

CARLO GESUALDO da VENOSA (1566-1613)

SACRAE CANTIONES for five voices, Book I (1603)

THE MARIAN CONSORT | RORY MCCLEERY

1 Ave Regina caelorum	[3:27]	11 O vos omnes	[2:57]
2 Venit lumen tuum	[2:46]	12 Exaudi, Deus, deprecationem meam	[3:01]
3 Ave dulcissima Maria	[4:17]	13 Precibus et meritis	[2:36]
4 Reminiscere miserationum tuarum	[3:36]	14 O Crux benedicta	[3:10]
5 Dignare me laudare te	[2:19]	15 Tribularer si nescirem	[3:18]
6 Sancti Spiritus, Domine	[2:03]	16 Deus, refugium et virtus	[3:07]
7 Domine, ne despicias deprecationem meam	[2:42]	17 Tribulationem et dolorem	[3:40]
8 Hei mihi, Domine	[3:12]	18 Illumina faciem tuam	[3:10]
9 Laboravi in gemitu meo	[3:36]	19 Maria mater gratiae	[3:22]
10 Peccantem me quotidie	[4:26]	Total playing time	[60:55]

Carlo Gesualdo, Prince of Venosa and Count of Conza, has become notorious for the eccentricities of both his life and his music. The gruesome murder of his first wife and her lover *in flagrante*, his mistreatment of his second wife, his isolation at his family seat and his penchant for masochism and flagellation have all fuelled the 'myth' of Gesualdo as madman, deviant and tortured pariah, qualities seen to be replicated in his rule-defying music. Yet his work was admired by his contemporaries, one of them remarking that he was 'inferior to no other composer, having discovered new inventions of composition adorned with thought and caprice so that all musicians and singers of the world have been given to marvel'.

Marking Gesualdo's 450th birthday year, this idiomatic and committed reading by Rory McCleery and The Marian Consort of the composer's five-voice motets invites us to marvel afresh - at their pictorial immediacy, their surprising chromaticism, their melodic word-painting and unique blend of melisma and homophony. Gesualdo turned his prodigious compositional talent to the creation of a collection of pieces that betray his obsession with his own personal sin, remorse and need for absolution. Today, they speak to us as strongly as ever.

Praise for The Marian Consort on Delphian:

'every texture clear, every phrase beautifully shaped'
- The Guardian, October 2013

DELPHIAN



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