

Friday, February 3, 2012, 8pm
Saturday, February 4, 2012, 8pm
First Congregational Church

The Polychoral Splendors of Renaissance Florence
Davitt Moroney, *conductor*

Magnificat

Warren Stewart, *director*

American Bach Soloists

Jeffrey Thomas, *director*

Schola Cantorum San Francisco

Paul Flight, *director*

Chalice Consort

Davitt Moroney, *director*

His Majestys Sagbutts & Cornetts

Steve Escher, Jeremy West *cornett*

Adam Woolf, Abigail Newman,

Miguel Tantos Sevillano, Philip Dale *tenor sackbutt*

Andrew Harwood-White, Stephen Saunders *bass sackbutt*

Wim Becu *great bass sackbutt*

Kate van Orden *dulcian*

John Dornenburg, Farley Pearce *violone*

David Morris *lirone*

Melody Hung, Jonathan Rhodes Lee *harpsichord*

James Apgar, Tiffany Ng *organ*

These concerts are a co-production of Cal Performances and the UC Berkeley Department of Music, with additional support from the Edmund O'Neill Fund.

Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

The following listing of singers relates to the voice parts for the second half of the program, by Striggio.

Magnificat

Choir IA: (1) Laura Heimes, (2) Andrew Rader, (3) Christopher LeCluyse, (4) Hugh Davies
 Choir IB: (5) Clara Rottsoik, (6) Clifton Massey, (7) Paul Elliott, (8) Robby Stafford

Chalice Consort (A)

Choir IIA: (9) Libbie Landles-Dowling, (10) Celeste Winant, (11) Joshua Lanam, (12) Jeff Phillips
 Choir IIB: (13) Rebekah Wu, (14) Lindasusan Ulrich, (15) Matthew Oltman, (16) Mark Sumner

American Bach Soloists

Choir IIIA: (17) Rita Lilly, (18) Dan Cromeenes, (19) Edward Betts, (20) Jeffrey Fields
 Choir IIIB: (21) Ruth Escher, (22) Kevin Fox, (23) Mark Mueller, (24) Thomas Hart

Schola Cantorum San Francisco

Choir IVA: (25) Kelsey Linnett, (26) Damon English, (27) David Siegel, (28) Raymond Martinez
 Choir IVB: (29) Caroline Jou Armitage, (30) Alison King, (31) Sam Smith, (32) Jefferson Packer

Chalice Consort (B)

Choir VA: (33) Cecilia Jam, (34) Emily Ryan, (35) Clarence Wright, (36) Adam Cole
 Choir VB: (37) Michelle Clair, (38) Richard Yates, (39) Chris Evans, (40) John Kelley

Additional singers in the Striggio Mass, for the *Agnus Dei*

Choir IC: (41) Kaneez Munjee, (42) Charles Olson, (43) Clem Cano, (44) Steven Anderson
 Choir IIC: (45) Hongju Jung, (46) Kim Rankin, (47) Carl Boe, (48) Chulki Lee
 Choir IIIC: (49) Lindsay Mugglestone, (50) Terry Alvord, (51) Nicholas Losorelli, (52) John Shepard
 Choir IVC: (53) Alana Mailes, (54) Beth Helsley, (55) Owen Smith, (56) David Rowland
 Choir VC: (57) Felicia Chen, (58) Elliot Franks, (59) Casey Glick, (60) Ian McGregor



☞ PROGRAM ☞

Girolamo Cavazzoni (c.1525–1577) Organ: *Intonazione sexti toni* (1543)

Stefano Rossetto (fl.1560–1580) *Consolamini, consolamini popule meus*
 (c.1565–1570?)

A Christmas motet, in 50 parts
First modern performance

Giovanni Gabrieli (c.1555–1612) Instrumental: *Canzon Primi Toni*, in 8 parts
 (Venice 1597)

Anonymous *Unum cole deum* (c.1545)

A setting of the Ten Commandments, in 40 parts (canon 40 parts in 10)
First modern performance

Tiburcio Massaino (c.1550–1609) Instrumental: *Beatus Laurentius*, in 9 parts
 (Venice 1592)

Stefano Rossetto *Consolamini, consolamini popule meus*
Second modern performance

INTERMISSION

Alessandro Striggio (c.1536/7–1592) Motet *Ecce beatam lucem*, in 40 parts (1561;
 rev. 1565/1568?)

Alessandro Striggio *Missa sopra “Ecco si beato giorno” in cinque corri*
divisa, in 40 & 60 parts (1564–1566)

Kyrie
 Gloria
 Credo
 Sanctus
 Benedictus
 Agnus Dei 1
 Agnus Dei 2

Stefano Rossetto

Consolamini, consolamini popule meus

Text: Isaiah 40:1–2

[50 parts: Choirs I, II, III, IV:]

Consolamini, consolamini popule meus,

Be comforted, be comforted, my people,

[12 parts: Choir II:]

dicit deus vester.

saith your God.

[24 parts: Choirs III, IV:]

Loquimini ad cor Jherusalem

Speak ye to the heart of Jerusalem,

[24 parts: Choirs I, II:]

Et advocate eam:

and call to her:

[50 parts: Choirs I, II, III, IV:]

Quoniam completa est malicia eius,

for her evil is come to an end,

[12 parts: Choir III:]

dimissa est iniquitas illius:

her iniquity is forgiven:

[6 parts: Choir I; then 9 parts: Choir II:]

suscepit

she hath received

[12 parts: Choir III:]

de manu domini duplicia

of the hand of the Lord double

[12 parts: Choir IV:]

pro omnibus peccatis suis.

for all her sins.

[50 parts: Choirs I, II, III, IV:]

Alleluia. Alleluia.

Alleluia. Alleluia.

Anonymous

Unum cole deum

The Ten Commandments, versified as five hexameters; set to music as a “40-in-4” canon, each of the four melodic lines being a ten-part canon

Unum cole deum. Ne iures vana per eum.

Love one God. Do not swear in vain by him.

Sabbata sanctifices. Venerare quoque parentes.

Keep holy the Sabbath. Also honor your parents.

Noli mechari. Noli de cede notari.

Do not fornicate. Do not commit murder.

Furta cave fieri. Non sis testis nisi veri.

Do not steal. Do not bear witness, unless truthfully.

Non cupias nuptas. Neque queras alieni.

Do not lust after spouses. Nor after another’s belongings.

Striggio

Ecce beatam lucem

Text by Paul Melissus

Ecce beatam lucem;
ecce bonum sempiternum.

Behold the blessed light;
behold eternal goodness.

Vos, turba electa, celebrate

You, a select assembly, praise

Iehovam eiusque Natum,
æqualem Patri deitatis splendorem.

Jehovah as well as his Son,
equal to the Father in splendor of deity.

Virtus alma et maiestas passim cernanda adest.

Benign strength and majesty may be seen all around.

Quantum decoris illustra in sole,

How wonderfully illuminated by the sun,

quam venusta es luna,

how beautiful are you, the moon!

quam multo clara honore sidera fulgent,

With what great clarity the stars are shining!

quam pulchra quæque in orbe.

How beautiful is everything on the planet!

O quam perrennis esca
tam sanctas mentes pascit!

O, how the everlasting food
nourishes such pious minds!

Præsto gratia et amor, præsto nec novum;

Grace and love are outstanding here, and not new;

præsto est fons perpes vitæ.

the fountain of perpetual love is present.

Hic Patriarchæ cum Prophetis,

Here are Patriarchs with Prophets,

hic David, Rex David ille Vates,

here is David, King David, the prophet himself,

cantans sonans adhuc æternum DEUM.

singing and making music to the eternal GOD.

O mel et dulce nectar,

O honey and sweet nectar,

O fortunatam sedem!

O fortunate place!

Hæc voluptas, hæc quies,

This voluptuousness, this peacefulness,

hæc meta, hic scopus nos hinc

this goal, and this target, they draw us

attrahunt recta in paradisum.

from here directly into paradise.

Striggio

Missa sopra “Ecco sì beato giorno” in cinque corri divisa

I. KYRIE

[8 parts: Choir I:]

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Lord have mercy. Lord have mercy. Lord have mercy.

[16 parts: Choirs II, III:]

Christe eleison, Christe eleison, Christe eleison.

Christ have mercy. Christ have mercy. Christ have mercy.

[24 parts: Choirs III, IV, V:]

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Lord have mercy. Lord have mercy. Lord have mercy.

2. GLORIA

[40 parts: Choirs I, II, III, V, V:]

Intonation: Gloria in excelsis Deo.

Glory to God in the highest.

Et in terra pax hominibus bone voluntatis.

And on earth peace to people of good will.

Laudamus te.

We praise you.

Benedicimus te.

We bless you.

Adoramus te.

We adore you.

Glorificamus te.
 Gratias agimus tibi propter magnam gloriam tuam.
 Domine deus, rex celestis, deus pater omnipotens.
 Domine fili unigenite, Jesu Christe.
 Domine deus agnus dei, filius patris.
 Qui tollis peccata mundi,
 miserere nobis.
 Qui tollis peccata mundi,
 suscipe deprecationem nostram.
 Qui sedes ad dexteram patris,
 miserere nobis.
 Quoniam tu solus sanctus.
 Tu solus Dominus.
 Tu solus altissimus, Jesu Christe.
 Cum sancto spiritu in gloria dei patris.
 Amen.

3. CREDO

[40 parts: Choirs I, II, III, V, V:]
Intonation: Credo in unum Deum,
 Patrem omnipotentem, factorem celi et terre, visi-
 bilium omnium, et invisibilium.
 Et in unum dominum Jesum Christum filium
 Dei unigenitum.
 Et ex patre natum ante omnia secula.
 Deum de Deo: lumen de lumine:
 Deum verum, de Deo vero.
 Genitum, non factum: cumsubstantialem patri:
 per quem omnia facta sunt.
 Qui propter nos homines, et propter nostram salutem
 descendit de celis.
 Et incarnatus est de spiritu sancto ex Maria virgine,
 & homo factus est.
 Crucifixus etiam pro nobis: sub Pontio Pilato,
 passus, et sepultus est.
 Et resurrexit tertia die,
 secundum scripturas.
 Et ascendit in celum:
 sedet ad dexteram patris.
 Et iterum venturus est cum gloria iudicare vivos,
 et mortuos:
 cuius regni non erit finis.
 Et in spiritum sanctum dominum, et vivificantem:
 qui ex patre filioque procedit.
 Qui cum patre, et filio, simul adoratur,
 et conglorificatur:
 qui locutus est per prophetas.
 Et unam sanctam catholicam,
 et apostolicam ecclesiam.
 Confiteor unum baptisma in remissionem peccatorum.
 Et expecto resurrectionem mortuorum.
 Et vitam venturi seculi. Amen.

We glorify you.
 We give you thanks for your great glory.
 Lord God, heavenly king, God the almighty father.
 Lord, the only son, Jesus Christ.
 Lord God, lamb of God, son of the father.
 You who take away the sins of the world,
 have mercy on us.
 You who take away the sins of the world,
 receive our prayer.
 You who are seated at the right hand of the father,
 have mercy on us.
 For you alone are the holy one.
 You alone are the Lord.
 You alone are the most high, Jesus Christ.
 With the Holy Spirit in the glory of God the Father.
 Amen.

I believe in one God,
 the father almighty, maker of heaven and earth, and
 of all things visible and invisible.
 And [I believe] in one Lord Jesus Christ only-
 begotten son of God,
 And born from his father before all time;
 God of God: light of light:
 true God, of true God;
 Born, not made: one in substance with the father:
 by whom all things were made;
 Who for us humans, and for our salvation, descended
 from the heavens.
 And was incarnate by the Holy Spirit, of the Virgin
 Mary, and was made man.
 And he was crucified also for us: under Pontius Pilate,
 he suffered, and was buried.
 And he rose again on the third day,
 according to the scriptures.
 And he ascended into heaven:
 he sits at the right hand of the father.
 And he will come again with glory to judge the living,
 and the dead:
 whose kingdom shall have no end.
 And [I believe] in the Holy Spirit, the Lord and giver
 of life: who proceeds from the father and the son.
 Who with the father, and the son, together is adored,
 and glorified:
 who spoke through the prophets.
 And I believe in one holy Catholic,
 and apostolic church.
 I acknowledge one baptism for the remission of sins.
 And I look forward to the resurrection of the dead.
 And to the life of the world to come. Amen.

4. SANCTUS

[16 parts: Choirs I, II:]
 Sanctus, Sanctus, Sanctus dominus deus sabaoth.

Holy, holy, holy lord God of hosts.

[24 parts: Choirs III, IV, V:]
 Pleni sunt celi et terra gloria tua,

The heavens and earth are full of your glory.

[40 parts: Choirs I, II, III, V, V:]
 Hosanna in excelsis.

Hosanna in the highest.

5. BENEDICTUS

[8 parts: Choir I:]
 Benedictus qui venit in nomine domini,

Blessed is he who comes in the name of the lord.

[40 parts: Choirs I, II, III, V, V:]
 Hosanna in excelsis.

Hosanna in the highest.

6. AGNUS DEI I

[40 parts: Choirs I, II, III, V, V:]
 Agnus dei, qui tollis peccata mundi:
 miserere nobis.

Lamb of God, who takes away the sins of the world:
 have mercy on us.

7. AGNUS DEI 2

[60 parts: Choirs I, II, III, V, V, each enlarged by
 four voices:]
 Agnus dei, qui tollis peccata mundi:
 dona nobis pacem.

Lamb of God, who takes away the sins of the world:
 give us peace.

8. ITE MISSA EST (Plainchant)

Intonation: Ite missa est.
Response: Deo gratias.

Go, the Mass is ended.
 Thanks be to God.

AGNUS DEI (2)

Partbook: Voice:

PRIMO CORO [a 12]

1
2
3
4
5
6
7
8

[4/2] 41
[5/2] 42
[6/2] 43
[7/2] 44

SECONDO CORO [a 12]

9
10
11
12
13
14
15
16

[12/2] 45
[13/2] 46
[15/2] 47
[16/2] 48

TERZO CORO [a 12]

17
18
19
20
21
22
23
24

[20/2] 49
[21/2] 50
[23/2] 51
[24/2] 52

QUARTO CORO [a 12]

25
26
27
28
29
30
31
32

[28/2] 53
[29/2] 54
[30/2] 55
[31/2] 56

QUINTO CORO [a 12]

33
34
35
36
37
38
39
40

[37/2] 57
[38/2] 58
[39/2] 59
[40/2] 60

BASSUS AD ORGANUM

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B. ad O.

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Transcription into modern notation of the opening of the 60-part Agnus Dei, showing the wave of sound from voice 1 to voice 60.

“Never Heard Before For So Many Voices”:
Renaissance Masterpieces Recovered

THESE TWO CONCERTS bring together 60 singers and 17 instrumentalists for the modern equivalent of the musical part of a grand Renaissance spectacle. The compositions, by nature extravagant and excessive, were written for the 16th-century courts of the Medici family in Florence, the imperial Habsburg family in Vienna and Innsbruck and the Spanish royal chapel in Madrid. This is a unique opportunity to hear these extraordinary works live, and to experience the important spatial dimension of many choirs that are physically separated, a 16th-century version of “surround sound” that is almost impossible to reproduce effectively on recordings.

Alessandro Striggio’s 40-part motet *Ecce beatam lucem* has been known to scholars for over a century, but the other works performed today are all new additions to the repertoire and are the results of my recent research. In 2005 (after looking for it for 18 years), I identified Striggio’s long-lost *Missa sopra “Ecco sì beato giorno,”* a substantial work that is certainly the composer’s most important composition. Its rediscovery forces us to change our assessment of Alessandro Striggio, largely forgotten today but universally admired in his lifetime as one of the most brilliant performers and composers in Europe. In 2007, I conducted the first performances since the 16th century in London’s Royal Albert Hall, followed in 2008 by two performances at the Berkeley Early Music Festival.

I have also recently reconstructed the other two vocal pieces performed today: Stefano Rossetto’s gigantic motet in 50 parts, *Consolamini, consolamini popule meus*, and the anonymous canonic setting of the Ten Commandments in 40 parts, *Unum cole deum*. These two pieces are receiving their first modern performances in these concerts.

The overused word “masterpiece” has fallen out of favor in recent years, especially in scholarly circles. In the 16th century, however, the concept was in favor, with its more traditional meaning. Masterpieces were exceptional works

that defined the completion of artists’ training and the start of their work as acknowledged masters. The concept was in some ways relatively humble since a masterpiece defined the end of a student’s apprenticeship; the newly acquired mastery was a promise of greater things to come. Yet the concept was also grand, especially in the case of a highly creative artist, since a masterwork affirmed that the particular work had unique originality. (The modern scholarly equivalent is, ironically, not a Master’s exam; today, the Ph.D. thesis is the “masterpiece” of a student, defining the end of their formal training.) The works heard tonight may be seen in this light as outstanding artistic creations by ambitious young musicians anxious to prove their worth and demonstrate their absolute mastery on a grand scale.

Almost all these giant works were composed before Thomas Tallis’s famous “song of 40 parts,” *Spem in alium*, which was thought until recently to be a unique manifestation of the Renaissance taste for spectacular musical display. The new pieces can now take their places in the repertoire beside *Spem*. They give us a new perspective on Tallis’s composition, showing that it belongs to a larger repertoire and even to an established genre.

Gigantismo and Terribilità

Massive musical compositions such as the ones unearthed here were tools of state, symbols of power for the rulers rich enough to commission them and have them performed. They are the rare surviving musical counterparts to the justly famous huge creations of the Italian Renaissance in literature, architecture, sculpture and painting, such as Ariosto’s epic poem *Orlando furioso* (38,738 lines), Brunelleschi’s dome for Florence’s cathedral, the *Duomo* (still the largest brick dome of its kind in the world), Leonardo’s bronze equestrian statue of Francesco Sforza (standing at over 24 feet high, it was destroyed before it was finished but a full-size modern version of it has now been reconstructed), Michelangelo’s frescos for the Sistine

Chapel, and Cellini’s bronze statue of *Perseus*. In art, such works have their own category, a recognized genre since the 16th century: *il gigantismo*. However, unlike most of the literary and visual counterparts, the gigantic musical works disappeared into oblivion, partly because their immense size required unique performing forces that inevitably made performances extremely expensive events, and therefore of great rarity. (Perhaps it is just an extension of the same principle today, that this program note has grown to be of similar proportions.)

Such compositions can also be seen as musical expressions of another important concept from Renaissance art, *terribilità*. Massive artworks were said to be “terrible.” This allusion to “terror” did not imply fear, but rather staggering, awe-inspiring power. The standard Latin liturgical text for the dedication of a large basilica opened with the phrase *Terribilis est locus ista* (literally, “this place is terrible,” but perhaps better translated as “this place is magnificent”). The text derives from the Bible (Genesis 28/17) and refers to the place where Jacob had his dream (“Jacob’s ladder”). The liturgical plainsong for these words is found in the tenor line of the famous motet by Guillaume Dufay, *Nuper rosarum flores*, composed for and sung at the consecration of Florence cathedral in 1436, when Brunelleschi’s vast dome was finished. The 16th-century art historian Vasari specifically used the word *terribilità* when describing the genius of Brunelleschi. So one of the principal purposes of grand art in the 16th century was to inspire viewers to admire the terrible grandness and climb the ladder towards heaven—while also being fully conscious of the extraordinary and terrifying powers of the patrons who could commissioned such art.

Girolamo Cavazzoni

Tonight’s concert opens with a brief organ intonation taken from the *Magnificat sexti toni* by the Venetian organist Girolamo Cavazzoni. He was something of a child prodigy since his first book of organ music was published when

he was about 17 years old. Cavazzoni had strong links with Mantua in the 1560s and 1570s. He became organist at the cathedral, Santa Barbara, and supervised the construction of a new organ there in 1565–1566. He also seems to have had a close relationship with the Mantuan Duke, Guglielmo Gonzaga (who was himself a very respectable composer). Striggio was born in Mantua, returned regularly for visits, and retired there at the end of his life. The two men must surely have known each other, and given the fact that Cavazzoni was somewhat older than Striggio and had a very high reputation as an organist, he is a composer whose organ music Striggio would have known and admired.

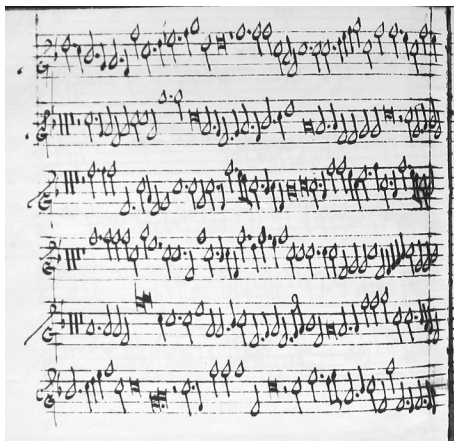
Stefano Rossetto’s *Consolamini, consolamini popule meus*, in 50 parts

Next, there is the grand festive motet by Stefano Rossetto, *Consolamini, consolamini popule meus* (“Comfort ye, comfort ye, my people”). The text was associated liturgically with Christmas Day and is, of course, now familiar from the opening of Handel’s *Messiah*. Here there is again a link with Striggio. Rossetto and Striggio were colleagues in Florence for several years in the mid 1560s, when they were both young and ambitious. Rossetto was organist at the *Duomo*. He presumably played the organ for Striggio’s Mass when it was performed in Florence. Since, as discussed below, Striggio claimed to have been the first to write such vast works for so many voices, we can assume that the 50-part *Consolamini* was composed after Striggio’s 40-part *Ecce beatam lucem* (1561) and almost certainly after the Mass as well (1564–1566).

Rossetto is not as technically skilled a composer as Striggio, yet the work is impressive in exactly the ways it was meant to be. The first gesture (probably both “gigantic” and “terrible” to listeners in Renaissance Florence) is a massive wall of sound in F major, over slow and simple harmonies, with melodic fragments swirling around, intertwining and tumbling over each other, in brilliantly shimmering textures. This passage sets the tone, stylistically. Here is

a novel kind of composition, a musical fresco drawn in broad strokes with new, thick textures and an unbridled sense of energy. The central part is again a wall of sound in 50 voices (also in the F major mode), and the work ends with an Alleluia in 50 parts (back in F major) which is repeated.

Between these passages, Rossetto reduces his musical forces to 24 voices, or even to a 12-part choir, a “lighter” texture that is nevertheless two or three times thicker and more solid than a standard Renaissance choir; the music of the intermediate passages also tends to be in the minor, for contrast. What is lost in intimate polyphonic intrigue and linear complexity is gained in harmonic clarity. The main aim is to create a sense of overwhelming grandeur; there is no room for individual melodic focus, and little space for subtlety. (The one exception is a nice gesture, a humble texture used with telling simplicity for the single word *suscepit*.) To use modern jargon, the music is very “in your face.” By comparison with the clear fountain springs of many Renaissance works, this is the Niagara Falls.



Stefano Rossetto, *Consolamini, consolamini popule meus*, showing six of the soprano parts. Munich Bayerische Staatsbibliothek, Mus. Ms. 1536, no. 104.

Only one source for Rossetto's piece is known, a manuscript now in Munich (dated 1583, although much of the music may have been copied before that). It was conceived as a

library copy, a reference source, and could not have been used for performance. The parts were copied in a highly confusing manner into a set of eight partbooks (containing 6, 6, 6, 6, 6, 6 and 8 voice parts, respectively). The music for the separate choirs is completely jumbled up and only nine of the voices have any text written in under the notes. Restoring the text turned out to be my easiest task during the reconstruction, since there is almost never any doubt how the appropriate words of the liturgical text fit the musical phrases, confirming that text was intended on all these voices. The melodic lines are designed precisely and accurately for the syllables.

Much less easy was the fact that, unfortunately, three of the eight partbooks are lost, meaning that a total of 18 voices are now completely missing. I spent much of the summer of 2010 recomposing these missing voices in a style that is as close as I could manage to Rossetto's style, as seen in the surviving portion. The task of recomposition was daunting, but mainly because of the size of the project rather than the actual nature of the work that needed to be done.

Careful analysis of the surviving voices showed that the 18 missing parts in the lost books were six second sopranos, six altos and six tenors; in other words, they were all middle parts in the texture of each subchoir, whereas the top and bottom lines (the high sopranos and the basses in each choir) all survive. Although the challenge of composing the 18 missing “filler parts” was real, it was comforting to be able to rely on the presence of 32 surviving parts. They constitute a huge torso of a piece. Once I had perceived how the incomplete jigsaw puzzle should fit together, there was no room for doubt about the pitch or range of each missing voice, no doubt about where each missing voice was supposed to be singing or be silent, no doubt about the harmonic structure or the length of each musical phrase, no doubt about the harmony on any given beat, and no doubt about the words. That was an immense help and meant that the intellectual underpinning of the reconstruction was essentially in place. The remaining effort was just a stimulating counterpoint exercise, albeit one of an unusually elaborate

kind. However, *caveat emptor*: listeners, take note that one third of what you are hearing is not by Rossetto!

The 32 surviving parts indicate that Rossetto basically composed *Consolamini, consolamini popule meus* for four 12-part choirs (each one of which is a double six-voiced choir). He seems to have liked composing for choirs in six or 12 voices—one lost *carmina* (“song”) by him, a wedding piece in 24 voices written for a Habsburg wedding in 1573, was composed for four six-part choirs. In *Consolamini*, the basic 48-part texture is achieved by the four 12-part choirs. To this Rossetto added an extra bass voice to the fourth choir (voice 49), as well as a slow harmonic *bassus ad organum* (the proto continuo line) for the accompaniment. These additions to the texture seem to have been made simply to bring the total number of parts to the satisfying round figure of 50 without unduly upsetting the basic symmetry of the four 12-part choirs.

Was the number 50 a response to a challenge? Since Striggio had written works in 40 parts and his Mass ends in 60 parts, the intermediate number 50 must have beckoned like a beacon. Curiously, these massive Florentine works were referred to in the second edition of the book *Fronimo Dialogo* (1584) by the Florentine musician Vincenzo Galilei, the father of Galileo Galilei. At one point the character Fronimo refers to “the author of this Dialogue” [Galilei] and states: “I have also seen him many times intabulate [that is, arrange for lute] and play several times music for 40, 50 and 60 parts.” *Consolamini, consolamini popule meus* is the only known work in 50 parts and is presumably the work referred to. We do not know for sure when it was composed but we can conclude that it was probably during Rossetto's Florentine years in the mid- to late 1560s, and at any rate certainly before 1583 (the date on the Munich manuscript) and before Galilei's 1584 reference.

Giovanni Gabrieli

The eight-part canzona by the Venetian composer Giovanni Gabrieli is played by His Majesty's

Sagbutts & Cornetts in honor of the 400th anniversary of the composer's death (1612). But I see its place in this program as also being a sly reference to Gabrieli's unparalleled fame as a master of suave “polychoral” music. That reputation has led historians to associate Venice with the development of rich music for multiple choirs of voices and/or instruments. Venice's reputation in this area had been established at St. Mark's Basilica under Adrian Willaert, although he usually wrote for eight voices (two SATB choirs). Giovanni Gabrieli and his uncle Andrea Gabrieli also worked at St. Mark's, and they were both fond of writing in up to 12, 16 or, even on occasion, 24 parts. (Giovanni Gabrieli's most extravagant work of this sort is a Gloria for 33 separate voices. It survives incomplete—another challenge in waiting....)

Gabrieli has traditionally been so deeply associated with the idea of the polychoral style that most histories of music, accepting the traditional Venetian propaganda, view the grand use of multiple choirs as a specifically Venetian feature, even when they acknowledge works by certain lesser composers (written for double chorus, in eight parts) as modest harbingers of the style. The myth even has it that in Venice the multiple choirs sang from the different galleries in St. Mark's, but scholars have now shown this idea to be unfounded, or at best greatly exaggerated. The rediscovery of the works by Striggio and Rossetto confirms that a massive polychoral style flourished in Florence on a vastly grander scale than anything by Willaert, and a generation before Gabrieli was writing his works.

Nevertheless, it remains incontrovertible that Giovanni Gabrieli's mastery of polychorality and his easy handling of it in either vocal or instrumental terms have an appealing elegance as well as an apparent simplicity in which great artistry is hidden. He also had a knack for inventing charming melodies that are highly memorable in a way that seems not to have interested the Florentine composers of Striggio's and Rossetto's generation. From these melodic tags, Gabrieli builds refined musical structures that are entirely typical of the early baroque.

Unum cole deum: The Ten Commandments of the Law, in 40-part canon

The anonymous setting of the Ten Commandments, *Unum cole deum* is a brilliantly composed but introspective and hypnotic canon in 40 parts. This is the oldest surviving such gigantic piece. It was published in Spain by Luys Venegas de Henestrosa, near the end of his *Libro de cifra nueva para tecla, harpa y vihuela* (Alcalá de Henares: Juan Brocar, 1557). This volume is a collection of instrumental music to be played, as the title says, on the keyboard, harp and vihuela (an instrument related to the early guitar). Henestrosa explains in his preface that all the music was ready ten years before publication, meaning that *Unum cole deum* was composed no later than about 1545 and possibly even in the 1530s. Certainly, its style confirms that it was written at least a generation before Striggio's ventures into musical *gigantismo*.

Unum cole deum is notated in one of the more bizarre forms of music notation ever used in Western music, now known as "Spanish number tablature." It is a rare system of notation that was used only for three published volumes of 16th-century keyboard music and then abandoned for lack of more general interest. This notation now seems especially cryptic and is all but impossible to read for modern musicians. The fact that the piece appeared in such rare notation has meant that it has been almost entirely ignored by scholars (although it was published in Spain in 1944). Moreover, the few people who have been aware of it have unthinkingly taken Henestrosa's version at face value, assuming the piece to be just a rather odd instrumental work for keyboard, harp, or vihuela—or rather for ten keyboards, harps, or vihuelas, since each instrument plays the four-part texture notated in the source, but it is a ten-fold canon, requiring nine other instruments to play the same four-part music, starting at regular intervals after the first one. So from the four parts that are notated, the result is 40 parts when all ten players are playing. But the idea of a 16th-century piece for ten players is highly unusual. That very curious fact should have alerted people to the fact that

something was wrong with this uncritical view of the work, as printed by Henestrosa.

Unum cole deum is printed in the middle of the third section of Henestrosa's book, among a group of other pieces each of which is called *canzon*. These surrounding works are all now known to be intabulations (arrangements) of vocal works. The presence on the page in the original edition, in small italic print, of the Latin words *unum colle [sic] deum ne iures vana per eum* suggested to me that these words were probably a Latin incipit, identifying the opening words of the text of the vocal piece from which the arrangement was made. The original does not seem to have survived, but the syllables of these eight words can be fitted easily and convincingly under the opening phrases, in all parts.

Once I realized that these Latin words made up a Latin hexameter verse—a versification of the first two of the Ten Commandments—it became clear that the next words ought to be *Sabbata sanctifices* ("Keep the Sabbath holy"), as in almost all version of the Commandments in Latin; and, sure enough, the seven syllables of these two Latin words again fit the music perfectly in all voices and correspond exactly to the musical rhythms. Encouraged by this, I started a hunt for a Latin hexameter version of all ten Commandments. Over the next three years, to my delight and dismay, I found many slightly different versions, all dating from the 16th century, but most of them would not fit the music convincingly or even comfortably.

It was the 36th such version that I found, from an early Benedictine prayer book printed in Barcelona, that finally fitted like a glove. It turned out to be in what are known as Leonine hexameters (apart from the last line), where there is also an internal rhyme in the middle of the line. This version had three points strongly in its favor: (a) it came from a book printed in Spain some years before *Unum cole deum* must have been composed; (b) all the syllables fit the musical notes perfectly in all the voices; and (c) the rests (the silences in the music) fell perfectly between the Commandments, either at the line ends or precisely at the classical caesura (the break in the middle of each of the five hexameter

Fuga aquarenta, y entra vna voz de otra a nue ue compasses, que es donde esta la señal en los triples y contra altos, te- nores y contrabajos. Y en acabando las quatro voces pri- meras tornan a entrar. Y así las segundas. &c.

Diez triples.
Diez contraltos.
Diez tenores.
Diez contrabajos.

Unum colle deum ne iures vana per eum,

Decifrannna 60

The only surviving source of the 40-part canon, in Spanish number tablature: Luis Venegas de Henestrosa, *Libro de cifra nueva* (Henares de Alcalá, 1557), 59v–60.

lines). This left little room for doubt, and finally allowed me to reconstruct the lost vocal original of the work published by Henestrosa in an instrumental arrangement.

The fact that the Latin versification of the Commandments occurs in so many slightly different versions in the 16th century is a testimony to the way such easily memorized verses were used to teach children the tenets of the Christian faith. Even after the Reformation, Latin versions continued to be used pedagogically in Protestant communities, but vernacular versifications were also developed in German by the Lutherans, in English by the Anglicans and in French by the Calvinists and Huguenots. Their purpose was identical, to help children memorize these important ideas. The research of my colleague Kate van Orden (who is playing the dulcian in these concerts) has shown how musical canons were specifically used in the 16th century to teach children, and her work suggests that the original vocal version of *Unum cole deum* may have had some such pedagogical purpose.

Unfortunately, I have not (so far) been able to identify the composer. He was no doubt associated with the Spanish royal chapel, but this does not necessarily mean he was Spanish. Many musicians from different countries were employed by Philip of Spain and by his father Charles V. Henestrosa's volume includes arrangements of vocal music by several of them, including Spaniards and Flemings, as well as Italians and Frenchmen. This leaves the field frustratingly wide open.

The canonic setting is symbolic. Each of the four notated vocal parts (soprano, alto, tenor and bass) is sung as a tenfold canon: the other nine sopranos, nine altos, nine tenors and nine basses follow systematically, coming in one by one, each one after an interval of four breves. The duration of the notated music is therefore 40 breves, the same number as the number of voices that result from the canon. Since the word "canon" means a rule or law, the use of a tenfold canon to represent the Ten Commandments from the Law of Moses is a musical in-joke, but a serious one. Bach would have appreciated the gesture. In 1739, he published two versions of

the Lutheran chorale *Dies sind die heil'gen zehn Gebot'* ("These are the Ten Commandments"): the first (BWV 678) is a strict canon and the second (BWV 679) is a fugue with ten entries of the theme.

The canonic treatment in *Unum cole deum* means that the words are entirely inaudible in a jumbled confusion that is absolute, except at the very opening (the First Commandment) and the very end (the Tenth Commandment). This aural confusion would not have bothered many Renaissance thinkers in the same way that it bothers some modern minds, for the simple reason that behind such apparent verbal confusion (which would have been anathema to 16th-century religious reformers) there is no intellectual confusion. Rather, a symbolic and intellectual point of a different kind is being made. At the center of the work, when the tenth choir starts and all 40 voices are singing, the words of all of the Ten Commandments are being sung simultaneously. In several of the hexameter versions I came across in my search for the one that fits the music correctly, there is an additional instruction at the end: *hoc fac et vives* ("Do this and live"). The composer's choice of the canonic form implies that the Ten Commandments are a unity and are all to be taken together, as a single Rule for Life.

Alessandro Striggio's *Ecce beatam lucem*, in 40 parts

Striggio was in his early twenties when he was appointed to his important post at the Florentine court. On the evening of July 13, 1561, a couple of years after moving there from his home city-state of Mantua, "a *canzona* in 40 parts was sung, composed by *messer Alexandro Striggio*" was performed in Florence in honor of the visit of Cardinal Ippolito d'Este, who was on his way to France as papal legate, to defend Catholic orthodoxy against the Huguenots. It was judged to be a "most beautiful thing" ("*cosa bellissima*"). Just a month later, on August 21, 1561, Striggio sent a ceremonial piece in 40 parts back to Mantua as a wedding present for Duke

Guglielmo Gonzaga of Mantua and his bride, the Habsburg Archduchess Eleonora of Austria. This was presumably the same work as the *canzona*, from which Striggio was getting double mileage. We do not know what the text was in either case, but it is generally assumed that both these references concern the same piece, and that it was an early version of the work we now know as *Ecce beatam lucem*, heard at the start of the second half of this program.

Striggio noted in his accompanying letter to Duke Guglielmo that it was "*cosa non mai sentita in si gran numero*" (something "never heard before for so great a number"). In this, he was mistaken since *Unum cole deum*, for the same number of voices, had been published in Spain in 1557 and must have been composed by about 1545. That a Florentine composer might not have known this obscure Madrilenian publication (with its even more obscure notation) is understandable, but his statement also means he had not heard the vocal original of *Unum cole deum*. This also confirms that his *canzona* (and wedding gift) was his own first venture into the 40-voiced medium. (Striggio's 40-part Mass was therefore composed after 1561.)

In any case, even if Striggio was guilty of lacking what one of my own teachers used to call "CBC" (Complete Bibliographic Control), we can be sure he was not in any way influenced by *Unum cole deum*. Assuming *Ecce beatam lucem* is essentially the same music as the 1561 *canzona*, it is certainly a new kind of piece for that date. The originality of its musical language would stand even if he had written it for 20 or 30 voices. It is not simply the *si gran numero* that is original, but also the method of composition. This work was in a sense his "masterpiece" in the traditional meaning of the word, the product of a young composer anxious to assert not only his skill but his originality.

Striggio's unusual 40-part composition had also underlined his naked ambition. It was to bring him considerable notoriety at an international level, including job offers at several other courts. It caught the eye and ear of his Florentine patrons, Duke Cosimo de' Medici (1519–1574) and his son and heir, Francesco de' Medici

(1541–1587). Like everyone, Striggio's principal allegiance would have been to the ruling duke, Cosimo; but he is also referred to as "musician of Prince Francesco," and his letters show that he had a close relationship with the young prince, who was about three years younger than he was.



Portrait of Cosimo de' Medici by Bronzino (1503–1572).

At some point after 1561 Striggio seems to have revised the *canzona*. As it survives in a German manuscript dated 1587 (now in Zwickau) and with a Latin text, *Ecce beatam lucem* is clearly a revision. The German provenance of this source shows that it is several stages removed from Striggio himself.

The copy (if not the musical revision) is usually assumed to have been derived from the royal wedding in Munich in 1568 of Renée of Lorraine and Prince Wilhelm of Bavaria. Wilhelm was a Habsburg prince since his mother was Archduchess Anna of Austria. She had married Duke Albrecht V of Bavaria and was the sister of Archduchess Eleonora (now Duchess of Mantua). At a banquet following the 1568 Munich wedding, an unidentified 40-part work by Striggio was performed three times in the composer's presence. The Habsburg link is important, suggesting that the Habsburg sisters

may have had a role in Striggio's involvement in both weddings.



Anonymous Italian portrait of Francesco I de' Medici.

This Munich work is usually taken to have been *Ecce beatam lucem*. However, a detailed description of the event was published in 1569 by the professional musician Massimo Troiano. The lack of agreement between his description and *Ecce beatam lucem* is problematic. Troiano specifically describes the 40-part Munich work as being grouped into four choirs, containing 8, 10, 16 and 6 voices, respectively, whereas *Ecce*

beatam lucem (like the Mass) has five choirs of 8 voices. It seems a disturbing mistake for a professional musician who actually participated in a work performed three times. It is therefore possible that the 1568 piece was an entirely different 40-part work, now lost, and that the revision of *Ecce beatam lucem* that survives in the later Zwickau source was made for another occasion. I believe that there are good candidates for this "other occasion," and one in particular that has the strongest of Florentine and Habsburg links.

The year 1564–1565 had seen important changes in both the Medici and Habsburg families. At a great celebratory Mass sung in the Florentine cathedral on Sunday, June 11, 1564 (his 45th birthday), Cosimo de' Medici formally handed over domestic power to the 25-year-old Francesco, who became Regent, and thus in effect had equal power to Cosimo in Florence. Cosimo held on to the title "Duke of Florence" for himself and continued to maintain tight

personal control on all foreign policy. He immediately stepped up his complex international negotiations for Francesco to make a useful dynastic marriage that would help expand the status and power of the Florentine state.

A month later, on July 25, 1564, the Holy Roman Emperor Ferdinand II died and his son became emperor, as Maximilian II. Politically, this was excellent news for many of the ruling families of Europe, the result of long-term strategic planning through their own dynastic marriages into the Habsburg family. The Wittelsbachs in Munich (the ruling family of Bavaria) had forged their link nearly 20 years earlier, in 1546 with Duke Albrecht's marriage to Maximilian's sister, Anna. The Gonzagas in Mantua had first done so in 1549 with a marriage between the previous duke, Francesco Gonzaga, and Maximilian's older sister, Katharina Archduchess of Austria. When Francesco died the next duke, Guglielmo Gonzaga, renewed the dynastic link by his marriage in 1561 to one of the still available sisters, Eleonora.

As soon as Maximilian became emperor, the two leading Italian families rushed in to secure two of the last remaining sisters. On December 9, 1565, the ancient and powerful Este family in Ferrara (Cosimo's great rivals for power within the Italian peninsula) managed to secure the imperial sister Barbara Archduchess of Austria. And the Medici family was the last to join the select interrelated group, when, just two weeks after the Ferrara wedding, on December 18, 1565, Cosimo's dynastic plans came to fruition and Francesco de' Medici married Maximilian's last and youngest sister, Johanna Archduchess of Austria. (Barbara and Johanna traveled together from Vienna, chaperoned by the Cardinal of Trent, the great music-loving patron Christoph Madruzzo.)

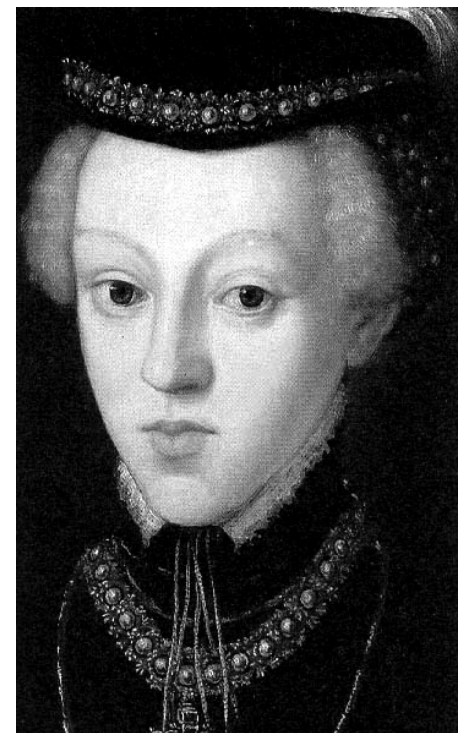
The international politics of this period owes a lot to the fact that Maximilian and his sisters were among the 15 children of their parents. There were plenty of potential brides to go round. The boys were also married off in just the same way to powerfully connected women. The Habsburgs, on their side, were also making

their own links with Europe's leading families. All these families knew that a good aristocratic marriage was a lot less expensive than a war and, through the bicultural children issued from such marriages, much more effective at preserving international peace and maintaining alliances.

The Florentine marriage was an important step in Cosimo's geopolitical plans. When Johanna of Austria became Francesco's wife, in 1565, she in effect became the new princess of Florence. Cosimo's own wife (Eleonora of Toledo) had died in 1562, so as an archduchess in her own right Johanna (known in Italy as Giovanna) was the new ranking royalty at the Florentine court. Her brother was the emperor, in Vienna; her older sisters were duchesses of Bavaria, of Mantua and of Ferrara. The Habsburgs were rather disdainful of the upstart Medici family, and the fact that Johanna/Giovanna was the very youngest of the family was a clear message. Johanna herself seems to have felt she had been forced to "marry down" and was not happy in Florence. (She rapidly found consolation in conservative religion, while Francesco soon found it with his mistress, Bianca Capello.)

Within all this dynastic coupling, Striggio's *Ecce beatam lucem* appears to have played a significant diplomatic role. In 1561, it was sent as a wedding present to the Gonzagas in Mantua; it was written by a leading musician at the Medici court in Florence; and in 1568, it (or another comparable piece) was performed at the Wittelsbach court in Munich, Bavaria. The link, the glue that holds these circumstances together is not the men, the dukes, but the women since the wives were all members of the ruling family of the Holy Roman Empire.

Ecce beatam lucem is an appropriately magnificent wedding piece for imperial Habsburg weddings. Through the interconnection of all these families (that is, through the women), it helped Striggio's career immensely. At all these weddings the presence of so many members of the leading international royal families would have made a Latin text more appropriate than an Italian one since many guests—not to mention the brides—were not fluent in Italian or German.



Court portrait of Johanna, Archduchess of Austria.

Here I part company with other leading Striggio scholars such as Iain Fenlon and Hugh Keyte, who have written that the text of *Ecce beatam lucem* "is unsuitable as a wedding composition," further mentioning its "doubtful suitability" for a wedding. They see it as the original laudatory Latin text in honor of Cardinal Ippolito d'Este's 1561 visit to Florence, as if the mere fact of a Latin text made the work somehow sacred, or "churchy," and therefore more appropriate for a Catholic cardinal. They assert that "certainly the words are appropriate to the reception of a luminary of the church entrusted with the task of defending Catholic orthodoxy," referring to Ippolito d'Este's imminent mission in France as papal legate, to defend Catholicism against the Huguenots.

I cannot agree. The words of *Ecce beatam lucem* are highly appropriate for a wedding. Recent research has, moreover, shown that the Latin text itself has a strong Habsburg connection and

no connection with the papacy or the Este family. The text has been identified by Hugh Keyte as being from an Ode by a humanist poet who was a specialist of New Latin secular poetry: Paul Melissus (1539–1602), who was Striggio's almost exact contemporary. Moreover, Melissus was a Protestant, hardly an appropriate choice for a text celebrating a Catholic cardinal on his way to defeat Protestantism. Melissus was educated in Zwickau (the place the manuscript of *Ecce beatam lucem* is now preserved). He was living in Vienna from 1560 to 1564 and was from 1561 the Poet Laureate of the court. He later worked as an ambassador for Maximilian II and certainly knew his sisters, especially the younger Austrian Archduchesses.

Some scholars believe that the Latin text fits the music so well that it must be the original one for which the music was composed. But Melissus could easily have made the Latin version to fit exactly the same rhythms of an earlier Italian text; in that way there would have been absolutely no difficulty in fitting it to existing music. This would explain why something published as a Latin "ode" should have such irregular—and sometimes indefinable—metric qualities. The practice of substituting another text was common in music in the 16th century, the second set of words being known as a *contrafactum*. *Contrafacta* normally worked the other way round, with a Latin text being replaced by a vernacular one; but there are plenty of cases of it going from the vernacular to Latin. Several of Striggio secular madrigals dealing with love survive with Latin words, adapted for the Catholic liturgy.

Reading the text of *Ecce beatam lucem* specifically as a wedding piece clarifies many otherwise obscure phrases. The reference to the "select assembly" is self-explanatory as a compliment to the guests at a royal and imperial wedding, as is the statement that "benign strength and majesty may be seen all around." The reference to the presence of "Patriarchs with prophets" is a plausible trope for the cardinals and bishops who were not only present at the wedding, but officiated. (The pope has always been Patriarch of Rome and his official representative, the papal

nuncio, was present at the Florentine wedding. The cardinal archbishop of Venice is officially the "Patriarch of Venice.") The words "David, King David himself" could allude to any supreme ruler who combined power and a taste for music; this would apply to either Maximilian II or Cosimo de' Medici. A phrase near the beginning may even refer metaphorically to a deified Cosimo and Francesco: "Jehovah as well as his Son, equal to the Father in splendor of deity." This looks suspiciously like a piece of courtly flattery verging on blasphemy, yet in Florence, Duke Cosimo was certainly the local "Jehovah" and Prince Francesco had indeed been recently elevated to "equal" power and splendor with his father by being made Regent.

If my reading is correct, it follows that the reference to the brilliance of the sun indicates the bridegroom, Francesco himself, and that the apostrophizing of the moon ("how beautiful are you, the moon!") is a direct compliment to the bride, Johanna/Giovanna. The antithesis between sun and moon implies the poem is in honor of a couple (not a single cardinal). These were standard tropes for royal couples at the time: the light of the moon/queen, whose realm was the night, was seen as a reflection of the brilliance of the sun/king, whose realm was the day. (Louis XIV was by no means the first monarch to present himself as a Sun King; and many queens were willing to refer to themselves as the moon, reflecting the glorious light of their husbands...) In the case of a royal bride, such a reference to the moon also powerfully evoked the Roman goddess Diana, virgin goddess of the moon, twin sister to Apollo (god of the sun), and protectress of childbirth.

As for the "everlasting food" mentioned in the text, the phrase would refer to the fact that a couple received Communion at their wedding (a rare occasion in those days when it was normal to take Communion only once a year). The plural used for the phrase "such pious minds" again confirms that the poem relates to a couple (not a single cardinal); it would be a standard enough compliment to two leading aristocrats receiving Communion. Johanna was specifically known for her rigorous, stiff piety. She was even

honored by the pope a few years later, when he sent her a special golden rose as a rare mark of esteem for her piety. Francesco, on the other hand, was not known to be particularly pious. Finally, the phrases "Grace and love are outstanding here...the fountain of perpetual love is present" are self explanatory in a wedding context but odd if supposed to relate to the 60-year-old Cardinal Ippolito d'Este in 1561.

It remains a possibility that Melissus's Latin text was written for the 1568 Munich wedding of Wilhelm of Bavaria and Renée of Lorraine. But given the poet's professional links with Maximilian II's court, a bias now exists in favor of the text being for the wedding of Maximilian's sister Johanna (who lived at the Viennese court until her marriage), rather than that of the Bavarian prince (who was only Maximilian's nephew and lived in Munich, not at the Viennese court). Incidentally, Prince Wilhelm was present at the Florentine wedding in 1565; he could have heard the work and asked to have it performed again for his own wedding three years later. This is speculation, of course, but circumstantial speculation.

I am therefore convinced that the surviving Latin text of *Ecce beatam lucem* text was written by the Protestant Poet Laureate of the Habsburg Court as a celebratory wedding piece for the dynastic wedding one of the young Archduchesses, and not to honor the Florentine visit of Cardinal Ippolito d'Este to Florence in 1561. The fact that the music is by Alessandro Striggio points strongly to the Florentine Court, and as a consequence to the wedding of Johanna and Francesco in December 1565.

Alessandro Striggio's *Missa sopra "Ecco sì beato giorno,"* in 40 & 60 parts

The *Missa sopra "Ecco sì beato giorno"* is an example of the most magnificent Renaissance art of the 16th century. It should come as no surprise to anyone that Florentine music at that time was as spectacular as Florentine painting, sculpture, literature, and architecture. In contrapuntal complexity, the Mass is one of the

most impressive choral creations in Western music, a musical *tour de force* of extraordinary proportions. Striggio adapted and expanded the music of his earlier 40-part piece, making a much larger work lasting nearly 30 minutes. It is a full setting of the Ordinary of the Mass in seven movements: Kyrie, Gloria, Credo, Sanctus, Benedictus and (as was not unusual at the time) two Agnus Dei settings.

Some sections of the music of the Mass contain direct citations from *Ecce beatam lucem*. Although the Italian title refers to the original work in a way that suggests its text might have been in Italian (*Ecco sì beato giorno*), the two titles really mean the same thing. The Italian can be translated as "Behold such a blessed daybreak," and the Latin, "Behold the blessed light," is just a metaphorical way of saying the same thing. Apart from the opening four words, the rest of the Italian text is not known to survive.

Since the Mass borrows music from the earlier work, it is clearly the later of the two compositions. Here Striggio was following a standard practice of the period, and the result is what is sometimes referred to today as a "parody mass." Almost all his main continental contemporaries did the same thing, notably Morales, Guerrero, Palestrina, Lassus, Monte and Victoria. In the shared passages, there are occasionally slight musical differences between *Ecce beatam lucem* and the Mass. We do not yet know whether these are the result of Striggio basing the Mass on the earlier, unrevised version of *Ecce beatam lucem* (when it still had the Italian words *Ecco sì beato giorno*) or whether he revised the music as he adapted it for the Mass. The latter procedure is more probable, supported by the way other composers often adjusted and adapted their motets as they transformed and expanded them into Masses.

It is possible, I suppose, that the Mass could have been associated with the events on Cosimo's 45th birthday, Sunday, June 24, 1564, when Francesco was granted the Regency; we know that for that ceremony a mass was sung with great pomp and ceremony in Florence Cathedral, but know nothing more about the music or the composer. Yet if *Ecce beatam lucem*

now looks like a wedding piece, its adaptation as a Mass draws the resulting work into a “wedding orbit” as well. I therefore believe, for the moment, that a link is more likely with the 1565 wedding of Francesco and Johanna. Their nuptial mass was also celebrated with great pomp in the *Duomo* (where Stefano Rossetto was organist). It was at any rate certainly composed before November 1566 when we know Striggio left Florence with three copies of the Mass in his baggage, setting off for Vienna with instructions from Cosimo and Francesco to present a copy to the emperor.

When composing the Mass, Striggio may already have known that other composers were following his lead in writing pieces in 40 parts. We know that by 1564 Lassus in Munich had written a 40-part *gesang* (song) for Duke Albrecht and his wife Anna, and also that Cardinal Christoph Madruzzo in Rome had another such piece. (Could this perhaps have been the original version of *Unum cole deum*?)

Cosimo spared no expense for the wedding and everything associated with it. Florence would be playing host for several weeks to many members of the leading families, and it was important that they should be impressed. The interior of Florence cathedral was entirely repainted pure white for the occasion. Elaborate banquets were organized, as were theatrical entertainments (for which we know Striggio wrote music). Cosimo may have reasoned that if the Habsburg emperors, archdukes, and archduchesses could have 40-part music, then he could have some as well, especially since it was his own composer who had started the trend. He therefore used music as one of the ways he could demonstrate that he could play in the same royal league, with *gigantismo* and *terribilità*.

In this not very subtle game of musical on-upmanship, Cosimo seems to have wanted his 40-part music to be even grander and more extensive than that of the Wittelsbachs and Habsburgs. Striggio obliged in two ways with the Mass. It is both much longer than any other such work and also more complex musically, with an even greater number of voices in the last movement. In the second *Agnus Dei*, the

five eight-part choirs expand into five 12-part choirs, resulting in 60 separate voice parts. For his part, Striggio’s ambitions probably matched, on his own level, those of his patrons, and the idea may well have been his own. He may have wanted once again to out-do his musical contemporaries, despite the stakes now being so contrapuntally high. Just as he had written to Guglielmo Gonzaga in 1561, a few years later the Mass would have provided him with the opportunity to say once again, but this time to his employers Francesco and Cosimo, that this was “*cosa non mai sentita in si gran numero*” (something “never heard before for so great a number”).

Cosimo seems to have understood that Striggio’s music provided him with an opportunity to play some powerful moves on the geopolitical chessboard, to shore up his political ambitions. Being Duke of Florence was not enough for him since that title was not a royal one; he wanted a royal title and a crown over his coat of arms. What he really wanted more than anything was to be granted the title of Archduke of Tuscany or, even better, King of Tuscany. That way, he would have precedence over all other Italian princes (especially his rivals, the Este family of Ferrara).

For such a titular upgrade he needed the support of the pope and the emperor. Pope Pius IV (a Medici, from a different branch of the family) was favorable to Cosimo’s political ambitions but the Habsburg Emperor was less so, for political reasons. However on December 9, 1565, just nine days before the Florentine wedding that joined the Habsburg and Medici families, the pope most inconsiderately died suddenly. The new pope, Pius V, was something of an unknown quantity, so Cosimo turned the full force of his diplomatic efforts of charm on Maximilian II.

Maximilian had a genuine taste for music and a particular fascination for music in 40 parts. His private chapel employed about 40 singers and 40 instrumentalists. He was actively looking for more such musical rarities to make them part of his collection in the same way he collected rare fossils, jewels, sculptures

and paintings. His surviving letters show that by 1564 he had gone out of his way to acquire copies of two such 40-part works.

Striggio was therefore dispatched to Vienna to present the emperor personally with a presentation copy of the Mass. (Coincidentally, the gift was made in the year of the emperor’s 40th birthday.) It was a clever move, full of typically Florentine subtlety. The pointed gift of a grandiose setting of the Mass implicitly made two points that were important for Cosimo’s advancement to a higher title. The setting of the Catholic Mass confirmed not only that the Medici family was staunchly Catholic, at that time of Reformation and Counter-Reformation, but also demonstrated that Cosimo was wealthy enough as a patron of the arts to play the public royal game on the world’s stage. In other words, the gift said “You see, I already have music fit only for kings and emperors.” And this implicit allusion to wealth served as a reminder that if the Habsburgs ever needed money, they should know where to turn. (At the time, many members of the ruling families in Spain, Austria, Germany and France had borrowed large sums from Cosimo, who seemed to have bottomless reserves of cash. He was becoming the private banker to kings and queens. They needed him, even if they found it slightly distasteful to refer to the fact directly.)

So Striggio left Florence in November 1566 and crossed the Alps in the middle of winter on horseback, with a servant and a baggage mule. (The mule died on the way.) However, things did not work out as hoped. The emperor was out of town. Striggio eventually caught up with him in Brno in mid January 1567, but the court musicians were not present and the Mass, being so gigantic, could not be performed. (The copy, presumably a rather special presentation copy, is now lost.) Not only did Striggio’s music, victim of its own size, fail to produce the desired magic, but the emperor also declined to listen to Cosimo’s siren song, refusing to grant the royal title.

Cosimo was infuriated. He wrote angrily to the emperor after a short delay, saying that he had run out of patience and would “seek justice from the Holy See” by appealing directly to the new pope. Pius V finally rewarded him

in 1569, with a unilateral papal bull (that is, a document issuing a formal papal edict) that dispensed with the emperor’s authority, granting Cosimo and his heirs the newly minted royal title of Grand Duke of Tuscany. This move was in itself part of a power-play between pope and emperor. The wording of the bull is withering in its thunderous declaration that popes derive their power from heaven, not from earthly kings or emperors, and that popes make—and can unmake—princes, kings and even emperors. The pope therefore granted Cosimo his royal crown, putting the emperor in his place. The document depicts the exact design; and the gold crown itself, encrusted with diamonds and other precious stones, was promptly dispatched from Rome to Florence.

Maximilian refused to acknowledge the title, for various personal and political reasons. Cosimo’s personal behavior did not help matters. Johanna/Giovanna perhaps told her brother that Cosimo had taken as a mistress a commoner who had been given higher rank at court than she, a Habsburg Archduchess! But once Cosimo was dead, Francesco, shortly after succeeding to the title, used the traditional Medici method of diplomacy. Since he knew Maximilian was at that point very short of cash, he made a very generous donation to the imperial coffers. The title was rapidly acknowledged and made official throughout the Holy Roman Empire.

After Striggio gave his presentation copy to the emperor in January 1567, he went on to Munich. In early February 1567, the Mass was performed liturgically in front of the Duke of Bavaria, Albrecht V, and his Habsburg wife, Anna. The duke’s musicians were directed by the composer Lassus. Striggio wrote enthusiastically back to Francesco de’ Medici that the performance was very good. Striggio also wrote rather grumpily that he had been obliged by the duke, whom he could not refuse, to leave behind one of his own personal copies of the Mass. (He was later paid handsomely the equivalent of about one year’s salary.) In Munich, as in Vienna, there seem to have been nearly 80 musicians working at court (about 40 singers and about 40 instrumentalists). They would have performed the

Mass from Striggio's own performing parts, and he probably had a double set: one for the singers and one for the instrumentalists. The "personal copy" he left behind would have been one of these two sets of performing parts. (This copy is also now lost.)

Exactly one year later Lassus would conduct three performances of the unnamed 40-part motet by Striggio that may have been *Ecce beatam lucem*. Lassus was a few years older than Striggio but the two composers had probably known each other since they were young. At the age of 12, Lassus had been in the service of Ferrante Gonzaga of Mantua and had visited the city in the summer of 1545. Since Striggio came from a noble family, raised at court, the two boys may have met then.

After Munich, Striggio traveled on to Paris, where on May 11, 1567, the Mass was performed nonliturgically (in a concert performance) in front of King Charles IX and his mother, Catherine de' Medici (a distant cousin of Cosimo's). The Medici family connections were again in play. A private sponsor paid for the concert, the Duc de Nevers Louis de Gonzague. He turns out to be Ludovico Gonzaga, the younger brother of Duke Guglielmo Gonzaga of Mantua. He also paid for dinner for all the musicians, a nice gesture, given the number involved. It must have been quite a party. Once again Striggio seems to have left behind a copy of the Mass, no doubt a different set of parts made in Paris to replace the set he had had to leave in Munich. (Again, it is now lost.)

While in Paris Striggio wrote to Francesco de' Medici asking for an extension to his leave of absence, for personal reasons, in order to visit England "and the virtuosos in the profession of music in that country." It seems impossible that during his two-week trip to London in June 1567 he did not meet the composer who was unquestionably the leading "virtuoso" in England: Thomas Tallis (c.1505–1585). There is evidence that Tallis wrote his own 40-part work, *Spem in alium*, one of the most iconic compositions of the late English Renaissance, as a direct result of the younger man's visit. One later report (dating from 1611) mentions a great Italian work that



Elizabeth I: The Rainbow Portrait, c.1600, by Isaac Oliver [Hatfield House].

had been sung and had made "heavenly harmonie," leading a Duke who was present (almost certainly the Duke of Norfolk) to ask whether no Englishman could do as well. Happily, Tallis took up the challenge. This implies that Striggio still had a personal set of parts with him of either the Mass or *Ecce beatam lucem*—or both works—when he reached London. (This personal copy is also now lost.)

Striggio's closing Agnus Dei, in 60 parts, a remarkable appeal for peace, *dona nobis pacem*, begins much like Tallis's *Spem in alium*, with the voices coming in one by one (heard tonight as a giant wave of sound, from left to right). Whether Tallis borrowed this idea from Striggio or not is hardly important. A similar idea occurs at the start of *Unum cole deum*. and is there a result of the canon. (Tonight it is heard in reverse, for reasons of rhetorical *varietas*, as a wave from right to left. See the score on pages 14–15.)

What the composers of these works have in common is less significant than what makes each one of them unique. When Tallis and Striggio

met in London in 1567, as surely they must have done, Striggio was about 30, whereas Tallis was over 60. Tallis's masterpiece shows the strengths of his great maturity and is rightly considered one of the highest points of English music of the late Renaissance. *Unum cole deum*, no doubt the product of a composer of Tallis's generation, is not in the same creative category, despite its contrapuntal mastery; the canon, though hypnotic, makes the result repetitive. Striggio's quite different works, on the other hand, show forcefully the strengths of his ambitious and energetic youth, and should be seen as one of the first manifestations of the Italian baroque era. Striggio has usually been dismissed by music historians as a rather unexceptional musical conservative, but musicologists don't always get things right.

To close the Mass, I have added the short plainsong *Ite Missa est/Deo gratias* (taken from a Roman Missal printed in 1563). It is not, of course, by Striggio. It provides the closing words of the Roman Mass, signifying that the Mass is ended. This text was traditionally considered part of the Ordinary of the Mass, but was almost never set to polyphony in Striggio's time.

Striggio/Struseo/Strusco

If at least four known copies of Striggio's Mass have been lost, it follows that the surviving source is at least the fifth. The unique source known today is a set of manuscript parts now in Paris. It was written by French copyists on French paper that was made in the town of Troyes, near Paris, in around 1620–1625. This means it must be a later copy of a manuscript set left behind in Paris by Striggio in May 1567. We know nothing of its history until 1726, when it was donated to Louis XV by its then owner, the French musician and priest Sébastien de Brossard. From the royal music library it passed into the present-day Bibliothèque nationale de France.

The work escaped identification for so long partly because Brossard incorrectly ascribed it to a nonexistent composer "Struseo." Then in the library's printed catalogue of 1914 it is listed with three important errors: it has no title; it is described

as being for "4 voices" instead of 40; and it is erroneously ascribed (with the name morphing yet again) to yet another nonexistent composer, "Strusco." With these three strikes against it, Striggio's *magnum opus* became completely invisible.

I first found a trace of it in 1987, without understanding that it was by Striggio. I became convinced by something I found when doing other research that a 40-part Mass by the unknown "Struseo" must be lurking incognito somewhere in the Bibliothèque nationale de France. Over the years I regularly tried to find it, but to no avail. It was only in 2005, while I was in Paris undertaking research on a sabbatical leave (supported by a Humanities Research Fellowship from UC Berkeley), that I was at last able for the first time to hold the manuscript of what turned out to be Alessandro Striggio's lost masterpiece. It had indeed been hiding in the Bibliothèque nationale, in a small red box containing 42 separate little partbooks: one for each voice, and two for the organ accompaniment.

During spring of 2007, a generous President's Research Fellowship in the Humanities from the Office of the President of the University of California made it possible for me to return to Paris for a further research leave. This allowed me to continue the necessary work on several fronts: a full-dress scholarly article ("Alessandro Striggio's Mass in 40 and 60 Parts," *Journal of the American Musicological Society*, vol. 60/1, 2007, 1–70), as well as an edition of the highly complex music, assembled from the 42 separate partbooks of the source into an enormous modern score. This led naturally to the first modern performances in 2007 and 2008.

Instruments and Sonorities

For tonight's performance, I have decided to include a variety of instruments. A full double-choir of wind instruments, played in eight parts by His Majestys Sagbutts & Cornetts, adds immeasurably to the sonorities, like gold leaf scintillating on a fine picture frame. But unlike the way a frame surrounds a picture, I chose for the first performance in 2007 and for the Berkeley

The image shows a page of handwritten musical notation. At the top left, it is marked '18' and 'Primo coro.' The first system of music is for a vocal part, with lyrics 'Kyrie eleison Kyrie eleison'. To the right of this system, there are handwritten notes: 'a. g. Voc.', 'Soprano', 'A. 1.', 'A. 2.', 'Bass', 'Canto', 'A.', 'Basso', and 'Soprano'. The second system of music has lyrics 'Kyrie eleison Kyrie elei son' and ends with 'Christe a 16 Tacet'. The third system has lyrics 'Kyrie elei son Kyrie a 24 Tacet'. The fourth system is marked '40' and 'Et' and has lyrics 'in terra pax hominibus bonae voluntatis Glo-'. Below this system, there is a circular stamp and more lyrics: 'mus to gra hias agimus tibi propter magnam glori-'. The notation includes various musical symbols like clefs, notes, rests, and bar lines.

Alessandro Striggio, *Missa sopra "Ecco si beato giorno,"* in 40 parts. Opening page of first part, showing the first Kyrie (a8), the Christe (tacet), the second Kyrie (tacet), and the opening of the Gloria (a40). Paris, Bibliothèque nationale de France, Rés. Vmd. ms 52 (olim Vm' 947).

performances in 2008, to have these instruments right in the center, doubling the third of Striggio's five choirs; it is an excellent arrangement for many reasons, and is again used in these concerts. I also chose to use a substantial group of instruments to support the *bassus ad organum* line, the general bass line that accompanies the whole work. Evidence from Striggio's time implies that this line was performed by a double-bass sackbut (or Renaissance trombone), and we are very fortunate to have been able to include such a rare instrument tonight. This reinforcement of the bass line also suggested the use of two violones (bass stringed instruments that can play at double-bass pitch in the full passages or up at normal pitch in the reduced sections). In addition, tonight we hear a delicate *lirone*—a multi-stringed instrument on which Striggio himself was a virtuoso performer—and

a bass dulcian. Finally, to hold the whole sonority together I have included four keyboard instruments to provide a chordal accompaniment.

It would be anachronistic to call all these instruments collectively a "continuo" group since such terminology did not emerge until 40 years after Striggio wrote his Mass; yet that is nevertheless what it really is. Florence was well in advance of other cities in this respect as well. Already in the 1550s Florentine musicians were regularly using such fundamental instruments to accompany chordally, anticipating traditional baroque sonorities. I have chosen to combine two organs (whose suave sustained sonorities help bind the sounds together) with two harpsichords (whose more incisive rhythmic precision, by contrast, help hold the choirs together rhythmically). On the Zwickau manuscript source of *Ecce beatam lucem* all these instruments (and several others such as lutes and

viols) are mentioned as forming the accompanying group playing the *bassus ad organum* line. The result heard at this concert is only one of many instrumental possibilities that would be appropriate. Our use of instruments tonight is certainly conservative, not at all extravagant. A performance paid for by the Medici or Habsburg families would have had access to richer instrumental resources, although I note with satisfaction that the number of musicians performing here (78 including me) is about the same as the full complement of musicians known to have worked at the Habsburg chapel in Vienna, the Bavarian chapel in Munich, and also in the Spanish royal chapel in Madrid. So our forces are about right.

Finally, it is perhaps worthy noting that 40 (or even 60) singers is not in itself an exceptional number today. Many popular performances of Handel's *Messiah* or Bach's B minor Mass use far more singers and therefore make much more sound. The effect of Striggio's and Rossetto's 40- and 50-part writing (at least for modern audiences) is not really one of astonishing volume, especially since for many sections of the works only one or two choirs are singing at a time. (Striggio's listeners might well have reacted differently, being less used to massed forces.) Rather than sheer volume, the most striking characteristic here may be the richly woven nature of the musical texture, and the contrast between the different group sizes used in the various sections. Striggio carefully saves the first moment in full 40-part sonority for the seventh phrase of the Gloria: "we give you thanks for your great glory." The 40 voices and the way they intertwine with each other do not so much create loud noise as luscious, luxuriant sonorities, comparable to

the rich brocades, fine furniture and other rich ornaments that were considered appropriate for royal or imperial chapels. In this sense the Mass was regal aural furniture.

If the professional link between Striggio and Rossetto in the 1560s perhaps helps explain the existence of Rossetto's *Consolamini, consolamini popule meus*, the special sonorities found in Striggio's *Ecce beatam lucem*, and even more so in his Mass, make it tempting to consider another link, some 20 years later, between the elderly Striggio and the young Claudio Monteverdi (1567–1643). In 1587, Striggio retired in his old age to his home town of Mantua. There he had as a young colleague Monteverdi, who from 1590 onwards was then in his first professional post. Some striking examples of the early baroque choral styles can be found in the choruses in Monteverdi's *Vespers of 1610*, written on a smaller (more economical) scale than the grand Florentine works of 50 years earlier. The rediscovery of Striggio's Mass and Rossetto's *Consolamini* now enables us to identify specifically Striggian sonorities that abound in the bigger choruses of Monteverdi's *Vespers*.

The full title of Striggio's Mass is "Mass on *Ecce si beato giorno*, divided into five choirs." For these Berkeley performances, I decided to take Striggio's title literally and call upon several of the best choirs in the Bay Area, who here maintain their personal identities. I am particularly grateful to the musical directors of these groups who have consented to give up their place on the podium, in the name of this unusual musical collaboration.

Davitt Moroney, January 2012



Scott Hewitt

Davitt Moroney was born in England in 1950. He studied organ, clavichord and harpsichord with Susi Jeans, Kenneth Gilbert and Gustav Leonhardt. After studies in musicology with Thurston Dart and Howard M. Brown at King's College London, he entered the doctoral program at Berkeley in 1975. Five years later, he completed his Ph.D. with a thesis under the guidance of Joseph Kerman and Philip Brett on the music of Thomas Tallis and William Byrd for the Anglican Reformation. In August 2001, he returned to Berkeley as a faculty member and is a Professor of Music as well as University Organist.

For 21 years he was based in Paris, working primarily as a freelance recitalist in many countries. He has made nearly 60 CDs, especially of music by Bach, Byrd and Couperin. Many of these recordings feature historic 17th- and 18th-century harpsichords and organs. They include Bach's *French Suites* (two CDs, for Virgin Classics, shortlisted for the Gramophone Award), *The Well-Tempered Clavier* (four CDs), the *Musical Offering*, the complete sonatas for flute and harpsichord, and for violin and harpsichord, as well as *The Art of Fugue* (a work he has recorded twice; the first recording received a Gramophone Award). He has also recorded

Byrd's complete keyboard works (127 pieces, on seven CDs, using six instruments) and the complete harpsichord and organ music of Louis Couperin (seven CDs, using four instruments). His recordings have been awarded the French *Grand Prix du Disque* (1996), the German *Preis der Deutschen Schallplattenkritik* (2000), and three British Gramophone Awards (1986, 1991, 2000). For his services to music he was named *Chevalier dans l'Ordre du mérite culturel* by Prince Rainier of Monaco (1987) and *Officier des arts et des lettres* by the French government (2000).

In 2000, he published *Bach, An Extraordinary Life*, a monograph that has since been translated into five languages. His recently published research articles have been studies of the music of Alessandro Striggio, of François Couperin, and of Parisian women composers under the Ancien Régime. In spring 2009, he was visiting director of a research seminar in Paris at the Sorbonne's *École pratique des hautes études*.

In 2005, after tracking it down for 18 years, he identified one of the lost masterpieces of the Italian Renaissance, Alessandro Striggio's *Missa sopra "Ecco si beato giorno,"* in 40 & 60 parts, dating from 1565–1566, the source for which had been lost since 1724. He conducted the first modern performance of this massive work at London's Royal Albert Hall in July 2007 (to an audience of 7,500 people, and a live radio audience of many millions of listeners) and conducted two performances at the Berkeley Festival & Exhibition in June 2008.

For 20 years **Magnificat** has explored the emotionally charged music of the 17th century, each season bringing together an assembly of internationally recognized musicians to present unique and innovative programs that engage the senses and inspire the imagination. **Magnificat** has offered audiences the chance to hear many significant works by well-known figures of the 17th century while also uncovering forgotten masterpieces, including many modern premieres.

Over the past decade, **Magnificat** has taken a special interest in promoting the works of women composers, undertaking a project to

record the complete works of Chiara Margarita Cozzolani, devoting entire programs to the music of Francesca Caccini, Barbara Strozzi and Isabella Leonarda, and hosting a conference on Women and Music in Seventeenth Century Italy. **Magnificat's** 20th Anniversary Season will conclude on the weekend of February 17–19, 2012, with a program featuring selections from Monteverdi's *Madrigals of War & Love*.

In addition to their annual series, **Magnificat** has appeared five times on the Berkeley Festival & Exhibition and has been presented numerous times on the San Francisco Early Music Society concert series. In September 2011 they were presented at the Bloomington Early Music Festival. **Magnificat** has also been presented by Music Before 1800, the Seattle Early Music Guild, the Tropical Baroque Festival, the Carmel Bach Festival, the Sonoma County Bach Society and the Society for Seventeenth Century Music. **Magnificat** has recorded for Koch International and Musica Omnia.

The **American Bach Soloists** (ABS) engage and inspire audiences through historically informed performances, recordings, and educational programs that emphasize the music of the baroque, Classical and early Romantic eras.

Founded in 1989 with the mission of introducing contemporary audiences to the cantatas of Johann Sebastian Bach through historically informed performances, under the leadership of co-founder and Music Director Jeffrey Thomas the ensemble has achieved its vision of assembling the world's finest vocalists and period-instrument performers to bring this brilliant music to life.

For more than two decades, Mr. Thomas has brought thoughtful, meaningful and informed perspectives to his performances as Artistic and Music Director of the American Bach Soloists. Recognized worldwide as one of the foremost interpreters of the music of Bach and the baroque, he continues to inspire audiences and performers alike through his keen insights into the passions behind musical expression.

Schola Cantorum San Francisco has caught the attention of audiences and critics in and beyond the Bay Area for its stunning artistry, fine blend of voices, and beautiful choral sound. Under the direction of Paul Flight, the group, especially known for its interpretations of Renaissance polyphony, is at home in a broad range of musical styles, from Gregorian chant to contemporary works. The choir's first two CDs, *Pilgrimage* and *This Christmas Night*, have been critically acclaimed, garnering praise for a sound "equal to the best of the mixed voice choirs in Great Britain." As guest artists, they have appeared with Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra performing music by Dietrich Buxtehude and Clarice Assad, and with Alasdair Neale and the Marin Symphony Orchestra. They have been featured artists on the concert series of the San Francisco Early Music Society in performances of Victoria's *Missa O magnum mysterium* and Spanish and New World Villancicos, and also at the 2010 Santa Cruz Baroque Festival. Most recently, the group gave a concert at Mission Santa Clara as guest artists of the Santa Clara Chorale, performing Domenico Scarlatti's ten-part Stabat Mater and Antonio Caldara's 16-part Crucifixus. They were a featured choir in the performances of Alessandro Striggio's *Missa "Ecco si beato giorno"* given at the 2008 Berkeley Festival & Exhibition.

Chalice Consort, under the direction of Davitt Moroney, collaborates with early music scholars around the world in reviving little-known sacred music from the Renaissance and baroque eras. The choir aims to pay particular attention to the rhetorical force of the words sung. In 2011 Chalice was named Artist-in-Residence at the Cathedral of St. Mary of the Assumption. Chalice's signature piece, Tomás Luis da Victoria's famous set of 18 Tenebrae Responsories (1585), will be next presented by St. Mary's Cathedral on April 4, 2012. In 2010, the choir produced the first Chalice Consort Early Music Conference, a conference/competition that brought together performers, scholars and listeners for a daylong experience of unknown liturgical compositions from the Renaissance that

were not available in any modern edition. The winning composition was by Genoese composer Simone Molinaro (c.1570–1636); in November 2010 it formed the basis for Chalice’s all-Molinaro program, *Music for Meditation and Devotion*. Visit www.chaliceconsort.org.



Having celebrated its first quarter century in 2007, *His Majestys Sagbutts & Cornetts* (HMSC) continues in the same spirit as always: aiming to bring the sound of its noble instruments, through pan-European repertoire from the 16th and 17th centuries, to new audiences via recordings, radio, television and—best of the lot!—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 two cornetts, three sackbutts and chamber organ/harpsichord, HMSC often joins with singers and string players, and is frequently asked to take part in projects with choirs: Sir John Eliot Gardiner’s Monteverdi Choir, the BBC Singers, Ex Cathedra, the choirs of Trinity, King’s and St. John’s colleges, Cambridge, as well as those of Westminster Abbey, St Paul’s and Westminster cathedrals, London.

His Majestys Sagbutts & Cornetts has more than 20 recordings to its credit, among them *A Bach Album* (Hyperion), which was honored as 2002 “recording of the year” in *Gramophone*. In 2007, the group launched its own recording label, sfzmusic. HMSC’s first recording on the

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 followed.

Recent highlights in the group’s 25-year career have included two performances in London’s Royal Albert Hall at the BBC Proms. Here the group joined The Tallis Scholars and The BBC Singers in Striggio’s newly rediscovered Mass in 60 parts; and, for the BBC’s unique and inspired “brass day,” HMSC appeared on stage with the Black Dyke and Grimethorpe Colliery brass bands. This year His Majestys Sagbutts & Cornetts will play in Girton, St. John’s and Kings colleges, Cambridge, at Wadham College, Oxford, the Royal Albert Hall at the BBC Proms, St. Paul’s Cathedral, Versailles, the Amsterdam Concertgebouw, Pisa Cathedral, Würzburg and Regensburg in Germany, and Washington DC and New York, among other locations.

Kate van Orden (*dulcian*) studied modern bassoon at Sweelinck Conservatorium in Amsterdam and baroque bassoon at the Koninklijk Conservatorium in The Hague, beginning her performing and recording career on period instruments with European ensembles including Les Arts Florissants, La Petite Bande and La Chapelle Royale. Since returning to America in 1990, she has performed regularly with American Bach Soloists, Tafelmusik and Philharmonia Baroque Orchestra and has made over 50 recordings. She also studies the French and Italian Renaissance and is a professor in the Music Department at UC Berkeley.

John Dornenburg (*violone*) is a Bay Area performer, recording artist and educator. As a viola da gamba soloist, he has made over 30 compact discs and performed widely in Europe, Australia, New Zealand, Turkey and across the United States. He teaches the viola da gamba at Stanford University, and is Emeritus Faculty in music history at CSU Sacramento. He is co-director of Archetti Baroque String Ensemble, director of

Sex Chordæ Consort of Viols, and is a founding member of Music’s Re-creation and Magnificat. He can also be heard on occasion with the Carmel and Oregon Bach Festivals, American Bach Soloists, Philharmonia Baroque Orchestra and many other musical organizations.

Farley Pearce (*violone*) is a versatile musician who performs on violone/double bass, violas da gamba, and baroque and modern cellos. He freelances with Bay Area ensembles such as Philharmonia Baroque Orchestra, Voices of Music, the Sex Chordæ Consort of Viols, the Jubilate Baroque Orchestra and the Albany Consort. Recent concerts have music ranging from that of 17th-century Germany and France to music of Alec Wilder. He has specialized in seldom heard solo bass repertoire of the 18th century and can be heard frequently on the Noontime concert series in San Francisco.

David Morris (*lirone*) performs with The King’s Noyse, the Galax Quartet, Quicksilver, the Sex Chordæ Consort of Viols and NYS Baroque. He has performed with Musica Pacifica, the Boston Early Music Festival Orchestra, Tragicomedia, Tafelmusik, the Boston Symphony Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Seattle Baroque Orchestra, the Mark Morris Dance Company and Seattle’s Pacific Musicworks. He was the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival and the San Francisco Early Music Society series. Mr. Morris received his B.A. and M.A. in music from UC Berkeley, and has been a guest instructor in performance practice at UC Berkeley, UC Santa Cruz, the SF Conservatory of Music, Mills College, Oberlin College, the Madison Early Music Festival and Cornell University. He has recorded for Harmonia Mundi, New Albion, Dorian, New World Records, Drag City Records and New Line Cinema.

Melody Hung (*harpsichord*) graduated from UC Berkeley with dual majors in Music and English this past May. She began studying the harpsichord her second year at UC Berkeley, under Professor Davitt Moroney’s instruction in the University Baroque Ensemble, and also studied with Charlene Brendler and Katherine Heater. As an undergraduate, she wrote an Honor’s paper tracing the dissemination of the *stylus phantasticus*, an improvisatory style, in keyboard works of the 17th and 18th centuries, specifically focusing on the style’s progression from Italy to North Germany and France. One of five students selected by the Music faculty to receive the Eisner Prize, a distinguished award for outstanding creative achievement, she has performed solo concerts at Hertz Hall and the Women’s Faculty Club. She plans to further her music studies in graduate school.

Jonathan Rhodes Lee (*harpsichord*) regularly performs as soloist, chamber musician, and in orchestras in the United States and abroad. He is also a founding member of the baroque ensemble Les grâces (www.lesgraces.com), which has recently released its first full-length CD on the MSR label. Mr. Lee holds degrees from Colgate University, the San Francisco Conservatory and UC Berkeley, and was a Fulbright scholar at the Royal Conservatory in The Hague. He currently holds the Dolores Zohrab Liebmann fellowship, writing a Ph.D. on Handel’s oratorios and 18th-century sensibility. When he is not onstage performing, he is generally there tuning and maintaining harpsichords, organs and fortepianos.

James Apgar (*organ*) is a student in the M.A./Ph.D. program in the history and literature of music at UC Berkeley, where he will write a dissertation on Elizabethan England under Davitt Moroney. In 2008, he was commissioned to compose a Grace for the Choir of Magdalen College, Oxford. His other works and arrangements have been performed by professional choirs on both U.S. coasts. Mr. Apgar is also

an organist, having held church posts in New Haven and Washington, and currently serving as Interim Organist of St. John's Presbyterian Church, Berkeley. He has extensive continuo experience on both organ and harpsichord, playing with the Yale Collegium Musicum, Yale Baroque Opera Project, UCB Baroque Ensemble and UCB Chamber Chorus. Finally, Mr. Apgar is an active countertenor, currently singing with American Bach Soloists, Artists' Vocal Ensemble and Pacific Collegium.

San Francisco native **Tiffany Ng** (*organ*) never expected the organ and carillon to take over her life at Yale University, but after earning a bachelor's degree in music and English, spearheading the organization of a national carillon convention, and curating a bell exhibit at the Yale University Collection of Musical Instruments, her path became clear. She pursued a licentiate in carillon performance from the Royal Carillon School "Jef Denyn" in Belgium, graduating *magna cum laude*. She then earned a master's degree in organ performance at the Eastman School of Music studying historical performance practice with William Porter. Ms. Ng is now a doctoral candidate in musicology at UC Berkeley, where she serves as Associate Carillonist of Sather Tower. She has performed over 80 recitals throughout North America and Europe, and as an energetic proponent of new music, has premiered a dozen acoustic and electroacoustic pieces for organ and carillon.