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Cardinal Ercole Consalvi (1757–1824) and music

Potere, Mecenateismo & Diplomazia

Il Cardinale Ercole Consalvi (1757–1824) e la musica

A concert marking the 200th anniversary of the death on 24 January 1824 of
Ercole Consalvi
Cardinal Secretary of State
(1800–1806 & 1814–1823)

Un concerto in occasione del 200° anniversario della morte avvenuta il 24 gennaio 1824 di
Ercole Consalvi
Cardinale Segretario di Stato
(1800–1806 e 1814–1823)

Performed by
CAPPELLA FEDE

Conductor
Peter Leech

Basilica of San Lorenzo in Damaso, Rome
Wednesday, 24 January 2024, at 20:00

PROGRAMME/ PROGRAMMA

Dominus regnavit – Niccolò Zingarelli (1752–1837)

Subvenite Sancti Dei (Assoluzione I) – Sebastiano Bolis (c.1750–1804)

Andante from Allettamento Secondo (1740) – Carlo Tassarini (1690–c.1766)

Domine, quando veneris (Assoluzione III) – Sebastiano Bolis

Violin sonata in G major – Pasquale Bini (1716–1770)
Allegro-Andante-Presto

O magnum pietatis – Giovanni Battista Costanzi (1704–1778)

Ne recorderis (Assoluzione IV) – Sebastiano Bolis

Libera me (Assoluzione V) – Sebastiano Bolis

INTERVAL/ INTERVALLO

(10 minutes)

Kyrie in F major – Domenico Cimarosa (1749–1801)
Kyrie/Christe/Kyrie

O sacrum convivium – Niccolò Zingarelli

Violin sonata in E flat major (excerpts) – Francesco Galeazzi (1758–1819)
Larghetto grazioso/Rondo

Alma redemptoris Mater – Niccolò Zingarelli

Kyrie in C major – Pietro Alessandro Guglielmi (1728–1804)
Kyrie/Christe/Kyrie

**Programme Notes
by Peter Leech © 2024**

(Le note in italiano seguono in fondo)

This concert has a twofold purpose: to commemorate 200 years, to the day, since the death of Cardinal Ercole Consalvi in January 1824; and, with the benefit of recent archival research (including transcription of hitherto obscure music manuscripts) to shed new light on the soundscapes of late-eighteenth-century and early-nineteenth-century Rome as witnessed by one of the most erudite, charming, courteous, and powerful statesmen ever to have acted on behalf of the Holy See.

In most of the biographical studies dealing with Cardinal Consalvi, the authors mention the high quality of the cardinal's early education, undertaken at several leading secondary colleges operating in the late-eighteenth-century Papal States. It was the perfect preparation for a future Cardinal Secretary of State who moved in the most elevated international diplomatic circles.

By the time Consalvi's official career began as a private chamberlain in the *famiglia* (civil household) of Pope Pius VI in 1785 (bestowed with the title of Monsignor, for which he relinquished his marquessate to his younger brother Andrea), he was already renowned as an accomplished poet, lawyer, and historian. However, Consalvi was also a talented musician, whose knowledge, love, and patronage of music brought him into contact with leading composers and performers of his era. Whilst biographies refer, albeit obliquely, to Consalvi's youthful musical experiences (and, more directly, his patronage, in later life, of Cimarosa), the identities and careers of other important musicians in his life have yet to be fully explored.

A full understanding of Consalvi's musical connections cannot be attained without knowledge of the supreme importance of Cardinal Henry Benedict Stuart, Duke of York (1725–1807) in the development of the young marchese. Born in Rome on 8 June 1757, Ercole was baptised in

this church, San Lorenzo in Damaso, a foundation housed within the *Palazzo della Cancelleria*, the principal residence of the Vice-Chancellor of the Roman Church, a post to which Cardinal York was appointed in 1763. In that year, Consalvi's father Giuseppe died, followed soon afterwards in 1766 by the death of his grandfather Gregorio, leaving Ercole and his surviving brother Andrea (his other brother, Domenico, had also recently died) to be taken under the guardianship of Cardinal Andrea Negroni (1710–1789), a former auditor to Cardinal York's household. It was through Negroni's influence that in 1771 Ercole and Andrea were enrolled at the seminary founded by Cardinal York at Frascati, his episcopal seat from 1761. From that moment on, Cardinal York, in Consalvi's own words 'showered favours and friendship upon me' (*Mémoires*, 1864).

A reformist prelate, Cardinal York was imbued with concepts of ecclesiastical enlightenment advocated by popes Benedict XIV and Clement XIII, sparing no expense in transforming the Seminary into the crown jewel at the centre of his ever-widening circle of artistic patronage. From the late 1760s, singers and instrumentalists among the seminary *convittori* and *alumni* performed moral tragedies and panegyric spectacles in the seminary hall, sacred oratorios in the seminary chapel, and *burlesca* theatrical works during *carnevale*, often augmented by professional musicians from Rome. During Ercole Consalvi's student days at Frascati most of the carnival operas and sacred works were composed and directed by the young **Sebastiano Bolis (c. 1750–1804)**.

Admitted to the Accademia di Santa Cecilia in 1774, Bolis was appointed *maestro di cappella* to Cardinal York at San Lorenzo in Damaso in 1778 after the death of his predecessor, the virtuoso violoncello player and long-standing member of Cardinal York's *famiglia* in Rome, **Giovanni Battista Costanzi (1704–1778)**. Costanzi had also been *maestro di cappella* of the Cappella Giulia (the choir of St Peter's Basilica) from 1755 to 1778. Bolis also served as *maestro di cappella* at the cathedral at Frascati concurrently with his

San Lorenzo appointment. Almost none of Bolis's compositions written before 1778 have survived, but we are fortunate that sacred works from the years c.1778–c.1798 are extant, notably the *Cinque Assoluzioni*.

It was whilst he was at Frascati that Consalvi perfected his skill as a violinist, which greatly endeared him to Cardinal York, himself a trained musician with respected ability as a church cantor. Consalvi undoubtedly played in the seminary orchestra for performances of Bolis's earliest compositions, as well as at evening musical soirées taking place regularly in the seminary hall and private rooms of York's episcopal palace. In these convivial surroundings the students recited poetry, played instrumental sonatas, and engaged in scholarly debates. Of Consalvi's violin teacher, Canon Angelo Graciani (or Graziani) little is known, other than that he may have been the un-named 'professore di violino' mentioned in the diary of Giovanni Landò, and that he was so revered that when he visited Rome in his old age, he always dined at Consalvi's residence (*Cenni Biografici*, 1824). It is not known if Graciani was a composer.

There were other *virtuoso* violinists in the circle of Cardinal York who were composers, and whose compositions have survived, including **Carlo Tessarini (1690–c.1766)** (whose *Allettamenti* were dedicated to the young Prince Henry Benedict Stuart in 1740 and were still performed in Rome in the 1770s) and **Pasquale Bini (1716–1770)**, whom Cardinal York employed during the 1750s. A third violin *virtuoso* active in Rome during the period 1770–1790 was **Francesco Galeazzi (1758–1819)**, whose landmark two-volume treatise on performance practice, *Elementi teorico-pratici* was published in Rome (1791/96) with the official *approvazione* of none other than Sebastiano Bolis.

After leaving Frascati in 1776, Consalvi was enrolled in the Accademia de' Nobili Ecclesiastici in Rome, remaining there for six years. During this time Chracas's *Diario Ordinario* noted his continued activity as an Arcadian poet (begun during his Frascati years), performing his own sonnets and Latin orations in the papal Quirinale

palace. Consalvi's connections with San Lorenzo in Damaso (where Bolis provided sacred music throughout the 1780s and 1790s) were further strengthened when he moved into an apartment at the Palazzo della Cancelleria in 1785. His frequent presence in Cardinal York's palatial apartments was often reported by prominent visitors, and he evidently co-ordinated many liturgical events at San Lorenzo, including the funerals of important prelates. We do not know precisely for whose funeral Bolis's *Cinque Assoluzioni* were composed, but we can safely assume that Consalvi knew these sublime compositions. This is undoubtedly their first performance, since the late eighteenth century, in the original venue for which they were composed.

Consalvi continued to rent a holiday house in Frascati, maintaining contact with Cardinal York during the latter's residence and using his musical connections to supervise orchestras for seminary theatrical entertainments composed and directed by Bolis. It is not known for sure as to the precise moment when Ercole first met **Domenico Cimarosa (1749–1801)**, a composer who divided his time chiefly between Rome and Naples during the 1780s, but it could have been when Cimarosa performed his own arias, accompanying himself on the harpsichord, at Frascati in February 1780 (Landò *Diario*). Had Consalvi met Cimarosa earlier (perhaps at the premiere of his first opera for the Teatro Valle in 1778), it may have been Consalvi who organised Cimarosa's appearance at Frascati, to which the composer returned for *carnevale* in 1782.

Consalvi regarded Cimarosa as one of the finest composers of his day and became his close friend and chief protector during the 1790s. A handful of Cimarosa scores survive which bear testament to Consalvi's patronage, including several large-scale orchestral masses. Even with Cimarosa's smaller-scale sacred works, such as his *Mass in F major*, there is ample evidence of his compositional prowess. It was Consalvi who organised Cimarosa's grand memorial service at San Carlo ai Catinari in 1801, and who paid Antonio Canova for a commemorative bust of the composer.

During the 1790s, Consalvi's career progressed ever upwards into the highest echelons of the curia, whilst continuing to preside over important liturgical events at Saint Peter's Basilica. In 1793, **Pietro Alessandro Guglielmi (1728–1804)**, competing against Rome's leading church musicians (including Bolis) for the post of *maestro di cappella* of the Cappella Giulia, was duly elected. Considered by many scholars to have been Cimarosa's equal as an opera composer, Guglielmi began his career in Naples as a church musician at the Conservatory at Loreto under Francesco Durante. From 1793 to 1804 Guglielmi's church works were performed for many important St Peter's events, sometimes at Consalvi's specific request, yet they are little known today. The *Kyrie* from Guglielmi's *Mass in C major* comprises three sections: whereas contrapuntal *fugato* treatment is deftly deployed in the third section, the opening portion is homophonic, followed by a central, quasi-operatic trio for the *Christe*.

Consalvi was created Cardinal-Deacon and Secretary of State by Pope Pius VII in August 1800, amidst the turmoil of revolution and aftermath of the short-lived Roman Republic. Although French troops had been expelled by the army of the Kingdom of Naples in late 1799, they would again occupy Rome from 1808 to 1814. For the remaining years of his life, Consalvi was fervently engaged in securing the future of the papacy through reconstruction and reform of its government whilst dealing with Napoleonic aggression. From 1818 to 1823, as cardinal protector of the Venerable English College, he played an important role in re-establishing the seminary of 1579 which had been closed during the French Revolution.

Note sul programma di Peter Leech © 2024

Questo concerto ha un duplice scopo: commemorare i 200 anni dalla morte di Ercole Consalvi, avvenuta nel gennaio del 1824, e, grazie a recenti ricerche d'archivio (tra cui la trascrizione di manoscritti musicali finora sconosciuti), gettare

Guglielmi's successor at the Cappella Giulia, **Niccolò Zingarelli (1752–1837)**, was no admirer of the French emperor, having refused to perform a *Te Deum* to mark Napoleon's infant son's coronation as king of Rome. The composer was arrested and sent to Paris (redeeming himself by composing a new *missa brevis*) but had eventually returned to Rome by 1813. From the diary of Angelo Costaguti, Prefect of St Peter's from 1816 to 1818, we learn that Consalvi maintained interest in the restoration of music at the basilica, even whilst dealing with important state matters (Rostirolla, *La Cappella Giulia*). In January 1817 the cardinal ordered a solemn triduum in honour of the Madonna to be sung at St Peter's and two other papal basilicas. In the same year, for first Vespers of the Feast of St Peter, he personally asked for a psalm setting by Zingarelli to be sung. Giuseppe Baini (*Memorie*, 1828) wrote that it was Consalvi who conveyed Pius VII's desire for a new *Miserere* setting for the Cappella Sistina. Zingarelli also created a new *Miserere* and, like his predecessors, many other new sacred compositions, most of which now languish in archives, unedited and unperformed.

We hope that these probable first modern performances of three very different Zingarelli works (a *Dominus regnavit* for the Epiphany, the hymn *Alma redemptoris Mater*, and an *O sacrum convivium* for solo soprano and violin) will convey something of the rich variety in his output, as well as restoring him to his rightful place as the last in a long line of influential *maestri di cappella* in the life of Ercole Consalvi.

nuova luce sui paesaggi sonori della Roma di fine Settecento e inizio Ottocento, testimoniati da uno degli uomini di stato più eruditi, affascinanti, cortesi e potenti che abbiano mai agito per conto della Santa Sede.

Nella maggior parte degli studi biografici che trattano del Cardinale Ercole Consalvi, gli studiosi

sottolineano l'alta qualità dell'educazione del cardinale, conseguita in diversi importanti collegi che operavano nello Stato Pontificio alla fine del XVIII secolo. Questi istituti offrivano la preparazione perfetta per un futuro Cardinale Segretario di Stato, destinato a muoversi nei più elevati circoli diplomatici internazionali.

Quando Consalvi iniziò la sua carriera ufficiale come ciambellano privato nella *famiglia* di Papa Pio VI nel 1785 (con il titolo di Monsignore, per il quale rinunciò al marchesato a favore del fratello minore Andrea), era già noto come abile poeta, avvocato e storico. Tuttavia, Consalvi era anche un musicista di talento. La sua conoscenza, il suo amore e il suo mecenatismo musicale lo portarono a entrare in contatto con i principali compositori ed esecutori della sua epoca. Le biografie fanno riferimento, anche se non esplicitamente, alle esperienze musicali giovanili di Consalvi, mentre è più noto il suo patrocinio, in età avanzata, di Cimarosa. Tuttavia, Consalvi ebbe contatti con molti altri importanti musicisti. Questo aspetto non è stato ancora pienamente indagato, mentre sarebbe interessante ricostruire un accurato panorama musicale consalviano, svelando le identità di questi musicisti e il modo in cui la figura di Consalvi influenzò le loro carriere.

Per comprendere appieno le interazioni musicali di Consalvi è necessario tenere in considerazione la straordinaria influenza che il Cardinale Henry Benedict Stuart, Duca di York (1725-1807), ebbe nello sviluppo del giovane Consalvi. Nato a Roma l'8 giugno 1757, Ercole Consalvi fu battezzato in questa chiesa, San Lorenzo in Damaso. Questa era una fondazione ospitata all'interno del Palazzo della Cancelleria, la principale residenza del Vicecancelliere della Chiesa Romana, carica alla quale il Cardinale York fu nominato nel 1763. In quell'anno morì il padre di Consalvi, Giuseppe, seguito poco dopo, nel 1766, dal nonno Gregorio. Ercole e il fratello superstite Andrea (anche l'altro fratello, Domenico, era morto da poco) furono così posti sotto la tutela del cardinale Andrea Negroni (1710-1789), un ex uditore della casa del cardinale York. Fu grazie all'influenza di Negroni che nel 1771 Ercole e Andrea furono iscritti al

seminario fondato dal cardinale York a Frascati, sua sede episcopale dal 1761. Da quel momento in poi, come scrisse lo stesso Consalvi, il cardinale York "mi ha fatto una pioggia di favori e di amicizia" (*Mémoires*, 1864).

Prelato riformista, il cardinale York aveva abbracciato quella concezione di illuminismo ecclesiastico propugnata dai papi Benedetto XIV e Clemente XIII, e non badò a spese per trasformare il Seminario in un centro di aggregazione della sua sempre più ampia cerchia di mecenatismo artistico. A partire dalla fine degli anni Sessanta del Settecento, i cantanti e gli strumentisti presenti fra i convittori e gli alunni del Seminario, spesso integrati da musicisti professionisti provenienti da Roma, si esibirono in tragedie morali e spettacoli panegirici nella sala del Seminario, in oratori sacri nella cappella del Seminario e in opere teatrali burlesche durante il Carnevale. Durante gli studi di Ercole Consalvi a Frascati, la maggior parte delle opere di carnevale e delle opere sacre furono composte e dirette dal giovane **Sebastiano Bolis (1750 ca. -1804)**.

Ammesso all'Accademia di Santa Cecilia nel 1774, Bolis fu nominato maestro di cappella del Cardinale York a San Lorenzo in Damaso nel 1778 dopo la morte del suo predecessore, il virtuoso violoncellista e membro di lunga data della famiglia del Cardinale York a Roma, **Giovanni Battista Costanzi (1704-1778)**. Costanzi era stato anche maestro di cappella della Cappella Giulia (il coro della Basilica di San Pietro) dal 1755 al 1778. Bolis fu anche maestro di cappella della cattedrale di Frascati in concomitanza con il suo incarico a San Lorenzo. Purtroppo, quasi nessuna delle composizioni di Bolis scritte prima del 1778 è sopravvissuta, mentre fortunatamente sono pervenute a noi alcune opere sacre degli anni 1778-1798, in particolare le *Cinque Assoluzioni*.

Fu proprio mentre si trovava a Frascati che Consalvi perfezionò la sua abilità di violinista, cosa che lo rese molto simpatico al Cardinale York, anch'egli musicista di formazione e stimato cantore di chiesa. Consalvi suonò senza dubbio nell'orchestra del seminario in occasione delle

esecuzioni delle prime composizioni di Bolis, così come nelle serate musicali che si svolgevano regolarmente nella sala del seminario e nelle stanze private del palazzo episcopale del cardinale York. In questi ambienti conviviali gli studenti recitavano poesie, suonavano sonate strumentali e si impegnavano in dibattiti accademici. Dell'insegnante di violino di Consalvi, il canonico Angelo Graciani (o Graziani), non si sa molto, se non che potrebbe essere quel "professore di violino" senza nome menzionato nel diario di Giovanni Landò. Sappiamo, però, che Graciani era così venerato che, quando visitava Roma in età avanzata, cenava sempre nella residenza di Consalvi (*Cenni Biografici*, 1824). Non è noto se Graciani fosse un compositore.

Nella cerchia del Cardinale York c'erano altri virtuosi del violino i cui componimenti sono sopravvissuti. In particolare si ricordano **Carlo Tassarini (1690-1766 ca.)** (i suoi *Allettamenti* furono dedicati al giovane Principe Enrico Benedetto Stuart nel 1740 e venivano ancora eseguiti a Roma negli anni '70 del XVIII secolo) e **Pasquale Bini (1716-1770)**, che il Cardinale York aveva assunto negli anni '50 del XVIII secolo. Un terzo virtuoso del violino attivo a Roma nel periodo 1770-1790 fu **Francesco Galeazzi (1758-1819)**, il cui importante trattato in due volumi sulla prassi esecutiva, *Elementi teorico-pratici*, fu pubblicato a Roma (1791/96) con l'approvazione ufficiale di Sebastiano Bolis.

Dopo aver lasciato Frascati nel 1776, Consalvi fu iscritto all'Accademia de' Nobili Ecclesiastici di Roma, dove rimase per sei anni. Durante questo periodo il *Diario Ordinario* di Chracas annotò la sua continua attività di poeta arcadico (iniziata durante gli anni di Frascati), ed è noto che Consalvi recitasse i suoi sonetti e le sue orazioni latine nel palazzo papale del Quirinale. I legami di Consalvi con San Lorenzo in Damaso (dove Bolis fornì musica sacra per quasi due decenni dal 1780 in poi) furono ulteriormente rafforzati quando, nel 1785, si trasferì in un appartamento del Palazzo della Cancelleria. La sua assidua presenza negli appartamenti del Cardinale York fu spesso notata da visitatori di spicco e, evidentemente, organizzava molti eventi liturgici a San Lorenzo, compresi i funerali di importanti prelati. Non

sappiamo con precisione per quale funerale furono composte le *Cinque Assoluzioni* di Bolis, ma possiamo ragionevolmente supporre che Consalvi conoscesse queste sublimi composizioni. Quella odierna è senza dubbio la prima esecuzione di quest'opera dalla fine del XVIII secolo, ed in più nel luogo originale per il quale fu composta.

Consalvi continuò ad affittare una casa di villeggiatura a Frascati, e mantenne così contatti con il Cardinale York durante i suoi periodi di residenza in città. Durante questi soggiorni Consalvi utilizzò le sue conoscenze musicali per supervisionare le orchestre per gli spettacoli teatrali del seminario, composti e diretti da Bolis. Non si sa con certezza il momento preciso in cui Ercole incontrò per la prima volta **Domenico Cimarosa (1749-1801)**. Il compositore, negli anni '80 del XVIII secolo lavorava principalmente tra Roma e Napoli. Tuttavia l'incontro potrebbe essere avvenuto a Frascati nel febbraio del 1780, dove Cimarosa eseguì le proprie arie, accompagnandosi al clavicembalo (Landò, *Diario*). Se invece supponiamo che Consalvi avesse incontrato Cimarosa in precedenza (forse alla prima della sua opera d'esordio per il Teatro Valle nel 1778), potrebbe essere stato Consalvi stesso a organizzare l'apparizione di Cimarosa a Frascati, dove il compositore tornò per il carnevale del 1782. Consalvi considerava Cimarosa uno dei migliori compositori del suo tempo e divenne suo amico intimo e principale protettore durante gli anni '90 del XVIII secolo. Sono sopravvissute alcune partiture di Cimarosa che testimoniano il patrocinio di Consalvi, tra cui diverse e consistenti messe orchestrali. Anche le opere sacre di Cimarosa di dimensioni più ridotte, come la sua *Messa in fa maggiore*, testimoniano ampiamente la sua abilità compositiva. Fu Consalvi a organizzare la grande cerimonia commemorativa di Cimarosa a San Carlo ai Catinari nel 1801 e a pagare Antonio Canova per un busto commemorativo del compositore.

Nel corso degli anni '90 la carriera di Consalvi progredì sempre più verso le alte sfere della curia romana, mentre continuò a presiedere importanti eventi liturgici nella Basilica di San Pietro. Nel 1793, **Pietro Alessandro Guglielmi (1728-1804)**, fu eletto come maestro di cappella della Cappella Giulia, dopo una competizione con i principali musicisti ecclesiastici di Roma (tra cui Bolis). Considerato

da molti studiosi alla pari di Cimarosa come compositore d'opera, Guglielmi iniziò la sua carriera a Napoli come musicista ecclesiastico presso il Conservatorio di Loreto sotto la guida di Francesco Durante. Nonostante il fatto che dal 1793 al 1804 le opere ecclesiastiche di Guglielmi furono eseguite in occasione di molti importanti eventi di San Pietro, a volte su richiesta specifica di Consalvi, oggi sono poco conosciute. Il *Kyrie* della *Messa in Do maggiore* di Guglielmi si suddivide in tre sezioni: mentre il trattamento contrappuntistico fugato è abilmente impiegato nella terza sezione, la parte iniziale è omofonica, seguita da un trio centrale quasi operistico per il *Christe*.

Consalvi fu creato Cardinale Diacono e Segretario di Stato da Papa Pio VII nell'agosto del 1800, nel mezzo del tumulto della rivoluzione e delle conseguenze dell'effimera Repubblica Romana. Sebbene le truppe francesi fossero state espulse dall'esercito del Regno di Napoli alla fine del 1799, esse avrebbero occupato nuovamente Roma dal 1808 al 1814. Per i restanti anni della sua vita, Consalvi si impegnò con fervore per assicurare il futuro del papato attraverso la ricostruzione e la riforma del suo governo, affrontando al contempo l'aggressione napoleonica. Dal 1818 al 1823, in qualità di cardinale protettore del Venerabile Collegio Inglese, ebbe un ruolo importante nel ristabilire il seminario fondato nel 1579, e che era stato chiuso durante la Rivoluzione Francese.

Il successore di Guglielmi alla Cappella **Giulia, Niccolò Zingarelli (1752-1837)**, non

ammirava l'imperatore francese, tanto che si rifiutò di eseguire un *Te Deum* in occasione dell'incoronazione del figlio neonato di Napoleone a re di Roma. Il compositore fu arrestato e mandato a Parigi (riscattandosi con la composizione di una nuova *missa brevis*) e alla fine tornò a Roma nel 1813. Dal diario di Angelo Costaguti, prefetto di San Pietro dal 1816 al 1818, apprendiamo che Consalvi mantenne l'interesse per il restauro della musica nella basilica, anche mentre si occupava di importanti questioni di stato (Rostirolla, *La Cappella Giulia*). Nel gennaio del 1817 il cardinale ordinò un triduo solenne in onore della Madonna da cantare a San Pietro e in altre due basiliche papali. Nello stesso anno, per i primi vesperi della festa di San Pietro, chiese personalmente che venisse cantato un salmo di Zingarelli. Giuseppe Baini scrisse che fu Consalvi a trasmettere a Pio VII il desiderio di un nuovo *Miserere* per la Cappella Sistina (*Memorie*, 1828). Anche Zingarelli compose un nuovo *Miserere* e, come i suoi predecessori, molte altre nuove composizioni sacre, la maggior parte delle quali oggi languono negli archivi, inedite e non eseguite.

Speriamo che queste prime esecuzioni moderne di tre opere di Zingarelli molto diverse tra loro (un *Dominus regnavit* per l'Epifania, l'inno *Alma redemptoris Mater* e un *O sacrum convivium* per soprano solo e violino) possano testimoniare la ricca varietà della sua produzione, oltre a restituirci il posto che gli spetta come ultimo di una lunga serie di influenti maestri di cappella nella vita di Ercole Consalvi.

CAPPELLA FEDE

Cappella Fede, founded by Peter Leech in 2008, is named in honour of Innocenzo Fede, composer and maestro di cappella at the London Catholic Chapel Royal of King James II of England from 1686-88: it is an ensemble specializing in seventeenth- and eighteenth-century music and has performed in many prestigious locations across the United Kingdom, as well as in Rome in 2018 and again in 2019.

An important feature of Cappella Fede's concerts is the fusion between scholarly research and dynamic, historically informed performance. Over the last few years this has brought many revived or rediscovered musical works to the concert platform by composers such as Antoine Selosse, Isabella Leonarda, Thomas

Kingsley, Miguel Ferreira, Innocenzo Fede, Gottfried Finger, Giovanni Battista Draghi, Antonio Cossandi, Claude Desgranges, Matthew Locke, Fortunato Santini, Giuseppe Ottavio Pitoni and many others.

LA CAPPELLA FEDE

La Cappella Fede, fondato da Peter Leech nel 2008, è così chiamata in onore di Innocenzo Fede, compositore e maestro della cappella cattolica londinese di re Giacomo II d'Inghilterra dal 1686-88: è un ensemble specializzato in musica del XVII e del XVIII secolo che si è esibita in sedi prestigiose in tutto il Regno Unito, e anche a Roma nel 2018 e 2019.

Una caratteristica importante dei concerti di Cappella Fede è la fusione tra ricerca scientifica ed esecuzione dinamica e storicamente aggiustata. Negli ultimi anni, ciò ha portato sulla scena concertistica molte opere musicali recuperate o riscoperte di compositori come Antoine Selosse, Isabella Leonarda, Thomas Kingsley, Miguel Ferreira, Innocenzo Fede, Gottfried Finger, Giovanni Battista Draghi, Antonio Cossandi, Claude Desgranges, Matthew Locke, Fortunato Santini, Giuseppe Ottavio Pitoni e molti altri.

Peter Leech is an award-winning choral conductor (First Prize: Mariele Ventre International Competition for Choral Conductors, Bologna, 2003), orchestral conductor, researcher, composer, singer, and lecturer. A graduate of the Elder Conservatorium (Adelaide) and Victorian College of the Arts (Melbourne), he also holds a PhD in musicology from Anglia Ruskin University.

Currently musical director of Costanzi Consort, Harmonia Sacra, Cappella Fede, and Cardiff University Chamber Choir, he held guest or permanent musical directorships of ensembles in both Europe and Australasia, notably The Song Company (Sydney), Bristol Bach Choir (UK), Royal Scottish National Orchestra Chorus, the City Chamber Orchestra of Hong Kong, City of Oxford Choir, Coro di Teatro Comunale Bologna, Coro Euridice, Esterhazy Chamber Choir, and Collegium Singers (Somerset). A specialist in English baroque court music, Russian Orthodox music, and music of the British Catholic diaspora at home and abroad, he has published articles and reviews in *Early Music*, *Music & Letters*, *Eighteenth-century Music*, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* and *The Consort*, as well as a chapter in *Memory, Martyrs, and Mission*, edited by Maurice Whitehead (Gangemi Editore, Rome, 2020), on historical music associated

with the Venerable English College, Rome. He is a specialist in the eighteenth-century Roman musical patronage of Cardinal Henry Benedict Stuart (1725-1807), bringing forth a landmark recording, *The Cardinal King* (Cappella Fede, Toccata Classics, 2016), to widespread critical acclaim, leading to deep specialism in Roman sacred music of the same period.

Kirsty Hopkins (soprano) read Music at Manchester University, continuing with post-graduate vocal training at Trinity College of Music where she won the Elizabeth Schumann Lieder Prize. Recent stage performances include First Witch in Purcell's *Dido and Aeneas* (Grange Festival), the Teacher in *The Moon Hares* (Orchestra of the Age of Enlightenment [OAE], Queen Elizabeth Hall), the immersive one-woman show *The Apple Tree* (OAE Tots) and Purcell's *Fairy Queen*, *King Arthur* and Mozart's *Magic Flute* for OAE Education. She was a soprano soloist in The Sixteen/Streetwise Opera's *The Passion* (a staged version of Bach's *St Matthew Passion* broadcast on BBC4) and played the title role in John Barber's *The Nightingale*, and Ruth Ellis in Charlotte Bray's opera *Entanglement; Betrayal* (I Fagiolini's murderous fusion of renaissance music and contemporary dance) and *Thomas Tallis* at The Sam Wanamaker Playhouse at Shakespeare's

Globe. Notable concert highlights include the European premiere of Howard Goodall's *Invictus: A Passion*; Handel's *Dixit Dominus* for The Sixteen at Versailles and Sydney Opera House; and Soprano Evangelist in Arvo Pärt's *Passio* for Eric Whitacre and the Hamburg Symphony Orchestra. Future performances include *The Fairy Queen: Three Wishes* for OAE at Queen Elizabeth Hall in London.

Tim Travers-Brown (countertenor) studied at the Royal Academy of Music and has appeared on stage and in concert throughout Europe, Japan, and the USA. Artists he has worked with include The Monteverdi Choir under Sir John Eliot Gardiner, The London Bach Singers (Bach cantatas and *St Matthew Passion*), The English Concert and Laurence Cummings (Bach cantatas & Handel's *Messiah*), Le Concert d'Astrée and Emmanuelle Haïm (Monteverdi *Orfeo*), The Gabrieli Consort under Paul McCreesh (Purcell *Odes*), The Sixteen (Bach *St John Passion*), Masaaki Suzuki (Bach cantatas), The Choir of the Enlightenment under Sir Charles Mackerras (Handel *Judas Maccabeus*), The Hannover Hofkapelle (Handel *Belshazzar*), The Parley of Instruments (Haydn, Purcell, Schütz, Handel), pianist Jeremy Filsell (20th Century English Song) and lutenist David Miller. Opera engagements include Agostino Steffani's *Niobe* (Creonte – cover) at The Royal Opera House and *Summer/Ensemble* in Purcell's *Fairy Queen and King Arthur*. Recordings include Handel cantatas with The Musicke Companye, Bach cantatas with Bach Collegium Japan and Masaaki Suzuki, and a solo disc of English Song entitled *The Frostbound Wood*. Tim is currently a Lay Clerk at St George's Chapel, Windsor Castle and teaches singing privately, at Eton College, at Cambridge, and at Royal Holloway University, London.

Simon Wall (tenor) held a choral scholarship at St John's College, Cambridge University gaining a BA and an MA in Theology, before taking up a scholarship at the Royal Academy of Music in London where he was awarded a Postgraduate Diploma in Singing. He currently combines his extremely busy solo career with his position as Lay Vicar at Westminster Abbey where, since September 2022, he has performed both at the funeral of Queen Elizabeth II and at the coronation

of King Charles III and Queen Camilla. Simon is a member of The Tallis Scholars, with whom he has now sung over 600 concerts.

Philip Tebb (bass) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music (RCM) on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, the Stanley Picker Trust Award, the Audrey Sacher Award, and the Josephine Baker Trust. Philip is in great demand as an oratorio soloist. Recent highlights include: Bach *St Matthew Passion* in St John's Smith Square; Bach *St John Passion* in Cadogan Hall; Bach *Magnificat* in St John's Smith Square; Beethoven *Mass in C* in Dorchester Abbey; Britten *War Requiem* in the Royal Festival Hall; Elgar *The Dream of Gerontius* at Snape Maltings; Handel *Messiah* in the Royal Festival Hall and Freemasons' Hall; Haydn *Creation* in Tewkesbury Abbey; Mozart *Requiem* in St Martin-in-the-Fields; Mendelssohn *Elijah* in Dorking Halls; Vaughan Williams *Hodie* in Bedford Corn Exchange; and Verdi *Requiem* in St Martin-in-the-Fields.

Martin Knizia (organ) was educated at the Musikhochschule Lübeck (Germany) and the Royal Academy of Music in London, where he studied organ with Martin Haselböck and David Titterington. After having held a Junior Fellowship and position as Associate Professor for Baroque Organ Improvisation and Figured Bass at the Royal Academy of Music, he now pursues a busy career as conductor, soloist, and continuo player. He has appeared at many major venues and festivals throughout England, including the Royal Festival Hall, the Barbican Centre, St Martin-in-the-Fields, the Purcell Room, and the London Bach Festival. Martin has conducted Handel's *Acis and Galatea* for the English Bach Festival at the Royal Opera House Linbury Studio, and he has appeared live on BBC Radio 3 with arias from Purcell's *Fairy Queen*. His interest in editing has resulted in a critically acclaimed edition of Orlando Gibbons's *Complete Organ Works*, published by Universal Edition, Vienna. Martin Knizia is director of music at the Pfarrkirche Altglienicke, Berlin.

Hazel Brooks (violin) studied at Clare College, Cambridge, 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 the Bankers Trust Pyramid Award and was a finalist in international competitions in York and Antwerp. She has given recitals throughout the UK and continental 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, and is the principal violinist for Cappella Fede, with whom she recorded *The Cardinal King*. Hazel recently completed a PhD in musicology at Leeds University.

Elizabeth Bradley (double bass) represented Scotland as a finalist in the Shell/LSO scholarship while studying at the Royal Northern College of Music. She enjoys a varied freelance career, regularly appearing with groups such as the Scottish Chamber Orchestra and the Orchestre Révolutionnaire et Romantique, conducted by John Eliot Gardiner. Her appearances as a chamber musician include performances with Bach Players, Configure8 (of which she was a founder member), and the Revolutionary Drawing Room. She was awarded a Master of Music in Ethnomusicology from SOAS, University of London, after pursuing her interest in styles of string-playing from around the world. Most recently as a bass player, she has become part of the *Music for Life* team, based at the Wigmore Hall, London, working with people suffering from dementia through improvised music-making. She also teaches bass at Trinity Junior College of Music, London.

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The British Embassy to the Holy See
www.gov.uk/world/organisations/british-embassy-holy-see
The Venerable English College, Rome
www.vecrome.org

Commemorative medallion of 1824 from the Leech Collection