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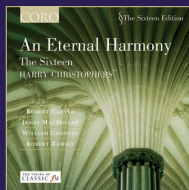
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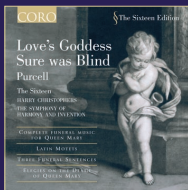
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Henry Purcell



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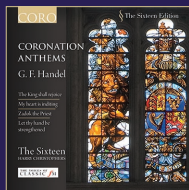
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CORO *live*

§ The Sixteen Edition

# HENRY PURCELL JAMES MACMILLAN

# Bright Orb of Harmony

## The Sixteen HARRY CHRISTOPHERS

THE VOICES OF  
CLASSIC *f* M

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## PURCELL and MACMILLAN · *The Bright Orb of Harmony*

Photograph by Marco Borggreve



We recorded this disc live at the opening concert of our 2009 Choral Pilgrimage to celebrate the three hundred and fiftieth anniversary of Purcell's birth (1659) and James MacMillan's fiftieth birthday (16 July 2009). The concept behind our Choral Pilgrimage began in 2000 as The Sixteen's contribution to the millennium celebrations. It began as a national tour of English cathedrals from York to Canterbury, performing music from the pre-Reformation and thus raising awareness of this historic repertoire so successfully that, as a result, the Choral Pilgrimage in the

UK has now become central to our annual artistic programme. By 2009, the tour was a staggering twenty-seven concerts taking us from Canterbury to Glasgow via Swansea and Southwell.

Henry Purcell and James MacMillan are unique composers, whose legacy to British music is simply astounding. Although separated by exactly three centuries, there is a certain similarity in the way they can evoke emotional power and spirituality. Both are united by an exceptional gift for language. Purcell has long been regarded as the most innovative of British composers: his extraordinary use of harmony sounds as modern today as it must have sounded in the seventeenth century. Putting his heartfelt *Funeral Sentences* alongside James MacMillan's powerfully emotive *Child's Prayer*, written in memory of the Dunblane tragedy, will give the listener the chance to experience the true power of music.

John Talbot's "Ode upon the death of Purcell":

*Purcell's large Mind informs some active Sphere,  
And circles in melodious raptures there,  
Mixt with his Fellow Choristers above  
In the bright Orb of Harmony and Love.*

*The Guardian* on MacMillan:

"...a composer so confident of his own musical language that he makes it instantly communicative to his listeners."

*Harry Christophers,*

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The concert at which this recording was made was part of the Guildford Philharmonic Season. Recorded at Guildford Cathedral by kind permission of the Dean and Chapter.

With thanks to Robert Gray, Simon Haslam & Mark & Liza Loveday

HENRY PURCELL (1659-1695) JAMES MACMILLAN (b.1959)

# Bright Orb of Harmony

1	<b>Jehova quam multi sunt hostes mei</b> (Mark Dobell <i>tenor</i> , Stuart Young <i>bass</i> )	PURCELL	6.17
2	<b>Miserere mei</b>	PURCELL	1.14
3	<b>Remember not, Lord, our offences</b>	PURCELL	3.02
4	<b>Beati omnes qui timent Dominum</b> (Elin Manahan Thomas <i>soprano</i> , Eamonn Dougan <i>bass</i> )	PURCELL	4.39
5	<b>O bone Jesu</b> (Elin Manahan Thomas <i>soprano</i> , Kirsty Hopkins <i>alto</i> , Mark Dobell <i>tenor</i> , Ben Davies <i>bass</i> )	MACMILLAN	10.14
6	<b>Let mine eyes run down with tears</b> (Simon Berridge, Mark Dobell <i>tenors</i> , Eamonn Dougan <i>bass</i> )	PURCELL	8.15
7	<b>Mitte manum tuam</b> (from The Strathclyde Motets)	MACMILLAN	3.14
8	<b>A Child's Prayer</b> (Kirsty Hopkins, Grace Davidson <i>sopranos</i> )	MACMILLAN	3.59
9	<b>Sedebit Dominus Rex</b> (from The Strathclyde Motets)	MACMILLAN	4.27
10	<b>O dive custos</b> (soprano duet) (Grace Davidson, Charlotte Mobbs <i>soprano duet</i> )	PURCELL	7.09
	<b>FUNERAL SENTENCES</b> (first set)	PURCELL	
11	<b>Man that is born of a woman</b>		2.41
12	<b>In the midst of life</b>		4.41
13	<b>Thou knowest, Lord, the secrets of our hearts</b> (first setting)		4.04
14	<b>Bonus track: Thou knowest, Lord, the secrets of our hearts</b> (1695)		2.06

## WHO'S LISTENING?

When sacred music is performed, who is listening?

Depending on your perspective, the answer can range from an accidental few – those passing along the street, perhaps, as a church choir rehearses for an evening service, lending their ears briefly, pleasurably, to fragments of song – to a paying audience in a concert hall, to the mightiest listener of all, the very One to whom so much sacred music is addressed. God is certainly, at the very least, the imagined listener of so many of these moving petitions and prayers in music.

More commonly, classical religious music in the West is performed within the church or on the concert stage, both aspects somehow liturgical, both addressed to the faithful of one sort or another. Yet the question arises as to the different quality such music has when it is divorced from its ecclesiastical context. For a secular audience – the cognoscenti of art music, perhaps, or

those drawn to the rich sounds of choral singing – the aesthetic transcendence of a performance of a mass by Palestrina is indisputable, a highly meaningful and sought-after experience. But increasingly, the work's possible scale of meaning is altered not just by states of unfamiliarity, but even an active resistance to the ideology of such pieces – the 'god' business being something many listeners do not wish to get into.

Who is listening, then, and how they are listening, become telling questions about the meaning of such music in our time. How does the sacred music of a seventeenth-century figure such as Henry Purcell retain its currency? How does a contemporary composer gain the stature that James MacMillan has, when his work would seem, in the most obvious sense, to stand apart from the beliefs of many of his listeners?

Benjamin Britten, writing about the realisation of Henry Purcell's figured basses, gives us a clue:

One must of course complete the harmonies in the way the figures indicate. If there are any gaps in these (and there are many), a knowledge of the period and the composer's personal style should help. But just a filling in [of] these harmonies above the correct notes is not enough; one dimension is still lacking, the dimension of one's personal reaction to the song, which in former days would have been supplied by improvisation.

One's 'personal reaction' is intimately bound up not just with the work's overall meaningfulness, but with its very texture, what Britten imagines as a performer through improvisation and what listeners experience as the tricks and tropes of an improvisational style (often not improvised at all, but deliberately inscribed in the composer's score). If we turn to Purcell's two motets of the late 1670s – *Jehova, quam multi sunt hostes mei* and the short *Miserere mei* – we see how each setting works doubly, appealing not just in earnest to Jehova or Jesu, but at the same time to our pleasure-seeking ears. The

*Miserere* is a brief exercise intended to impress aesthetically by virtue of its double-canon between the upper and lower voices (it was published as a clever musical example in John Playford's treatise, *An Introduction to the Skill of Musick*). The Latin setting of Psalm 3, *Jehova, quam multi sunt hostes mei*, is one of Purcell's most accomplished devotional works. Its five-part opening immediately conveys a sense of gathering multitude, as if enemies are indeed amassing. As the work evolves, Purcell extends the power of this religious drama by interpolating highly emotive solos for tenor and bass that profess their faith in God's support. The care of Purcell's word-setting is captured as much through small effects as large, such as the brief rest that follows each short, but theologically potent, five-note motif, 'respondit mihi'. It is an instance of Purcell's translating religious thought (a moving avowal of God's presence) into musical insight, creating an expressive moment in which the two

are inseparable: texture is theology. To notice such a moment, whether listening in a secular or sacred context, is to experience at least in part the intended spiritual effect.

*Remember not, Lord, our offences* (1679-81) opens differently, but represents no less fully as musical experience its sacred subject matter. This five-part anthem, with lines taken from the Order for the Visitation of the Sick, starts in plangent homophonic style. As the penitential mood darkens, Purcell increases the emotional charge through a rising use of counterpoint. The work's central climax, an intense chromatic passage on the words 'spare us, good Lord', is beautifully balanced by the anthem's close, a prayerful coda on the same words that subsides into the encouragement of abandoning the key of A minor for A major.

Like *Jehova, quam multi sunt hostes mei*, the four-part Latin motet *Beati omnes qui timent Dominum* (a setting of verses 1-5 of Psalm 128) was composed around 1677-8, probably

for private devotions at the chapel of Charles II's wife, Catherine of Braganza, at Somerset House. It is a wedding anthem, similar in style to Purcell's many English anthems written for the Anglican Chapel Royal, and pointedly celebrates, among other marital virtues, fecundity (fruits in season, wives fruitful as the vine) – no small wish in light of the childless marriage between Charles and his Portuguese queen. Its climax is a florid (and fecund) Alleluia, constructed over a simple two-bar ground bass in G minor. The Alleluia builds to a joyous crescendo before falling into hushed reverence and hope – Purcell's sole dynamic marking in his score a modest 'soft' written three bars before the end.

Henry Purcell was a composer of the Restoration. Born in 1659 into a family of musicians, he began as a chorister in the Chapel Royal and was later organist at Westminster Abbey. In his short lifetime, he composed widely. Secular compositions included operas,



odes and part songs; sacred material (as we have seen) ranged from English anthems to Catholic devotional works. He was both a product of the great religious changes of the sixteenth and seventeenth centuries in England, and curiously free from them. The perils of Puritan critique did not afflict him and he seemed to move easily from a simpler style of English declamation to more ornate, more dangerously continental modes. One of his historic advantages was the liberty he was given to derive forms of musical expression suitable to varied contexts, with little fear of reprisal beneath a commanding orthodoxy.

If floridity is one of the styles embraced by Purcell as a musical enticement far beyond any simple categorisation of music as sacred or secular, then James MacMillan's right to it has an appropriate pedigree (listen to the ornamental turns and slides in *O bone Jesu* or the confidently slow melismatic *cantare* of the word 'invocantem'). Commissioned by The Sixteen and premiered at Southwark

Cathedral in 2002, *O bone Jesu* is MacMillan's revisiting of a nineteen-part motet by the sixteenth-century Scottish composer Robert Carver. MacMillan's aim was to clothe Carver's 'glorious text' in his own 'twenty-first-century Scottish musical language'. An impassioned prayer, the piece repeats the word 'Jesu' twenty times, each occurrence using the same two-note falling motif (but harmonised differently), and each followed by a silence, which in the sixteenth century would have allowed time for the congregation to bow their heads. MacMillan's fervent score fuses the troubled sense that can be suggested by dissonant writing with a kind of joyous clarity, something crystalline that is both attractive and unsettling, as if proximity to the divine were indeed at hand.

Purcell's *Let mine eyes run down with tears*, a setting from about 1682 of the Lamentations of Jeremiah, returns us to the territory of *Jehova, quam multi sunt hostes mei*. One of a

group of penitential works in English, the anthem uses a dialogue method between soloists and with the choir as a whole to achieve not just lines of counterpoint, but a contrapuntal form. Drawing complex patterning out of his thematic material, Purcell displays a highly expressive chromaticism that shapes both individual phrases and the larger dramatic structures that carry the anthem forward. The sorrowful words in particular seem perfectly poised within the music. They are set with the freedom and naturalness that Michael Tippett so admired in Purcell's music. The composer praised his predecessor for his 'great gift' in making language expressive 'without ever departing from the absolutely natural technique of setting English to music.' Here, key phrases are pointed through melodic elaboration: tears run down, blows are grievous, the famished are sick, and the music paints these words particularly to draw our attention to them. Here is Jerusalem in all its desolation, its walls breached, its daughter broken.

In his 2008 Sandford St Martin lecture, James MacMillan commented on the overlapping responses of secular and religious listeners to music. He observed that:

Even in our post-religious secular society, occasionally even the most agnostic and sceptically inclined music lovers will lapse into spiritual terminology to account for the impact of music in their lives. Many people will still refer to music as the most spiritual of the arts.

(It's a nice turn from the composer, where the secular lapse into faith, rather than the other way round.) MacMillan pushed the point further to note that all classical music requires forms of attention (as the philosopher Simone Weil called them) that might be deemed if not religious in nature, then certainly comparable to religious perception. 'The serious, open and active form of listening necessary for classical music,' he suggested, 'could be said to be analogous to contemplation, meditation or even prayer, in

the way that it demands our time.’

This is perhaps not so far from Benjamin Britten’s own sense of a ‘personal reaction’ to the essence of Purcell’s music. What is musically powerful might be said to draw a ‘serious, open and active’ responsiveness, a deeply felt connection to the composer’s work that is both transcendent and intimate, whether one is realising the music as a performer, or experiencing it as a listener. In the case of James MacMillan’s own music, such qualities describe both his compositional style and the religious belief thus expressed, and explain the power of his music within and beyond the borders of its Catholicism.

James MacMillan was born fifty years ago at Kilwinning in Ayrshire. His Scottish roots are one of several elements at play in his music, no less than the politics of his early Marxism and interest in Liberation Theology. While his choral work in particular is increasingly seen within its sacred framework, the musical influences

that come to bear on it (as much via MacMillan’s own successes, including the orchestral *The Confession of Isobel Gowdie* and his 2006 opera *The Sacrifice*, as anything else) range widely, from Celtic folk to high modernism to the poetic mysticism of Olivier Messiaen, another twentieth-century composer deeply committed to writing religious music.

MacMillan’s ongoing cycle of Communion motets for mixed voices has been composed in part for the Strathclyde University Chamber Choir. *Mitte manum tuam* (2006), written for the second Sunday of Easter, sets a Latin verse from John 20, in which Christ appears to Thomas, encouraging him to reach out and believe in the Resurrection. The work’s liturgical power draws on the traditional sound of male plainchant, over which are woven and eventually conjoined the female voices of the higher registers. *Sedebit Dominus Rex* (2005) combines Latin verses from Psalm 28 (Vulgate) with English words of praise for the

Feast of Christ the King. Glorifying the works of God, the motet uses a ternary structure, setting on either side of its delicately harmonised English text the more complex harmonies of the East. Glory is represented not just by harmonic richness, but by ornamental flourishes that can sound like Purcellian melisma sped up into a modern mode. The Latin ‘in pace’ becomes no thinly drawn conclusion amid such fanfare, but a resonant expression of strength attained.

If Jerusalem in Jeremiah’s poetic language (and Purcell’s highly responsive setting) is a daughter breached, MacMillan’s *A Child’s Prayer* forces us once more to contemplate the death of children. The work is dedicated to the schoolchildren massacred by a gunman in Dunblane in March 1996 and was performed in Westminster Abbey the following July. Its resources are simple: two treble voices and mixed *a cappella* choir. In the choir, MacMillan sets up a dirge, in which open-fifth chords on the word

‘welcome’ keep repeating, ending each time in a low humming sound and then returning – a musical anchor not so different to Purcell’s ground basses, such as the one that tugs mournfully beneath ‘Dido’s Lament’. Over this soars the ethereal blend of the two high voices, childlike and yet (now) unearthly. What holds the piece steady is MacMillan’s faith. Its musical no less than its theological consolation provides a sense of peace beyond the desolation, the ‘joy and love’ that are our earthly experience and at the paradoxical heart of divine ‘welcome’ as the outcome of mortality.

Discord is perhaps the most obvious musical analogue for death. Purcell’s funerary works are similarly tortured by jagged intervals and tense chromaticism that insist that something is ajar. *O dive custos*, written in the final year of Purcell’s own life, is an elegy on the early death of Queen Mary, one of three commemorative pieces (two by Purcell, one by John Blow) published as a set at the time. The accompanied duet for two

sopranos sets with melodic refinement a Latin poem by William Parker of New College, Oxford. What inspires Purcell's Italianate technique may be Parker's own cleverly stylised Latin, in which, among other appeals, he ropes in his fellow Oxbridge members, with a witty nod in the work's livelier central passage to those lounging along the 'flowing Isis' or the 'hastening waves' of the distant river Cam. Parker's classicism generalises the appeal to divinity away from Christianity (it's one way to escape religious sectarianism) so as to include goddesses, the Muses and Mary herself. The Latin elegy turns the Queen into a 'dea moriente' in the closing lines. In them we return to the sighing chromaticism of the work's opening section (especially poignant in the many vocative 'O's into which Purcell insinuates his melodic mournfulness). The piece ends with both singers sinking down a C minor scale into a unison C, as if the heart itself had at last stopped beating and left the body alone.

At the other end of Purcell's career is the first set of *Funeral Sentences*, begun around 1678 when he was in his teens. Here the vivid metaphorical language of the Book of Common Prayer has inspired Purcell to some of his most enduring composition. Where other composers might quail to set such powerful words, in Purcell's hands the effect is one of seamless alliance between music and text. The word painting is varied. It is sometimes closely imitative: a rising phrase on 'he cometh up' is matched by the descent of 'and is cut down'; falling intervals mark the 'falling away' of the work's closing lines. Sometimes the writing is more broadly suggestive, as when the composer follows the short unified lines conveying 'fleeth' with the contrapuntal wandering of 'neer continueth'. Polyphonic treatment in the middle section allows central ideas to be sung simultaneously, and words such as 'seek' and 'death' clash in the different parts before finding resolution (theologically and in homophonic

style) in the phrase 'thee, O Lord'. In similar fashion, harmonic tension at key terms of the liturgical text ('bitter pains', 'secrets of our hearts', 'last hour') is balanced by a musical quickening at the hopeful plea to 'spare us'.

The *Funeral Sentences* are often highly chromatic, and Purcell's disregard for euphony has been seen to show the composer's new focus on the movement of individual parts. But there is, in this setting of the Burial Service, much more than effective linear momentum, as Igor Stravinsky (a keen Purcellian) noted:

In his setting, In the midst of life we are in death, at the words 'art justly displeased', Purcell avoids the conventional cadence and composes one that was certainly intended, in one sense, to displease his audience; but the cadence pleases us in another sense, far more than a conventional one would have done.

Stravinsky is discussing the use of dissonance to create pathos, and his reply takes up just the division of

perspective we might find among different listening contexts. What may communicate as liturgy in Purcell's setting of the funeral service is also more widely expressive, where the troubled chromaticism sounds both grief and a note of pleasure and where the ecclesiastical origins of such music inform but by no means limit its comprehension. We are drawn in, for the heart-felt sincerity of the *Funeral Sentences* inspires that 'serious, open and active' responsiveness James MacMillan sees as the link between classical listening and religious contemplation.

MacMillan has said that music gives us 'a glimpse of something beyond the horizons of our materialism or our contemporary values'. Whether we imagine such music reaching the divine ear or not, we can take MacMillan's point that all music is already religious, not necessarily for its literal content, as for the way we listen to it.

# TEXTS & TRANSLATIONS

## 1 Jehova, quam multi sunt hostes mei HENRY PURCELL

*Jehova, quam multi sunt hostes mei:  
quam multi insurgunt contra me.  
Quam multi dicunt de anima mea:  
non est ulla salus iste in Deo plane.  
Ad tu, Jehova, clypeus es circa me:  
gloria mea,  
et extollens caput meum.  
Voce mea ad Jehovam clamanti:  
respondit mihi  
e monte sanctitatis suae maxime.  
Ego cubui et dormivi, ego expergefecit me:  
quia Jehova sustentat me.  
Non timebo  
a myriadibus populi:  
quas circum disposuerint metatores  
contra me.  
Surge, Jehova, fac salvum me Deus mi:  
qui percussisti  
omnes inimicos meos maxillam,  
dentes improborum confregisti.  
Jehova est salus:  
super populum tuum sit benedictio tua  
maxime.*

Lord, how are they increased that trouble me:  
many are they that rise against me.  
Many there be that say after my soul:  
there is no help for him in his God.  
But Thou, O Lord, art my defender:  
Thou art my worship,  
and the lifter up of my head.  
I did call upon the Lord with my voice:  
and He heard me  
out of His holy hill.  
I laid me down and slept, and rose up again:  
for the Lord sustained me.  
I will not be afraid  
for ten thousands of the people:  
that have set themselves  
against me round about.  
Up, Lord, and help me, O my God:  
for Thou smitest  
all mine enemies upon the cheekbone;  
Thou hast broken the teeth of the ungodly.  
Salvation belongeth unto the Lord:  
and Thy blessing is upon Thy people.

Psalm 3.

## 2 Miserere mei HENRY PURCELL

*Miserere mei, O Jesu.*

Have mercy upon me, O Jesus.

## 3 Remember not, Lord, our offences HENRY PURCELL

Remember not, Lord, our offences, nor the offences of our forefathers;  
neither take Thou vengeance of our sins,  
but spare us, good Lord.  
Spare Thy people, whom Thou hast redeemed with thy most precious blood,  
and be not angry with us for ever.  
Spare us, good Lord.

From the Litany

## 4 Beati omnes qui timent Dominum HENRY PURCELL

*Beati omnes qui timent Dominum;  
Qui ambulant in viis eius.  
Labores manuum tuarum quia manducabis:  
Beatus es, et bene tibi erit.  
Uxor tua sicut vitis abundans,  
In lateribus domus tuae:  
Filii tui sicut novellae olivarum,  
In circuitu mensae tuae.  
Ecce, sic benedicetur homo  
Qui timet Dominum.  
Alleluia.*

Blessed are all they that fear the Lord:  
And walk in His ways.  
For thou shalt eat the labour of thine hands:  
O well is thee, and happy shalt thou be.  
Thy wife shall be as the fruitful vine  
Upon the walls of thine house.  
Thy children like the olive branches  
Round about thy table.  
Lo, thus shall the man be blessed  
That feareth the Lord.  
Alleluia.

Psalm 128 vv 1-5.



5 O bone Jesu JAMES MACMILLAN

*O bone Jesu, O piissime Jesu,  
O dulcissime Jesu, O Jesu fili  
virginis Mariae plenus pietate.  
O dulcis Jesu, secundum magnam  
misericordiam tuam, miserere mei.  
O clementissime Jesu, deprecor te per illum  
sanguinem pretiosum quem pro peccatoribus  
effundere voluisti, ut abluas iniquitatem  
meam et in me respicias,  
miserum et indignum peccatorem,  
et hoc nomen Jesum invocantem.*

*O nomen Jesu, nomen dulce, nomen Jesu,  
nomen dilectabile, nomen Jesu, nomen suave;  
quid enim est Jesus nisi salvator?*

*Ergo, bone Jesu, propter nomen tuum  
salva me ne peream, et ne permittas me  
damnari quem tu ex nihilo creasti.  
O bone Jesu, ne perdat me iniquitas mea.  
Rogo te, piissime Jesu, ne perdas me  
quem fecit tua bonitas.  
O dulcis Jesu, recognosce quod tuum est et  
absterge quod alienum est.  
O amantissime Jesu, O desideratissime Jesu,  
O mitissime Jesu,  
O Jesu, admitte me intrare regnum tuum,  
dulcis Jesu.*

O kind Jesus, O most loving Jesus,  
O most sweet Jesus, O Jesus, son of the virgin  
Mary filled with devotion.  
O sweet Jesus, according to Thy  
great mercy, have mercy on me.  
O most clement Jesus, I pray Thee by that  
most precious blood which Thou wast pleased  
to shed for sinners, that Thou wash away my  
sin and look upon me,  
wretched and unworthy sinner,  
even as I call upon this name of Jesus.

O name of Jesus, sweet name, name of Jesus,  
delightful name, name of Jesus, gentle name;  
for what is Jesus but our saviour?

Therefore kind Jesus, for the sake of Thy name  
save me lest I perish, and let me not see ruin  
whom Thou hast made out of nothing.  
O kind Jesus, let not my sinfulness be my ruin.  
I beg Thee, most loving Jesus, let me not be lost  
whom Thy goodness has made.  
O sweet Jesus, acknowledge what is Thine and  
wipe away all that is not.  
O most loving Jesus, O most longed-for Jesus,  
O most gentle Jesus,  
O Jesus, permit me to enter into Thy kingdom,  
sweet Jesus.

6 Let mine eyes run down with tears HENRY PURCELL

Let mine eyes run down with tears night and day; and let them not cease,  
for the virgin daughter of my people is broken with a great breach, with a very grievous blow.  
If I go forth into the field, then behold, the slain with the sword;  
and if I enter into the city, then behold them that are sick with famine!  
Yea, both the prophet and the priest go about into a land which they know not.  
Hast Thou utterly rejected Judah? Hath Thy soul loathed Zion?  
Why hast Thou smitten us, and there is no healing for us?  
We looked for peace, and there is no good; and for the time of healing, and behold, trouble!  
We acknowledge, O Lord, our wickedness, and the iniquity of our forefathers,  
for we have sinned against Thee.

Do not abhor us, for Thy name's sake, do not disgrace the throne of Thy glory;  
remember, break not Thy covenant with us.  
Are there any among the vanities of the gentiles that can cause rain,  
or can the heavens give showers? Art not Thou He, O Lord our God?  
Therefore will we wait upon Thee, O Lord, for Thou hast made all these things.

Jeremiah 14 vv 17-22.

7 Mitte manum tuam (from The Strathclyde Motets)

JAMES MACMILLAN

*Mitte manum tuam,  
et cognosce loca clavorum.*

*Alleluia, et noli esse incredulus sed fidelis,  
alleluia.*

Put forth thy hand  
and know the place of the nails.

Alleluia, cease thy doubting and believe,  
alleluia.

John 20 v 27

8 A Child's Prayer JAMES MACMILLAN

Welcome Jesu,  
Deep in my soul forever stay,  
Joy and love my heart are filling  
On this glad Communion day.

Traditional

9 Sedebit Dominus Rex (from The Strathclyde Motets)  
JAMES MACMILLAN

*Sedebit Dominus Rex in aeternum:  
Dominus benedicet populo suo in pace.*

The Lord will sit on His royal throne for ever:  
the Lord will bless His people with peace.

Psalm 28 vv 10-11

Lord, you give us Christ,  
the King of all creation,  
as food for everlasting life.  
Help us to live by the gospel  
and bring us to the joy of his kingdom.

10 O dive custos HENRY PURCELL

*O dive custos auriacae domus  
Et spes labantis certior imperi;  
O rebus adversis vocande,  
O superum decus in secundis!*

O God, guardian of the House of Orange,  
and surer hope of fleeting power,  
O you who should be invoked in adversity,  
O divine ornament in prosperity –

*Seu te fluentem pronus ad Isida  
In vota fervens Oxonidum chorus,  
Seu te precantur, quos remoti  
Unda lavat properata Cami,*

*Descende caelo non ita creditas  
Visurus aedes praesidiis tuis,  
Descende visurus penates  
Caesaris, et penetrare sacrum.*

*Maria musis flebilis occidit,  
Maria, gentis deliciae brevis;  
O flete Mariam! flete, Camoenae!  
O flete, Divae, dea moriente.*

whether the eager choir of Oxford  
by the river Isis calls  
on you in prayer of they who are washed  
by the swift stream of the distant Cam –

come down from heaven to visit with your help the  
palace not thus entrusted,  
come down and visit the chapel of our Monarch  
and the sacred chamber.

Mary is dying, lamented by the Muses,  
short-lived darling of her people,  
O weep for Mary, O weep you Muses,  
O weep you Goddesses, Weep for the dying divinity.

Henry Parker (1695) Translated by Oliver Taplin.

Funeral Sentences For Queen Mary (first set) HENRY PURCELL

11 Man that is born of a woman

Man that is born of a woman hath but a short time to live, and is full of misery.  
He cometh up, and is cut down, like a flower;  
he fleeth as it were a shadow, and ne'er continueth in one stay.

12 In the midst of life we are in death

In the midst of life we are in death: of whom may we seek for succour, but of Thee, O Lord,  
who for our sins art justly displeased?  
Yet, O Lord most mighty, O holy and most merciful Saviour,  
deliver us not into the bitter pains of eternal death.

### 13 Thou knowest, Lord, the secrets of our hearts (first setting)

Thou knowest, Lord, the secrets of our hearts; shut not Thy merciful ears unto our prayers; but spare us, Lord most holy, O God most mighty, O holy and most merciful Saviour, Thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death to fall away from Thee.

From the Order of Service at the Burial of the Dead: Book of Common Prayer, 1662.

### 14 BONUS TRACK:

#### Thou knowest, Lord, the secrets of our hearts (1695)

For text see track 13

Texts & Translations edited by Ian Aitkenhead.

## § The Sixteen

#### SOPRANO

Julie Cooper  
Grace Davidson  
Sally Dunkley  
Kirsty Hopkins  
Elin Manahan Thomas  
Charlotte Mobbs

#### ALTO

Ian Aitkenhead  
David Clegg  
William Missin  
Christopher Royall

#### TENOR

Simon Berridge  
Mark Dobell  
David Roy  
Julian Stocker

#### BASS

Ben Davies  
Eamonn Dougan  
Timothy Jones  
Stuart Young

#### THEORBO

David Miller

#### ORGAN

Alastair Ross

**Harry Christophers** is known internationally as founder and conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and the Far East gaining a distinguished reputation for his work in Renaissance, Baroque and twentieth century music. In 2000 he instituted the 'Choral Pilgrimage', a national tour of English cathedrals from York to Canterbury in music from the pre-Reformation, as The Sixteen's contribution to the millennium celebrations. It raised awareness of this historic repertoire so successfully that the Choral Pilgrimage in the UK is now central to The Sixteen's annual artistic programme.



Photograph by Marco Borggreve

In 2008 Harry Christophers was appointed Artistic Director of Boston's Handel and Haydn Society, he is also Principal Guest Conductor of the Granada Symphony Orchestra as well as enjoying a very special partnership with the BBC Philharmonic with whom he won a Diapason d'Or. He is also a regular guest conductor with the Academy of St Martin in the Fields and the Orquestra de la Comunidad de Madrid; he has also conducted the Hallé, the London Symphony Orchestra and the San Francisco Symphony.

Increasingly busy in opera, Harry Christophers has conducted Monteverdi's *Il ritorno d'Ulisse*, Gluck's *Orfeo*, Mozart's *Die Zauberflöte*, Purcell's *King Arthur* and Rameau's *Platée* for Lisbon Opera. After an acclaimed English National Opera debut with *The Coronation of Poppea* he has since returned for Gluck's *Orfeo* and Handel's *Ariodante*, as well as conducting the UK premiere of Messager's opera *Fortunio* for Grange Park Opera. He also conducts regularly at Buxton Opera.

Harry Christophers was awarded the Honorary Degree of Doctor of Music from the University of Leicester in 2008.

After three decades of world-wide performance and recording, The Sixteen is recognised as one of the world's greatest ensembles. Comprising both choir and period instrument orchestra, the group's special reputation for performing early English polyphony, masterpieces of the Renaissance, Baroque and early Classical, and a diversity of twentieth century music, all stems from the passions of conductor and founder, Harry Christophers.

The Sixteen tours throughout Europe, Japan, Australia and the Americas and has given regular performances worldwide at the major concert halls and festivals. At home in the UK, The Sixteen are 'The Voices of Classic FM' as well as Associate Artists of Southbank Centre, London. The group also promotes The Choral Pilgrimage, an annual tour of the UK's finest cathedrals, bringing music back to the buildings for which it was written.

The Sixteen's period orchestra has taken part in acclaimed semi-staged performances of Purcell's *Fairy Queen* in Tel Aviv and London, a fully-staged production of Purcell's *King Arthur* in Lisbon's Belem Centre, and new productions of Monteverdi's *Il ritorno d'Ulisse* at Lisbon Opera House and *The Coronation of Poppea* at English National Opera.

Over one hundred recordings reflect The Sixteen's quality in a range of work spanning the music of five hundred years, winning many awards. In 2008, The Sixteen featured in the highly successful BBC Four television series, *Sacred Music*, presented by Simon Russell Beale.



§ The Sixteen  
HARRY CHRISTOPHERS

[www.thesixteen.com](http://www.thesixteen.com)

Photograph by Mark Harrison

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