

COURTS & CARDINALS

*Choral music by Pitoni, Alessandro Scarlatti,
Porpora & G.B. Costanzi*

7.30pm, Saturday
19th May 2018

All Saints Church
Weston-super-Mare



Costanzi Consort

Discovering Choral Treasures

Director: Peter Leech



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Costanzi Consort



@CostanziConsort



WELCOME

A very warm welcome to our Courts and Cardinals concert. This coincides with the 1st anniversary of when we started this new choir. This is only our fourth concert and it is gratifying to know that so many of you have come to all four. I hope you are enjoying the breadth of repertoire we are exploring.

We are based here at All Saints and we have planned many more concerts here. 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, our Music Director, is an award winning conductor and a specialist in late Renaissance and Baroque music. We thank him for all his work in preparing and rehearsing tonight's programme and for editing and producing performing editions of many of the pieces you will hear tonight, some familiar and some new to us all.

Please do tell your family and friends about us and encourage them to come to future concerts and join our mailing list. We are always interested to hear from potential new singing members who have good sight reading experience. For further details about the choir and more details of our next concert for the Feast of St Cecilia on 24 November please go to:

www.costanziconsort.org.uk

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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 and 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 for some refreshments. We would love to meet you.

Martin Warren
Chairman, Costanzi Consort

PROGRAMME ORDER

Domine ad adjuvandum me festina - Giovanni Battista Bassani (1657-1716)

Lord, let me know mine end - Maurice Greene (1696-1755)

Terra tremuit - Pietro Paolo Bencini (c.1670-1755)

Organ sonata in D - Domenico Scarlatti (1685-1757)

Nunc dimittis - Giuseppe Ottavio Pitoni (1657-1743)

Dixit Dominus - Nicola Porpora (1686-1768)

Organ sonata in G - D.Scarlatti

Christum regem adoremus - Giovanni Battista Casali (1715-1792)

If the Lord himself had not been on our side - James Nares (1715-1783)

Miserere mei - Alessandro Scarlatti (1660-1725)

I was glad - William Boyce (1711-1779)

INTERVAL

Haec dies - Casali

Kyrie (*Mass for four voices*) - Francesco Gasparini (1661-1727)

Gloria (*Mass for four voices*) - Gasparini

Tre Versetti - Gasparini (organ)

Credo (*Mass for four voices*) - Gasparini

Nunc dimittis - Pietro Terziani (1765-1831)

Organ sonata in E Minor - Gasparini

Sanctus (*Mass for four voices*) - Gasparini

Te Joseph celebrent - Giovanni Battista Costanzi (1704-1778)

Agnus Dei (*Mass for four voices*) - Gasparini

Plorate, filii Israel (*Jephthe*) - Giacomo Carissimi (1605-1674)

PROGRAMME NOTES

We welcome you to our concert this evening, which marks the end of Costanzi Consort's first exciting year of music-making in North Somerset. We finish our 2017-18 season as we began, with a celebration of the richness of baroque and classical Rome that was the vibrant and cosmopolitan home city of our namesake, Giovanni Battista Costanzi, juxtaposed with music by some of his British contemporaries. As in our first concert, we feature many works recently unearthed as a result of unique recently-granted access to Roman archives, whose secrets are gradually being brought to life after more than 200 years of obscurity.

On the day of a Royal wedding, it is important to point out that in eighteenth-century England, the word 'court' (as distinct from court of justice) essentially referred to one entity, that of officials and employees surrounding (and directly dependent upon) the monarch. Some senior British aristocrats did have large households (and, in the case of the Duke of Chandos, private orchestras too), but they had nothing which compared with the vast beauraucratic infrastructure supporting the king, which also included the Chapel Royal - for which the composers Greene, Nares and Boyce produced some of their finest church works. Contrastingly, cardinals were, by definition, 'princes of the church'. Depending upon their respective level of power, income and influence, they had courts which rivalled, and often surpassed, those of many European monarchs. Cardinal Pietro Ottoboni (1667-1740), for example, frequently employed over 100 musicians on numerous occasions. Many cardinals were highly educated patrons of the arts, as well as being cardinal-protectors and archpriests of the many churches of Rome, where musicians toiled away in the endless production of sacred music. Italian cardinals often held bishoprics and other high offices further afield, most notably Naples, Bologna and Venice, and it was typical for the best musicians in these cities to be part of the patronage systems of cardinal bishops.

Little is known of the early life of **Giovanni Battista Bassani**. In 1677 he became a member of the Accademia Filarmonica at Bologna. From 1686 to 1712 he was *maestro di cappella* at Ferrara cathedral (where the bishop, from 1698-1701, was the powerful Cardinal Fabrizio Paolucci). Between 1680 and 1710 twenty-nine collections of Bassani's music appeared in print. The source of the **Domine ad ajuvandum me festina** (response to the versicle Deus in adiutorium meum intende which opens the Hours of the Divine Office) is his Salmi Concertati of 1699. Composed in the bucolic, effervescent Neapolitan idiom of Pergolesi, and much more eighteenth-century in style than works by many of his contemporaries, its joyful strains are the perfect opening for a feast of summer sacred music.

English church composers of the late seventeenth and early eighteenth centuries all absorbed Italianate contrapuntal techniques in their own distinctive way. It would be harsh to say that few were able to shine in the shadows of giants like Henry Purcell and Handel, but we should not forget that Purcell's influence over Chapel Royal sacred music was

relatively short-lived and that Handel, though a supernumerary in the chapel, was not a permanent salaried composer there. **Maurice Greene** is generally perceived to have suffered greatly from Handel's overwhelming musical supremacy, but that would be to disregard his many excellent anthems, one of the most famous being **Lord, let me know mine end**. Greene had been a chorister under Jeremiah Clarke at St Paul's Cathedral, and, after the death of William Croft, he took Croft's post as organist at the Chapel Royal in 1727, later becoming Master of the King's Musick in 1735. In this anthem Greene approaches the text with distinct A minor pathos, carried over a stately 'walking bass', which often breaks into a more joyful C major (for the central soprano duet) and F major at 'And now, Lord'. Greene's mastery of Italianate suspensions is most prominently conveyed by overlapping motifs at 'hold not thy peace', comparable to the best Italian sacred music of the period.

The sacred music of **Pietro Paolo Bencini** is little known and little recorded, which is surprising given that, like his predecessor Pitoni (also unjustly neglected), he had been an important composer and *maestro di cappella* at the Cappella Giulia at St Peter's Basilica from 1743-1755. Bencini was the immediate predecessor of Costanzi at St Peter's, and a member of a prominent Roman musical family (whose precise inter-familial relationships have not yet been verified), which included Antonio Bencini, *maestro* at Ottoboni's church of San Lorenzo in Damaso in the Palazzo della Cancelleria. With **Terra tremuit** Pietro dispenses with learned counterpoint in favour of rippling semiquavers underpinned by block harmonies, moving swiftly through major and minor relative tonalities and ending abruptly with slow contrasts at 'et quievit'. He concludes with a festive triple-time Alleluia. Bencini also used this highly dramatic style in his oratorios, yet most of them are unknown and have not been edited or performed in modern times.

Terra tremuit contrasts strongly with the first setting (of two performed tonight) of the Compline canticle **Nunc dimittis**, by **Giuseppe Ottavio Pitoni**. This work, with its mellifluous vocal interplay, is not only intensely satisfying to sing, but also very effective when sung 'in the round'. One of this evening's highlights is a rarely-heard **Dixit Dominus** setting of by **Nicola Porpora**. 2018 marks the 250th anniversary of Porpora's death in March 1768. Born in Naples, he graduated from the Poveri di Gesù Cristo conservatory in that city, where Alessandro Scarlatti was a major operatic influence at the time. Porpora's first opera, *Agrippina*, was performed in Naples in 1708. From 1725 he settled in Venice as composer to the Ospedale La Pietà and Incurabili (the former having employed Vivaldi), for whom he wrote sacred music for choirs of girls. Operatic success led Porpora, in 1729, to London (where he undoubtedly met Maurice Greene and William Boyce), as a rival to Handel's operatic dominance. After a short spell as Kapellmeister in Dresden, Porpora went to Vienna (where he taught Haydn), and returned to Naples in 1759. Towards the end of his life he composed an eight-part Magnificat for Cardinal Henry Benedict Stuart in Rome. Although much of Porpora's sacred music has yet to be fully investigated by scholars, it is his Venetian Ospedale settings, exemplified by this masterful Dixit, which deserve greater recognition,

not only for their beauty, but also as important examples of repertory for all-female ensemble, an area which has yet to be fully explored or exploited on the concert platform.

Giovanni Battista Casali was a composer of great influence in eighteenth-century Rome, both as a teacher and as a Guardian of the *maestri* in the Accademia di Santa Cecilia, an organisation to which any musician wishing to practise music in Rome had to belong (according to a 1716 decree by Pope Clement XI). A native of Rome, Casali, during the 1740s, served as an assistant to Girolamo Chiti at San Giovanni in Laterano, where the Cardinal-Archpriests had been Ottoboni (1730-40), Neri Corsini (1740-70) and Carlo Rezzonico (1781-99). The last of these three was a nephew of Pope Clement XIII. Rezzonico was also Chancellor of the Holy Roman Church before Henry Benedict Stuart. Casali succeeded Chiti as maestro in 1759, remaining at the Lateran until his death. Casali received negative (but unjustified) criticism from Charles Burney, whose views may well have influenced succeeding generations of musicians and scholars about him. Skilled at counterpoint and fond of dissonance (exemplified by **Christum Regem adoremus**), he also wrote in the more modern 'classical' Roman style of playful soprano duet in **Haec dies**.

Sitting between Casali's two very different sacred works are English anthems by **James Nares** and **William Boyce**, and an intense four-part motet by Scarlatti. Nares, originally from Stanwell in Surrey, had been a pupil of Pepusch. He began his career as deputy organist at St George's Chapel, Windsor Castle before taking up the post of organist at York Minster in 1735. Nares became an organist at the Chapel Royal in 1756, where he also took charge of the boy choristers. **If the Lord himself had not been on our side** opens in contrapuntal fashion, with an initial dark C minor tonality, soon breaking into the relative major (Eb) and tonic major for the trio 'But praised', which keeps the overall mood bright and joyful. The final 'Hallelujah' is reminiscent of Henry Purcell's anthems, which influenced English church composers for much of the eighteenth century.

Alessandro Scarlatti (another composer in the vast circle of Cardinal Ottoboni) explored dissonance to an extraordinary degree with his unaccompanied four-part motets, composed for the church of Santa Maria Maggiore between 1707 and 1709. Largely homophonic, but richly chromatic, **Miserere mei**, like Scarlatti's other motets, dramatically extends the expressive boundaries of the 'Palestrinian' stile antico motet.

Boyce, like his teacher **Maurice Greene**, was a master of harmony and counterpoint (demonstrated by numerous anthems which, apart from O where shall wisdom be found, are still largely unknown to modern choirs and audiences). Boyce succeeded Greene as Master of the King's Musick in 1755 and later became an organist at the Chapel Royal in 1758. Boyce's position necessitated the composition of new works for the Coronation of King George III in September 1761. Set entirely in block-chord homophony, the triumphant setting of **I was glad** seems to have been tailored to suit the notoriously difficult Westminster

Abbey acoustic which, depending upon where temporary galleries of choirs and instruments were situated, made ensemble control a herculean task for the conductor. According to contemporary observers, fast-moving contrapuntal passages were often lost in the great space, but a setting like I was glad must surely have been more easily controlled. We have opted here to convey Boyce's distinctly Purcellian flavours with occasional infusions of *notes inégales* (even quavers becoming a long dotted note and shorter note), though it is debateable as to whether such a technique might have been prevalent in the 1760s!

A native of Camaiore, near Lucca, **Francesco Gasparini** studied in Rome with Arcangelo Corelli and Bernardo Pasquini, holding the post of *maestro di coro* at the Ospedale della Pietà in Venice from around 1701 (where he employed Vivaldi). Famous for a treatise on keyboard performance practice (*L' armonico pratico il cembalo*, Venice, 1708), he returned to Rome around 1716, taking, in 1725, the post as *maestro di cappella* at Santa Maria Maggiore, when the resident Cardinal Archpriest was Pietro Ottoboni. Gasparini's **Mass for Four Voices** comprises a variety of styles and techniques, ranging from imitative counterpoint in the outer sections of the Kyrie, to boisterous, dance-like triple-time passages (Christe, Qui tollis, Patrem omnipotentem and Et vitam) seemingly derived from folk song.

Pietro Terziani may not be a household name, but he is a missing link in the succession of composers and teachers in eighteenth-century Rome who, though known to some Italian musicologists, have aroused little interest amongst British music scholars. Terziani studied with Casali in Rome, later attending the Onofrio Conservatorio in Naples. He was a member of the Accademia di Santa Cecilia and had probably been a *maestro di cappella* at San Lorenzo in Damaso during the 1790s, when Cardinal Henry Benedict still presided over its music establishment. His **Nunc dimittis** can be found in numerous copies in the San Lorenzo archives, and this is undoubtedly its first modern performance.

We honour our namesake with a previously unknown setting of the hymn **Te Joseph celebrent**, attributed to **Giovanni Battista Costanzi**, which, like the Terziani *Nunc dimittis*, is found in the San Lorenzo archives, though in a single source with no other known concordances in other Roman archives. Polyphonic settings of this text (for the Solemn Feast of St Joseph on 19 March) are rare. Here Costanzi portrays the three angels in the form of soprano solos, acting in dialogue with the full choral texture.

Giacomo Carissimi was one of the most famous composers in seventeenth-century Rome, whose pivotal musical appointment was as *maestro* at the Sant'Apollinare from 1628 until his death. His oratorio *Jephte*, perhaps the quintessential work in its genre, is full of dramatic energy and sublime harmony. Its final chorus **Plorate filii** is without doubt a mini-masterpiece which encapsulates the splendour of baroque Rome.

TEXTS AND TRANSLATIONS

Domine ad adjuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper:
et in saecula saeculorum. Amen

Lord let me know mine end, and the number of my days, that I may be certified how long I have to live. Behold, thou hast made my days, as it were a span long: and mine age is ev'n as nothing in respect of thee. For man walketh in a vain shadow and disquieteth himself in vain; He heapeth up riches, and cannot tell who shall gather them. And now Lord, what is my hope? Truly my hope is ev'n in thee. Hear my prayer, O Lord, and with thine ears, consider my calling. Hold not thy peace at my tears. O spare me a little, that I may recover my strength, before I go hence, and be no more seen.

Terra tremuit et quievit: Dum exurgeret in iudicio Deus. Alleluia.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace. Quia viderunt oculi mei salutare tuum, quod parasti ante faciem omnium populorum: lumen ad revelationem gentium et gloriam plebis tuae Israel. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Dixit Dominus Domino meo: sede a dextris meis. Donec ponam inimicos tuos: scabellum pedum tuorum. Virgam virtutis tuae emittit Dominus ex Sion: Dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te. Juravit Dominus et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in

O Lord make haste to help me. 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

The earth trembled and was still: when God arose to judgement. Alleluia.

Lord now lettest thou thy servant depart in peace: according to thy word. For mine eyes have seen: thy salvation, Which thou hast prepared: before the face of all people. To be a light to lighten the gentiles: and to be the glory of thy people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost. Etc.

The Lord said unto my Lord: sit at my right hand, until I make thine enemies my footstool. The Lord will send forth the rod of thy strength out of Sion: Rule thou in the midst of thine enemies. With thee in the beginning in the day of thy strength, in the brightness of holy things: from the womb before the day-star begat I thee. The Lord sware, and it shall not repent him: Thou art a priest forever after the order of Melchisedech. The Lord at thy right hand: hath broken Kings in the day of his wrath. He shall judge in nations, he shall fill Ruins:

nationibus, implebit ruinas: conquassabit capita in terra multorum. De torrente in via bibet: propterea exaltabit caput. Gloria Patri, etc.

Christum Regem adoremus dominantem gentibus: qui se manducantibus dat spiritus pinguedinem

If the Lord himself hath not been on our side, when men rose up against us; The waters had drowned us: and the stream had gone over our soul. But praised be the Lord: Who hath not given us over for a prey unto our foes. Gracious is the Lord, and righteous: yea our God is merciful. Hallelujah.

Miserere mei, Deus, miserere mei; quoniam in te confidit anima mea. Misit de caelo, et liberavit me; dedit in opprobrium conculcantes me.

I was glad when they said unto me, Let us go into the house of the Lord. Our feet shall stand within thy gates, O Jerusalem. Forth thither the tribes go up, ev'n the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord. For there are set thrones of judgement, ev'n the throne of the house of David. O pray for the peace of Jerusalem, they shall prosper that love thee. Peace, peace be within thy walls, and prosperity within thy palaces. Glory be to the Father etc.

Haec Dies quam fecit Dominus, exultemus et laetemur in ea. Confitemini Domino quoniam bonus, quoniam in saeculum misericordia eius. Alleluia.

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.

he shall crush the heads in the land of many. Of the torrent in the way he shall drink: therefore shall he exalt the head. Glory be to the Father, etc.

O come let us worship Christ the King, Lord of all the nations. Who doth, to them that feed on him, the bread of life afford.

Have mercy on me, O God, have mercy on me. In you I seek refuge. May God send help from heaven to save me, to shame those who trample upon me.

This is the day that the Lord hath made: let us rejoice and be glad in it. Give thanks unto the Lord; for his goodness and mercy endures for generations. Alleluia.

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

Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, qui tolles 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.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia secula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis; Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas. Et unam, sanctam, Catholicam et Apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Te Joseph celebrent agmina caelitum: Te cuncti resonent Christi adum chori, Qui clarus meritis, iunctus es inclitae. Casto foedere Virgini.

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.

I believe in one God, Father Almighty, maker of heaven and earth, of all things visible and invisible. And in One Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God from God, Light from Light, true God from true God; begotten not made, consubstantial with the Father, by Whom all things were made; Who for us men and for our salvation came down from Heaven,

And was incarnate by the Holy Ghost, born of the Virgin Mary, and was made man. He was crucified for us under Pontius Pilate; He suffered death and was buried.

And on the third day he rose again according to the scriptures, and ascended into heaven, and sits on the right hand of the Father. And He shall come again, with glory, to judge the living and the dead. Of His kingdom, there shall be no end. And I believe in the Holy Spirit, the Lord, and giver of life, who, with the Father and Son, is together adored and glorified, who has spoken through the Prophets. And I believe in One, Holy, Catholic and Apostolic church. I confess one baptism for the remission of sins. And I await the resurrection of the dead and the Life of the world to come. Amen

Thee, Joseph, let the hosts of heaven celebrate, let all the choirs of Christendom resound in thee, who, famed for merits, was united to the glorious Virgin in chaste wedlock.

Almo cum tumidam germine conjugem
admirans, dubio tangeris anxius, afflatu
superi Flamminis Angelus conceptum
puerum docet.

Tu natum Dominum stringis, ad exteras
Aegypti profugum tu sequeris plagas;
Amissum Solymis quaris, et invenis,
miscens gaudia fletibus.

Post mortem reliquos mors pia consecrat,
palmanque emeritos gloria suscepit; Tu
vivebs, superis, par, frueris Deo, mira sorte
beator.

Nobis, summa Trias, parce precantibus: da
Joseph meritis sidera scandere, ut tandem
liceat nos tibi perpetim gratum promere
canticum. Amen.

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.

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.

Plorate filii Israel, plorate omnes virgines et
filiam Jephthe unigenitam in carmine doloris
lamentamini.

When thy spouse, being great with
precious child, made thee anxious with
wonder and doubt, yet 'Tis by the divine
spirit's breath', the Angel tells thee, 'that
her son has been conceived.

Thou dost embrace thy newborn Lord, to
far flung Egyptian shores, following him
into exile. When he is lost in Jerusalem,
thou seekest and findest him, mingling joy
with tears.

After death those who remain are blest by
a loving destiny, and when they have won
the palm, are received into glory: Thou, in
thy lifetime, like the Saints above, enjoyest
God, most blest by wondrous company.

O Trinity most high, spare us as we pray,
grant us through Joseph's merits to rise to
Heaven: so that at last we may offer to
thee, peropetually, our little canticle. Amen.

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.

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.

Weep, you children of Israel, bewail my
hapless virginity, and for Jephthah's only
daughter, lament with songs of anguish.

We thank the Parochial Church Council and the All Saints Concert
Committee 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.

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 (1729), S Lorenzo in Damaso (1731) and at S Maria in Valicella (1743). From 1763 until his death, Costanzi's chief patron and employer at S Lorenzo, in the Palazzo della Cancelleria, would be Cardinal Henry Benedict Stuart - the brother of Bonnie Prince Charlie (Costanzi's violoncello pupil in the 1730s and early 1740s).

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*, Piri Uitz*, Polly Beck, Rebecca Thurgur*

Altos: Adele Reynolds*, Elizabeth Spiller, Jill Tolley, Kate Lewis*, Luisa Puddy.

Tenors: Clare Atyeo*, Gui Rego, Max Klatt*, 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 memoriaque*, featuring new choral works by living British composers was released in October 2017. In September 2017 Harmonia Sacra toured Rome, with concerts at SS Dodici Apostoli, S Lorenzo in Damaso and mass at St Peter's Basilica. In April 2018 Peter took Cappella Fede to Rome for their EU mainland debut performance at the Venerabile English College, with a programme of works dedicated to St Thomas Becket, including the world premiere of Peter's new choral work *Gaudeamus omnes*. 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 the School of Music at Cardiff University.

COSTANZI CONSORT 2018 CONCERT DATES

Saturday 24 November, 7.30pm

Saturday 16 March, 2019, 7.30pm

Saturday 29 June, 2019, 7.30pm

Saturday 7 December 2019, 7.30pm

All our concerts in 2018 & 2019 will be at All Saints' Church, WsM

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

2018 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



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The poster for Cantanti Consort features the group's name in a gold, cursive font at the top. Below it, the tagline 'Discovering Choral Treasures' and the director's name 'Director: Peter Loebe' are written in a smaller font. A circular image shows a woman in a blue and green robe playing an organ. The text 'CANTANTIBUS ORGANIS' is written in red, serif font across the middle of the image. Below this, the date and time '7.30pm, Saturday 24th November' and the location 'All Saints Church, All Saints Road Weston-super-Mare, BS23 2NL' are listed. At the bottom, the program 'Music for the feast of St Cecilia by Palestrina, Marenzio, Ferdinando di Lasso, Dumont & Peter Philips' is detailed. A QR code is located in the bottom right corner.

Cantanti Consort
Discovering Choral Treasures
Director: Peter Loebe

CANTANTIBUS ORGANIS
7.30pm, Saturday 24th November
All Saints Church, All Saints Road
Weston-super-Mare, BS23 2NL

Music for the feast of St Cecilia by Palestrina,
Marenzio, Ferdinando di Lasso, Dumont & Peter
Philips

Adult £12, student £5,
under 16s free.
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online booking

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

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