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Philip & Mary
A Marriage of England & Spain

**The Sixteen**
HARRY CHRISTOPHERS
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 *Liber nos*.

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**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 (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 Flamencana 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 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. But most impressive is the 7-part Trinity antiphon Libera nos, 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 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 and Pastores loquebantur 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 life under Spanish patronage. With the help of Charles V's premier minister Granvall, Manchicourt had worked his way up from a post at Tours Cathedral to become choirmaster of the Capilla Flamencana in 1559. The non-liturgical Jubilate Deo is among his mature works which would have been suitable to any joyous occasion, while Reges terrae 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.

Philip & Mary

A Marriage of England and Spain

PIERRE DE MANCHICOURT

Jubilate Deo 6.17

JOHN SHEPPARD

Reges Tharsis 4.54

PIERRE DE MANCHICOURT

Reges terrae 6.10

THOMAS TALLIS

Suscipe quaeso 9.41

FRANCISCO GUERRERO

Ave virgo sanctissima 4.34

Ave Maria 4.19

Pastores loquebantur 6.09

THOMAS TALLIS

MASS 'PUER NATUS'

Gloria 10.57

Sanctus 4.39

Benedictus 3.39

Agnus Dei 8.49

JOHN SHEPPARD

Libera nos 3.28

Total playing time 75.03
Jubilate Deo
Jubilate Deo adjutori meo.
et psalmum dicite illi,
quia exaltavit cornu meum
et senectutem meam in misericordia uberi;
et usque in secatum et sentirum
non dereliquisti me.
Si dormiero, iterum surrecturus sum
et in carne mea videbo Deum meum;
et haec spes mea,
ut portio mea sit in terra viventium.

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

Reges terrae
Reges terrae congregati sunt,
convenerunt in unum dicentes:
Eamus in Judaeaem et inquiramus:
Ubi est qui natus est rex magnus,
cujus stellam vidimus? Alleluia.
Et venientes, invenerunt puerum cum Maria
matre ejus, et procedentes adovaverunt eum,

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Eamus in Judaeaem et inquiramus:
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cujus stellam vidimus? Alleluia.
Et venientes, invenerunt puerum cum Maria
matre ejus, et procedentes adovaverunt eum,
Pastores loquebantur

Suscipe quaeo
Suscipe, quaeo Domine, vocem confitentis, scelerum mea non defendo, peccavi. Deus, miserere mei, dele culpas meae gratia tua. Si enim iniquitatis recordaberis, quis sustinat? Quis enim justus qui de dicere audet sine peccato esse, nullus est enim mundus in conspectu tuo.

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

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
Gloria

Francisco Guerrero
Gloria

Thomas Tallis
Gloria
Gloria 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, Jesus Christ. Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world,

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

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

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

 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.

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