

## Andrea Gabrieli, Giovanni Gabrieli - The Glory of Venice (1996)

Written by bluesever

Tuesday, 07 May 2019 15:40 -

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1. Giovanni Gabrieli *Canzon primi toni* à 8 3:51 2. Giovanni Gabrieli *Canzon vigesimasettima* à 8 3:02 3. Giovanni Gabrieli *Sonata* à 3 3:57 4. Giovanni Gabrieli *Canzon „La Spritata“* à 4 2:09 5. Giovanni Gabrieli *Canzon* à 6 4:22 6. Andrea Gabrieli *Aria della Battaglia* à 8 10:20 7. Giovanni Gabrieli „*Quem vidistis pastores?*“ 9:25 8. Giovanni Gabrieli *Canzon IV* à 6 3:12 9. Giovanni Gabrieli „*O Jesu mi dulcissime*“ 4:40 10. Giovanni Gabrieli *Canzon per sonar* à 4 1:49 11. Giovanni Gabrieli „*Jubilate Deo*“ 4:56 12. Giovanni Gabrieli „*In ecclesiis*“ 7:58 13. Giovanni Gabrieli „*Timor et tremor*“ 6:17 14. Giovanni Gabrieli „*O magnum mysterium*“ 3:42 15. Giovanni Gabrieli *Canzon XII* à 8 3:55 Tracks [1] - [6]: John Scott - organ Philip Jones Brass Ensemble Philip Jones - conductor Tracks [7] - [15]: Thomas Elias - treble Charles Brett - countertenor Peter Hall, William Kendall - tenor Ian Caddy - bass Richard Farnes, Stephen Layton - organ The King's College Choir of Cambridge Stephen Cleobury - conductor

This is a stunning recording of great power and amplitude, apt to reflect in your mind all the grandeur and glory of the Venetian Republic in its art and music. The authenticity lobby will probably win. But here, if nowhere else, a case can be made that our so-called authenticity is nothing more than data and impressions received from paper manuscripts.

The actual reports from visitors (a long text of an Englishman present at one of these public "concerts" is included with the leaflet) is of an experience of such overwhelming splendour as to silence all objections.

It is lunacy to expect anyone today to be "overwhelmed" by the stingy menus - 10-15 musicians and the same number of singers cooped up in a chamber and recorded with close miking.

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In my books, this is falsification of the spirit of public music of those eras. To be at least moderately truthful, the aura of those occasions must be reproduced. If this isn't done, you can toss the word "authentic" in the garbage bin. It is meaningless.

Thanks, therefore, the Denis Stevens, his forces and engineers for the attempt. The forces are not indeed of symphonic breadth: The English Chamber Orchestra, the Jones Brass Ensemble, the Ambrosian Singers, an Organist. But the recording was produced in a church hall with enormous reverberation and splendidly well captured. So its sounds massive, even colossal at times - as it should.

Moreover the musicians invest a hefty dose of enthusiasm, even passion in their work.

The music is roughly equally divided between Andrea Gabrieli and his nephew Giovanni. The latter was of course far most adventurous and grand than his uncle, so his music is far more interesting. But good use is made by the conductor of the opportunity to exhibit the polychoral texture of the works by disporting them on the two empora of the cathedral, from where they can toss each other the polyphonal echo effects.

(By the way: Andrea was a pupil of the late Burgundian master Adriaan Willaert, who worked at St. Marks (Cipriano de Rore was also there for a time); Andrea in turn sent his nephew to Germany for studies under Orlandus Lassus. A generation later Heinrich Schütz returned the compliment by studying with Giovanni at Venice. After this the 30 years war intervened and the German-Venetian connection broke off).

Highly recommended for an "authentic" feast of Venetian celebratory music! ---Jurgen Lawrenz, amazon.com

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