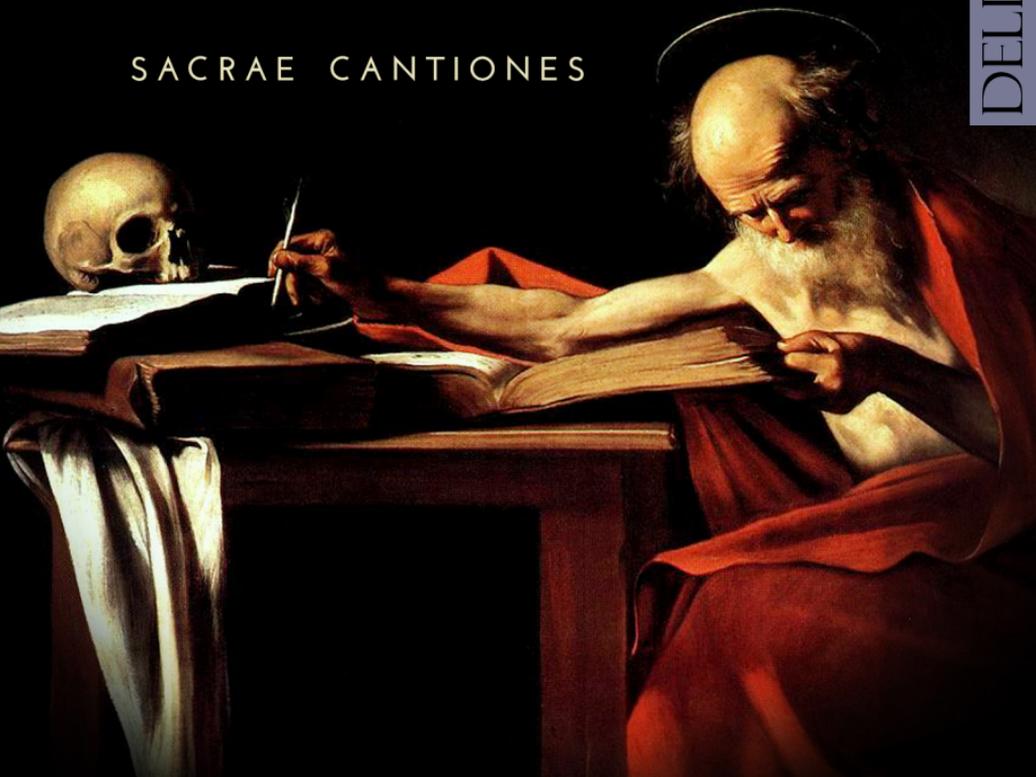


GESUALDO

SACRAE CANTIONES

DELPHIAN



THE MARIAN CONSORT

RORY MCCLEERY

GESUALDO

CARLO GESUALDO da VENOSA (1566–1613)

SACRAE CANTIONES for five voices, Book I (1603)

SACRARUM CANTIONUM QUINQUE VOCIBUS LIBER PRIMUS

THE MARIAN CONSORT

Emma Walshe *soprano**

Esther Brazil *mezzo-soprano*t

Rory McCleery *countertenor*†/director

Ashley Turnell, Guy Cutting *tenors*

Christopher Borrett *bass*

Recorded on 6-8 January 2016 in the Chapel of Merton College, Oxford
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Engineer: Paul Baxter
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24-bit digital mastering: Paul Baxter
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SACRAE CANTIONES

THE MARIAN CONSORT | RORY McCLEERY

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- | | |
|--|--------|
| 1 Ave Regina caelorum *† | [3:27] |
| 2 Venit lumen tuum *† | [2:46] |
| 3 Ave dulcissima Maria *† | [4:17] |
| 4 Reminiscere miserationum tuarum *† | [3:36] |
| 5 Dignare me laudare te †† | [2:19] |
| 6 Sancti Spiritus, Domine †† | [2:03] |
| 7 Domine, ne despicias deprecationem meam *† | [2:42] |
| 8 Hei mihi, Domine *† | [3:12] |
| 9 Laboravi in gemitu meo *† | [3:36] |
| 10 Peccantem me quotidie *† | [4:26] |
| 11 O vos omnes *† | [2:57] |
| 12 Exaudi, Deus, deprecationem meam †† | [3:01] |
| 13 Precibus et meritis †† | [2:36] |
| 14 O Crux benedicta *† | [3:10] |
| 15 Tribularer si nescirem *† | [3:18] |
| 16 Deus, refugium et virtus *† | [3:07] |
| 17 Tribulationem et dolorem *† | [3:40] |
| 18 Illumina faciem tuam *† | [3:10] |
| 19 Maria mater gratiae *† | [3:22] |

Total playing time

[60:55]

All editions prepared by Rory McCleery

Notes on the music

Carlo Gesualdo, Prince of Venosa and Count of Conza, is remembered chiefly today for the eccentricities of both his life and of his surviving musical compositions. The former in particular have captured the imagination of generations of biographers and admirers, and no single event has served to inform perceptions of the Renaissance nobleman and his music more powerfully than the gruesome murder of his first wife, Donna Maria D'Avalos, and her lover, Fabrizio Carafa, the Duke of Andria. The crime, committed on 16 October 1590 in Gesualdo's Palazzo San Severo in Naples (on his discovery of the lovers '*in flagrante delicto di fragrante peccato*'), provided inspiration for sonnets of mourning by a whole group of Neapolitan poets, including Torquato Tasso, and generated a succession of increasingly lurid and fanciful retellings which continued until well into the nineteenth century.

As the Gesualdo scholar Glenn Watkins has remarked, the murder itself is not particularly noteworthy: Maria's promiscuity was seemingly well publicised, and prevailing societal convention demanded action from the cuckolded husband in defence of his personal and family honour. What is striking is the salacious and brutal nature of this crime of passion, as documented in the surviving depositions of several witnesses: having returned to his Palazzo early by design from a feigned hunting trip, Gesualdo was reportedly

assisted in the killing by his servants, although he himself was responsible for stabbing his wife a number of times; and the Duke of Andria's body was not only riddled with both sword and firearm wounds, but also dressed in his lover's nightgown. This and Gesualdo's subsequent behaviour (his mistreatment of his second wife, Eleonora d'Este, who estranged herself from him and attempted to secure a divorce; his isolation at his family seat in Gesualdo; his penchant in his final years for masochism and flagellation; and his veneration, bordering on obsession, of his uncle, the recently deceased Cardinal Carlo Borromeo) have served to fuel the 'myth' of Gesualdo as madman, deviant and tortured pariah, something which is seen to be replicated in the unusually chromatic, rule-defying music that he composed. Alex Ross draws parallels with the composer's contemporary Michelangelo Merisi da Caravaggio, an artist famed for the dramatic contrasts of the 'tenebrist' style that he pioneered, and whose honour-killing of Ranuccio Tomassoni leads us to 'wonder whether the violence of the art and the violence of the man emanated from the same demoniac source'. What is clear, though, is that Gesualdo's music was held in high esteem by his contemporaries: Scipione Cerreto remarked that he was 'inferior to no other composer, having discovered new inventions of composition adorned with thought and caprice so that all musicians and singers of the world have been given to marvel'; and Giulio Cesare

Monteverdi, writing in 1607 in defence of his brother Claudio's *seconda pratica* compositional style against the critic Artusi, cites him (along with Cipriano de Rore and a fellow nobleman composer, Count Alfonso Fontanelli) as an example of good taste and practice.

Gesualdo's compositional style is undeniably the result of a number of a variety of influences, and while his personality and disposition are undoubtedly important, arguably more so is the Ferrarese musical milieu into which he married in 1594. The Este court had long been a place of cultural exchange and bold innovation in music-making, with the female singers of Duke Alfonso II's *concerto delle donne* and the theorist Nicola Vincentino's chromatic harpsichord, the *archicembalo*, two of many distinguishing features which fascinated Gesualdo on his long visits there between 1594 and 1596. The musician who appears to have exerted the most profound influence on him in this period is the composer and organist Luzzasco Luzzaschi, one of the few people able to play the *archicembalo* and praised by Vincenzo Galilei as one of the very best musicians in Italy: in a letter to Duke Alfonso, Alfonso Fontanelli, Gesualdo's assigned equerry, notes that 'he has abandoned his first style and has set himself to the imitation of Luzzasco, a man whom he greatly admires and praises.' It was in Ferrara that Gesualdo's first two books of madrigals were published and on his return to his castle at Gesualdo he

established a group of professional musicians after the Ferrarese model, for his own private *musica da camera* performances.

Gesualdo's volumes of motets have long been (somewhat unfairly) overshadowed by his better-known Tenebrae Responsories. The two books of *Sacrarum Cantionum* ('Sacred Songs'), one for five voices and one for six and seven voices, were printed in Naples in 1603 by Costantino Vitali, eight years before the *Responsoria* were to be issued at Gesualdo, and the later publication owes a clear debt to its predecessors; the volume of motets for six and seven voices (which sadly survives incomplete, as two of the partbooks are lost, although three of the motets were famously completed by Igor Stravinsky*) represents Gesualdo's first sustained foray into writing for this expanded texture. Also prescient is the setting for five voices of the text *O vos omnes* from the Lamentations of Jeremiah, which reappears not once but twice in the course of the *Responsoria*, as part of the final Responsory for Good Friday, *Caligaverunt oculi mei*, and again as the fifth Responsory for Holy Saturday (the latter appearance also being linked musically to the five-voice 1603 setting).

The motet volumes are themselves indebted to an earlier publication, not by Gesualdo,

*Stravinsky's 'completions', published as *Tres Sacrae Cantiones*, are recorded by the Choir of St Mary's Episcopal Cathedral, Edinburgh, conducted by Duncan Ferguson, on Delphian DCD34164.

Notes on the music

but rather by his one-time employee, the Neapolitan composer and organist Scipione Stella. Stella accompanied Gesualdo to Ferrara in 1594, and in addition to supervising the preparation and printing of his master's first two books of madrigals, he himself had published a volume of five-part motets the following year, dedicated to Duke Alfonso II. A comparison of the choice of texts for this print and those found in the 1603 *Sacrarum Cantionum* volumes is revealing, as fourteen of the twenty chosen by Stella are also set by Gesualdo. The texts of Gesualdo's five-voice motets also serve to give us a very specific insight into his mindset at this turbulent point in his life: in 1603, the Prince was embroiled in the trial of one of his former lovers, Aurelia d'Errico, and her co-conspirator, Polisandra Pezzela, as witches. The two women were accused of clandestinely feeding the Prince various bodily fluids as love potions, with the result that his health was in marked decline. Against this backdrop, it is perhaps no surprise that Gesualdo chose to set texts expressing hopelessness and desolation in the face of mortal sin and death and either asking God directly for mercy, or doing so through the intercession of the Virgin Mary.

This concern with repentance and salvation, doubtless influenced by Gesualdo's upbringing and education at the College of Cardinals in Rome (before the untimely death of his older brother Luigi changed his trajectory from an

ecclesiastical career to that of sole heir of the Gesualdo fortune), also manifests itself in the painting he commissioned for the chapel of Santa Maria delle Grazie in Gesualdo, built by the Prince along with the adjoining Capuchin monastery in 1592. Completed by the Florentine artist Giovanni Balducci in 1609 and intended as the church's altarpiece, *Il perdono* shows the composer (in his only known portrait) as a kneeling suppliant in the bottom left-hand corner, uncomfortably close to the fires of hell, while a multitude of saints and angels intercede on his behalf with Christ, resplendent at the very top and centre of the painting. This imagery is echoed in the opening words of Gesualdo's will, which begins by asking the Holy Father for his infinite mercy, and continues by pleading for the intercession of the Virgin Mary and a host of other saints, including the newly canonised Borromeo.

Musically, the nineteen motets in the five-voice collection present an interesting facet of Gesualdo's compositional technique, as they combine the idiosyncratic word-painting techniques of chromaticism (both melodic and harmonic) and rhythmic dynamism found in the later madrigals and *Responsoria* – learnt from Ferrarese composers such as Rore, Luzzaschi and Giaches de Wert, and developed to extremes – with an often more mellifluous approach to polyphonic writing more akin to the *prima pratica* style of Palestrina. While the concept of importing the gestural approach to

text-setting of the madrigal into the realm of sacred composition was not a new one (and indeed had been pioneered by these previously mentioned Ferrarese composers of an earlier generation), Gesualdo invests his motets with a sense of immediacy and pictorialism through the discriminating employment of chromaticism, melodic word painting, melisma and homophony: one among many examples is *Hei mihi, Domine*, where the polyphony of the plaintive opening 'sighing' motif, alternately rising and falling, gives way to the doubting chordal questions at 'quid faciam miser?', before the palpable sense of flight at 'ubi fugiam' and the poignant chromatic twists of 'Miserere mei'.

Also borrowed from the madrigal is Gesualdo's use of an ABB form for several of the motets, as in the Marian prayer *Ave dulcissima Maria*. In the repeated homophonic section which follows the wonderfully evocative opening polyphony, this motet also features one of only two instances of what Glenn Watkins calls the 'uncanny progression' (most readily recognisable from the opening chords of the composer's *Moro Lasso* from the sixth book of madrigals) in the five-voice *Sacrae Cantiones*. This involves a shift by descent between major and minor chords a major third apart as a means of highlighting a moment of particular textual import, in this instance the request for Mary to pray *for us* to her son. The second of this progression's appearances

is in *Deus refugium et virtus*, where it serves to underline the 'piety' of the church's prayers, a quality Gesualdo was clearly also keen to be recognised for. A related compositional device is employed for the opening section of *O vos omnes*, another motet devised with the madrigalian ABB sectional division and repetition, and one which demonstrates Gesualdo's mastery of formal compositional technique. Here, the first eleven bars are designed around a harmonic progression descending in thirds C–A–F–D–B flat–G, before the exact reverse of the 'uncanny progression', an ascending major third shift from a minor to a major chord, draws the listener's attention to the exhortation 'videte' which precedes the tortuous melodic chromaticism of 'si est dolor sicut dolor meus'. It is tempting at this moment to imagine Gesualdo identifying himself with the victimised Christ as well as the contrite and desperate sinner of his other chosen texts: what is certainly evident is that in his five-voice motets, he turned his prodigious compositional talent to the creation of a collection of pieces that betray his obsession with his own personal sin, remorse and need for absolution.

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Texts and translations

1 Ave Regina caelorum

Ave Regina caelorum,
ave domina angelorum:
salve, radix sancta,
ex qua mundo lux est orta:

*Hail, Queen of heaven,
hail, mistress of the angels:
hail, holy root,
from which sprung the light of the world:*

Gaude Virgo gloriosa,
super omnes speciosa,
vale, valde decora,
et pro nobis semper Christum exora.

*Rejoice, glorious Virgin,
beautiful above all others,
hail, most honoured,
and ever pray to Christ for us.*

Latin, [?] twelfth century; used as the concluding antiphon
in each of the Hours of the daily office from Candlemas until
Maundy Thursday

2 Venit lumen tuum

Venit lumen tuum, Jerusalem, et gloria
Domini super te orta est; et ambulabunt
gentes in lumine tuo. Alleluia.

*Your light is come, Jerusalem, and the glory of
the Lord is risen upon you; and the nations shall
walk in your light. Alleluia.*

Respond at Epiphany (Isaiah 60: 1, 3)

3 Ave dulcissima Maria

Ave dulcissima Maria,
vera spes et vita, dulce refrigerium!
O Maria, flos virginum,
ora pro nobis Jesum.

*Hail, sweetest Mary,
our true hope and life, sweet refreshment!
O Mary, flower of virgins,
pray to Jesus for us.*

4 Reminiscere miserationum tuarum

Reminiscere miserationum tuarum, et
misericordiarum tuarum, Domine Deus
meus, et ne memineris delicta iuventutis
meae.

*Remember your pity and your mercifulness, O
Lord my God, and do not recall the sins of my
youth.*

Adapted from Psalm 24 (Vulgate): 6-7, sung in the second
nocturn of Matins for the dead

5 Dignare me laudare te

Dignare me laudare te, Virgo sacrata: da mihi
virtutem contra hostes tuos.

*Let me praise you, O holy Virgin: grant me
strength against your enemies.*

Versicle and Response traditionally following the hymn *Ave
Regina caelorum* [see track 1]; attributed to St Ephrem the
Syrian (306–373)

6 Sancti Spiritus, Domine

Sancti Spiritus, Domine, corda nostra
mundet infusio et sui roris intima aspersione
faecundet.

*O Lord, let the pouring in of the Holy Spirit
cleanse our hearts and make us fertile with the
inmost watering of his dew.*

Postcommunion at Pentecost

7 Domine, ne despicias deprecationem meam

Domine, ne despicias deprecationem
meam et protege me nunc et in hora mortis
meae.

*Lord, do not spurn my prayer, and protect me
now and in the hour of my death.*

Texts and translations

8 Hei mihi, Domine

Hei mihi, Domine, quia peccavi nimis in vita mea: quid faciam miser, ubi fugiam, nisi ad te, Deus meus? Miserere mei, dum veneris in novissimo die.

Woe is me, O Lord, for I have sinned too much in my life: what shall I do, wretch that I am, where shall I flee, if not to you, my God? Have mercy upon me, when you come at the last day.

Responsory following the fifth lesson at Matins for the dead

9 Laboravi in gemitu meo

Laboravi in gemitu meo; lavabo per singulas noctes lectum meum: lacrimis meis stratum meum rigabo.

I have struggled with my grief; I will wash my bed every night: with my tears will I wet my couch.

Psalms 6: 7, sung in the first nocturn of Matins for the dead

10 Peccantem me quotidie

Peccantem me quotidie et non me penitentem, timor mortis conturbat me. Quia in inferno nulla est redemptio. Miserere mei, Deus, et salva me.

The fear of death terrifies me, who sin daily and do not repent. For in hell there is no redemption. Have mercy on me, my God, and save me.

Responsory following the seventh lesson at Matins for the dead

11 O vos omnes

O vos omnes qui transitis per viam: attendite et videte si est dolor sicut dolor meus.

O all you who pass by the way: take heed and see if there is any sorrow like my sorrow.

Antiphon for Holy Saturday (Lamentations 1: 12)

12 Exaudi, Deus, deprecationem meam

Exaudi, Deus, deprecationem meam: intende voci orationis meae et miserere mei.

Hear my prayer, O God: incline to the voice of my prayer and have mercy on me.

13 Precibus et meritis

Precibus et meritis beatae Mariae semper virginis et omnium sanctorum perducat nos Dominus ad regna caelorum.

Through the prayers and merits of the blessed Mary ever virgin, and of all the saints, may the Lord lead us to the kingdom of heaven.

Absolution at Matins from the Hours of the Blessed Virgin

14 O Crux benedicta

O Crux benedicta quae sola fuisti digna portare Regem coelorum et Dominum, defende nos ab omni malo.

O blessed Cross who alone were worthy to bear the King of heaven our Lord, defend us from every evil.

Antiphon for the Feast of the Exaltation of the Holy Cross

15 Tribularer si nescirem

Tribularer si nescirem misericordias tuas, Domine. Tu dixisti: nolo mortem peccatoris, sed ut magis convertatur et vivat.

I should be sore troubled if I did not know your mercies, O Lord. You have said: I do not desire the death of a sinner, but rather that he should be turned round, and live.

Respond for the first Sunday in Lent

Texts and translations

16 **Deus, refugium et virtus**

Deus, refugium et virtus, adesto piis
ecclesiae precibus, auctor ipse pietatis,
et praesta ut quod fideliter petimus efficaciter
consequamur.

from the Gregorian Sacramentary; in the Tridentine rite, the
Collect for the twenty-second Sunday after Pentecost

*O God, our refuge and strength, be present for
the pious prayers of your church, you who are
the author of that piety, and grant that what we
faithfully ask, we may efficaciously achieve.*

17 **Tribulationem et dolorem**

Tribulationem et dolorem inveni et nomen
Domini invocavi: O Domine, libera animam
meam; misericors Dominus et iustus et Deus
noster miseretur.

Psalm 114 (Vulgate): 3b-5

*I found tribulation and sorrow, and I called on the
name of the Lord: O Lord, deliver my soul; he is
a merciful and just Lord, and our God has mercy.*

18 **Illumina faciem tuam**

Illumina faciem tuam super servum tuum,
salvum me fac in misericordia tua:
Domine, non confundar, quoniam invocavi te.

Psalm 30 (Vulgate): 17-18

*Make your face to shine upon your servant, O
save me in your mercy: let me not be put to
confusion, O Lord, for I have called upon you.*

19 **Maria mater gratiae**

Maria mater gratiae,
mater misericordiae,
tu nos ab hoste protege
et hora mortis suscipe.

from a hymn used in the Little Office of the Blessed Virgin Mary
at Terce, Sext, None and Compline

*Mary, mother of grace,
mother of mercy,
protect us from the enemy
and receive us in the hour of death.*



Biographies

Taking its name from the Blessed Virgin Mary, a focus of religious devotion in the sacred music of all ages, **The Marian Consort** is a young, dynamic and internationally renowned early music vocal ensemble, recognised for its freshness of approach and innovative presentation of a broad range of repertoire. Under its founder and director, Rory McCleery, this 'astounding' (*The Herald*) ensemble has given concerts throughout the UK and Europe, features regularly on BBC Radio 3, and is a former 'Young Artist' of the Brighton Early Music Festival.

Known for its engaging performances and imaginative programming, the group draws its members from amongst the very best young singers on the early music scene today. They normally sing one to a part (dependent on the repertoire), with smaller vocal forces allowing clarity of texture and subtlety and flexibility of interpretation that illuminate the music for performer and audience alike. The Marian Consort is also committed to inspiring a love of singing in others, and has led participatory educational workshops for a wide range of ages and abilities.

Their repertoire encompasses the music of the fifteenth to seventeenth centuries with a particular focus on the exploration of lesser-known works, often bringing these to the attention of the wider public for the first time. The Marian Consort is also a proud exponent

of contemporary music, juxtaposing latter-day pieces and Renaissance works in concert in order to shed new light on both. As part of this commitment to new music, the group has commissioned works from several leading British choral composers, including Cecilia McDowall and Matthew Martin.

The Marian Consort performs across the UK and Europe: recent highlights have included recitals at King's Place, the Tage Alter Musik Regensburg and the Festival de Música Antiga Valencia; concerts for the Leipzig A Cappella Festival and the St Magnus International Festival; and performances at the Wellcome Collection and the British Academy.

The Marian Consort has to date released five CDs with Delphian Records, which have met with considerable critical acclaim. Their disc of English and Continental Renaissance music from the Dow Partbooks (DCD34115) received outstanding reviews in all of the major broadsheets, with *The Scotsman* giving it 5 stars for 'performances that glow with golden purity and soul', the *Sunday Times* commenting 'exquisite ... the ensemble sings with eloquence and expressive finesse', and *Gramophone* calling it 'superb'. Their 2013 release of music by the Parisian Renaissance composer Jean Maillard (DCD34130) attracted praise from Richard Morrison in *The Times* for its 'precision and pellucid textures', with the *Guardian* noting that 'the performances are models of discretion and

musical taste, every texture clear, every phrase beautifully shaped'. The ensemble's release of a Christmas mass and motets by Jean Mouton, Cristóbal de Morales and Annibale Stabile (DCD34145), was Christmas Choice in *BBC Music Magazine*, who commented that 'the works are mellifluously performed by The Marian Consort, who shape the sinuous polyphony with winning pliability', while the *Sunday Times* described the disc as 'sublime – sung with impeccable polish and blend' and the *Observer* lauded the group for 'drawing the listener in by quiet persuasion and musical intelligence of the highest order'. A recording of sacred music by Lennox and Michael Berkeley (DCD34180) is also in production for release in 2016.



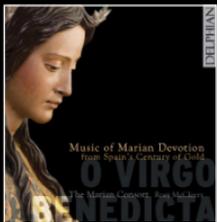
Rory McCleery began his musical career as a chorister at St Mary's Episcopal Cathedral, Edinburgh under Timothy Byram-Wigfield and Matthew Owens. He gained a double first in music at Oxford University as both Organ and Domus Academic scholar of St Peter's College, subsequently completing an MSt in Musicology with Distinction. He is the founder and musical director of The Marian Consort. As a countertenor, Rory greatly enjoys working as a soloist and consort singer in concert and recording with ensembles including The Monteverdi Choir, The Dunedin Consort, The Sixteen, The Gabrieli Consort,

Contrapunctus, The Tallis Scholars, Le Concert d'Astrée, The Academy of Ancient Music, The Orchestra of the Age of Enlightenment and The Cardinal's Musick.

Recent solo performances have included Bach *St John* and *St Matthew Passions*; Handel *Messiah*, *Dixit Dominus* and *Ode for the Birthday of Queen Anne*; Pärt *Passio* and *Stabat Mater*; Purcell *Come ye sons of art*, *Ode to St Cecilia* and *Welcome to all the pleasures*; Monteverdi *Vespers of 1610*; Rameau Grands Motets; and Britten *Abraham and Isaac* in venues including the Chapelle Royale de Versailles, the Concertgebouw Brugge, and the Snape Maltings. Rory has appeared as a soloist for broadcasts on ARTE, Radio France, BBC Radio 3 and German and Italian radio, and collaborates regularly with the Rose Consort of Viols.

Rory is much in demand as a guest conductor, chorus master and workshop leader, and is a passionate believer in the importance of music education and singing for young people. He is also currently engaged in doctoral research centred on the French Renaissance composer Jean Mouton, and acts as an academic and programming consultant to festivals and many of the ensembles with whom he performs.

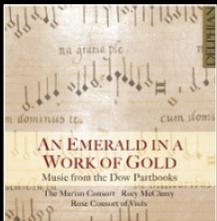
Also available on Delphian



O Virgo Benedicta:
Music of Marian Devotion from Spain's Century of Gold
The Marian Consort, Rory McCleery *director*
DCD34086

A six-strong Marian Consort makes its Delphian debut in a programme celebrating the rich compositional legacy of the Siglo del Oro's intensely competitive musical culture. These luminous works – centred on the figure of the Virgin Mary – demand performances of great intelligence and vocal commitment, and the youthful singers respond absolutely, bringing hushed intimacy and bristling excitement to some of the most gorgeously searing lines in the history of European polyphony.

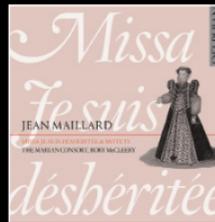
'Precision of tuning and purity of tone ... I gained a great deal of pleasure from listening to this flawlessly executed programme'
— John Quinn, MusicWeb International, June 2011



An Emerald in a Work of Gold: Music from the Dow Partbooks
The Marian Consort, Rose Consort of Viols
DCD34115

For their second Delphian recording, The Marian Consort have leafed through the beautifully calligraphed pages of the partbooks compiled in Oxford between 1581 and 1588 by the Elizabethan scholar Robert Dow. Sumptuous motets, melancholy consort songs and intricate, harmonically daring viol fantasies are seamlessly interwoven – all brought to life by seven voices and the robust plangency of the Rose Consort of Viols in the chapel of All Souls College, Oxford, where Dow himself was once a Fellow.

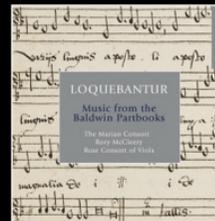
'cleanly and calmly delivered ... the concluding *Ave Maria* by Robert Parsons is superb, the final "Amen" attaining to genuine emotion but without the saccharine reverence that this much-recorded piece can attract'
— Gramophone, February 2013



Jean Maillard (fl. 1538–70): Missa Je suis déshéritée & Motets
The Marian Consort, Rory McCleery *director*
DCD34130

Jean Maillard's life is shrouded in mystery, and his music is rarely heard today. Yet in his own time his works were both influential and widely known: indeed, the musicologist François Lesure held him to have been one of the most important French composers of his era. Who better, then, than The Marian Consort and Rory McCleery, a scholar as well as a performer of rising acclaim, to give this composer's rich and varied output its first dedicated recording? Their characteristically precise and yet impassioned performances bring out both the network of influence in which Maillard's music participated – its Josquinian pedigree, and influence on successors including Lassus and Palestrina – and its striking, individual beauty.

'The performances are models of discretion and musical taste, every texture clear, every phrase beautifully shaped' — The Guardian, October 2013

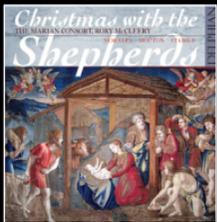


Loquebantur: Music from the Baldwin Partbooks
The Marian Consort, Rose Consort of Viols
DCD34160

John Baldwin was a lay clerk at St George's Chapel, Windsor in 1575 and became a Gentleman of the Chapel Royal in 1598. The so-called 'Baldwin partbooks', held at Christ Church, Oxford, were his creation – a very personal collection, representing his individual tastes and interests from a wealth of English and Continental polyphony and consort music. As in their previous collaboration, an exploration of the similarly conceived partbooks of Robert Dow, the Rose Consort of Viols and The Marian Consort have kept faith with Baldwin's own intentions, bringing to light some of the rarer gems preserved by this great advocate and music-lover and providing the listener with 'such sweete musicke: as dothe much delite yeeelde'.

'spartan but severely beautiful ... The acoustic of Merton College chapel provides ideal focus and warmth' — The Observer, November 2015

Also available on Delphian

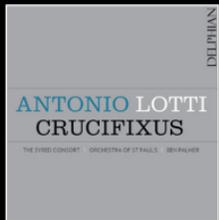


Christmas with the Shepherds: Morales – Mouton – Stabile

The Marian Consort, Rory McCleery *director*
DCD34145

A Christmas programme with a difference: Rory McCleery and his acclaimed consort echo the shepherds' noels through a motet by Jean Mouton which, astonishingly, remained in the repertoire of the Sistine Chapel for over a hundred years after its composition around 1515. By the middle of the sixteenth century, it had formed the basis for a mass by Cristóbal de Morales, then engaged as a singer in the papal chapel, while later still its text was re-used in a new, grander motet by Annibale Stabile. A world premiere recording of the latter work crowns this unique programme, for which McCleery himself has prepared new performing editions

'The delivery is clean, unadorned, unaccompanied and undemonstrative, drawing the listener in by quiet persuasion and musical intelligence of the highest order' — The Observer, December 2014



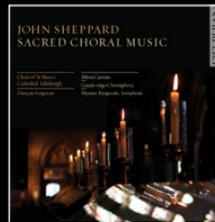
Antonio Lotti (1667–1740): Crucifixus

The Syred Consort, Orchestra of St Paul's / Ben Palmer
DCD34182

Despite a hugely prolific output spanning a career of more than 50 years, Antonio Lotti is now known almost exclusively for his eight-part setting of the 'Crucifixus'. It is not widely known that that motet is in fact drawn from a complete Credo setting, itself part of the *Missa Sancti Christophori* that receives its first recording here. Much of Lotti's music was written for the Basilica of San Marco in Venice at a time when expense and extravagance were not spared, and it is at the cutting edge of the *galant* style that prefigures the Classical era.

For their debut on Delphian, The Syred Consort and Orchestra of St Paul's have collaborated with musicologist Ben Byram-Wigfield to bring this survey of Lotti's music to life. Ben Palmer's singers dazzle in their virtuosity, and the instrumentalists play with immaculately crisp ensemble.

New in April 2016



John Sheppard: Sacred Choral Music

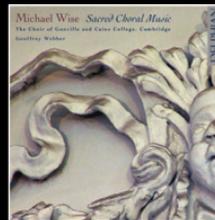
Choir of St Mary's Cathedral, Edinburgh / Duncan Ferguson
DCD34123

Duncan Ferguson and the Choir of St Mary's Episcopal Cathedral, Edinburgh won plaudits across the board in 2010 for the exhilarating freshness and panache of Ferguson's debut disc with the choir, featuring music by John Taverner. Now they bring the same musical and liturgical integrity to works by Taverner's near contemporary John Sheppard. Centred on his ecstatic *Missa Cantate*, this wide-ranging collection also includes the rarely-heard *Gaude virgo Christophera*, Sheppard's only surviving votive antiphon (with a new reconstruction of the treble part), and a first recording of *Adesto sancta Trinitas II*.

'revelatory ... The polyphony is rich, the use of dissonance masterly, and great arches of music compellingly sustained over eight or ten minutes. The choir sings with fervour and plangent clarity' — The Times, January 2014



GRAMOPHONE
Edinburgh



Michael Wise (c.1648–1687): Sacred Choral Music

Choir of Gonville & Caius College, Cambridge / Geoffrey Webber
DCD34041

Chastised for 'excesses in his life and conversation', Michael Wise lived a notoriously dissolute life which ended when he was hit about the head and 'kill'd downright' by the night-watchman of Salisbury Cathedral. Thus was St Paul's robbed of its forthcoming Master of the Choristers, and history of one of the period's most prolific and accomplished composers. Geoffrey Webber and his choir pay testament to the more respectable music-making that is Wise's legacy.

Also features organ music by Matthew Locke and Christopher Gibbons.

'The music bears all the artistry of its time – unpretentious homophony sprinkled with evocative chromaticism, and a general empathy for its purpose as music to enhance the experience of church worship in Restoration England' — The Scotsman, June 2008

