

San Marco di Venezia
The Golden Age

Giovanni Bassano (1551-1617)
Viri Sancti a 6 · Quem vidistis pastores a 8 · Nativitas tua a 7 ·
Deus, qui beatum Marcum a 8 · Hodie Christus a 7 ·
Ave Regina a 12 · Ave Maria · Veni dilecte mi

Giovanni Gabrieli (1557-1612)
Confitebor tibi Domine a 13 · Miserere mei a 6 · Canzon prima a 5 ·
Vox Domini a 10 · Canzon terza · O Jesu mi dulcissime a 8 · Exaudi Deus a 7

Andrea Gabrieli (1532/33-1585)
Toccata del nono tono · Eructavit cor meum a 6

Claudio Merulo (1533-1604)
Canzon alla francese, dita la Benvenuta · Canzon a la francese, dita la Bovia
Total Time 72:28

Les Traversées Baroques

Anne Magouët, Capucine Keller *soprano* · Paulin Bündgen, Pascal Bertin *alto*
Hugues Primard, Vincent Bouchot *tenor* · Renaud Delaigue *bass*
Judith Pacquier, Sarah Dubus *cornett*
Claire McIntyre, Abel Rohrbach, James Wigfull *sackbut*
Monika Fischleck *bassoon* · Laurent Stewart *organ*

Étienne Meyer *direction*

ATELIER K617
CHEMINS DU BAROQUE

ACCENT note 1 music
ACC 24345 note 1 music gmbh
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Essay: English · Français · Deutsch

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San Marco di Venezia
The Golden Age

G. Bassano · A. & G. Gabrieli

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Les Traversées Baroques
Étienne Meyer

<p>San Marco di Venezia THE GOLDEN AGE Works by Bassano, Gabrieli & Merulo</p> <p>Les Traversées Baroques Étienne Meyer – direction</p>	ACC 24345	PC: 01Q
	<p>CD</p> <p>2017</p>	

It is well known that in Venice a “Golden Age” of compositional, vocal, and instrumental musical creativity and virtuosity emerged, then flourished during the mid-1500s to the mid-1700s. The 16th century experienced a substantial development in the *cappella ducale* of Saint Mark’s which, until the end of the 17th century, remained the leading centre of musical activity in the city. Evidence of this comes from the profusion of significant musicians which it received in that “Golden Age”: either as *maestri di cappella*, or as organists (Claudio Merulo, Andrea and Giovanni Gabrieli), or as virtuoso instrumentalists (the cornett player Giovanni Bassano).

Claudio Merulo and Andrea Gabrieli played a decisive role in the simultaneous emergence of Venetian keyboard and *stile concertato* music. The latter’s nephew Giovanni Gabrieli can be thought of as the standard-bearer of the Venetian School as a whole. The cornett virtuoso Giovanni Bassano composed magnificent polychoral motets in *stile concertato* for the idiosyncratic liturgy found at St Mark’s. With such works Bassano emerges as the worthy successor of the Gabrielis.