

PARADISI GLORIA

Sacred music by Emperor Leopold I

audite



Cappella Murensis
Les Cornets Noirs

CAPPELLA MURENSIS

<i>Soprano I solo:</i>	Ulrike Hofbauer
<i>Soprano II solo:</i>	Monika Mauch
<i>Alto solo:</i>	Alex Potter
<i>Tenore solo:</i>	Hans Jörg Mammel
<i>Basso solo:</i>	Lisandro Abadie
<i>Soprano I ripieno:</i>	Lia Andres • Penelope Monroe
<i>Soprano II ripieno:</i>	Alice Borciani • Caroline Rilliet
<i>Alto ripieno:</i>	Roman Melish • Victor de Souza Soares
<i>Tenore ripieno:</i>	Richard Resch • Cory Knight
<i>Basso ripieno:</i>	Ismael Arróniz • Valerio Zanolli

LES CORNETS NOIRS

<i>Cornetto/Cornetto muto:</i>	Gebhard David
<i>Cornetto muto:</i>	Bork-Frithjof Smith
<i>Trombone:</i>	Simen van Mechelen • Detlef Reimers Fernando Günther
<i>Viola da gamba:</i>	Brian Franklin • Brigitte Gasser Christoph Prendl • Patrick Sepec
<i>Violone in G:</i>	Matthias Müller
<i>Arciliuto:</i>	Matthias Spaeter
<i>Organo:</i>	Johannes Strobl
<i>musical director:</i>	Johannes Strobl

LEOPOLD I. (1640-1705)

Stabat Mater

WV 47

Wien, Österreichische Nationalbibliothek, Mus. Hs. 15731

Wien, Bibliothek der Gesellschaft der Musikfreunde, I. 17562

Sonata 0:44

Stabat mater dolorosa 2:01

Quis not potest contristari 0:39

Pro peccati suae gentis 2:45

Tui nati vulnerati 0:46

Fac me vere tecum flere 2:50

Inflammatum et accensum 0:37

Fac me cruce custodiri 0:27

Quando corpus morietur 2:08





**Motetto de
Septem Doloribus Beatae Mariae Virginis
“Vertatur in luctum cythara nostra”**

W 40

Wien, Österreichische Nationalbibliothek,
Mus. Hs. 16070

Sonata 1:11

Vertatur in luctum cythara nostra 0:48

Lachrymantem et dolentem 2:05

Acutissimi dolores 0:52

Ritornello 0:39

Afflictissima tristatur 0:57

Fontes lachrymarum 0:59

Dicite, filiae Sion 0:30

Fons signatus 0:40

Maerores igitur Mariae 3:29



Missa pro Defunctis

W II

Wien, Österreichische Nationalbibliothek, Mus. Hs. 16054

Sonata 0:52

Requiem aeternam 1:28

Te decet hymnus 2:00

Requiem aeternam 1:31

Kyrie 0:38

Christe 0:42

Kyrie 0:44

Sonata 0:40

Sanctus 0:53

Pleni sunt caeli 0:39

Hosanna 0:42

Benedictus 0:58

Hosanna 0:44

Agnus Dei 3:14

Sonata 0:40

Lux aeterna 0:36

Cum sanctis tuis 1:17

Requiem aeternam 1:30

Cum sanctis tuis 1:50

**Tres Lectiones I. Nocturni
pro Defunctis Piae Claudiae Felici
lugens maestusque Leopoldus posuit
et musicis legibus distinxit**

W 33

Wien, Österreichische Nationalbibliothek,
Mus. Hs. 15642

Sonata 1:31

Lectio prima: Parce mihi, Domine 4:22

Responsorium: Credo, credo 3:36

Sonata 0:29

Lectio secunda: Taedet animam meam 4:25

Responsorium: Qui Lazarum resuscitasti 2:36

Sonata 0:37

Lectio tertia: Manus tuae, Domine 4:07

Responsorium: Domine, quando veneris 6:42





Emperor Leopold I

Born in 1641 in Vienna as the second son of Emperor Ferdinand II, Leopold I was initially destined for a theological career and hence received a suitable education to this end. He was nominated as successor to his father, who had died the previous year, as Holy Roman Emperor in 1658 in Frankfurt only after the death of his elder brother, Ferdinand. He reigned until his death in 1705 as a controversial ruler, because he was indecisive and less interested in politics than in music, feast days, religion, and hunting.

He inherited a gift for music from his father and was inculcated with the love of music by him; Ferdinand III had prepared the way as a poet of Italian texts and composer. Leopold devoted himself to music and to the musicians of his *Hofkapelle* (Court Chapel) with even greater commitment. As a child he was taught the harpsichord by the court organist Marcus Ebner and probably received lessons in composition from the *Hofkapellmeister* (Director of Music at the Court Chapel) Antonio Bertali.

Sixty-nine of Leopold I's numerous autonomous compositions have survived. Most of them are smaller works of church music, but we know of at least an ordinary mass and a requiem, ten oratorios and *sepolcri* (oratorios before the Holy Sepulchre), an Italian opera and an act of a further one, two *serenatas*, two Spanish intermezzos and six theatre works in addition nevertheless. We also know of one further opera of his composing, but only one aria from it has survived. Beyond this, though, the emperor contributed individual arias or scenes to most of the over 200 operas that were performed during his reign.

This CD gives an overview of the liturgical compositions that he penned. The idea that Leopold composed sad melodies particularly aptly, as a diplomat reported, is confirmed by the compositions recorded here, the texts of which all concern death – either that of Jesus Christ or the human one.

The *Stabat mater* and the motet *De septem doloribus B[eatae] M[ariae] V[irginis]* were written for the feast day of the Seven Sorrows of the Blessed Virgin Mary. This was celebrated on the Friday before Palm Sunday. From 1677 onwards, the oratorio *L'Amor della Redentione. Oratorio sopra li sette maggiori dolori della B[eatissima] Vergine* was sung on this day practically every year, also with music by Emperor Leopold. The *Stabat mater* served as the sequence and the motet as the offertory for the mass of the day. The pious emperor thus wrote three compositions for this for him obviously particularly inspiring holiday.

The *Stabat mater* is dated 30th March 1678, two days before the Friday on which in addition, also in this year, Leopold's above-mentioned oratorio was performed at the Hofburg chapel.



It keeps to the deeply sad key of B minor. Four vocal parts complement the three viols and violone, a cornett, two trombones, and bassoon. The short sonata at the beginning is presented only by the strings.

In the scoring of the 20 three-line half-verses of the anonymous medieval rhyming poem, Leopold gave great importance to the principle of variation, as well as building in, though, easily audible symmetries. The instrumentation changes for every half-verse; of the mere four tutti sections with choir and full instruments, three function as symmetrical axes and the last serves as a conclusion. In between are blocks of four vocal solos with strings, and duets and trios with *basso continuo*. Their order also follows a well-constructed plan. Homophonic treatment dominates overall, but at the end, Leopold demonstrates his contrapuntal skill in an “Amen” choral fugue, which forms the longest individual movement. There are also attempts to make motivic connections across the movements, in that the consequences of two upward leaps of a fourth dominate the sonata and the closing fugue that frame the whole, and also serve four times as the subject in the central section (verses 4-7).

The five-part motet *De septem doloribus B[eatae] M[ariae] V[irginis]* is undated. Its text (“Vertatur in luctum”) is not biblical, but rather a new composition, which, with individual textual borrowings, resonates strongly with the *Stabat mater*. One after another, the five solo singers take up the recitative, which brings them to a fugal, lamentational ensemble, which dialogues with choral parts. The affect of the text passage “Lachrymantem et dolentem piis fletibus comitemur” (“The crying and the suffering will we accompany with pious tears”) is imparted according to tradition with a motive of a rising semitone. A triple-time aria for the first soprano consists of two verses with an instrumental ritornello in between, as was also customary in the opera of this time. The bass was also given a solo role: his recitative and the small aria are accompanied by the strings. This structure is retained for the alto recitative that leads on to the final number, in which one or more of the soloists dialogue with the choir.

Leopold’s simple and heartfelt requiem was written for his first wife, the Infanta Margarita Teresa, who was also his niece and died in 1673 after only five years of marriage. He had married her – not least for dynastic reasons – as a fifteen-year-old girl at the end of 1666 and had obviously grown very fond of her. After giving birth four times (only one of the babies, an archduchess, survived), she contracted a lung ailment during her fifth pregnancy and died on 12th March 1673. At the solemn funeral, which took place in front of a magnificent funeral scaffold (“castrum doloris”) in the *Augustinerkirche*, which was linked to the *Hofburg*, three requiems sounded: one by the emperor and one each by his courts’ Directors of Music, Antonio Bertali and Johann Heinrich Schmelzer.



Leopold's requiem is for three five-part groups or "choirs", each composed for the same forces (2 sopranos, alto, tenor, and bass): voices (choir and soloists), strings (4 viols and violone), and wind instruments (2 mute cornetts and 3 trombones) and of course organ. The emperor did not set to music the entire text of the requiem mass, but limited himself to the ordinary (Kyrie, Sanctus, Benedictus, Agnus Dei) and the movements framing the proper: the Introit ("Requiem aeternam") and the Communion ("Lux Aeterna").

The introductory sonatas that precede the Introit, the Sanctus, and Communion are written in the polychoral technique that had then been cultivated for over a hundred years: strings and wind instruments alternate with one another several times in homophonic sections and unite at the end to give a full-voiced finale. In the mass sections, variation is provided by the constant building-up of contrasts: choral and solo passages, homophony and imitation, and duple and triple-time meters are juxtaposed with one another in varying combinations – wherein the instruments reinforce the voices in the tutti sections but lead independent lives in the solos.

The Introit ("Requiem aeternam") commences with traditional means of interpreting the text, such as diminished intervallic leaps and chromatic writing for the affect caused by death. In Leopold's requiem, textual recurrence always corresponds to musical, such that in the Introit the psalm "Te decet hymn" forms a solo middle section to the choral "Requiem aeternam"; this results in a *da capo* form for this movement, similarly also in the Kyrie. This movement is framed by the "Kyrie eleison", in duple time, which starts solistically and ends tutti; the middle section is the "Christe eleison", sung tutti in 3/2-time in imploring chromaticism.

Through their textual construction, the Sanctus and Benedictus, each closing with the "Osanna in excelsis", provide the form A-B-C-B. The Benedictus is kept traditionally solistic and homophonic and is the only movement of the requiem to be accompanied by the *basso continuo* alone. The Agnus Dei starts solistically, with sharp dissonances and pleading upwards chromaticism, answered by the choir, and after some interaction concludes in conciliatory fashion. The text "Lux Aeterna" occasions a brightening to E-flat major. The recurrence of the first part of the Introit ("Requiem aeternam"), which is predetermined by the liturgical text, prompted the emperor to reach back to its previous setting. The coda of the last words "quia pius es" is first presented by the choir and then concluded touchingly and to great effect by the soloists as a pianissimo echo of "pius es", also this time – as in most of the sections – not in the home key of G minor, but in G major, which symbolises the hope of salvation.

The emperor set to music the three lessons of the first nocturne of the Office for the Dead on the death of his second wife, the Innsbruck member of Habsburg dynasty, Claudia Felicitas, whom he had to bury in 1676 after only three-and-a-half years of marriage. This composition



was also performed in 1705 at his own funeral and every year thereafter, on 5th May, the anniversary of his death. It was also performed in 1720 upon the death of his third wife, Eleonora Magdalena Theresia.

The texts of this Nocturne are taken above all from the Book of Job and end with the “Requiem aeternam dona eis, Domine, et lux perpetua luceat eis” that is also used for the Introit of the requiem. The vocal scoring is the usual five-part one with two sopranos, and the instrumental accompaniment also displays the muted sounds then customary for dirges: viols in the treble, alto and tenor ranges, violone, and two mute cornetts, with alto and tenor trombones and a bassoon simply to support the voices and, of course, an organ for the *basso continuo*. Each of the three lessons is introduced by a short sonata, in which the mute cornetts are juxtaposed with the viols, and each ends with a choral passage in imitative style occurring twice or thrice. The ever-changing scoring – soloists, ensembles and choirs – corresponds to the ideal of the *concertante* style of this time. The solo movements are almost always recitatives or arias accompanied by obbligato instruments. Upward- and downward-moving chromatic steps are employed where the text speaks of sin (“Quia peccavi nimis”).

Herbert Seifert
translated by *Jessica Horsley*



CAPPELLA MURENSIS

The Cappella Murensis was founded by Johannes Strobl in 2002 as the professional vocal ensemble of the Abbey Church of Muri. According to the musical task in hand, the Cappella Murensis performs as an ensemble of vocal soloists, a chamber choir, or a Gregorian choir. One of the main focuses of Johannes Strobl and the Cappella Murensis is church music of the 16th to the 18th centuries, which is particularly suited to performance in the Abbey Church of Muri. In this period, the contribution of historical organs belongs of course *de facto* to the musical practice: alongside all forms of polychorality, particular attention is devoted to the connection between organ music and Gregorian chant that forms part of the Benedictine heritage of the Abbey Church of Muri.

With the Cappella Murensis, Johannes Strobl regularly organises performances of liturgical compositions that have been re-discovered in Swiss monasteries, which are also documented in radio recordings. Thus the ensemble has performed at the Festival international des musiques sacrées in Fribourg, at the International Bach Festival in Schaffhausen, in the banqueting hall of the monastery at Einsiedeln, in St. Gallen Cathedral, and at the Early Music Festival in Utrecht.

In collaboration with Thilo Hirsch and the ensemble arcimbolito, the Cappella Murensis has previously issued a recording of Johann Valentin Rathgeber's "Missa solennis in D" op. 12/12 with audite. A second SACD, "Polychoral Splendour", with polychoral works by Heinrich Schütz and Giovanni Gabrieli, was awarded the distinction of the International Classical Music Award 2013.





LES CORNETS NOIRS

In recent years the instrumental ensemble Les Cornets Noirs, which specialises in Italian and German Early Baroque music, has made a name for itself internationally. Founded in 1997 by Gebhard David and Bork-Frithjof Smith, the main interest of the group lies in solo and ensemble literature for the cornett (It. cornetto, Fr. cornet – also called “black cornett” because of its leather covering), which experienced its heyday from the middle of the 16th to the late 17th century north and south of the Alps.

Les Cornets Noirs were prize winners in the concours musica antiqua at the Festival van Vlaanderen Brugge 2000. Since then, the ensemble has performed at festivals in Switzerland, Austria, Germany, the Czech Republic, Poland, France, Luxemburg, Italy, and Portugal, both with their own programmes and in collaboration with vocal groups for the performance of large-scale Early Baroque works by Giovanni Gabrieli, Heinrich Schütz, Claudio Monteverdi, Georg Muffat, Heinrich Ignaz Franz Biber, and their contemporaries.

Les Cornets Noirs have also already issued two successful recordings with audite („Echo & Risposta“ and „Polychoral Splendour“).



JOHANNES STROBL

The Austrian-born musician Johannes Strobl received his first piano and organ lessons at the music school of Spittal an der Drau with Hermann Zeyß. He graduated from the Hochschule für Musik und Darstellende Kunst “Mozarteum” in Salzburg with Heribert Metzger and was awarded distinctions in both his teaching and soloist diploma in organ and his advanced degree in Catholic Church Music. This was followed by comprehensive studies in Early Music at the Schola Cantorum Basiliensis with Jean-Claude Zehnder (organ), Jörg-Andreas Bötticher (harpsichord), Jesper Christensen (figured bass) and Rudolf Lutz (improvisation), and additional masterclasses with Michael Radulescu, Luigi Ferdinando Tagliavini, Harald Vogel, Almut Rössler and James David Christie.

Johannes Strobl was a prize winner at the Paul Hofhaimer competition in Innsbruck in 1998. His musical activities as a soloist and ensemble player have taken him to many European countries and further afield to Israel, Japan, the US, Brasil, and Argentina.

Since 2001, Johannes Strobl has been employed as Director of Music of the Catholic parish of Muri in the Swiss canton of Aargau. In this role, he oversees the important historical organs of the church of the former Benedictine monastery and is artistic director of a distinguished concert series. He also teaches Improvisation and Liturgical Organ Playing at the Hochschule Luzern in the music faculty’s department of church music.



INSTRUMENTS

Gebhard David	Zink Stiller Zink	Serge Delmas, Paris 2012 Serge Delmas, Paris 1993
Bork-Frithjof Smith	Stiller Zink	Serge Delmas, Paris 1998
Simen van Mechelen	Altposaune	Ewald Meinl, Geretsried 2000 nach Michael Nagel, Nürnberg 1656
Detlef Reimers	Tenorposaune	Rainer Egger, Basel 1987 nach Sebastian Hainlein, Nürnberg 1632
Fernando Günther	Bassposaune	Rainer Egger, Basel 2000 nach Isaac Ehe, Nürnberg 1612
Brian Franklin	Diskantgambe Bogen	Christian Brosse, Borstorf 1992 Thomas Martin
Brigitte Gasser	Diskantgambe Bogen	Bert Dekker, Vries 2008 Arno Jochem, 1990
Christoph Prendl	Viola da gamba Bogen	Neil Hansford, Bristol 1996 nach John Pitts, London 1675 Eduardo Gorr
Patrick Sepec	Viola da gamba Bogen	Martin Weghaus, Waldbüttelbrunn 1997 nach Nicolas Bertrand Christopher English
Matthias Müller	Violone in G	anonym
Matthias Spaeter	Erzlaute	Maurice Ottiger, Les Paccots 2013
Johannes Strobl	Orgel	Giorgio Carli, Pescantina 2009 Principale 8' • Bordone 8' • Ottava 4' Doublette 2' • Quinta I 1/3'



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Abbey Church of Muri

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- Fondation Emmy Ineichen Muri
- Koch-Berner-Stiftung
- **SWISSLOS**
Kanton Aargau

executive producer:
recording producer:
photos:

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Dipl.-Tonmeister Simon Böckenhoff
AB-Design (p. 1-6, 13 + 16)
Bernhard Kägi, Muri

cover:

Detail from the stained glass windows of the cloister in Muri, dating principally from 1554/1558 from the workshop of Carl von Egeri of Zurich. It is one of the finest examples of Swiss Renaissance glass painting.

art direction and design:

AB•Design

