



TOCC 0516

Renaissance polyphony is generally held to be stately, calm, reassuring. But this programme of Palestrina's six-part *Missa sine nomine*, complemented by five of his motets and three by Marc'Antonio Ingegneri (c. 1535/36–92), was recorded after the Choir of Girton College, Cambridge, had undertaken a tour of Israel and Palestine. There the music and its texts ('How shall we sing the Lord's song in a strange land?') took on an extraordinary poignancy, with the dispossession and desperation of thousands of years ago animating the restrained dignity of Palestrina's counterpoint with an unexpectedly topical intensity.

PALESTRINA *Missa sine nomine a6*

MARC'ANTONIO INGEGNERI

1 *Super flumina Babylonis* (publ. 1589)*

GIOVANNI PIERLUIGI DA PALESTRINA

2 *Deus qui dedisti* (publ. 1569)**Missa sine nomine a6* (publ. 1590)**

3 I Kyrie

4 *Judica me, Deus* (publ. 1575)*

5 II Gloria

INGEGNERI

6 *Duo Seraphim clamabant* (publ. 1589)*

5:31

6:02

31:35

4:48

4:31

6:05

3:04

PALESTRINA

7 III Credo

8 *Ricercar Quarti Toni**

9 IV Sanctus

10 V Benedictus

11 *Accepit Jesus Calicem* (publ. 1575)*

12 VI Agnus Dei

13 *Ricercar Octavi Toni**14 *Unus ex duobus* (publ. 1569)*15 *Tu es Petrus* (publ. 1572)**

INGEGNERI

16 *Lauda Sion Salvatorem* (publ. 1589)*

9:10

3:20

2:39

2:44

6:05

6:09

2:35

4:50

6:53

2:52

TT 77:20

Choir of Girton College, Cambridge
Historic Brass of the Guildhall School
and Royal Welsh College of Music and Drama

Jeremy West, leader

James Mitchell, organ 8

Lucy Morrell, organ 13

Gareth Wilson, director

TOCCATA CLASSICS
16 Dalkeith Court,
Vincent Street,
London SW1P 4HH, UK

Tel: +44/0 207 821 5020
E-mail: info@toccataclassics.com

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*FIRST RECORDING

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MADE IN GERMANY