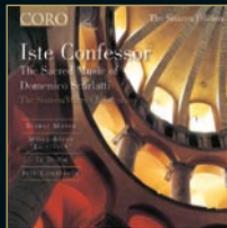


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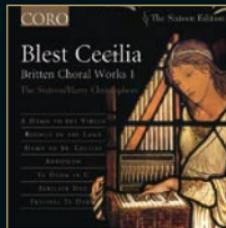
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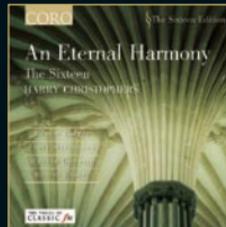
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Teixeira Te Deum

The Sixteen

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THE VOICES OF
CLASSIC *f*M

ANTÓNIO TEIXEIRA

Te Deum

The Sixteen
The Symphony of Harmony
and Invention
HARRY CHRISTOPHERS

SOLOISTS

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Lynda Russell
Soprano 2
Gillian Fisher
Alto 1
Catherine Denley
Alto 2
Catherine Wyn-Rogers
Tenor 1
William Kendall
Tenor 2
Andrew Murgatroyd
Bass 1
Michael George
Bass 2
Peter Harvey

THE SIXTEEN
Choir 1
Nicola Jenkin,
Philip Newton, Nicolas
Robertson, Simon Birchall

Choir 2
Carys Lane,
Peter Hayward,
Matthew Vine,
Timothy Jones

Choir 3
Ruth Dean, Michael Lees,
Philip Daggett,
Robert Evans

Choir 4
Fiona Clarke,
Christopher Royall,
David Roy, Francis Steele

Choir 5
Sally Dunkley,
Andrew Giles,
Simon Berridge,
Roger Cleverdon

THE SYMPHONY OF
HARMONY AND
INVENTION
Violin 1
David Woodcock (leader),
James Ellis, Simon Jones,
Jane Carwardine

Violin 2
William Thorp,
Theresa Caudle,
Stephanie Heichelheim,
Jean Paterson

Viola
Simon Whistler,
Penelope Veryard

Cello
Mark Caudle,
Katherine Sharman

Double Bass
William Hunt

Theorbo
Robin Jeffrey

Oboe
Sophia McKenna,
Cherry Forbes

Bassoon
Michael Brain

Flute
Rachel Beckett,
Siu Peasgood

Organ
Laurence Cummings,
Margaret Phillips

Horn
David Cox,
Roger Montgomery



Imagine a church vestry in the heart of Lisbon, rows of dusty leather-bound books, an English musicologist resident in Portugal, the industrious arts department of the esteemed Gulbenkian Foundation and a maverick BBC producer, and thereby an amazing sequence of events unfolds.

Standing upright on a shelf in Lisbon's ornate Italian church is the score of Teixeira's *Te Deum*. In Portugal's golden age, New Year's Eve was a day of great musical celebration and congregations looked forward to the performance of a *Te Deum* to honour our Lord for the past year. Teixeira's setting must have been not only a wonderful musical experience but also a great spectacle, as we were to find out almost three hundred years later. The work had been well documented but it wasn't until Dr Rui Néry of the Gulbenkian Foundation commissioned Christopher Bochmann to locate the score and make a modern performing edition that its true mastery became apparent. The BBC was then approached for an ensemble versatile enough to tackle and champion such a monumental work.

And so, in the autumn of 1989, after rehearsals in London, we flew to Lisbon to perform, for the first time in living memory, Teixeira's *Te Deum* in the very church which had become, for countless years, the home of the autographed score. Sixty performers, crammed into the sanctuary, with an audience of all ages occupying every possible nook and cranny, were all witness to a memorable occasion. Within a relatively short space of time, Teixeira's renown spread from relative anonymity to worldwide recognition via a BBC radio recording, tours of Portugal, Belgium and Macau, a BBC Promenade concert in 1992 (Max Loppert's *Financial Times* review called it "One of the most imaginative pieces of planning in this year's Proms") and, of course, this disc - the fruit of all our efforts.

Harry
Christophers.

The coronation of Dom João V in 1707 heralded a period of immense change in Portugal. The King's aim was to bring Portugal out of its political isolation and to encourage economic development by a policy of monarchical 'absolutism' on the French model, and was to be realised in particular by the achievement of increasingly close links between Church and state, in such a way that not only was society deeply affected, but culture no less so.

As he grew older, Dom João V's natural piety became eccentrically exaggerated in the form of the pursuit of his ideal role as priest-king. He even obtained papal permission to say the Mass, a fact which renders his preoccupation with the liturgy and its music (especially that of the Royal Chapel) hardly surprising. In practical terms, this preoccupation meant that the King encouraged the raising of standards by employing distinguished foreign musicians (Domenico Scarlatti being the most famous example), by sending Portuguese musicians abroad for training and by the encouragement of training of a high standard within Portugal. This latter took the form of a special seminary attached to the Royal Chapel⁽¹⁾. It was in pursuit of the second of these policies that António Teixeira was sent by order of the King to Rome to study counterpoint, composition, and harpsichord.

Teixeira was born in 1707 (the exact date is unknown, but he was baptised on 14th May) in Lisbon, and was aged only nine or ten when the royal grant made possible his journey to Italy. He remained in Rome for ten years, and on his return to Lisbon he was immediately much in demand as a musician. On 11th June 1728 he was appointed as a chaplain singer and official examiner in plainsong to the Cathedral and diocese. The ecclesiastical orientation of his career naturally meant that he left a large quantity of sacred music in various genres, surviving today in libraries in both Lisbon and Vila Viçosa⁽²⁾. He also began to compose secular cantatas (*Gli sposi fortunati*, for example, was given its first performance at Carnival time in 1732) and operas: it is known that he composed music for seven libretti by António José da Silva, some of which now survive only in Brazil.

The score of the *Te Deum* survives in the Italian Church (Igreja do Loreto) in Lisbon. It was probably performed on the last day of 1734, though it could possibly have been two years earlier. The date was determined by the old tradition of singing the *Te Deum* on 31st December in order to give thanks to God for all the benefits received during the course of the year. Teixeira sets the text in *alternatim* fashion; that is to say, he sets only every other verse, leaving the rest to be sung in

plainchant. For this recording, the missing verses have been supplied from a contemporary Portuguese chant source⁽³⁾. Teixeira's setting is remarkable both for its length (though this ceases to be quite so surprising when one takes into account the venerable Portuguese tradition behind the composition of such substantial works) and for its scoring: it calls for eight soloists, five four-part choirs, and a large orchestra which comprises, in addition to the usual strings and continuo section, flutes, oboes, bassoon, and horns.

Musically the *Te Deum* is extremely successful, and the fruit of Teixeira's studies in Rome is much in evidence. Frequent and effective use is made of polychoral writing (the end of 'Tibi omnes angeli' is a noteworthy example) as a balance to the massive textures obtainable with the full choral ensemble, and with the addition of the often virtuosic writing for the soloists the range of colours the composer is able to draw upon is very large. A notable feature of much of the solo writing is its operatic character: the opening soprano solo of 'Tu devicto mortis' is an effective transposition into a sacred context of a dramatic recitative, and 'Dignare Domine' begins with a miniature aria. The full chorus is often employed in passages of a loosely canonic character, but also has two particularly impressive sections

of stricter fugato writing, at 'Te gloriosus' and 'In to Domine speravi'. The former in fact gives way, at 'apostolorum chorus', to an extended and very jubilant antiphonal passage, but the latter maintains its contrapuntal character until the 'Non confundar' section.

Any visitor to Portugal today may see for himself the architectural evidence of the reign of the priest-king Dom João V in the astonishing Convent of Mafra, built in fulfilment of a vow made to St. Anthony. Teixeira's *Te Deum*, in sharing its monumental architectural quality, and the sense of an intricate grand design in the service of a higher cause, is no less a reflection of its time.

IVAN MOODY

(1) *This seminary was transferred to the Convento de São Francisco upon the elevation of Lisbon to the status of patriarchate, and existed until 1835, when it was replaced by the present Conservatory).*

(2) *There exists, however, the possibility that another composer of the same name was the author of some of these works).*

(3) *The chant may be found in many books of the period. See, for example, Processionale Iuxta Formam Ritualis Romani Pauli V (Coimbra 1740)*

- 1 *Te Deum laudamus:*
te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur
- 2 Tibi omnes Angeli,
tibi caeli et universae Potestates:
Tibi Cherubim et Seraphim incessabili
voce proclamant:
- 3 Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra maiestatis
gloriae tuae.
- 4 Te gloriosus Apostolorum chorus:
Te Prophetarum laudabilis numerus:
- 5 Te martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta
confitetur Ecclesia:
- 6 Patrem immensae maiestatis:
Venerandum tuum verum,
et unicum Filium:
- 7 Sanctum quoque Paraclitum Spiritum
Tu Rex gloriae, Christe.
- 8 Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
- 9 Tu devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.

- 1 *We praise thee, O God:*
we acknowledge thee to be the Lord.
All the earth doth worship thee,
the Father everlasting.
- 2 To thee all Angels cry aloud,
the heavens and all the powers therein.
To thee Cherubin and Seraphin
continually do cry:
- 3 Holy, Holy, Holy Lord of Sabaoth.
Heaven and earth are full of the Majesty
of thy glory.
- 4 The glorious company of the Apostles
praise thee:
The goodly fellowship of the Prophets praise thee:
- 5 The noble army of Martyrs praise thee
The holy Church throughout all the world
doth acknowledge thee:
- 6 The Father of an infinite Majesty:
Thine honourable, true and only Son:
- 7 Also the Holy Ghost, the Comforter.
Thou art the King of glory, O Christ.
- 8 Thou art the everlasting Son of the Father.
When thou lookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
- 9 When thou hadst overcome the
sharpness of death, thou didst open
the kingdom of heaven to all believers.
Thou sittest at the right hand of God,
in the glory of the Father.

- 10 *Iudex crederis esse venturus.*
- 11 Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis in
gloria numerari.
- 12 *Salvum fac populum tuum Domine,*
et benedic hereditati tuae.
Et rege eos, et extolle illos usque
in aeternum.
- 13 Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
- 14 Dignare Domine die isto sine peccato
nos custodire.
Miserere nostri Domine, miserere nostri.
- 15 *Fiat misericordia tua Domine super nos,*
quemadmodum speravimus in te.
- 16 In te Domine speravi: non confundar
in aeternum.

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Portuguese (Lisbon); c. 1720 - 30

- 10 We believe that thou shalt come to be our judge.
- 11 We therefore pray thee, help thy servants,
whom thou hast redeemed with thy
precious blood.
Make them to be numbered with
thy Saints in glory everlasting.
- 12 O Lord, save thy people,
and bless thine heritage.
Govern them, and lift them up for ever.
- 13 Day by day, we magnify thee.
And we worship thy Name ever world
without end.
- 14 Vouchsafe, O Lord,
to keep us this day without sin.
O Lord, have mercy upon us,
have mercy upon us.
- 15 O Lord, let thy mercy lighten upon us,
as our trust is in thee.
- 16 O Lord, in thee have I trusted:
let me never be confounded.

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