

Z E L E N K A

The Litanies of St Francis Xavier

SCHOLA CANTORUM OF MELBOURNE

Schola Cantorum Baroque Players

GARY EKKEL



First Vespers and Litanies for the
Feast of St Francis Xavier, Dresden, 1730

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Jan Dismas Zelenka (1679-1745)

The decline, disappearance and neglect of Jan Dismas Zelenka's music over 250 years shows the extent to which a composer's reputation is determined by the vicissitudes and prejudices of history rather than by the quality of a composer's music. Zelenka came from a distinguished family of talented Bohemian musicians of the seventeenth and eighteenth centuries, all of them progeny of a village organist-cantor. On 16 October 1679 Zelenka was baptized in a small Bohemian village south-east of Prague. A youthful work written in his mid-20s for the Jesuit College of St Nicholas points to Zelenka's early association with the Society of Jesus. It is almost impossible to consider his later liturgical music, its style and emphases, Zelenka's career developments, and his personality, without reference to the Society, so strongly was he bound to and influenced by its religious, artistic, and cultural expressions. Four important works were composed by Zelenka for the greatest of the Jesuit colleges of Prague, the Clementinum (which today houses the State Library of the Czech Republic), three cantatas to be sung at the Holy Sepulchre and a melodrama.

It is tempting to consider that Zelenka's move to Dresden (1710-11) was connected with the musical foundation of the Catholic court church,

so influenced was it by the Society of Jesus and the Province of Bohemia. Nevertheless, all evidence points to Zelenka's appointment to the Saxon Electoral and Royal Polish Kapelle as a player of the violone.

Zelenka never formally received the musical positions he applied for in Dresden, and yet to the repertoire of this court church he contributed at least twenty-two Masses, a number of Requiem masses (including the Requiem composed for the exequies of Friedrich August I), more than forty Vespers psalm settings, several hymns, numerous litany settings, Marian antiphons, motets, arias, three oratorios, Lamentations for Holy Week, twenty-seven responses for Holy Week, two Miserere settings and a variety of smaller liturgical works. He died in 1745 during the Prussian occupation of Dresden.

Zelenka seems to have been a composer most appreciated by other musicians. Johann Sebastian Bach and Zelenka were personally known to each other. Bach's second son, Carl Phillip Emanuel, claimed that his father admired Zelenka's music which, in so many ways, reflects the same values held by the Leipzig cantor. Why then was Zelenka's music neglected for so long? (The first of his Masses was published as late as 1983; none of his three Xavier litanies has appeared in print). In the nineteenth century, when musicology was in its infancy, developing alongside German

nationalism, the liturgical music associated with the Catholic practices of an increasingly enfeebled ruling house could not withstand comparison with Bach and the Saxon Lutheran tradition. The conversion to Catholicism of the Wettin family was seen to be an almost treasonous act by eighteenth- and nineteenth-century Lutheran Saxons. 'By their perversion to Catholicism the Electors of Saxony lost the leading position which they had held in Protestant Germany since the Reformation, which now passed into the hands of Prussia', reads the English translation of a passage from Philipp Spitta's study of Bach. Apart from many practical problems associated with its performance, Zelenka's music was—through association—an integral element of archaic royal Catholic practices in Dresden. Although scores of his music were preserved in a cupboard bearing his name within the court church, and despite sporadic performances of his works, his music was not part of the Saxon musical mainstream. Even if the old materials had been brought out of that cupboard, Zelenka did not belong within that morally and aesthetically powerful tradition of German Lutheran music: he was a Bohemian, a term that increasingly came to bear derogatory overtones. In Saxony, Zelenka's art must have represented the auditory expression of those suspect practices of the Counter Reformation from south of the border. In the first half of the twentieth century Zelenka's music again suffered, this time physically as the result of wartime damage.

Of Zelenka's liturgical works one nineteenth-century commentator wrote: 'Everything is combined here to make the master equal to the greatest contemporaries and to seriously challenge us to his revival'. (Moritz Fürstenau, 1861).

The Dresden Catholic Court Church and the Litanies of St Francis Xavier

In either 1710 or 1711 Zelenka arrived in Dresden as a royal musician at the court of the Polish King and Saxon Elector, a court which was increasingly turning to Catholicism in the midst of a staunchly Lutheran population. The city of Dresden was the seat of the Wettin family, whose head was Friedrich August I, Elector of Saxony. In order also to become King of Poland, Friedrich August I converted to Catholicism in 1697.

Friedrich August I pragmatically made no move to enforce the canon established at the Peace of Westphalia in 1648—'Cuius regnum eius religio'—the state will adopt the religion of the ruler. In response to pressure from the Pope and the growing number of Catholic courtiers, however, a new Catholic royal chapel was established within the precincts of the Dresden court in 1709. In that same year a Catholic chapel was opened within Pleissenburg, the fortress of Leipzig (a church barely mentioned in the Bach literature, and yet it is likely that in 1736 Bach played there in the presence of the electoral royal family). These churches were located in court properties rather than Saxon state land to minimise Lutheran outrage.

Because of the small Catholic population in Saxony, the Dresden Catholic court chapel came to be administered by the Jesuit Province of adjoining Bohemia. Music was well catered for in this new chapel. For years to come this establishment brought a steady stream of talented young Bohemian choristers and instrumentalists to

Dresden—an import made necessary because of the lack of Saxon Catholic children. They lived in the Jesuit house and were educated by the fathers. After change to their voices, many remained in Saxony as musicians. During the early years of the Dresden Catholic court church the Kapellknaben bore the principal burden of the liturgical music.

Catholic devotion and the ceremonial splendour of the court church increased substantially with the marriage of the Electoral Prince to the Habsburg Archduchess, Maria Josepha. With Maria Josepha, Austrian Piety—that particular Habsburg religious expression characterized by Eucharistic devotion, veneration of the Cross, and the adoration of Mary as Queen of Heaven—entered Saxony. Her influence on the Dresden Catholic court church and its music is especially evident in the celebrations of the feasts of Corpus Christi and Francis Xavier, patron of the Imperial palace in Vienna and a saint to whom she was particularly devoted. The influence of Maria Josepha is evident in the degree to which this Jesuit missionary came to be honoured in Dresden. The Jesuit annual letter of 1720 reported the saint as Maria Josepha's 'Holy Patron'. Each child born to her carried the name Franz Xaver or Franziska Xaveria (her own baptismal names were Maria Josepha Benedikta Antonia Theresia Xaveria Philippine). The eighth child, Franz Xaver Albert August Ludwig Benno, was so named because this successful birth provided 'a clear proof of the firm conviction that the birth of the Prince was the result not so much of the prayers of the mother as of the two saints' (Xavier and Benno).

The Jesuit annual letter for 1719, written following Maria Josepha's arrival, reported on the heightened status of the Xavier feast in Dresden:

The Serene Princess furnished a brilliant

display of Austrian Piety towards the Apostle of the Indies. She had him honoured by placing his adorned effigy amidst vestments on the high altar throughout his octave and by burning twenty-six large candles during the actual devotions. The devotions took the following form: on the first day the father confessor of the Serene Princess performed, with co-celebrants, Solemn Mass which was enlivened by beautiful pieces of music produced by the Italian and other musicians of the King. In the afternoon, after Vespers, Exposition of the Blessed Sacrament. The Lauretanian Litanies were sung, followed by collects, amongst which were collects of St [Francis] Xavier, and finally, Solemn Benediction. The same was done on the other Sundays and feast days which fell during the octave. On the ferial days, Exposition of the Blessed Sacrament from ten o'clock in the mornings, with the same number of candles . . . two private Masses were said by the court chaplains, the Xavier litany was recited in the vernacular and, after a private Benediction, devotions came to an end. At four o'clock in the afternoon, litanies were sung as on the feast day itself. The octave was concluded with a sung votive to the saint and, on completion of the litanies towards evening, Benediction followed.

The Litanies would be sung on the Vigil of the feast of St Francis Xavier and by 1723 they were performed daily at four o'clock during the octave of the feastday (December 3).

Several settings of the Xavier litanies were composed by court composers for the Dresden royal chapel, now regarded as rarities since it seems that no musical settings of the litanies exist elsewhere. Zelenka set the litanies in 1723, 1727, and 1729 (Z WV 154, 155, 156), the second of which is included in this recording. He also composed a solemn mass setting, *Missa Divi Xaverii* (Z WV 12), the score of which includes four trumpets and timpani.

Because litanies are written to be processed to, most settings of litanies are relatively simple. In Dresden, however, public Catholic processions were prohibited in the open air. Instead, the Litanies were sung within the church to full instrumental accompaniment and with the characteristic splendour associated with the Dresden court. The text of the Litanies of St. Francis Xavier expounds the qualities of the saint, each phrase followed by the petition: *ora pro nobis* ('pray for us'). Zelenka uses all his ingenuity in the 1727 Litanies to capture the many ways this petition might be delivered. In some contexts Zelenka sets these words as a dramatic entreaty or a desperate plea while in others he sets it with simplicity, inspiring devotion and reverence. Zelenka's 1727 setting of the Litanies uses his characteristic sonorous orchestration: to the two violin and oboe parts Zelenka adds two viola parts and a basso continuo section which probably consisted of at least one violone and often a bassoon together with organ. In this recording we have chosen to use a 12-foot violone as the main string continuo instrument, adding the sixteen-foot violone and the bassoon for

tutti and ritornello sections. The last five phrases of the standard Litanies text are not set by Zelenka in this version, and are here performed in Gregorian chant.

As described in the Jesuit letter above, the Litanies were sung at the end of the Vespers service or shortly afterwards in the late afternoon. Accordingly, the Litanies have been combined with a First Vespers service in this recording. The five Psalms and the Magnificat which form the core of the Vespers service were all written by Zelenka between 1725 and 1729; at least three of them may have been performed at the Xaverian celebrations at the end of 1725. The antiphons, which are derived from Christ's parables, are sung in Gregorian chant. The hymn, *Iste Confessor*, is sung in Gregorian chant with the last verse set by Palestrina. Unusually for Baroque composers, Zelenka was an avid collector of Renaissance music, particularly the music of Spanish composers and Palestrina. He frequently incorporated this music into his service plans. Palestrina's *Iste Confessor* serves as a counterpoint to Zelenka's adventurous and complex style.

As was customary in Baroque times, a prelude and fugue are improvised by the organist, John O'Donnell, in the style of Zelenka. These improvised movements were used to cover movements during the Vespers service or to replace the repeat of the antiphon.

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Schola Cantorum of Melbourne

Schola Cantorum of Melbourne has established a reputation for presenting sacred music from the Middle Ages, Renaissance and Baroque together with Gregorian chant in historical and innovative contexts. Among its priorities are the liturgical reconstructions of major feasts, the performance of Medieval plays and the public exposure of unpublished music. Its present conductor, Gary Ekkel founded Schola Cantorum of Melbourne in 1994. In the following year it

presented the first performance since the sixteenth century of works by Morales and Guerrero in the recently discovered Granada MS. 975 manuscript. Schola Cantorum of Melbourne performed the Medieval Easter Play, *Visitatio Sepulchri*, as part of the Melbourne International Festival of Organ and Harpsichord in 1996. It has subsequently produced two further Medieval plays: *The Voice of Rachel*, for the feasts of Christmas and Holy Innocents and the *The Play of Daniel*. The women of *Schola Cantorum of*

Melbourne sang the female chant in the television documentary, *Tuscany*. The choir has had its own three-concert subscription series since 1995. It is resident at Newman College, The University of Melbourne, where it sings in regular services.

The Schola Cantorum Baroque Players accompany the Schola Cantorum of Melbourne in their baroque concerts. They have joined forces with the choir in a series of service reconstructions incorporating works such as Charpentier's *Missa Assumpta est Maria*,

Sopranos

Bernadette Ballard
Sue Droege
Sharon Mulready
Jacqueline Smith

Altos

Deborah Dowling
Christopher Field
Melissa Lee
Jill Livett

Tenors

Euan Brown
Brian Johnson
Peter Neustupny

Basses

Richard Droege
Robert Ely
Nicholas Howden
John Weretka

Gary Ekkel

Gary Ekkel had his formative training in early music with Hartley Newnham, Ruth Wilkinson and Hans-Dieter Michatz in the late 1970's and early 1980's. During 1986-87 he received a Netherlands Government Scholarship to study Gregorian chant, sacred music and baroque flute under Barthold Kuijken at the Royal Conservatorium in The Hague. He has since graduated with a Masters degree in Performance at the University of Melbourne in 1988 and a Doctorate in the analysis



of Renaissance choral music at the same university in 1997. Under the auspices of an M.A. Bartlett Research scholarship, he conducted research on music of the Josquin generation at the Bibliothèque Nationale in Paris and the Centre d'Études Supérieures de la Renaissance in Tours, France in 1993 and 1994. In 1996 he was appointed Director of Choral Music at St. Michael's Grammar School. He has been the conductor of the Schola Cantorum of Melbourne since its inception in 1994.



Schola Cantorum Baroque Players

Violins
 Lucinda Moon (leader)
 Briar Goessi
 Julie Hewison
 Cathy Shugg

Small Violone (12-foot)
 Rosemary Webber

Large Violone (16-foot)
 Joel Sorenson

Bassoon
 Simon Rickard

Organ
 John O'Donnell

Violas
 Julie Hewison
 Ross Mitchell

Oboes
 Anne Gilby
 Kirsten Barry

Soloists



Standing L to R:
Christopher Field *falsettist*
Adrian Phillips *tenor*
Michael Leighton Jones *bass*

Melissa Lee *alto*
Sue Droege *soprano*

Seated L to R: _____

CD cover: Hans Memling (c. 1430/40–1494) *The Last Judgement*
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 Recorded in the Move Studios, Melbourne
Layout: Martin Wright
Photography: Andrew Wuttke



Lucinda Moon *leader*



John O'Donnell *organ*

First Vespers and Litanies for the Feast of St Francis Xavier

1 Prelude in the style of Zelenka (J. O'Donnell)

2 Deus in adiutorium – Gregorian chant

V: Deus in adiutorium meum intende.

R: Domine ad adjuvandum me festina.

Doxology: Gloria Patri et Filio, et Spiritui Sancto.

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

Psalm 110 (Vulgate Ps. 109):

Zelenka **Dixit Dominus** ZWV66, c. 1725

3 *Antiphon (Gregorian): Domine, quinque talenta tradidisti mihi : ecce alia quinque superlucratum sum.*

4 *Dixit Dominus Domino meo: Sede a dextris meis. Donec ponam inimicos tuos, scabellum pedum tuorum.*

5 *Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.*

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

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

6 *Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.*

7 *De torrente in via bibet: propterea exaltabit caput.*

Doxology: *Gloria patri ...*

8 *Sicut erat ...*

9 *Antiphon: Domine, quinque talenta ...*

V: O God, come to my assistance.

R: O Lord, make haste to help me.

Doxology: Glory be to the Father and to the Son and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen. Alleluia.

Antiphon: Lord, You delivered to me five talents; behold, I have gained another five and above.

The Lord said to my Lord: Sit thou at my right hand: Until I make thy enemies thy footstool.

The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thy enemies.

With thee is the principality in the day of thy strength; in the brightness of the saints: from the womb before the day-star I begot thee.

The Lord hath sworn, and he will not repent: Thou art a priest for ever according to the order of Melchisedech.

The Lord at thy right hand hath broken kings in the day of his wrath.

He shall judge among nations; he shall fill ruins: he shall crush the heads in the land of many.

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

Doxology: Glory be to the Father ...

As it was in the beginning ...

Antiphon: Lord, ...

10

Psalm 111 (Vulgate Ps. 110):

Zelenka **Confitebor** ZWV73, c. 1728-29

10 *Antiphon (Gregorian): Euge serve bone, in modico fidelis, intra in gaudium Domini tui.*

11 *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 Dominus: escam dedit timentibus se.

Memor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo: Ut det illis haereditatem gentium: opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus: confirmata in saeculum saeculi: facta in veritate et aequitate.

Redemptionem misit 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.

Doxology

12 *Antiphon: Euge ...*

Psalm 112 (Vulgate Ps. 111):

Zelenka **Beatus vir** ZWV75, October 10, 1725

13 *Antiphon (Gregorian): Fidelis servus et prudens, quem constituit Dominus super familiam suam.*

14 *Beatus vir qui timet Dominum: in mandatis ejus volet nimis.*

Potens in terra erit semen ejus: generatio rectorum benedicetur.

Antiphon: Well done, good servant, faithful in little things, enter into the joy of your Lord.

I will praise thee, O Lord, with my whole heart ; in the council of the just, and in the congregation.

Great are the works of the Lord; sought out according to all his wills.

His work is praise and magnificence: and his justice continueth for ever and ever.

He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: he hath given food to them that fear him.

He will be mindful for ever of his covenant: he will show forth to his people the power of his works:

That he may give them the inheritance of the gentiles: the works of his hands are truth and judgment.

All his commandments are faithful: confirmed for ever and ever, made in truth and equity.

He hath sent redemption to his people: he hath commanded his covenant for ever.

Holy and terrible is his name: the fear of the Lord is the beginning of wisdom.

A good understanding to all that do it: his praise continueth for ever and ever.

Doxology

Antiphon: Well done, ...

Antiphon: Faithful and prudent servant, whom the Lord has set over His household.

Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments.

His seed shall be mighty upon earth: the

11

Gloria et divitiae in domo ejus: et justitia 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, confirmatum est cor ejus: non commovebitur donec despiciat inimicos suos.
Dispersit, dedit pauperibus: justitia ejus manet in saeculum saeculi: cornu ejus exaltabitur in gloria.

15 Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit.

16 Doxology: *Gloria patri ...*

17 Amen.

18 Fugue in the style of Zelenka in place of silent antiphon: Fidelis servus et prudens (J. O'Donnell)

Psalm 113 (Vulgate Ps. 112):

Zelenka **Laudate Pueri** ZWV82, Nov. 10, 172[5?]

19 Antiphon (Gregorian): *Beatus ille servus, quem cum venerit dominus ejus, et pulsaverit januam, invenerit vigilantem.*

20 *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 caelos

12

generation of righteous shall be blessed.
Glory and wealth shall be in his house: and his justice remaineth for ever and ever.
To the righteous a light is risen up in darkness: he is merciful, and compassionate and just.
Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment because he shall not be moved for ever.
The just shall be in everlasting remembrance: he shall not fear the evil hearing.
His heart is ready to hope in the Lord: his heart is strengthened, he shall not be moved until he look over his enemies.
He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory.
The wicked shall see, and shall be angry: he shall gnash with his teeth, and pine away: the desire of the wicked shall perish.
Doxology: Glory be to the Father ...
Amen

Antiphon: Blessed is that servant whom his Lord, when He comes and knocks at the door, shall find watching.
Praise the Lord, ye children: praise ye the name of the Lord.
Blessed be the name of the Lord, from henceforth now and for ever.
From the rising of the sun unto the going down of the same, the name of the Lord is worthy of praise.
The Lord is high above all nations: and his glory

gloria ejus.
Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in caelo et in terra?

Suscitans a terra inopem, et de stercore erigens pauperem :
Ut collocet eum cum principibus, cum principibus populi sui.
Qui habitare facit sterilem in domo, matrem filiorum laetantem.
Doxology
21 Antiphon: Beatus ...

Psalm 117 (Vulgate Ps. 116):
Zelenka **Laudate Dominum** ZWV87, c. 1728

22 Antiphon (Gregorian): *Serve bone et fidelis, intra in gaudium Domini tui.*

23 *Laudate Dominum omnes gentes: laudate eum omnes populi.*

Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in aeternum.

Doxology

24 Antiphon: *Serve bone ...*

25 Chapter **Beatus vir** – Ecclesiasticus 31:8-9

Beatus vir qui inventus est sine macula : et qui post aurum non abiit, nec speravit in pecunia et thesauris. Quis est hic, et laudabimus eum? Fecit enim mirabilia in vita sua.
R: Deo Gratias.

26 Hymn **Iste Confessor**; vs. 1-4: Gregorian Chant; v. 5: Giovanni Pierluigi da Palestrina (c. 1525-94)

1. Iste Confessor Domini, colentes quem pie laudant populi per orbem, hac die laetus meruit beatas scandere sedes.

above the heavens.
Who is as the Lord our God, who dwelleth on high, and looketh down on the low things in heaven and in earth?
Raising up needy from the earth, and lifting up the poor out of the dunghill:
That he may place him with princes, with the princes of his people.
Who maketh a barren woman to dwell in a house, the joyful mother of children.
Doxology
Antiphon: Blessed ...

Antiphon: Good and faithful servant, enter into the joy of your Lord.
O praise the Lord, all ye nations: praise him, all ye people.
For his mercy is confirmed upon us: and the truth of the Lord remaineth for ever.
Doxology
Antiphon: Good and faithful servant ...

Happy the man found without fault, who turns not aside after gold, and puts not his hope in money and treasure. Who is he, that we may praise him? For he has done wonders in his life.
R: Thanks be to God.

1. This Confessor of the Lord, honoured and lovingly praised by the peoples of the world, on this day merited to receive with joy the highest honour and praise.

13

2. *Qui pius, prudens, humilis, pudicus, sobriam duxit sine labe vitam donec humanos animavit aerae spiritus artus.*
3. *Cujus ob praestans meritum frequenter, aegra quae passim jacere membra, viribus morbi domitis, saluti restituntur.*
4. *Noster hinc illi chorus obsequentem concinit laudem celebresque palmas, ut piis ejus precibus juvemur omne per aevum.*
5. *Sit salus illi, decus, atque virtus, qui super caeli solio coruscans, totius mundi seriem gubernat, trinus et unus.*

27 Versicle Amavit eum

V: *Amavit eum Dominus, et ornavit eum.*

R: *Stolam gloriae induit eum.*

Canticle

Zelenka **Magnificat in D**

ZWV108, November 25, 1725

28 Antiphon (Gregorian): *Hic vir, despiciens mundum et terrena, triumphans, divitias caelo condidit ore, manu.*

29 *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.

2. He was holy, discrete, humble and chaste; and, as long as the breath of life was in him, he led a mortified and blameless life.
3. Because of his outstanding holiness many sick persons from different places were freed of the malady that afflicted them and restored to health.
4. For this reason we as a choir sing his praise and celebrate his renowned victories so that he may help us now and always by his prayers.
5. Salvation, glory and power be to Him that sits in dazzling splendour on the heavenly throne and guides creation on its ordered course, God, three and one.

V: The Lord loved him and adorned him.

R: He clothed him with splendid apparel.

Antiphon: This man, despising the world and worldly things, triumphantly laid up treasure in heaven by word and deed.

My soul doth magnify the Lord:

And my spirit hath rejoiced in God my Saviour:

Because he hath regarded the humility of his handmaid: for, behold, from henceforth all generations shall call me blessed.

For he that is mighty hath done great things to me: and holy is his name.

And his mercy is from generation to generation, to them that fear him.

He hath showed might in his arm: he hath scattered the proud in the conceit of their heart.

He hath put down the mighty from their seat, and hath exalted the humble.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

30 *Suscepit Israel puerum suum, recordatus misericordiae suae.*

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Doxology *Gloria patri ...*

31 *Amen.*

32 Antiphon: *Hic vir ...*

Prayers and Blessings

33 *Collect* Deus qui Indiarum – chant

V: *Dominus vobiscum.*

R: *Et cum spiritu tuo.*

V: *Deus, qui Indiarum gentes beati Francisci praedicatione et miraculis Ecclesiae tuae aggregare voluisti: concede propitius; ut cujus gloriosa merita veneramus, virtutum quoque imitemur exempla. Per eundem Dominum nostrum Jesum Christum Filium tuum: qui tecum vivit et regnat in unitate Spiritus Sancti Deus, per omnia saecula saeculorum.*

R: *Amen.*

34 *Benedicamus Domino* – chant

V: *Dominus vobiscum.*

R: *Et cum spiritu tuo.*

V: *Benedicamus Domino.*

R: *Deo Gratias.*

35 *Fidelium animae* – chant

V: *Fidelium animae per misericordiam Dei requiescant in pace.*

R: *Amen.*

V: *Pater noster* (in silence)

V: *Dominus det nobis suam pacem.*

R: *Et vitam aeternam. Amen.*

He hath filled the hungry with good things: and the rich he hath sent away empty. He hath received Israel his servant, being mindful of his mercy.

As he spoke to our fathers, to Abraham and his seed for ever.

Doxology: Glory be to the Father ... Amen.

Antiphon: This man ...

V: The Lord be with with you.

R: And with thy spirit.

V: O Lord, by the preaching and the miracles of St. Francis You brought the peoples of the Indies into Your Church. Grant that while venerating his merits and his glory we may also imitate the virtues he exemplified. This we ask of You through Jesus Christ, our Lord, who lives and reigns in the unity of the Holy Spirit of God, for ever and ever.

R: Amen.

V: The Lord be with you.

R: And with thy spirit.

V: Let us bless the Lord.

R: Thanks be to God.

V: May the souls of the faithful departed through the mercy of God rest in peace.

R: Amen.

Our Father (in silence)

V: May the Lord grant you his peace.

R: And life everlasting. Amen.

Litany

Zelenka *Litaniae Xaverianae* ZWV 155,
November 28, 1727

36 Kyrie eleison

*Kyrie eleison. Christe eleison. Kyrie eleison.
Christe audi nos. Christe exaudi nos.
Pater de coelis Deus, Miserere nobis.
Fili Redemptor mundi Deus, Miserere nobis.
Spiritus sancte Deus, Miserere nobis.
Sancta Trinitas unus Deus, Miserere nobis.
Sancta Maria, Ora pro nobis.
Sancta Dei Genitrix, Ora pro nobis.
Sancta Virgo Virginum, Ora pro nobis.
S. Pater Ignati ...*

37 Sancte Francisce Xaveri

*Sancte Francisce Xaveri, dignissime, et
dilectissime Fili S. Ignatii ...
S. Francisce Xaveri, Indiarum Apostole ...
S. Francisce Xaveri, evangelizans pacem ...
S. Francisce Xaveri, evangelizans bona ...
Vas electionis, portans Nomen Jesu coram Gentibus
Vas redundans divinae charitatis ...*

38 Firmamentum Orientis Ecclesiae

*Firmamentum Orientis Ecclesiae ...
Propugnator Fidei ...
Impugnator infidelitatis ...
Praedicator Evangelicae veritatis ...
Idolorum Destructor ...
Electum a Patre aeterno Instrumentum
Propagandae divinae gloriae ...*

39 Fidelis imitator

*Fidelis imitator, et Socie Jesu Christi Filii
Dei ...*

Lord have mercy. Christ have mercy. Lord have mercy.
Christ hear us. Christ graciously hear us.
God, the Father of Heaven, have mercy on us.
God the Son, Saviour of the world, have mercy on us.
God the Holy Spirit, have mercy on us.
Holy Trinity, one God, have mercy on us.
Holy Mary, pray for us.
Holy Mother of God, pray for us.
Holy Virgin of Virgins, pray for us.
Holy Father Ignatius ...

Saint Francis Xavier, most worthy and loved son of

Holy Father Ignatius ...

St Francis Xavier, Apostle of the Indies ...

St Francis Xavier, preaching peace ...

St Francis Xavier, bringing good news ...

Vessel of election, bearing the name of Jesus among
the Gentiles ...

Vessel overflowing with divine charity ...

Foundation of the Church in the East ...

Firm Defender of the Faith ...

Opponent of unbelief ...

Preacher of gospel truth ...

Destroyer of idols ...

Instrument chosen by the Eternal Father to spread

Divine Glory ...

Faithful imitator and companion of Jesus Christ the
Son of God ...

Tuba resonans S. Spiritus ...

Columna Templi Dei ...

Lux Paganorum ...

Magister credentium ...

Speculum verae pietatis ...

Dux in via virtutum, et Christianae perfectionis ...

Exemplar Apostolici spiritus, et sanctitatis ...

Lumen caecorum ...

Pes Claudorum ...

Auxiliator naufragantium ...

40 Salus aegrotantium

Salus aegrotantium ...

41 Fugator daemonum

Fugator daemonum ...

Vita mortuorum ...

Cujus potestati obediunt mare, et tempestates ...

Cujus imperia venerantur universa elementa ...

Prodigiorum Thaumaturge ...

Refugium miserorum ...

Gaudium afflictorum ...

Orientis splendor ...

Pignus resurrectionis ad vitam gratiae et gloriae ...

Tabernaculum incorruptionis ...

Aerarium divini amoris ...

42 Gloria Societatis Jesu

Gloria Societatis Jesu ...

Legate Apostolicae Romanae Sedis ...

43 Pauperrime Xaveri

Pauperrime Xaveri ...

Castissime Xaveri ...

Obedientissime Xaveri ...

Humillime Xaveri ...

Crucis Christi, ac laborum pro Christo cupidissime

Xaveri ...

Resounding trumpet of the Holy Spirit ...

Column of the Temple of God ...

Light of pagans ...

Teacher of believers ...

Mirror of true piety ...

Leader of the way of virtues and Christian Perfection ...

Model of the apostolic spirit and of holiness ...

Light of the blind ...

Foot of the lame ...

Aid of the shipwrecked ...

Health of the ill ...

Expeller of demons ...

Life of the dead ...

Whose power the sea and storms obey ...

Whose commands are respected by all elements ...

Miracle worker of prodigies ...

Refuge of the wretched ...

Joy of the afflicted ...

Splendour of the East ...

Pledge of the resurrection to a life of grace and glory ...

Tabernacle of purity ...

Treasury of divine love ...

Glory of the Society of Jesus ...

Ambassador of the Apostolic Roman See ...

Xavier, poorest of the poor ...

Xavier, most chaste ...

Xavier, most obedient ...

Xavier, most humble ...

Most desirous of the Cross of Christ, and of labours for
Christ ...

*In salutem proximi vigilantissime Xaveri ...
Suavissime Xaveri ...
Gloriosissime Xaveri ...*

44 Sancte Francisce Xaveri
*Animarum et divini honoris Zelator ardentissime ...
Angele moribus, et vita ...
Patriarcha affectu, et studio curandi populum Dei ...*

*Propheta dono, et spiritu ...
Apostole dignitate et merito ...
Doctor Gentium potens in multifario sermone,
et opere ...
Confessor virtute, et vitae professione ...
Virgo animo, et corpore ...*

45 In quo uno omnium Sanctorum
*In quo uno omnium Sanctorum merita ex Divina
Benignitate veneramur ...*

46 Agnus Dei (i)
*Agnus Dei, qui tollis peccata mundi,
Parce nobis Domine.
Agnus Dei, qui tollis peccata mundi,
Exaudi nos Domine.*

47 Agnus Dei (ii)
*Agnus Dei, qui tollis peccata mundi,
Miserere nobis*

48 Christe audi nos, Kyrie (Gregorian chant)
*Christe audi nos. Christe exaudi nos.
Kyrie eleison. Christe eleison. Kyrie eleison.*

Xavier, most watchful to save your neighbour ...
Most gentle Xavier ...
Most glorious Xavier ...

Ardent lover of souls and divine honour ...
Angel in your character and life ...
Patriarch in your desire and effort to protect the
people of God ...
Prophet for your gift and spirit ...
Apostle for your worthiness and merit ...
Teacher of the Gentiles, eloquent in many
languages, powerful in deed ...
Confessor by your virtue and pattern of life ...
Virgin in mind and body ...

In whom alone we venerate the achievements of
all saints, granted by Divine benevolence
...

Lamb of God, who takes away the sins of the
world, spare us O Lord.
Lamb of God, who takes away the sins of the
world, graciously hear us, O Lord.

Lamb of God, who takes away the sins of the
world, have mercy on us.

Christ hear us, Christ graciously hear us.
Lord have mercy, Christ have mercy, Lord have
mercy.

Marian antiphon and prayer

49 Zelenka **Alma Redemptoris Mater**
ZWW124, c. 1725-26
*Alma Redemptoris Mater, quae per via caeli porta
manes,
Et stella maris, succurre cadenti surgere qui curat
populo:
Tu quae genuisti, natura mirante, tuum sanctum
Genitorem:
Virgo prius ac posterius, Gabrielis ab ore sumens illud
Ave, peccatorum miserere.*

50 Angelus Domini – chant
V: *Angelus Domini nuntiavit Mariae.*
R: *Et concepit de Spiritu Sancto.*

Benediction

51 Divinum auxilium – chant
V: *Divinum auxilium maneat semper nobiscum.*
R: *Amen.*

Loving mother of the Redeemer, open door to heaven

And star of the sea, come quickly to the aid of your
people, fallen indeed by striving to rise again.
To nature's astonishment you were the mother of
your holy Creator
Without ceasing to be a virgin, and heard from
Gabriel that greeting "Hail." Have pity on us sinners.

V: The Angel of the Lord made the announcement to Mary.
R: And she conceived by the Holy Spirit.

V: May God's help be always with us.
R: Amen.

Editions

Dixit Dominus transcribed by Jan Stockigt from D-Dlb Mus. 2358-D-61.8. Autogr. score.
Confitebor transcribed by Jan Stockigt from D-Dlb Mus. 2358-D-65. Autogr. score.
Beatus vir, ed. Vratislav Belsky, *Musica Antiqua Bohemica 2/5* (1971)
Laudate pueri ed. Volker Kalisch, Carus-Verlag (1982)
Laudate Dominum, ed. Vratislav Belsky, *Thesaurus Musicae Bohemiae*, series B, (1990)
Magnificat ed. Wolfgang Horn, Carus-Verlag, 2nd ed., 1985
Xaverianae Litaniae transcribed by Rainer Klaus (1982) from D-Dlb Mus. 2358-D-59. The Klaus edition was made for the editorial
department of Erbe Deutscher Musik, Musicological Institute of the University of Tübingen.
Alma Redemptoris Mater transcribed by John Werekta from D-Dlb Mus. 2358-E-5. Autogr. score.
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Translations of the Litaniae Xaverianae: Dr David Fairservice and Fr Stanislaus Hogan SJ.

CD 1

- 1** Organ prelude in the style of Zelenka (J. O'Donnell) 2'30"
2 Deus in adjutorium – chant 0'47"

Psalm 110

- 3** Antiphon
Domine quinque talenta 0'34"

Jan Dismas Zelenka – **Dixit Dominus** ZWV66 (c. 1725)

- 4** Dixit Dominus 2'11"
5 Virgam virtutis 7'24"
6 Judicabit 1'21"
7 De torrente 3'00"
8 Sicut erat 2'17"

- 9** Antiphon Domine quinque talenta (ii) 0'33"

Psalm 111

- 10** Antiphon Euge serve bone 0'22"
11 Zelenka **Confitebor** ZWV73 (c. 1728-29) 5'13"
12 Antiphon Euge serve bone (ii) 0'25"

Psalm 112

- 13** Antiphon
Fidelis servus et prudens 0'23"

Zelenka **Beatus vir** ZWV75 (1725)

- 14** Beatus vir 6'02"
15 Peccator 1'40"
16 Gloria Patri 1'06"
17 Amen 1'58"

- 18** Organ fugue in the style of Zelenka 2'00"

Psalm 113

- 19** Antiphon Beatus ille servus 0'34"
20 Zelenka **Laudate pueri** ZWV82 (c. 1725) 6'45"
21 Antiphon
Beatus ille servus (ii) 0'34"

Psalm 117

- 22** Antiphon
Serve bone et fidelis 0'16"
23 Zelenka **Laudate Dominum** ZWV87 (c. 1728) 3'52"
24 Antiphon
Serve bone et fidelis (ii) 0'17"

- 25** Chapter Beatus vir – chant 0'33"
26 Hymn Iste Confessor; v1-4 chant; v5 Giovanni Pierluigi da Palestrina (c. 1525-94) 3'49"

CD 2

- 27** Versicle Amavit eum – chant 0'22"

Canticle

- 28** Antiphon Hic vir, despiciens mundum 0'33"

Zelenka **Magnificat in D** ZWV108 (1725)

- 29** Magnificat 4'37"
30 Suscepit Israel 3'30"
31 Amen 2'45"

- 32** Antiphon Hic vir, despiciens mundum (ii) 0'32"

Prayers and Blessings

- 33** Collect Deus qui Indiarum – chant 1'02"
34 Benedicamus Domino 0'35"
35 Fidelium animae – chant 0'31"

Litany

Zelenka **Litaniae Xaverianae** ZWV155 (1727)

- 36** Kyrie eleison 4'21"
37 Sancte Francisce 3'12"
38 Firmamentum Orientis Ecclesiae 1'26"
39 Fidelis imitator 2'52"
40 Salus aegrotantum 0'39"
41 Fugator daemonum 2'41"
42 Gloria Societatis Jesu 0'37"
43 Pauperrime Xaveri 2'50"
44 Sancte Francisce Xaveri 5'03"
45 In quo uno omnium Sanctorum 1'55"
46 Agnus Dei (i) 2'16"
47 Agnus Dei (ii) 2'16"
48 Christe audi nos; Kyrie – chant 0'32"

Marian antiphon and prayer

- 49** Zelenka
Alma redemptoris Mater ZWV124 (c. 1725-26) 1'58"
50 Marian prayer
Angelus Domini – chant 0'11"

Benediction

- 51** Divinum auxilium – chant 0'16"

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Litaniae Xaverianae (ZWV155)

Alma Redemptoris Mater (ZWV124)

*with the hymn **Iste Confessor**,
antiphons, responses and prayers in Gregorian chant*

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