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# CONSORTIUM CARISSIMI

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“...squisita musica strumentale ed eccellente musica vocale.” Pompilio Totti *Ritratto di Roma* 1638

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## *Gabrieli!*



*Sacred and Secular Sounds of Venice*

Music of Giovanni Gabrieli (c. 1554/1557 – 1612)

The 400<sup>th</sup> Anniversary of his death

*Consortium Carissimi Singers*

*Soprano*

Heather Cogswell  
Linh Kauffman  
Marita Link  
Teri Larson

*Alto*

Christine Anameir  
Natasha Cramer  
Timothy P. Faatz  
Lauren Vick

*Tenor*

Roy Heilman  
David Lindquist  
Bill Pederson

*Bass*

Mike Schmidt  
Douglas Shambo II  
Garrick Comeaux



*Consortium Carissimi Players*

*Violin* - Ginna Watson  
*Archlute* - Tom Walker  
*Archlute* - Phil Rukavina  
*Viola da gamba* - Mary Burke  
*Harpsichord* - Bruce Jacobs  
*Organ/Harp* - Don Livingston

*Special Guest*

Vern Sutton as *Thomas Coryat*

*Direction*

**Garrick Comeaux**

*St. Olaf Early Music Singers & St. Olaf Collegium Musicum*  
Dr. Gerald Hoekstra, director

Sophia Butler	Tucker Moore
Ryan Coopergard	Andrew Parr
Audrey Craft	Gabriel Smith
Andrea Deering	Erik Springer
Mark Donlin	Emory Tower
Gregory Martin	Emily Vite
Katie Miller	



*violin* - Lindsie Katz  
*violin* - Jenny Asparro  
*cornetto* - Gerald Hoekstra  
*alto sackbut* - Jesse Brault  
*tenor sackbut* - Zachary Gingerich  
*tenor sackbut* - Nicholas Church  
*tenor sackbut* - Whitney Lussier  
*tenor sackbut* - Phillip Meyer  
*bass sackbut* - Ramsey Walker  
*bass sackbut* - Robinson Schulze  
*bass dulcian* - Linnea Pierson

## THE PROGRAM

<i>Audite principes</i>	<i>Tutti</i>
<i>Quis est iste</i>	<i>Tutti</i>
<i>Sonata a 3 violini</i>	Lindsie Katz, Jenny Asparro, Ginna Watson
<i>Labra amorose e care</i>	Marita Link, Bill Pederson, Roy Heilman, Garrick Comeaux
<i>Alma cortes'e bella</i>	Heather Cogswell, Marita Link, Bill Pederson
<i>Abi senza di te</i>	Heather Cogswell, Marita Link, Natasha Cramer, Bill Pederson
<i>Deh di me non ti caglia</i>	Linh Kauffman, Heather Cogswell, Marita Link, Bill Pederson
<i>Quand'io ero giovinetto</i>	Linh Kauffman, Marita Link, Tim Faatz, Roy Heilman, Garrick Comeaux
<i>Quem vidistis</i>	Marita Link, Lauren Vick, Roy Heilman, Tim Faatz, Bill Pederson, Douglas Shambo
<i>Angelus ad Pastores</i>	<i>Tutti</i>
<i>Sonata Pian e Forte</i>	<i>St. Olaf Collegium Musicum</i>
<i>Deus, Deus Meus</i>	<i>Tutti</i>
<i>Exaudi Deus</i>	Roy Heilman, Douglas Shambo
<i>Surrexit Pastor Bonus</i>	<i>Tutti</i>
<i>Cantate Domino</i>	Marita Link, Bill Pederson, Roy Heilman, Douglas Shambo, Mike Schmidt, Garrick Comeaux
<i>Jubilate Deo</i>	<i>Tutti</i>

Friday, October 5th, 2012, 7:30 p.m., *The Church of Christ the King* - Minneapolis, MN  
Saturday, October 6th, 7:30 p.m., *Boe Memorial Chapel at St. Olaf College* - Northfield, MN  
Sunday, October 7th, 2:00 p.m., *The Church of Christ the King* - Minneapolis, MN

In the year 1608, a mildly eccentric English traveler conceived of a 1,975-mile voyage to Venice and back in order to write a subsequent travelogue dedicated to Henry, Prince of Wales, at whose court he was regarded as somewhat of a buffoon and jester, rather than the wit and intellectual he considered himself. His name was Thomas Coryat of Odcombe, and he later published this diary entitled *Coryat's Crudities: Hastily gobled up in Five Moneth's Travels*.

The book is an account of his journey undertaken, much of it on foot, through France, Italy, Germany, and other European countries. Among other things, it introduced the use of the fork to England and, in its support of continental travel, helped to popularize the idea of the Grand Tour that rose in popularity later in the century. It was likely the earliest English rendering of the legend of William Tell.

More importantly, however, it represents a contemporary account of the music of Giovanni Gabrieli performed in Venice. His observations of Italy began in Turin, then to Milano, Cremona, Mantua, Padua and finally Venice.

I was a bass singer in the *Capella Ducale - Venetia* for many years. We performed the music of great Venetian musicians, often in the cities where they worked, such as Marghera, Chioggia, Padua and, of course, in Venice. Great enthusiasm can erupt in singers and players that specialize in early music and the fantasy of mystery can go far with one's imagination.

It was in fact while we were rehearsing in Saint Mark's in Venice for a concert of Gabrieli, that our *cornetto* player from Prato suggested we should invoke the ghost of Gabrieli. Over the week of rehearsals, our enthusiasm produced a collective "call" to the spirit of Gabrieli. None of us really believed in ghosts, but we could pretend for a while since we profoundly believed in the music that you will hear in these concerts. Hence the title of this production: *Gabrieli!*

We have invoked two spirits in this production: those of Giovanni Gabrieli and of Thomas Coryat. We can pretend for a while tonight. Benvenuti a Venezia!

**Garrick Comeaux**, *artistic director*

## Gabrieli and the Venetian Grand Style

In the late sixteenth century, Venice was no longer the economic powerhouse and leading maritime power that it had once been; but its preeminence as a one of the most important musical centers of Europe was just beginning and would last for another hundred years. To be sure, the city had been an important center of music publishing ever since Ottaviano dei Petrucci had printed the first book of polyphonic music there in 1501. And when the city authorities appointed the distinguished Flemish master Adrian Willaert as director of the choir at St. Mark's Basilica in 1527, the city had one of the leading composers of the time. But through most of the Renaissance, cities such as Florence, Rome, Milan, and Ferrara boasted greater choirs and more distinguished musical institutions.

By 1600, however, that had changed. What visitors heard in the churches and squares of Venice was a music of unmatched grandeur and brilliance, music for two, three, or even four choirs, each accompanied by cornetts, sackbuts, strings, and organs. The center of this musical activity was the great Basilica, but the festive celebrations that accompanied the major feast days of the church year, such as Christmas, Easter, Ascension, the feasts of the Virgin, and the feast of St. Mark, spilled into the square in front of the church and beyond in processions and regattas throughout the city. Music, both sacred and secular, accompanied important civic occasions as well, such as the inauguration of the doge, the annual festival celebrating the Marriage of Venice and the Sea, and anniversaries of important naval victories. In fact, there was no real division between the ecclesiastical and the secular in the life of Venice; both were celebrated inside and outside the churches.

St. Mark's was not the only center of this music-making. There were entertainments in the palaces along the Grand Canal and other private homes, where one might hear more intimate works such as the four- and five-part madrigals heard in this program, and services in the more than one hundred churches and the chapels of the many religious confraternities, or *scuole*. Especially important were the four *scuole grande*. Although the main purpose of the *scuole* was charitable activities, they frequently hired musicians to provide music for their worship services and other ceremonies, particularly those surrounding the feasts of their patron saint.

Giovanni Gabrieli was a central figure in Venetian musical life and in the development of the new grand style. To be sure, he was not the first to introduce the new musical devices; but he, more than anyone else, saw ways to capitalize on them. As organist at both the Basilica and the Scuola Grande di San Rocco, he played a leading role in the city's most important institutions.

The features that most distinguish Venetian music are the use of *cori spezzati* (divided choirs) and concerto performance — i.e., the use of instruments along with, or

in place of, voices in the choir. Gabrieli was not the first to do this. Orlando di Lasso had been composing for multiple choirs in Munich long before Giovanni began his career, and, in fact, both Giovanni and his uncle Andrea Gabrieli went to Munich to study with the late Renaissance master. Nor were the Venetians the first to use instruments with their choirs. Although choirs today typically perform Renaissance music a cappella, there is plenty of evidence that sixteenth-century choirs performed with instruments, particularly on festive occasions. Gabrieli adopted both of these practices — *cori spezzati* and concerted performance — but he infused the music with the colorful harmonies of the Italian madrigal and striking rhythmic figures to create a new sound that became an essential part of what we today think of as the Baroque style.

*Deus, Deus meus* and *Angelus ad pastores ait*, both for divided choir, are among the earliest works on the program. They first appeared in a collection of 1587 entitled *Concerti di Andrea e di Gio. Gabrieli*. Both are fine motets, but in their essential style they differ little from works by Andrea Gabrieli and other composers of the time. All parts have texts, as was the practice of the time, but the word *concerti* in the volume's title suggests that they would have been performed with instruments and voices. Gabrieli sets off the two choirs by tessitura, contrasting a high choir with a low choir.

The six-part *Cantate Domino* and the seven-part *Exaudi Deus*, with their overlapping polyphonic lines of equal voices, exemplify the prevailing motet style of the later sixteenth century. They come from Gabrieli's first solo publication, the *Sacrae symphoniae* for 6–16 voices and instruments of 1597. Also from that collection, though, are the magnificent *Quis es iste* and *Surrexit pastor bonus*. These motets, both of which call for two choirs of five parts each, are strikingly different from the two motets of 1587 and show the maturing of the composer's style. They feature lively syncopations and sharply etched rhythmic figures, rich harmonies, and abrupt contrasts. Gabrieli unifies both works with a recurring Alleluia refrain.

In his latest works, Gabrieli broke with the practice of putting words to all the parts and leaving orchestration up to the performers. He began specifying the performing forces himself. Some untexted parts are clearly labeled “cornetto” or “trombone,” others are designated “voce,” a term that designates solo voice. He also began introducing more ornate rhythmic figures. These changes can be heard in the impressive late motets *Quem vidistis*, *pastores* and *Jubilate Deo*, published posthumously in the *Symphoniae sacrae* of 1615.

Gabrieli produced a significant amount of instrumental music for Venice's ceremonial life also. The Sonata pian' e forte is known to music students as the first work with dynamic markings. And the Sonata for three violins marks the beginning of the new genre of virtuosic violin music that flourished throughout the Baroque Era.

Gerald Hoekstra



*Audite principes, et auribus percipite  
omnes habitatores terrae, et exultate.*

*Audite senes quae loquor vobis:  
audiat terra verba oris mei in laetitia.*

*Audite patres,  
et super filiis vestris narrate  
cum jubilo, mirabilia magna.*

*Audite hodie serenissimi principes,  
hodie veneranda senectus,  
hodie praestantissimi patres.*

*Salvator noster natus est.*

*Gaudeamus quoniam una cunctis laetitia  
communis est ratio melliflui sunt coeli,  
vineae florent et montes exultant.*

*Venite igitur omnes, et exultemus,  
et jubilemus, et gaudeamus,  
quoniam puer natus est nobis*

*et filius datus est nobis, et salvator  
donatus est nobis.*

*Alleluia.*

Listen, o princes, and hear,  
all you who inhabit the earth, and exult!

Listen, you old ones, to what I tell you:  
may the earth hear the words of my mouth

with joy. Listen, o fathers,  
and bring the good news to your children  
with jubilation, of this great wonder.

Listen today, most honorable rulers,  
today, venerated ones of old age,  
today, most illustrious fathers.

Our savior is born.

Let us rejoice, for to all a common  
gladness makes the heavens flow with  
honey, the vineyards blossom and the  
mountains exult. Let us all come together,  
and let us exult, let us shout with joy, and  
rejoice, for a child is born to us,  
a son is given to us, and a Savior  
is given to us.

Alleluia.



***Quis est iste** qui venit de Edom  
tinctis vestibus de Bosra? Alleluia.*

*Iste formosus in stola sua  
Gradiens in multitudine virtutis suae:*

*Attolite portas, principes, vestras*

*Et elevamini portae aeternales*

*Et introibit rex gloriae: Alleluia.*

*Quis est iste rex gloriae? Alleluia.*

*Dominus fortis et potens*

*Dominus fortis in praelio: Alleluia.*

*Dominus virtutum ipse est rex gloriae.*

*Alleluia.*

Who is this that comes from Edom,  
with dyed garments from Bosra?

This one that is glorious in his apparel,  
Travelling in the greatness of his strength.

Lift up your heads, O ye gates;  
and be you lifted up, you everlasting doors;  
and the King of glory shall come in.

Who is this King of glory?

The Lord strong and mighty,  
the Lord mighty in battle.

The Lord of hosts, he is the King of glory.

Alleluia.



**Labra amorose e care** Lips loving and dear,  
*Che così dolcemente* That so sweetly,  
*Impisti di piacer l'alma e la vita* Filled with pleasure, my soul and life,  
*Deh, deh, se volete ch'io* Alas, if you want that I,  
*Non mi distrugga in tant' aspro desio* Do not destroy myself in such bitter desire,  
*Appressatevi ancora alla mia bocca,* Come close again to my mouth,  
*E fate poich'io mora.* And make me die.

**Alma cortes' e bella** O courteous and beautiful soul,  
*Deh, non voler ch'io muoia* Alas, do not desire that I die,  
*Di temenza e di noia* From fear and bothers  
*Libera il corpo e fa l'anima ancella* Free the body and the soul as a handmaid,  
*E se disdegni signoria si bassa* And should your highness disdain,  
*Altrui mi dona o lassa* That I should to another give myself,  
*Che tra pastori forse o tra bifolci* Among the shepherds and farmers  
*avrò l'hore più dolci.* I will have the sweetest hours.

**Ahi senza te, Pretiosa Marherita** O without you my precious daisy,  
*Come star poss'io in vita* How can I stay alive,  
*Le dolci voci e gli armoniosi canti* The sweet voices and the beautiful songs,  
*Per te son volt in pianti* For you, are covered in tears,  
*Deh dimmi, dove sei, o gemma cara* Please tell me, where are you dear gem,  
*S'al mio cor vuoi scemar la pen' amara.* If you desire, as my heart bitterly breaks.

**Deh di me non ti caglia amico vero** Of me do not think, o dear friend,  
*Se Margherita fui, gemm'esser spero* If a daisy you were, a gem I hope to be,  
*Raffrena il pianto e canta, o caro fido,* Halt your tears and sing, o faithful one,  
*Ch'in breve in paradiseavrò il mio nido.* That shortly in paradise I will find my nest.



***Quand'io ero giovinetto*** When I was a young lad,  
*Stava sempre a far l'amore,* I was always making love,  
*Con piacer e gran diletto* With great joy and pleasure,  
*Giorn' e notte a tutte l'hore* Day and night at all hours,  
*Et vivea fuor d'ogni pena,* And lived without any worries,  
*d'ogni laccio et di catena* Far from ties and chains.

*Hor ch'io son già vecchiarello* Now that I am an old man,  
*Ognun dice fuora, fuora,* Everyone says: out of the way!  
*Va spasseggia il mercatello,* Go and walk at the market,  
*Et ritona poi fra un'hora* And come back in an hour.  
*Onde io veggio pien di doglia* Here I see with great remorse,  
*Che di me non han più voglia.* That they want nothing to do with me.

***Quem vidistis, pastores, dicite,*** Whom did you see, shepherds, say,  
*annuntiate nobis, in terris quis apparuit?* tell us: who has appeared on earth?  
*Christum salvatorem de Virgine* Christ the savior, of the Virgin new-born,  
*Natum vidimus et choro angelorum* we see, and choirs of angels  
*collaudantes Domino.* praising the Lord.  
*Mariam et Joseph vidimus,* We see Mary and Joseph,  
*in terra stratos supplices* prostrate suppliants upon the earth  
*et ratum carum pariter adorantes humiliter,* and in humble adoration;  
*gratia Deo, qui dedit nobis victoriam* thanks be to God, who gave to us victory  
*per Jesum Christum, salvatorem nostrum.* through Jesus Christ, our savior.  
*O magnum mysterium,* O great mystery,  
*et admirabile sacramentum, ut animalia* and wondrous sacrament,  
*viderent Dominum natum.* that animals should see the newborn Lord,  
*jacentem in praesepe.* lying in a manger!  
*Alleluia.* Alleluia!



*Angelus ad pastores ait:* The angel says to the shepherds:  
*annuncio vobis gaudium magnum:* I bring you tidings of great joy; for unto  
*quia natus est vobis hodie salvator mundi.* you is born today the Savior of the world.  
*Alleluja.* Alleluia.  
*Gloria in excelsis Deo* Glory to God in the highest,  
*et in terra pax hominibus bonæ voluntatis.* and on earth peace to men of good will.  
*Alleluja.* Alleluia!

*Deus, Deus meus, ad te de luce vigilo.* God you are my God, early will I seek you.  
*Sitivit in te anima mea;* My soul thirsts for you,  
*quam multipliciter tibi caro mea!* my flesh also longs after you;  
*In terra deserta, et in via, et in aquosa,* in a barren and dry land, where no water is.  
*sic in sancto apparui tibi,* Thus have I looked for you in holiness;  
*ut viderem virtutem tuam et gloriam tuam.* that I might behold your power and glory.  
*Quoniam melior est misericordia tua super* For your loving-kindness is better than the  
*vitas, labia mea laudabunt te.* life itself; my lips shall praise you.  
*Sic benedicam te in vita mea,* My soul shall be thoroughly satisfied;  
*et in nomine tuo levabo manus meas.* and in your name, I raise my hands.

*Exaudi, Deus, orationem meam,* Listen to my prayer, O God,  
*et ne despexeris deprecationem meam:* do not ignore my plea;  
*intende mihi, et exaudi me.* hear me and answer me.  
*Contristatus sum in exercitatione mea,* My thoughts trouble me  
*et conturbatus sum a voce inimici,* and I am distraught  
*et a tribulatione peccatoris.* because of what my enemy is saying,  
*Quoniam declinaverunt in me iniquitates,* because of the threats of the wicked;  
*et in ira molesti erant mihi.* for they bring down suffering on me.

*Surrexit pastor bonus qui animam suam* The good shepherd, who laid down his life  
*posuit pro ovibus suis, alleluia.* for his sheep, has risen, alleluia.  
*Et pro grege suo mori dignatus est,* And he did not disdain to die for his flock,  
*alleluia.* alleluia.  
*Et enim pascha nostrum* For truly was Christ the paschal lamb  
*immolatus est Christus. Alleluia.* sacrificed for us. Alleluia.

*Cantate Domino canticum novum;* Sing to the Lord a new song;  
*cantate Domino omnis terra.* sing to the Lord, all the earth,  
*Cantate Domino* sing to the Lord  
*et benedicite nomini eius;* and bless his name;  
*annuntiate de die in diem salutare eius.* from day to day tell of his salvation.  
*Cantate Domino canticum novum;* Sing to the Lord a new song;  
*cantate Domino omnis terra.* sing to the Lord, all the earth.

*Jubilate Deo omnis terra.* Rejoice in God, all the earth.  
*Quia sic benedicetur homo* For thus shall the one who fears  
*qui timet Dominum.* the Lord be blessed.  
*Jubilate Deo omnis terra.* Rejoice in God, all the earth.  
*Deus Israel conjungat vos* May the God of Israel bring you together  
*et ipse sit vobiscum.* and himself be with you.  
*Mittat vobi auxilium de sancto* May he send you help from the sanctuary  
*et de Sion tueatur vos.* and out of Zion keep you safe.  
*Benedicat vobis Dominum ex Sion,* May the Lord who made heaven and earth,  
*qui fecit coelum et terram.* bless you in Zion.  
*Jubilate Deo omnis terra.* Rejoice in God, all the earth.  
*Servite Domino in laetitia!* Serve the Lord with gladness!  
*Jubilate Deo omnis terra.* Rejoice in God, all the earth.





Title-page of the " Crudities," 1611  
*With portrait of Coryat*

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*Over the toppe of this middle gate  
is to be scene very ancient horses made of Corinthian mettall,  
and fully as great as the life.*

Thomas Coryat

