



ETERNAL CITY

SACRED CHORAL TREASURES FROM 18TH
CENTURY ROME

Works by Scarlatti, Costanzi, Jommelli,
Bencini & Maria Rosa Coccia

Sunday 16th July 2017

St Mary's Church,
Yatton

Costanzi Consort

Discovering Choral Treasures

Director: Peter Leech

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Costanzi Consort



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www.costanziconsort.org.uk

WELCOME

Welcome to our celebration of the Eternal City. We are a new choir formed only two months ago, based in North Somerset. Most of our members live in Somerset and Bristol and have come together to perform beautiful unexplored early and contemporary music to a high standard. We are very pleased that Peter Leech is our Musical Director. Peter is an award winning conductor and a specialist in late Renaissance and Baroque music and we thank him for all his work in preparing and rehearsing tonight's eclectic programme.

This is our inaugural concert, comprising wonderful 18th Century music associated with Rome. Most of the music was previously unfamiliar to the singers and we have really enjoyed rehearsing it with Peter. We thank Peter for editing and producing performing editions of many of the pieces you will hear tonight.

I would like to take this opportunity to thank everyone who has worked to create this choir and continue to work behind the scenes to manage and promote the choir. Of course I am also very grateful to all the musicians who have proved to be a reliable band of singers producing the lovely sounds you will hear tonight.

Please do tell your family and friends about us and encourage them to come to our next concert and join our mailing list. We are always interested to hear from potential new singing members, especially tenors, who have good sight reading experience. Please speak to one of the choir if you are interested in joining us. For further details please go to:

www.CostanziConsort.org.uk

If you wish to contact me please email me at
CostanziConsort@gmail.com

We are very pleased you are here to enjoy this wonderful music with us. We hope we will open your eyes to music you did not know existed and that you will leave this concert feeling uplifted and inspired. There is no interval so please do join us after the concert in the Chapter House for a glass of wine or soft drink before you leave as we would love to meet you.

Martin Warren
Chairman, Costanzi Consort

OUR PATRONS

When Peter told me of his plans to launch a top-notch chamber choir to shine a spotlight on hidden treasures of choral music, I thought that's quite adventurous and very exciting, and was rather jealous of his vision. I have regularly admired his Renaissance 'a cappella' programmes in the open spaces of Wells Cathedral, moving the singers around the medieval building to create illuminating sound spectrums in the dark shadows. So it came as no surprise that when Peter graciously stepped in to conduct my Bath Bach Choir last autumn in a programme of Venetian music, he had the singers eating out of his hand as they fell to his charm and skill as a choral director and consummate master of his art. I was delighted to be invited to be a patron and wish him and his talented band of singers all the best for their first outing as the 'about to be acclaimed' Costanzi Consort.

Nigel Perrin (June 2017)

I was delighted when Peter Leech asked me to become a patron of this exciting new venture, the Costanzi Consort. I have known Peter ever since he came from Australia in 1996 to study with me, work that led to his receiving a Ph.D. in 2004. Since then I have followed his career as a singer and conductor with admiration, not least for his ability to discover and bring to life unknown Baroque choral music, often illuminating his research into music associated with the seventeenth-century English Catholic community, at home and in exile abroad. This concert is an example of this research in action. I am sure it will instruct and delight in equal measure.

Peter Holman (June 2017)

A NOTE FROM OUR MUSICAL DIRECTOR

It is a great honour and privilege for me to be the conductor of a fine group of musicians such as Costanzi Consort. I look forward hugely to the wide range of choral works, from many periods, which we will explore intensively together over the coming years. I am also very proud and delighted that our inaugural concert will include the first South-West (and probably UK) performances of unjustly neglected choral works by Giovanni Battista Costanzi, Maria Rosa Coccia and others. It has always been my aim to establish a first-rate chamber choir in the North Somerset area which delivers the fruits of ground-breaking research blended with vibrant performance, and I am very pleased that these aspirations have been fulfilled with the creation of Costanzi Consort.

Peter Leech (June 2017)

PROGRAMME ORDER

Veni sponsa Christi – Maria Rosa Coccia (1759–1833)

Oculi omnium – Niccolo Jommelli (1714–1774)

Kyrie (Missa quatuor vocum) – Domenico Scarlatti (1685–1757)

Gloria (Missa quatuor vocum) – Scarlatti

Sonata per l'elevazione – Francesco Gasparini (1661–1727)

Credo, quod redemptor – Pompeo Canniciari (1670–1744)

Christus factus est – Canniciari

Miserere in C minor – Giovanni Battista Costanzi (1704–1778)

Organ sonata in E minor – Gasparini

Christus factus est – Costanzi

Qui terrena triumphat – Giuseppe Ottavio Pitoni (1657–1743)

Hic vir despiciens mundum – Maria Rosa Coccia

Sanctus/Benedictus (Missa quatuor vocum) – Scarlatti

Agnus Dei – (Missa quatuor vocum) – Scarlatti

Organ sonata in A minor – Gasparini

Ave Maria – Canniciari

Magnificat (1776) – Maria Rosa Coccia

1 Magnificat (chorus), 2 Quia respexit (soprano solo), 3 Quia fecit
(soprano/alto duet)

4 Fecit potentiam (chorus), 5 Esurientes (2 soprano/bass trio), 6 Suscepit Israel
(soprano solo)

7 Sicut locutus est (alto solo), 8 Gloria Patri (chorus).

Confitebor tibi Domine – Giovanni Battista Casali (1715–1792)

PROGRAMME NOTES

Rome, often known in literary circles by her more affectionate title, the 'Eternal City', was a cosmopolitan metropolis during the eighteenth century. A focal point of the Grand Tour, the city attracted artists, poets, musicians, philosophers, architects and all manner of craftsman, some of whom came to seek employment in the households of prominent cardinals (or perhaps even at the Vatican), whilst others came just to soak up the inspiring cultural atmosphere of a city where newly constructed edifices were haphazardly juxtaposed with monumental relics of antiquity. It was a city where travellers could stand and contemplate the wonders of the Forum and Colosseum, only to be jostled by builders heading to the latest new project, of which there were many. In traditional musical historical narratives eighteenth-century Rome is frequently dismissed by scholars more interested in musical developments (chiefly in opera) in Naples, and rightly so, since in Rome theatrical activity was frequently curtailed by Papal decree. In church music, however, Rome was not necessarily the backwater described by many writers. Although it is true that the musical aesthetics of St Peter's Basilica, the Sistine Chapel and other Papal basilicas (accused of being slavishly indebted to unaccompanied Palestrinian polyphony) tended to overshadow musical developments elsewhere in the city, sacred music composed and performed in important Parish churches and in the private chapels of senior Cardinals, did not necessarily conform to Vatican ideals.

Our concert this evening represents a taste of sacred music in eighteenth century Rome; sometimes restrained (yet still appreciable for its simple beauty), sometimes modern (pushing the boundaries of accepted aesthetic ideas) and sometimes a combination of both. Tonight we concentrate primarily on the unaccompanied, *a cappella*, style, showing its many facets in the hands of diverse maestri di cappella.

Maria Rosa Coccia may not be a household name to many concert audiences, but in the history of female musicians she is very important. Born and educated in Rome, she was the first female musician to be awarded the title *maestra di cappella*, having passed with distinction her examination at the Accademia di S Cecilia in 1774, where one of her examiners was Costanzi. Sadly, the intense Roman musical politics of the 1770s, contributing to her failure to find musical employment, meant that after the early 1780s Maria seems to have stopped composing, though not without having contributed several substantial works to the sacred repertory. Her motet settings **Veni sponsa Christi** and **Hic vir despiciens mundi** were presented at her 1774 exam and demonstrate proficiency in the learned contrapuntal style, one with which any good composer of the time had to excel in order to succeed. Two years later she composed a concertato multi-movement **Magnificat** which shows her absorption of sacred cantata styles with its alternation between solos and choruses.

Niccolò Jommelli, a native of Aversa, near Naples, was one of the leading Italian opera composers of his generation. His sacred musical output, apart from a large-

scale Requiem setting and a handful of masses, is not well known, even though he held the post of maestro coadiutore at St Peter's Basilica from 1749–53 (a contract gained for him, so it is said, with the influence of the Basilica Archpriest Cardinal Henry Benedict Stuart). Many of the sacred works Jommelli is believed to have composed during this period have been lost, but others survive in scattered manuscript sources, including the charming four-part **Oculi omnium**.

Just as Jommelli's sacred music has languished in obscurity, so too have the masses and motets of **Domenico Scarlatti**, relegated to secondary importance in comparison to his monumental contributions to solo keyboard repertoire. Domenico was appointed maestro di cappella at the Cappella Giulia in 1715 after a short spell as Tommaso Bai's assistant, before which he had been in the circle of famous musicians (Corelli, Handel, Caldara etc.) associated with Cardinal Ottoboni. As maestro Domenico was expected to provide music for all of the important occasions in the church year at St Peter's. In 1719 he resigned to take up an appointment in Lisbon, having composed a Miserere in G minor, a ten-part Stabat Mater and several smaller-scale works. The sublime **Missa quatuor vocum**, which has to be counted as one of his finest sacred compositions, survives in a Madrid source dating from 1754. Like many of his sacred works found in Iberian archives, it could well have been written during his Roman period and is superbly indicative of the way in which he adapted his flamboyant keyboard style to the grand, austere formality of a sacred work, where piquant harmonic nuances are gently woven into the four-part texture with tremendous skill and flare.

Pompeo Canniciari was maestro di cappella at S Spirito in Sassia from 1694–1709, and at S Maria Maggiore from 1709 until his death. A member of the Congregazione dei Musici di Santa Cecilia (an organisation which controlled musical appointments in Rome), he was elected as Guardiano (Guardian) of the music masters in 1698 and again from 1715–18. He was at home in both the concertato (accompanied) and a *cappella* church styles, typified by the music of his contemporaries Pitoni and Benevoli. His setting of **Credo, quod redemptor**, although coming from the Office of the Dead at Matins, has a jubilant opening (reflecting 'in that last day I shall rise from the earth'), followed by more contemplative sections conveying the mood of funeral texts. This is juxtaposed with his dark, evocative setting of **Christus factus est**, a gradual sung traditionally on Palm Sunday, Maundy Thursday and Good Friday, where on the latter two occasions it precedes the Miserere.

The most famous setting of the **Miserere** known to modern audiences is undoubtedly that of Gregorio Allegri, performed at the Sistine Chapel every year during Holy Week since the 1630s. A falsobordone (harmonised chant) setting, a technique which became fashionable at the Vatican after 1514, Allegri's work has achieved an hagiographic stature which has tended to cast a shadow, perhaps unjustifiably, over other Miserere settings. Surprisingly few lesser-known unaccompanied versions are included in programmes of sacred music, and yet composers appointed to musical posts in the Vatican were required to write them and occasionally present them in Holy Week in addition to Allegri's offering.

In 1743 **Giovanni Battista Costanzi** (who spent his entire working life in Rome) became maestro di cappella at S Maria in Valicella, after the death of Giuseppe Ottavio Pitoni. During the early 1740s Costanzi had been a musician in the household of Prince Henry Benedict Stuart, and continued to be closely associated with the latter until his death. When Henry became Cardinal Vice-chancellor of the Roman church in 1763 he took on the Palace of the Cancelleria and title of Commendatario of S Lorenzo in Damaso, the church where Costanzi was maestro. Four years after his cardinalship in 1747 Henry gained the post of Archpriest at St Peter's, and it was no accident that Costanzi's application to be maestro at the Cappella Giulia in 1755 (after Pietro Paolo Bencini's death) was swiftly approved. Much of Costanzi's surviving output can be dated to the first year of his Valicella post, but he evidently reused many of the sacred works composed there for performance elsewhere. Costanzi's **Miserere in C minor**, taking a central place in our programme, is a tour de force deploying a wide variety of effects – plainsong, harmonised chant, imitative counterpoint, unison writing, chromatic harmonies and alternating duple and triple meters, a mini-masterpiece which deserves far more exposure in concerts and which has been a revelation. Costanzi's ethereal **Christus factus est** may well have been performed at the same Holy Week service as his Miserere.

Giuseppe Ottavio Pitoni held numerous posts during his long career as a church musician, composing a vast amount of sacred music, much of which is unknown and unperformed. A native of Rieti, Pitoni studied counterpoint with Francesco Foggia and it is a testament to Foggia's skill that Pitoni became one of the most famous exponents of the Palestrina style in baroque Rome. For this reason Pitoni is often seen as a champion of conservatism in sacred music, a label which has often been applied by commentators unfamiliar with the majority of his works. Many of Pitoni's 220 motets do employ imitative counterpoint, but quite a few depart from standard accepted practices by extending melodic material beyond the bounds of conventional Renaissance practices or by using repetitive, quasi-minimalist melodic mantras. Whilst in **Qui terrena triumphat**, Pitoni is at his Palestrinian best, he also composed grand polychoral settings of great majesty and chromatic complexity, such as his 1735 Requiem for Queen Maria Clementina.

Giovanni Battista Casali, like Pitoni, Costanzi and Canniciari, had also been regularly re-elected (most notably from 1779–91) as Guardiano of the maestri at the Accademia di S Cecilia. This evidently helped preserve his place as a person of considerable influence in Rome, where he had been born, and where he assisted Girolamo Chiti at S Giovanni in Laterano during the 1740s, before succeeding Chiti as maestro in 1759. Charles Burney regarded Casali's music with indifference (but then he also dismissed the work of a great many Italian composers), a view which has perhaps prevented performers from exploring Casali's music seriously. **Confitebor tibi Domine** may not be as chromatically daring as some of his works, but it is nevertheless great fun to sing, full of attractive, joyful exuberance and the perfect end to a programme of rarely heard Roman sacred music.

TRANSLATIONS

Veni sponsa Christi accipe coronam quam tibi Dominus praeparavit in aeternum.

Come, bride of Christ receive the crown which the Lord has prepared for you for all eternity.

Oculi omnium in te, sperant Domine; et tu das illis escam in tempore opportuno. Aperis tu manum tuam et imples omne animal benedictione. Alleluia. Caro mea vere est cibus: et sanguis meus vere est potus: qui manducat meam carnem et bibit meum sanguinem, in me manet et ego in eo.

The eyes of all wait upon thee; and thou givest them their meat in due season. Thou openest thine hand, and satisfiest the desire of every living thing. Alleluia. For my flesh is meat indeed, and my blood is drink indeed. He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in Him.

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnum gloriam tuam. Domine Deus, Rex coelestis. Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, qui tolis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris, Amen.

Glory to God in the highest, and on earth peace to men of good will. We praise You, we bless You, we adore You, we glorify You, we give You thanks for your great glory. Lord God, heavenly King, O God Almighty Father. Lord Jesus Christ, only begotten son, Lord God Lamb of God, Son of the Father, who take away sins of the world, have mercy on us; who take away the sins of the world, hear our prayer. You sit at the right hand of the Father, have mercy on us. For you alone are the holy one, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father, Amen.

Credo, quod redemptor meus vivit, et in novissimo die, de terra surrecturus sum; et in carne mea videbo Deum, salvatorem meum. Qui Lazarum resuscitasti a monumento foetidum. Tu eis Domine, dona requiem et locum indulgentiae. Domine quando veneris judicare terram, ubi me abscondam a vultu irae tuae. Quia peccavi nimis in vita mea. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

I believe that my redeemer liveth, and that in the last day I shall rise from the earth: and in my flesh shall see God my saviour. Thou which did raise Lazarus stinking from the grave: Thou O Lord give them rest, and a place of pardon. O Lord, thou shalt come to judge the earth, where shall I hide from the face of thy wrath? For that I have sinned too much in my life. Eternal rest give unto them O Lord; and let perpetual light shine upon them.

Christus factus est pro nobis obediens, usque ad mortem autem crucis. Propter quod et Deus exaltavit illum et dedit illi nomen quod est super omne nomen.

Christ became obedient for us unto death, even death on the cross. Therefore God exalted him and gave him a name which is above all names.

Miserere mei, Deus: secundum magnam misericordiam tuam.

Et secundum multitudinem miserationum tuarum, dele iniquitatem meam. Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris. Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi. Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor. Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata. Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele. Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis. Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me. Redde mihi laetitiam salutaris tui: et spiritu principali confirma me. Docebo iniquos vias tuas: et impii ad te convertentur.

Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea iustitiam tuam. Domine, labia mea aperies: et os meum annuntiabit laudem tuam. Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis. Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias. Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem. Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Qui terrena triumphat triumphat regnat in aeternum. Alleluia.

Hic vir despiciens mundum, et terrena triumphans.

Have mercy upon me, O God, after Thy great goodness. According to the multitude of Thy mercies do away mine offences. Wash me thoroughly from my wickedness: and cleanse me from my sin. For I acknowledge my faults: and my sin is ever before me. Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged. Behold, I was shapen in wickedness: and in sin hath my mother conceived me. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly. Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow. Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice. Turn Thy face from my sins: and put out all my misdeeds. Make me a clean heart, O God: and renew a right spirit within me. Cast me not away from Thy presence: and take not Thy Holy Spirit from me. O give me the comfort of Thy help again: and stablish me with Thy free Spirit. Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee. Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness. Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise. For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings. The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise. O be favourable and gracious unto Sion: build Thou the walls of Jerusalem. Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar.

He who triumphs over earth lives for all eternity. Alleluia.

This man, showing contempt for the world and triumphing over earthly things.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of your glory, Hosanna in the highest.

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui.

Hail Mary, full of Grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb.

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.

For he hath regarded the lowliness of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est, et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum.

For he that is mighty hath magnified me and holy is his Name. And his mercy is on them that fear him; throughout all generations.

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted the humble and meek.

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things; and the rich he hath sent empty away.

Suscepit Israel puerum suum recordatus misericordiæ suæ.

He remembering his mercy hath holpen his servant Israel:

Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

As he promised to our forefathers, Abraham, and his seed for ever.

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Glory be to the Father: and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. Amen.

Confitebor tibi Domine Deus in toto corde meo, retribue servo tuo, vivam et custodiam sermones tuos. Vivifica me secundum verbum tuum Domine.

I will praise thee, O Lord with my whole heart. O do well unto thy servant, that I may live, and keep thy word. Quicken me according to thy word, O Lord.

ABOUT COSTANZI CONSORT'S NAME



In the last 600 or so years of music history there have been hundreds of talented composers who were revered and respected during their own lifetimes, but whose reputations quickly faded into oblivion after their deaths. It is easy to forget that many composers with so-called 'household' names today have only been fully recognised for their genius and artistry in the last century or so. The sublime choral music of Antonio Vivaldi, for example, now known and loved by millions of people across the world, was all but forgotten until the 1930s.

Such is the case with the Roman virtuoso violoncellist and composer Giovanni Battista Costanzi (1704–1778) – known affectionately in his own day as Giovannino del Violoncello or

Giovannino da Roma – who entered the service of Cardinal Pietro Ottoboni in 1721, becoming his capo d'istromenti in 1737. Largely through Ottoboni's influence, and after the tremendous success of his opera Carlo Magno (1729), Costanzi was appointed maestro di cappella at S Luigi dei Francesi in 1729 and S Lorenzo in Damaso in 1731. From 1763, until his death in 1778, Costanzi's chief patron and employer at S Lorenzo would be Cardinal Henry Benedict Stuart, the brother of Bonnie Prince Charlie.

In 1755 Costanzi was appointed maestro of the Cappella Giulia at St Peter's Basilica, and in 1740, 1754 and 1769 he was President of the Congregazione di S Cecilia. Acknowledged to have been one of the most prolific composers of the eighteenth century, Costanzi was hailed by André Grétry as one of the best-loved Roman writers of church music whose pupils included Boccherini. Costanzi composed a vast amount of sacred choral music, much of which has been lost, but several masses, motets, Vespers settings and a Miserere have survived.

It therefore seemed entirely appropriate, and honourable, to name an ensemble dedicated to discovering choral treasures after Giovanni Battista Costanzi, many of whose surviving works will feature alongside those of many other unjustly neglected composers, both past and present, on our exciting musical journey.

COSTANZI CONSORT

Sopranos: Anne Kershaw*, Charlotte Stansfield, Clare Rangeley, Kathryn Fear*, Kara Malton,* Piri Uitz, Polly Beck, Rebecca Thurgur*.

Altos: Adele Reynolds, Elizabeth Spiller, Kate Lewis*, Luisa Puddy, Pauline Kemp.

Tenors: Clare Atyeo, Peter Leech, Suzie Leech*.

Basses: Andrew Hornet, Martin Warren, Simon Francis*, Tony Moorby.

* soloists

ACKNOWLEDGEMENTS

We are grateful to St Mary's Church, Yatton for the use of their beautiful church for our inaugural concert.

MUSICAL DIRECTOR

PETER LEECH is an award-winning conductor (First Prize at the 2003 Mariele Ventre Interantional Competition for Choral Condcutors, Bologna, Italy), singer, keyboard player, broadcaster and musicologist. He is currently Musical Director of Costanzi Consort, Harmonia Sacra, Cappella Fede, Cardiff University Chamber Choir and Spectra Musica, and has directed a wide variety of ensembles in the UK, Europe and Australasia, including the Cathedral Singers of Christ Church Oxford, City of Oxford Choir, Bristol Bach Choir, Royal Scottish National



Orchestra Chorus, Aylesbury Choral Society, Bristol Philharmonic Orchestra, City Chamber Orhestra of Hong Kong, Melbourne Youth Orchestra, Tasmanian Symphony Orchestra, Frideswide Ensemble, Esterhazy Chamber Choir (Sussex), Chandos Chamber Choir (London), Collegium Singers (Somerset), The Song Company (Sydney), Tudor Choristers (Melbourne), Australian Girls Choir, National Youth Choir of Scotland and Choir of St Peter's Cathedral, Adelaide.

Peter has recorded several CDs, most recently on the Nimbus Alliance and Toccata Classics labels, to widespread critical acclaim both online and on BBC Radio 3 Record Review. His latest CD, Lux memoriaque, featuring new choral works by living British composers is due for release in October 2017, and in September 2017 Harmonia Sacra will tour Rome, with concerts at SS Dodici Apostoli, S Lorenzo in Damaso and mass at St Peter's Basilica. Peter has published numerous articles in leading scholarly music journals such as Early Music (OUP), TVNM (Utrecht) and The Consort (Dolmetsch Foundation), and is an Associate Lecturer in music at Cardiff University.

FUTURE CONCERT DATES FOR HARMONIA SACRA

Advent Reflections

Seasonal advent music from the Renaissance to the present day.

Sunday 3rd December 2017, 6.00pm

The Church of St Thomas the Martyr, Bristol

Carols by Candlelight

Harmonia Sacra with Bristol Brass sing carols by candlelight at All Saints' Church, Weston-super-Mare.

Wednesday 13th December 2017, 7.00pm

For more information go to www.harmoniasacra.co.uk

COSTANZI CONSORT FRIENDS SCHEME

Costanzi Consort receives no public funding. We are a new chamber choir which incurs the weekly running costs of paying a Musical Director, rehearsal venue hire costs, public liability insurance and website fees. We envisage that these costs will largely be covered by our members' subscriptions.

We have set up our Costanzi Consort Friends Scheme to give our supporters the opportunity to help with the ongoing costs of putting on concerts. These include venue hire, music hire and editing, and ensemble fees.

We want to make our membership open to all talented singers who pass an audition (when full membership is reached, prospective members will be put on a waiting list). We recognise that not all singers will be able to afford the regular subscription costs required to ensure the running costs of the choir are met. We want to offer talented singers who don't have the means to pay a regular subscription a Costanzi Consort Friend sponsored membership.

COSTANZI CONSORT FRIENDS PACKAGE

LOYAL FRIENDS	Name in concert programme and on our supporters page Free mailing of advance publicity Reserved seating if tickets purchased in advance One free concert programme per concert	Minimum £15 per annum
CONNECTED FRIENDS	Loyal friends benefits, plus Joint membership for two people with joint name credit in the concert programme and on our supporters page.	Minimum £25 per annum
GOOD FRIENDS	Loyal friends benefits, plus 25% discount on 4 tickets per concert 2 free concert programmes per concert	Minimum £75 per annum
ALTRUISTIC FRIENDS	Name in concert programme and on our supporters page Free mailing of advance publicity Reserved 'best seats in the house' seating 2 free tickets per concert 25% discount on 4 further tickets Free concert programmes for each concert for you and your guests Introduction to choir member supporting (if both parties agreeable)	Minimum £240 per annum
CORPORATE FRIENDS	Name in concert programme and on our supporters page Free mailing of advance publicity Reserved 'best seats in the house' seating 2 free tickets per concert 25% discount on 4 further tickets Free concert programmes for each concert for you and your guests Half page advert in each concert programme for one year	Minimum £300 per annum

If you would like to sign up to be a friend or if you are interested in advertising in our concert programme, please speak to a choir member or get in touch with us through our website www.costanziconsort.org.uk

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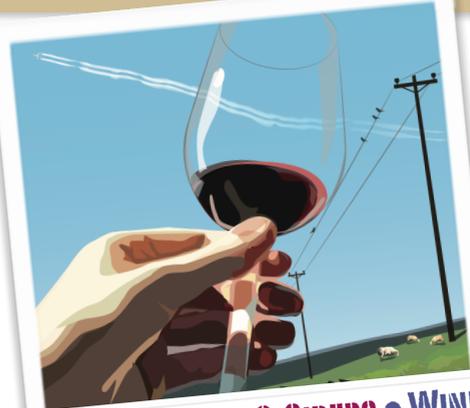
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& Poulenc

7.30pm,
Saturday 9th
December 2017

St Mary's Church,
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Costanzi Consort
Discovering Choral Treasures
Director: Peter Leech



LA NATIVITÉ

Tickets available at
www.costanziconsort.org.uk & on the door

Adults £12, students £5,
under 16s free. 10% discount &
reserved seating for online booking

COSTANZI CONSORT 2018 CONCERT DATES

Saturday 10th February, 7.30pm

Saturday 19 May, 7.30pm

Saturday 24 November, 7.30pm

All our concerts in 2018 will be at All Saints' Church, WsM