

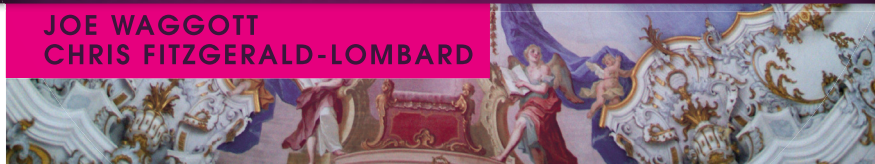


APOLLO BAROQUE CONSORT

# PASSIONTIDE: HOLY WEEK IN THE COURTS OF EUROPE 1600-1745

CONVIVIVM  
RECORDS

JOE WAGGOTT  
CHRIS FITZGERALD-LOMBARD



**THE APOLLO BAROQUE CONSORT WAS FOUNDED IN 2011 BY JOE WAGGOTT AND CHRIS FITZGERALD-LOMBARD TO EXPLORE THE WEALTH OF EARLY VOCAL AND CHORAL MUSIC OF THE 17TH-18TH CENTURIES, MUCH OF WHICH REMAINS UNKNOWN TODAY. THE GROUP BRING TOGETHER THEIR EXPERIENCE AS EARLY MUSIC SPECIALISTS IN PERFORMANCE AND RECORDING OF SOME OF THESE GREAT WORKS. ONE OF THE FOUNDING PRINCIPLES OF THE CONSORT IS TO NURTURE AND EXPOSE SOME OF THE VAST YOUNG TALENT IN THE EARLY MUSIC WORLD AND TO GIVE YOUNG PERFORMERS OPPORTUNITIES TO PERFORM THIS MUSIC TO A PROFESSIONAL STANDARD. THE CONSORT INCLUDES PLAYERS AND SINGERS, MOST OF WHOM HAVE BEEN, OR ARE STUDYING AT THE TOP MUSIC ESTABLISHMENTS IN THE UK AND ABROAD.**

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HETTI PRICE · THEORBO RICHARD MACKENZIE  
OBOE I SHARON READING-FIRTH II KAREN GIBBARD  
TENOR CHRIS FITZGERALD-LOMBARD · CHOIR NICK  
BRIDGMAN, RICHARD PARKER, WILL DRAKETT  
ORGAN / DIRECTOR JOE WAGGOTT**

## **JOE WAGGOTT**

Joe Waggott was awarded a scholarship in 2008 to study Organ at Birmingham Conservatoire under Henry Fairs, and has since held organ scholarships at St Thomas, Stourbridge and at St Mary Magdalene, Tanworth-In-Arden. Performing widely as a soloist and orchestral organist, Joe's recent appearances include with the Birmingham Festival Orchestra in Poulenc's Organ Concerto and Asklepios Orchestra; Handel's Organ Concerto No.4 (Op.4). Recent European masterclasses include with organists Jacques van Oortmessern, Bine Bryndorf, David Sanger and Daniel Moulton.

Joe is most often in demand as a continuo player, accompanying chamber groups and solo instrumentalists. He studied harpsichord and chamber organ with Douglas Hollick, and has been awarded the Conservatoire Corton-Hyde Early Music Scholarship, and co-awarded as continuo player the Early Music Prize.

As a choral conductor, Joe studied with Paul Spicer, as a singer with Matthew Venner of St. Paul's Cathedral, in improvisation studies with Ronny Krippner, and as a countertenor Choral Scholar at Birmingham Cathedral. Joe is a regular singer in the Birmingham Conservatoire Chamber Choir under Paul Spicer & Jeffery Skidmore, the Curlew Ensemble and Concordia Scholars. Recently, he has appeared on a new disc with Portsmouth Cathedral Choir directed by Malcolm Archer.



## **CHRIS FITZGERALD-LOMBARD**

Chris was born in Norwich and attended The Norwich School from the age of seven. Chris began his life as a singer in the school Chapel choir with whom he sang for many years, firstly as a treble, and later as a tenor. Chris is currently in his third year at Birmingham Conservatoire, studying under Julian Pike and Andrew King and has also studied with Andrew Carwood and Matthew Venner of St. Paul's Cathedral.

As well as working with the Apollo Baroque Consort Chris is in demand as both a freelance soloist and a choral singer. He currently sings at Birmingham Cathedral as a tenor choral scholar, under the direction of Marcus Huxley.

Recently he has appeared with the Armonico Consort, the Convivium Singers, the Chapter 5 vocal ensemble, the Hogan Ensemble and under the direction of Ex Cathedra conductor, Jeffrey Skidmore and Paul Spicer (Birmingham Bach Choir and the Finzi Singers) with the Birmingham Conservatoire Chamber Choir.

# MICHEL RICHARD DE LALANDE

MICHEL RICHARD DE LALANDE (born 15th December, 1657) composed much of the crowning repertoire of the French Baroque era. A harpsichordist, singer, organist, and violinist (though, when refused a place in Lully's orchestra, he vowed never to play the violin again), husband to Anne Rebel (1684) and father to two daughters, Lalande spent much of his life with family at the court of King Louis XIV.

Initially appointed as one of four composers at court, Lalande rose in precedence to become sole composer at court in 1709 as a favourite of Louis (the year following the death of Lalande's daughters in 1711, Louis gave a personal royal memorial in their name).

His exquisite Grand Motets were hand-copied at Louis' instruction for use in the grand chapel at Versailles, and it is these works for which Lalande is particularly known; 'De Profundis' is particularly well known and admired. That their regular performance vastly outlived Lalande owes to the thorough and costly production of an edition (unheard of for late composers of the era) in

1729. Upon Louis XIV's death in 1715, Lalande bequeathed many of his court duties to his students, taking a salary reduction and the reinstatement of the full complement of four composers to the chapel. He remarried, following the death of his wife in 1722, raising another daughter the following year. Three years later, in 1726, Lalande—suffering from a bout of pneumonia—died, leaving some of the finest choral and orchestral music ever written. The work on this disc ('Miserere à voix seule) come from beautiful but lesser known Petits Motets, possibly the finest examples of this style.

## THE PRECISE COMPOSITION

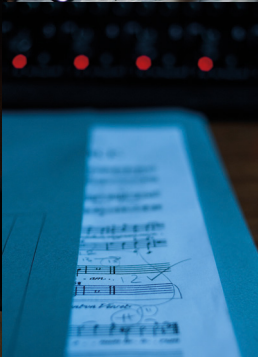
date of the *Miserere à Voix Seule* is not known. In Philidor's Catalogue of 1729 he writes that it was "sung by Les Mesdemoiselles DeLalande to the admiration of all Paris;" suggesting that the work must have existed in some form by 1711, when both daughters died. Like much of Lalande's output it was revised several times after the initial composition; a version

dating from circa 1714 includes plainsong harmonisations by S. de Brossard, which are used in this recording. The score contains certain passages marked "pour l'orgue"; some suggestion that these may be the remnants of an *obbligato* violin part, though no such part has ever been found. The number of copies made of *Miserere* testify to its popularity, with performances continuing until 1770, a half-century after Lalande's death.

Much of Lalande's work is influenced by the Italian school and the *Miserere* is no exception. The work takes psalm 51 as its text and sets verses alternately between solo voice and plainsong chorus. The manuscript itself is covered with ornamentation, carefully notated to bring life to the text. The long flowing melismas of '*Asperges Me*' contrast beautifully with the moving simplicity of '*Cor Mundum*'. The petit motet setting shares some music with the grand motet and this is certainly to its credit. Of the wealth of French Baroque music, this is surely some of the finest writing.

## MISERERE À VOIX SEULE





# MISERERE A VOIX SEULE

*Miserere mei, Deus: secundum magnam misericordiam tuam. Have mercy upon me, O God, after Thy great goodness*

*Et secundum multitudinem miserationum tuarum, dele iniquitatem meam. According to the multitude of Thy mercies do away mine offences.*

*Amplius lava me ab iniquitate mea: et a peccato meo munda me. Wash me thoroughly from my wickedness: and cleanse me from my sin.*

*Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper. For I acknowledge my faults: and my sin is ever before me.*

*Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris. 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.*

*Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea. Behold, I was shapen in wickedness: and in sin hath my mother conceived me.*

*Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.*

*Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor. Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow.*

*Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata. Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice.*

*Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele. Turn Thy face from my sins: and put out all my misdeeds.*

*Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis. Make me a clean heart, O God: and renew a right spirit within me.*

*Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me. Cast me not away from Thy presence: and take not Thy Holy Spirit from me.*

*Redde mihi laetitiam salutaris tui: et spiritu principali confirma me. O give me the comfort of Thy help again: and stablish me with Thy free Spirit.*

*Docebo iniquos vias tuas: et impii ad te convertentur. Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee.*

*Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea iustitiam tuam. Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness.*

*Domine, labia mea aperies: et os meum annuntiabit laudem tuam. Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.*

*Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis. For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.*

*Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicies. The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise.*

*Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem. O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.*

*Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos. Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young calves upon Thine altar.*

# GIOVANNI DE SANCES

Giovanni de Sances (born c.1600) is a composer about whom, sadly, very little is known. He was an Italian tenor and composer. He was born in Rome in about 1600 and studied in Bologna and Venice. Having moved to Vienna in 1636, where he was employed as a singer in the Imperial Court Chapel, he was appointed vice-Kapellmeister in 1649. He used this post to stage many of his operas. Today six of these are known, though three have been lost. Sances also wrote a wealth of sacred music including sixty masses, cantatas and other motets, including the Stabat Mater on this CD. In 1689 he became the Imperial Kapellmeister though was only able to carry out his responsibilities until 1673 when he became ill. He died in Vienna in 1679.

# PIANTO DELLA MADONNA

The beauty of the Stabat Mater is in its simplicity. Recitative sections give a framework around the constantly repeating ground bass (lasting only two bars) over which the voice part sings. The vocal writing, highly decorative and elaborate, is reminiscent more of a violin part and requires great skill to perform. Some modern performers do, in fact, include a violin part though here it is kept as bare as possible, using just organ accompaniment, to remain faithful to the text. The text is a 13th century Catholic hymn to Mary, mother of Jesus depicting the agony she felt at her son's crucifixion. Sances' choice of text is strange, as the poem was suppressed as a liturgical text by the Council of Trent in the 16th century. Nonetheless, it remains one of his best known pieces and is an example of word painting of the highest quality.

*Stabat mater dolorosa  
juxta Crucem lacrimosa,  
dum pendeat Filius.*

*Cuius animam  
gementem,  
contristatam et dolentem  
pertransivit gladius.*

*O quam tristis et afflicta  
fuit illa benedicta,  
mater Unigeniti!*

*Quae moerebat et  
dolebat,  
pia Mater, dum videbat  
nati poenas inlyti.*

*Quis est homo qui non  
fleret,  
matrem Christi si videret  
in tanto supplicio?*

*Quis non posset  
contristari  
Christi Matrem  
contemplari  
dolentem cum Filio?*

*Pro peccatis suae gentis  
vidit Iesum in tormentis,  
et flagellis subditum.*

*Vidit suum dulcem  
Natum  
moriendo desolatum,  
dum emisit spiritum.*

*Eia, Mater, fons amoris  
me sentire vim doloris  
fac, ut tecum lugeam.*

*Fac, ut ardeat cor meum  
in amando Christum  
Deum ut sibi  
complaceam.*

*At the Cross her station  
keeping, stood the mournful  
Mother weeping, close to her  
Son to the last.*

*Through her heart, His  
sorrow sharing, all His bitter  
anguish bearing, now at  
length the sword has passed.*

*O how sad and sore  
distressed was that Mother,  
highly blest, of the sole-  
begotten One.*

*Christ above in torment  
hangs, she beneath beholds  
the pangs of her dying  
glorious Son.*

*Is there one who would not  
weep, whelmed in miseries  
so deep, Christ's dear Mother  
to behold?*

*Can the human heart refrain  
from partaking in her pain, in  
that Mother's pain untold?*

*For the sins of His own nation,  
She saw Jesus wracked with  
torment, All with scourges rent:*

*She beheld her tender Child,  
Saw Him hang in desolation,  
Till His spirit forth He sent.*

*O thou Mother! fount of love!  
Touch my spirit from above,  
make my heart with thine  
accord:*

*Make me feel as thou hast  
felt; make my soul to glow  
and melt with the love of  
Christ my Lord.*

*Sancta Mater, istud agas,  
crucifixi fige plagas  
cordi meo valide.*

*Tui Nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.  
Fac me tecum pie flere,  
crucifixo condolere,  
donec ego vixero.*

*Juxta Crucem tecum  
stare,  
et me tibi sociare  
in planctu desidero.*

*Virgo virginum  
praeclara,  
mihi iam non sis amara,  
fac me tecum plangere.*

*Fac, ut portem Christi  
mortem,  
passionis fac consortem,  
et plagas recolere.*

*Fac me plagis vulnerari,  
fac me Cruce inebriari,  
et cruore Filii.*

*Flammis ne urar  
succensus,  
per te, Virgo, sim  
defensus  
in die iudicii.*

*Christe, cum sit hinc  
exire,  
da per Matrem me venire  
ad palmam victoriae.*

*Quando corpus morietur,  
fac, ut animae donetur  
paradisi gloria. Amen.*

*Holy Mother! pierce me  
through, in my heart each  
wound renew of my Savior  
crucified:*

*Let me share with thee His  
pain, who for all my sins  
was slain, who for me in  
torments died.*

*Let me mingle tears with  
thee, mourning Him who  
mourned for me, all the days  
that I may live:*

*By the Cross with thee to stay,  
there with thee to weep and  
pray, is all I ask of thee to give.*

*Virgin of all virgins best!,  
Listen to my fond request: let  
me share thy grief divine;*

*Let me, to my latest breath,  
in my body bear the death of  
that dying Son of thine.*

*Wounded with His every  
wound, steep my soul till it  
hath swooned, in His very  
Blood away;*

*Be to me, O Virgin, nigh, lest  
in flames I burn and die, in  
His awful Judgment Day.*

*Christ, when Thou shalt call  
me hence, by Thy Mother  
my defense, by Thy Cross  
my victory;*

*While my body here decays,  
may my soul Thy goodness  
praise, Safe in Paradise  
with Thee.*

# JAN DISMAS ZELENKA

Jan Dismas Zelenka (born 16th October, 1679) is a composer about whose music very little has come to light. The Royal Court at Dresden where he worked seemed to have, very carefully, guarded his compositions. Until recently the only music known by him was one of a select number of pieces he gave away during his lifetime, and even some of those are no longer believed to have been composed by him. Zelenka was educated at the Jesuit College in Prague and, so, remained a Catholic despite the prevalence of Lutheranism in Germany at that time. In 1697 the King-Elector Augustus the Strong of Saxony (Dresden was the capital city of Saxony) took the Polish crown. This required him to take the Roman Catholic faith, despite governing a predominantly Lutheran state. For Zelenka, the two religious faces of the Court could not have been more convenient. In 1735 he became the Court Composer of Church Music at the Royal Court, in recognition of the sacred music he composed for the Catholic Church. The deeply Lutheran J.S. Bach, on the other hand, was given the title of Royal Court Composer. It is the Catholic nature of Zelenka's compositions which may help to explain, also, why his music was largely forgotten. Zelenka's life was, largely, very uneventful. Apart from a several commissions and his travels to Prague (when, in 1723, he was commissioned to compose for the coronation of Emperor Charles VI) and to Italy (to Venice, to study with Fux) very little of note ever happened to him. He was never married and had no children. He died in Dresden on 23rd December 1745, and was buried in the Catholic cemetery. No trace

of his grave is left, but there is now a small plaque in the graveyard to commemorate his life. Perhaps the greatest tribute to the largely forgotten Zelenka, however, is a letter from C.P.E. Bach to Forkel in 1775. In it, he states that his father, J.S. Bach, had held the music of Zelenka in the very highest esteem.

## LAMENTATIONS I: FOR GOOD FRIDAY

The Lamentations recorded on this disc are part of a set of six settings of the Lamentations of Jeremiah - two lessons each from Maundy Thursday, Good Friday and Easter Eve. Confusion has sometimes arisen because these lessons were from services celebrated as *Tenebrae* services the evening before each day. Zelenka titled each set for "Wednesday", "Thursday" and "Friday" respectively. Most editors have now, however, re-aligned the titles to their appropriate days. This particular setting shows clearly the Italian influences on Zelenka, from his time spent studying with Fux (and possibly also with Lotti) in Venice: The *arioso* style of the Hebrew letters allows the composer to develop the music in his own way, while the actual text of the lesson is delivered in traditional, *secco* recitative. Zelenka, here, breaks with convention, and extends and elaborates the final "Jerusalem, convertere!" to create a much stronger, more emotional call to repentance.

## LAMENTATIONS 2:8-11

### 2.8 HETH.

Cogitavit Dominus dissipare murum filiae Sion; tetendit funiculum suum, non avertit manum suam a perditione; luxique antemurale et murus pariter dissipatus est.

### 2.9 TETH.

Defixae sunt in terra portae eius; perdidit et contrivit vectes eius. Regem eius et principes eius in gentibus; non est lex, et prophetae eius non invenerunt visionem a Domino.

### 2.10 JOD.

Sederunt in terra, conticuerunt senes filiae Sion, consperserunt cinere capita sua, accincti sunt ciliciis; abiecerunt in terram capita sua virgines Ierusalem.

### 2.11 CAPH.

Defecerunt prae lacrimis oculi mei, conturbata sunt viscera mea; effusum est in terra iecur meum super contritione filiae populi mei, cum deficeret parvulus et lactens in plateis oppidi.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum

### 2.8 HETH.

The Lord hath purposed to destroy the wall of the daughter of Sion: he hath stretched out his line, and hath not withdrawn his hand from destroying: and the bulwark hath mourned, and the wall hath been destroyed together.

### 2.9 TETH.

Her gates are sunk into the ground: he hath destroyed, and broken her bars: her king and her princes are among the Gentiles: the law is no more, and her prophets have found no vision from the Lord.

### 2.10 JOD.

The ancients of the daughter of Sion sit upon the ground, they have held their peace: they have sprinkled their heads with dust, they are girded with haircloth, the virgins of Jerusalem hang down their heads to the ground.

### 2.11 CAPH.

My eyes have failed with weeping, my bowels are troubled: my liver is poured out upon the earth, for the destruction of the daughter of my people, when the children, and the sucklings, fainted away in the streets of the city.

Jerusalem, Jerusalem, return to the Lord your God

TO THE MEMORY OF **JUNE AND ROY WAGGOTT**

**WITH THANKS**

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