



THE CARDINAL KING

MUSIC FOR HENRY BENEDICT STUART IN ROME, 1740–91

GIOVANNI BATTISTA COSTANZI

NICCOLO JOMMELLI

GIOVANNI ZAMBONI

SEBASTIANO BOLIS

CARLO TESSARINI

Cappella Fede
Harmonia Sacra
Peter Leech, director

FIRST RECORDINGS

MUSIC FOR HENRY BENEDICT STUART IN ROME, 1740–91

SEBASTIANO BOLIS (c. 1750–1804)

Cinque Assoluzzione: Nos. 1, 2 and 5

- | | | |
|-----|--|------|
| [1] | <i>Assoluzzione Prima: 'Subvenite sancti' (c. 1780)</i> | 8:43 |
| [2] | <i>Assoluzzione Seconda: 'Qui Lazzarum resuscitasti' (c. 1780)</i> | 2:34 |
| [3] | <i>Assoluzzione Quinta: 'Libera me Domine' (c. 1780)</i> | 2:17 |
| [4] | <i>Jesu quaeritis Nazarenum</i> (1789) | 3:52 |
| | | 2:04 |

GIOVANNI ZAMBONI (fl. c. 1740–60)

- | | | |
|-----|--|------|
| [5] | <i>Splende fredda luna</i> (c. 1755)* | 2:22 |
| [6] | <i>O memorie funeste</i> (c. 1755)* | 2:23 |

GIOVANNI BATTISTA COSTANZI (1704–78)

- | | | |
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| [7] | <i>Ave Maria</i> (c. 1750) | 2:14 |
|-----|-----------------------------------|------|

ZAMBONI

- | | | |
|-----|---|------|
| [8] | <i>O come se' gentile</i> (c. 1755)* | 3:12 |
|-----|---|------|

BOLIS

- | | | |
|------|--|-------|
| [9] | <i>Laudate pueri Dominum</i> (1791) | 5:44 |
| [10] | <i>Miserere</i> (1790) | 13:23 |

CARLO TESSARINI (1690–1766)

Allettamento Terzo (1740)

[11] I *Adagio*

[12] II *Allegro*

[13] III *Allegro*

10:07

2:08

4:31

3:28

NICCOLÒ JOMMELLI (1714–74)

[14] *Oculi omnium* (c. 1750)

2:50

TESSARINI

[15] *Allettamento Secondo: Il Andante* (1740)*

4:34

ZAMBONI

[16] *Feritevi, ferite* (c. 1755)*

3:12

BOLIS

[17] *Letanie della Madonna Santissima* (1785)

12:19

TT 73:20

Cappella Fede

Harmonia Sacra **[19]** **[17]**

Peter Leech, director

ALL EXCEPT * FIRST RECORDINGS

THE CARDINAL KING: MUSIC FOR HENRY BENEDICT STUART IN ROME, 1740–91

by Peter Leech

On 3 July 1747, at the altar of the Sistine Chapel, the raising to the sacred purple (by Pope Benedict XIV) of the then Prince Henry Benedict, *de jure* Duke of York (a grandson of King James II of England and VII of Scotland, the brother of ‘Bonnie Prince Charlie’), marked a dramatic turning point in his life. Hitherto closely associated with his brother’s catastrophic military failures, Henry now embarked upon a new chapter in his career, one which would bring him, as a cardinal, tremendous wealth, power, influence and vast ecclesiastical responsibilities. Henry’s religious devotions had been increasingly fervent during the late 1730s and early 1740s (partly, it is said, as a response to the early loss of his mother, Queen Maria Clementina, in 1735), and so, following his vocation, he embraced the church passionately and wholeheartedly. Whereas Henry’s cultural pursuits before 1747 have been researched in recent years,¹ his activity as a patron of the arts, and of church music in particular, after this date, has been almost completely ignored by both cultural historians and musicologists.

One year after his elevation to a cardinalship, Henry was ordained, becoming Cardinal-Priest of Santa Maria in Campitelli, a *rione* (district) in the centre of Rome.² He no longer attended the theatre (where he had been an avid patron of opera composers – those from the Neapolitan school in particular, chief among them being Gaetano Latilla and Gennaro Manna), dedicating himself instead to the patronage of church music and support of musicians working in the many foundations for which he gained responsibility. The Campitelli would be the first of many churches where

¹ Edward Corp, *The Stuarts in Italy, 1719–1766*, Cambridge University Press, Cambridge, 2011.

² Campitelli is the *rione* which contains Forum of Imperial Rome and the Capital and Palatine Hills (Campitelli is probably a corruption of Capitolium). It sits on the west side of the Colosseum.



Cardinal Henry Benedict Stuart, engraved frontispiece from *Acta Reip. Litterariae Umrbrorum* (Foligno, 1762) (from the collection of Peter Leech)

leading composers of sacred music, both local and visiting, were drawn into Henry's circle of influence.

Henry's earliest connections with prominent composers seem to have developed around the early 1740s, when he was in his mid- to late teens. At this time (as revealed in the research of Edward Corp³) one of the household musicians for the exiled Stuart Roman court was the virtuoso cellist Giovanni Battista Costanzi, who is known to have composed several secular cantatas during his tenure. Costanzi continued to work for Henry after 1747 as a church musician. Actively employed by several Roman churches, Costanzi became one of the most famous composers in the city and, ultimately, a *maestro di cappella* at St Peter's, where in 1770 Charles Burney witnessed him performing in a service with Cardinal Henry as the singing celebrant. Apart from his works for cello, Costanzi's output of church music has scarcely been represented in modern performances. His compositional ingenuity, deployed in works that range from the intimate and small-scale, such as his *Ave Maria* for soprano, alto and tenor [7], to grand, large-scale polychoral Vespers settings, suggests this neglect is entirely unjust. But such is the general state of research into Roman sacred music of the mid- to late eighteenth-century, which has languished in obscurity compared with that of Naples.

In 1740 the famous violinist Carlo Tessarini travelled to Rome, where he published his Op. 3, *Allettamenti da Camera À Violino solo, e Violoncello*, dedicating the volume to the young fifteen-year-old Prince Henry. Henry's musical skills, particularly as a singer, were much lauded, and earned him a place at the centre of the cultural life of the Roman elite. Music evenings at the Palazzo del Re, in which Henry and his brother Charles (a cellist) took part, were highly praised in several contemporary travel diaries. Whether Henry also played the violin is not known, but it is certainly significant that a travelling virtuoso of the stature of Tessarini (the 350th anniversary of whose death fell in 2016), should so quickly become part of the circle around the young Stuart Prince. A native of Rimini who occupied a post at the Ospedaletto de' SS Giovanni e Paolo in Venice (similar to that of Vivaldi at the Pietà), Tessarini had been in the orchestra at St Mark's

³ *Op. cit.*, pp. 240–64.

Basilica in 1729, after which he spent much time in Urbino. His *Allettamenti*, freely translated by Frederick Dorian and Judith Meibach⁴ as ‘allurements’ or ‘attractions’, are all composed in cycles of three movements, typified by ambitious violin-writing underpinned by a more straightforward cello part, a characteristic exemplified by the D major *Allettamento Terzo*. The ‘walking bass’ cello part of the opening *Adagio* [11] has the feel of a stately allemande, while above it the violin line is infused with lively dotted rhythms, semiquaver triplets and florid demi-semiquaver runs, devices which are further deployed in the *Allegro* [12]. To finish, Tessarini provides a feisty compound-time movement [13], which, perhaps appropriately, has the distinct flavour of a Scottish jig.

In 1749 Niccolò Jommelli, one of the leading Italian composers of the mid-eighteenth-century in Italian lands, had been appointed *maestro coadiutore* at St Peter’s Basilica, evidently with Henry’s support. Jommelli’s attractive four-part setting of *Oculi omnium* [14] probably dates from the period of his employment at the Vatican (1749–53) and is one of many sacred works he is known to have written during this time, many of which have not survived. It is interesting to note that Jommelli was chided by critics of his church music for its theatricality, and yet his cantatas were attacked for their inclusion of too many formal contrapuntal choruses.

In the early 1760s Henry gained two highly important appointments. In 1761 he became Bishop of Frascati (a little to the south-east of Rome), moving into the official palace of ‘La Rocca’ and, in 1763, Vice-Chancellor of the Roman Church, a post which brought the additional residence of the Palazzo Cancelleria, as well as the title of *Comendatario* at the church of San Lorenzo in Damaso. At San Lorenzo Henry retained the services of its then *maestro di cappella*, none other than Giovanni Costanzi, who continued to work there until his death in 1778. Such was Costanzi’s affection for his patron that he left his large collection of music manuscripts to Henry, who deposited them in the library of the Cathedral and Seminary at Frascati, the latter having been expanded and refurbished in the 1760s.

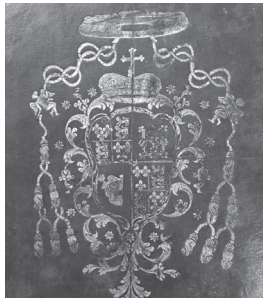
⁴ Cf. Gabriel Banat (ed.), *Masters of the Violin*, Johnson Reprint Corporation, New York, 1981, p. 4.

Around 1755, by which time Henry had been a Cardinal for seven years, music by a Giovanni Zamboni was introduced to him through Girolamo Chiti, *maestro di cappella* at San Giovanni in Laterano, in the form of volumes of 24 madrigals for four voices and *basso continuo*. Carrying a lengthy introductory letter from Chiti, as well as an encomiastic poem dedicating the madrigals to the cardinal (evidently from the composer), the volumes were bound together and emblazoned with Henry's unmistakable arms (those of England, surmounted by a cardinal's *galero* – a broad-brimmed hat with tasselled strings), and kept in Henry's extensive music library until the dispersal of the collection during the Napoleonic era. Little is known of Zamboni, so little that it seems improbable that he was the virtuoso lutenist Zamboni, composer of the *Sonate d'intavolatura di leuto* (Lucca, 1718), and reported in *New Grove* as having been born in Rome in the second half of the seventeenth century and having died at Pisa in the early eighteenth century. The impossibility of determining whether the composer of the sonatas and the madrigals was the same man has been pointed out by Marco Horvat (who calls in Dinko Fabris, an authority in this music, in support).⁵ By 1755 Zamboni the lutenist must surely have been either extremely old, or even recently deceased. In view of Cardinal Henry's well-known passion for musical modernity, it seems highly unlikely that Chiti would have taken such pains to introduce this musician to him. It is much more plausible that the composer of the madrigals was an ambitious young man in 1755, perhaps a son of the lutenist with the same name.

These highly expressive works, many of which are set to texts from Giovanni Battista Guarini's 1590 play *Il pastor fido*, are little known and rarely heard. Demonstrating a consummate mastery of chromatic harmony and imitative counterpoint, they seem to have been conceived with a quasi-sacred aesthetic in mind, perhaps because of their dedication to a prince of the church. In his letter, Chiti lauded Zamboni's 'profound study of imitations and expressions that reflect the sense of the lyrics, and which contains and conveys the true old school, whilst touching on and expressing the modern school'.⁶

⁵ in the sleeve notes of a 2015 CD, *Giovanni Zamboni: Madrigali e Sonate* (Agogigie AGO021).

⁶ Translated in Peter Leech, 'Princely Splendour: Cardinal Henry Stuart and music patronage in 18th-century Rome', *The Consort*, 2015, p. 57.



Henry's coat of arms appears on one of his personal missals: Canon Missae ad usum Episcoporum ac Praelatorum [...] (Salvioni, Rome, 1745; courtesy of Stonyhurst College)

Pouring every effort into this late flowering of a decidedly old-fashioned genre, and seeking to please a patron whose 'glory and splendour' he extolled,⁷ Zamboni's blend of old and new styles comprises many evocative examples of musical word-painting, such as the deliciously interwoven, motet-like imitative counterpoint of *Feritevi, ferite* [16] (signifying the slithering viper), the homophonic B flat major opening of *Splende fredda luna* [5] (depicting a cold, glistening moon), or the tortured chromaticism at 'lacerarmi' in *O memorie funeste* [6]. With these works Zamboni certainly seems to have earned the 'praise and esteem' that Chiti claimed he deserved.⁸

On 5 March 1778 Giovanni Battista Costanzi died and, as the voluminous diary of Henry's secretary, Giovanni Landò, reports,⁹ was succeeded as *maestro di cappella* at San Lorenzo by a young rising star, Sebastiano Bolis, a composer who has been all but completely overlooked by modern music-history, even though he served Cardinal

⁷ *Ibid.*

⁸ *Ibid.*

⁹ Thirty-six volumes of the diary are preserved in the British Library as Add. MSS 30428–63.

Henry for nearly twenty years as *maestro di cappella* at both San Lorenzo and Frascati Cathedral. Little is known of Bolis' early life and, like many church composers working in late-eighteenth-century Rome, he has no entry in *New Grove* (or any other comprehensive dictionary of European music, for that matter), although his name is known to a small group of Italian experts in late eighteenth-century Roman organ music and he has an entry on the Italian scientific website Treccani (www.treccani.it). It is possible, given the modern Italian geographical distribution of his surname, that Bolis came from the Lombardy region.¹⁰ His significance was brought to scholarly awareness by an article of mine in *The Consort*,¹¹ and further research into Bolis and his origins is underway.

Manuscripts of Bolis' works survive in a very small number of sources, three of the most important being the Santinibibliothek, Münster, the Music Archive of San Giovanni in Laterano, Rome, and the Guildhall Library, London. Many of the Bolis items in the Münster source were copied by their former owner Fortunato Santini (1778–1861). It has not yet been possible to determine whether items in the other sources are autographs or fair copies, since Bolis' music hand has not so far been identified. The works in the sources demonstrate a musician fluent in a wide variety of styles, whether in the form of the bustling *galant* allegro of the *Laudate pueri Dominum* [9] (similar to, and perhaps showing an awareness of, sacred music in the Neapolitan Mass style by Jommelli, Haydn and Mozart), the *stile misto* (mixed style of *stile antico* and *stile moderno*) of the *Miserere* [10], or the majestic combination of styles and techniques deployed in the grand and powerful *Letanie della Madonna Santissima* [17], which, although composed in Bolis' role as *maestro* at San Lorenzo, was actually dedicated to the Roman Senator Wolfango Inconronati (the precise reason for this gesture has not yet been determined). Unusually, the *Miserere* is in a major key, and although it follows the ancient pattern of *tutti*-soloist *alternatim*, Bolis' variation of harmonic textures and avoidance of direct repetition are particularly attractive. The striking final fugal 'Tunc imponent' seems slightly at odds with the penitential aesthetic expected of a Good Friday psalm, and yet it

¹⁰ I am grateful to Silvia M. Reseghetti for this suggestion.

¹¹ Leech, *loc. cit.*, p. 57.

is very much in keeping with the many contrapuntal finales found in Bolis' other sacred works. Harmonic and rhythmic contrasts are similarly employed in the *Letanie* (the text of which involves innumerable repetitions of 'ora pro nobis'), where, in addition to extended *arioso* passages for solo soprano, Bolis continually devises new choral refrains.

From the playful Rococo ebullience of the *Jesu quaeritis* [4], for Resurrection Sunday, to the measured solemnity of the *Miserere*, Bolis captures a wide variety of emotions in his sacred works, and it is no wonder that he, above all, was championed by Henry as a preferred composer. As well as small-scale works for voices and organ typically accompanied by violoncellos and contrabasses,¹² Bolis also composed large-scale orchestral Mass and Vespers settings (some with woodwind and brass) for San Lorenzo, as well as quasi-operatic *drammi sacri* for performance at the Frascati Seminary during Carnival and Lent.

As the German musicologist Friedrich Blume wrote, 'power calls for ceremony',¹³ and it is clear that, when required, Bolis provided appropriately grand, stylistically fresh music for Cardinal Henry on a regular basis, music for which he received high praise in Landò's diary. Putting pomp and circumstance aside, it is perhaps in the comparatively straightforward *Cinque Assoluzione* (a liturgy traditionally performed only at the funerals of ecclesiastical persons of the rank of Bishop or above), where one finds Bolis' deepest ceremonial sensitivity, exemplified by the solemn opening homophonic progression of the 'Subvenite' (A minor–G major–F major–C major) [1], which sets an appropriately mournful mood. Only a smattering of counterpoint is deployed for effect in the *Assoluzione*, one example being the concluding 'Requiem aeternam' of the *Quinta Assoluzione* [3], in the form of a brief but poignant emulation, perhaps, of the ever-popular Pergolesi *Stabat Mater* topos. This quotation may not have been a one-off, since Landò's diary reported that every year in Holy Week Henry called for the performance of Pergolesi's immortal work at Frascati.

¹² Sources contain numerous contemporaneous copies of performing parts for these instruments, raising issues of performance practice in late eighteenth-century Roman polyphony which have yet to be fully assessed.

¹³ *Renaissance and Baroque Music: A Comprehensive Survey*, W. W. Norton, New York, 1967, p. 156.

Bolis' compositional output demonstrates that, outside the confines of St Peter's Basilica, much of the music performed in the important parish churches of Rome was anything but conservative, or slavishly indebted to Palestrinian counterpoint. Furthermore, when Bolis' music is compared with that of his contemporaries working in Rome (for example, Giuseppe Jannacconi, Pasquale Anfossi and Giovanni Battista Cavi¹⁴), he can be seen to very much be a leader of what might be considered the late-eighteenth-century school of Roman 'Classical' composers. Not only was his music modern and inventive, but it also satisfied the liturgical musical aspirations of a cardinal who insisted that priests trained in his Frascati Seminary possess both musical and liturgical competence; hence his appointment of Lazaro Venanzio Belli as Professor of Gregorian Chant. Belli, who wrote a substantial treatise on plainsong published in Frascati in 1788 but which has passed under the radar of English-speaking musicologists, influenced the music education of a whole new generation of priests, many of whom, such as Ercole Consalvi,¹⁵ went on to become major statesmen and influential patrons of the arts.

Cardinal Henry was also a patron of artists and poets, whose legacies are left in the many architectural monuments and printed books bearing his coat of arms. The repertoire on this recording is really only the tip of a musical iceberg, since the full story of Henry's musical patronage has yet to be told. It is my belief that when all the surviving evidence of his wider cultural patronage is gathered, it will demonstrate not only that Henry was easily the equal of his illustrious, and more famous, forebear, Cardinal Pietro Ottoboni, but also that Henry Benedict Stuart deserves to be ranked as one of the foremost patrons of his time in Europe.

¹⁴ Jannacconi (1741–1816), a native of Rome, was *maestro di cappella* of the Cappella Giulia at St Peter's Basilica from 1811 until his death. Anfossi (1727–97) was primarily an opera composer, although in later life he was also *maestro di cappella* at San Giovanni in Laterano, Rome. Many of his sacred works display distinct operatic influences. The sacred works of Cavi (c. 1747–1821), some of which survive in English manuscript sources, are frequently in a light, Neapolitan style.

¹⁵ Ercole Consalvi (1757–1824) attended the Frascati Seminary from 1771 to 1776, after which he took minor orders, later becoming a prominent Vatican official and close friend and colleague of Pope Pius VI. In 1800 Pope Pius VII appointed Consalvi as Cardinal Secretary of State, a post in which he served as chief negotiator for the 1801 Concordat with Napoleon.

Peter Leech is an award-winning choral conductor (First Prize at the Mariele Ventre International Competition for Choral Conductors, Bologna, 2003), musicologist, singer, composer, broadcaster and lecturer. A graduate of the Elder Conservatorium, Adelaide, and Victorian College of the Arts, Melbourne, he moved to the United Kingdom in 1996 and completed a PhD in musicology (supervised by Dr Peter Holman MBE) at Anglia Ruskin University, Cambridge, in 2004. His conducting teachers have included Graham Abbott, David Porcelijn and Robert Rosen. He has held the guest and permanent musical directorships of many prominent ensembles, including The Song Company (Sydney), Bristol Bach Choir and Royal Scottish National Orchestra Chorus. Peter is currently musical director of Cappella Fede, Harmonia Sacra (with whom he has performed on BBC Radio 3, and released two CDs) and Collegium Singers, and is also an Associate Lecturer at Cardiff University School of Music, where he conducts the Chamber Choir. He has published numerous scholarly articles and reviews in *Early Music*, *Music & Letters*, *Eighteenth-Century Music*, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* and *The Consort* and is currently working on the musicians associated with the English Jesuit diaspora, 1650–1773, and sacred music at San Lorenzo in Damaso (Rome) and Frascati Cathedral during the late eighteenth century.



Cappella Fede, named in honour of Innocenzo Fede, *maestro di cappella* at the Whitehall Catholic Chapel of King James II, comprises some of the finest specialist early-music performers in Britain. Formed by Peter Leech in 2008 in response to an invitation to perform at St Francis Xavier's Church, Liverpool, for the 'Held in Trust' exhibition, the group specialises in late seventeenth- and eighteenth-century music and has appeared at international conferences in Hereford, Durham (Ushaw), Birmingham (Oscott) and London (Jesuit Church of the Immaculate Conception), with concerts including modern world- and British-premiere performances of music by the seventeenth- and eighteenth-century composers Louis Le Quoynte, Nicola Matteis, Claude Desgranges, Antonio Cossandi, Miguel Ferreira, Thomas Kingsley, Anthony Poole, Antoine Selosse, Innocenzo Fede, Sebastiano Bolis, Giovanni Battista Costanzi and many others. This is the choir's first recording.

Elizabeth Dobbin, soprano, has a masters in Baroque and Classical singing from the Koninklijk Conservatorium in The Hague and works across Europe as a soloist in oratorio, opera and chamber music. She has given solo performances at the Festival Oude Muziek Utrecht, the Reincken Festival and Festival Classique Den Haag in The Netherlands, the Rheingau, Resonanzen and Innsbruck Festivals in Austria, the Festival van Vlaanderen in Belgium, the York Early Music Festival and Lufthansa Baroque Festivals in Britain and the Hokutopia Festival in Japan. She has performed with Arte de Suonatori (Poland) and the Barocktrompeten Ensemble Berlin and has released three recordings (on Fuga Libera and Coro) with Le Jardin Secret, the most recent comprising *Airs sérieux* by Jean-Baptiste de Bousset.



Tim Travers-Brown, countertenor, studied at the Royal Academy of Music in London and has appeared as a soloist and consort singer throughout Europe, Japan and the USA. He has worked with The Monteverdi Choir, Dunedin Consort, The English Concert, Le Concert d'Astrée, Gabrieli Consort, The Sixteen, The Choir of the Enlightenment, Tenebrae, Le Grand Chapelle and The Parley of Instruments. His solo recordings include Handel cantatas with The Musicke Companye (Intim Musik) and Bach cantatas with Bach Collegium Japan (BIS). He is a Professor of Singing at Trinity College of Music, London, and a private vocal coach, in addition to being a lay clerk at St George's Chapel, Windsor Castle.



Simon Wall, tenor, held a choral scholarship at St John's College, Cambridge, before taking up a scholarship at the Royal Academy of Music in London. He currently combines a busy solo and consort career with a position as lay vicar at Westminster Abbey. The operas in which he has sung include Monteverdi's *Il combattimento di Tancredi e Clorinda* in Venice with the Monteverdi String Band, Carissimi's *Jephthe* and Charpentier's *Sacrificium Abrahae*, at the Spitalfields Festival with La Nuova Musica. The late Andrew Porter, writing in *The Times*, described his *Dido and Aeneas* Sailor at the Temple Festival as 'a model



of unforced, attractively direct English singing'. His recent recordings include an album of Telemann, Bach and Graupner with The Bach Players and Handel's and Vivaldi's *Dixit Dominus*. Concert highlights include the Evangelist in the *St Matthew Passion* at Snape Maltings for Mazaaki Suzuki and in King's College Chapel with King's College Choir and Stephen Cleobury; and Damon in *Acis and Galatea* for the Gabrieli Consort and La Nuova Musica. His website can be found at simonthetenor.com.

Philip Tebb, bass, studied music at Durham University, where he was a Cathedral Choral Scholar, and at the Royal College of Music in London in the Benjamin Britten International Opera School with Russell Smythe. His RCM studies were supported by the Anne Clayton, Stanley Picker Trust and Audrey Sacher awards. He is in considerable demand as a soloist, having performed for numerous British choral ensembles including Claygate Choral Society (Brahms *Deutsches Requiem*), Belmont Ensemble (Fauré Requiem and Handel *Dettingen Te Deum*), Whitstable Choral Society (Mendelssohn *Elijah*), Aylesbury Choral Society (Bach Magnificat) and Bristol Bach Choir (C. P. E. Bach Magnificat)



Hazel Brooks, violin, studied at Clare College, Cambridge, before going on to study violin at the Hochschule für Musik, Leipzig, and the Guildhall School of Music and Drama in London. At the Guildhall she won the Christopher Kite Prize and Banker's Trust Pyramid Award and was a finalist in international competitions in York and Antwerp. She has given recitals throughout the UK and Europe and has released three CDs with harpsichordist David Pollock, with whom she collaborates as Duo Dorado, on the CRD, Chandos Chaconne and Singing Space labels. She is in much demand as a medieval-fiddle specialist throughout Europe and America, having worked with Duo Trobairitz, the Boston Camerata and Camerata Mediterranea. She is currently undertaking a PhD in musicology at Leeds University.



After a degree in microbiology, **Jennifer Bullock** indulged her musical interests, studying cello and viol with Lowri Blake, Susan Sheppard and Alison Crum at the Royal College of Music and Trinity College of Music, holding scholarships at both institutions. She currently enjoys a busy schedule of teaching and performing, and has performed in the UK and internationally with ensembles including the Orchestra of the Age of Enlightenment, the London Handel Orchestra and Chelys Consort of Viols. She has appeared in television programmes for BBC 2, BBC 4 and Sky Arts, performed live on BBC Radios 3 and 4, and played at Glyndebourne and the Royal Opera House during several seasons.



Kate Aldridge was born and bred in Dorset and began learning the double-bass at the age of eleven. She studied at the Royal College of Music with Peter Buckoke and during this time gained places on both the Orchestra of the Age of Enlightenment Experience for Young Players and the London Symphony Orchestra String Scheme. After graduation she continued her studies with a Postgraduate Diploma in Historical Performance at the Royal Academy of Music, where she was taught by Chi-chi Nwanoku and supported by a Winifred Disney Award. She graduated with distinction in 2005 and spent a year with the Southbank Sinfonia. She is now a busy freelancer specialising in period performance, based in London and travelling the world. She works regularly with the Academy of Ancient Music, the English Concert, the Orchestra of the Age of Enlightenment, Music for Awhile, Classical Opera, the Hanover Band, Brecon Baroque, Florilegium and the Gabrieli Consort.



Martin Knizia, chamber organ, studied at the Musikhochschule in Lübeck and Royal Academy of Music. He was a Junior Fellow and Associate Professor of Baroque Organ Improvisation and Figured Bass at the Royal Academy of Music and has appeared at venues and festivals throughout England and Europe, maintaining a busy career as a freelance soloist, conductor and continuo player, having performed at the Royal Festival Hall, Barbican Centre and Purcell Room. In 2015 he was appointed Kantor at the Evangelische Kirche, Berlin-Altglienicke.



Harmonia Sacra was formed in Bristol in 2009 by Peter Leech, principally for the performance of seventeenth- and eighteenth-century choral music, but also for the promotion and support of contemporary choral composers. The choir has received critical acclaim for stylish and lively performances of a wide variety of choral music, most notably CDs for Nimbus Alliance featuring eighteenth- and nineteenth-century Russian Orthodox works (*Cherubim & Seraphim*, N16187) and eighteenth-century Roman polyphony (*Princely Splendour*, N16273), the latter having been chosen as 'Recording of the Month' for June 2014 by MusicWeb International and comprising works by Costanzi, Bolis and others. In 2012 Harmonia Sacra was featured in a BBC Radio 3 documentary about Empress Catherine the Great, and it has performed in such prestigious UK venues as Wells Cathedral, Christ Church Cathedral, Oxford, St George's, Bristol, All Saints, Weston-super-Mare, and St Thomas the Martyr, Bristol, the last of which features their annual Advent Reflections concert, an innovative and popular fixture in the Bristol pre-Christmas concert-calendar.

Sopranos

Polly Beck, Zoë Maitland, Caroline Mayes, Rebecca Thurgur

Altos

Katherine Hatch-Morelli, Kate Lewis, Lisa Lewis, Adele Reynolds

Tenors

Dominic Lee, Tim Saunders, Robert Tilson

Basses

Simon Francis, Richard Walters, Martin Warren

Texts and Translations

Sebastiano Bolis

[1] *Assoluzione Prima: 'Subvenite sancti'*

Subvenite sancti Dei, occurrere angeli Domini: suscipientes animam ejus, offerentes eam in conspectu altissimi. Suscipiat te Christus qui vocavit te et in sinu Abrahae Angeli deducant te. Requiem aeternam dona eis Domine et lux perpetua luceat eis.

Come to their aid, Saints of God. Hasten to meet them, angels of the Lord. Receive their souls and present them to the Most High. May Christ, who called thee, take thee to himself and may angels lead thee to the bosom of Abraham. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

[2] *Seconda Assoluzione: 'Qui Lazzarum resuscitasti'*

Qui Lazzarum resuscitasti a monumento foetidum: tu eis Domine dona requiem et locum indulgentiae. Judicare vivos et mortuos et saeculum per ignem. Requiem aeternam etc.

Thou who didst raise Lazarus stinking from the grave: Thou O Lord give them rest and a place of pardon. Judge the living and the dead by fire. Eternal rest etc.

[3] *Quinta Assoluzione: 'Libera me Domine'*

Libera me, Domine, de morte aeterna in die illa tremenda. Quando caeli movendi sunt et terra. Dum veneris iudicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam etc.

Deliver me, O Lord, from eternal death on that fearful day. When the heavens and the earth shall be moved. When thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming of wrath. That dreadful day, day of wrath, day of calamity and misery, day of great and exceeding bitterness. Eternal rest etc.

[4] *Jesu quaeritis Nazarenum*

Jesu quaeritis Nazarenum surrexit non est hic.
Venite et videte, videte locum ubi positus erat
Dominus. Alleluia.

Giovanni Zamboni

[5] *Splende fredda luna*

Splende fredda luna, e si raggira
Sempre del sole all'infiammati rai
E non s'accende mai:
Così questa fatal mia fredda stella,
Si fa lucente, e bella
All'amoroso sol, che'n lei risplende;
Né però mai foco d'amor l'accende. (Guarini)

[6] *O memorie funeste*

O memorie funeste
Di speranza e di amore,
Perché venite a lacerarmi il core?
No, d'Eurilla infidel più non parlate,
O miei tristi pensieri alberghin solo
Nell'alma, e nell'interno,
Sdegno, vendetta, e gelosia d'inferno.

Giovanni Battista Costanzi

[7] *Ave Maria*

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

Jesus of Nazareth whom ye seek is risen and
not here. Come and see the place where the
Lord was laid. Alleluia.

The cold moon sparkles,
And always revolves around the scorching rays
Of the sun and never catches fire:
Thus, my irresistible frigid star
Makes herself luminous and beautiful
To the amorous sun, who, in her, shines again,
Yet the fire of love never inflames her.

Oh sad memories
Of hope and love,
Why do you not come to lacerate my heart?
No, desist from speaking to me of the
unfaithful Eurilla,
Oh, my doleful thoughts seek solace alone
In my soul, and in whose dark recesses are
Suspicion, vengeance and infernal jealousy.

Hail Mary, full of grace, the Lord is with thee,
blessed art thou amongst women and blessed
is the fruit of thy womb.

Giovanni Zamboni

[8] *O come se' gentile*

O come se' gentile, caro augellino!
O quanto è l'mio stato amoroso
Al tuo simile, tu prigion, io prigion,
Tu canti, io canto,
Tu canti per colei che t'ha legato
Ed io canto per lei,
Ma in questo è differente
La mia sorte dolente
Che giova pur a te l'esser canoro,
Caro augellino: vivi cantando
Ed io cantando moro.

Sebastiano Bolis

[9] *Laudate pueri Dominum*

Laudate pueri Dominum, laudate nomen
Domini. Sit nomen Domini benedictum ex
hoc nunc et usque in saeculum. A solis ortu
usque ad occasum laudabile nomen Domini.
Excelsus super omnes gentes Dominus, et
super caelos gloria eius. Quis sicut Dominus
Deus noster, qui in altis habitat, et humilia
respicit in caelo et in terra? Suscitans a terra
inopem, et de stercore erigens pauperem:
ut collocet eum cum principibus, cum
principibus populi sui. Qui habitare facit
sterilem in domo, matrem filiorum laetantem.
Gloria Patri, et filio, et spiritui sancto. Sicut

Oh, how kind are you, dear little bird,
And how much my amorous condition
Is like yours,
You are imprisoned, I am imprisoned,
You sing, I sing,
You sing for her who has caught you,
And I sing for her,
But in this my painful destiny differs,
For it helps you to sing,
Dear little bird, you live by singing,
And I, in singing, am dying.

Praise the Lord, ye children: praise ye the
name of the Lord. Blessed be the name of the
Lord, from henceforth now and for ever. From
the rising of the sun unto the going down of
the same, the name of the Lord is worthy of
praise. The Lord is high above all nations: and
his glory above the heavens. Who is as the
Lord our God, who dwelleth on high: And
looketh down on the low things in heaven and
earth? Raising up the needy from the earth,
and lifting up the poor out of the dunghill:
that he may place him with princes, with the
princes of his people. Who maketh a barren
woman to dwell in a house, the joyful mother

erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

[10] Miserere

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
iustificeris 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 dealabor.

Auditui meo dabis gaudium et laetitiam: et
exsultabunt ossa humiliata.

Averte faciem tuam a peccatis meis: et omnes
iniquitates meas dele.

Cor mundum crea in me, Deus: et spiritum
rectum innova in visceribus meis.

Ne projicias me a facie tua: et spiritum
sanctum tuum ne auferas a me.

of children. Glory be to the Father, and to the
Son, and to the Holy Spirit. As it was in the
beginning, is now, and ever shall be. Amen.

Have mercy on me, O God, according to thy
great mercy.

And according to the multitude of thy tender
mercies, blot out my iniquity.

Wash me yet more from my iniquity, and
cleans me from my sin.

For I know my iniquity, and my sin is always
before me.

To thee only have I sinned, and I have done
evil before thee: that thou mayst be justified
in thy words and mayst overcome when thou
art judged.

For behold I was conceived in iniquities: and
in sins did my mother conceive me.

For behold thou hast loved truth: the
uncertain and hidden things of thy wisdom
thou hast made manifest to me.

Thou shalt sprinkle me with hyssop, and I shall
be cleansed: thou shalt wash me, and I shall
be made whiter than snow.

To my hearing thou shalt give joy and
gladness: and the bones that have been
humbled shall rejoice.

Turn away thy face from my sins, and blot out
all my iniquities.

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 despicies.

Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Create a clean heart in me, O God: and renew a right spirit within my bowels.

Cast me not away from thy face: and take not thy holy spirit from me.

Restore unto me the joy of thy salvation, and strengthen me with a perfect spirit.

I will teach the unjust thy ways: and the wicked shall be converted to thee.

Deliver me from blood, O God, thou God of my salvation: and my tongue shall extol thy justice.

O Lord, thou wilt open my lips: and my mouth shall declare thy praise.

For if thou hadst desired sacrifice, I would indeed have given it: with burnt offerings thou wilt not be delighted.

A sacrifice to God is an afflicted spirit: a contrite and humbled heart, O God, thou wilt not despise.

Deal favourably, O Lord, in thy good will with Sion: that the walls of Jerusalem may be built up.

Then shalt thou accept the sacrifice of justice, oblations and whole burnt offerings: then shall they lay calves upon thy altar.

Niccolò Jommelli

[14] *Oculi omnium*

Oculi omnium in te sperant Domine: et tu
das illis escam in tempore opportuno. Aperis
tu manum tuam: et imple omne animal
benedictione. Alleluia.

Giovanni Zamboni

[16] *Feritevi, ferite*

Feritevi, ferite viperette mordaci,
Dolci guerriere ardite del diletto e d'amor,
Bocche sagaci, saettatevi pur, vibrat'ardenti
L'arma vostre pungenti ma le guerre si'è paci.
Si'an saette le lingue e piaghe i baci. (Marino)

Sebastiano Bolis

[17] *Letanie della Madonna Santissima*

Kyrie eleison, Christe eleison, Kyrie eleison.
Christe audi nos, Christe exaudi nos.
Pater de caelis Deus,
Fili redemptor mundi Deus,
Spiritus sancte Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.
Sancta Maria,
Sancta Dei genitrix,
Sancta Virgo virginum, ora pro nobis.
Mater Christi,

The eyes of all hope in thee, O Lord: and thou
givest them their meat in due season. Thou
openest thine hand, and fillest with blessing
every living creature. Alleluia.

Strike, you biting little vipers,
Sweet, fearless warriors. So eloquent in
delights and in love.
Shoot your sharp, burning, piercing arrows,
But let the dead become living, let war become
peace,
Let arrows become tongues and wounds
become kisses.

Lord have mercy on us, Christ have mercy on
us, Lord have mercy on us.
God the Father of Heaven,
God the the Son, Redeemer of the world
God the Holy Spirit, have mercy on us.
Holy Trinity, One God, have mercy on us.
Holy Mary,
Holy Mother of God,
Holy Virgin of virgins, pray for us.
Mother of Christ,

Mater divinae gratiae,
Mater purissima,
Mater castissima,
Mater inviolata,
Mater intermerata,
Mater amabilis,
Mater admirabilis,
Mater creatoris,
Mater salvatoris, ora pro nobis.
Virgo prudentissima,
Virgo veneranda,
Virgo praedicanda,
Virgo potens,
Virgo clemens,
Virgo fidelis, ora pro nobis.
Speculum justitiae sedes sapientiae, causa
 nostra laetitiae,
Vas spirituale,
Vas honorabile,
Vas in signe devotionis, ora pro nobis.
Rosa mystica, ora pro nobis.
Turris Davidica, ora pro nobis.
Turris eburnea, ora pro nobis.
Domus aurea, Foederis arca, ora pro nobis.
Janua caeli, stella matutina, ora pro nobis.
Salus infirmorum,
Refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum, ora pro nobis.
Regina Angelorum,

Mother of divine grace,
Mother most pure,
Mother most chaste,
Mother inviolate,
Mother undefiled,
Mother most amiable,
Mother most admirable,
Mother of good counsel,
Mother of our Creator,
Mother of our Saviour, pray for us.
Virgin most prudent,
Virgin most venerable,
Virgin most renowned,
Virgin most powerful,
Virgin most merciful,
Virgin most faithful, pray for us.
Mirror of justice,
Seat of wisdom,
Cause of our joy,
Singular vessel of devotion, pray for us
Mystical rose, pray for us.
Tower of David, pray for us.
Tower of ivory, pray for us.
House of gold,
Ark of the covenant, pray for us.
Gate of Heaven,
Morning star, pray for us.
Health of the sick,
Refuge of sinners,
Comforter of the afflicted,

Regina Patriarcharum, ora pro nobis.
Regina prophetarum,
Regina Apostolorum, ora pro nobis.
Regina martyrum,
Regina confessorum,
Regina virginum,
Regina sanctorum omnium, ora pro nobis.
Agnus Dei, qui tollis peccata mundi, parce
nobis Domine.
Agnus Dei, qui tollis peccata mundi, exaudi
nos Domine.
Agnus Dei, qui tollis peccata mundi, miserere
nobis.

Help of Christians, pray for us.
Queen of Angels,
Queen of Patriarchs, pray for us.
Queen of Prophets,
Queen of Apostles, pray for us.
Queen of Martyrs,
Queen of Confessors,
Queen of Virgins,
Queen of all Saints, pray for us.
Lamb of God, who takest away the sins of the
world, spare us O Lord.
Lamb of God, who takest away the sins of the
world, graciously hear us O Lord.
Lamb of God, who takest away the sins of the
world, have mercy on us.

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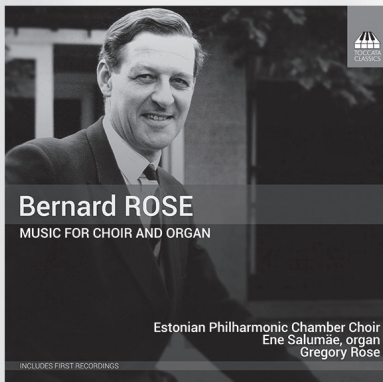
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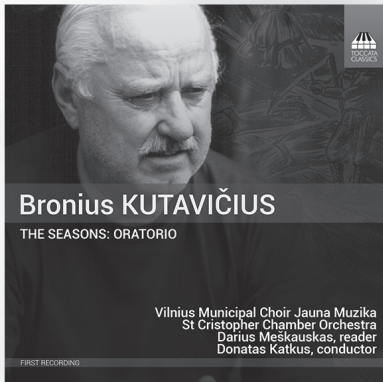
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