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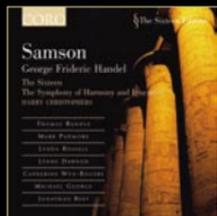
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CORO

§ The Sixteen Edition

Philip & Mary

A Marriage of England & Spain

The Sixteen HARRY CHRISTOPHERS

THE VOICES OF CLASSIC fm



1554 represented a truly European year in English history. It was a worrying time for the English populace; the thought of a Spanish king, or, worse still, a Spanish heir to the throne, was a disturbing prospect. But in musical terms, this was an opportunity for the best musicians from Spain to join forces with our very own to celebrate the wedding and monarchic union of Philip (later to become Philip II of Spain) and Mary, Queen of England, sister of Elizabeth and, above all, a Catholic.

After the turbulent years of the Reformation, England was to return, albeit briefly, to Catholicism and Rome. Cardinal Pole returned to England to absolve the land of its sins. Philip's own choir, the Capilla Flamenca, and sundry other musicians, came with him to London to adorn occasions when a European union of the arts was made.

Tallis is the driving force behind the concept of this recording, as he was indeed at the forefront of so much of the great music of this time. The Mass *Puer natus* is quite unlike anything else Tallis composed. The lay-out and tessitura of the voices is more suitable to the continental style, yet it remains Tallis at his very best. On paper it almost looks static, but in performance it comes over as a sublime work capable of extreme interpretation. Added to this are works by Guerrero and Manchicourt, whose music featured strongly in Philip's court, and by Sheppard, who at this time was one of the principal composers of the Chapel Royal. Thus, we have a truly European disc.

There are many special moments but if I were to single out just one, then it has to be the angelic treble singing of Carolyn Sampson and Ruth Dean in Sheppard's *Libera nos*.

Harry
Christians.

Philip & Mary A Marriage of England and Spain

On 3 August 1553 Mary Tudor arrived in London to stake her claim to the English throne. The journey was not an easy one. After years of uncertainty as princess, the exile of her mother Catherine of Aragon, the religious upheavals towards the end of her father's reign and the Protestant reforms under her younger brother Edward VI, Mary as the next reigning monarch was prepared to lead her country back to Catholicism. She now rode with the Spanish ambassador, who only four days later hinted that the Prince of Spain would be a fitting husband for her. There has been some debate over whether the English welcomed a return to the Catholic faith or were content with the new reforms, however it is clear that the idea of a Spanish king on the English throne was met with virtually unanimous disapproval. Nevertheless, Prince Philip landed at Southampton on 20 July 1554, from the start heavily handicapped by the prejudice against him - especially from Londoners, whose hearts he attempted to win. Mary first met her prospective husband on the night of 23 July in the Bishop's Palace at Winchester, where the prince wore a French grey satin surcoat, 'and very gallant he looked'. It was no secret among the Spanish that Philip saw the

marriage only in terms of good politics. But this particular union was, for the Spanish, less than satisfactory. Philip's courtiers all agreed that 'the bride was a faded little woman with red hair and no eyebrows'. Mary, however, saw her marriage to a Catholic sovereign as an ideal communion with the old faith, which would bring salvation to thousands of her subjects.

The marriage ceremony at Winchester was full of pomp and ceremony, and regardless of what Philip might have thought of his bride it would appear that they lost little time in trying to conceive a child. In November 1554 the Pope returned Cardinal Pole to England for the country's submission to the Holy See, and on the very day of his arrival it was announced that the Queen was with child. The Cardinal's sermons spoke in themes of national penitence for the sin of heresy, which the people greeted with great remorse, although the following Advent and Christmas celebrations were splendid, and for a short period the citizens of London put aside their differences towards the Spanish to welcome a much hoped for heir to the Tudor throne.

Christmas Day 1554 was celebrated in St Paul's Cathedral, where a great musical feast was enjoyed by all in attendance. It featured Philip's Capilla Flamenca, whose musicians included the organist Antonio de Cabezón, Philippe de Monte and possibly Pierre de Manchicourt [c.1510-1558] and Thomas Tallis [c.1505-85]. This recording presents a

number of works which may have been appropriate to or even performed at this flamboyant ceremony; there is no record of what music was performed at the royal wedding.

It has been popular to link Tallis's setting of the Mass *Puer natus est nobis* [8] - [11] (a child is born unto us) with the Christmas Day Mass when there was no doubt by anyone that the Queen was pregnant. The *Capilla Flamenca* would have had no boy trebles among their number, and Tallis's 7-part Mass and the similarly scored motet *Suscipe quaeso* were both composed without the characteristically soaring English treble. The works seem to be highly suited to a joint performance by the English and Spanish chapels. Tallis's Mass survives in an incomplete (but largely reconstructable) state; only the Credo has suffered by the loss of all the music except the final section from 'et expecto'. *Suscipe quaeso* [4] seems also to be thematically related to the Mass; apart from the similarities in vocal distribution and scoring, the final climax at 'nullus est enim mundus' is reminiscent of the opening motif of each of the Mass movements. Tallis's contemporary John Sheppard would probably have been among the most senior members of the Chapel Royal, having spent some time in Cardinal Wolsey's household chapel and later at Magdalen College, Oxford. Sheppard's musical style contains all the grandness and idiosyncrasies of English harmonic invention, as is aptly displayed in

the Epiphany respond *Reges Tharsis* [2]. But most impressive is the 7-part Trinity antiphon *Libera nos* [12], with its ethereal combination of upper voices balanced with an even-note cantus firmus in the bass.

On the Spanish side it is difficult to pinpoint specific works that may have been performed, but the music of Francisco Guerrero and Pierre de Manchicourt would very likely have been represented. Guerrero [1528-99] was by far the most famous Spanish musician of the time. The composer himself is unlikely to have been present at the marriage, but his music would have been part of the staple diet of any Spanish choir. *Ave virgo sanctissima* [5] was among the most popular works in Europe in the mid to late 16th century, appearing in a vast quantity of sources during his lifetime, while the themes represented in *Ave Maria* [6] and *Pastores loquebantur* [7] would have been highly appropriate to the Christmas Day proceedings. Pierre de Manchicourt is a lesser known Flemish composer who spent the majority of his working life under Spanish patronage. With the help of Charles V's premiere minister Granvell, Manchicourt had worked his way up from a post at Tours Cathedral to become choirmaster of the *Capilla Flamenca* in 1559. The non-liturgical *Jubilate Deo* [1] is among his mature works which would have been suitable to any joyous occasion, while *Reges terrae* [3] is a seasonal work for Candlemas.

Whatever the hope that Christmas Day

1554 might have brought, the fairytale soon ended. By August 1555 it had become clear that the Queen had experienced some sort of phantom pregnancy, and the rogations and intercessions of England's clergy for the safe delivery of a prince were discontinued. With no prospect of a male heir to the English throne Philip's hopes as Regent of England were dashed, and his father ordered him to Flanders on other business. On 29 August Philip took leave of his English bride at Greenwich. The Queen, her eyes overflowing with tears, bade her king farewell. She was not to see him again until the spring of 1557, by which time the crowns of Spain were transferred to Philip. Shortly before Mary's death in November 1558 Philip's next political move was to secure a union with Princess Elizabeth in order to continue his English ties, but the future Queen resisted and some 30 years later was to oversee the great defeat of the Spanish Armada under the aged King Philip II. The marriage of England and Spain was dissolved.

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Philip & Mary

A Marriage of England and Spain

PIERRE DE MANCHICOURT	
[1] Jubilate Deo	6.17
JOHN SHEPPARD	
[2] Reges Tharsis	4.54
PIERRE DE MANCHICOURT	
[3] Reges terrae	6.10
THOMAS TALLIS	
[4] Suscipe quaeso	9.41
FRANCISCO GUERRERO	
[5] Ave virgo sanctissima	4.34
[6] Ave Maria	4.19
[7] Pastores loquebantur	6.09
THOMAS TALLIS	
MASS 'PUER NATUS'	
[8] Gloria	10.57
[9] Sanctus	4.39
[10] Benedictus	3.39
[11] Agnus Dei	8.49
JOHN SHEPPARD	
[12] Libera nos	3.28
Total playing time	75.03



THE SIXTEEN

SOPRANO

Ruth Dean, Sally Dunkley, Helen Groves
Carys Lane, Rebecca Outram, Carolyn Sampson

ALTO

Andrew Giles, Michael Lees,
Christopher Royall, Robin Tyson

TENOR

Andrew Carwood, Neil MacKenzie
Nicolas Robertson, David Roy

BASS

Simon Birchall, Robert Evans
Timothy Jones, Francis Steele

1 Jubilate Deo

*Jubilate Deo adjutori meo.
et psalmum dicite illi,
quia exaltavit cornu meum
et senectutem meam in misericordia uberi;
et usque in senectam et senium
non deliquisti me.
Si dormiero, iterum surrecturus sum
et in carne mea videbo Deum meum;
et haec spes mea,
ut portio mea sit in terra viventium.*

2 Reges Tharsis

*Reges Tharsis et insulae munera offerent,
reges Arabum et Saba dona
Domino Deo adducent.
Et adorabunt eum omnes reges,
omnes gentes servient ei.
Gloria Patri et Filio et Spiritui Sancto*

3 Reges terrae

*Reges terrae congregati sunt,
convenerunt in unum dicentes:
Eamus in Judaeam et inquiramus:
Ubi est qui natus est rex magnus,
cujus stellam vidimus? Alleluia.
Et venientes, invenerunt puerum cum Maria
matre ejus, et procedentes adoraverunt eum,
offerentes ei aurum, thus et myrrham. Alleluia.*

PIERRE DE MANCHICOURT

Rejoice in God my strength
and utter forth a psalm to Him
for He has raised up my strength
and empowered my age in his abundant mercy;
and even in my senility and decay
He has not abandoned me.
If I should sleep, I will again arise
and in my flesh I will see my God;
and this is my hope
that my lot might lie in the land of the living.

JOHN SHEPPARD

The kings of Tharsis and the islands will offer tribute,
the kings of Arabia and Saba will bring gifts
to the Lord our God;
and all the kings will adore him,
and all the nations will serve him.
Glory be to the Father, Son and Holy Spirit.

PIERRE DE MANCHICOURT

The kings of the earth gathered,
they came together and said:
Let us go to Judaea and ask:
Where is he who is born the great king,
whose star we have seen? Alleluia.
And when they came there, they found the child
with Mary his mother, and going in they adored him,
offering him gold, incense and myrrh. Alleluia

4 Suscipe quaeso

*Suscipe, quaeso Domine,
vocem confitentis,
scelera mea non defendo, peccavi.
Deus, miserere mei,
dele culpas meas gratia tua.
Si enim iniquitates recordaberis,
quis sustineat?
Quis enim justus qui de dicere audeat
sine peccato esse,
nullus est enim mundus in conspectu tuo.*

5 Ave virgo sanctissima

*Ave virgo sanctissima,
Dei Mater, maris stella clarissima.
Salve, semper gloriosa,
margarita pretiosa,
sicut lilium formosa,
nitens, olens velut rosa.*

6 Ave Maria

*Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta Maria, regina caeli, dulcis et pia,
O Mater Dei, ora pro nobis peccatoribus,
ut cum electis te videamus.*

THOMAS TALLIS

Receive, I beg you Lord,
the voice of one who confesses;
I do not defend my wrongdoing, I have sinned.
O God, have mercy on me,
and do away with my faults by your grace.
For if you were to call to mind our offences,
who could stand his ground?
For who is so just that he would dare to say
he was without sin?
For no man is clean in your sight.

FRANCISCO GUERRERO

Hail, Holy Virgin,
Most blessed mother of God
bright star of the sea.
Hail ever glorious, precious pearl,
beautiful as the lily,
shining and giving perfume like the rose.

FRANCISCO GUERRERO

Hail Mary, full of grace, the Lord is with you;
Blessed are you amongst women
and blessed is the fruit of your womb, Jesus.
Holy Mary, Queen of Heaven, sweet and faithful,
O Mother of God, pray for us sinners,
that we may see you with the chosen.

7 Pastores loquebantur

*Pastores loquebantur ad invicem:
transeamus usque Bethlem,
et videamus hoc verbum, quod factum est,
quod fecit Dominus et ostendit nobis.
Et venerunt festinantes,
et invenerunt Mariam et Joseph,
et infantem positum in praesepio. Alleluia.
Videntes autem
cogoverunt de verbo,
quod dictum erat illis de puero hoc.
Et omnes qui audierunt, mirati sunt:
Et de his quae dicta erant a pastoribus ad ipsos.
Maria autem conservabat omnia verba haec,
coferens in corde suo. Alleluia.*

Mass 'Puer natus'

8 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,*

FRANCISCO GUERRERO

The shepherds said to one another,
Let us now go even unto Bethlehem
and see this thing which has come to pass,
which the Lord hath made known unto us.
And they came with haste,
and found Mary and Joseph,
and the babe lying in the manger. Alleluia.
And when they had seen it,
they made known abroad the saying
which was told them concerning this child.
and all that heard it wondered at those things
which were told them by the shepherds.
But Mary kept all these things and pondered
them in her heart. Alleluia.

THOMAS TALLIS

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,

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.*

9 Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.*

*Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

10 Benedictus

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

11 Agnus Dei

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

12 Libera nos

*Libera nos, salva nos, justifica nos,
O beata trinitas.*

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.

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.

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

JOHN SHEPPARD

Free us, save us, defend us,
O blessed Trinity.

§ The Sixteen

HARRY CHRISTOPHERS

After nearly three decades of world-wide performance and recording, **The Sixteen** is recognised as one of the world's greatest vocal ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance and a diversity of 20th century music is drawn from the passions of conductor and founder, **Harry Christophers**. Over eighty recordings, many prize-winning, reflect The Sixteen's quality in a range of work spanning the music of six hundred years.

The Sixteen has toured throughout Europe, Japan, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre, Sydney Opera House, and Vienna Musikverein; also the BBC Proms, and the festivals of Salzburg, Granada, Lucerne and Istanbul. The vigour and passion of its performance win new fans wherever it performs. At home in the UK, the group promotes A Choral Pilgrimage, a tour of our finest cathedrals bringing music back to the buildings for which it was written.

The choir is enhanced by the existence of its own period instrument orchestra, The Symphony of Harmony and Invention, and through it Harry Christophers brings fresh insights to music including that of Purcell, Monteverdi, JS Bach and Handel. 2004 witnessed the launch of the group's annual Handel in Oxford Festival, a weekend of concerts and events dedicated to the life of this great composer.



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Recording Engineer: Mike Hatch (Floating Earth)
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