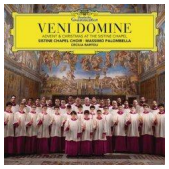
Veni Domine - Advent & Christmas At The Sistine Chapel (2017)



Advent *1. Introit "Gaudete in Domino semper" 2. "Beata viscera Mariae Virginis" - Cecilia Bartoli, Sistine Chapel Choir, Massimo Palombella 3. Hymn "Conditor alme siderum" 4. Motet "Missus est Gabriel" 5. Motet "Canite tuba in Sion - Rorate, caeli, desuper"*
Christmas
6. Motet "Hodie nobis caelorum Rex - Gloria in excelsis Deo" 7. Motet "Hodie Christus natus est" 8. Motet "Queramus cum pastoribus" 9. Motet "Quem vidistis, pastores - Dicite, quidnam vidistis" 10. Motet "Dies sanctificatus illuxit nobis" 11. "Nasceris, alme puer" 12. "Christe, Redemptor omnium" 13. "O magnum mysterium" 14. Motet "Magi veniunt ab oriente - Magi, videntes stellam" 15. Offertory "Reges Tharsis et insulae" 16. Offertory "Diffusa est gratia"
Alto – Enrico Torre (1, 12, 13) Alto - Francescantonio Bille (13) Mezzo-sopranos – Cecilia Bartoli (2) Countertenor – Gianluca Alonzi, Stefano Guadagnini (3, 4, 10) Tenor – Antonio Orsini, Cesary Arkadiusz Stoch, Gianluca Alonzi, Patrizio La Placa (12) Sistine Chapel Choir Chorus Master – Marcos Pavan, Michele Marinelli Conductor – Massimo Palombella
Composed By: Giovanni Pierluigi da Palestrina (5,7,15) Guillaume Dufay (3) Josquin Desprez (4) Giovanni Maria Nanino (6) Jean Mouton (8) Tomás Luis De Victoria (9,13) Jacob Clemens non Papa (14) Traditional

The Sistine Chapel Choir were quite late to the recording scene, but they are making up for lost time under director Massimo Palombella. The strengths of the choir's performances on this holiday release are threefold. First of all is the sound environment of the chapel itself, resonant and big, yet hospitable to dense polyphony since Josquin was a choirboy there. Josquin appears on the program here, but the motet Missus est Gabriel is not a common work, and that points to the choir's second strength: they work from a manuscript tradition, that of the Vatican, that is different from the set of scholarly publications that have long shaped the Renaissance performing repertory, and several pieces here are world premieres, or otherwise seldom heard. Finally, there is the sound of the choir itself, with a more sumptuous boys' sound than would be heard from comparable British groups, and one that adjusts easily from the majestic sound of Pérotin (also not heard commonly on recordings of this kind) to the more intimate Victoria and Marenzio from the late 16th century. A standout holiday release. ---James Manheim, AllMusic

Review

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