



ACKNOWLEDGMENTS

Cover: *Allegory of Fame*, by Giacomo Sementi (1589–1636), Alinari / Art Resource, NY.

Performing edition: Heinrich Ignaz Franz von Biber: *Missa Christi resurgentis*, edited by James Clements, Recent Researches in the Music of the Baroque Era, vol. 107 (Middleton, WI: A-R Editions, Inc., 2000). Used with kind permission of A-R Editions, Inc.

Special thanks to James Clements, whose assistance in this project is gratefully acknowledged.

All texts and translations © **harmonia mundi usa** except where noted otherwise.

© © 2005 **harmonia mundi usa**
1117 Chestnut Street, Burbank, California 91506

Recorded September 20–23, 2004
at the Temple Church, London
Producer: Robina G. Young
Recording Engineer & Editor: Brad Michel
DSD Engineer: Chris Barrett
Recorded, edited & mastered in DSD

HEINRICH IGNAZ FRANZ BIBER (1644–1704)

- | | | |
|----------------------------------|--------------------------------------------------------------------------------------------------------------------------------|-------|
| 1 | Fanfare No.4 <i>à due</i> from <i>Sonatae tam aris quam aulis servientes</i> (1676) | 1:56 |
| MISSA CHRISTI RESURGENTIS | | |
| 2 | SONATA | 1:16 |
| 3 | KYRIE | 3:11 |
| 4 | GLORIA | 8:57 |
| 5 | Sonata <i>à 6</i> (c. 1673) for trumpet, 2 violins, 2 violas & bass | 7:10 |
| 6 | CREDO | 11:21 |
| 7 | Sonata XII from <i>Sacro-profanus concertus musicus</i> (1662)
– JOHANN HEINRICH SCHMELZER (c. 1620–1680) | 4:40 |
| 8 | SANCTUS | 4:40 |
| 9 | Sonata XI from <i>Fidicinium sacro-profanum</i> (1682) | 6:09 |
| 10 | AGNUS DEI | 4:15 |
| 11 | Fanfare No.I <i>à due</i> from <i>Sonatae tam aris quam aulis servientes</i> (1676)
<i>Fidicinium sacro-profanum</i> (1682) | 1:32 |
| 12 | Sonata I | 7:37 |
| 13 | Sonata V | 3:59 |
| 14 | Sonata III | 5:09 |
| 15 | Sonata VII | 5:45 |

The English Concert & The Choir of The English Concert
Andrew Manze

HEINRICH IGNAZ FRANZ BIBER

DURING 2004, three hundred years after the death of Biber, The English Concert gave the first European performances in modern times of the *Missa Christi resurgentis*. Although the existence and whereabouts of this Mass have been known for a long time, it is only thanks to the work of Dr James Clements that it can be heard today. Before I met James, I had pictured an intrepid Indiana Jones look-alike, abseiling his way into the candlelit vaults of Kroměříž castle deep in the Czech Republic, sneezing his way along the dusty shelves and finally laying his hand on a pile of music undisturbed since it was placed there by one of Biber's contemporaries. More Bond than Jones, James described a reality far more prosaic, involving cups of tea with helpful librarians, ugly strip-lighting and many silent hours poring over scraps of paper. The result, however, is the same: we can now hear a lavish piece of music that Biber wrote for the Archbishop of Salzburg. This recording was made in London's Temple Church which, while not as lofty a building as Salzburg's cathedral, has as voluminous an acoustic. By placing the four main 'choirs' of musicians – two groups of singers, one each of strings and winds – approximately at the four corners of a square we were able to create the impression of Salzburg's grandeur without losing clarity, which can easily happen in Biber's polychoral works.

In 1994 I wrote programmes for BBC Radio to celebrate Biber's three-hundred-and-fiftieth birthday. I expressed a hope that by 2004 much more of his music would be unearthed. This recording provides one of the last, missing pieces of a jigsaw. Almost all Biber's surviving instrumental music, and most of the vocal music, has been performed and recorded, and his one surviving opera, *Arminio*, has been staged. Biber could be said to epitomize the renaissance of interest in early music. Austrian musicologists realized his worth over a century ago. On seeing their new editions, Paul Hindemith declared Biber to be the greatest composer before Johann Sebastian Bach,

influenced perhaps by Biber's fondness for Hindemith's own instrument, the viola. A few baroque devotees started playing the sonatas – the late Lord Menuhin told me he used to fiddle through them in private – and in the 1950s and '60s the Leonhardt Consort and Nicolaus Harnoncourt's *Concentus Musicus Wien*, started playing Biber on period instruments. Ten years ago it was still only the more intrepid violinists who performed Biber. Now, few baroque specialists do not. Musicians and audiences are increasingly in awe of his mastery of sonority, timing, profundity and wit, making Biberphilia one of the fastest growing enthusiasms in baroque music today.

– ANDREW MANZE

Missa Christi resurgentis

THE SPLENDOURS OF seventeenth-century Salzburg, with its richly decorated churches, fountains, spires, and beautiful location in the Alps, inspired one contemporary commentator to describe it as 'little Rome'. Its magnificent cathedral (built 1614–1628), with its colossal marble statues dominating the entrance, and the lavish interior adorned with oil paintings and containing four organ galleries, epitomises baroque grandeur. All this represented the power and glory of Salzburg's prince-archbishops, who dominated sacred and secular life in the town and province.

When Biber entered the employ of Prince-Archbishop Maximilian Gandolph von Khuenberg in Salzburg in 1670 – after having absconded from his position at the Kroměříž court in Moravia (Czech Republic) – he was a mere *cubicularius*, or chamber servant. During the next thirty-four years he moved up the court hierarchy, becoming Vice-Kapellmeister in 1679, Kapellmeister in 1684, and was knighted by Leopold I in Vienna in 1690. During this time Biber published several collections of instrumental music which he dedicated to the archbishop. Less well known, however, is Biber's vocal music. He composed eight Masses, two Requiems, a large amount of music for Vespers and numerous small-scale sacred works. All of these would have been written for performance in one of Salzburg's churches or the cathedral, where Biber was responsible for training the choir boys, and for which he was often asked to compose works to mark important events.

The *Missa Christi resurgentis* (1673–1674) is one such work most likely written for performance in Salzburg Cathedral, probably for Easter celebrations in 1674. Engravings from late seventeenth-century Salzburg show musicians performing from the four organ galleries during mass. Positioning groups of musicians around the building in this way heightens the effect of passages of music in which the ensemble is divided into smaller

groups engaging in ‘dialogue’ (known as ‘antiphony’). As a result, much of the music written for the cathedral makes extensive use of antiphonal techniques, and the *Missa Christi resurgentis* is no exception. The Mass uses two four-part choirs and an additional bass, which often engage in such antiphonal passages, but sometimes come together to form one choir. There are also two instrumental ‘choirs’: strings and brass, which (like the voices) sometimes work ‘against’ each other in antiphony and sometimes come together to form a larger instrumental ensemble.

Indeed, instruments are particularly prominent in this Mass which opens with an exuberant instrumental sonata that sets the tone of the work. Duets for trumpets or cornetti appear in most movements, and the duets for violins (Biber’s own instrument) in the *Gloria* and *Benedictus* are particularly showy. Interestingly, there are several passages for three solo bass voices. Exactly why Biber chose three bass soloists in this Mass is unknown. Whatever symbolism was intended – perhaps Trinitarian – is yet to be discovered. Note especially the *Christe eleison* and (more unusually) the *et resurrexit* in the *Credo*.

In the *Gloria* and *Credo* Biber makes particular use of rhetorical devices to highlight the meaning of the words. Examples include the dotted rhythms to depict the *Laudamus te* (‘we praise You’), which build in momentum leading to a climax of rushing semiquavers on the words *Propter magnam gloriam tuam* (‘for Thy great glory’) involving the whole ensemble (*Gloria*); a repeated, descending melody on the words *descendit de caelis* (‘descended from Heaven’) scored for three consecutive duets (*Credo*); and a minor-key *Et incarnatus est* leading to the poignant *Crucifixus etiam pro nobis* (‘He was crucified also for us’) where the music becomes very chromatic (*Credo*). The scoring in the *Sanctus* of the words *Pleni sunt caeli et terra gloria tua* (‘Heaven and earth are full of Thy glory’) is for the full ensemble.

The manuscript parts for the *Missa Christi resurgentis* are now held in the archives in the splendid baroque castle in Kroměříž, along with numerous other manuscript and printed works by Biber. Among these are the autograph parts for the buoyant *Sonata à 6* in C for solo trumpet,

strings and continuo dating from around 1673, which alternates passages of writing for trumpet and strings with two reflective, rhetorically-conceived passages firstly for the second violin in the minor key, then for the first violin in the major key. With the exception of the opening, all the themes in this sonata are based around a descending triad, but nevertheless each sounds very different.

Whilst Biber gives us no clue in the manuscript about where the *Sonata à 6* should be performed, this is not the case for the rest of the instrumental music recorded here. It was customary in late seventeenth-century Salzburg to perform instrumental works during the liturgy, and Biber’s 1682 collection of sonatas *Fidicinium sacro-profanum* (‘Sacred and Secular String Music’) may well have been used for this purpose. These sonatas show the influence of the Viennese composer Heinrich Schmelzer (c. 1620–1680) whose 1662 collection of sonatas, *Sacro-profanus concentus musicus* (‘Sacred and Secular Consort Music’), not only has a similar title, but similar stylistic traits. The trumpet fanfares were published as an appendix to Biber’s 1676 publication of twelve sonatas for trumpets and strings entitled *Sonatae tam aris quam aulis servientes* (‘Sonatas as much for the altar as for the court’). Trumpets were of immense importance as they were an emblem of the Archbishop’s nobility, and it is therefore not surprising that he had no fewer than twelve trumpeters to hand. They would have performed these fanfares when the Archbishop entered the cathedral for Mass and when he left afterwards, just as the two trumpets mark the moment of Christ’s Ascension into heaven in the *Credo* of the *Missa Christi resurgentis*.

– © DR. JAMES CLEMENTS



Richard Haughton

Andrew Manze

violin & director

Andrew Manze is “a violinist with extraordinary flair and improvisatory freedom” (*BBC Music Magazine*), “the first modern superstar of the baroque violin” (*San Francisco Examiner*).

As a player, he specializes in repertoire from 1610 to 1830; as a conductor, he is much in demand

among both period- and modern-instrument orchestras around the world. He also teaches, edits music, contributes articles to numerous periodicals, and broadcasts regularly on radio and television. He is a presenter on BBC Radio’s new *Early Music Show*.

A Cambridge Classicist by training, Andrew Manze studied the violin with Simon Standage and Marie Leonhardt. He was Associate Director of The Academy of Ancient Music from 1996 to 2003, and succeeded Trevor Pinnock as Artistic Director of **The English Concert** in July of that year. He is also Artist-in-residence at the Swedish Chamber Orchestra. In his new role at The English Concert, Andrew will move into Classical repertoire, including Mozart’s violin concertos, orchestral works and reorchestrations of Handel’s oratorios, while continuing to perform baroque repertoire. 2003 saw his debut tour of the UK with The English Concert, a televised concert at the London Proms and a filmed reconstruction of Handel’s *Water Music* on the River Thames for the BBC. In their first prize-winning recording together, Manze led The English Concert in a dazzling Mozart program, including *Eine kleine Nachtmusik* (HMU 907280); their second recording featured violin concertos by Vivaldi, reconstructed from a little-known Viennese manuscript (HMU 907332).

The English Concert

“The best of London’s authentic chamber orchestras”

– The Sunday Times, London

Andrew Manze’s leadership of **The English Concert** was launched in 2003 with a special appearance at the BBC Proms in London and the release of a new Mozart recording, *Night Music*, for **harmonia mundi usa** (HMU 907280). BBC Music Magazine wrote, “I can’t remember another performance...that can match these for freshness, exhilaration and sheer fun.” The English Concert was founded by Trevor Pinnock in 1973 and is among the world’s leading early music ensembles. Under Andrew Manze’s direction, the orchestra has added annual appearances in the USA to its worldwide touring schedule and is expanding its recording plans with **harmonia mundi usa**.

The English Concert

& The Choir of The English Concert

THE ORCHESTRA

VIOLIN
Andrew Manze
Walter Reiter

VIOLA
Trevor Jones
Ylvali Zilliacus

VIOLONCELLO
Alison McGillivray

VIOLONE
Peter McCarthy

CORNETT
Jeremy West

CORNETT / CORNETTINO
Fiona Russell

TRUMPET
Mark Bennett
Michael Harrison

TROMBONE
Adam Woolf
Philip Dale
Stephen Saunders

ORGAN / HARPSICHORD
David Gordon
Temperament: ½ comma meantone
Pitch: A=440 / Tuner: Claire Hammett

THEORBO
David Miller

Andrew Manze *director, violin*

THE CHOIR

SOPRANO
Natalie Clifton-Griffith
Grace Davidson

ALTO
Frances Bourne
Susanna Spicer

TENOR
Daniel Auchincloss
Andrew Staples

BASS
Richard Fallas
Robert Macdonald
Stuart MacIntyre

The instruments and their makers

VIOLIN **Andrew Manze**
Amati family, Cremona, c. 1690

Walter Reiter
Mathias Klotz Mittenwald, 1727

VIOLA **Trevor Jones**
Rowland Ross, 1977, after Stradivarius

Ylvali Zilliacus
Jan Pawlikowski, Krakow, 2004

CELLO **Alison McGillivray**
Anonymous English, c. 1720

VIOLONE **Peter McCarthy**
Prentice, 1969, copy of Ventura Linarol, Padua, 1585, remodelled R Dawson, 2001

CORNETT **Jeremy West**
Christopher Monk, 1997, after various originals

Fiona Russell
CORNETT: John McCann; CORNETTINO: Serge Delmas

TRUMPET **Mark Bennett**
Matthew Parker, 1996, after Johann Leonard Ehe II, Nürnberg, late 17th c.

Michael Harrison
Matthew Parker, 2003, after Johann Leonard Ehe II, Nürnberg, late 17th c.

TROMBONE **Adam Woolf**
ALTO TROMBONE: Egger, after Hieronimus Starck, Nürnberg, 1670

Philip Dale
TENOR TROMBONE: after Sebastian Hainlein, Nürnberg, 1632

Stephen Saunders
BASS TROMBONE in F, Meinel

CONTINUO **David Gordon**
ORGAN: Goetze & Gwynn, 2000 8'4'2' pipes in the style of Snetzler
HARPSICHORD: Mackinnon & Waitzman, 1989
Flemish double, after the Colmar Ruckers

David Miller
14-COURSE THEORBO by Martin Haycock, Charlton, Sussex, 1995

Missa Christi resurgentis

3 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

4 Gloria

Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine, Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

6 Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium, et invisibilem.
Credo in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest,
and in earth peace
to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
have mercy upon us.
For thou only art holy.
Thou only art the Lord,
Thou only art the most high, Jesus Christ.
With the Holy Ghost,
in the glory of God the Father.
Amen.

Credo

I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all worlds.
God of God, light of light,
true God of true God,
begotten, not made,
being of one substance with the Father:
by Whom all things were made.

Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur, et conglorificatur:
qui locutus est per Prophetas.
Et in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptismam,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

8 Sanctus & Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

10 Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Who for us men
and for our salvation
descended from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary: and was made man.
He was crucified also for us:
under Pontius Pilate
He suffered and was buried.

And on the third day He rose again,
according to the Scriptures.
He ascended into heaven:
and sitteth at the right hand of the Father.
And He shall come again with glory,
to judge the living and the dead:
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life:
who proceedeth from the Father and the Son.
Who with the Father and the Son together
is adored, and glorified:
as it was told by the Prophets.
And I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism,
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

Sanctus & Benedictus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.

Hosanna in the highest.
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God,
Who takest away the sins of the world:
have mercy upon us.
Lamb of God,
Who takest away the sins of the world:
have mercy upon us.
Lamb of God,
Who takest away the sins of the world:
grant us peace.