



Digital
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LODOVICO VIADANA

Vespri per l'Assunzione della Beata Vergine

(dai Salmi a quattro chori, op. XXVII, Venezia 1612)



CONCERTO IN ONORE
DI SAN MARCO
1992

This recording was sponsored by:

VIADANA TOWN COUNCIL (Mantua district)

Cultural Department (Assessorato alla Cultura)

in co-production with:

ASSOCIAZIONE CULTURALE "CONVENTUS" - Rovereto

and in collaboration with:

Museo Civico "A.Parazzi" - Viadana

Scuola delle Arti - Viadana

Accademia Roveretana di Musica Antica

Acknowledgments.

With thanks to:

The Revd. Guido Tassoni (Parish Church of St.Peter - Viadana)

Monsignor Valentino Felicetti (Parish Church of St.Mark - Rovereto)

Father Ottone Tonetti o.f.m.

Afro Somenzari, Bruno Cafarra, Mario Federici.

Recorded by Giulio Cesare Ricci in the Church of St.Mark, Rovereto, on the 2nd and 3rd of May 1992 for the fourth edition in a series of SpiritualConcerts in the Lagarina Valley, entitled "A concert to honour St. Mark".

English translation by Adrian Bailey.

1. Toccata Prima	[G.GABRIELI]	[2' 41"]
2. Deus in adjutorium/ Domine ad adjuvandum	[VIADANA 1612]	[2' 25"]
3. Assumpta est Maria in coelum		[3' 25"]
4. Dixit Dominus	[VIADANA 1612]	[5' 39"]
5. Assumpta est Maria in coelum		[35"]
6. Maria Virgo assumpta est		[47"]
7. Laudate pueri	[VIADANA 1612]	[7' 24"]
8. Ricercar Primo	[G.GABRIELI]	[4' 06"]
9. In odorem unguentorum		[35"]
10. Laetatus sum	[VIADANA 1612]	[7' 45"]
11. In odorem unguentorum		[35"]
12. Benedicta filia tua		[40"]
13. Nisi Dominus		[6' 04"]
14. Fuga del 9^o tono	[G.GABRIELI]	[2' 26"]
15. Pulchra es et decora		[43"]
16. Lauda Ierusalem	[VIADANA 1612]	[5' 04"]
17. Pulchra es et decora		[41"]
18. Ave maris stella		[2' 16"]
19. Plaudat nunc organis Maria	[VIADANA 1612]	[2' 42"]
20. Magnificat	[VIADANA 1612]	[10' 33"]
21. Canzon (IV)	[G.GABRIELI]	[2' 20"]
22. Salve Regina	[VIADANA 1606]	[3' 32"]

[70' 42"]

With a concert held in the church of St. Peter the Apostle in the Northern Italian town of Viadana on May 1st, 1992, followed by this recording on CD of Lodovico Viadana's music, a wish first expressed by the musicologist Federico Mompellio finally came true. In the preface to his book "*Lodovico Viadana: a composer spanning two eras*", published by Olschki, he looked forward to the revival and performance of the composer's works in actual "concreteness of sound", as he put it. This was back in the 1960s, a period which saw the happy convergence of interests by the local administration, encouraged by the late Marino Boni, together with a commonly-expressed desire to throw light on the figure of 'Friar Lodovico'. As well as publishing the above-mentioned study, Mompellio also directed all his energies towards establishing the Lodovico Viadana musical source library. This collection has gathered together on microfilm the composer's entire output, as well as providing a complete modern edition of his *opera omnia*, painstakingly transcribed by the musicologist's fellow collaborators. Few would doubt that the settings of the *Salmi a quattro chori*, or "Psalms for Four Choirs, to be sung and played on High Feast Days throughout the liturgical year" are Viadana's masterpiece. The highly interesting preface, "How to orchestrate the Psalms for four choirs", on the reverse side of the organ bass title page, is one of the earliest existing texts in which a composer provides a wealth of details as to the most suitable way of performing his music. It is this, without any doubt, that provides the essential key enabling

us to approach the true spirit of the work. The need to involve such large numbers of singers and players has obviously been an almost insurmountable obstacle to the performing of this work over the years. As it happens, we have no news of performances which have taken place in modern times. This recording, following in the wake of two live concerts in the Northern Italian towns of Viadana and Rovereto, appears at a time when the Italian early music scene is some way behind other European countries such as Germany, France and Holland, where a great deal of time and keen effort is being dedicated to the research and rediscovery of little-known works by composers from the past. The impressive sonorous structure of these liturgical compositions, which are particularly festive and grandiose in character, had other exponents in a wide area which looked to St. Mark's Basilica in Venice for its inspiration. The high priests of this style were first and foremost Giovanni Gabrieli with his *Sacrae Symphonie*, I (1597), then Giovanni Bassano (*Mottetti per Concerti Ecclesiastici* for 5, 6, 7, 8 and 12 parts with organ continuo, 1588-1589), Benedetto Pallavicino (*Sacrae Dei Laudes*, 1605), Giovanni Croce (*Sacrae Cantilene Concertate* for 3, 5 and 6 voices, with Full Choir parts for four voices and Organ Bass, 1610) and finally, Claudio Monteverdi with his *Vespers of the Blessed Virgin*, 1610.

Luigi Meneghini

LODOVICO VIADANA (1560ca. - 1627)

VESPERS FOR THE ASSUMPTION OF THE BLESSED VIRGIN

(from *Salmi a quattro chori*, op.XXVII, Venezia 1612)

Trascribed by F.TOTI MIGNINI

Continuous Bass Line revised and score edited by R.VETTORI

1. **Toccata Prima** [GABRIELI*] *Organ* (AD)
2. **Deus in adjutorium meum
intende**
Domine ad adjuvandum
[VIADANA 1612] *Tutti*
3. **Assumpta est Maria** *Cappella*
4. **Dixit Dominus**
[VIADANA 1612] *Tutti*
5. **Assumpta est Maria** *Cappella*
6. **Maria Virgo assumpta est** *Cappella*
7. **Laudate pueri**
[VIADANA 1612] *"a 2 Soprani" (CC), com (AR)*
 Tutti
 Sit nomen Domini *"a 2 Tenori" (UM, CJ)*
 A solis ortu *"a 2, Soprano e Basso" (SP, SF)*
 Excelsus *Tutti*
 Quis sicut *"a 4, Alto, 2 Tenori e Basso" (CC, UM, JC, SF)*
 Suscitans a terra *"Soprano solo" (SP)*
 Ut collocet eum

Qui habitare

"Tenore solo e Tutti" (UM), Tutti

8. **Ricercar Primo**

[GABRIELI*]

Organ (AD)

9. **In odorem unguentorum**

Cappella

10. **Laetatus sum**

[VIADANA 1612]

Stantes erant

Jerusalem

Illuc enim

Tutti

"a 3, 2 Tenori e Basso" (UM, JC), trb b (AV)

"a 4, Coro della Cappella", Cappella

"a 3, Canto, Alto e Tenore",

VI (MP), (CC) + vlg (GE), (JC)

Quia illic

Rogate

Propter fratres

Tutti

"a 5 e Tutti" Favorito e Tutti

"a 4, Alto 2 Tenori e Basso" (CC),

trb t/t/b (LA, FD, AV)

Propter domum

Gloria patri

Sicut erat

"Soprano solo" (SP)

"a 5" Favorito

Tutti

11. **In odorem unguentorum**

Cappella

12. **Benedicta filia tua**

Cappella

13. **Nisi Dominus**

Nisi Dominus

Vanum est

Cum dederit

Tutti

"a 3, 2 Tenori e Basso" (UM, JC, SF)

Tutti

"a 3, Canto, Alto e Tenore" (SP)

vlg (NS), vlgb (AB)

Sicut sagittae

Beatus vir

Gloria patri

Sicut erat

Favorito

Tutti

"Solo" (SF, SP, CC)

Tutti

- | | |
|---|--|
| 14. Fuga del 9^o tono
[GABRIELI**] | <i>Organ (AD)</i> |
| 15. Pulchra es et decora | <i>Cappella</i> |
| 16. Lauda Ierusalem
[VIADANA 1612] | <i>Tutti</i> |
| 17. Pulchra es et decora | <i>Cappella</i> |
| 18. Ave maris stella | <i>Cappella</i> |
| 19. Plaudat nunc organis Maria
[VIADANA 1612] | <i>"Sinfonia a 2 Tenori" (UM, JC)</i> |
| 20. Magnificat
[VIADANA 1612] | <i>"A 2 Soprani" (SP, CC)</i> |
| Anima mea | <i>Tutti</i> |
| Et exultavit | <i>"a 2 Soprani" (SP, CC)</i> |
| Quia respexit | <i>"a 4, Alto 2 Tenori e Basso"</i>
<i>(CC), (UM), (JC), (SF)</i> |
| Omnes generationes | <i>Tutti</i> |
| Quia fecit | <i>"a 4, Coro della Capella", Cappella</i> |
| Et misericordia | <i>"a 4, Canto Alto Tenor e Basso"</i>
<i>(SP, CC, UM, SF)</i> |
| Fecit potentiam | <i>"Solo" (UM), Tutti</i> |
| Deposuit potentes | <i>"a 2 Tenori" (UM, JC), Tutti</i> |
| Esurientes | <i>"a 2, Alto e Basso" (CC, SF)</i> |
| Suscepit Israel | <i>Tutti</i> |
| Sicut locutus | <i>"Basso solo e Soprano da nascosto" (SF, SP)</i> |
| Gloria patri | <i>Tutti</i> |
| 21. Canzon(IV) [GABRIELI*] | <i>Organ (AD)</i> |
| 22. Salve Regina
[VIADANA 1606] | <i>Tutti ("a 8" - double choir)</i> |



PLACING OF THE CHOIRS

Soloists (Coro Favorito):

Sylva Pozzer,	<i>soprano</i> (SP)
Claudio Cavina,	<i>alto</i> (CC)
Ulrich Müller-Adam,	<i>tenor</i> (UM)
Joël Clément,	<i>tenor</i> (JC)
Sergio Foresti,	<i>bass</i> (SF)

Principal Bass:

Marco Facchin,	<i>positive organ</i> ¹
Marco Fodella,	<i>archlute</i> ²
Pietro Prosser,	<i>chitarrone</i> ³

Consort Singers (Cappella):

Vox Hesperia

Vocal Ensemble, Bologna

(under the auspices of the Accademia Filarmonica of Bologna)

sopranos: Emilia Baldanzi, Monica Correnti, Elisabetta Dalla Valle

altos: Andrea Fusari, Giuliano Goruppi, Cristina Velo

tenors: Tito Lucchina, Daniele Morandini, Walter Pili

basses: Alessandro Marigonda, Ettore Schiatti, Sergio Luca Zini

High and Low Choirs:

Cappella Musicale di S.Marco (Choral Section of the Accademia Roveretana di Musica Antica)

sopranos: Anna Bruschetti, Gina Bruschetti, Gloria Dalzocchio, Anna Pellizzari, Roberta Pozzer
altos: Giuliana Aste, Miriam Casetti, Annalisa Festi, Annamaria Zanetti
tenors: Adrian Bailey, Andrea Eccher, Giacomo Prosser
basses: Nicola Aldrighetti, Franco Bandera, Marco Petrolli

Instrumental High Choir ("colla parte"):

Nanneke Schaap,	<i>treble viol</i> ⁴ (NS)
Sofia Martignoni,	<i>treble viol</i> ⁵
Giuliano Eccher,	<i>tenor viol</i> ⁶ (GE)
Alberto Borrini,	<i>bass viol</i> ⁷ (AB)
Alberto Rossi,	<i>cornett</i> ⁸ (AR)
Fulvio Clementi,	<i>tenor sackbut</i> ⁹
Guido Pellizzari,	<i>continuo organ</i> (low range) ¹⁰

Instrumental Low Choir ("colla parte"):

Maurizio Parma, *violin*¹¹ (MP)
Luigi Avellino, *tenor sackbut*¹² (LA)
Ferdinando Danese, *tenor sackbut*¹³ (FD)
Agostino Viggiano, *bass sackbut*¹⁴ (AV)
Paolo Tognon, *bass curtal*¹⁵
Roberto Righi, *violone*¹⁶
Adriano Dallapè, *continuo low range organ*¹⁷

Adriano Dallapè, *principal organ*¹⁸ (AD)

Romano Vettori, conductor

INSTRUMENT-MAKERS:

¹ D.BONATO, 1982

² H.HASENFUSS 1988 (after M.TIEFFENBRUCKER, 1610)

³ C.A.CECONI, 1980 (after M.TIEFFENBRUCKER, 17th Century)

⁴ J.LECLERQ, 1987 (ANONYMOUS, 17th Century)

⁵ N.FANTI, 1986 (after H.JAYE, c.1600)

⁶ M.FEDERICI (after J.ROSE, 1598)

⁷ M.FEDERICI (after COLICHON, 18th Century)

⁸ P.FANCIULLACCI, 1989

⁹ KALISON, 1989 (after A.SCHNITZER, 1579)

- ¹⁰ M.TIELLA, 1975 (ANONYMOUS, 17th Century)
¹¹ E.GORR (after A.AMATI, 1567)
¹², ¹³, ¹⁴, v. ⁹
¹⁵ G.KÖRBER, 1989
¹⁶ ANONYMOUS, 17th Century
¹⁷ M.FEDERICI, 1984
¹⁸ B.FORMENTELLI, 1976 - designed by M.TIELLA, 1972

Abbreviations:

VIADANA 1612 = *Salmi a quattro chori*, op. XXVII, Venezia, 1612 (Bologna, Civico Museo Bibliografico Musicale).

VIADANA 1606 = *Completorium romanum*, op. XVI, Venezia 1606.

GABRIELI* = G.GABRIELI, *MS intavolatura per organo*, sec.XVII, Fondi Giordano-Foà, Biblioteca Nazionale di Torino.

GABRIELI** = G.GABRIELI, *MS intavolatura tedesca per organo*, sec.XVII, Raccolta Schloss Lübbenau, Biblioteca di Berlino.

Corn = Cornett
Trb t/b = Tenor/bass sackbut
Vlg s/t/b = Treble/tenor/bass viol
Vl = Violin

Plainsong sources:

- *Antiphonarium sanctorum aliquid proprii habentium cum adiectione eorum, quae a fratribus minoribus celebrantur cum suis Hymnis in cantu notatis iuxta ordinem Novii Breviarii Romani accommodatum [...]* Venetiis apud Iunctas 1572.

- *Hymni Sacrii Breviarii Romani Sanctiss. Domini nostri Urbani papae VIII auctoritate recogniti Qui ubique per omnes Ecclesias, tam Saeculariam quam Regulariam debent recitari [...]* Venetiis 1644 apud Cieras.

VIADANA'S MUSIC IN RELATION TO ARCHITECTURAL SPACES.

Modern scholars began to investigate possible links between polychoral techniques and the practice of spatial positioning of performers after realizing the extent to which composers in the 1600s were influenced by the architectural spaces they were composing for, and by the concept of space in terms of an actual physical dimension whose every detail they could explore and relate to. The question is, did musicians have any particular architectural interior in mind while they were composing their music, and how might this influence performances? Viadana's own case would seem to show that composing for a church building such as Mantua Cathedral certainly did not discourage him from setting works in the Venetian polychoral style, even though its interior (more "intimate" than "monumental") is an unparalleled example of a building being highly unsuitable for stereophonic performances: the already cramped spaces available are fragmented, as it were, by a "forest" of columns. In short, space may influence a composer only insofar as a decisive effect on the actual performance can be perceived, but not as an element which he consciously manipulated during the creative phase. The use of choirs alongside *continuo* forces reflects a historical context in which musicians, and so Viadana himself, were part of a social structure whose members shared the overall idea of music as a "service", where diverse and variable local factors had to be taken into account: circumstances such as performing space, the social occasion on which the piece was to be performed, local availability of singers and players, performance requirements and so forth. In the

course of the 16th and 17th centuries the highly articulated - and complex - structure of church liturgy was reduced to an almost exclusively clerical function. There were, however, exceptions, such as the Service of Vespers. To this, congregations would flock, certainly attracted more by the great variety and beauty of the music that was performed than out of any devotional fervour. The more solemn the festivity, the more lavish and elaborate the music would be. When his *Salmi a quattro chori* were sent to the printer's in 1612, Viadana was working as Maestro di Cappella at the Cathedral in Fano on the Adriatic coast (central Italy). The Feast of the Assumption of the Blessed Virgin must have been particularly solemn there, since the Cathedral was actually dedicated to Her. Archival material tells us that as early as August 1591 cornett and sackbut players had been paid to perform at the Feast of the Assumption, while a large group of singers had been positioned on no fewer than four raised platforms or tribunes. So it is quite likely that at least some of these magnificent Psalm settings were heard publicly for the first time in the majestic interior of Fano Cathedral: perhaps those very ones dedicated to Our Lady, which not only demonstrate the high level of creative skill Viadana had reached, but whose splendour conveys the full meaning, grandeur and intensity of the Blessed Virgin's Assumption into Heaven.

THE COMPOSER'S LIFE.

He was born around the year 1560 in the Diocese of Cremona at Viadana, a small border town on the left bank of the River Po, belonging in those days to the Mantuan Gonzaga Duchy. What little reliable documented evidence of his life exists, gleaned chiefly from frontispi-

ces and dedicants to his books or from other contemporary records, does not allow a detailed biographical reconstruction. We can be certain that from 1593 he was a member of a Minor Order of Friars, though he may have entered the Church several years earlier. However, it remains unproven that he was related to a local family named Grossi, a hypothesis fervently argued by Parazzi but nowadays viewed with reservations. At any rate, we cannot as yet prove whether on taking the cloth he changed his surname, a common usage of the period; and so the name Lodovico Viadana is the only one which has been handed down to the present day, both in contemporary records and in his publications. In the absence of archive sources which would prove the point, the same caution has to be exercised regarding a long-held claim that he was a pupil of Costanzo Porta. We know he was Maestro di Cappella at Mantua cathedral and it is certain that towards the close of the 16th century he spent some time in Rome. Likewise, Cremona, Reggio Emilia, Concordia and Fano are all other stages of the composer's peregrinations, even though he may not always have spent long there. In 1614 he was appointed *definitor* for the Minor Province of Bologna and subsequently, in part connected with his new duties, he travelled to Ferrara, Piacenza, Mantua, Viadana and Busseto. The last few years of his life were somewhat fraught with trouble, due mainly to disagreements with his brother friars over matters linked to his post. He passed away at Gualtieri, a village just outside 'his' Viadana, on 2nd May 1627.

VIADANA'S WORKS.

Of Viadana's books 27 have survived, all published between 1588 and 1619. There were numerous 17th-century reprints, both Italian and

German. Almost all of his works have a clear liturgical function and, apart from some slight concessions to instrumental genres, most of them belong to the vocal repertory. Following his death (or more precisely, from the early 1640s onwards), the inclusion of his works in other composers' anthologies, as well as reprints of his own books, gradually became less frequent. Although no longer at the forefront of composing practice, Viadana's music did survive as the representative of a tradition now undermined by inevitable changes in musical tastes. In addition to his fame and good standing amongst contemporaries in his own country, he was further acclaimed in Germany by the editor Stein who, in a 1609 reprint of the *Cento Concerti Ecclesiastici*, credited him with a new invention ("nova inventio"), namely *basso continuo* or thoroughbass. Generally speaking Viadana's fame abroad was on a par with Anerio, Croce, Vecchi, Bassano, Asola, Lassus, Gabrieli, Palestrina and Marenzio. Moreover, illustrious theoreticians such as Banchieri (1609) and Praetorius (1615) laid great emphasis on Viadana being the first to adopt this method of accompaniment, to the extent that in subsequent historiographies the importance given to this fact almost completely overshadowed any interest in his actual music. This legendary fame, which indeed saved Viadana's name from slipping into oblivion, lasted right up to the end of the nineteenth century. It is widely-known that the subject considerably impressed later generations. In more recent years, aside from the recognition of the undeniable merit and artistic content of his music, Viadana's works have now been set in their true perspective and justly freed from such undeserved over-estimation. Viadana's own detailed performing instructions in the preface to his most important works (*Concerti Ecclesiastici*, 1602; *Lamentationes*, 1609; *Salmi a quattro Chori*, 1612-24; the *Cre-*

do, 1619) is what makes these books so valuable. They are unequivocal points of reference for those researching into performance practices of 17th-century church music and as such they deserve the closest historical and critical attention.

Mariateresa Barzoni

A WORD ON RECONSTRUCTION AND PERFORMANCE.

Viadana published his *Salmi a quattro chori* in 1612 as *Maestro di Cappella* at Fano Cathedral. Of all his works, this is the one which calls for the greatest number of performers (five solo voices, three four-part choruses, three continuo sections, in addition to instrumental accompaniment ("colla parte") doubling the vocal lines). As with the *Cento Concerti Ecclesiastici*, opus XII (1602), it includes a fundamentally important preface illustrating how the work should be orchestrated. Although this was the first time he had used such large vocal and instrumental forces, even his previous works required substantial numbers of performers (the *Completerium* for 8 voices, 1597; the *Motecta a 8*, 1597; the *Completerium Romanum*, book II, for 8 voices, 1610). There are indeed documented sources indicating that the composer conducted polychoral works. Viadana was *Maestro* at Fano Cathedral from 1610 to 1612. As the frontispiece records, the Psalms published at the end of his stay are settings "for four choruses, to be sung and played on High Feast days throughout the year." At Fano the festivity of the Assumption must have been a particularly

solemn occasion, for the cathedral was dedicated to the Blessed Virgin Mary. Indeed, church services employing large musical groups had been taking place there since the end of the 16th century. Among Viadana's Psalms there are references to Marian devotions: the *Sinfonia* for two tenors, *Plaudat nunc organis Maria*, comes immediately before one of the two Magnificat settings, which requires a "hidden soprano" to sing the plainchant litany *Sancta Maria ora pro nobis* during the verse *Sicut locutus*. This device is very similar to Monteverdi's *Sonata sopra Sancta Maria* in his celebrated *Vespers*. For this performance, eventide psalms from festivities of the Blessed Virgin were selected, concluding with the splendid "Marian" Magnificat, and alternating them with Gregorian plainsong or other vocal pieces by Viadana. To these were added some organ compositions by the great Giovanni Gabrieli from the Veneto-Paduan area of Italy. In this way the antiphons, hymns and substitute versicles were chosen according to period practice. However, what we have aimed at is more a general feeling for the liturgy, from a musically expressive point of view. We have avoided a literal approach, which would have involved a somewhat complex amalgamation of various and heterogeneous elements into a whole (such as intoned prayers, observance of ecclesiastical hierarchy by double intonation of the *incipit* for the antiphons, and so on), the deeper meaning of which would be hard to appreciate in a mere sound medium. The plainsong is chanted according to a melodic and rhythmic concept of the late Renaissance period, which originated from Tridentine reforms, and was influenced by classical mensuralism. By drawing on liturgical sources of the period, and referring to treatises (such as G.Guidetti's *Directorium chori*, Rome 1582, and P.Cerone's *El Melopeo y Maestro*, Naples 1613), we adopted in most

cases a measured interpretation based on a *tempo primo*, or primary tempo, appropriate to the tactus of polyphony, with proportional lengthening of stressed syllables. As for the *falso bordone* chant, written by Viadana himself (a practice he was fond of, as shown in numerous reprints of his works in this style), the text is harmonized with the same rhythm for each voice without giving syllables pre-set length values, as happens with polyphonic music. This is why it is called "figured". From one of his prefaces we can infer that Viadana's performance tempos must have been somewhat slower than polyphonic chant (cf. *Falsobordoni a 5 voci*, Venice 1596 and *Falsobordoni a 4 voci*, 1612). After consulting all the available sources on liturgical chant practices of the time (see above), especially the *toni psalmorum* and the *toni lectionum*, the same basic principles have been applied to the *falso bordone* as to the plainchant, albeit with a certain flexibility. Some of the soloists' parts have been arranged for voices and substitute instrumentation, following Viadana's own usage, (cf. *Cento Concerti Ecclesiastici*, 1609), a practice also mentioned by Banchieri, Praetorius and Schütz.

Romano Vettori

ORCHESTRATION IN VIADANA'S TIME.

Notwithstanding the works of numerous theorists who were writing at the turn of the 16th and 17th centuries, it is not always possible to have precise details about how music was orchestrated, the music itself being published in separate voice parts and not in full score. The best-known and most emblematic example is the preface to *L'Orfeo* (1607), where Claudio Monteverdi lists all the instruments but does not indicate the parts they should follow, except when they are required to play solo. In the preface to various other compositions, instructions were given for the interpretation of this way of writing and for performing unwritten notes. For this reason Lodovico Viadana has often been credited as the initiator of the technique known as *basso continuo* (thoroughbass) accompaniment, that is to say a practice where only the melody and bass lines were written down, and numbers added which would give performers the necessary indications for improvising the missing parts either on a keyboard or with a plucked instrument. Other instruments, chosen according to their availability, would follow one of the vocal parts. Of all Viadana's music, the *Salmi a quattro Chori* are strictly polyphonic compositions, published in separate part-books for each voice (up to seventeen parts) and three organ basses. However, the actual parts are often far fewer and the composer justifies the presence of numerous procedures (which he acknowledges contrary to established rules of counterpoint) with the consideration that, from his experience, "Each choir has its own individual consonance and, if performing apart from the others, one could not tell whether they are singing at the higher octave or in unison (with the others)": this leads to the choice of a certain instrumental variety. A reconstruction of the score in present-

day notation reveals that its polychoral system was structured around the simultaneous presence of two, three or four groups of performers, including a *cappella* (vocal group or mixed vocal-instrumental consort), another instrumental group doubling the voice-parts ("colla parte") and three organs - the principal organ with two others, one playing an octave above and one at the lower octave to sustain the bass line. As for the choice of instruments, one could refer to the *Canzon francese in risposta*, scored for violin, cornett and two sackbuts (trombones), and published in his *Concerti Ecclesiastici* of 1602. In this collection Lodovico Viadana states that "we shall find yet others that I have scored for instruments variously, where the composition is more complete and the Concerti more accommodating and varied" and the composer indeed allows for the possibility of completely substituting a sung part with an instrument, or of scoring voices alongside sackbuts. In his preface to the 1612 *Salmi a quattro Chori*, Viadana returns to the subject and it is from this preface that the instrumental arrangement on the present recording is taken. Detailed information gleaned from the prefaces to Michael Praetorius and Heinrich Schütz's works has also been consulted, as both quote a style that was already widespread in Italy at that time and naming Viadana himself, a leading figure in this new musical direction, as their model. Whereas Michael Praetorius provided a minute classification of the various performance possibilities (11 types and 9 modes), Heinrich Schütz was rather clear and concise in his directions. For instance, "It is most suitable for high parts to be taken by cornetts and violins, and low parts by sackbuts and other instruments [...] which increase both sonority and splendour [...]. The high parts in eight-voice choirs are generally meant for cornetts and other instruments". A good many contemporary performers in

Italy nowadays adopt this practice, though instrumental combinations found in documented sources (such as reports of performances in St. Mark's at Venice) are not always detailed enough. However, it would seem that the prevailing trend was for the mixed use of voices and instruments together in each chorus. Of particular note is that an instrumental chorus would consist of cornetts in the high or mid-ranges, viols in the mid-range, sackbuts in the mid- and lower ranges, bassoon and violone (double-bass) for the lower registers, as well as an organ in the bass line for the lowest sounding parts. A clue to the type of instruments suitable for any given part may be gained by noting the key signatures in which the music is written. The musical instruments quoted by Viadana, Schütz and Praetorius are all illustrated in Michael Praetorius's manual *De Organographia* (*Syntagma Musicum*, volume II, Wolfenbüttel 1619), which is an outstanding and essential encyclopedia of baroque period instruments. There can be no doubt, as the above-mentioned sources state, that there was a considerable variety of instrumental possibilities, depending on local availability, as musical instruments (both string and wind) were made in soprano, alto, tenor and bass versions. Of the bowed instruments, the violin was beginning to emerge and was overtaking the cornett (a wooden wind instrument) in prestige, though in this type of polychoral scoring it was not given a leading role. The viols (*viola da gamba*) most likely still held their own against the rising popularity of "arm viols" (*viola da braccio*). In orchestral ensembles the function of the double-bass instrument, whether a viol or member of the *viola da braccio* family (usually considered as a *violone*) was to support the thoroughbass alongside the bassoon. The harmonic structure was filled in by keyboard or plucked instruments. The use of keyboard instruments and organs varied according to the

place where the performance was being held. For Viadana's Psalm settings we may suppose that organs of different sizes were used and the principal one could have been the church organ itself, played *voto e pieno* (empty and full). The *forte* sections were to be performed with the organ "open", without the organist adding any other registers but doubling or increasing the number of notes played for each chord. "Then in the *ripieno* (full) sections he may play as he wishes; for that will be the right moment". As for plucked instruments, theorboes and chitarroni (arch-lutes with elongated fingerboards) were employed. These had been in common use for accompanying vocal music since the mid-16th century, and their range almost equalled that of keyboard instruments. Wind instruments, both woodwind and brass, were always included in polychoral scoring. Of particular importance were cornetts (soprano, alto and tenor, both straight and curved), sackbuts (alto, tenor, bass and double-bass) and even natural (valveless) trumpets. As for reed instruments, many of which were illustrated by Praetorius, only the so-called *curtal* (or *dulcian*) seems to have been commonly employed in Italy in Viadana's time and from this was developed the bassoon, already in use for *continuo* playing.

Marco Tiella

TEXTS

V. Deus in adiutorium meum intende.

R. Domine ad adjuvandum me festina.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

Antiphona:

Assumpta est Maria in coelum: gaudent Angeli, laudantes benedicunt Dominum.

Psalmus CIX:

Dixit Dominus Domino meo: Sede ad dextris meis.

Donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae, emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis: confregit in die irae suae reges.

Judicabit in nationibus: implebit ruinas: conquassabit capita in terra multorum. De torrente in via bibet; propterea exaltabit caput.

Gloria Patri ...

Antiphona:

Maria Virgo assumpta est ad aethereum thalamum, in quo Rex regum stellato sedet solio.

Psalmus CXII:

Laudate pueri Dominum: laudate nomen Domini.

Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum.

A solis ortu usque ad occasum, laudabile nomen Domini.

*Excelsus super omnes gentes Dominus, et super coelos gloria ejus.
Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in coelo et in terra?
Suscitans a terra inopem, et de stercore erigens pauperem;
Ut collocet eum cum principibus, cum principibus populi sui.
Qui habitare facit sterilem in domo, matrem filiorum laetanem.
Gloria Patri ...*

Antiphona:

In odorem unguentorum tuorum curimus: adolescentulae dilexerunt te nimis.

Psalmus CXXI:

*Laetatus sum in his, quae dicta sunt mihi: in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas; cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel, ad confitendum nomini Domini.
Quia illic sederunt sedes in judicio, sedes super domum David.
Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te.
Fiat pax in virtute tua; et abundantia in turribus tuis.
Propter fratres meos et proximos meos, loquebar pacem de te.
Propter domum Domini Dei nostri, quaesivi bona tibi.
Gloria Patri ...*

Antiphona:

Benedicta filia tua Domino: quia per te fructum vitae communicavimus.

Psalmus CXXVI:

*Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris.
Cum dederit dilectis suis somnum, ecce hereditas Domini, filii, merces, fructus ventris.
Sicut sagittae in manu potentis, ita filii excussorum.*

Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.

Gloria Patri ...

Antiphona:

Pulchra es et decora, filia Jerusalem: terribilis ut castrorum acies ordinata.

Psalmus CXLVII:

Lauda, Jerusalem, Dominum: lauda Deum tuum, Sion.

Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te.

Qui posuit fines tuos pacem; et adipe frumenti satiat te.

Qui emittet eloquium suum terrae: velociter currit sermo ejus.

Qui dat nivem sicut lanam: nebulam sicut cinerem spargit.

Mittit crystallum suum sicut buccellas: ante faciem frigoris ejus quis sustinebit?

Emitte verbum suum, et liquefaciet ea: flabit spiritus ejus, et fluent aquae.

Qui annuntiat verbum suum Jacob, justitias et judicia sua Israel.

Non fecit taliter omni nationi; et judicia sua non manifestavit eis.

Gloria Patri ...

Hymnus:

*Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix coeli porta.*

*Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.*

*Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem:
Sumat per te preces,*

*Virgo singularis,
Inter omnes mitis,
Nos culpit solutos,
Mites fac et castos.
Vitam praesta puram,
Iter param tutum:
Ut videntes Jesum,
Semper collaetemur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus.
Amen.*

*Qui pro nobis natus
Fuit esse tuus.*

Symphonia a due tenori:

Plaudat nunc organis Maria et inter articulos veloces tympana puerperae concrepent. Concinant laetantes chori et alternantibus modulis dulcia carmina misceantur. Audite igitur quemadmodum tympanistria nostra cantaverit: ait enim ...

Canticum Mariae:

(Et ait Maria) Magnificat anima mea Dominum.

Et exsultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna, qui potens est, et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri ...

Antiphona:

Salve Regina, mater misericordiae; vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Hevae. Ad te suspiramus gementes et flentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsiliū ostende. O clemens, o pia, o dulcis Virgo Maria.

¹ In VIADANA, Salmi 1612: «Ergo»

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A



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