is now known as the antechapel, in the area shown on the above map.

For this recording the performers are arranged in two loosely semi-circular groups, with the Choir in two rows on stage risers in front of the screen, facing the brass on the floor.



STEPHEN CLEOBURY

Stephen Cleobury is a highly versatile musician who relishes the opportunities he has to operate in a variety of roles and across a broad range of repertoire. At the centre of his musical life, for over 30 years, has been his work as Director of Music at King's College, Cambridge. This has brought him into fruitful relationships with leading orchestras and soloists, among them the Academy of Ancient Music, the Philharmonia, Britten Sinfonia, the BBC Concert Orchestra and His Majestys Sagbutts and Cornetts. He complements and refreshes his work in Cambridge through the many other musical activities in which he engages.

At King's, he has sought to enhance the reputation of the world-famous Choir, broadening its repertoire, commissioning new music, principally for *A Festival of Nine Lessons and Carols*, and developing its activities in broadcasting, recording and touring. He conceived and introduced the highly successful annual festival, *Easter at King's*, from which the BBC regularly broadcasts, and, in its wake, a series of high-profile performances throughout the year, *Concerts at King's*.

From 1995 to 2007 he was Chief Conductor of the BBC Singers, and since then has been Conductor Laureate. He was much praised for creating an integrated choral sound from this group of first-class professional singers, which is especially renowned for its performances of contemporary music. Amongst the premières that Stephen has given with the group are Giles Swayne *Havoc*, Ed Cowie *Gaia*, and Francis Grier *Passion*, all these with the distinguished ensemble, Endymion. His recordings with the BBC Singers include albums of Tippett, Richard Strauss, and Bach.

Beyond Cambridge he is in demand all over the world as a conductor, adjudicator and leader of choral workshops. As an organ recitalist he has played in locations as diverse as Houston and Dallas, Manchester's Bridgewater Hall, Leeds and Birmingham Town Halls, the Performing Arts Centre in Hong Kong, Haderslev Cathedral in Denmark, and Salt Lake's huge LDS Conference Center. At the AGO in 2008, he premièred Judith Bingham's organ concerto, *Jacob's Ladder*. The latest addition to his many organ recordings is a CD of music by Reubke, Mendelssohn and Liszt on the King's College label.

Stephen has played his part in serving a number of organisations in his field. From his teenage years until 2008 he was a member of the Royal College of Organists, of which he is a past President. He has been Warden of the Solo Performers' section of the Incorporated Society of Musicians and President of the Incorporated Association of Organists; he is currently Chairman of the IAO Benevolent Fund and in June 2016 becomes President of the Friends of Cathedral Music. He holds an honorary doctorate in music from Anglia Ruskin University, and is a Fellow of the Royal College of Music. He was appointed CBE in the 2009 Queen's Birthday Honours.

www.stephencleobury.net



HIS MAJESTYS SAGBUTTS & CORNETTS

Patron: Sir John Eliot Gardiner

Having celebrated its 30th birthday in 2012, His Majestys Sagbutts & Cornetts continues to bring the sound of its noble instruments to new audiences, through European repertoire from the 16th and 17th centuries to the 21st century, via recordings, radio, television, and live performance.

The group's illustrious-sounding name is taken from Matthew Locke's "five-part things for His Majestys Sagbutts and Cornetts" that were probably played during the coronation celebrations for King Charles II in 1661. Essentially a recital group comprising three cornetts, three sackbutts, and chamber organ / harpsichord, HMSC often joins with singers and string players, and is frequently asked to collaborate on projects with choirs, such as: Sir John Eliot Gardiner's Monteverdi Choir, the BBC Singers, Ex Cathedra, the Choirs of King's, St John's, and Trinity Colleges, Cambridge, and those of Westminster Abbey, and St Paul's and Westminster Cathedrals (London).

Activities over the group's thirty-year history have been diverse, ranging from sound and vision recordings for the BBC comedy *The Two Ronnies*, to appearances in the Salzburg Festival; St Mark's, Venice; the Sydney Opera House; and at the BBC Proms in the Royal Albert Hall.

Individual members of HMSC teach at conservatoires and universities throughout the UK and Europe, and the group is often invited to give masterclasses and workshops as a part of its educational activities.

His Majestys Sagbutts & Cornetts has more than twenty recordings to its credit, among them *A Bach Album* (Hyperion), which was honoured 'recording of the year' in *Gramophone Magazine* (December 2002), and releases on Deutsche Gramophon and ASV. In 2007 the group launched its own recording label, sfzmusic. The first recording on this new label was the complete instrumental works of Giovanni Battista Grillo; *The Twelve Days of Christmas*; *Buccaneer*, an Anglo-Spanish celebration; and *Canzone per sonare*, a collection of music by Giovanni Gabrieli and his contemporaries, have since followed. For *His Majestys Pleasure*, a 65-minute opera without words

by the English composer Martyn Harry, the group's first commission from a living composer, was released in 2012.

In 2012 HMSC celebrated the life and inspirational work of Giovanni Gabrieli, marking the 400th anniversary of his death, in a unique collaboration with Concerto Palatino and Ex Cathedra. This was marked with a new recording on Hyperion, as well as performances in England and Germany, and at the Edinburgh International Festival.

The group has played at, for, in, on, or with all of the following, and many more: Athens; BBC Radio, TV & Proms; Canterbury Cathedral; Deutsche Gramophon; Edinburgh; Festspielhaus Salzburg; Granada; Hong Kong; Israel; Sir John Eliot Gardiner; King's College, Cambridge; Lufthansa Festival, London; Melbourne; New York; Oslo; Paris to Perth; Queen's University, Belfast; Sir Roger Norrington; Sydney Opera House; Taipei; Utrecht Early Music Festival; Venice, St Mark's; Westminster Abbey; Ex Cathedra; York; and Zaragoza.

cornett Jeremy West, Jamie Savan, Helen Roberts
alto & tenor sackbutt Abigail Newman, Adam Woolf
bass sackbutt Steve Saunders



THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

Founded in the fifteenth century, the Choir of King's College, Cambridge is undoubtedly one of the world's best known choral groups. It owes its existence to King Henry VI who, in founding the College in 1441, envisaged the daily singing of services in his magnificent chapel, one of the jewels of Britain's cultural and architectural heritage. As the pre-eminent representative of the great British church music tradition, the Choir regards the singing of the daily services as its *raison d'être*, and these are an important part of the lives of its sixteen choristers, fourteen choral scholars and two organ scholars. The Choir's worldwide fame and reputation for maintaining the highest musical standards over the course of so many years, enhanced by its many recordings with labels such as Decca and EMI, have led to an extensive international touring schedule and invitations to sing with some of the most distinguished soloists and orchestras in the world, in some of the most prestigious venues.

The boy choristers of King's are selected at an annual audition, advertised nationally, when they are aged six or seven. A child enters the Choir as a probationer, usually at the age of eight, and receives a generous scholarship from the College to help to pay for his education and for instrumental and singing lessons at King's College School, which was founded in the 1878 for the choristers, but which now has over 400 boys and girls, aged 4 to 13. After one or two years, he progresses to a full choristership and remains in the Choir until he leaves at the age of 13 to go to secondary school at which he will usually have received a music scholarship. In a gratifying number of instances, a former

chorister seeks to return to the Choir five years later as a choral scholar, though this depends on his being able to secure an academic place at the College. The majority of the choral scholars and organ scholars, however, will not have been choristers at King's and this infusion of musical talent from elsewhere is much welcomed. The young men who sing in King's College Choir come from a variety of backgrounds and nationalities (as do the boys) and, between them, study many different subjects in Cambridge.

Most of the additional activities take place out of term, to avoid conflict with academic work. It is perfectly possible for choral and organ scholars to achieve high success in University examinations and to engage in other activities, e.g., opera and sport. King's choral and organ scholars leave Cambridge to go into any number of different careers (including in the last decade everything from teaching, professional photography, journalism, the law, the Foreign Office and Civil Service; there are currently ex-King's choral scholars working in 10 Downing Street and Buckingham Palace!). Many, of course, continue with music, and the professional music scene abounds with King's alumni. These include Sir Andrew Davis, Richard Farnes and Edward Gardner in the conducting world; the late Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist and Andrew Kennedy in opera and lieder; and Simon Preston, Thomas Trotter, David Briggs and David Goode in the world of organ-playing. Some have made a career as instrumentalists: Joseph Crouch is one of the leading continuo cellists in the early music scene, and some, such as Francis Grier and Bob Chilcott, as composers. Some join leading professional choral ensembles, such as

Choristers

Henry Butlin, William Dewhurst, Samuel Ellis, Jamie Etheridge, Alexander Finlayson-Brown, Joseph Hall, Thomas Hopkins, Abrial Jerram, Theo Kennedy, James Lord, Gabriel May, Marcus McDevitt, Sung-Joon Park, Oliver Thomas, Alexander Trigg, Lucas Williams

Altos

Patrick Dunachie, Oliver Finn, Isaac Jarrat-Barnham, Rupert Scarratt, Colm Talbot

Tenors

Philip Barrett, Julius Haswell, Sebastian Johns, Daniel Lewis, Toby Ward

Basses

Stewart Bates, William Geeson, Hugo Herman-Wilson, James Jenkins, Benedict Kearns, Robin Mackworth-Young

Organ Scholars

Tom Etheridge, Richard Gowers

Director of Music

Stephen Cleobury

the BBC Singers, the King's Singers, the Swingle Singers, and the Monteverdi Choir. Those wishing to enter the world of opera often pursue their studies further at music college, and there is a steady stream of King's choral scholars taking up scholarships at The Royal College, the Royal Academy of Music and the Guildhall. Former organ scholars can currently be found in the organ lofts and conducting at Westminster Cathedral; St George's Chapel, Windsor; in Durham, Gloucester, and Norwich Cathedrals; St Albans Abbey; St Mary's Cathedral, Sydney; New College, Oxford; Magdalen College, Oxford; and Trinity College in Cambridge, and the choirs of all the London foundations are well stocked with former members of King's College Choir.

For full information about King's College School and the life of a Chorister, please see www.kcs.cambs.sch.uk. Stephen Cleobury is always pleased to hear from potential members of the Choir, choristers, choral scholars and organ scholars. Those interested are invited to contact him on telephone 01223 331224 or e-mail: choir@kings.cam.ac.uk.

Fondé au XVe siècle, le choeur de King's College, Cambridge est sans aucun doute l'un des plus connus dans le monde des chœurs. Il doit son existence au roi Henri VI qui, lors de la fondation du Collège en 1441, a envisagé le chant quotidien des services dans sa magnifique chapelle, l'un des joyaux du patrimoine culturel et architectural de Grande-Bretagne. En tant que représentant éminent de la grande tradition britannique de la musique

d'église, le chœur considère le fait d'avoir des services quotidiens chantés sa raison d'être, et ces services sont une partie importante de la vie de ses seize choristes, quatorze étudiants chanteurs et deux spécialistes de l'orgue. La renommée mondiale du chœur et sa réputation pour avoir maintenu les plus hauts standards musicaux au cours de tant d'années, renforcée par ses nombreux enregistrements avec des labels tels que Decca et EMI, ont conduit à un calendrier de tournées internationales de grande envergure et des invitations à chanter avec quelques-uns des solistes et orchestres les plus distingués du monde, et sur quelques-unes des scènes les plus prestigieuses.

Les jeunes choristes de King's sont sélectionnés lors d'une audition annuelle, annoncée au niveau national, quand ils sont âgés de six ou sept ans. Un enfant entre dans la chorale comme un stagiaire, généralement à l'âge de huit ans, et reçoit une bourse généreuse de la part du Collège afin d'aider à payer pour son éducation et pour les leçons instrumentales et le chant à l'école de King's College. Fondée dans le 1878 pour les choristes, elle a maintenant plus de 400 garçons et filles, âgés de 4 à 13 ans. Après un an ou deux, il progresse à une position de choriste complet et reste dans le chœur jusqu'à ce qu'il le quitte à l'âge de 13 ans pour aller à l'école secondaire, qui lui aura généralement attribué une bourse de la musique. Dans un certain nombre de cas gratifiants, des anciens choristes cherchent à revenir à la Chorale cinq ans plus tard, comme un étudiant choriste, bien que cela dépende de sa capacité de qualifier pour une place au Collège universitaire. La majorité des étudiants choristes et des spécialistes d'orgue, cependant, n'auront pas été choristes à King's et cette infusion de jeunes talents musicaux est d'ailleurs bien accueillie. Les jeunes hommes qui chantent dans le chœur de King proviennent d'une variété de milieux et de nationalités (comme pour les garçons) et ils étudient un nombre de sujets différents à Cambridge.

La plupart des activités supplémentaires ont lieu hors du trimestre, pour éviter des conflits avec leurs études universitaires. Il est entièrement possible pour les étudiants choristes et les spécialistes d'orgue de bien réussir aux examens universitaires et de s'engager dans d'autres activités, par exemple, l'opéra et le sport. Les étudiants choristes et les spécialistes de l'orgue de King's quittent Cambridge après leurs études pour suivre un grand nombre de carrières différentes (y compris dans le toute dernière décennie : l'enseignement, la photographie professionnelle, le journalisme, la loi, le Foreign Office et la fonction publique ; il y a actuellement des anciens choristes qui travaillent dans 10, Downing Street et à Buckingham Palace). Beaucoup, bien sûr, poursuivent une carrière dans la musique, et la scène musicale professionnelle abonde d'anciens choristes de King's. Il s'agit notamment de Sir Andrew Davis, Richard Farnes et Edward Gardner dans la direction d'orchestre, le regretté Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist

et Andrew Kennedy dans le domaine de l'opéra et du lied, et Simon Preston, Thomas Trotter, David Briggs et David Goode dans le monde de l'orgue. Certains ont mené une carrière d'instrumentiste: Joseph Crouch est l'un des violoncellistes continuo de premier plan dans la scène musicale médiévale et baroque, et certains, comme Francis Grier et Bob Chilcott, en tant que compositeurs. Certains dirigent des chorales professionnelles, telles que les BBC Singers, chanteurs du Roi, les Swingle Singers et le Chœur Monteverdi. Ceux qui souhaitent entrer dans le monde de l'opéra poursuivent souvent leurs études dans un collège de musique, et il y en a toujours qui bénéficient de bourses d'études au Royal College, la Royal Academy of Music et Guildhall. On peut trouver des anciens choristes et spécialistes de l'orgue dans toutes les églises et devant les orchestres à la cathédrale de Westminster à Londres, l'église de St George à Windsor, à Durham, Gloucester et les cathédrales de Norwich, de St Albans Abbey, la cathédrale de St Mary à Sydney, Magdalen College à Oxford, et Trinity College à Cambridge, et les anciens membres du chœur de King's sont bien représentés dans toutes les fondations musicales de Londres.

Pour avoir de plus amples renseignements sur l'école de King's College et la vie d'un enfant du chœur, voir, s'il vous plaît : www.kcs.cambs.sch.uk. Stephen Cleobury est toujours heureux de parler aux nouveaux membres potentiels de la chorale, aux choristes, et aux étudiants universitaires et spécialistes de l'orgue. Les personnes intéressées sont invitées à communiquer avec lui par téléphone au +44 (0) 1223 331224 ou par e-mail: choir@kings.cam.ac.uk

King's College Choir, 1441 gegründet, ist ohne Zweifel einer der bekanntesten Chöre weltweit und ein, wenn nicht der herausragende Vertreter der britischen Kirchenmusiktradition. Der Chor verdankt seine Existenz Henry VI. Dem König schwebte bei der Gründung des Colleges vor, dass in dessen spektakulärer "chapel", einem der schönsten Sakralbauten Großbritanniens, täglich eine Messe gesungen werden sollte. Das Singen dieser Gottesdienste ist die raison d'être des King's College Choir und ein wichtiger Teil des Lebens der 16 Chorknaben, der 14 erwachsenen Choristen und der zwei Organisten (organ scholars). Die internationale Berühmtheit des Ensembles und sein kontinuierlich hohes musikalisches Niveau, die vielen Tonaufnahmen für Labels wie Decca oder EMI bringen ausgedehnte Touren mit sich und Einladungen, mit den besten Solisten und Orchestern der Welt an prestigereichen Orten zu musizieren.

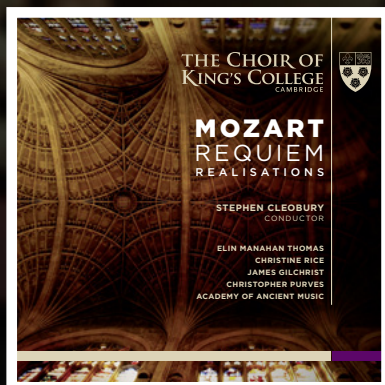
Im Alter von sechs oder sieben Jahren kommen die Knaben zu einem Vorsingen, das in ganz Großbritannien beworben wird. Ein Kind wird zunächst als Proband (probationer) aufgenommen, normalerweise wenn es acht Jahre alt ist. Das Kind erhält ein großzügiges Stipendium vom College, mit dem die Schulgebühren, der Instrumentalunterricht und

die Gesangsstunden in der King's College School teilweise abgedeckt werden. Die Schule wurde 1878 für die Chorknaben gegründet; heute hat sie über 400 Schülerinnen und Schüler im Alter von 4 bis 13 Jahren. Nach einem oder zwei Jahren wird der Knabe "richtiger" Chorknabe (full chorister). Er bleibt im Chor bis er mit 13 auf eine weiterführende Schule wechselt, oft als Stipendiat. Immer wieder bewerben sich ehemalige Chorknaben fünf Jahre nach ihrem Abgang um Aufnahme in den Chor als Männerstimmen; das hängt allerdings davon ab, ob sie einen Studienplatz am College bekommen. Die Mehrheit der choral und organ scholars sind keine Chorknaben in King's College gewesen: Der Einfluss auswärtiger Musiker wird sehr begrüßt und geschätzt. Die jungen Männer und auch die Knaben des Chors kommen aus unterschiedlichen Verhältnissen und aus verschiedenen Ländern; die choral scholars studieren eine ganze Palette an Fächern.

Die meisten zusätzlichen Aktivitäten und Auftritte des Chors finden außerhalb der Vorlesungszeit statt, um das Studium nicht zu beeinträchtigen. Die Chormitglieder sind bei den Universitätsprüfungen sehr erfolgreich und finden außerdem Zeit für andere Dinge, Oper oder Sport. Man findet sie später in allen Berufen. Unter den Absolventen der letzten zehn Jahre sind Lehrer, Fotografen, Journalisten, Juristen, Beamte und Politiker. Derzeit arbeiten Ehemalige in 10, Downing Street und im Buckingham Palace. Viele werden Musiker. Unter den King's Alumnen sind die Dirigenten Sir Andrew Davis, Richard Farnes und Edward Gardner, die Opern- und Liedsänger Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist und Andrew Kennedy und die Organisten Simon Preston, Thomas Trotter, David Briggs und David Goode. Manche werden professionelle Instrumentalisten; Joseph Crouch ist einer der besten Continuo-Cellisten der Alte-Musik-Szene, Francis Grier und Bob Chilcott sind Komponisten. Wieder andere singen in professionellen Vokalensembles und Chören wie den BBC Singers, King's Singers, Swingle Singers, dem Monteverdi Choir. Wer sich für eine Opernkariere interessiert, studiert weiter in King's, und eine ganze Reihe Ehemaliger erhält Stipendien am Royal College, der Royal Academy of Music, der Guildhall. Ehemalige organ scholars spielen und dirigieren in Westminster Cathedral, in London, St George's Chapel in Windsor, in den Kathedralen von Durham, Gloucester und Norwich, St. Albans Abbey, St. Mary's Cathedral, Sydney, Magdalen College Oxford und Trinity College Cambridge. Etliche Londoner Chöre sind fest in der Hand ehemaliger Mitglieder des King's College Choir.

Weitere Informationen über King's College School und das Leben als Chorknabe gibt es unter www.kcs.cambs.sch.uk. Stephen Cleobury freut sich immer, von prospektiven Chormitgliedern zu hören, Chorknaben, Choristen und Organisten. Interessierte können ihn telefonisch unter +44 (0) 1223-331224 oder via Email unter choir@kings.cam.ac.uk erreichen.

ALSO AVAILABLE FROM THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

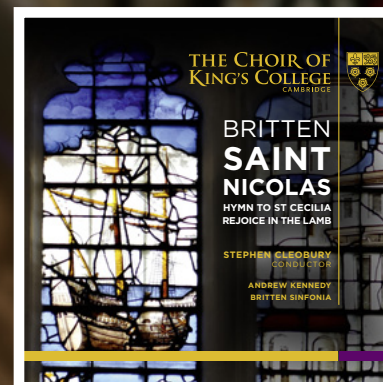


MOZART REQUIEM REALISATIONS

STEPHEN CLEOBURY CONDUCTOR
Elin Manahan Thomas, Christine Rice, James Gilchrist,
Christopher Purves, Academy of Ancient Music
KGS0002 (1SACD & 1CD)

'a performance that holds one's attention throughout ... The excellent line-up of soloists (Gilchrist and Purves are former King's choristers) could hardly be bettered, and Cleobury steers his forces through a most moving account. Highly recommended.'
Choir & Organ (UK)

'a suitably scholarly project from the Choir of King's College ... the soloists are excellent'
The Times (UK)



BRITTEN SAINT NICOLAS

STEPHEN CLEOBURY CONDUCTOR
Andrew Kennedy, Britten Sinfonia
KGS0003 (1CD & 1SACD)

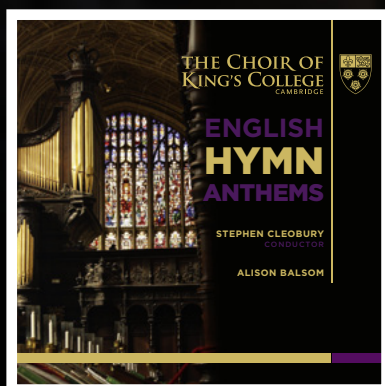
***** RECORDING / ***** PERFORMANCE

'Andrew Kennedy is a gripping Nicolas ... All three works have been superbly recorded ... I'm not sure I've ever heard the resonant King's College acoustic captured better'

BBC Music Magazine (UK)

***** *The Financial Times* (UK)

'The contribution of all the choirs involved ... is pretty much beyond praise. The playing of the Britten Sinfonia is alert, rhythmical and purposeful. The tenor soloist Andrew Kennedy is magnificent here. The whole performance is utterly convincing and very moving, all captured in magnificent sound.'
International Record Review (UK)



ENGLISH HYMN ANTHEMS

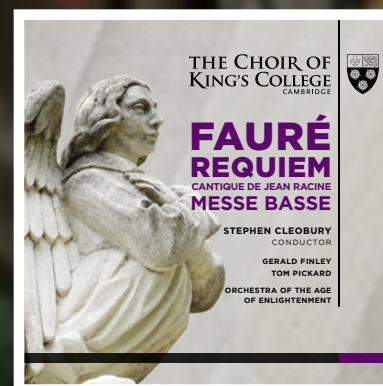
STEPHEN CLEOBURY CONDUCTOR
Alison Balsom
KGS0004 (1SACD)

PERFORMANCE ***** RECORDING *****

BBC Music Magazine (UK)

RECORDING OF THE MONTH

Friends of Cathedral Music (UK)



FAURÉ REQUIEM

STEPHEN CLEOBURY CONDUCTOR
Gerald Finley, Tom Pickard,
Orchestra of the Age of Enlightenment
KGS0005 (1SACD)

RECORDING OF THE MONTH

PERFORMANCE ***** RECORDING *****

'This recording of Fauré's Requiem [is] quite outstanding in its beauty, balance and sensitivity. Gerald Finley ... is superbly "tranquille": peaceful, consoling, entirely at ease; ... and treble Tom Pickard in the "Pie Jesu" sends shivers down the spine in the approved manner.'

BBC Music Magazine (UK)

Classic FM Drive Featured Album *Classic FM*

First Page Illustration Illustration by Louis Wilson, depicting the South door of King's College Chapel, where this music was recorded, and the central West door to St Mark's Basilica, where much of Gabrieli's music was composed

Label management Andy Doe

The Choir of King's College, Cambridge is represented worldwide by Intermusica Artist Management.

Please contact mail@intermusica.co.uk for further information.

For more information about the College visit www.kings.cam.ac.uk