

# *Costanzi Consort*

*Discovering Choral Treasures*

*Director: Peter Leech*

# MISERERE

**Saturday 16th March 2019**

**7.30pm**

**All Saints Church, Weston-super-Mare**





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[www.costanziconsort.org.uk](http://www.costanziconsort.org.uk)



Costanzi Consort



@CostanziConsort



## WELCOME

Welcome to All Saints for our Miserere Concert. It is difficult to believe it is still less than two years since we started the choir. We are now firmly established on the music scene in Weston-super-Mare. Very excitingly we have formed a partnership with Weston Museum following a tremendous Christmas Concert there. As you will see we have planned several further events at the Museum, in addition to our regular series here at All Saints.

I thank you for attending this concert and for the support and encouragement of the Friends and Patrons of the Choir, which is much appreciated. Can I encourage you to consider becoming a Friend or as a minimum, to join our mailing list to keep up to date with all our activities. We will not bombard you with lots of junk or hard sell emails but usually a quarterly newsletter highlighting upcoming concerts and activities. Please do tell your family and friends about us and encourage them to come to future concerts and join our mailing list.

You will have noticed we have introduced numbered seating tonight. This means that when you book in advance you not only get a discount on the full ticket price, you can also choose the best available seats. I hope more and more of you will take advantage of this benefit as time goes on.

Many of you will have been attracted to tonight's concert by the opportunity to hear Miserere by Allegri. This was a piece that captivated me as a boy when I first heard it on the radio performed by King's College choir, conducted by Sir David Willcocks. Many of the other pieces we are performing are not well known and have been edited or produced by Peter Leech, our Music Director. He 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, some of which will be very familiar and some new to us all.

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 concerts please go to:

**[www.CostanziConsort.org.uk](http://www.CostanziConsort.org.uk)**

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

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 for some refreshments. We would love to meet you.

Martin Warren  
Chairman, Costanzi Consort

## PROGRAMME ORDER

Dextera Domini – Giuseppe Jannacconi (1741-1816)

Improperium expectavit – Giovanni Battista Casali (1715-1792)

Christus factus est – Giovanni Battista Costanzi (1705-1778)

*Toccata in D Minor (Verso I, II & III) - Domenico Zipoli SJ (1688-1726)*

Hosanna Filio David – Niccolò Jommelli (1714-1776)

In monte oliveti – Niccolò Jommelli

Miserere in D Minor – Antonio Lotti (1667-1740)

*Toccata All' Elevazione - Zipoli*

Miserere – Tommaso Bai (c.1650-1714)

Divo Aloysio Sacrum – James MacMillan (b.1959)

### INTERVAL

Miserere – Gregorio Allegri (1582-1652)

Crux fidelis – attr. John IV, King of Portugal (1604-1656)

Miserere in G minor (excerpts) – Niccolò Jommelli  
(Miserere mei, Amplius lava me, Tibi soli peccavi, Cor mundum crea)

Give me justice – James MacMillan

Crucifixus à 6 – Antonio Lotti

*Grave per organo - Bernardo Sabadini (d.1718)*

Christus factus est – Felice Anerio (c.1560-1614)

Crucifixus à 8 – Antonio Lotti

Domine in auxilium meum – Alessandro Scarlatti (1660-1725)

## PROGRAMME NOTES

*'No music makes such an impression on the heart, no other has such profound effects such as the old masters used to say music should have, nor brings the soul to such a feeling of deepest trembling as Miserere. What one feels with this music, and must feel, nobody in the world has yet felt...This music is unique of its kind.'* - Attributed to Karl Ludwig Junker (1748-1797) in *Musikalisches Taschenbuch auf das Jahr 1784*.

This evocative quote, one of many impressions of the setting of Psalm 50 (Vulgate) by Gregorio Allegri, encapsulates the awe, admiration and wonder expressed by thousands of travellers from far and wide who heard the work performed in its original native environment, the Sistine Chapel, a building where, famously, only unaccompanied choral music was permitted. After the mid-1660s Allegri's Miserere was performed every year in the Sistine Chapel, and such was its status that the penalty (for Catholics) for making an unauthorised copy was excommunication. Official copies of the Miserere, however, were created in exceptional circumstances, such as those for Hapsburg Emperor Leopold I and Padre Giovanni Battista Martini in Bologna. The English music historian Charles Burney obtained a copy in Rome in 1770 (via the Papal singer Giuseppe Santarelli), in the same year that Wolfgang Amadeus Mozart is said to have copied it immediately after one hearing. Authorised versions usually did not include the famous vocal ornamentation (*abbellimenti*) which contributed to the Miserere's lasting fame. Emperor Leopold, a competent musician, famously rejected his unadorned version as the work of an inferior composer!

Taking Allegri's work as a focal point for this evening's concert, we build around it a framework incorporating other Miserere settings and motets for Lent and Holy Week by less familiar composers, many of whom (like our namesake Giovanni Battista Costanzi, as well as Niccolò Jommelli, Tommaso Bai and Alessandro Scarlatti) worked in the most important churches of Rome during the eighteenth century, whilst others, such as Antonio Lotti, had prominent careers in other musical cities like Venice and Dresden. In keeping with our commitment to contemporary music, we include two powerful works by the renowned Scottish composer James MacMillan.

In 1829 the German music theorist, teacher and composer Moritz Hauptmann (1792-1868) reported Allegri's Miserere being sung 'very slowly, with long sustained chords, swelling and diminishing in strength, in almost complete darkness', reflecting its place in the liturgy of Tenebrae in Holy Week. A full Tenebrae service lasts for several hours and comprises a complex series of psalms, antiphons and canticles, with chapel candles mounted on the triangular Candelabrum Tenebrae being successively extinguished one by one. After the final canticle all other lights are extinguished, the one remaining 'Christ Candle' is removed and the Pope and his cardinals prostrate themselves before the altar. Out of this darkness is intoned the versicle *Christus factus est pro nobis*, followed by the Lord's Prayer (*Pater noster*) and Miserere. During the reign of Pope Leo X (1513-1521) it was decided that the second of these last two items (traditionally said in secret), would be sung, providing the impetus for a Miserere to be composed

by one of Pope Leo's singers, Costanzo Festa.

By 1870, some forty years after Hauptmann's visit, elaborate Lenten ceremonies such as those described above, which had taken place in the Sistine Chapel for centuries (and of which the *Miserere* was an integral part), could no longer be sustained; the Papal States were annexed by the new Kingdom of Italy, funding was curtailed, the Sistine Chapel choir was all but disbanded and the tradition of castrato singers was dying out. These factors prompted the last director of the Sistine Chapel choir, Domenico Mustafa (1829-1912), to write down his memories of how the *Miserere* had been performed, including some of the traditional *abbellimenti* which, for over two centuries, had created aural impressions of the work that were far removed from the simple *falsobordone* (harmonised chant) of Allegri's original version (Vatican MSS 205-6). In Allegri's lifetime these ornaments may well have been derived from contemporary treatises on performance practice, such as Francesco Rognoni's *Selva di varii passaggi* (Milan, 1620). Two centuries later they would probably have been part of an aural tradition passed on from teacher to pupil as ancient relics of a bygone era, further augmented by more modern fashions.

A few additional remarks about performance practices are relevant at this point, since audiences might be under the impression that the famous and extraordinary 'high C' (heard in the second half of the four-part, SSAB verses) had been a feature of the *Miserere*'s original version, when in fact this was not the case. As has been demonstrated by several scholars (Graham O' Reilly, Ben Byram-Wigfield and Hugh Keyte, to name but a few), Felix Mendelssohn, the Victorian music historian William Rockstro and the English composer and organist Sir Ivor Atkins played major roles in the creation of a pastiche which is the *Miserere* version best known today. In Vatican MSS 205-6 the second half of the SSAB verses comprises a descent from treble G to the final cadence (continuing in G minor). For his 1951 edition, Atkins somewhat bizarrely chose to unite Charles Burney's version of the five-voice verses with Rockstro's version of the four-part verses - itself a haphazard assemblage from Burney, Pietro Alfieri's Italian edition (1840) and an aural transcription by Mendelssohn (1831) which transposed the second half of the SSAB verses up a fourth into C minor. The key issue with the 'high C' version of the second half is that it requires the bass to ascend a melodic tritone (augmented fourth) from F sharp to C, something which would not have been permitted in Allegri's time. Nevertheless, the tonal shift in this half of the verse is part of the work's charm, and to perform it down a fourth would probably leave audiences greatly dissatisfied! The fact is that this work has been subject to many changes, so that what has come to us today almost certainly does not greatly resemble Allegri's original intentions, but has nevertheless endured as one of the best loved choral works in the repertoire.

Probably the earliest known polyphonic setting of the *Miserere*, dating from the 1480s, is by Johannes Martini (c.1440-c.1497), a composer working at Ferrara. The first composer to set it in *falsobordone*, with choirs of five and four voices (SATTB, SSAB respectively), alternating with plainsong verses, appears to have been Festa, and his formula was subsequently taken up by Palestrina, Anerio, Guerrero, Giovanelli and others during the second half of the sixteenth century. Allegri's setting is believed by some scholars to date from 1629 (the year he joined the

choir of the Papal Chapel), whereas others have suggested 1638 as a possibility. The work seems to have outshone all of its predecessors, at least in terms of popularity, although it was by no means the only Miserere sung in Holy Week, since the Office of Tenebrae was sung three times (on Wednesday, Thursday and Friday), a scheme which presumably necessitated variation in the repertoire. The tradition of Miserere composition in Rome continued during the seventeenth century with an additional setting by Alessandro Scarlatti (apparently sung on Maundy Thursday) and in the early eighteenth century with one by **Tommaso Bai**, followed by more in the later 1700s.

In 1713 Bai, who for many years had been a singer in the Cappella Giulia (the choir of the Vatican Basilica), succeeded Paulo Lorenzani as the choir's *maestro di cappella*. The SSAB verses of Bai's setting have the same basic harmonic structure of Allegri's version, thereby allowing for Allegri-style *abbellimenti* to be included (although we perform Bai's setting here without ornaments). Bai's setting has much more harmonic variation in the SSATTB verses, whereas Allegri's harmony is the same for all. For the plainsong in the Bai we have opted to use Gregorian Tone II (as with the Allegri), the chant which appears in many modern editions, and with which audiences are also most familiar, although the tonus peregrinus ('wandering' or 'ninth' reciting tone) would probably have been originally used for both works.

Two composers associated with the Cappella Giulia in the mid-eighteenth-century, **Giovanni Battista Costanzi** and **Niccolò Jommelli**, also contributed Miserere settings to the repertoire. We performed the Miserere in C minor by Costanzi (*maestro* of the Cappella Giulia from 1755-1778) at our very first concert, and his *a cappella* style is represented here by a sublime setting of **Christus factus est**, which survives in just two sources (in Rome and the British Library). Jommelli, the famously cosmopolitan composer of opera, served briefly at the Vatican from 1749-1753 as an assistant *maestro*, an appointment apparently gained with the support of Cardinal Henry Benedict Stuart. Many of Jommelli's unaccompanied choral works probably date from this period, such as the short **Hosanna Filio David**, and **In monte oliveti** - the former an antiphon for Palm Sunday, the latter also from Palm Sunday liturgy, as well as being a responsory at Matins on Maundy Thursday.

Jommelli also composed Miserere settings with and without orchestral accompaniment, and although his **Miserere in G minor** probably dates from the early 1750s, we cannot yet be certain if it originated from the repertory of the Sistine Chapel or Cappella Giulia. Scored for five voices (SSATB) and continuo, it could easily be performed without organ, and is not dissimilar from Costanzi's Miserere with its juxtaposition of florid, melismatic trios and quartets for soloists with broader homophonic tutti passages. The opening 14 bars give an inkling of Jommelli's progressive harmonic approach, even within the perceived aesthetic limits of Roman traditions which, it is claimed, stifled the expressive tendencies of theatrical composers when they turned to sacred music, though this was not the case with Jommelli!

One of the more striking eighteenth-century settings of the Miserere is that of **Antonio Lotti**. A native of Venice and reputed to have studied with Giovanni Legrenzi, (*maestro* at the

Basilica of San Marco from 1685-1690), Lotti sang at San Marco as an alto, then rose through the ranks to become second organist (1692), first organist (1704) and finally maestro di cappella in 1736. Lotti composed five settings of the Miserere, two of which (including the D minor setting, which was copied frequently and disseminated throughout Europe) are composed in the unaccompanied *stile ecclesiastico*, the others being for choir and orchestra. Manuscript sources of the unaccompanied works which survive in the San Marco Archives carry the inscription 'per la settimana santa' (for Holy Week) on their title pages, showing how the tradition of unaccompanied imitative polyphony for Lent (and Advent) spread beyond the Papal Basilicas of late-Renaissance Rome (San Pietro in Vaticano, San Giovanni in Laterano, Santa Maria Maggiore and San Paulo Fuori Le Mura) into the churches and chapels of the Baroque period and beyond, not only in Italian lands, but also in the leading courts of Catholic Europe such as Vienna, Madrid and Lisbon. Lotti's D minor Miserere sets the text of Psalm 50 in polyphony throughout, exploiting a variety of rhythmic and harmonic devices to maintain interest and flow. Most evident is the alternation between block-chord homophony and stretto imitation (a second part entering before the first has finished the melodic subject), as well as frequent chromatic inflections and chains of colourful descending suspensions.

Lotti is well loved by choral singers today for his attractive and dramatic chromatic choral writing, typified by his love of the diminished 7th; an aspect of his style which is ably demonstrated in the **Crucifixus** sections of his mass settings. Tonight we present two versions, one in six parts and another in eight, the latter being from a Credo in F major composed during the short time Lotti spent at the court of Elector Augustus II in Dresden (1717-1719). Frequently detached from its original context and performed alone, the **Crucifixus à 8** is interesting to compare, particularly in regard to its opening bars, with the D Minor Miserere, where in both cases Lotti sets up terraced entries from bass to treble. In the former, chains of dissonant suspensions are set up by perfect 5th, minor 6th and major sixth melodic leaps. Similar techniques are used by composers in the mid-eighteenth century Roman school, such as Jommelli and Costanzi.

Other eighteenth-century works in our programme include the opening item, **Dextera Domini**, an Offertory for Maundy Thursday composed by **Giuseppe Jannacconi**, and **Improperium expectavit** (for Palm Sunday and Good Friday) by **Giovanni Battista Casali**. Jannacconi, one of the last Roman composers taught in the *stile antico* polyphonic style of Palestrina, also composed concertato sacred music and opera. Like many composers who rose to prominence before the Napoleonic wars brought Rome's religious life to a standstill, Jannacconi's sacred music has all but been forgotten, and yet the many copies of his works in Roman church archives demonstrates their importance in the sacred liturgical repertory of the city. In 1811, towards the end of his life, Jannacconi succeeded Zingarelli as *maestro* of the Cappella Giulia. Casali, *maestro* at San Giovanni in Laterano (1759-1792) and the Chiesa Nuova (1761-1773) was a leading composer and teacher, yet his sacred music, replete with energy and harmonic flare, remains largely unknown to modern audiences. Costanzi Consort have a long-term plan to bring music by Casali, and other eighteenth-century Roman composers, to our audiences.

**Felice Anerio** was born in Rome and as a boy chorister he sang in the choir at Santa Maria Maggiore, then under Palestrina in the Cappella Giulia. Palestrina's death in 1594 created an opportunity for Anerio to work as a composer for the Cappella, for whom he wrote a variety of masses, motets and hymns. Anerio was also briefly associated with the Venerable English College in the Via Monserrato. The four-part **Christus factus est** is attributed to Anerio in a very late source, Alfieri's *Raccolta di motteti* (Rome, 1840), but this should not necessarily cast doubt on his authorship. Many attributions made in the early nineteenth century by Alfieri and his colleague Fortunato Santini (1778-1861), both of whom had access to many Roman archives, have been proven to be accurate. It seems likely, however, that the work has come down to us entirely intact, since there are some questionable alterations of accidentals. The attribution of the four-part **Crux fidelis** to **King John IV of Portugal** in *Recueil de morceaux* (Paris, 1843-5), however, is almost certainly incorrect. On the basis of harmony alone, a work with 11 dominant 7th chords in 31 bars, is closer in style to Liszt than anything from the seventeenth century!

**Alessandro Scarlatti** is more famous today for his operas and oratorios than his smaller-scale church works, but it should be noted that his association with Santa Maria Maggiore, Rome, in the first decade of the eighteenth century necessitated the composition of unaccompanied motets in the *stile antico* tradition. His contributions to this genre, with extended melodic ideas and ornate baroque melismatic treatment (demonstrated by **Domine in auxilium meum**), are far from being mere Palestrinian imitations. The motor-rhythmic drive in the second half of the work, confined to the lower three parts, underpins the sopranos soaring above in plainsong semibreves, akin to the deployment of a chorale melody in the opening chorus of a Bach cantata.

**James MacMillan** is one of the greatest living Scottish composers, who has written for leading choral and orchestral ensembles throughout the world. **Divo Aloysio Sacrum** was composed for the choir of St Aloysius Church, Glasgow, and **Give me justice** (for the Fifth Sunday of Lent) comes from the 14 'Strathclyde' motets composed for Strathclyde University Chamber Choir. The chief effect of *Divo Aloysio* is created in its opening and *da capo* reprise, where a series of descending notes in the Phrygian mode (E minor), change at different times in different parts.

The Jesuit composer and organist **Domenico Zipoli** was born in the Tuscan town of Prato. After early musical training in his native town he travelled to Florence to study with Giovanni Maria Casini. Zipoli studied with Alessandro Scarlatti in 1709, then moved to Rome where he composed two oratorios and worked briefly as an organist at the Jesuit Church. In 1716 Zipoli joined the Jesuits, after which he sailed from Cádiz to Buenos Aires before being employed to teach the native Guarani people in the Paraguay missions. Much of the music he composed in South America was still popular in the 1770s, including a Mass for voices and instruments.

## TEXTS AND TRANSLATIONS

**Dextera Domini** fecit virtutem: dextera Domini exaltavit me. Non moriar, sed vivam, et narrabo, opera Domini.

**Improperium expectavit** cor meum, et miseriam: et sustinui, qui simul mecum contristaretur et non fuit: consolantem me quaesivi, et non inveni: et dederunt in escam meam fel, et in siti me potaverunt me aceto!

**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.

**Hosanna Filio David** Benedictus, qui venit in nomine Domini, O Rex Israel. Hosanna, Hosanna in excelsis!

**In monte oliveti** oravit ad patrem; 'Pater, si fieri potest, transeat a me calix iste: Spiritus quidem promptus est, caro autem in firma: fiat, sicut, voluntas tua'.

**Miserere mei**, Deus: secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam. Amplius lava me ab iniquitate mea: et a peccato meo munda me.  
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris. Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi. Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor. Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata. Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele. Cor mundum crea in me, Deus: et spiritum rectum innova

**The right hand of the Lord** hath wrought strength: the right hand of the Lord hath exalted me. I shall not die, but live, and declare the works of the Lord.

**Insult has broken My heart**, and I am weak: I looked for sympathy and there was none, for comforters, and I found none; rather they put gall in My food and in My thirst, they gave Me vinegar to drink.

**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.

**Hosanna to the Son of David!** Blessed is he that cometh in the name of the Lord, O King of Israel, Hosanna in Excelsis!

**On the Mount of Olives** he prayed to the Father; 'Father if it be possible let this cup pass from me. The spirit is willing but the flesh is weak'

**Have mercy upon me**, O God, after Thy great goodness. According to the multitude of Thy mercies do away mine offences. Wash me thoroughly from my wickedness: and cleanse me from my sin. For I acknowledge my faults: and my sin is ever before me. Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged. Behold, I was shapen in wickedness: and in sin hath my mother conceived me. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly. Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow. Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice. Turn Thy face from my sins: and put out all my misdeeds. Make me a clean heart, O

in visceribus meis. Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me. Redde mihi laetitiam salutaris tui: et spiritu principali confirma me. Docebo iniquos vias tuas: et impii ad te convertentur.

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

### **Divo Aloysio Sacrum**

**CruX fidelis**, inter omnes arbor una nobilis: nulla silva talem profert, fronde, flore, germine. Dulce lignum, dulces clavos, dulce pondus sustinet.

**Crucifixus** etiam pro nobis, sub Pontio Pilato, passus, et sepultus est.

**Domine in auxilium** meum respice. Confundantur et reveareantur qui quaerunt animam meam ut auferant eam.

God: and renew a right spirit within me. Cast me not away from Thy presence: and take not Thy Holy Spirit from me. O give me the comfort of Thy help again: and stablish me with Thy free Spirit. Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee. Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness. Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise. For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings. The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise. O be favourable and gracious unto Sion: build Thou the walls of Jerusalem. Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar.

### **Saint Aloysius** pray for us.

**Faithful cross**, above all other, one and only noble tree: None is foliage, none in blossom, none in fruit thy peer may be. Sweetest wood and sweetest iron, sweetest weight is hung on thee!

**Give me justice** O God and defend my cause against the wicked: rescue me from deceitful and unjust men. You, O God are my refuge

**He was crucified** also for us, under Pontius Pilate he suffered and was buried.

Make haste, O Lord, to help me. Let them be ashamed and confounded together, that seek after my soul to destroy it.

## 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 2019 CONCERT DATES

Saturday 29 June, 2019, 7:30pm - All Saints Church, WsM

Monday 29 July 2019, 7:30pm - Weston Museum

Saturday 7 December 2019, 7:30pm - All Saints Church, WsM

Monday 16 December 2019, 7:30pm - Weston Museum

## COSTANZI CONSORT

### Sopranos:

Anne Kershaw  
Charlotte Stansfield  
Clare Rangeley  
Kathryn Fear  
Piri Uitz  
Polly Beck  
Rebecca Thurgur  
Steve Walker

### Altos:

Adele Reynolds  
Elizabeth Spiller  
Jill Tolley  
Kate Lewis  
Luisa Puddy  
Mary Lockwood  
Pauline Kemp

### Tenors:

Clare Atyeo  
Gui Rego  
Max Klatt  
Suzie Leech

### Basses:

Alan Poppleton  
Andrew Hornet  
Bob Shapland  
Martin Warren  
Simon Francis  
Tony Moorby

## SOLOISTS

**Hosanna Filio David (*Niccolò Jommelli*):** (S) Anne, (A) Kate, (T) Max.

**In monte oliveti (*Jommelli*):** (S) Kathy, (T) Gui.

**Miserere (*Antonio Lotti*):** (S) Clare, (A) Adele, (T) Suzie, (B) Simon

**Miserere (*Tomaso Bai*):** (S) Anne, Clare, Piri, Rebecca, Steve, (A) Adele, Kate, (B) Alan, Martin.

**Miserere (*Gregorio Allegri*):** (S) Anne, Clare, Piri, Rebecca (A) Adele, Kate, Mary, (B) Alan, Bob, Martin, Simon.

**Miserere (*Jommelli*):** (S) Piri, Rebecca (A) Adele, Luisa (T) Clare, Max.

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.

## 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. 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 Venerable English College, with a programme of works dedicated to St Thomas Becket, including the world premiere of Peter's setting of *Gaudeamus omnes*. In May 2018 Peter was asked to write a Christmas carol for the BBC Singers (*Adam lay ybounden*), which was broadcast on BBC Radio 3 in December 2018. Peter has published numerous articles in leading scholarly music journals such as *Early Music* (OUP), *TVNM* (Utrecht) and *The Consort* (Dolmetsch Foundation), and is a Lecturer in the School of Music at Cardiff University.

## 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

<b>LOYAL FRIENDS</b>	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
<b>CONNECTED FRIENDS</b>	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
<b>GOOD FRIENDS</b>	Loyal friends benefits, plus 25% discount on 4 tickets per concert 2 free concert programmes per concert	Minimum £75 per annum
<b>ALTRUISTIC FRIENDS</b>	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
<b>CORPORATE FRIENDS</b>	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

### 2019 COSTANZI CONSORT FRIENDS

**LOYAL FRIENDS:** Cynthia Read

**CONNECTED FRIENDS:** Vivienne & Alan Lewis

**GOOD FRIENDS:** Charles Atchley

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](http://www.costanziconsort.org.uk)



*Costanzi Consort*

*Discovering Choral Treasures*  
Director: Peter Leech

SATURDAY 29TH  
JUNE 2019, 7.30pm

FATHER  
& SON  
*Leopold Mozart*  
300th anniversary

*accompanied by*  
Cappella Fede strings  
Robert Court chamber organ

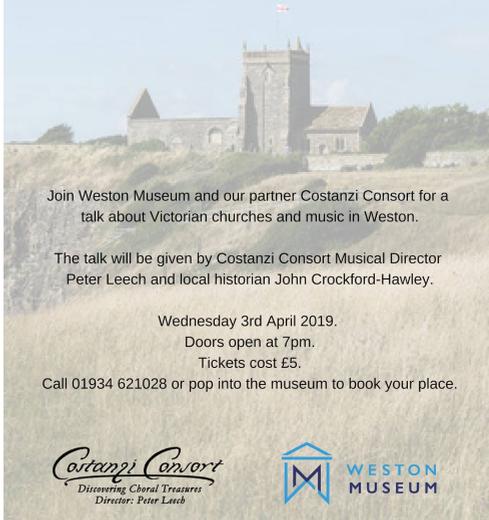
All Saints Church, All Saints Road  
Weston-super-Mare, BS23 2NL

Tickets available at [www.costanziconsort.org.uk](http://www.costanziconsort.org.uk) & on the door  
Adult £12, student £5, under 16s free  
10% discount for online booking



Twitter: @CostanziConsort  
Facebook: @costanziconsort

# CHURCHES AND CHURCH MUSIC IN VICTORIAN WESTON-SUPER-MARE



Join Weston Museum and our partner Costanzi Consort for a talk about Victorian churches and music in Weston.

The talk will be given by Costanzi Consort Musical Director Peter Leech and local historian John Crockford-Hawley.

Wednesday 3rd April 2019.

Doors open at 7pm.

Tickets cost £5.

Call 01934 621028 or pop into the museum to book your place.

*Costanzi Consort*  
*Discovering Choral Treasures*  
Director: Peter Leech



WESTON  
MUSEUM