



Saturday 12 October, 7pm  
St George's Church

## FAMILY CONNECTIONS: THE FORGOTTEN SCARLATTI

### Armonico Consort

Christopher Monks *director*

Eloise Irving, Áine Smith, Hannah Fraser-Mackenzie, Laura Moretto *sopranos*  
William Towers, Francis Gush, Matthew Farrell, David McGregor *altos*  
Robert Jenkins, Tim Lacy, Tim Burton, Gareth Edmunds *tenors*  
Christian Goursaud, Stuart O'Hara, Jack Comerford *basses*

Rebecca Windram *violin I*  
Edmund Taylor *violin II*  
May Robertson *viola*  
Martyna Jankowska *cello*

Andrew Durban *double bass*  
Geoff Coates *oboe*  
Sam Pierce *trumpet*  
Geoffrey Webber *organ*

with students from Eastbourne Music Centre and Varndean School Brighton

Francesco Scarlatti 1666-1741

Dixit Dominus

F Scarlatti

Messa a 16

Interval

Antonio Vivaldi 1678-1741

Gloria

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The 2024 Festival was curated and programmed by artistic director Deborah Roberts BEM who died on 9 September. We are so grateful to Deborah for her creative, innovative and fearless programming, always seeking to bring the music she loved to new audiences.

## The music

The father-and-son composers Alessandro and Domenico Scarlatti have long been famous, with Domenico Scarlatti's keyboard music in particular having stayed in the repertoire of harpsichordists and pianists ever since the 18th century, but today we feature the music of one of their little-known relatives, Alessandro's brother Francesco (1666-1741). His two large-scale sacred works, the Psalm setting *Dixit Dominus* and Mass (just Kyrie and Gloria), were both written during his years as *maestro di cappella* in Palermo, Sicily, where he moved to work having trained in Naples.

They are scored for 16-part choir, strings and trumpet, and the voices are split into four choirs, each with four singers. One of the most interesting features of the works is the way in which Scarlatti used the voices in the smaller-scaled movements. Rather than simply presenting these for solo singers, or the occasional duet with contrasted voice parts, Scarlatti highlights each voice in turn, using singers from the same voice part, often all four together. In the full sections Scarlatti makes the most of the polychoral forces, with short phrases being tossed to and fro between the choirs, and he also produces much densely written harmony and counterpoint in the form of slow chromatic sections and vigorous fugues. Scarlatti moved to the British Isles for the last years of his life, bringing his music with him and gaining performances in London and the Three Choirs Festival. His second marriage was to a woman called Jane with whom he lived in Dublin, where he died probably in 1741.

Nowadays, Vivaldi is amongst the most popular of all composers, but this has not always been the case. During his lifetime he did indeed enjoy considerable success, though his reputation was much greater in France, Holland and England than it was in his native Italy. He died in Vienna and was buried in a pauper's grave, and his music became neglected for a great many years. It wasn't until the emergence of the 'early music' groups in the 1960s that his music once again enjoyed widespread popularity.

The Gloria, together with the Four Seasons, is undoubtedly Vivaldi's best-known work. He wrote it for the Ospedale della Pietà, the Venetian girls' orphanage where he taught music from 1703. The girls were given a thorough training in choral singing, the more gifted ones also being given instrumental tuition and extra voice coaching. According to contemporary reports, the concerts that they gave were of a very high standard, and the entrance fees contributed significantly to the maintenance of the orphanage.

The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal.

Geoffrey Webber (Scarlatti) & John Bawden (Vivaldi)

## The texts

### Dixit Dominus

Dixit Dominus Domino meo:  
Sede a dextris meis

The Lord said unto my Lord:  
Sit thou on my right hand

Donec ponam inimicos tuos scabellum  
pedum tuorum.

Until I make thine enemies thy footstool.

Virgam virtutis tuae emittet Dominus  
ex Sion:  
dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy power  
out of Sion:  
Be thou ruler, even in the midst among  
thine enemies.

Tecum principium in die virtutis tuae:

In the day of thy power shall the people  
offer thee free-will offerings:

Ex utero ante luciferum genui te.

The dew of thy birthday is of the womb of  
the morning.

Juravit Dominus et non paenitebit eum:  
Tu es sacerdos in aeternum secundum  
ordinem Melchisedech.

The Lord swore, and will not repent:  
Thou art a priest for ever after the order  
of Melchisedech.

Dominus a dextris tuis:  
confregit in die irae suae reges.

The Lord upon thy right hand:  
shall wound even kings in the day of  
his wrath.

Judicabit in nationibus, implebit ruinas,  
conquassabit capita in terra multorum.

He shall judge the nations, fill the places  
with destruction,  
and smite in sunder the heads in the land  
of the many.

De torrente in via bibet,  
propterea exaltabit caput.

He shall drink of the brook in the way:  
therefore shall he lift up his head.

Gloria Patri, et Filio, et Spiritui Sancto,

Glory be to the Father, and to the Son,  
and to the Holy Spirit.

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

As it was in the beginning, is now;  
and ever shall be, world without end.

Amen.

Amen.

## Messa a 16 / Gloria

Kyrie eleison.

Lord, have mercy.

Gloria in excelsis Deo

Glory to God in the highest.

Et in terra pax, hominibus bonae voluntatis.  
Laudamus te, benedicimus te  
Adoramus te, glorificamus te.

And on Earth peace, good will towards men.  
We praise you, we bless you,  
We adore you, we glorify you,

Gratias agimus tibi, propter magnam  
gloriam tuam.

We give thanks to thee for thy great glory.

Domine Deus Rex celestis, Deus Pater  
omnipotens.

Lord God Heavenly King, O God, almighty  
Father.

Domine Fili unigenite, Jesu Christe.

O Lord, the only begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.

O Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.

Thou that takest away the sins of the world,  
have mercy upon us.

Qui tollis peccata mundi, suscipe  
deprecationem nostrum.  
Qui sedes a dexteram Patris, suscipe  
deprecationem nostram.

Thou that takest away the sins of the world,  
receive our prayer.  
Who is seated at the right hand of the  
Father, receive our prayer.

Quoniam tu solus sanctus, tu solus  
Dominus,  
Tu solus altissimus, Jesu Christe.

For Thou only art Holy; Thou only art the  
Lord;  
Thou only art the Highest, Jesus Christ.

Cum Sancto Spiritu in gloria Dei Patris,  
Amen.

With the Holy Spirit, in the glory of God the  
Father, Amen.

## The performers

Armonico Consort began life in 2001, set up by Christopher Monks and a group of university colleagues with a shared passion for music from the Renaissance to Baroque, coupled with the imagination to find new and unusual ways to present concerts. Audiences seemed to love their engaging and imaginative approach, and most concerts in the first years sold out. The ideas kept flowing, and their horizons broadened to include more contemporary repertoire but at the heart remained Renaissance to Baroque music, including some rarely heard gems performed by some of the world's finest singers and period instrumentalists.

An education programme was fundamental to Armonico Consort from the outset and now encompasses three AC Academy after-school choirs and an in-school choir creation programme which trains teachers as choir leaders. To date, almost 300 choirs and choir leaders have been created, reaching over 250,000 young people. Future developments for AC Academy include the overseas expansion of the Choir Creation programme in Kenya, and a major new partnership with Fundación Azteca in Mexico which will see them train new choir leaders across Mexico to create the first high level symphony orchestra and chorus in the country.

In 2016, in partnership with their sponsors Phillips 66, Armonico Consort created a major new initiative 'The Voice Squad' introducing a Phillips 66 workplace choir. This has had an incredibly positive impact on the well-being of the workforce, demonstrating the beneficial effects of singing on the human mind. The 'Voice Squad' has since been extended to workplaces and communities around the country and, following a new partnership with Alzheimer's Society, now includes care homes and Armonico's first-ever 'Memory Singers' choir for those living with dementia.

To mark Armonico's 20th birthday year, they celebrated as any reckless 20-year-old might, including the restaging of some of their favourite concert programmes such as the 53-part *Missa Salisburgensis* by Heinrich Biber, a tour of Bach's *St Matthew Passion* with Sir Willard White and Ian Bostridge, a tour and brand-new recording of 16-part works by Francesco Scarlatti, *Carmina Burana* in London and their biggest project to date, *It Takes a City*, a new commission for 2000 voices and orchestra as part of the cultural programme for Coventry UK City of Culture 2021, to a large audience at the Royal Albert Hall. In June 2022 they also celebrated with a unique project to celebrate the Platinum Jubilee of Queen Elizabeth II and in 2023, Armonico staged *Big Byrd* with The English Cornett and Sackbut Ensemble to mark the 400th anniversary of William Byrd.

[armonico.org.uk](http://armonico.org.uk)