

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

Weston-super-Mare





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Costanzi Consort



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WELCOME

Following the success of our French immersion of Advent and Christmas music we now transport you to Salzburg. We very much look forward to enthralling you with music from there in the 18th century. The repertoire focuses on compositions from before the time of Wolfgang Amadeus Mozart. You will see that the second half of this evening's concert features the Missa Brevis composed by his father, Leopold Mozart.

Our choir was formed last year and this is only our third concert. We are based here at All Saints but this is our first concert here. We hope it will be the first of many. 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 Austrian programme. 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 many of whom have suffered from one or more viruses this term and still able to produce the lovely sounds you will hear tonight. I also pay tribute to 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

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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

Viderunt omnes - Michael Haydn (1737-1806)

Responsoria in coena Domini (Maundy Thursday) - M.Haydn

In monte oliveti
Tristis est anima mea
Ecce vidimus eum

Capriccio No. 5 - Johann Georg Reutter the Elder (1656-1738)

Responsoria in coena Domini - M.Haydn

Amicus meus
Judas mercator pessimus
Unus ex discipulis meis

Universi qui te exspectant - Johann Ernst Eberlin (1702-1762)

Canzone No. 2 - Reutter

Responsoria in coena Domini - M.Haydn

Eram quasi agnus innocens
Una hora
Seniores populi

Justum deduxit Dominus - Eberlin

INTERVAL

Kyrie (Missa brevis in C) - Leopold Mozart (1719-1787)

Gloria - L.Mozart

Christus factus est - Eberlin

Credo (Missa brevis in C) - L.Mozart

Plange Virgo (Responsoria in Sabbato Sancto) - M.Haydn

Sanctus (Missa brevis in C) - L.Mozart

Toccata & Fugue in G - Eberlin

Agnus Dei (Missa brevis sanctorum septem dolorem B.V.M.) - Karl Biber (1681-1749)

Alma Dei creatoris K.277 - W.A.Mozart (1756-1791)

PROGRAMME NOTES

We warmly welcome you to our concert this evening, which celebrates the sublime richness of high-baroque and early classical sacred music composed by Salzburg Cathedral masters active long before the emergence of Wolfgang Amadeus Mozart as an unrivalled European musical phenomenon. Most of the composers featured were friends and colleagues of the Mozart family, with whom they were connected both professionally and socially, during the decades 1740-1780. Our programme, which marks the liturgical transition from the joyful exuberance of the Epiphany season to the penitential reflectiveness of Ash Wednesday and Lent, undoubtedly comprises many modern first performances in North Somerset, and probably South West England as a whole. It aims to set in context the genius of Wolfgang Mozart with a musical narrative beginning in the period before his mature years (with choral music by his father Leopold, Leopold's colleagues Johann Ernst Eberlin and Michael Haydn, as well as their predecessor Karl Biber), and ending with the Offertory *Alma Dei creatoris* K277, composed when he was 21 and typical of the shorter sacred works written for Salzburg Cathedral during his tenure as a court musician (from 1773) under the famously obstinate, intolerant and authoritarian Archbishop Hieronymus Colloredo.

The exact date of composition of ***Alma Dei creatoris*** is not known, but it appeared some time during 1777, a tempestuous year when Wolfgang's increasing frustration with limited opportunities at the Salzburg court finally came to a head with a letter of resignation, written in August, and containing, as Stanley Sadie famously remarked, 'an undertone of insolence'. Colloredo responded, in sarcastic language, agreeing to let both Mozart and his father Leopold go, although Leopold's services had to be reinstated since he could not afford to leave, and Mozart's final permanent break with Colloredo took place four years later.

Almost from the moment Colloredo was installed as Archbishop in June 1772 the Mozarts were extremely unhappy. A reformer, who ordered that Mass (including all of the liturgy and music) should not last longer than three quarters of an hour, Colloredo was feared and hated by many of his employees. His predecessor, the famously kind and benevolent Sigismund von Schrattenbach (r. 1753-1771) had often allowed Leopold Mozart, as vice-Kapellmeister, extended periods of leave, during which he took Wolfgang on many tours throughout Europe as a child prodigy, proudly displaying him as the product of a father's evidently superior and comprehensive musical instruction. By 1777, both the twenty-one-year-old Wolfgang and his father had suffered five years of low pay and bad treatment. Leopold complained in a letter to the Bologna master Padre Giovanni Battista Martini that his son's salary had been a pittance, and that since 1775 he himself had been doing the job of the Italian Kapellmeister Domenico Fischiatti (appointed above Leopold's head in 1772) without extra salary. It is therefore not surprising that Wolfgang, in particular, treated his obligations as a church musician with considerably less respect than that which he attached to his

operatic and concert symphonic activities, wherein, in his eyes, the paths to success and fame ultimately lay. In a letter to his father dated 23 September 1777 Mozart wrote 'Always remember, as we do, that our Mufti H.C. (Colloredo) is an idiot, but that God is compassionate, merciful and loving'.

The mid-eighteenth-century musical sound world of Salzburg Cathedral, before Wolfgang Mozart reached maturity in the late 1770s, is still little known. Whereas the polychoral mastery of cathedral Kapellmeister Heinrich Ignaz Franz Biber (d.1704) is now well represented on concert platforms, few audiences know the music of composers who worked at the cathedral in the years after his death and the rise of the Mozarts. What kind of music was composed by Salzburg court Kapellmeisters and cathedral organists during this time? Who were the major players in cathedral music before the tyrannical reign of Colloredo? What kind of sacred music rang in the ears of the young Wolfgang as he stood watching his father rehearse in the late 1750s and early 1760s? What of other kinds of sacred music were performed at Salzburg Cathedral in the 1770s? These are questions which tonight's programme will hopefully address.

Thanks to the writings of the music theorist Friedrich Wilhelm Marpurg (1718-1795) we are able to gain a glimpse of the weekly musical practices at the mid-eighteenth-century Salzburg court. A report in Marpurg's *Historisch-Kritische Beyträge* (Berlin, 1757) explains that the Kapellmeister and a team of three other court composers took it in turns to organise court music on a weekly basis, so that for the week that he was in charge, a composer could choose what music was performed, giving him an excellent means of promoting, if he so desired, his own works. Marpurg named the Kapellmeister Johann Eberlin, Leopold Mozart, the violoncellist Caspar Cristelli and the violinist Ferdinand Seidel as the principal composers in 1757, though no sacred works by the latter two have been identified.

The scholar Ruth Halliwell paints an interesting picture of the intrigues associated with musical life at the Salzburg court, where, despite the progression to the post of Kapellmeister having traditionally been an orderly affair, strange things nevertheless happened, such as the sidelining of certain individuals in favour of louder and more precocious (but not necessarily more qualified) personnel who pushed their way to the front. Eberlin had expected to become vice-Kapellmeister in 1743 but the tenor Lolli pushed Eberlin aside, offering to serve in the post without a salary increase! When Karl Biber died in 1749 Eberlin chose the moment to usurp Lolli, but when Eberlin died Lolli then became vice-Kapellmeister, but at the same time as Leopold Mozart, such that there were two rival vice-Kapellmeisters. It is no wonder that Leopold was inherently suspicious and often paranoid about musical life in Salzburg.

Karl Heinrich von Biber was born in Salzburg, the sixth son of Heinrich Biber, receiving

his first musical education from his father. In 1704 he travelled to Rome and Venice, returning to become a violinist and valet at the Salzburg court of Archbishop Franz Anton von Harrach (r.1709-1727), then vice-Kapellmeister in 1714 and ultimately Kapellmeister, in 1743, under Archbishop Anton von Firmian (r.1727-1744). Biber's output comprises mainly church music in a transitional style which blends seventeenth-century concertato writing with more progressive rococo tendencies. The beauty of his *Missa brevis sanctorum septem dolorem B.V.M.* (the quality of which dispels the myth of his music not matching the quality of his father's) is exemplified here with its **Agnus Dei**, utilising a baroque 'walking bass' line above which rich harmonic suspensions create an ethereal and solemn effect.

In his role as Kapellmeister Karl Biber was the supervisor of the young **Leopold Mozart**, a native of Augsburg, in Swabia, who obtained a post as fourth violinist in the court orchestra of Archbishop Firmian in 1743, having studied at the Augsburg Gymnasium (1727-35), the Lyceum in the Jesuit College of St Salvator, and later at the Benedictine University in Salzburg (1737-39). An accomplished violinist and organist, Leopold was also a violin teacher to the cathedral choristers during the 1740s. In 1757 (the year after he published his famous treatise on violin playing, one of the most important sources of string performance practice from the whole of the eighteenth century), Leopold became a court composer, then second violinist in 1758 and vice-Kapellmeister in 1763.

It is almost impossible to place Leopold Mozart's works in chronological order, and much of his substantial sacred output (including several masses, motets, Vespers and Litany settings) survives in manuscript sources, though few works have been edited or published. In 1760 Mozart was at the height of his creativity, and it is probable that the delightfully assured, and harmonically rich **Missa brevis in C major** dates from around this time. Not only does it demonstrate a mastery of counterpoint (exemplified by the fugal treatment of the 'cum sancto spiritu' and 'et vitam venturi' passages in particular), but also a strong sense of liturgical drama, with varied tempi at appropriate points in the Gloria and Credo movements; dramatic nuances which perhaps owe something to the lively music for Latin school dramas which Leopold composed in the early 1740s. Leopold's church style is characterised by moments of intense chromaticism (often in the form of diminished 7th chords), as demonstrated by the 'Et incarnatus est' section of the Credo, where the harmonic writing undoubtedly pre-empted the more extreme moments of chromatic intensity featured in the mature sacred works of his son.

Johann Ernst Eberlin attended the same Augsburg Gymnasium as Leopold Mozart (from 1712) and, like Leopold, also studied at the Benedictine University in Salzburg (from 1721), firstly as a law student but later, from 1723, as a musician. In 1727 Eberlin became organist to Archbishop von Firmian, then to Archbishop Dietrichstein (r.1749-1753), and, from 1749, Salzburg court and Cathedral Kapellmeister until his death. Leopold Mozart had a very high

opinion of Eberlin's music, and frequently sent Wolfgang examples of his works to study or copy, leading to some of Eberlin's compositions (one being the festive C major **Justum deduxit**) having been falsely misattributed to Mozart. Like many of his colleagues, Eberlin was heavily reliant upon counterpoint, but in his hands it is not merely a dry, emotionless functional tool. In the Gradual **Universi qui te expectant**, rising phrases match the implicit hopefulness of the text, and the emphatic quavers of 'non confundentur' give a sense of confidence. Before the final 'Alleluia' Eberlin juxtaposes, twice in succession, a short homophonic (block chord) passage with a descending chromatic sigh for the two halves of the phrase 'ostende nobis domine/misericordiam tuam'. In the first instance the chromatic descent is in the tenors in C minor, followed two bars later by the same phrase in the basses in G minor. It is moments of poignant word-painting like this which set many of Eberlin's motets apart from many other comparable south-German and Austrian sacred works from the same period. Eberlin's short **Christus factus est** is typical of the kind of restrained polyphony performed during Holy Week at Salzburg, where the text offered composers the opportunity to depict Christ's Passion through manifold harmonic suspensions.

Of all the masters of sacred music at Salzburg Cathedral during the middle decades of the eighteenth century, perhaps none reached the heights of harmonic expressiveness in sacred music as that displayed by **Michael Haydn**, whose monumental masses in particular, having been edited and reevaluated in recent years, have proven to not only be comparable to those of his elder brother Joseph (and indeed those of Wolfgang Mozart) but in many cases, even superior to them.

A chorister at St Stephen's Cathedral, Vienna, Michael studied the music of Fux and his counterpoint treatise *Gradus ad Parnassum*. His copy of a Fux mass survives today in the Vienna National Library. After service at the court of the Bishop of Grosswardein in Hungary, Michael was offered a post as court musician and Konzertmeister to Archbishop Schrattenbach in 1762, whose musicians then numbered about 100. In 1768 he married Maria Lipp, daughter of the court organist Franz Ignaz Lipp. Their only child, Aloysia, was born in 1770 but died less than a year later. It is said that Haydn never recovered from the loss of little Aloysia. His dark Requiem in C minor, composed for her funeral, was eventually completed for the obsequies of his employer Schrattenbach in 1771. A prolific composer of sacred music (including nearly thirty masses, six Te Deums, twelve Litanies and numerous shorter works), his output in this field was greater, respectively, than either W.A.Mozart or Joseph Haydn. Michael's **Responsoria in coena Domini** (1778) explore some of the darkest, most evocative and eerily passionate harmonies in his entire output, and are perhaps indicative of his continued state of grief during the 1770s. Yet Michael could also scale the heights of happiness, with joyful imitative contrapuntal motets such as the Gradual for the Nativity, **Viderunt omnes**.

TRANSLATIONS

Viderunt omnes fines terrae salutare Dei nostri; Jubilate Deo omnis terra: Notum fecit Dominus salutare suum; ante conspectum gentium revelavit justitiam suam. Alleluia.

All the ends of the earth have seen the salvation of our God. Shout with joy to the Lord, all the earth; The Lord has made his salvation known; In the sight of the nations he has revealed justice. Alleluia

In monte Oliveti oravit ad Patrem; Pater, si fieri potest, transeat a me calix iste: Spiritus quidem promptus est, caro autem in firma: fiat voluntas tua. Vigilate et orate, ut non intretis in tentationem. Spiritus quidem promptus est etc.

On the Mount of Olives he prayed to the Father; Father if it be possible let this cup pass from me. Watch and pray that ye enter not into temptation. The spirit is willing but the flesh is weak etc.

Tristis est anima mea usque ad mortem: sustinete hic, et vigilate mecum: nunc videbitis turbam, quae circumdabit me: Vos fugam capietis, et ego vadam immolari pro vobis. Ecce appropinquat hora, et filius hominis tradetur in manus peccatorum. Vos fugam capietis etc.

My soul is sorrowful even unto death. Stay here and watch with me. Now you shall see the mob that will surround me. You shall take flight, and I shall go to be sacrificed for you. Behold the time draws near, and the son of man shall be delivered into the hands of sinners. You shall take flight etc.

Ecce vidimus eum non habentem speciem, neque decorem: aspectus ejus in eo non est: hic peccata nostra portavit, et pronobis dolet: ipse autem vulneratus est propter iniquitates nostras: Cujus livore sanati sumus: Vere languores nostros ipse tulit, et dolores nostros ipse portavit. Cujus livore etc.

Behold, we shall see him having neither form, nor comeliness. There is no beauty in him. This is he who has borne our sins and suffered for us. He was bruised for our iniquities, and with his stripes we are healed. Truly he has borne our griefs and carried our sorrows. And with his stripes we are healed etc.

Amicus Meus osculi me tradidit signo: quem osculatus fuero, ipse est, tenete eum: hoc malum fecit signum, qui per osculum ad implevit homicidium. Infelix praetermisit pretium sanguinis, et in fine laqueo se suspendit. Bonum erat ei, si natis no fuisset homo ille. Infelix praetermisit etc.

The sign by which my friend betrayed me was a kiss. He whom I kiss, that is he, hold him fast. He who also committed murder by a kiss, gave this wicked sign. It had been better for that man if he had never been born. The unhappy wretch repaid the price of blood and hanged himself. It had been better etc.

Judas mercator pessimus osculo petit Dominum: ille ut agnus innocens non negavit Judae osculum: Denariorum numero Christum Judaeis tradidit. Melius illi erat, si natus non fuisset. Denariorum numero etc.

Judas the vile merchant required a kiss from the Lord, who, like an innocent lamb, did not deny the kiss to Judas. For a large amount of denari he betrayed Christ to the Jews. It would have been better for him, if he had not been born. For a large amount of denari etc.

Unus ex discipulis meis tradet me hodie: vae illi per quem tradar ego: Melius illi erat, si natus non fuisset. Qui intingit mecum manum in paropside, hic me traditurus est in manus peccatorum. Melius illi erat etc.

Universi qui te exspectant non confudentur, Domine. Vias tuas, Domine, notas fac mihi et semitas tuas edoce me. Alleluia. Ostende nobis Domine misericordiam tuam: et salutare tuum da nobis. Alleluia.

Eram quasi agnus innocens, ductus sum ad immolandum, et nesciebam consilium fecerunt inimici mei adversum me dicentes: venite, mittamus lignum in panem ejus, et eradamus eum de terra viventium. Omnes inimici mei adversum me cogitabant mala mihi: verbum iniquum mandaverunt adversum me dicentes: venite, mittamus etc.

Una hora non potuistis vigilare mecum, qui exhortabamini mori pro me? Vel Judam non videtis, quomodo non dormit, ed festinat tradere me Judaeis? Quid dormitis? Surgite et orate, ne intretis in tentationem. Vel Judam non videtis etc.

Seniores populi consilium fecerunt, ut Jesum dolo tenerent et occiderent: cum gladiis et fustibus exierunt tamquam ad latronem. Collegerunt pontifices et pharisaei concilium, ut Jesum dolotenerent, et occiderent: cum gladiis etc..

Justum deduxit Dominus per vias rectas et ostendit illi regnum Dei. O, sancte, fac nos captare triumphum in coelesti gloria; Alleluia.

Kyrie eleison, Christe eleison, Kyrie eleison.

One of my disciples will betray me today. Woe to him by whom I am betrayed. It were better for him that he had never been born. He that dips his hand with me into the dish, is he that will give me up into the hands of sinners. It were better for him etc.

Let none that wait for thee, O Lord, be confounded. Make thy ways be known to me, Lord, and teach me thy paths. Reach out thy hand O Lord and have mercy upon us, and grant us thy salvation. Alleluia.

Behold I was like an innocent lamb.I was led to the slaughter, and I knew it not. My enemies have conspired against me, saying: come, let us put poison into his bread, and let us cut him off out of the land of the living. All my enemies have thought evil things about me; They have spoken evil words against me, saying: come etc.

Could ye not wait with me but one hour, you that were eager to die for me? Or do you not see Judas, how he sleeps not, but makes haste to betray me to the Jews. Why do you sleep? Arise and pray that ye enter not into temptation. Or do you not see Judas etc.

The elders of the people discussed that they might by craft apprehend Jesus and kill him. They came out with swords and clubs as against a robber. Then the chief priests and the Pharisees gathered a council, that they might apprehend Jesus and kill him. They came out with swords etc.

The Lord led the just man on the right path, and showed him the Kingdom of God. O Saints, who for us are victorious in heavenly glory. Alleluia.

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.

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.

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

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.

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.

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

et Filio simul adoratur et conglorificatur; qui locutus est per prophetas. Et unam, sanctam, Catholicam et Apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Plange quasi virgo, plebs mea: ululate, pastores, in cinere et cilicio: Quia venit dies Domini magna, et amara valde. Accingite vos, sacerdotes, et plangite, ministri altaris, aspergite vos cinere. Quia venit dies Domini magna etc.

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.

Alma Dei Creatoris sedet rei peccatoris mater clementissima. Tu fac clemens quod rogamus fortes, fortes ad certamina.

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

Weep like a virgin, O my people, howl, keepers of the flock, covered with ashes and wearing hair-shirts, for the great and very bitter day of the Lord will come. Prepare yourselves, priests, and lament, acolytes, before the altar, cover yourself with ashes. For the great and very bitter day etc.

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.

The caring Mother of God the Creator sits as the very merciful mother of a guilty sinner. May you, merciful one, bring to pass what we, who are strong for the struggle, pray for.

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 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

COSTANZI CONSORT

Sopranos: Anne Kershaw, Charlotte Stansfield, Kathryn Fear, Louisa Hunter-Bradley, 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, 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 the School of Music at Cardiff University.

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

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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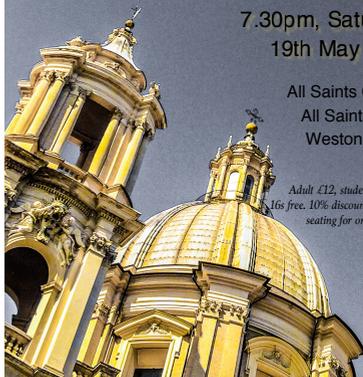
COURTS & CARDINALS

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

7.30pm, Saturday
19th May 2018

All Saints Church
All Saints Road
Weston-super-
Mare

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



Costanzi Consort

Discovering Choral Treasures

Director: Peter Leech

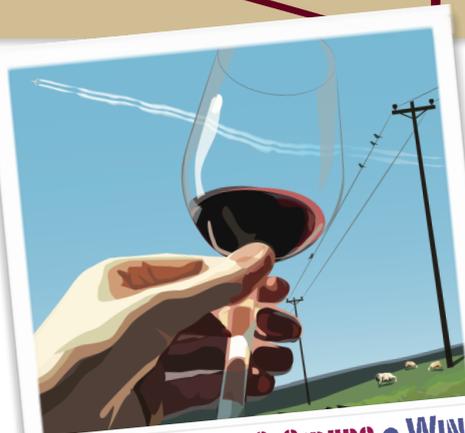
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Twitter: @CostanziConsort

Tickets available at
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