

Solemn Vespers

Vesperae solennes de Confessore • Vesperae solennes de Dominica

Collegium Instrumentale Brugense • Capella Brugensis

Patrick Peire



Wolfgang Amadeus Mozart (1756-1791): Vespers and Vesper Psalms

The greater part of Mozart's church music, including his two settings of *Vespers* and his setting of the Vespers *Dixit Dominus* and *Magnificat*, was written for the Cathedral in Salzburg, where he, like his father, served in the musical establishment of the ruling Prince-Archbishop, from 1772 Hieronymus von Colloredo. Mozart had been born into a musical family in Salzburg in 1756 and was soon established as a child prodigy, his precocious talents perceived and fostered by his father. The fact that Mozart died at the relatively early age of 35 makes his achievement even more amazing, only leaving regret at what might have followed.

Mozart's early years brought a series of more or less extended concert tours, including performances at Versailles and at the English court. After 1772 leave of absence for his father, Leopold Mozart, Deputy *Kapellmeister* to the Archbishop of Salzburg, was only granted with considerable reluctance and the composer, now in paid employment to the court, suffered similar restrictions. In 1777 he resigned his position in search of greater opportunities that might be on offer in Mannheim or in Paris. After his mother's death in the latter city in 1778, he returned to Salzburg once more, now to be employed from 1779 as court organist. A visit to Munich in 1781 for the performance of the opera *Idomeneo*, commissioned by the Elector of Bavaria, was followed by a summons to join his patron in Vienna, where disagreement led to his dismissal. He now took up residence there, marrying imprudently, winning early success but existing in increasingly precarious independence until his death in 1791.

Mozart's first liturgical composition is a setting of the *Kyrie*, written in Paris in 1766. His first Masses and sacred music for Salzburg began in 1769. The office of Vespers was often allowed relatively elaborate settings for performance on the eve of a feast day and on the evening of the day itself. The liturgical form includes a

series of psalms and the canticle, the *Magnificat*. The present release opens with settings of the opening Vespers psalm, *Dixit Dominus* and of the final *Magnificat*, completed in July 1774. These are scored for trumpets and drums, three trombones, strings and organ, with soloists and choir. Much of the first is homophonic, with occasional antiphonal writing. The final *Gloria* introduces a moment of solemnity, before the lively pace resumes in a contrapuntal final verse and Amen. The *Magnificat* is generally more contrapuntal in texture, offering graphic illustration of the words and ending in a fugal *et in saecula saeculorum*.

The two settings of Solemn Vespers that Mozart composed for Salzburg a year apart from each other in 1779 and 1780 reflect the reformist tendencies of Archbishop Colloredo, who had decreed that the settings of the words should be concise and not structured operatically as arias and ensembles, as was the style in Neapolitan church music of the day. In a letter to Padre Martini in 1777 Mozart had complained about the musical limitations on church music in Salzburg, coupled with the continuing demand for trumpets and drums and so on. Both these settings are relatively brief and rely little on repetition.

The earlier setting, the *Vesperae solennes de Dominica*, K321, (Solemn Vespers for Sunday), was written in the same year as the well-known *Coronation Mass*. Scored for soloists, choir, trumpets, drums, three trombones, strings and organ, it includes five psalms and a final *Magnificat*. Mozart is here breaking away from convention in his choice of keys, with a beginning and ending in C major, but otherwise four separate keys – E minor for the *Confitebor*, B flat major for the *Beatus vir*, F major for the *Laudate pueri* and A major for the *Laudate Dominum*. There is contrast between the settings, with the *Laudate pueri*, for example, a choral setting beginning in canon and proceeding with a sure

command of counterpoint, to be followed by a coloratura aria with strings and organ for the *Laudate Dominum*. Remarkable too is the final *Magnificat* where Mozart combines majestic choral writing with contrasting passages for solo voices and an orchestral symphonic texture.

The *Vesperae solennes de Confessore*, K339, (Solemn Vespers for a Confessor), was written shortly before the great *opera seria* for Munich, *Idomeneo*. It is scored as before and the *Laudate Dominum* is again set

for soprano solo, this time one of Mozart's most serene melodies. The six movements cover a wide range of keys with the opening and closing sections in C major, passing through the keys of E flat, G, D minor and F. The writing is mainly energetic with alternations between soloists and choir and a conventional fugue for the *Laudate pueri*. It is with the conciseness and imagination of these two settings that Mozart, far from being servant to church music conventions, is already forging a new language for sacred music.

Capella Brugensis

Greta De Reyghere, Soprano • Marijke van Arnhem, Mezzo-soprano
Renaat Deckers, Tenor • Jan Van der Crabben, Bass

Capella Brugensis was founded by Patrick Peire and consists of trained singers specially selected for each project. Its repertoire ranges from early Flemish polyphony to contemporary works, performed either *a cappella* or together with orchestra or chamber ensemble. Recent notable successes have included passions by Bach and Telemann, oratorios by Handel and masses by Haydn and Mozart. Other recent highlights have included Beethoven's *Missa Solemnis*, Purcell's *Dido and Aeneas*, Bach's *B minor Mass* and Fauré's *Requiem*. The choir has made several recordings and took part in the Naxos recording of *Tancredi* that received a *Grammy Award* nomination in 1996.

Collegium Instrumentale Brugense

Since its foundation in 1970, the Collegium Instrumentale Brugense has become one of the most celebrated chamber orchestras in Europe. Under the direction of Patrick Peire the orchestra is renowned for its historically informed performances on modern instruments. The choice of modern instruments is deliberate since it widens the scope of its repertoire, which ranges from forgotten masterpieces of the baroque, such as Handel's *Brookes Passion* and Telemann's *St John Passion* to contemporary works, including works commissioned specially for the ensemble. In 1996 the Collegium Instrumentale Brugense received a *Grammy Award* nomination for its participation in the Naxos recording of Rossini's *Tancredi* (8.660037-38) and was awarded the Municipal Cultural Council Prize in Bruges.

Patrick Peire was born in Bruges in 1946. He studied at the Royal Conservatoires in Ghent and Brussels, winning prizes for harmony, flute, recorder, chamber music and history of music, as well as gaining a degree in musicology and psychology, specialising in the psychology of music, from the University of Ghent. He went on to specialise in early music and historical performance in Cologne and The Hague. As an instrumentalist he has appeared with many chamber groups, both in Belgium and abroad and in 1970 he founded the Collegium Instrumentale Brugense. From 1986 to 1994 Peire was conductor of the Nieuw Vlaams Symphony Orchestra, with which he expanded his repertoire to include symphonic works. Patrick Peire combines his international career with teaching posts at the Royal Conservatoire in Ghent and the Lemmens Institute, as well as giving masterclasses.

Wolfgang Amadeus Mozart (1756-1791): Vespers and Vespersalmen

Die Kirchenmusik im italienischen Stil erfuhr im Jahr 1610 mit den Vespers Monteverdis ihren ersten großen orchestralen Einfluß. Diese Vespers sind opulent, großartig und in direktem Bezug zur byzantinesken Markuskirche in Venedig gearbeitet. Wie Monteverdi, so hatte auch Mozart, als er seine beiden erheblich kürzeren Vertonungen der Vesper komponierte, eine ganz bestimmte Kirche im Kopf – in diesem Falle den Salzburger Dom, an dem er im Dienst des dortigen Fürsterzbischofs Hieronymus Colloredo stand. Ungefähr zur selben Zeit war Haydn, Mozarts musikalischer Mentor und Berater, in Wien für die Fürsten Esterházy in Esterháza und Eisenstadt tätig. Er und Mozart gingen daran, mit einer Reihe von Messen und geistlichen Werken eine neue österreichische Tradition geistlicher Musik zu schaffen.

Mozart wurde 1756 in Salzburg in einer musikalischen Familie geboren und galt schon früh als Wunderkind. Ob das nun an seinen angeborenen Talenten lag oder ob er sich erst durch den stetigen Druck seines Vaters dazu entwickelte, ist irrelevant; er war dazu bestimmt, der größte Komponist seiner Zeit zu werden, und das mit einem geradezu beunruhigenden Eifer: Das Köchelverzeichnis (KV), in dem seine Werke durchnummeriert werden, listet über sechshundert

Stücke, darunter Opern, Sinfonien, Konzerte, Kammermusik und Lieder auf. Die Tatsache, daß Mozart wohl in der Blüte seines schöpferischen Daseins aus dem Leben schied, macht diese Fülle an Meisterwerken noch erstaunlicher. Man kann sich kaum vorstellen, was noch hätte geschehen können, wäre Mozart nicht 1791 gestorben.

Frühes Training und der Despotismus des Vaters, der aus Wolfgang und dessen Schwester berühmte Künstler machen wollte, ließen die ersten Kompositionen schon aus der Feder des fünfjährigen Knaben fließen. Ein Jahr später wurden die beiden Geschwister von Leopold durch ganz Europa geschickt und spielten vor bedeutenden Persönlichkeiten wie Ludwig XV. in Versailles und Georg III. in London. Salzburg, ihre Heimatstadt, erreichten sie erst wieder im Jahre 1776. Dem schlossen sich Reisen nach Italien an, wo sich Mozart stark von Allegris berühmtem *Miserere* beeindruckt zeigte und es im Nachhinein aus dem Gedächtnis niederschrieb. Nach seiner Rückkehr nach Salzburg stellte sich Mozart in den Dienst des Fürsterzbischofs, unterbrach allerdings sein Arbeitsverhältnis vorübergehend, um 1777 eine Reise nach Paris anzutreten. Nach dem Tod seiner Mutter kehrte er 1778 in seine Heimatstadt zurück und arbeitete wieder für

Colloredo. Nach Auseinandersetzungen mit seinem Arbeitgeber bat er 1781 um seine Entlassung und ließ sich in Wien nieder. Trotz Mozarts zumeist schlechten Verhältnisses zu Colloredo und zu seiner Heimatstadt waren viele der geistlichen Werke in dieser Zeit entstanden.

Eigentlich stammt Mozarts erste geistliche Komposition aus seiner Pariser Zeit, ein einfaches *Kyrie in F-Dur* vom 12. Juni 1766. Ein Jahr später folgte das eigentümliche religiöse Drama *Die Schuldigkeit des ersten Gebotes*, bevor 1768 die Reihe der für Salzburg gedachten Messen und geistlichen Stücke begann. Die beiden großen Werke dieser CD sind die *Vesperae solennes*, die Mozart 1779 und 1780 in Salzburg im Abstand von einem Jahr komponierte. Ihnen ist das 1774 geschriebene *Dixit Dominus* mitsamt *Magnificat* vorangestellt, beides Teile einer Vesper. Diese zwei kurzen Stücke sind reich gearbeitet und zeigen sowohl gute Kenntnis als auch ausgiebigen Gebrauch des Kontrapunkts. Die beiden vollständigen Vespere spiegeln Fürsterzbischof Colloredos Wunsch wider, die Vertonung knapp zu halten und nicht, wie in der damaligen neapolitanischen Kirchenmusik üblich, die Teile nochmals in einzelne Abschnitte mit Arien und Ensembles zu gliedern. So sind diese beiden Werke ziemlich kurz und arbeiten nur spärlich mit Wiederholungen. Dem Solosopran aber gab Mozart Raum – wunderbar vor allem das schöne und fließende *Laudate Dominum* aus KV 339. Die ältere Vesper (KV 321) wurde im selben Jahr wie die bekannte *Krönungsmesse* geschrieben. Sie enthält sechs Teile: fünf Psalmen und ein abschließendes *Magnificat*. Mozart wich hier vom üblichen Stil der Kirchenmusik

seiner Zeit ab, denn das Werk beginnt und endet zwar in C-Dur, führt aber im Verlauf durch vier verschiedene Tonarten: das *Confitebor* steht in e-moll, das *Beatus vir* in B-Dur, das *Laudate pueri* in F-Dur und das *Laudate Dominum* in A-Dur. Die Sätze bestehen aus kontrastierenden Teilen, zum Beispiel folgt dem *Laudate pueri*, einem Choralsatz in Kanonform, der immer mehr ins Fließen kommt, das *Laudate Dominum* als Koloraturarie mit obligater Orgel. Ebenfalls bemerkenswert ist das abschließende *Magnificat*, in welchem Mozart geschickt den majestätischen Gesang des Chores mit einem veritablen sinfonischen *Allegro* verbindet.

Die Vesper von 1780 (KV 339) entstand kurz bevor Mozart den Auftrag für die große Opera seria *Idomeneo* bekam. Die Besetzung dieser zweiten Vesper besteht wie die der ersten aus den üblichen vier Solisten, Chor und Orchester. Wie in KV 321 gab Mozart auch hier das *Laudate Dominum*, eine seiner klarsten Melodien, dem Solosopran. Und wie in dem früheren Werk führen die sechs Sätze durch ein breites Spektrum verschiedener Tonarten: Anfangs- und Schlußteil stehen wieder in C-Dur, dazwischen stehen Es-Dur, G-Dur, d-moll und F-Dur. Das Werk ist zumeist ziemlich kraftvoll mit Wechseln von Solisten und Chor und einer konventionellen Fuge für das *Laudate pueri*. Mit der Kürze und der originellen Fantasie dieser zwei Werke fand Mozart, weit davon entfernt, nur Diener einer konservativen Kirchenmusiktradition zu sein, eine neue Sprache für geistliche Musik.

David Doughty

Deutsche Fassung: Marie-Theres Eloi

Wolfgang Amadeus Mozart (1756-1791): Vêpres et psaumes de Vêpres

Le domaine de la musique d'église de style italien connu sa première grande influence orchestrale avec les *Vêpres* de Monteverdi de 1610, œuvre d'envergure en adéquation avec la splendeur du décor byzantin de la cathédrale Saint-Marc de Venise, avec laquelle on les associe. A l'instar de Monteverdi, Mozart composa ses Vêpres, deux partitions bien plus courtes, à l'intention d'une cathédrale précise : celle de Salzbourg, dont l'archevêque, Hieronymus Colloredo, était son employeur. Haydn, le mentor de Mozart, travaillait vers la même époque à Vienne, Esterháza et Eisenstadt ; Mozart et lui devaient instaurer un nouveau canon de messes et de pièces religieuses, formant ainsi la nouvelle tradition autrichienne de musique sacrée.

Mozart naquit dans une famille de musiciens à Salzbourg en 1756 et se forgea rapidement une réputation de *Wunderkind*, ou enfant prodige. Don divin ou résultat de la pression incessante exercée par son père, il devint en tout cas le plus grand compositeur de son temps. Le catalogue Köchel de ses œuvres numérotées atteint plus de six cents morceaux, au nombre desquels opéras, symphonies, concertos, musique de chambre et mélodies. Mozart disparut alors qu'il se trouvait au sommet de son art, et il est difficile de se figurer ce qu'il eût encore pu composer s'il ne s'était pas tragiquement éteint, encore jeune, en 1791.

Formé, et sans doute un peu malmené par son père, qui souhaitait faire du petit Wolfgang et de sa sœur de célèbres artistes, Mozart écrivit ses premières et nombreuses œuvres dès l'âge de cinq ans. Un an plus tard, les deux enfants furent promenés dans toute l'Europe par leur père Leopold, se produisant devant d'éminentes personnalités telles que Louis XV à Versailles et George III à Londres. Ils ne devaient rentrer à Salzbourg qu'en 1776. Après cela Mozart effectua plusieurs voyages en Italie où, impressionné par le célèbre *Miserere* d'Allegri, il parvint à le

retranscrire de mémoire. De retour à Salzbourg, il entra au service du fameux Colloredo, s'interrompant temporairement en 1777 pour se rendre à Paris avec sa mère, qui y tomba malade et y mourut en 1778. Mozart entra alors à Salzbourg et se remit à travailler pour Colloredo ; après une altercation avec son employeur, il démissionna en 1781 et quitta Salzbourg pour s'installer à Vienne, la capitale autrichienne. En dépit de relations souvent tendues avec Colloredo et de sentiments mitigés envers sa ville natale, cette période avait permis à de nombreuses pièces sacrées de Mozart de voir le jour.

De fait, la première composition religieuse de Mozart date de son premier séjour à Paris ; il s'agit d'un simple *Kyrie* en fa majeur composé le 12 juin 1766. Il devait être suivi un an plus tard par un *Geistliches Singspiel*, sorte d'oratorio : *Die Schuldigkeit des ersten Gebotes* (L'obligation du 1er commandement), K35. Puis, en 1768, débuta la série de messes et de pièces religieuses que Mozart écrivit spécialement pour Salzbourg.

Les deux œuvres principales figurant sur ce disque sont les *Vêpres solennelles* que Mozart composa pour Salzbourg à un an d'intervalle en 1779 et 1780; de plus, en matière de préface, nous pouvons entendre les deux mouvements de la liturgie des Vêpres qu'il mit en musique en 1774, un *Dixit Dominus* et un *Magnificat*. Ces courtes pièces sont richement orchestrées et montrent un usage extensif et savant du contrepoint.

Les deux partitions mettant intégralement en musique le texte des Vêpres suivent les indications de l'Archevêque Colloredo ; celui-ci souhaitait voir la liturgie mise en musique avec concision, sans sections distinctes pour des airs et des ensembles à l'intérieur de chaque mouvement, ainsi que le voulait le style de la musique d'église napolitaine de l'époque. Les deux œuvres sont donc brèves et comportent peu de

répétitions, même si les sopranos se voient tout de même attribuer un morceau de bravoure, tel l'inoubliable *Laudate Dominum* du K339, d'une beauté cristalline.

Les premières *Vêpres* (K321) furent écrites la même année que la célèbre *Messe du Couronnement*. Cette série de six mouvements consiste en cinq psaumes et un *Magnificat* final. Mozart se démarque ici du style religieux en vigueur à l'époque et compose une œuvre qui, bien qu'elle commence et s'achève en ut majeur, explore quatre tonalités différentes : mi mineur pour le *Confitebor*, si bémol majeur pour le *Beatus vir*, fa majeur pour le *Laudate pueri* et la majeur pour le *Laudate Dominum*. L'œuvre se compose de morceaux contrastés ; par exemple, le *Laudate pueri* est un passage choral commençant en canon et devenant progressivement plus fluide ; il est suivi d'un air *coloratura* avec orgue obligé pour le *Laudate Dominum*. Le *Magnificat* final est lui aussi remarquable : Mozart parvient à y allier la majesté du chant choral à un *Allegro* vraiment symphonique.

Les *Vêpres* de 1780 (K339) furent composées juste avant que Mozart reçoive la commande d'*Idomeneo*, magnifique *opera seria*. A l'instar des précédentes, elles sont écrites pour l'habituelle combinaison de quatre solistes avec chœur et orchestre. Comme dans le K321, le *Laudate Dominum* est écrit pour soprano soliste ; Mozart confie cette fois à la cantatrice l'une de ses mélodies les plus sereines et les plus profondes, et le chœur vient la couronner d'un *Amen* aérien, presque désincarné. Cette œuvre parcourt elle aussi un large éventail de tonalités, débutant et se concluant en ut majeur. Une écriture particulièrement énergique y présente des alternances entre solistes et chœur et une fugue conventionnelle pour le *Laudate pueri*. La concision et l'imagination souvent novatrice de ces deux œuvres nous montrent un Mozart qui, loin de se faire le serviteur d'une éthique de musique d'église conservatrice, est déjà en train de forger un langage nouveau dans le domaine de la musique sacrée.

David Doughty

Version française : David Ylla-Somers

1, 3, 9 Psalm CIX: Dixit Dominus

Dixit Dominus Domino meo:

sede a dextris meis:

donec ponam inimicos tuos,

scabellum pedum tuorum.

Virgam virtutis tuae emitte Domine ex Sion:

dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae

in splendoribus sanctorum:

ex utero ante luciferum genui te.

Iuravit Dominus et non poenitebit eum:

Tu es sacerdos in aeternum

secundum ordinem Melchisedech.

Dominus a dextris tuis,

confregit in die irae suae reges.

Judicabit in nationibus,

implebit ruinas:

conquassabit capita in terra multorum.

De torrente in via bibet:

propterea exaltabit caput.

Gloria Patri, et Filio,

et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,

et in saecula saeculorum. Amen.

2, 8, 14 Magnificat

Magnificat anima mea Dominum.

Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent

omnes generationes.

Quia fecit mihi magna qui potens est:

et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos

mente cordis sui.

Deposuit potentes de sede,

Psalm CX: Dixit Dominus

The Lord said unto my Lord:

sit thou on my right hand,

until I make thine enemies

thy footstool.

The Lord shall send the rod of thy power out of Sion:

be thou ruler, even in the midst among thine enemies.

In the day of thy power shall the people offer thee

free-will offerings with an holy worship:

the dew of thy birth is of the womb of the morning.

The Lord swear, and will not repent:

Thou art a priest for ever

after the order of Melchisedech.

The Lord upon thy right hand

shall wound even kings in the day of his wrath.

He shall judge among the heathen;

he shall fill the places with the dead bodies:

and smite in sunder the heads over divers countries.

He shall drink of the brook in the way:

therefore shall he lift up his head.

Glory be to the Father, and to the Son,

and to the Holy Ghost:

As it was in the beginning, is now, and ever shall be,

world without end. Amen.

Magnificat

My soul doth magnify the Lord:

and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden.

For behold, from henceforth, all generations

shall call me blessed.

For he that is mighty hath magnified me:

and holy is his Name.

And his mercy is on them that fear him
throughout all generations.

He hath shewed strength with his arm:

he hath scattered the proud

in the imagination of their hearts.

He hath put down the mighty from their seat:

*et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

[4]. 10 Psalm CX: Confitebor

*Confitebor tibi Domine in toto corde meo:
in consilio justorum et congregatione.
Magna opera Domini:
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum saeculi.
Memoriam fecit mirabilium suorum, misericors
et miserator et justus:
escam dedit timentibus se.
Memor erit in saeculum testamenti sui:
virtutem operum suorum annuntiabit populo suo.
Ut det illis hereditatem gentium:
opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus:
confirmata in saeculum saeculi:
facta in veritate et aequitate.
Redemptionem misit Dominus populo suo:
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:
initium sapientiae timor Domini.
Intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

and hath exalted the humble and meek.
he hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel:
as he promised to our forefathers,
Abraham and his seed, for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Psalm CXI: Confitebor

I will give thanks unto the Lord with my whole heart:
secretly among the faithful, and in the congregation.
The works of the Lord are great:
sought out of all of them that have pleasure therein.
His work is worthy to be praised, and had in honour:
and his righteousness endureth for ever.
The merciful and gracious Lord hath so done his marvellous
works: that they ought to be had in remembrance.
he hath given meat unto them that fear him:
he shall ever be mindful of his covenant.
He hath shewed his people the power of his works:
that he may give them the heritage of the heathen.
The works of his hands are verity and judgement:
all his commandments are true.
They stand fast for ever and ever:
and are done in truth and equity.
He sent redemption unto his people:
he hath commanded his covenant for ever;
holy and reverend is his Name.
The fear of the Lord is the beginning of wisdom:
a good understanding have all they that do thereafter;
the praise of it endureth for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

5. 11 Psalm CXI: Beatus vir

*Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.
Potens in terra erit semen ejus:
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus:
et iustitia ejus manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.
Jucundus homo qui miseretur et commodat,
disponet sermones suos in judicio:
quia in aeternum non commovebitur.
In memoria aeterna erit justus:
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino,
non commovebitur
donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
iustitia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.
Peccator videbit, et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

6. 12 Psalm CXII: Laudate pueri

*Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat,*

Psalm CXII: Beatus vir

Blessed is the man that feareth the Lord:
he hath great delight in his commandments.
His seed shall be mighty on earth:
the generation of the faithful shall be blessed.
Riches and plenteousness shall be in his house:
and his righteousness endureth for ever.
Unto the godly there ariseth up light in the darkness:
he is merciful, loving, and righteous.
A good man is merciful, and lendeth:
and will guide his words with discretion.
For he shall never be moved:
and the righteous shall be had in everlasting remembrance.
he will not be afraid of any evil tidings:
for his heart [standeth fast, and] believeth in the Lord.
His heart is established, and will not shrink:
until he see his desire upon his enemies.
He hath dispersed abroad, and given to the poor:
and his righteousness remaineth for ever;
his horn shall be exalted with honour.
The ungodly shall see it, and it shall grieve him:
he shall gnash with his teeth, and consume away;
the desire of the ungodly shall perish.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Psalm CXIII: Laudate pueri

Praise the Lord, ye servants:
O praise the Name of the Lord.
Blessed be the Name of the Lord:
from this time forth for evermore.
The Lord's Name is praised: from the rising up of the sun
unto the going down of the same.
The Lord is high above all heathen:
and his glory above the heavens.
Who is like unto the Lord our God,
that hath his dwelling so high:

*et humilia respicit
 in coelo et in terra?
 Suscitans a terra inopem,
 et de stercore erigens pauperem:
 Ut colloket eum
 cum principibus populi sui.
 Qui habitare facit sterilem in domo,
 matrem filiorum laetantem.
 Gloria Patri, et Filio,
 et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper,
 et in saecula saeculorum. Amen.*

[7, 13] Psalm CXVI: Laudate Dominum
*Laudate Dominum omnes gentes:
 laudate eum omnes populi.
 Quoniam confirmata est super nos
 misericordia ejus:
 et veritas Domini manet in aeternum.
 Gloria Patri, et Filio,
 et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper,
 et in saecula saeculorum. Amen.*

and yet humbleth himself to behold the things that are
 in heaven and earth?
 He taketh up the simple out of the dust:
 and lifteth the poor out of the mire;
 That he may set him with the princes:
 even with the princes of the people.
 He maketh the barren woman to keep house:
 and to be a joyful mother of children.
 Glory be to the Father, and to the Son,
 and to the Holy Ghost.
 As it was in the beginning, is now, and ever shall be,
 world without end. Amen.

Psalm CXVII: Laudate Dominum
 O praise the Lord, all ye heathen:
 praise him, all ye nations.
 For his merciful kindness is ever more
 and more towards us:
 and the truth of the Lord endureth for ever.
 Glory be to the Father, and to the Son,
 and to the Holy Ghost.
 As it was in the beginning, is now, and ever shall be,
 world without end. Amen.

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Laudate Dominum
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MOZART

Coronation Mass

Laudate Dominum • Sub Tuum Praesidium
Ave Verum Corpus • Exsultate Jubilate

Priti Coles, Soprano • Anna di Mauro, Mezzo-Soprano
John Dickie, Tenor • Andrea Martin, Bass
Košice Teachers' Choir
Camerata Cassovia
Johannes Wildner



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Wolfgang Amadeus
MOZART
(1756-1791)

8.554158

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Renaat Deckers, Tenor • Jan Van der Crabben, Bass
Collegium Instrumentale Brugense • Capella Brugensis • Patrick Peire

	Dixit & Magnificat, K193	9:49
1	Dixit	4:31
2	Magnificat	5:18
	Vesperae solennes de Dominica, K321	26:07
3	Dixit	3:20
4	Confitebor	5:22
5	Beatus vir	4:07
6	Laudate pueri	3:57
7	Laudate Dominum	4:37
8	Magnificat	4:37
	Vesperae solennes de Confessore, K339	24:31
9	Dixit	3:51
10	Confitebor	4:14
11	Beatus vir	4:23
12	Laudate pueri	3:31
13	Laudate Dominum	4:15
14	Magnificat	4:14

Mozart's church music was written principally for Salzburg Cathedral, where his father's position as Deputy *Kapellmeister* ensured that the young Mozart's works were performed. The two full settings of Vespers, written in 1779 and 1780, date from the period when Mozart was serving as court organist to the Prince-Archbishop of Salzburg and reflect the reformed liturgical requirements of the time in music of concise splendour.

MADE IN
E.C.



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Texte en français

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Cover Illustration: *View of the Capital City and Fortress of Salzburg, dedicated to the Illustrious Chapter of the Metropolitan Church of Salzburg, 1791* (engraving) by Friedrich Gotthard Naumann (1705-1821) (after) (Private Collection/Bridgeman Art Library)



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