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Classic CD

COR 16002

Producer: Mark Brown.  
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CORO

§ The Sixteen Edition

# Iste Confessor

## The Sacred Music of Domenico Scarlatti

The Sixteen/Harry Christophers

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STABAT MATER

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MISSA BREVE  
"LA STELLA"

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TE DEUM

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ISTE CONFESSOR

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## § The Sixteen

### Soprano:

Ruth Dean, Carolyn Sampson,  
Katie Pringle, Rebecca Outram,  
Libby Crabtree, Alicia Carroll,  
Juliet Schiemann, Lisa Beckley

### Alto:

Christopher Royall, Philip Newton,  
Michael Lees, Andrew Giles,  
Angus Davidson

### Tenor:

Andrew Carwood, Simon Berridge,  
Nicolas Robertson, David Roy,  
Neil MacKenzie

### Bass:

Robert Evans, Timothy Jones,  
Simon Birchall, Michael McCarthy,  
Jonathan Arnold

### Iste confessor solo:

Libby Crabtree

### Missa Breve soli:

Libby Crabtree, Angus Davidson,  
Neil MacKenzie, Simon Birchall

### Organ:

Ian Watson

### Theorbo:

Robin Jeffrey, Elizabeth Kenny

### Harp:

Siobhan Armstrong

*This list includes singers  
from all tracks*

It constantly amazes me what can be unearthed when you delve into the music of a composer, particularly when that composer is really only known for one work. In the case of Domenico Scarlatti, most will know of him solely as a keyboard composer and, if they have come across any of his sacred works, they will only be acquainted with his ten part *Stabat Mater*. I have known of this piece for many years and always regarded it a perfect work to show off the versatility of The Sixteen. But one work does not make a programme and at this point I began to delve.

It was soon apparent that the *Stabat Mater* was unique in Domenico's choral output - nothing matches it for its harmonic and textural complexity. However, I did find many works in very varied styles. The simplicity of the hymn tune *Iste Confessor* is absolutely captivating and, as with the best of hymn tunes, it can be inflected to reflect the cumulative sentiments of the text. Music does not have to be complex to be effective. The same can be said of his delightful mass *La Stella*, again a perfect work for The Sixteen; scored for a quartet of soloists from the main choir and with subtle accompaniment, played with such artistry and invention by the group's continuo team, one can make a simple work highly enjoyable.



Harry  
Christophers,

The year 1685 was a remarkable one for music. J.S.Bach, Handel and Domenico Scarlatti were all born within twelve months of one another and each was to influence the art of European music. Bach's reputation relates to his role as a Lutheran composer and organist, while Handel travelled widely, finally settling in England as London's premier purveyor of baroque opera and oratorio. Domenico Scarlatti is still best known as a brilliant keyboard composer and player. Many of his 550 keyboard sonatas (*Essercizi*) are still performed and admired for their technical inventiveness and brilliance. Scarlatti also wrote a considerable number of other works however – operas, oratorios and many smaller pieces which are rarely heard today.

The items on this recording have been chosen to demonstrate the range and variety of the composer's sacred music. Domenico Scarlatti inherited his musical gifts from his father Alessandro, who was important in the development of Italian opera in the generation after Monteverdi. Although biographical detail is scarce, it seems that the relationship between father and son was somewhat akin to that between Leopold and Wolfgang Mozart. In both families, the father was a forceful, and sometimes repressive influence. Domenico, like the young Mozart, secured his first appointment within the same musical establishment as his father. This was in 1701, as composer and organist to the royal chapel in Naples. He was then sixteen. Alessandro was

always keen to see his son's career develop, and soon directed him to travel to Venice in the hope of securing a position there. The tone of his father's latter of recommendation to the wealthy Medici family is revealing.

'I have forcibly removed him from Naples where, though there was scope for his talent, it was not the talent for such a place. I am removing him from Rome as well, because Rome has no shelter for music, which lives here as a beggar. This son of mine is an eagle whose wings are grown; he must not remain idle in the nest, and I must not hinder his flight...'

In spite of these remarks, Domenico found his first employment in Rome before being appointed Court Harpsichordist to the King of Portugal and teacher of Princess Maria Barbara. When she married the King of Spain in 1729, Scarlatti moved on with her and remained in Madrid for the rest of his life.

The first item in this collection is his *Te Deum*. As with many baroque settings, Scarlatti's score is in the typically jubilant key of C major, and calls for two four-part choirs accompanied by organ continuo. Most of the lengthy text is set syllabically in a bright allegro over a 'walking' instrumental bass line. At the words 'Te ergo quaesumus' (therefore we beseech you) the music slows down briefly for a few bars before returning to a faster pulse for 'aeterna fac' (let them be numbered). The final pages are notable for two delightful touches. First, attention is focused momentarily on the altos, sopranos and tenors as each has a solo

passage by way of contrast to the main texture. Then, at the final ‘non confundar’ (let me never be confounded) the music slows to finish with a powerful and majestic conclusion in rich harmony.

*Iste Confessor* shows a different side of Scarlatti’s style. The text consists of five verses which are set in a simple hymn-like manner. The solo soprano and four-part choir sing alternately accompanied by theorbo and organ. The charm of this score lies in its clearly balanced melodic phrases and sturdy harmony.

The *Missa Breve La Stella* is a compact setting for soloists and chorus with organ. Because no autograph exists, as with many of Scarlatti’s works, the score cannot be accurately dated. However the mass is likely to have been composed during his early years in Italy and this may account for its mixture of styles. The Kyrie is in three sections; a chordal opening followed by a richly worked Christe which then leads to a more extensive Kyrie using the smooth imitative language of the so-called *stile antico*. Equally inventive is the compact setting of the Gloria, whose many sections are unified by strategic use of several tonalities. The movement begins in E minor and moves through A minor, D major and G major before concluding with a fugal allegro in A minor. The Credo is notable for the advanced harmonic treatment of the ‘Et incarnatus est’, which seems to anticipate the many daring effects in Scarlatti’s later harpsichord pieces. After the Sanctus, the Benedictus would normally follow

to accompany the distribution of the sacramental bread and wine. In this score, that movement is missing and in its place can be heard the motet *Cibavit eos Domini* (Feed us Lord). This highly appropriate text is set by Scarlatti for four voices only, and again looks back to an earlier tradition. The mass concludes with a short Agnus Dei that begins with a reworking of the opening five bars of the Sanctus.

The most substantial work in this collection is the *Stabat Mater* which is generously scored in 10 parts. Among the settings Scarlatti might have known would be those of Palestrina, Lassus and his father Alessandro. Domenico’s score was probably written between 1715 and 1719 in Rome when he was in charge of the Capella Giulia. Four sopranos, two altos, two tenors and two basses narrate the beautiful 13th century poem depicting the Virgin Mary’s sorrow at the foot of Christ’s cross. The result is a compositional tour-de-force. From the reflective austerity of the opening through to the brilliant soloistic flourishes of the ‘inflammatus’, Scarlatti maintains the musical interest with deceptive skill. Add to this the two masterly final sections ‘Fac ut animae’ and ‘Amen’ and it is clear that the whole work stands as a testament to the composer’s considerable and diverse talents.

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Translations into French and German available from  
coro@thesixteen.org.uk

## 1. TE DEUM

Te Deum laudamus:  
te Dominum confitemur.  
Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi caeli et  
universae Potestates.  
Tibi Cherubim et Seraphim incessabili  
voce proclamant:

Sanctus; Sanctus; Sanctus Dominus  
Deus Sabaoth;  
Pleni sunt caeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus  
Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur  
Ecclesia  
Patrem immensae majestatis;  
Venerandum tuum verum et  
unicum Filium;

Sanctum quoque Paraclitum Spiritum.  
Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem,

Non horruisti Virginis  
uterum.  
Tu devicto mortis aculeo,

Aperuisti credentibus regna caelorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris.

*We praise you as our God:  
we acknowledge you as Lord.  
All the earth worships you as the eternal Father.*

*To you all the angels, the heavens and all  
the Powers,  
the Cherubim and Seraphim cry out with  
unending voice:*

*Holy, holy, holy is the Lord God of hosts;  
heaven and earth are full of the majesty of  
your glory.*

*The glorious choir of the Apostles,  
the admirable company of the Prophets,  
the white-robed army of Martyrs praise you.*

*The holy Church throughout the whole earth  
acknowledges you  
the Father of unmeasurable majesty;  
and your adorable, true and only Son;  
and the Holy Spirit, the Comforter.*

*You are the King of glory, O Christ.  
You are the everlasting Son of the Father.*

*You, in taking upon you to deliver man,  
did not disdain the womb of the Virgin.*

*You, having overcome the sting of death,  
have opened the kingdom of heaven to all  
who believe.*

*You sit at the right hand of God, in the glory  
of the Father.  
We believe you to be the judge who is to come.*

Judex crederis esse venturus.  
Te ergo quaesumus, tuis famulis subveni,  
Quos pretioso sanguine redemisti.  
Aeterna fac cum sanctis tuis in  
gloria numerari.

Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.  
Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te,  
Et laudamus nomen tuum in saeculum.

Dignare Domine die isto sine peccato  
nos custodire.  
Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua Domine super nos,  
Quemadmodum speravimus in te.

In te, Domine speravi; non confundar  
in aeternum.

## 2. ISTE CONFESSOR

Iste confessor Domini,  
sacratus festa plebs cujus.celebrat  
per orbem,  
hodie laetus meruit secreta  
scandere caeli.

Qui pius, prudens, humilis, pudicus, sobrius,  
castus fuit et quietus vita,  
dum praesens vegetavit ejus corporis artus.

Ad sacrum cujus tumulum frequenter  
membra languentium modo sanitati,  
quolibet morbo fuerint gravata, restituntur.

*Therefore we beseech you to help your servants,  
whom you have redeemed with your  
precious blood  
Let them be numbered among your saints  
in eternal glory.*

*Save your people Lord,  
and bless your inheritance,  
and govern them, and exalt them for ever.*

*Day by day we bless you,  
and we praise your name for ever.*

*Grant, Lord, that you will keep us this day  
without sin.  
Have mercy on us, Lord, have mercy on us.*

*Let your mercy be upon us Lord,  
as we have put our hope in you.*

*In you Lord have I trusted;  
let me not be confounded for ever.*

*This witness of the Lord,  
this holy man whose feast the people  
celebrate throughout the world,  
has this day deserved to rise in blessedness  
to the highest hall of heaven.*

*He who was godly, prudent, humble, modest, sober,  
chaste and quiet of life,  
yet was prompt to exert himself in bodily action.*

*At his sacred tomb the limbs of many sick,  
by whatever disease they are afflicted,  
are quickly restored to health.*

Unde nunc noster chorus in honorem ipsius  
hymnum canit nunc libenter,  
ut piis ejus meritis juvemur omne per aevum.

Sit salus illi, decus atque virtus,  
qui, supra caeli residens cacumen,  
totius mundi machina gubernat  
trinus et unus. Amen.

## 3. MISSA BREVE “LA STELLA”

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.



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 coelestis,



Deus Pater omnipotens.  
Domine Fili unigenite,  
Iesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

*Therefore now this our choir gladly sings  
this hymn in his honour,  
that through all the ages we might be helped  
by his holy merits.*

*Salvation, glory and power be to Him  
who from his throne above the heavens  
governs the whole frame of earth,  
Three and One. Amen*

*Lord have mercy.  
Christ have mercy.  
Lord have mercy.*



*Glory be to God on high.  
And on earth peace  
to men of good will.  
We praise Thee,  
we bless Thee,  
we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
Lord God, heavenly King,  
God the Father almighty.*



*O Lord, the only-  
begotten Son,  
Jesu Christ.  
Lord God, Lamb of God,  
Son of the Father.*

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  
Iesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.



Credo in unum Deum.  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum, Iesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.  
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.

*Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.  
For Thou only art holy,  
Thou only art the Lord,  
Thou only art the most high,  
Jesu Christ.  
With the Holy Spirit  
in the glory of God the Father. Amen.*



*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,  
begotten of his Father before all worlds.  
God of God, Light of Light,  
very God of very God,  
begotten, not made,  
being of one substance with the Father,  
by whom all things were made.  
Who for us men,  
and for our salvation,  
came down from heaven.  
And was incarnate by the Holy Ghost  
of the Virgin Mary  
and was made man.  
And was crucified also for us  
under Pontius Pilate.  
He suffered and was buried.*

Et resurrexit tertia die, secundum  
scripturas;  
et ascendit in coelum,  
sedet ad dextram Patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos,  
cuius 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 unam sanctam catholicam et  
apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.



Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.



Cibavit eos Dominus ex adipe frumenti.  
Et de petra melle saturavit nos.  
Alleluja.



Agnus Dei  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

*And the third day he rose again  
according to the scriptures;  
and ascended into heaven,  
and sitteth at the right hand of the Father.  
And he shall come again with glory  
to judge both the quick and the dead;  
whose kingdom shall have no end.  
And 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 worshipped and glorified;  
who spake by the prophets.  
And I believe in one holy, Catholic and  
Apostolic church.  
I acknowledge one Baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
and the life of the world to come. Amen.*



*Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest*



*The Lord has fed them with finest wheat,  
and with honey from the rock he has filled us.  
Alleluja.*



*Lamb of God,  
that takest away the sins of the world,  
have mercy on us*

#### 4. STABAT MATER

Stabat mater dolorosa  
Juxta crucem lacrimosa  
Dum pendebat Filius.  
Cuius animam gementem,  
Contristantem et dolentem,  
Per tansivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti!  
Quae moerebat et dolebat  
Et tremebat cum videbat  
Nati poenas inclyti.

Quis est homo, qui non fleret  
Quis Christi Matrem si videret  
In tanto supplicio?  
Quis non posset contristari  
Christi Matrem contemplari  
Dolentem cum Filio?

Pro peccatis suae gentis  
Vidit Jesum in tormentis  
Et flagellis subditum.  
Vidit suum dulcem Natum  
Morientem desolatum  
Dum emisit spiritum.

Eia Mater fons amoris,  
Me sentire vim doloris,  
Fac ut tecum lugeam.  
Fac ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

*The sorrowful Mother stood  
close to the cross in tears  
as her Son hung there.  
Through her groaning heart,  
grieving in compassion for him,  
a sword had passed.*

*O how sad and how oppressed  
was that blessed  
Mother of the Only-begotten!  
How she grieved and mourned,  
how she trembled to see  
her noble Son's sufferings.*

*Who is the man who would not weep  
to see Christ's Mother  
in such great suffering?  
Who could not grieve in sympathy  
to behold Christ's Mother  
grieving with her Son?*

*For the sins of his people  
she saw Jesus in torment,  
subjected to the lash.  
She saw her sweet Son  
dying abandoned  
as he gave up his spirit.*

*Ah Mother, fount of love,  
make me feel the keenness of your grief  
that I may grieve with you.  
Let my heart burn  
with love for Christ my God,  
that I may be pleasing to him.*

Sancta mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.  
Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me vere tecum flere,  
Crucifixo con dolore  
Donec ego vixero.  
Juxta crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara:  
Fac me tecum plangere.  
Fac, ut portem Christi mortem,  
Passionis fac consortem  
Et plagas recolare.

Fac me plagis vulnerari  
Cruce hac inebriari  
Ob amorem Filii.  
Inflammatum et accensus  
Per te, Virgo, sim defensus  
In die iudicii.

Fac me cruce custodire,  
Morte Christi praemuniri,  
Confoveri gratia.  
Quando corpus morietur  
Fac ut animae donetur  
Paradisi gloria.

*Holy Mother, do this for me,  
fix the pains of the Crucified  
firmly in my heart.  
you wounded Son,  
who deigned to suffer so for my sake,  
share his pains with me.*

*Make me truly weep with you  
and suffer with the Crucified  
as long as I shall live.  
To stand by the cross with you  
and to keep company with you  
in your tears, this is my desire.*

*O virgin bright beyond all virgins,  
be not aloof from me now;  
make me weep with you.  
Let me bear the death of Christ,  
make me a companion in his passion  
and recall his pains.*

*Let me be wounded with the same blows,  
make me ecstatic with this Cross  
for the love of your Son.  
Thus inflamed and burning with love,  
may I enjoy your protection, O Virgin,  
on the day of judgement.*

*Let me be kept safe by the Cross,  
defended by the death of Christ  
and enfolded in his grace.  
When my body dies,  
then let my soul be granted  
the glory of Paradise.*