

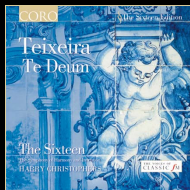
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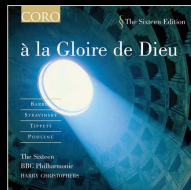
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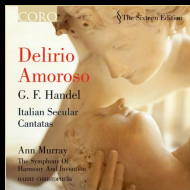


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Sacred Music of Cardoso and Lôbo

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There are two people, in particular, who have fired my enthusiasm for the music of Portugal; one is Rui Nery of the Calouste Gulbenkian Foundation in Lisbon and the other is Martyn Imrie of Mapa Mundi. Over the years I have made frequent visits to Lisbon where I have always found Rui to be a constant source of new editions, wonderful anecdotes about musical life in renaissance Portugal and, above all, an enthusiast for the music of his beloved country. Martyn is the inspiration behind his music publishing company, Mapa Mundi, which is second to none in the world of early choral music. Martyn and his team of excellent editors and researchers, of which he is principal, ensure that we have performing editions that are not only accurate but also well documented.

We, as performers, rely on practical editions which are thoroughly researched and faithful to the composer's intentions. For those of you listening to this disc who wish to programme any of these works with your chamber ensemble or church choir, I strongly recommend you contact Mapa Mundi. I know that you will be delighted by its presentation and musical accuracy.

And so to the music itself; Cardoso and Lôbo are the figureheads of the two centres of musical excellence in Portugal, Lisbon and Évora. Although both had studied the polyphonic works by the great masters of Italy and Spain, there is, nevertheless, a distinctive Portuguese voice to be found in their music, either in the prayerful simplicity of Lôbo's Requiem Mass – just listen to the end of the *Agnus Dei* at the entry of the word *sempiternam* – or in the more complex daring of Cardoso – the verse for two sopranos and two tenors in the *Credo* section *Et resurrexit* is quite an extraordinary piece of writing. Cardoso was Chapelmaster of the Convent of Carmo for more than sixty years. The Convent of Carmo is now a ruin; once the largest church in Lisbon, it was half destroyed by the earthquake of 1755. Today it has a different and haunting beauty.

Harry
Christophers,

Frei Manuel Cardoso (1566-1650) Duarte Lôbo (c1565-1646)

Both Frei Manuel Cardoso and Duarte Lôbo, two of Portugal's most important composers, spent most of their lives under Spanish rule; ironically, precisely the period in which Portuguese music began to enjoy its 'golden age'. Philip II of Spain, in spite of his treatment of Portugal as a province of his own country in economic and political terms, proved to be a generous promoter of Portuguese composers, and neither were aristocratic patrons lacking at home.

After the restoration of the monarchy in 1640, a sense of national identity had to be fought for once again. The only unbroken line in cultural terms was the power and influence of the Church, and by extension Latin liturgical polyphony. Composers such as Cardoso, Magalhães, Lôbo, and Brito urge one to think again about such conventional labels as 'Renaissance' and 'Baroque'; conservative contrapuntal writing, *prima prattica*, was the basis for this golden age which carried on until after the death of Monteverdi in 1643. It is a genuine continuation of a style founded upon that of the earlier Spanish composers (themselves, of course, popularly seen as catching up with the rest of the world rather late), in particular Morales and Guerrero, and also upon a thorough knowledge of Palestrina. It should be pointed out, however, that Portuguese composers did write polychoral music; our view of this period is distorted by the fact that

virtually all the multi-choir music written by these same masters of contrapuntal polyphony was destroyed in the earthquake of 1755.

Cardoso came from Fronteira, in the Alentejo region, where he was born in 1566, and professed as a monk in Lisbon in 1589, having studied 'Grammar and the art of Music' in Évora (an important city at this time, both the University and Cathedral enjoying considerable renown as centres of musical education) from the age of nine. The connections with royal patrons in Cardoso's case are particularly evident. He dedicated his 1631 book of Masses to Philip IV, was connected with the Bragança family while he was at the Carmelite Priory in Lisbon, and it is probable that the future King John IV was his pupil as well as his patron.

The motets on this recording come from two sources: *Sitivit anima mea* and *Non mortui* were published with the *Missa pro Defunctis* in the 1625 book of Masses, and *Tulerunt lapides* (for Passion Sunday) is from the *Livro de Vários Motetes* of 1648. They are typical of Cardoso's style in the way they combine counterpoint of Palestinian rigour with a very un-Palestinian richness of harmony, but one could say as much of a great deal of Iberian music at this period. In fact, Cardoso's motets never really do sound quite like any other composer; his counterpoint is almost always a great deal more complicated and idiosyncratic in its harmonic ramifications than his contemporary Lôbo's, for example, even though both *Non mortui* and *Sitivit anima mea*

are perhaps the two pieces by Cardoso that come closest to Lôbo's imposing serenity.

The *Missa Regina caeli* is taken from the second book of Masses, printed in Lisbon in 1636 by Lourenço Craesbeeck, and which has a dedication to the Duke of Bragança, John II (as did the 1625 volume). As is the case with the other Masses in the collection, its model is monophonic, in this case the chant for the Marian antiphon *Regina caeli*. Cardoso's treatment of his model is very free; it is never quoted in full, the composer preferring instead to use sections of it as a motivic scaffolding. It becomes, in fact, a series of melodic tags which function as imitative points. The outstanding characteristic of this Mass is its joyfulness, presumably occasioned by the fact that *Regina caeli* is the antiphon for Eastertide. As if to underline this point, Cardoso makes reference in the *Et resurrexit* section of the Credo to the phrase *Resurrexit sicut dixit* from the chant. The tonality is another reason for this celebratory feeling; like its chant model, the Mass is, to modern ears, in the key of F major (at source pitch), which imparts to it a very tangible brightness.

Duarte Lôbo was the most widely known of Portuguese composers, and as one might expect, his music appears not only all over Portugal, but in Spain, the Spanish Netherlands, and South America. Like Cardoso, he studied at the Cloister School in Évora under Manuel Mendes. The greater part of his life was spent as *mestre de capela* at Lisbon Cathedral, and he also taught in the Cloister School. He was unique among the Évora

composers in having his works published by Plantin in Antwerp: this certainly helped greatly in the dissemination of his music abroad.

There exist two austere beautiful settings of the *Missa pro Defunctis* by Lôbo, one for six voices which appeared in 1639, and the one for eight voices recorded here and published in the *Liber Missarum* of 1621. In comparison with Cardoso, Lôbo's harmony is plainer, though this is at least partly a consequence of writing for so many voices, even though the work is not properly polychoral (multi-choir works by Lôbo do survive - the *Opuscula* of 1602 - though one of the tenor parts is missing). The harmony of the six-voice Requiem is more 'colourful', but even so, the Iberian tradition of monumental, relatively plain harmony for musical exequies is what is important (contrary to what is often claimed, Victoria's *Officium Defunctorum* was far from being the origin of this style, as a glance at funeral music by de la Torre, Morales or Vázquez would prove). Comparison of Lôbo's settings of the Ordinary of the Mass with Cardoso's prove him to have been quite as imaginative: the differences are those of personality. It was common practice to append funeral motets to publications of Requiem Masses at this period, and Lôbo's 1621 book is no exception. *Audivi vocem de caelo* and *Pater peccavi* are two of his most beautiful pieces; their haunting melodic style and harmonic sobriety are deeply moving. A 'voice from heaven' indeed.

IVAN MOODY

MANUEL CARDOSO (1566-1650)

1	Sitivit anima mea	3.56
2	Tulerunt lapides	1.37
3	Non mortui	4.23
	MISSA REGINA CAELI	
4	Kyrie	5.38
5	Gloria	5.23
6	Credo	8.46
7	Sanctus/Benedictus	3.38
8	Agnus Dei	2.08

DUARTE LÔBO (c1565-1646)

9	Audivi vocem de caelo	2.29
10	Pater peccavi	2.20
	MISSA PRO DEFUNCTIS a 8	
11	Introitus	5.27
12	Kyrie	2.09
13	Graduale	3.09
14	Offertorium	3.05
15	Sanctus/Benedictus	2.17
16	Agnus Dei	2.30
17	Lux aeterna	2.36
	Total playing time	62.51



THE SIXTEEN

SOPRANO

Fiona Clarke, Libby Crabtree
Ruth Dean, Harriet Goodwin
Carys Lane, Rebecca Outram

ALTO

Andrew Giles, Michael Lees
Philip Newton, Christopher Royall

TENOR

Andrew Carwood, Neil MacKenzie
David Roy, Matthew Vine

BASS

Simon Birchall, Matthew Brook
Robert Evans, Michael McCarthy

MANUEL CARDOSO

1 Sitivit anima mea

*Sitivit anima mea ad Deum
fortem vivum:
quando veniam et apparebo
ante faciem Dei mei,
quis dabit mihi pennas sicut columbae
et volabo et requiescam?*

2 Tulerunt lapides

*Tulerunt lapides ut iacerent in eum:
Iesus autem abscondit se
et exivit de templo.*

3 Non mortui

*Non mortui qui sunt in inferno,
quorum spiritus acceptus est a visceribus suis;
dabunt honorem et iustificationem Domino.
Sed anima quae tristis est
super magnitudinem mali
et incedit curva et infirma,
dat tibi gloriam et iustitiam Domino.*

My soul hath thirsted after God,
who is great and living:
when I come and appear
before the face of my God,
who will give me wings as of a dove
and I will fly and be at rest?

They took up stones to throw at Him:
Jesus however concealed Himself
and went out from the temple.

They are not dead who are in hell,
whose souls have passed from their flesh;
they shall give honour and justification to
the Lord. But the soul that is sad over the
magnitude of its wrongdoing
and treads a path crooked and weak,
gives Thee glory and justice, O Lord.

Missa Regina Caeli

4 Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

5 Gloria

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

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.
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,

*tu solus Altissimus Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

6 Credo

*Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum, Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiali 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.
Et resurrexit tertia die,*

Thou only art the most high, Jesu Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

I believe in 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.
And the third day He rose again

*secundum scripturas;
et ascendit in caelum,
sedet ad dexteram 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 baptismum
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

7 Sanctus/Benedictus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

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.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

8 Agnus Dei

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

*Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

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

Lamb of God, who takest away the sins of the world,
grant us peace.

DUARTE LÔBO

9 Audivi vocem de caelo

*Audivi vocem de caelo, dicentem mihi:
Beati mortui, qui in Domino moriuntur.*

I heard a voice from heaven saying to me:
Blessed are the dead who die in the Lord.

10 Pater peccavi

*Pater peccavi in caelum,
et coram te;
iam non sum dignus vocari filius tuus.*

Father, I have sinned against heaven,
and before you;
therefore I am not worthy to be called your son.

Missa pro Defunctis a 8

11 Introitus

*Requiem aeternam dona eis Domine;
et lux perpetua luceat eis.*

Te decet hymnus Deus in Sion

Et tibi reddetur votum in Jerusalem:

exaudi orationem meam,

ad te omnis caro veniet.

Grant them eternal rest, O Lord,
and let light perpetual shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem:
give ear to my supplication, O Lord,
unto Thee shall all flesh come at last.

12 Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

13 Graduale

*Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.*

In memoria aeterna, erit justus;

ab auditione mala non timebit.

Grant them eternal rest, O Lord,
and let light perpetual shine upon them.
The just man shall remain in memory everlasting:
of ill report he shall not be afraid.

14 Offertorium

*Domine Iesu Christe Rex gloriae
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
nec cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini eius.*

15 Sanctus/Benedictus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the deep pit.
Deliver them from the lion's mouth,
lest the jaws of hell swallow them,
lest they fall into everlasting darkness.
But let Saint Michael, the leader of hosts,
bring them forth into Thy holy light,
as Thou promised before to Abraham,
and to his seed.

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

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

16 Agnus Dei

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

Lamb of God, who takest away the sins of the world,
have mercy on us.
Lamb of God, who takest away the sins of the world,
grant us peace.

17 Lux aeterna

*Lux aeterna luceat eis, Domine
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine
et lux perpetua luceat eis
cum sanctis tuis in aeternum,
quia pius es.*

Let light perpetual shine upon them, O Lord,
in the company of Thy saints for evermore;
because Thou art merciful.
Grant them eternal rest, O Lord,
and let light perpetual shine upon them
in the company of Thy saints for evermore,
because Thou art merciful.

§ The Sixteen

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§ The Sixteen HARRY CHRISTOPHERS

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