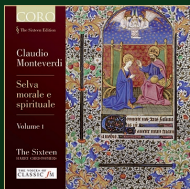


CORO

Claudio Monteverdi Selva morale e spirituale Vol. I

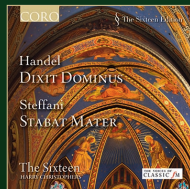


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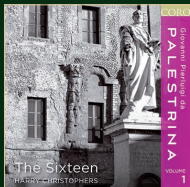


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Claudio Monteverdi

Selva morale e spirituale

Volume II

The Sixteen
HARRY CHRISTOPHERS



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COR16101

THE VOICES OF
CLASSIC *fm*

Monteverdi published *Selva morale e spirituale* in the final years of his life; it was to be the largest collection of sacred music he had made since his magnificent *Vespers* of 1610 and indeed it was to be the last collection of music he published. It is jam packed with brilliant works, from solo songs to thrilling eight-part vocal pieces with added strings; every composition is full of luscious harmonies, beautifully constructed for all concerned.



Photograph: Marco Borggreve

Once again the three days we spent recording this second volume proved to be some of the most enjoyable and evocative music making in which we have ever participated. In effect, we recorded it in the round, the harpsichord precariously placed (well it looked that way but was actually very safe) on top of the chamber organ, so that Al could move with ease from one instrument to the other, chittarone, harp and strings on either side with the choir facing them. Everyone was in eye contact so that each subtle nuance and invention could be passed aurally and visually from one to another with great ease. Not that the music is easy; Monteverdi stretches every singer's versatility to the limit. It is demanding but so exhilarating. Just listen to the rhythmic vitality of the eight-part *Dixit*, the relative simplicity of the full choir's rendering of his old style *Messa à 4 da cappella* and then the extraordinary bass solo, *Ab aeterno*, where Stuart had to master a range of just over two octaves in often very florid and virtuosic writing, everything

full of contrasts not only vocally but also instrumentally. Frances, Dai and Al luxuriate in Monteverdi's harmonic language: the variety of textures and sonorities they achieve are quite extraordinary.

Performing his sacred music is in many ways no different from performing his operas; the same principles apply. It is essential we follow Monteverdi's dictum: *recitar cantando* (speak through singing). This allows the most amazing licence. As a result, time relationships do not become mechanical. They are intuitively felt, thus giving us the freedom to be expressive and interpret the words, just as any great actor recites Shakespeare. A set of words, often repeated many times, can have different inflections, a different gesture each time. The opening of *Laudate Dominum (Terzo)* is just that – a series of gestures.

This is the second volume in our Monteverdi collection and I am so looking forward to completing the series. Thanks to the whole choir but, in particular, Elin, Grace, Mark, Joe, Jeremy, Simon, Julian, Stuart and Rob for their extraordinarily versatile singing; Walter, Simon, Mark and Joe for being always intuitive and responding so instinctively in their interplay with the singers, all finally signed and sealed by our classy continuo team, Al, Dai and Frances. Simply a pleasure!

Harry
Christie,

In Memoriam RICHARD CAMPBELL

Claudio Monteverdi (1567-1643)

Selva morale e spirituale

Volume II

| | | |
|-----|--|------|
| [1] | Laudate Dominum (Terzo) | 4.19 |
| | <i>soprano</i> Elin Manahan Thomas, Grace Davidson | |
| | <i>alto</i> Jeremy Budd, Mark Dobell | |
| | <i>tenor</i> Simon Berridge, Julian Stocker | |
| | <i>bass</i> Rob Macdonald, Stuart Young | |
| [2] | Confitebor tibi Domine (Primo) | 8.08 |
| | <i>soprano</i> Grace Davidson, Elin Manahan Thomas | |
| | <i>alto</i> Jeremy Budd, Simon Berridge | |
| | <i>tenor</i> Mark Dobell, Julian Stocker | |
| | <i>bass</i> Rob Macdonald, Stuart Young | |
| [3] | O ciechi, ciechi | 3.50 |
| | <i>soprano</i> Elin Manahan Thomas, Grace Davidson | |
| | <i>alto</i> Simon Berridge | |
| | <i>tenor</i> Mark Dobell | |
| | <i>bass</i> Rob Macdonald | |
| [4] | Jubilet tota civitas | 5.01 |
| | <i>soprano</i> Elin Manahan Thomas, Grace Davidson | |
| [5] | Kyrie from Messa à 4 da cappella | 2.38 |
| [6] | Gloria from Messa à 4 da cappella | 3.20 |
| [7] | Deus tuorum militum (Secondo) | 2.33 |
| | <i>soprano</i> Grace Davidson | |
| | <i>tenor</i> Simon Berridge | |
| | <i>bass</i> Rob Macdonald | |

| | | |
|------|---|-------|
| [8] | Credo from Messa à 4 da cappella | 5.52 |
| [9] | Sanctorum meritis (Primo) | 4.43 |
| | <i>soprano</i> Grace Davidson | |
| [10] | Sanctus from Messa à 4 da cappella | 2.28 |
| [11] | Benedictus from Messa à 4 da cappella | 1.23 |
| [12] | Agnus Dei from Messa à 4 da cappella | 2.14 |
| [13] | Crucifixus | 2.08 |
| | <i>alto</i> Christopher Royall, David Clegg, Ian Aitkenhead | |
| | <i>tenor 1</i> Joseph Cornwell, Simon Berridge | |
| | <i>tenor 2</i> Jeremy Budd, Julian Stocker | |
| | <i>bass</i> Tim Jones, Eamonn Dougan, Rob Macdonald | |
| [14] | Laudate Dominum in sanctis eius | 4.14 |
| | <i>tenor</i> Joseph Cornwell | |
| [15] | Et iterum venturus est | 1.32 |
| | <i>tenor</i> Jeremy Budd, Joseph Cornwell | |
| | <i>bass</i> Eamonn Dougan | |
| [16] | Ab aeterno ordinata sum | 6.48 |
| | <i>bass</i> Stuart Young | |
| [17] | Dixit Dominus (Primo) | 9.10 |
| | <i>soprano</i> Elin Manahan Thomas, Grace Davidson | |
| | <i>alto</i> Jeremy Budd, Mark Dobell | |
| | <i>tenor</i> Simon Berridge, Julian Stocker | |
| | <i>bass</i> Rob Macdonald, Stuart Young | |
| | Total running time | 70.32 |

Claudio Monteverdi

(1567-1643)

Selva morale e spirituale

Towards the end of his long life, Claudio Monteverdi, then choirmaster of the ducal church of San Marco, Venice, published two monumental collections of music. The first was his Eighth Book of Madrigals, *Madrigali guerrieri et amorosi* (Warlike and amorous madrigals), issued in 1638, the second his *Selva morale e spirituale* (*A moral and spiritual forest*), issued in 1641, though in the case of one of the surviving copies including a second title-page dated 1640 which has misled many people into supposing that the volume was first issued in that year.

Both volumes might be seen as summing up Monteverdi's achievement during his Venetian years, but the picture is not quite as straightforward as it might appear. Both volumes include music that, in its original form, belonged to his years as

choirmaster to Vincenzo Gonzaga, duke of Mantua (1590–1612): the Eighth Book of Madrigals includes the *Ballo delle ingrato*, first performed at Mantua in 1608, and the *Selva morale* is rounded off by the *Pianto della Madonna* (The Lament of the Madonna), an adaptation to Latin words of the renowned 'Lament of Ariadne', first heard in Monteverdi's opera *Arianna*, also of 1608. Moreover, both volumes were dedicated to members of the ruling house of the Holy Roman Empire: the madrigal collection to the Emperor Ferdinand III, the *Selva morale* to his mother, Eleonora Gonzaga, widow of the Emperor Ferdinand II and daughter of Duke Vincenzo Gonzaga. It has been argued that both volumes, to some extent, reflect Viennese tastes: in the case of the madrigal book, through the inclusion of large-scale madrigals of a kind widely cultivated at Vienna.

Similarly, the *Selva morale* is framed by music that Monteverdi may have chosen (or, indeed, composed) with Vienna and his dedicatee in mind. As mentioned above, the music of the lament which closes the book was probably first heard by the nine-year-old Eleonora at the first performance of the opera *Arianna* at Mantua in 1608. And the *Selva* opens with a sequence of spiritual madrigals and arias that seem to be aimed at Viennese sensibilities. All are *vanitas* settings – that is, reflections on the transitory nature of human existence, wealth, power and achievement – and the first, 'O ciechi, ciechi', seems to have been chosen by Monteverdi especially for its relevance to an emperor's widow noted for her piety, and thus as an apt text with which to begin a book dedicated to her. The text is by Petrarch, adapted, perhaps, by Monteverdi himself. It comes from the first part of Petrarch's *Trionfo della morte* (*The Triumph of Death*). Monteverdi has taken 17 lines of the text, and transposed the first four to become the last four, beginning 'U' son hor le

ricchezze? U' son gli honori, E le gemme, e gli scetri, e le corone?' (Where are your riches now? Where are the honours, The gemstones, the sceptres and the crowns?). The relevance to royalty is clear, even though the compiler of Monteverdi's text carefully omitted those lines by Petrarch that make specific reference to emperors – 'There I saw those who were called happy – popes, kings and emperors – now naked, miserable, beggars.'

At the end of the first section of the *Selva* there is another setting that has been linked to Vienna. This is the motet 'Ab aeterno ordinata sum', for virtuoso solo bass and continuo. 'Ab aeterno' is a setting of Proverbs 8:23–31, a text rarely set by other composers. However, a slightly extended setting, also for virtuoso bass, is found, together with a *Pianto della Madonna*, in the *Motetti a voce sola* (1638) by Giovanni Felice Sances, an Italian composer who had worked in the Venetian orbit in the early 1630s, but moved north to join the imperial chapel choir as a tenor

from 1636, ultimately rising to become imperial choirmaster. In Vienna, the text of 'Ab aeterno' was associated with the doctrine of the Immaculate Conception of the Blessed Virgin – and the idea that she was predestined 'ab aeterno' (from the beginning of time) to be the mother of God. Since the text of the motet is written in the female voice, Monteverdi's seemingly contradictory choice of a bass to sing the text may have reflected his imitation of Sances or simply his awareness that this was a voice much favoured at the Viennese court.

Between the spiritual madrigals and the motet which frame the first part of the *Selva*, Monteverdi included a Mass setting for four voices deliberately written, as with all Monteverdi's published masses, in the restrained *a cappella* style of sacred polyphony characteristic of the masses of Palestrina. In Monteverdi's setting the Kyrie and Gloria are linked by the use of the same thematic material at their openings, and the Credo, Sanctus and

Agnus Dei by a modified form of this material, suggesting that the setting may be based on an as yet unidentified model.

In its simplest form, the Mass would certainly have been suitable for use in Empress Eleonora's private chapel. However, Monteverdi also included in the *Selva* mass sections in a more up-to-date style that could be substituted for parts of the simpler setting, turning it into a hybrid *a cappella* / instrumentally accompanied setting. Two of these sections, with obligatory organ accompaniment – a chromatic 'Crucifixus', and a setting of 'Et iterum venturus est' for three voices, come from the part of the Credo, dealing with Christ's crucifixion and the second coming. The contents list of the *Selva* specifically directs that the more modern-style settings can be substituted for the appropriate sections of the four-part Mass. The matter does not end here, though, because in the same sequence as these substitutes for the 'Crucifixus' is also found the great seven-part concertato Gloria (recorded by The

Sixteen on Volume I of this series). The implication is that it, too, can be substituted for the equivalent movement of the four-part Mass. The resulting hybrid setting may seem odd when the Mass is heard as concert music, but it causes no problems in a liturgical setting, where the mixture of styles matches differences in liturgical function. The intrusion of a massive Gloria setting suggests that Monteverdi had in mind a performance at Christmas or Easter, following the absence of the Gloria text in masses celebrated during Advent and Lent. Monteverdi's choice of substitute sections for the 'Crucifixus' and the second coming perhaps narrows this to Easter.

The second part of the *Selva morale* consists of settings for the service of Vespers, together with two motets for use either in Vespers or Mass, and settings of the 'Salve Regina' to be sung after either Vespers or Compline, and, of course, the *Pianto della Madonna*. Of the two motets, 'Laudate Dominum in sanctis eius', for tenor solo, is

a setting of Psalm 150, which calls for the Lord to be praised to the sound of various musical instruments. Like many motets of rejoicing written for use at Venice, it is set largely in a joyful triple time and ends with an extended 'Alleluia'. The sounds of some of the instruments are easy to identify in the setting – the fanfares that represent the sound of the trumpet, for instance, and the repeated notes suggesting the striking of cymbals – others less so. The other motet – 'Jubilet tota civitas', for two sopranos – is conceived as a dialogue. One soprano, in triple time, calls upon the city to rejoice. The other asks what the occasion is for rejoicing. The first soprano then names the saint whose feast day is being celebrated, and the setting is rounded off with an 'Alleluia'. The saint's name is given simply as 'sanctus N', making this a general purpose motet into which any saint's name can be inserted as required.

Unlike Monteverdi's better known *Vespers* of 1610, which contains only a single

sequence of psalms and hymns for feasts of the Blessed Virgin, the *Selva morale* includes multiple settings of individual psalm texts, mainly for use on the feasts of male saints, from which a choirmaster could select whichever settings were most appropriate for a particular occasion. Similarly, Monteverdi provided several hymn settings and indicated that each could be used for other hymns in the same metre, just as in modern hymn books. Monteverdi's hymn settings, though, were not for congregational use, but for soloists, as may be heard in 'Deus tuorum militum', a triple time setting for three voices, two violins and organ (which Monteverdi indicated could also be used for the hymns 'Jesu corona Virginum', and 'Christe redemptor omnium') and 'Sanctorum meritis' for soprano, again in triple time with a ritornello for two violins between the verses, and a concluding instrumental section.

The psalm 'Laudate Dominum' consists of only two verses and the Gloria Patri and

thus presented a challenge to the composer wanting to construct a setting of reasonable length. The third setting in the *Selva morale* is one of Monteverdi's most ingenious responses to this challenge. Although the text is not a dialogue, Monteverdi sets it as though it were, with two sopranos (perhaps representing heavenly beings) calling on the people to praise the Lord. At first the people respond only with the word 'quoniam' (because), effectively turning it into a question. After the heavenly beings have answered this question, through the text of verse 2 – 'because His mercy is confirmed upon us' – the people respond positively. The Gloria Patri is then sung by the two heavenly beings, whose voices at the end of the setting seem to fade away into the distance.

The first of the three 'Confitebor' settings in the *Selva morale* is scored for solo Alto, Tenor and Bass with a further five voices (SSATB) 'ne repieni', which may indicate that these parts were sung by more than one voice. At first it seems as though

Monteverdi is simply going to alternate the two groups verse by verse, since the soloists sing verse 1 and the *ripieno* verse 2. In fact, though, the *ripieno* group sings only verses 2 and 6, the first half of verse 9 and the Gloria Patri. In verses 2 and 9 this choice seems clearly to reinforce the meaning of the text – 'Great are the works of the Lord' and 'Holy and fearsome is his name', respectively, and the Gloria Patri is an obvious place for the full eight-voice texture. In verse 6 Monteverdi may have used the *ripieno* to reflect the repeated reference to the works of the Lord, or simply for variety.

'Dixit Dominus' is the psalm appointed to begin almost every celebration of Vespers, and Monteverdi opened the second section of the *Selva morale* with two very large-scale settings, for eight voices and two violins, to which other instruments can be added by the choirmaster. Settings for eight voices were required to be sung at Vespers whenever the Pala d'Oro – the great golden altarpiece of San Marco – was

displayed and the doge present in chapel. In many cases the composers of San Marco produced for these occasions eight-voice settings in which two four-part choirs sang in alternation. Monteverdi's approach is much more fluid, with contrasts between soloists and the full texture. Verse 1, for example, begins with a secondo choro chanting on a single pitch, as if intoning the beginning of a plainsong psalm. However, this proves to be only the beginning of a large-scale structure encompassing verses 1 and 2, in which solo voices and small ensembles are contrasted with the full eight voices singing *en bloc*. Verse 3, which actually begins with a plainsong psalm tone built into the opening tenor duet, and verses 6 and 7 are similarly crafted from contrasting textures and repeated lines used to build larger structures, with a particularly memorable use of the full choir to portray a vengeful God striking through his enemies and laying waste to the land.

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TEXTS & TRANSLATIONS

Translations by Jeremy White

1 Laudate Dominum (Terzo)

Soprano: Elin Manahan Thomas, Grace Davidson

Alto: Jeremy Budd, Mark Dobell

Tenor: Simon Berridge, Julian Stocker

Bass: Rob Macdonald, Stuart Young

*Laudate Dominum omnes gentes:
laudate eum omnes populi.*

O praise the Lord, all ye nations:
praise him, all ye people.

*Quoniam confirmata est super nos misericordia ejus:
et veritas Domini manet in aeternum.*

Because his mercy is confirmed upon us:
and the truth of the Lord endureth for ever.

*Gloria Patri, et Filio:
et Spiritui Sancto.*

Glory be to the Father, and to the Son:
and to the Holy Spirit.

*Sicut erat in principio, et nunc, et semper:
et in saecula saeculorum. Amen.*

As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Psalm 117

2 Confitebor tibi Domine (Primo)

Soprano: Grace Davidson, Elin Manahan Thomas

Alto: Jeremy Budd, Simon Berridge

Tenor: Mark Dobell, Julian Stocker

Bass: Rob Macdonald, Stuart Young

*Confitebor tibi Domine in toto corde meo:
in consilio iustorum et congregatione.*

I will praise you Lord with my whole heart:
in the assembly of the upright, and in the congregation.

*Magna opera Domini:
exquisita in omnes voluntates eius.*

Great are the works of the Lord:
sought out of all them that have pleasure therein.

*Confessio et magnificentia opus eius:
et iustitia eius manet in saeculum saeculi.*

His work is honourable and glorious:
and his righteousness endureth for ever.

*Memoriam fecit mirabilium suorum,
misericors et miserator Dominus:
escam dedit timentibus se.*

He hath made his wonderful works to be remembered,
the Lord is gracious and full of compassion:
He hath given meat unto those that fear him.

*Memor erit in saeculum testamenti sui:
virtutem operum suorum annuntiabit populo suo:*

He will ever be mindful of his covenant:
He hath shewed his people the power of his works:

*Ut det illis haereditatem gentium:
opera manuum eius veritas et iudicium.*

That He may give them the heritage of the heathen:
the works of his hands are verity and judgement.

*Fidelia omnia mandata eius,
confirmata in saeculum saeculi:
facta in veritate et aequitate.*

All his commands are sure,
they stand fast forever and ever:
and are done in truth and uprightness.

*Redemptionem misit populo suo:
mandavit in aeternum testamentum suum.*

He sent redemption unto his people:
He hath commanded his covenant forever.

*Sanctum et terribile nomen eius:
initium sapientiae timor Domini.*

Holy and fearsome is His name:
the fear of the Lord is the beginning of wisdom.

*Intellectus bonus omnibus facientibus eum:
laudatio eius manet in saeculum saeculi.*

A good understanding have all they that do his commandments:
his praise endureth for ever.

*Gloria Patri, et Filio:
et Spiritui Sancto.*

Glory be to the Father and the Son:
and to the Holy Ghost.

*Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

As it was in the beginning, is now, and always shall be,
forever and ever. Amen.

3 O ciechi, ciechi

Soprano: Elin Manahan Thomas, Grace Davidson

Tenor: Mark Dobell

Alto: Simon Berridge

Bass: Rob Macdonald

*O ciechi, ciechi! Il tanto affaticar, che giova?
Tutti tornate alla gran madre antica,
E' l nome vostro appena si ritrova.
Pur delle mille un'utile fatica
Che non sian tutte vanità palesi!
Ch' intende i vostri studi, sì mel dica.
Che vale a soggiogar tanti paesi,
E tributarie far le gente strane
Con gli animi al suo danno sempre accesi?
Dopo l'impresе perigliose e vane,
E col sangue acquisitar terra e tesoro
Vie più dolce si trova l'acqua, e 'l pane,
E 'l vetro, e 'l legno, che le gemme, e gli ori.
U' son hor le ricchezze? U' son gli honori,
E le gemme, e gli scetri, e le corone,
E le mitre con purpurei colori?
Miser chi speme in cosa mortal pone!*

O blind ones, blind! What use is all your great toiling?
You all return in the end to the great ancient mother,
And even your names can scarcely be recalled.
Of your thousand labours scarcely one is worthwhile
If indeed they are not all patently in vain!
What is the goal of your efforts, I ask myself?
What is the value in subjugating so many countries,
In making foreign peoples your tributaries
When your souls are so bent on their own damnation?
After all your perilous and vain enterprises,
Your winning land and treasure with the shedding of blood,
Does water seem sweeter to you, or bread,
Or glass, or wood, thanks to your jewels and your gold?
Where are your riches now? Where are the honours,
The gemstones, the sceptres and the crowns,
The mitres of royal purple hue?
Alas for the man who places his trust in mortal things!

4 Jubilet tota civitas

Soprano: Elin Manahan Thomas, Grace Davidson

Jubilet tota civitas.

*Psallat nunc organis Mater Ecclesia
Deo aeterno, quae Salvatori nostro
gloriae melos laetabunda canat.*

*Quae occasio cor tuum, dilectissima Virgo,
gaudio replet tanta hilaris et laeta? Nuntia mihi.*

*Festum est hodie Sancti gloriosi
qui coram Deo et hominibus operatus est.*

*Quis est iste Sanctus qui pro lege Dei
tam illustri vita et insignis operationibus
usque ad mortem operatus est.*

Est Sanctus Blasius.

O Sancte benedicti!

*Dignus est certe ut in ejus laudibus
Semper versentur fidelium linguae.
Jubilet ergo. Jubilet ergo tota civitas.
Alleluia.*

Let the whole city rejoice.

Let Mother Church now sing with instruments
to the eternal God, she who to our Saviour
now joyfully sings a song of glory.

What glad and happy occasion, most beloved Virgin,
fills your heart with such joy? Tell me.

Today is the feast of the glorious Saint
who worked in the sight of God and of men.

Who is this Saint who, for the law of God,
with such a distinguished life and outstanding works
laboured until his death?

It is Saint Blaise.

O holy and blessed man!

He is assuredly worthy that in his praises
the tongues of the faithful will always be exercised.
Therefore let the city rejoice.
Alleluia.

5 Kyrie from Messa à 4 da cappella

Kyrie eleison. Lord have mercy on us.
Christe eleison. Christ have mercy on us.
Kyrie eleison. Lord have mercy on us.

6 Gloria from Messa à 4 da cappella

Gloria in excelsis Deo. Glory be to God on high.
Et in terra pax hominibus bonae voluntatis. And on earth peace to men of good will.
Laudamus te, benedicimus te, We praise Thee, we bless Thee,
adoramus te, glorificamus te. we worship Thee, we glorify Thee.
Gratias agimus tibi We give thanks to Thee
propter magnam gloriam tuam. for Thy great glory.
Domine Deus, Rex caelestis, Lord God, heavenly King,
Deus Pater omnipotens. God the Father almighty.
Domine Fili unigenite, Jesu Christe. O Lord, the only-begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris. Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, Thou that takest away the sins of the world,
miserere nobis. have mercy upon us.
Qui tollis peccata mundi, Thou that takest away the sins of the world,
suscipe deprecationem nostram. receive our prayer.
Qui sedes ad dexteram Patris, Thou that sittest at the right hand of the Father,
miserere nobis. have mercy upon us.
Quoniam tu solus Sanctus, For Thou only art holy,
tu solus Dominus, Thou only art the Lord,
tu solus Altissimus Jesu Christe. Thou only art the most high, Jesus Christ.
Cum Sancto Spiritu With the Holy Spirit
in gloria Dei Patris. Amen. in the glory of God the Father. Amen.

7 Deus tuorum militum (Secondo)

Soprano: Grace Davidson *Tenor:* Simon Berridge *Bass:* Rob Macdonald

Deus tuorum militum God, of your soldiers
Sors et corona, praemium, the fate, crown and reward,
Laudes canentes martyris, absolve those singing the praises
Absolve nexu criminum. of the martyr from the bond of sin.

Paenas cucurrit fortiter He passed through his hardship bravely
Et sustulit viriliter: and endured manfully:
Pro te effundens sanguinem, and pouring his blood for You,
Aeterna dona possidet. achieved his eternal reward.

Laus et perennis gloria Praise and eternal glory
Deo Patri et Filio, be to God the Father and the Son,
Sancto simul Paraclito, and also to the Holy Ghost,
In sempiterna saecula. Amen. in the everlasting age. Amen.

Hymn for the Common of one Martyr

8 Credo from Messa à 4 da cappella

Credo in unum Deum I believe in God
Patrem omnipotentem, the Father almighty,
factorem caeli et terrae, Maker of heaven and earth,
visibilem omnium et invisibilem. and of all things visible and invisible.
Et in unum Dominum, Jesum Christum, And in one Lord, Jesus Christ,
Filium Dei unigenitum, the only begotten Son of God,
et ex Patre natum ante omnia saecula. begotten of His Father before all worlds.
Deum de Deo, lumen de lumine, God of God, Light of Light,
Deum verum de Deo vero, very God of very God,

*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,
 secundum scripturas;
 et ascendit in caelum,
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria
 Judicare 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 baptisma
 in remissionem peccatorum.
 Et expecto resurrectionem mortuorum
 et vitam venturi saeculi. Amen.*

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,
 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.

9] Sanctorum meritis (Primo)

Soprano: Grace Davidson

*Sanctorum meritis inclita gaudia
 Pangamus, socii, gestaue fortia;
 Nam gliscit animus promere cantibus
 Victorum genus optimum.*

*Hi pro te furias atque ferocia
 Calcarunt hominum, saevaue verbera:
 Cessit his lacerans fortiter ungula,
 Nec carpsit penetralia.*

*Quae vox, quae poterit lingua retexere
 Quae tu Martyribus munera preparas?
 Rubri nam fluido sanguine, laureis
 Ditantur bene fulgidis.*

*Te summa Deitas unaque poscimus
 Ut culpas abluas, noxia subtrahas,
 Des pacem famulis, his quoque gloriam
 Per cuncta tibi saecula. Amen.*

The signal joys the saints have earned
 let us sing forth, friends, and their mighty deeds;
 for the heart swells to exalt in song
 this, the noblest race of victors.

For your sake they bore the fury
 the violence and the savage lashes of men:
 for them the cruelly tearing hook lost its power,
 and could not gnaw them inwardly.

What voice, what tongue could weave the song
 of the rewards you prepare for you Martyrs?
 for, reddened with the tide of their blood,
 they are ennobled now with brightest laurels.

We beseech you, highest Godhead undivided,
 to wash away our sins and take away all harm,
 to grant your people peace, and that they may
 give glory through all the ages. Amen.

10] Sanctus from Messa à 4 da cappella

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

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

11 Benedictus from Messa à 4 da cappella

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

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

12 Agnus Dei from Messa à 4 da cappella

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

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

*Agnus Dei,
dona nobis pacem.*

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

13 Crucifixus

Alto: Christopher Royall, David Clegg, Ian Aitkenhead
Tenor 1: Joseph Cornwell, Simon Berridge
Tenor 2: Jeremy Budd, Julian Stocker
Bass: Tim Jones, Eamonn Dougan, Rob Macdonald

*Crucifixus etiam pro nobis,
sub Pontio Pilato;
passus et sepultus est.*

He was crucified also for us,
under Pontius Pilate;
He died and was buried.

14 Laudate Dominum in sanctis eius

Tenor: Joseph Cornwell

*Laudate Dominum in sanctis eius:
Laudate eum in firmamento virtutis eius.*

O praise God in his holiness:
Praise Him in the firmament of his power.

*Laudate eum in sono tubae:
Laudate eum in psalterio et citara.*

Praise Him in the sound of the trumpet:
Praise Him upon the lute and harp.

*Laudate eum in timpano et choro:
Laudate eum in cimbali bene sonantibus.*

Praise Him in the timbrel and dances:
Praise Him upon the well-tuned cymbals.

*Laudate eum in cimbali jubilationis:
Omnis spiritus laudet Dominum. Alleluia.*

Praise Him upon the cymbals of rejoicing:
Let everything that has breath Praise the Lord. Alleluia.

Psalm 150

15 Et iterum venturus est

Tenor: Jeremy Budd, Joseph Cornwell

Bass: Eamonn Dougan

*Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.*

And He shall come again with glory
to judge both the quick and the dead,
Whose kingdom shall have no end.

16 Ab aeterno ordinate sum

Bass: Stuart Young

*Ab aeterno ordinata sum,
et ex antiquis antequam terra fieret.
Nondum erant abyssi, et ego iam concepta eram,
necdum fontes aquarum eruperant,
necdum montes gravi mole constiterant;
ante omnes colles ego parturiebar.
Adhuc terram non fecerat, et flumina,
et cardines orbis terrae.
Quando preparabat caelos aderam,
quando certa lege et giro vallabat abissos,
quando etera firmabat sursum,
et librabat fontes aquarum,
quando circumdabat mari terminum suum
et legem ponebat aquis, ne transirent fines suos,
quando appendebat fundamenta terrae:
cum eo eram, cuncta componens
et delectabor per singulos dies,
ludens coram eo omni tempore,
ludens in orbem terrarum,
et deliciae meae esse cum filiis hominum.*

I was set up from everlasting,
from the beginning, or ever the earth was.
When there were no depths, I was brought forth,
when there were no fountains abounding with water,
before the mountains were settled;
before the hills was I brought forth.
While as yet he had not made the earth, nor the rivers,
nor the highest part of the dust of the world.
When he prepared the heavens I was there,
when he set a compass upon the face of the depth,
when he established the clouds above,
when he strengthened the fountains of the deep,
when he gave to the sea his decree
that the waters should not pass their boundaries,
when he appointed the foundations of the earth:
then I was by him, as one brought up with him
and I was daily his delight,
rejoicing always with him,
rejoicing in the habitable part of the earth,
and my delights were with the sons of men.

Proverbs 8: 23-31

17 Dixit Dominus (Primo)

Soprano: Elin Manahan Thomas, Grace Davidson

Tenor: Simon Berridge, Julian Stocker

Alto: Jeremy Budd, Mark Dobell

Bass: Rob Macdonald, Stuart Young

*Dixit Dominus Domino meo:
Sede a dextris meis,*

*Donec ponam inimicos tuos
scabellum pedum tuorum.*

*Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.*

*Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.*

*Juravit Dominus et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.*

*Dominus a dextris tuis,
confregit in die irae suae reges.*

*Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.*

*De torrente in via bibet:
propterea exaltabit caput.*

*Gloria Patri et Filio:
et Spiritui Sancto.*

*sicut erat in principio, et nunc et semper:
et in saecula saeculorum. Amen.*

The Lord said unto my Lord:
Sit thou on my right hand,

Until I make thine enemies
thy footstool.

The Lord shall send the rod of thy power out of Sion:
be thou ruler, even in the midst among thine enemies.

In the day of thy power shall the people offer thee
free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.

The Lord sware and will not repent:
thou art a priest for ever
after the order of Melchisedech.

The Lord upon thy right hand shall wound,
even kings in the day of his wrath.

He shall judge among the heathen,
He shall fill the plains with the dead bodies:
and smite in sunder the heads over divers countries.

He shall drink of the brook in the way:
therefore shall he lift up his head.

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.

The Sixteen

HARRY CHRISTOPHERS

| | |
|-------------------|-----------------------------|
| VIOLINS | Walter Reiter, Simon Jones |
| VIOLONCELLO | Mark Caudle / Joseph Crouch |
| CHITARRONE | David Miller |
| HARP | Frances Kelly |
| ORGAN/HARPSICHORD | Alastair Ross |



| | |
|---------|---|
| 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, Jeremy Budd Joseph Cornwell, Mark Dobell, Julian Stocker |
| BASS | Ben Davies, Eamonn Dougan Tim Jones, Rob Macdonald, Stuart Young |

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 20th-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: 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 a regular guest conductor with the Academy of St. Martin in the Fields. With The Sixteen he is an Associate Artist at The Bridgewater Hall in Manchester and features in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale.

Increasingly busy in opera, Harry has conducted numerous productions for Lisbon Opera and English National Opera as well as conducting the UK premiere of Messenger's opera *Fortunio* for Grange Park Opera. He is a regular conductor at Buxton Opera where he initiated a very successful cycle of Handel's operas and oratorios including *Semele*, *Samson* and *Saul*.

Harry Christophers is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama and has been awarded the Honorary Degree of Doctor of Music from the University of Leicester.

§ The Sixteen

After three decades of world-wide performance and recording, The Sixteen is recognised as one of the world's greatest ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance, Baroque and early Classical periods, and a diversity of 20th-century music, all stems from the passions of conductor and founder, Harry Christophers.

The Sixteen tours internationally giving regular performances 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 Bridgewater Hall, Manchester. The group also promotes the Choral Pilgrimage, an annual tour of the UK's finest cathedrals.

The Sixteen's period-instrument 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 100 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 years. In 2009 they won the coveted Classic FM Gramophone Artist of the Year Award and the Baroque Vocal Award for Handel's *Coronation Anthems*. The Sixteen also features in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale.

In 2011 the group launched a new training programme for young singers called Genesis Sixteen. Aimed at 18 to 23 year-olds, this is the UK's first fully funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.

For further information about recordings on CORO or live performances and tours by The Sixteen, call: +44 (0) 20 7936 3420 or email: coro@thesixteen.org.uk



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§ The Sixteen

HARRY CHRISTOPHERS

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DESIGN: Andrew Giles - discoyd@aegidius.org.uk