

FROM ROME TO VIENNA

Palestrina · Merula · Rognoni · Marenzio · Cacciola

Canto Fiorito
Rodrigo Calveyra

From Rome to Vilnius

Giovanni Pierluigi da Palestrina c.1525-1594		Anonymous from Sapiha Album 17th century	
1. O Magnum mysterium ^{1-5, 7-10}	2'49	14. O, vere digna hóstia ^{2, 8-10}	2'01
Tarquinio Merula 1595-1665		Giovanni Battista Cocciola	
2. Benedicta tu*	2'39	15. Laetemur hodie**	2'27
Annibale Stabile c.1535-1595		Tarquinio Merula	
3. Quam pulchrae sunt ^{2, 6-8, 10}	2'50	16. Canzone II ⁹	1'58
G. P. Palestrina / Francesco Rognoni c.1575-1626		17. Chi prend'amor a gioco ^{2, 3, 5-10}	2'17
4. Vestiva i colli ^{9, 10}	3'35	18. Folle è ben che si crede***	3'43
Luca Marenzio c.1553-1599			
5. Magnificat a 8	3'02		
Diomedes Cato c.1565-1627		* Bass part reconstructed by R. Calveyra. A world premiere recording	
6. Canzon Diomedis ^{6-8, 10}	3'07	** A world premiere recording	
Asprilio Pacelli 1570-1623		*** Version for five voices by R. Calveyra	
7. Beata es, Virgo Maria ^{1-5, 7, 10}	2'37		
Giovanni Francesco Anerio 1569-1630		Canto Fiorito	
8. O quam suavis ^{1, 2, 5, 9, 10}	1'41	Ieva Gaidamavičiūtė <i>soprano</i> ¹	
Tarquinio Merula		Renata Dubinskaitė <i>mezzo-soprano</i> ²	
9. Capriccio cromatico del primo tono ⁹	3'28	Saulė Šerytė <i>mezzo-soprano</i> ³	
Marco Scacchi c.1600-1662		Povilas Vanžodis <i>tenor</i> ⁴	
10. Vobis datum est ^{2, 4, 5, 7-10}	1'53	Nerijus Masevičius <i>bass</i> ⁵	
Bartłomiej Pękiel ?-1670		Josué Meléndez <i>cornetto</i> ⁶	
11. Dulcis amor Jesu ^{1-5, 8-10}	4'45	Miguel Tantos Sevillano <i>sackbut</i> ⁷	
Tarquinio Merula		Fabio de Cataldo <i>bass sackbut</i> ⁸	
12. La Lusignuola ^{6-8, 10}	3'28	Filip Hrubý <i>organ</i> ⁹	
Giovanni Battista Cocciola flc.1610-20		Rodrigo Calveyra	
13. Cantabant sancti	2'16	<i>cornetto, recorder, artistic direction</i> ¹⁰	

FROM ROME TO VILNIUS

The Italian Influence at the Vasa Court

Rome to Vilnius is a new investigative insight into the cultural heritage of Lithuania: the music at the Vasa Court in the Polish-Lithuanian Commonwealth. It reflects the influence of the greatest masters of the Roman polyphonic school in the musical world of Poland and Lithuania, and shows the Vasa Court as a place of advanced music-making in 16th and 17th-century Europe.

At the end of the 16th century, during the time of the Polish-Lithuanian Commonwealth, Sigismund III Vasa was the King of Poland and Grand Duke of Lithuania, the highest political authority in the country. Every year, the King, who was based first in Krakow and then in Warsaw, had to spend a few months in Vilnius, and it was reported that he always travelled with his musicians. Sigismund III, who was himself a musician and a lover of music, was not happy with the standard of the music in the Royal Chapel, and decided to invite Italian musicians to improve the musical life of his court.

Italy was the main influence in music in Europe at that time, not only because of the different styles that originated there (polyphony, poly-choral music, monody, opera, etc), but also because of the achievements of the composers who wrote in these styles. We can distinguish clearly two main schools of music in Italy: the Venetian school, created by Adrian Willaert, with the new poly-choral style that was performed in the Basilica of San Marco; and the polyphonic Roman school of Giovanni Pierluigi da Palestrina, one of the most influential musicians of the 16th century, and one of the great masters of the art of polyphony of all time.

Sigismund III decided to hire the best musicians from Rome, and from 1595 to 1649 all the Kapellmeisters at the Vasa Court in Poland and Lithuania were Italians. Most of them were not only prominent members of the Roman school, but also former pupils of Palestrina.

Annibale Stabile was the first Italian musician who came to work as Kapellmeister for the Vasas. He studied under Palestrina in Rome, and before coming to the Vasa Court he was a well-known composer, serving as the Kapellmeister at the Basilica of Santa Maria Maggiore, one of the four Papal Major Basilicas. He was also Kapellmeister at the Archbasilica of St John Lateran, the highest Papal Basilica, and therefore the Cathedral Church of Rome.

Another very important composer from the Roman school who held the position of Kapellmeister at the Vasa Court was **Luca Marenzio**. As he was not a member of the clergy, he worked for several patrons in Rome, such as Luigi d'Este. Nevertheless, he was considered one of the most important madrigal composers in all of Europe, and his work in this field can only be compared with that of Claudio Monteverdi and Sigismondo d'India.

Asprilio Pacelli, another pupil of Palestrina, worked for 20 years as Kapellmeister for the Vasas. A monument with a statue of him was put up in St John's Archcathedral in Warsaw in recognition of his great work. While he still was in Rome, Pacelli had held the position of Kapellmeister at the German College, one of the Pontifical Colleges of Rome, and also served as Kapellmeister at St Peter's Basilica, the Papal Basilica in Vatican City.

The next Italian master from the Roman school to serve as Kapellmeister at the Vasa Court was **Giovanni Francesco Anerio**. He was also a pupil of Palestrina, and, like Stabile, before leaving for Warsaw, he held a position in the Archbasilica of St John Lateran in Rome, and was also Kapellmeister in Verona Cathedral. Nowadays, Anerio is considered one of the most important members of the Roman school, together with Palestrina himself.

Marco Scacchi was the next in this impressive line, a pupil of Anerio, and the Kapellmeister at the Vasa Court for nearly 21 years. Scacchi was an imposing master of counterpoint. He wrote not only sacred and secular music, but was the author of many books on music theory which were well known in his time. He created the music for three operas to be performed at the Grand Duke's Palace in Vilnius, even before the first operas were put on in Paris and London.

Bartłomiej Pękiel joined the Royal Chapel of Sigismund's son, Władysław IV Vasa, as organist under Scacchi, and eventually became deputy Kapellmeister. After Scacchi left Poland, Pękiel became Kapellmeister at the Royal Chapel, and the first Pole to occupy the position since the arrival of Stabile. He was highly respected by his colleagues, and his music shows clearly the influence of the Roman school.

Diomedes Cato was an Italian-born lutenist and composer. He left Italy when he was about five years old, and went to Poland, where he received instruction in music in Krakow. He became a lute player in Sigismund's Royal Chapel, and was active in Poland, Lithuania and Sweden, both as a composer and a lutenist.

Tarquinio Merula was a well-known composer in his day, and joined Sigismund's Royal Chapel as an organist under Pacelli. Merula held the position for only five years. He was a very prolific composer at this time. The reconstructed motet *Benedicta tu* from his Opus No 6 was written during his time in Poland.

Francesco Rognoni was another Italian composer who established a relationship with the King of Poland. Although he never worked for Sigismund, he dedicated his most famous work *Selva di varii passaggi* to him. His diminutions on *Vestiva i colli* presented in this CD were extracted from this treatise.

At the beginning of the 17th century, the Vilnius court was presided over by Lew Sapieha (Leonas Sapiega), Sigismund III Vasa's crown chancellor (the highest official in the country after the King himself). Sapieha was an expert in music, and was entrusted with the position of administrator of the Royal Chapel. He had his own chapel attached to his residence in Vilnius, led by the Italian composer and singer Giovanni Battista Cocciola, who served there for many years as Kapellmeister. Cocciola was already a famous composer, and his work shows much of the influence of the Roman school. It is believed that he was invited to work in the Commonwealth by Marenzio himself, and had frequent contact with Kapellmeisters from Warsaw.

The Sapieha album is a compilation of pieces with a sacral function. It does not mention the compiler or the composers, but is a testimony to the vitality of the musical culture in Lithuania in the first half of the 17th century.

This selection recreates a musical journey that starts with Palestrina, covering Stabile, Marenzio, Pacelli, Anerio and Scacchi, and ends with Cocciola, thus revealing the huge influence of the Roman school in the musical activities of the Vasa Court.

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Giovanni Pierluigi da Palestrina
O Magnum mysterium
O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum natum
jacentem in praesepio.
Natum vidimus et choros Angelorum
collaudantes Dominum. Alleluia!

Tarquinio Merula
Benedicta tu
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.

Annibale Stabile
Quam pulchrae sunt
Quam pulchræ sunt mammæ tuæ
soror mea sponsa!
Pulchriora ubera tua vino,
et odor unguentorum tuorum
super omnia aromata. Alleluia!

Luca Marenzio
Magnificat
Magnificat ánima mea Dóminum.
Et exultávit spíritus meus:
in Deo salutári meo.
Quia respéxit humilitátem
ancíllae suae:
Ecce enim ex hoc beátam
me dicent omnes generatiónes.
Quia fécit mihi mágna qui pótens est:
et sánctum nómen eius.
Et misericórdia eius in progénies
et progénies tíméntibus eum.

Giovanni Pierluigi da Palestrina
O Magnum mysterium
O great mystery
and wonderful sacrament
that even the animals saw the newborn Lord
lying in a manger.
We saw the newborn, and a chorus of angels
Praising the Lord. Alleluia!

Tarquinio Merula
Benedicta tu
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.

Annibale Stabile
Quam pulchrae sunt
My sister, my spouse,
how fair is thy love?
how much better is thy love than wine?
and the savour of thine ointments
than all spices? Alleluia!

Luca Marenzio
Magnificat
My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Saviour.
Because He hath regarded
the humility of His slave:
For behold from henceforth
all generations shall call me blessed.
Because He that is mighty hath done great things to me;
and holy is His name.
And His mercy is from generation
unto generations, to them that fear Him.

Fécit poténtiam in bráchio suo:
dispérsit supérbos mente cordis sui.
Depósuit poténtes de sede:
et exaltávit húmiles.
Esuriéntes implévit bonis:
et dívites dimísit inánes.
Suscépit Ísrael púerum suum:
recordátus misericórdiae suae.
Sicut locútus est ad patres nostros:
Ábraham, et sémini eius in saecula.
Glória Patri, et Fílio, et Spirítui Sancto,
Sicut erat in princípío, et nunc, et semper,
et in saecula saeculórum. Amen.

Asprilio Pacelli

Beata es, Virgo Maria

Beata es, Virgo Maria,
quae Dominum portasti creatorem mundi:
Genuisti eum, qui te fecit,
et in aeternum permanes virgo.

Giovanni Francesco Anerio

O quam suavis

O quam suavis est, Domine, spiritus tuus,
quí ut dulcedinem tuam
in filios demonstrares
pane suavissimo de caelo praestito,
esurientes replens bonis,
fastidiosos divites dimittens inanes.

Marco Scacchi

Vobis datum est

Vobis datum est
noscere mysterium regni Dei,
caeteris autem in parabolis;
ut videntes non videant,
et audientes non intelligant.

He hath shewed might in His arm:
He hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat,
and hath exalted the humble.
He hath filled the hungry with good things;
and the rich He hath sent empty away.
He hath received Israel His servant,
being mindful of His mercy:
As He spoke to our fathers,
to Abraham and to his seed for ever.
Glory be to the Father, and to the Son, and to the Holy
Spirit, As it was in the beginning,
is now, and ever shall be, world without end, Amen.

Asprilio Pacelli

Beata es, Virgo Maria

Blessed are you, O Virgin Mary,
who bore the Lord, the Creator of the universe.
You brought forth Him who made you,
and remain for ever a virgin.

Giovanni Francesco Anerio

O quam suavis

O how sweet is thy spirit, Lord,
thou who, in order to demonstrate
thy sweetness to thy children,
send down from Heaven the sweetest bread unsurpassed,
filling the hungry with good things,
sending away empty the disdainful rich!

Marco Scacchi

Vobis datum est

To you it is given
To know the mystery of the kingdom of God;
But to the rest in parables,
That seeing they may not see
And hearing may not understand.

Bartłomiej Pękiel

Dulcis amor Jesu

Dulcis amor Jesu,
dulce bonum dilecte mi,
rogo te, o dilectissime Jesu,
sagittis tuis confige me,
moriar pro te, ah mi Jesu,
dulcissime Jesu,
Dulcis amor, dulce bonum,
dulcis Jesu dilecte mi,
ah mi Jesu, trahe me post te,
inter flores pone me.
Quia languero pro te,
tu lux, tu fons, tu sol, tu spes,
tu vita, tu bonitas infinita.

Giovanni Battista Cocciola

Cantabant sancti

Cantabant sancti canticum novum
ante sedem dei et agni
et resonabat terra in voces eorum.

Giovanni Battista Cocciola

O, vere digna hostia

O, vere digna hostia
Per quam fracta sunt tartara
Redempta sunt captivata
Reddita vitae praemia.

Giovanni Battista Cocciola

Laetemur hodie

Laetemur hodie immortalis gaudio.
Cantemus Domino in laetitia.
Laudemus eum in chordis et organo,
In cymbalis et cithara.
Gaudeamus cum omnibus Sancti eius
Qui dedit nobis vitam sempiternam. Alleluia!

Bartłomiej Pękiel

Dulcis amor Jesu

Jesus, my sweet love,
my sweet and best delight,
O sweetest Jesus, I beseech you
transfix me with your arrows;
I will die for you, o my Jesus,
My sweetest Jesus.
Sweet love, sweet boon,
sweet Jesus my delight,
ah, my Jesus, take me with you
for I swoon for you;
place me among your flowers.
You are my light and you are my fount,
you are my hope and you are my sun,
you are my life and infinite good.

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Giovanni Battista Cocciola

Cantabant sancti

The Saints sang a new song
before the throne of God and of the Lamb,
and their sound is gone out in all lands.

Giovanni Battista Cocciola

O, vere digna hostia

Oh truly worthy sacrifice,
Through whom the bonds of Hell are broken,
Thy captive people are redeemed,
Gifts of life returned to them.

Giovanni Battista Cocciola

Laetemur hodie

Let us rejoice today with endless delight,
Let us sing to the Lord in our joy.
Let us praise Him with strings and organ,
With cymbals and harp.
Let us rejoice with all His Saints

Tarquinio Merula

Chi prende amor a gioco

Chi prende amor a gioco
prende a scherzar col fuoco,
che con finti splendori
alletta gli occhi e incenerisce i cori.

Tarquinio Merula

Folle è ben che si crede

Folle è ben che si crede
che per dolce lusinghe amorose
o per fiere minaccie sdegnose
dal bel Idolo mio ritraga il piede.
Cangi pur suo pensiero
ch' il mio cor prigioniero
spera che goda la libertà.
Dica chi vuole, dica chi sa.

Altri per gelosia
spiri pur empie fiamme dal seno
versi pure Megera il veneno
perchè rompi al mio ben la fede mia.
Morte il viver mi toglia
mai fia ver che si scioglia
quel caro laccio che preso m'ha.
Dica chi vuole, dica chi sa.

Ben havrò tempo, e loco
da sfogar l'amorose mie pene
da temprar de l'amato mio bene
e de l'arso mio cor, l'occulto foco,
e trà l'ombre, e gli orrori
de notturni splendori
il mio ben furto s'asconderà.
Dica chi vuole, dica chi sa.

Tarquinio Merula

Chi prende amor a gioco

He who takes love as a joke
Takes to playing with fire
Which with its fake splendor
Entices the eyes and burns the heart

Tarquinio Merula

Folle è ben che si crede

He is indeed mad who believes
He can, by sweet and amorous flattery
Or by proud and haughty threats,
Turn my steps away from my beautiful idol.
He might as well change his way of thinking,
For my captive heart
Hopes only to enjoy freedom.
Say what you will, say what you may.

Others, out of jealousy,
May breathe foul flames from their hearts,
A vixen may pour forth her venom
To destroy my trust in my beloved,
Death may snatch my life away,
But never will this precious bond
That binds me be loosened.
Say what you will, say what you may.

Soon shall I have both time and leisure
To give free vent to my amorous pangs,
To measure the secret fire
Of my beloved and of my burning heart,
And, 'twixt the shadows and frights
Of nocturnal splendors,
My beloved will secretly be hiding.
Say what you will, say what you may.

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Canto Fiorito

The Vilnius-based early music ensemble **Canto Fiorito**, directed by the internationally renowned cornetto and recorder player Rodrigo Calveyra, started its activities in 2013. The ensemble is dedicated to researching and performing Renaissance and Baroque music, and pays special attention to musical life in the Grand Duchy of Lithuania and the Polish-Lithuanian Commonwealth in the 17th century.

Canto Fiorito has performed in various countries, including Norway, Austria, Slovenia, Poland, Germany, Italy, Sweden, the UK, Estonia, Latvia, and the Netherlands, and has initiated a major European project entitled 'The Hanseatic Way,' funded by Creative Europe. The project includes concerts in Lithuania, as well as performances at the Brighton Early Music Festival, Hanseatic Days in Rostock, the Jeunesse festival in Vienna, the Glasperlenspiel festival in Tartu, the Bach Chamber Music Festival in Riga, and in Amsterdam.

In 2017, Calveyra initiated the Kretinga International Early Music Festival, dedicated to the oldest organ in Lithuania (1680), in Kretinga's Franciscan church. Every year, the festival presents the world's greatest artists and early music ensembles at concerts that are free of charge to the public.

The artistic director **Rodrigo Calveyra** was born in Porto Alegre in Brazil. He studied the recorder at the Schola Cantorum Basiliensis in Switzerland, and simultaneously specialised in the recorder and Medieval music under Pedro Memelsdorff at the Civica Scuola di Musica di Milano in Italy. He later took an MA in the cornetto at the Hochschule für Musik in Trossingen in Germany. Calveyra is a regular member of the renowned Cappella Mediterranea, and is musical assistant to its director Leonardo Garcia Alarcon. He has played as a soloist and conducted orchestras in Brazil, Switzerland, Italy, Argentina and Lithuania. He performs regularly in prestigious early music festivals in Europe and South America. He was artistic director of the Brazilian-based ensemble Instrumentarium, which gave around 150 concerts in South America and Europe, with musicians such as Maria Cristina Kiehr and Manfredo Kraemer. He has recorded for labels such as Sony, Harmonia Mundi France, Alpha, Deutsche Harmonia Mundi, Ricercar, and many others.

This album was recorded in October 2023 to mark two occasions: the tenth anniversary of the Vilnius-based international early music ensemble Canto Fiorito, and the 700th anniversary of the city of Vilnius (its first written mention in 1323 is regarded as the city's official date of birth). The project was implemented together with the Palace of the Grand Dukes of Lithuania, where the music of the Vasa Court was performed when the King of Poland and Grand Duke of Lithuania was residing in Vilnius.



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Vilnius 700

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