

Messe de
Minuit
by Charpentier

Motets by Lorenzani,
Charpentier,
Alessandro Scarlatti,
& Poulenc

7.30pm,
Saturday 9th
December 2017

St Mary's Church,
Yatton

Costanzi Consort

Discovering Choral Treasures

Director: Peter Leech



LA NATIVITÉ



Keep in Touch

If you would like to sign up to the Costanzi Consort mailing list, scan the code below with your smartphone photo app or scanner app and you should get a pop up inviting you to link to the URL.

Alternatively, visit our website
www.costanziconsort.org.uk



Costanzi Consort



@CostanziConsort



WELCOME

Welcome to our La Nativité concert of French Advent and Christmas music. We are very happy to be here again at St Mary's. We are a relatively new choir based in North Somerset and this is our second concert. Most of our members live in Somerset and Bristol and come together to perform beautiful unexplored early and contemporary music to a high standard.

Peter Leech 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 French programme following the success of our eclectic first concert here in July. Again we thank Peter for editing and producing performing editions of many of the pieces you will hear tonight, some hopefully familiar and some new to us all.

I am very grateful to all the singers who have proved to be a reliable band of singers producing the lovely sounds you will hear tonight and for those who work hard promoting and managing our concerts.

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. For further details please go to:

www.CostanziConsort.org.uk

Follow us on Twitter: @CostanziConsort
Follow us on Facebook: Costanzi Consort

If you wish to contact me with any comments or feedback 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. Please join us during the interval in the Chapter House for some festive refreshments. We would love to meet you.

Martin Warren
Chairman, Costanzi Consort

PROGRAMME ORDER

Les anges dans nos campagnes - French traditional carol (arr. P.Leech)

Hodie nobis caelorum rex - Claude Goudimel (c.1517-1572)

Vidi speciosam - Vittoria Aleotti (c.1570-1646)

Laetatus sum - Alessandro Scarlatti (1660-1725)

Let all mortal flesh keep silence - Choir and Audience

Videntes stellam (*Quatre motets pour le temps de Noël*) - Francis Poulenc (1899-1963)

Cantate Domino - Henri Dumont (1610-1684)

O quam suavis est - Paolo Lorenzani (1640-1713)

Ding! Dong! merrily on High - Choir and Audience

Cum jucunditate nativitatem - Tommaso Bai (c.1650-1713)

Il est né le divin Enfant - French traditional carol (arr. P.Leech)

Hodie Christus natus est (*Quatre motets*) - Poulenc

INTERVAL

Antiphon: Beatus vir (plainsong)

Omni die dic Mariae H 349 - Marc-Antoine Charpentier (1643-1704)

Kyrie and Gloria (*Messe de Minuit* H.9) - Charpentier

Antiphon - O sacrum convivium (plainsong)

O sacrum convivium H 235 - Charpentier

Angels from the realms of glory - Choir and Audience

Sanctus and Benedictus (*Messe de Minuit*) - Charpentier

Un flambeau, Jeanette, Isabelle - Charpentier

Agnus Dei (*Messe de Minuit*) - Charpentier

Salve puerule (*In Nativitatem Domini Nostri Jesu Christi Canticum* H.414) - Charpentier

PROGRAMME NOTES

A very warm welcome to our Costanzi Consort concert this evening which brings together music for Advent and Christmas (punctuated by other works) from French and Italian lands, focussing upon the glorious music of Marc-Antoine Charpentier and his contemporaries.

The ancient tradition of Christmas music in France comprises a rich variety of textual and melodic sources, some having been derived from sacred medieval plainsong, others from folk traditions. The French word for Christmas, Noël, has, over time, become synonymous with the word carol, and the fashion for carol singing during Advent and at the feast of *La Nativité* probably also emerged, as far as documentary evidence suggests, during the early middle ages. Christianity came to France in the first century AD and by the end of the first millennium sacred Advent and Christmas musical traditions had become firmly established, alongside their secular, and frequently orally-transmitted, counterparts.

Over time, French church authorities, as elsewhere, increasingly frowned upon the use of folk tunes, or adaptations of sacred melodies, in sacred worship, such that by the beginning of the 18th century some French bishops forbade the practice altogether as being too secular and dissolute. In the Iberian peninsula during this time villancicos (secular carols) were banned from the Royal chapel. Likewise, Italian church officials attempted, albeit unsuccessfully, to uphold the edicts of the Council of Trent and later convocations, which tried to exclude secular practices, and yet many Italian secular carols from this period have survived. Conversely, the Jesuits actively encouraged the singing of vernacular carols, the tunes of which were often incorporated into high-art liturgical compositions by Jesuit composers or their employees, one important example being Charpentier's *Messe de Minuit*.

We have therefore included a number of French traditional noëls in our programme, including some for the audience to sing. **Angels from the realms of glory** (originally the noël **Les anges dans nos campagnes**), probably dates from the early 18th century and exists in several versions, either in duple or compound time. **Il est né le divin Enfant** is another ancient melody which gained greater popularity in the nineteenth century with its publication in a collection of noëls dating from the 1870s, although its exact origins are obscure. We are on safer ground with **Un flambeau, Jeanette, Isabelle**, which Charpentier composed as a drinking song for Molière's *Le Médecin malgré lui*

(1666), and **Ding! Dong! Merrily on high**, which was composed by the French cleric Jehan Tabourot (1520-1595) and published in his dance treatise *Orchésographie* (1588). The tune for **Let all mortal flesh keep silence**, had its origins in medieval Picardy (hence being known by this name in Hymn books), but in earlier times it probably manifested itself as dance melody with a livelier tempo than the slow versions sung today.

Claude Goudimel was one of the leading French composers of the sixteenth century. Born in Besançon, little is known of his early career before his studies at the University of Paris in 1549. Born a Catholic, Goudimel moved to Metz in 1557 and converted to Protestantism. He is most famous for his Protestant settings of the Genevan Psalter (to texts by Clément Marot), but he also composed four-part masses and numerous motets in imitative style, such as **Hodie nobis coelorum rex**, a Respond for Matins on Christmas Day. Comprising a conventional opening dialogue at the fifth between *dux* (leader) and *comes* (answer) in the soprano and alto parts, it is an appropriately festive announcement of the birth of Christ, with a Gloria for the second part and the 'quia salus aeterna' (eternal salvation) motif brought back as a vivacious finale.

The uplifting setting of **Laetatus sum** by **Alessandro Scarlatti** is one of several four-part *a cappella* (unaccompanied) motets he composed between 1704 and 1709 when he was *maestro di cappella* at Santa Maria Maggiore, Rome, a church which, being one of four Papal Basilicas, required its *maestri* to provide motets without organ accompaniment for important occasions. Scarlatti's genius at being able to take the Renaissance imitative *stile antico* technique and mould it into pieces with longer, more baroque melodic structures, is vividly displayed here. The stepwise head motif commencing on F (covering a range of just a fifth) in the sopranos is then transposed higher (from C) and extended, before two new melodic ideas ('in his, quae dicta sunt', and 'in domum Domini'), based on a falling triad and a stepwise ascending pattern respectively, are freely interwoven into the texture in various guises, alongside the original head motif which returns triumphantly (both augmented and syncopated), in the sopranos.

In keeping with our commitment to including music by female composers in our concerts, we perform between Goudimel and Scarlatti's festive motets the contrastingly dark and sonorous setting of **Vidi speciosam** by the Italian Augustinian nun **Vittoria Aleotti**, one of many Renaissance and baroque cloistered women whose music was published. Vidi comes from her *Sacrae Cantiones* (1593) and demonstrates her great skill with imitative counterpoint. She was director of the famed 'concerto grande' at her convent (San Vito,

Ferrara) and was famed as an organist, such that the Queen of Spain tried, unsuccessfully, to recruit her as a court organist in 1598.

Henri Dumont was born in Liège in 1610. From 1621 he was a chorister in the church of Notre Dame in Maastricht, eventually serving as organist from 1630-32. Later he became associated with the circle of organists around Leonard de Hodemont at St Lambert, Liège. By 1640 Dumont was in Paris as organist at St Paul in the Marais, then a chamber musician to the brother of Louis XIV in 1652. Eight years later he became a musician to the Queen, Marie-Thérèse, ultimately gaining the post of sous-maître to King Louis XIV's *Chapelle-Royale*, where he remained until 1683. In his day Dumont was one of the most influential and important composers in France, yet his music has not yet achieved the fame of his notable contemporary Marc-Antoine Charpentier. Dumont's setting of **Cantate Domino** comes from a 1681 published motet collection, one which was widely circulated both in print and manuscript sources (some of the latter surviving in English archives). Replete with a lively triple-time rhythmic drive, alternating with slower, sonorous duple-time sections, it is typical of the sublime motets he composed for Louis XIV's chapel during the 1660s and 1670s.

A native of Rome, **Paolo Lorenzani** had been a chorister in the Cappella Giulia at St Peter's Basilica before becoming *maestro di cappella* at the Jesuit church in Rome and at the Collegio Romano (the same environments where Giacomo Carissimi, a teacher of Marc-Antoine Charpentier, was active). In 1678 Lorenzani became *maestro* at the cathedral in Messina, where the commander of the occupying French forces, the Duc de Vivonne, heard his music and subsequently brought him to France to present to the King. Lorenzani became a colleague of Dumont's, first as *surintendant* of the Queen's music and as a recruiter of castrati for the *Chapelle-Royale*. Lorenzani was unsuccessful in a bid, in a musical competition, to work as a sous-maître in 1683, but the Queen died in the same year, forcing him to seek employment with the Theatines. He later returned to Rome to become *maestro di cappella* at the Cappella Giulia, where he was succeeded by Tommaso Bai. Several of Lorenzani's motets, including **O quam suavis**, were published together in a major collection (Paris, Ballard, 1693) and are typical of the beautiful sacred music he provided for the Theatines at their principal Paris church Saint-Anne-la-Royale.

Tommaso Bai composed only around 20 motets, most probably in response to his gaining the post as *maestro* at the Cappella Giulia (where he had sung as an alto, and later tenor, from 1670 onwards), after Lorenzani's death. Bai's

tenure was short-lived, but he nevertheless displayed a strong talent for composing in the so-called Palestrina style, though with a more baroque extempore flare (typified by **Cum jucunditate nativitate**), and is also famous for having composed a nine-part Miserere, which was often performed in the Vatican during the eighteenth and nineteenth centuries during Holy Week.

Arguably amongst the most famous and popular Christmas choral works from the repertory of 20th century French sacred music are the **Quatre motets pour le temps de Noël** by Francois Poulenc. Born in Paris into a family of wealthy pharmaceutical manufacturers, Poulenc studied at the famous Lycée Condorcet, making most of his early musical contacts through the influence of his mother, a talented pianist. Having begun piano studies at 5 years of age, seven years later he was studying with Ricardo Viñes, a close friend and interpreter of the works of Debussy and Ravel. In 1918 Poulenc met George Auric, Arthur Honegger, Darius Milhaud and Erik Satie, and dedicated his Rapsodie nègre to them. By 1920 he was already considered a member of the famed 'Les Six', and soon afterwards began studies with Charles Koechlin. In 1935, after a period of frustration and doubt, Poulenc's compositional style reached a new maturity, brought about by two key influences; his meeting the singer Pierre Bernac, and the death of his friend Pierro-Octave Ferroud in a car accident. The latter restored Poulenc to the Catholicism from which he had been long estranged. For Poulenc melodiousness was paramount, and although his choral works are challenging, they are still ostensibly tonal, even with numerous melodic tritones (augmented 4ths) and stacked diminished 7th chords. The four Christmas motets were composed in 1952.

The **Messe de Minuit** by Marc-Antoine Charpentier is probably one of the composer's most famous works and was composed during the decade (c.1688-98) when he served as maître de musique at the principal Jesuit church of Saint Louis le Grand on the Rue Saint-Antoine in Paris. Given his early musical education in France and Rome under Carissimi, and his general compositional aspirations, it is not surprising that Charpentier satisfied the liberal and altogether worldly Jesuit approach to artistic education. The church itself, was inspired by the Gesù in Rome and, like Charpentier's music, features both Italian and French artistic elements. It is also probably due to Jesuit influence that the Mass, unlike the more formal offerings presented at the Royal chapel and elsewhere, derives much of its musical material from popular French noëls. Masses composed by other musicians working in other Jesuit institutions throughout Europe during the late 17th century (notably Adam Michna in Bohemia) also incorporated popular melodies as part of an inclusive, quasi-

anthropological approach to music-making, typical of Jesuit evangelical ideals, which has been described by some writers as 'enculturation' – the application of indigenous culture to the liturgy of the mass. It proved to be a very successful policy in Eastern Europe in particular. Like Lorenzani, Charpentier competed to win a post at the Chapelle-Royale in 1683, but had to withdraw due to ill health. He spent the last few years of his life as maître-de-musique at the Sainte-Chapelle.

Noëls frequently existed independently from their Christmas texts, and many were sung to more than one textual variant. The publication of Christophe Ballard's *Chant de Noëls* (Paris, 1703) put certain words and music together in one volume, but it is by no means a definitive source. Charpentier used several popular noëls for his Mass. For Kyrie I he uses the noël 'Joseph est bien Marie', then 'Or nous dites' for the Christe and 'Une jeune pucelle' for Kyrie II. The Laudamus te and Quoniam of the Gloria are based on the tunes 'Le bourgeois de Châtre' and 'Ou s'en vont ces gais bergers'. The Sanctus is based on a tune called 'O Dieu, que n'étois-je en vie' and the Agnus on a delightfully lilting triple-time noël 'A minuit fut fait un réveil'. As the notable Charpentier scholar H. Wiley-Hitchcock points out, the carols, 'of folk-like naiveté and artlessness', give the Mass its predominant character of tunefulness, simplicity, and 'sweet jubilation'.

The short hymn **Salve puerule** ('Hail little child, hail tender babe') comes from Charpentier's oratorio *In Nativitatem Domini Nostri Jesu Christi Canticum* (H.414), probably composed around 1684. Whilst there are no indications in the score for accompaniment by anything more than baroque strings, woodwind and continuo, we have adopted a festive percussive approach to performance, in the same manner as the French carols. Extracts which became popular in their own right, isolated from their original contexts, were known to have been performed in a celebratory style with a variety of additional instruments, and we take our inspiration from the work of the renowned baroque performer Jordi Savall.

Programme notes © Peter Leech 2017

During the interval the choir will be serving mulled wine and mince pies in the Chapter House.

Our thanks to choir member, Adele Reynolds, for making the mince pies.

TRANSLATIONS

Les anges de nos campagnes Ont entonné l'hymne des cieux, Et l'écho de nos montagnes Redit ce chant mélodieux. Gloria in excelsis Deo.

Hodie nobis coelorum rex, de virgine nasci dignatus est, ut hominem perditum ad coelestia regna revocaret. Gaudet exercitus angelorum: Quia salus aeterna humano generi apparuit. Gloria in excelsis Deo. Et in terra pax hominibus bonnae voluntatis. Quia salus aeterna humano generi apparuit.

Vidi speciosam, sicut columbam ascendentem de super rivos, aquarum, cuius inestimabilis odor erat nimis. Et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

Laetatus sum, in his, quae dicta sunt mihi; in domum Domini ibimus.

Videntes stellam Magi, gavisii sunt gaudio magno; et intrantes domum, obtulerunt Domino aurum, thus et myrrham.

Cantate Domino canticum novum: Cantatae Domino omnis terra. Cantate Domino et benedicite nomini ejus. Annunciate de die in diem salutare ejus, annunciate inter Gentes gloriam ejus: in omnibus populis mirabilia ejus. Quoniam magnus Dominus, et laudabilis nimis: Terribilis est super omnes Deos. Quoniam omnes Dii Gentium doemonia. Dominus autem coelos fecit. Confessio et pulchritudo in conspectu ejus: sanctimonia et magnificentia in sanctificatione ejus. Afferte Domino patrie gentium: gloriam honorem, gloriam nomini ejus. Tollite hostias, et introite in atria ejus: adorate Dominum in atrio sancto ejus. Cantate Domino canticum novum: Cantatae Domino omnis terra.

The angels have sung the heavenly hymn on our plains, and the echo of our mountains repeats this melodious song. Glory to God in the highest.

Today the King of heaven deigned to be born for us of a virgin, that he might call lost man back to the heavenly kingdom, the host of angels rejoices, because eternal salvation has appeared to the human race. Glory to God in the Highest, and on earth peace to men of goodwill. Because eternal salvation has appeared to the human race.

I saw the far one rising like a dove above the streams of water: whose priceless fragrance clung to her garments. And as on a spring day, she was surrounded by roses and lily-of-the-valley.

I was glad when they said unto me "let us go into the house of the Lord".

Seeing the star, the Wise Men rejoiced with great joy, and entering the house they offered the Lord gold, incense and myrrh.

O sing unto the Lord a new song: sing unto the Lord, all the earth. Sing unto the Lord, bless his name, shew forth his salvation from day to day. Declare his wonders among all people. For the Lord is great, and greatly to be praised: he is to be feared above all gods. For all the gods of the nations are idols: but the Lord made the heavens. Honour and majesty are before him; strength and beauty are in his sanctuary. Give unto the Lord nations of the gentiles, give unto the Lord glory and honour. Give unto the Lord the glory due unto his name: bring an offering, and come into his courts. O worship the Lord in the beauty of holiness: O sing unto the Lord a new song: sing unto the Lord, all the earth.

O quam suavis est Domine spiritus tuus, qui ut dulcedinem tuam in filios demons trares! Pane suavissimo de caelo praestito. Esurientes reple bonis fastidiosos divites dimittens inanes.

Cum jucunditate nativitatem beatæ Mariæ celebremus: ut ipsa pro nobis intercedat ad Dominum Jesum Christum. Alleluia.

Il est né le divin Enfant! Jouez hautbois résonnez, musettes! Il est né le divin Enfant! Chanson tous son avènement.

Depuis plus de quatre mille ans Nous le prometaient les prophètes; Depuis plu de quatre mille ans Nous attendions cet heureux temps.

Ah qu'il est beau, qu'il est charmant! Ah! que ses grâces sont parfaites! Ah qu'il est beau, qu'il est charmant! Qu'il est doux ce divin Enfant!

O Jésus, O Roi tout-puissant, Tout petit Enfant que vous êtes, O Jésus, O Rois tout-puissant, Réglez sur nous entièrement!

Hodie Christus natus est; Hodie Salvator apparuit; Hodie interra, canunt Angeli, laetantur Archangeli; hodie exultant justii dicentes: Gloria in excelsis Deo, alleluia.

Beatus vir qui timet Dominum in mandatis ejus cupit nimis. Potens in terra erit semen ejus generatio rectorum benedictur. Gloria et divitiae in domo ejus et justitia ejus manet in saeculum saeculi.

Omni die dic Mariæ mea laudes anima: Eius festa, eius gesta cole devotissima. Contemplare et mirare eius celsitudinem.

O how sweet is your spirit, O Lord, you who, showing tenderness to your children, feed them with heaven's sweetest bread. He has filled the hungry with good things and the rich he has sent empty away.

Let us celebrate with joy the visitation of the Blessed Virgin Mary: the same who intercedes for us to our Lord Jesus Christ. Alleluia.

Christ is born the heavenly child, oboes play, bagpipes resound. He is born, the heavenly child, let all sing his nativity.

Tis four thousand years and more that prophets have foretold his coming, tis four thousand years and more that we have waited for this happy hour.

Ah how lovely, ah how fair, what perfection are his graces, ah how lovely, ah how fair, so divine and gently child.

O Jesus , Lord, O powerful King, though a little babe, you come here. O Jesus, Lord, O powerful King, rule over us from this glad hour.

Born today is Christ, born for us, Comes today lol! to us the Saviour comes; Songs today angels sing, sing to men on earth, And their praise Archangels bring: Loud today the men just cry out, exulting: Glory be, Glory be to God on high, alleluia.

Blessed is the man who fears the Lord: He longs exceedingly for his commandments. His descendents will be mighty upon earth, the generation of the upright shall be blessed. Glory and great riches are in his house and his righteousness endures for ever and ever.

My soul, every day tell me praise of Mary. Dedicate yourself most devotedly to contemplate her festivals and history, and to

Dic felicem genitricem, dic beatam virginem; Ipsam cole ut de mole criminum te liberet; Hanc appella, ne procella criminum te superet.

Kyrie eleison, Christe eleison, Kyrie eleison.

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 tollis 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.

O Sacrum convivium, in quo Christus sumitur recolitur memoria passionis eius, mens impletur gratia, et futurae gloriae nobis pignus datur, alleluia.

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

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Un flambeau Jeannette, Isabelle! Un flambeau, courons au berceau! C'est Jésus bonnes gen du hameau, Le Christ est né, Marie appelle, Ah! ah! ah! que la mère est belle, Ah! ah! ah! que l'Enfant est beau!

Doucement dans l'étable close,
Doucement, venez un moment!
Approchez! Que Jésus est charmant!

admire her exalted state. Tell me of the happy mother; tell me of the blessed virgin. Devote yourself to her so that she may liberate you from the burden of your sins. call on her so that the violence of your sins does not overcome you.

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

Gloria 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.

O sacred feast, in which Christ is consumed, the memory of his passion is recalled, the mind is filled with grace, and a pledge of future glory is given to us. Alleluia.

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

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

Bring a torch, Jeanette, Isabelle! Bring a torch, to the stable call Christ is born. Tell the folk of the village Jesus is born and Mary's calling Ah! Ah! beautiful is the Mother! Ah! Ah beautiful is her child

Softly now unto the stable, Softly for a moment come! Look and see how charming is Jesus, Look at him there, His cheeks are

Comme il est blanc! Comme il est rose! Do!
Do! Que l'Enfant repose! Do! Do! Qu'il rit en
dormant

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.

Salve puerule, salvete nellule, O nate
parvule quam bonus es. Tu caelum deferis,
tu mundo nasceris, nobis te ut miseris
assimiles.

O summa bonitas! Excelsa deitas, vilis
humanitas fit hodie. Aeternus nascitur,
immensus capitur, et reitegitur sub specie.

Virgo puerpera, Beata viscera, Dei cum
opera dent filium. Gaude flos virginum,
gaude specs hominum fons lavans crimum
prolivium.

rosy! Hush! Hush! see how the child is
sleeping; Hush! Hush! see how he smiles in
dreams!

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.

Hail, little child, hail, tender babe, O tiny
child, how good you are. You leave heaven
and are born in the world for us, making
yourself like us poor wretches.

O highest goodness, lofty Godhead that
today becomes poor humanity. The eternal
is born, the boundless circumscribed, and
hid in wordly garb.

Virgin Mother, your blessed womb through
God gives birth to a son. Rejoice flower of
virgins, rejoice, hope of mankind, fount that
washes away the stain of sins.

AUDIENCE CAROLS

1. Let all mortal flesh keep silence,
And with fear and trembling stand;
Ponder nothing earthly minded,
For with blessing in his hand,
Christ our Lord, to earth descendeth,
Our full homage to demand.

2. King of Kings, yet born of Mary,
As of old on earth he stood,
Lord of Lords, in human vesture,
In the body and the blood,
He will give to all the faithful
His own self for heavenly food.

3. At his feet the six winged seraph,
Cherubim, with sleepless eye,
Veil their faces to the Presence,
As with ceaseless voice they cry:
Alleluia, alleluia.
Alleluia, Lord most high!

4. Rank on rank the host of heaven
Spreads its vanguard on the way,
As the light of light descendeth
From the realms of endless day,
That the powers of hell may vanish
As the darkness clears away.

AUDIENCE CAROLS

Ding Dong! merrily on high
in heav'n the bells are ringing:
Ding Dong! verily the sky
is riv'n with angels singing.

Gloria, Hosanna in excelsis

E'en so here below, below,
let steeple bells be swungen,
And ee-o, ee-o, ee-o,
by priest and people sungen
Gloria, Hosanna in excelsis

Pray you dutifully prime
your matin chime, ye ringers;
May you beautifully rime
your Evetime Song, ye singers:
Gloria, Hosanna in excelsis

Angels from the realms of glory,
Wing your flight o'er all the earth;
Ye who sang creation's story
Now proclaim Messiah's birth;

***Come and worship, Christ the
newborn King! (Repeat)***

Shepherds in the field abiding,
Watching o'er your flocks by night,
God is with us is now residing;
Yonder shines the infant Light.

Saints before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In his temple shall appear.

Though an infant now we view him,
He shall fill his Father's throne,
Gather all the nations to him,
Every knee shall then bow down.

We thank Clare Attrill and the Parochial Church Council for their help and support in the use of this beautiful church. We also thank Nigel Perrin and Peter Holman MBE for their support as our Patrons.

Rectory Farm

YATTON, NORTH SOMERSET

ORDER
NOW

FREE RANGE CHRISTMAS TURKEYS

WWW.RECTORYFARMSHOP.COM

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*, Harriet Potter, Kathryn Fear, Piri Uitz*, Polly Beck, Rebecca Thurgur*.

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

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

Basses: Andrew Hornet, Bob Shapland, Martin Warren*, Simon Francis*, Tony Moorby, Tony Pitkin

* soloists

MUSICAL DIRECTOR

PETER LEECH is an award-winning conductor (First Prize at the 2003 Mariele Ventre International Competition for Choral Conductors, 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 Orchestra 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 memoriae*, featuring new choral works by living British composers was released in October 2017, and in September 2017 Harmonia Sacra toured 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 DATES FOR HARMONIA SACRA

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

Advent Reflections

Uplifting choral works for Advent, St Thomas the Martyr, Bristol.

Sunday 2nd December 2018, 6.00pm

www.harmoniasacra.co.uk

A poster for 'CAROLS by Candlelight' at All Saints' Church. The poster features a lit candle in the center. Text on the poster includes: 'CAROLS by Candlelight', 'All Saints' Church', 'Wednesday 13 December 7pm', 'All Saints' Road Weston-super-Mare BS23 2NJ', 'The region's most popular carol service', 'In aid of the Weston Hospital Scanner Appeal', 'Harmonia Sacra Bristol Brass Consort Organ', 'Peter Leech director Andrew Kirk organist Fr Andrew Hughes officiant', and 'www.allsaintswm.org'.

Twitter: @HarmoniaSacra,
Facebook: Harmonia Sacra -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

2017 COSTANZI CONSORT FRIENDS

GOOD FRIENDS: Anne and Hugh Roberts

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

Costanzi Consort

Discovering Choral Treasures



Clevedon Music shop



We have been here in Clevedon a long time, yes
But only since the 20th century!
Unlike the music you are hearing today!

Sheet Music – Choral – Vocal - Instrumental
Strings – Woodwind – Brass - Folk
Guitars - Amps – Keyboards– Digital Pianos

Tel 01275 342090

17 Alexandra Rd Clevedon BS21 7QH

www.clevedonmusic.co.uk

email info@clevedonmusic.co.uk

HORTON PROPERTY SERVICES



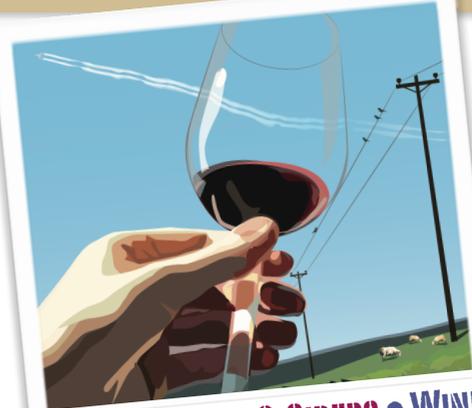
For all your property maintenance,
repairs & improvements
please call Rob Horton on
01275 464952 or 0781 550 4541

www.hortonpropertyservices.co.uk

YATTON * WESTON * NAILSEA * CLEVEDON *
SOUTH BRISTOL * & ENVIRONS

TheWineTastingCo

The Wine Shop



WINES • ORGANIC & LOW SULPHUR • SPIRITS • BEERS & CIDERS • WINE
TASTING EVENTS • GIFT HAMPERS • GIFT VOUCHERS & MORE
THE WINE SHOP 21 WOODBOROUGH RD, WINSCOMBE BS25 1AB 01934 708 312

Costanzi Consort

Discovering Choral Treasures

Director: Peter Leech

SACRED in SALZBURG

Choral masterworks before Mozart

Works by Eberlin, Michael Haydn,

Leopold Mozart and more

Saturday 10th February

7.30pm

All Saints Church

All Saints Road

Weston-super-Mare, BS23 2NL

Tickets available at

www.costanziconsort.org.uk & on the door.

Adults £12, students £5,

under 16s free. 10% discount

& reserved seating for online booking



Facebook: [costanziconsort](https://www.facebook.com/costanziconsort)

Twitter: [@CostanziConsort](https://twitter.com/CostanziConsort)

COSTANZI CONSORT 2018 CONCERT DATES

Saturday 19 May, 7.30pm

Saturday 24 November, 7.30pm

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