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The Sixteen Edition

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Thomas Tallis

Spem in alium

The Sixteen

HARRY CHRISTOPHERS

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Newly recorded in the round and in surround sound, Thomas Tallis' 40-part motet, Spem in alium, forms the centre-piece of this dazzling CD.

Under the theme, 'Music for Monarchs and Magnates', The Sixteen draws together music by Tallis, Byrd, Gibbons and Thomas Tomkins, some of it never before recorded, some indeed not performed since the time of its writing. Alongside the usual 40 voice setting of Spem in alium is an English version of the same work, Sing and glorify, which was adapted to an English text for King James I to honour his son Henry, the newly-annointed Prince of Wales. With cornetts, sackbuts, dulcians and organs in place of some voices, this is a glorious complement to the usual version.

For further details about CORO CDs or to purchase, visit our website www.thesixteen.com or email coro@thesixteen.org.uk

CORO

The Sixteen Edition

A Golden Age

of Portuguese music

The Sixteen

HARRY CHRISTOPHERS

DIOGO DIAS MELGÁS

JOÃO LOURENÇO REBELO

THE VOICES OF CLASSIC FM

It is a constant joy for us as performers to discover remarkable compositional feats and champion them in performance and on disc. Here we explore Portugal; after all Portugal is our oldest ally; many thousands of Britons, me and my family included, holiday there every year but most know little about its musical heritage.

In the 1600s, Portugal was at the forefront of exploration, first the Indies and then Brazil; the Braganza court was flourishing and soon to restore the monarchy from the hands of the Spanish. Lisbon and Evora were places of musical excellence; the courts were attracting fine musicians from all over Europe and indeed sending their finest to be tutored in Italy.

But it often takes one man to encourage excellence in the arts - Dom João IV was very much that man.He was himself a composer and dedicated most of his spare time and money to the acquisition of music. His library was the largest in Europe and was full of the masterpieces of the Renaissance, Palestrina, Guerrero and Morales, and also printed works by Monteverdi and the Gabrielis. He tirelessly protected and promoted his musicians and allowed the likes of Rebelo, his undisputed favourite, and Melgás to develop their individuality.

We hope that you will share with us in the pleasure of bringing this extraordinary music to life.

Harry Christophers

1	REBELO *Super aspidem* *Ps. 91 v 13*	2.45
2	REBELO *Ecce nunc* *Ps. 134*	5.28
3	REBELO *In te, Domine, speravi* *Ps. 31 v 1-6*	4.35
4	REBELO *Qui habitat* *Ps. 91 v1-6*	5.06
5	REBELO *Fratres sobrii* *Compline*	3.22
6	REBELO *Educes me* *Ps. 31 v5*	2.13
7	MELGÁS *Populе meus* *Improperia*	11.25
8	REBELO *Panis angelicus* *Hymn*	3.55
9	MELGÁS *Lamentaçao de Quinta Feira Santa*	8.18
10	MELGÁS *Salve Regina* *Antiphon*	4.05
11	REBELO *Magnificat a13* *Canticle*	15.12

THE SIXTEEN

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Sally Dunkley
Carys Lane
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Katie Pringle*

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SAGBUTT
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Paul Nieman
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Ecce nunc only
+Ecce nunc and Educes me only. # Ecce nunc and Magnificat only

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Portuguese Polyphony: Rebelo and Melgás

The work of João Lourenço Rebelo (1610 – 1661) and Diogo Dias Melgás (1638 – 1700) in many ways typifies the relationship of Portuguese music in the later 17th century to that of other European countries. In Portugal there was no sudden explosion of Monteverdian 'secunda prattica'; on the contrary, the ideals of Palestrinian polyphony remained of the highest importance to Portuguese composers for a variety of reasons. One of these was the subjection of Portugal to Spanish rule from 1581 to 1640, which meant that the cultivation of liturgical polyphony was one of the clearest ways of keeping alive the country's cultural identity.

It should not be thought, however, that Portugal was completely isolated from artistic currents from elsewhere in Europe: a glance at the catalogue of the library of King John IV, whose contents were lost in the earthquake of 1755, reveals the presence of printed works by Monteverdi, the Gabrielis, Grandi and Ugolini.

Polychoral techniques were known to as great a master of traditional contrapuntal style as Duarte Lobo (his *Opuscula* of 1602 contain works for as many as eleven voices, though a modern edition has yet to appear); and João Lourenço Rebelo, who worked for the Bragança family from the age of fourteen, had immediate access to the great library, which had been founded by Theodosius II and continued by his son who became King John IV with the restoration of independence.

Rebelo had available to him in the Royal Chapel twenty-four excellent singers and a group of instrumentalists, including players of the organ, viols, shawms, sackbuts, trumpets, cornets and curtals. It would seem that wind instruments were of particular importance in the execution of Psalms; in Rebelo's settings, though the instruments are not specified in detail, there are obbligato parts labeled *vox instrumentalis*. Rebelo is the first Portuguese composer to take the lessons of the polychoral works of the Gabrielis and others on board so fully; the works printed in his *Psalmi, tum Vesperarum tum Completarum, Item Magnificat, Lamentationes et Miserere...* (Rome 1657, published at the behest of the King himself) shows this beyond a doubt. The Psalms and other settings for Vespers and Compline show an amazing diversity of scoring, and an experimental approach to sonority. His instrumental parts are often very taxing, and questions of balance between instruments and voices need to be solved with great care. The thirteen-part *Magnificat* **11** is possibly the most magnificent of these works, mixing as it does choirs of singers, solo singers, and voices and instruments. It has an abstract architectural quality, however, in common with many of the Psalm settings, which is quite foreign to Gabrieli's style. Rebelo takes hold of the texts and moulds them to suit his purposes, sometimes repeating endlessly (over half the duration of *Super aspidem* **1**, for example, is taken up by the repetition of the words 'et conculcabis leonem et draconem'), and sometimes going through the words at an astonishing pace.

Rebelo's style is wilful, then, in this sense, but the structural certainty of the music is utterly convincing. At the basis of this there may be detected something typically Portuguese: in spite of its new guise, there is still a strong flavour in this music of the old contrapuntal style of Cardoso and Magalhães, with its arching lines and unexpected chromaticisms. That Rebelo himself was no stranger to this is made quite clear in his sumptuous seven-part motet *Panis Angelicus* **8**, and that opening verse of the *Magnificat* **11** also does rather more than nod in that direction. Psalm settings such as the impressive *Ecce nunc* **2** betray this heritage in a rather more subtle way: the interest is clearly in combining and opposing textures and colours, but each unit of sound is built up with an attention to detail which shows the hand of a composer deeply familiar with the polyphonic style.

Melgás, though even more eccentric (in the true sense of the word, working as he did in provincial Evora) also fits into the Portuguese tradition of contrapuntal working, even when his music is at its most 'vertical'. Melgás must have received his musical education at the cathedral school in Evora, and he himself taught there until three years before his death. It is not entirely clear what his immediate musical influences were, but his own voice is quite distinctive, joining

in his motets a simple transparency and brevity of utterance to an expressively 'baroque' treatment of the text. *Populeus meus* **7**, though it employs two choruses, is a good example, and it is something that may be found in earlier Portuguese music for Holy Week such as the Responsories by Cardoso and Martins. The text comes from the Adoration of the Cross on Good Friday, and remains one of the few texts in the western rite to retain words in Greek (the ancient *Trisagion* 'Holy God, Holy Mighty, Holy Immortal, have mercy upon us').

The pictorial approach adopted in *Salve Regina* **10** (the dramatically sighing pauses at 'suspiramus' and astonishing illustration of sweetness at 'O dulcis' for example) is a superb demonstration of the 'baroque' Melgás. The *Lamentations* **8** (for Holy Thursday) are for eight voices, and it is fascinating to compare them not only with Rebelo's works but also with the fine polychoral works of Spaniards active at this time, such as Mateo Romero ('El Capitán') or Carlos Patino. Melgás retains a fondness for clear textures which is distinctively Portuguese, and their impact is the stronger for that.

Ivan Moody

Rebelo & Melgás

REBELO
1 *Super aspidem* – *Ps. 91 v 13*

Super aspidem et basiliscum ambulabis:
et conculcabis leonem et draconem.

Thou shalt go upon the lion and the adder:
the young lion and the dragon shalt thou
tread under thy feet.

REBELO
2 *Ecce nunc* – *Ps. 134*

Ecce nunc benedicite Dominum,
omnes servi Domini:
Qui statis in domo Domini,
in atriis domus Dei nostri.
In noctibus extollite manus vestras in sancta,
et benedicite Dominum.
Benedicat te Dominus ex Sion,
qui fecit caelum et terram.

Behold now, praise the Lord:
all ye servants of the Lord;
Ye that by night stand in the house of the Lord:
even in the courts of the house of our God.
Lift up your hands in the sanctuary:
and praise the Lord.
The Lord that made heaven and earth:
give thee blessing out of Sion.

REBELO

3 *In te, Domine, speravi* – *Ps. 31 v 1-6*

In te, Domine, speravi, non confundar in aeternum: in iustitia tua libera me.
Inclina ad me aurem tuam, accelera ut eruas me.
Esto mihi in Deum protectorem, et in domum refugii, ut salvum me facias.
Quoniam fortitudo mea et refugium meum es tu: et propter nomen tuum deduces me et enutries me.
Educes me de laqueo hoc, quem absconderunt mihi: quoniam tu es protector meus.
In manus tuas commendo spiritum meum: redemisti me, Domine Deus veritatis.

In thee, O Lord, have I put my trust:
let me never be put to confusion,
Deliver me in thy righteousness.
Bow down thine ear to me:
make haste to deliver me.
And be thou my strong rock, and house of defence:
that thou mayest save me.
For thou art my strong rock and my castle;
be thou also my guide,
and lead me for thy Name's sake.
Draw me out of the net that they have laid privily
for me: for thou art my strength.
Into thy hands I commend my spirit:
for thou hast redeemed me, O Lord,
thou God of truth.

REBELO

4 *Qui habitat* – *Ps. 91 v1-6*

Qui habitat in adiutorio Altissimi, in protectione Dei caeli commorabitur.
Dicet Domino: Susceptor meus es tu et refugium meum: Deus meus, sperabo in eum.
Quoniam ipse liberavit me de laqueo venantium, et a verbo aspero.
Scapulis suis obumbrabit tibi: et sub pennis eius sperabis.
Scuto circumdabit te veritas eius: non timebis a timore nocturno.
A sagitta volante in die, a negotio perambulante in tenebris: ab incursu, et daemonio meridiano.

Whoso dwelleth under the defence of the most High, shall abide under the shadow of the Almighty.
I will say unto the Lord, Thou art my hope, and my stronghold: my God, in him will I trust.
For he shall deliver thee from the snare of the hunter: and from the noisome pestilence.
He shall defend thee under his wings, and thou shalt be safe under his feathers: his faithfulness and truth shall be thy shield and buckler.
Thou shalt not be afraid for any terror by night: nor for the arrow that flieth by day:
For pestilence that walketh in darkness: nor for the sickness that destroyeth in the noon-day.

REBELO
5 *Fratres sobrii* – *Compline*

Fratres sobrii estote et vigilate; quia
adversaries vester diabolus tamquam
leo rugiens circuit, quaerens quem
devoret; cui resistite fortes in fide.
Tu autem Domine miserere nobis.
Deo gratias.

Brothers, be sober and keep watch; because your
enemy the devil goes about like a roaring lion,
seeking someone to devour; resist him, those
strong in faith.
However, thou, O Lord, have mercy upon us.
Thanks be to God.

REBELO
6 *Educes me* – *Ps. 31 v5*

Educes me de laqueo hoc, quem absconderunt
mihi: quoniam tu es protector meus.

Draw me out of the net that they have laid
privily for me: for thou art my strength.

MELGÁS
7 *Popule meus* – *Improperia*

Popule meus, quid feci tibi?
Aut in quo contristavi te?
Responde mihi. Quia eduxi te de terra Aegipti:
parasti crucem Salvatori tuo.
Agios O Theos. Sanctus Deus, Agios Ischyros.
Sanctus fortis. Agios Athanatos, eleison imas.
Sanctus et Immortalis, miserere nobis.
Quia eduxi te per desertum quadranginta annis,
et manna cibavite, et introduxi te in terram
satis bonam:
parasti Crucem Salvatori tuo.
Agios O Theos...
Ego eduxi te de Aegipto,
demerso Pharaone in Mare Rubrum:
et tu me tradidisti principibus sacerdotum.
Popule meus...
Ego ante te aperui mare:
et tu aperuisti lancea latus meum.
Popule meus...

O my people, what have I done to you?
Or how have I grieved you?
Answer me.
Because I led you out of the land of Egypt,
you have prepared a cross for your Saviour.
Holy God, Holy and mighty God.
Holy and Immortal God, have mercy upon us.
Because I led you through the desert for forty
years, and fed you with manna, and brought
you into a most fair land, you have prepared
a cross for your Saviour.
Holy God...
I led you out of Egypt, having plunged
Pharaoh into the Red Sea
and you have betrayed me to the chief priests.
O my people...
I opened the sea before you and you have
opened my side with a spear...
O my people...

REBELO

8 *Panis angelicus* – *Hymn*

Panis angelicus fit panis hominum:
Dat panis caelicus figuris terminum:
O res mirabilis! Manducat Dominum.
Pauper, servus, et humilis.

The bread of angels becomes the bread of men.
The heavenly bread gives a reality beyond symbols.
O marvellous thing! The poor, lowly and humble
man eats his Lord.

MELGÁS

9 *Lamentaçao de Quinta Feira Santa*

Incipit Lamentatio Jeremiae Prophetae.
ALEPH.
Quomodo sedet sola civitas plena populo;
Facta est quasi vidua domina Gentium:
princeps provinciarum facta est sub tributo.
BETH.
Plorans ploravit in nocte, et lacrimae eius
in maxillis eius: non est qui consoleteur eam
ex omnibus caris eius:
omnes amici eius spreverunt eam, et facti
sunt ei inimici.
Jerusalem, Jerusalem, convertere ad
Dominum Deum tuum.

Here begins the Lamentation of the Prophet Jeremiah.
ALEPH.
How doth the city sit solitary that was full of people!
How is she become as a widow! She that was great
among the nations, and princess among the provinces,
how is she become tributary!
BETH.
She weepeth sore in the night, and her tears are on
her cheeks: among all her lovers she hath none to
comfort her: all her friends have dealt treacherously
with her, they are become her enemies.
Jerusalem, Jerusalem, turn again to the Lord
your God.

MELGÁS

10 *Salve Regina* – *Antiphon*

Salve, Regina, mater misericordiae:
Vita, dulcedo, spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes in
hac lacrimarum valle.
Eia ergo, Advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum frutum ventris tui,
nobis post hoc exsilium ostende.
O Clemens: O pia:
O dulcis Virgo Maria.

Hail, holy Queen, Mother of mercy.
Hail our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve.
To thee do we send up our sighs, mourning and
weeping in this vale of tears.
Turn then, most gracious Advocate,
thine eyes of mercy towards us.
And after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement Virgin, O holy Virgin,
O sweet Virgin Mary.

REBELO

11 *Magnificat a13* – *Canticle*

Magnificant anima mea Dominum: et
exsultavit 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 eius.
Et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
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 eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

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:
and hath exalted the humble and the 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 forever.
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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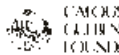
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