Claudio Monteverdi
Selva morale e spirituale

Vol. I

These are some of the most spirited and individual performances of this repertory available.

BBC MUSIC MAGAZINE

Vol. II

There is a sense of deep familiarity with the music in this recording, a feeling of easiness with Monteverdi’s harmonic and, especially, rhythmic vocabulary that lends a tripping lightness to the performances...

INTERNATIONAL RECORD REVIEW

Palestrina Volume 2

- Missa Hodie Christus natus est
- O magnum mysterium

"An effortlessly radiant recording."

BBC RADIO 3 CD REVIEW

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Volume 3 celebrates Palestrina’s exquisite music for Easter including

- Missa Regina caeli
- Stabat Mater a 8
- Hymn: Ad caenam agni providi

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The Sixteen

HARRY CHRISTOPHERS

The Sixteen Edition

Coro

Selva morale e spirituale

Volume III
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.

Once again the three days we spent recording this third 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 Magnificat (Primo) with the added richness of doubling strings, the relative simplicity of the full choir’s rendering of his old style Credidi and Memento, and then the exquisitely beautiful soprano solo, Pianto della Madonna, where Grace’s delivery is so dignified and genuinely moving, 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. Salve Regina (Terzo) is just that – a series of gestures.

This is the third and final volume in our Monteverdi Selva morale e spirituale collection and it has been a delight from beginning to end. 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!
Claudio Monteverdi  
*Selva morale e spirituale*

1. **Laudate Dominum (Secondo)**  
   - *soprano*  
     - Grace Davidson, Elin Manahan Thomas  
   - *alto*  
     - Jeremy Budd, Mark Dobell  
   - *tenor*  
     - Simon Berridge, Julian Stocker  
   - *bass*  
     - Rob Macdonald, Stuart Young  
   
   **2:57**

2. **Iste Confessor (Secondo)**  
   - *soprano*  
     - Grace Davidson, Elin Manahan Thomas  
   
   **3:03**

3. **Magnificat (Secondo)**  
   - *alto*  
     - Ian Aitkenhead (solo), David Clegg, William Missin  
   - *tenor*  
     - Jeremy Budd (solo), Simon Berridge (solo)  
   - *baritone*  
     - Tim Jones, Ben Davies (solo)  
   - *bass*  
     - Eamonn Dougan, Rob Macdonald (solo)  
   
   **9:08**

4. **Credidi propter quod locutus sum**  
   
   **5:30**

5. **Pianto della Madonna ‘Iam moriar, mi fili’ (sopra il Lamento dell’Arianna)**  
   - *soprano*  
     - Grace Davidson  
   
   **10:07**

6. **Beatus vir (Secondo)**  
   
   **5:15**

7. **È questa vita un lampo**  
   - *soprano*  
     - Elin Manahan Thomas, Grace Davidson  
   - *alto*  
     - Jeremy Budd  
   - *tenor*  
     - Mark Dobell  
   - *bass*  
     - Stuart Young  
   
   **2:09**

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**Volume III**

8. **Confitebor tibi Domine (Secondo)**  
   - *soprano*  
     - Elin Manahan Thomas  
   - *tenor*  
     - Mark Dobell  
   - *bass*  
     - Stuart Young  
   
   **5:50**

9. **Memento, Domine, David**  
   
   **7:12**

10. **Laudate pueri (Secondo)**  
    - *solo tenors*  
      - Joseph Cornwell, Jeremy Budd  
   
   **7:17**

11. **Salve Regina (Terzo)**  
    - *alto*  
      - Jeremy Budd  
    - *tenor*  
      - Mark Dobell  
    - *bass*  
      - Stuart Young  
   
   **5:28**

12. **Magnificat (Primo)**  
    
    **Choir I**  
    - *soprano*  
      - Elin Manahan Thomas  
    - *alto*  
      - Simon Berridge  
    - *tenor*  
      - Jeremy Budd  
    - *bass*  
      - Rob Macdonald  
   
   **Choir II**  
    - *soprano*  
      - Grace Davidson  
    - *alto*  
      - Julian Stocker  
    - *tenor*  
      - Mark Dobell  
    - *bass*  
      - Stuart Young  
   
   **12:07**

   **Total running time**  
   
   **76:11**
ample, settings of four of the five psalms that would have been sung at Vespers for the feast of a male saint – Confitebor tibi Domine, Beatus vir, Laudate pueri and Laudate Dominum. The settings, which range from three to eight voices and organ, two with violins, are all composed in characteristically 17th-century styles and could have been used at any important celebration of Vespers not subject to some of the stricter rules governing the types of music to be sung at St. Mark’s. Prefaced by one of the large-scale settings of Dixit Dominus recorded on CDs 1 and 2 of this series, and rounded off by the great Magnificat Primo and the Salve Regina, which was customarily sung after Vespers or Compline, this sequence would have been suitable for a grand festal vespers at St. Mark’s. One such celebration was First Vespers on the feast of St. Mark (25 April), the patron saint of the church, at which the priceless treasury of St. Mark’s was customarily displayed and the full musical resources of the church deployed. On the other hand, if we add the hymn Iste confessor for two sopranos and two violins, which uses a St. Mark’s variant of the text, then the music would have been as suitable for First Vespers on the feast of a confessor of the Church such as St. Anthony of Padua (13 June).

In the daily round of liturgical music most psalms were chanted to plainsong formulae – the psalm tones – with the same formula used for each verse, enduing the performance with musical coherence. The question for composers who set psalms chorally was whether simply to set the text verse-by-verse and perhaps point up some of the more musicable words, or to attempt to impose some form of musical coherence on the setting.

Monteverdi essentially adopts the first, verse-by-verse, approach in his second setting of Laudate pueri in the Selva morale, though he groups together the first three verses, which call for the Lord to be praised. The next two, which portray the majesty of the Lord, include musical phrases suggesting contrasts between height and lowliness. Then the psalmist turns to depicting the Lord’s actions: he raises the poor from the dust (rising musical lines), and sets him together with princes (all voices together); and the joy of the mother of children is conveyed by Monteverdi through virtuoso lines for the two tenors. Finally, Monteverdi, not for the first time, cannot resist setting the phrase Sicut erat in principio (As it was in the beginning) to the musical phrase with which the setting had begun.

The second Confitebor setting in the Selva illustrates the second approach to psalm setting. Here the psalm is cast as a type of strophic aria of a kind found in Venetian songbooks of the 1620s and 1630s. Monteverdi sets the first six verses as solos for each of the three voices, each solo spanning two verses of the psalm. The first verse of each pair is set in triple time. At the beginning of the second verse the regular rhythm is interrupted by an

Claudio Monteverdi (1567-1643) spent the last 30 years of his life in Venice, as choirmaster of the magnificent church of St. Mark. At this period St. Mark’s was not Venice’s cathedral, but rather the chapel of the doge and the centre of much of the ceremonial, as well as the liturgical life of the Venetian republic. Indeed, a number of the most important feast days in the church calendar were also used to mark important events in the history of Venice, with elaborate processions from the doge’s palace to the church of St. Mark, or to other churches in the city, where Mass or Vespers, or perhaps a sequence of motets, would have been sung in celebration of the occasion.

Much of the music in Monteverdi’s last publication, the Selva morale of 1641 (not 1640, as is sometimes claimed) could have been used for such occasions. This CD of music from the Selva includes, for example, settings of four of the five psalms that would have been sung at Vespers for the feast of a male saint – Confitebor tibi Domine, Beatus vir, Laudate pueri and Laudate Dominum. The settings, which range from three to eight voices and organ, two with violins, are all composed in characteristically 17th-century styles and could have been used at any important celebration of Vespers not subject to some of the stricter rules governing the types of music to be sung at St. Mark’s. Prefaced by one of the large-scale settings of Dixit Dominus recorded on CDs 1 and 2 of this series, and rounded off by the great Magnificat Primo and the Salve Regina, which was customarily sung after Vespers or Compline, this sequence would have been suitable for a grand festal vespers at St. Mark’s. One such celebration was First Vespers on the feast of St. Mark (25 April), the patron saint of the church, at which the priceless treasury of St. Mark’s was customarily displayed and the full musical resources of the church deployed. On the other hand, if we add the hymn Iste confessor for two sopranos and two violins, which uses a St. Mark’s variant of the text, then the music would have been as suitable for First Vespers on the feast of a confessor of the Church such as St. Anthony of Padua (13 June).

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expressive phrase in duple time before moving back into triple time with the music of verse 1 repeated and developed. After the solos, when the three voices join together, the initial pattern is spread across four verses, allowing Monteverdi to use the expressive duple phrase for the important word *Sanctum* at the beginning of verse 9, and again at the beginning of the *Gloria Patri*.

A different, and more subtle, approach appears in the second *Beatus vir* setting. Here Monteverdi uses a refrain to provide large-scale coherence. He sets the first line of the psalm – *Beatus vir qui timet Dominum* – as a melody that will be easily recognised when it returns, as it does after verses 2, 4 and 6, and, in longer notes, after verse 9. The refrain has textual, as well as musical significance, reminding the listener that the psalm is almost entirely concerned with the characteristics of the man who fears the Lord and the good things that will befall him: his graciousness (verse 4) suggested by a graceful falling sequence, his happiness (verse 5) by runs of quavers, and his steadfastness (verses 5 and 7: *non commovebitur*) by sustained lines in the soprano. The contrast in verse 9 between the wicked man who grinds his teeth, and whose desires perish, and the blessed man (the refrain in longer notes) could not be greater.

The compositional problem posed by *Laudate Dominum*, which consists only of two verses plus the *Gloria Patri*, is of a different type: how to avoid a perfunctory setting, especially in a piece scored for eight voices, two violins and organ. Monteverdi's music for the psalm verses lasts for only half the complete setting, with a predictable contrast between two voices at the beginning and the full ensemble for *omnes gentes*. He then balances this relatively short setting by greatly expanding the *Gloria Patri*, partly by repeating the words *Gloria* and *in saecula saeculorum*, partly by punctuating the lines of the *Gloria* with repetitions of the music that he had invented for the phrases *Laudate Dominum* and *Laudate eum*, thereby making the words of *Gloria* themselves the words of praise called for by the phrase *Laudate Dominum*.

The *Magnificat Primo* is one of the most impressive of all Monteverdi's settings, though it now has to be completed by performers or editors since Monteverdi omitted to send to the printer the alto and bass parts of Choir II, giving him instead the equivalent (optional) parts for viols or trombones. By and large Monteverdi respects the verse (and even half-verse) structure of the canticle, though he moulds some verses into larger units. Verses 1 and 2 are treated in this way, with contrasting passages for the full ensemble, and soloists who intone the beginning of *Magnificat* Tone 1. Verses 6 to 8, depicting the power of the Lord, are bound together by a refrain of fanfare figures familiar from the 'madrigals of war' of Monteverdi's eighth madrigal book. And verses 9 and 10, depicting God's mercy, are run together in one of the most exquisite passages that Monteverdi ever created.

If the service of Compline did not follow immediately, Vespers was rounded off by singing an antiphon to the Blessed Virgin. For most of the Church year at St. Mark's the antiphon was the *Salve Regina*, and Monteverdi included several settings in his *Selva morale*. In the setting recorded here, Monteverdi uses the three voices in a rather unusual way. Instead of weaving them into an imitative texture, he writes what is effectively an expressive declamatory solo, using the three voices to repeat and extend the 'solo' line. When he does bring the voices together for an extended period, at *Et Jesum*, he repeats the words over and over in what is effectively a short aria, before returning to expressive chromatic lines for the final invocation of Mary's name.

Although nowadays we tend to think of music at St. Mark's in terms of the spectacular masses and motets of the Gabrieli, and of Monteverdi's expressive and elaborate vespers settings, many of the most important feasts of the church year there seem to have been celebrated with *a cappella* music in styles that looked back to the 16th century. The continuity
of tradition that this represented was also embedded in the liturgy of St. Mark’s. While most churches in the catholic world had adopted the new standardised Roman missal and breviary by the early 17th century, St. Mark’s was allowed to retain its own special liturgy because of its antiquity. This is reflected not only in variant texts, such as that of Iste Confessor, but also in whole services like the so-called Cinque Laudate vespers, which employed five psalms all of which began with some form of the verb laudare (to praise). This sequence of psalms was used at St. Mark’s on many of the most important feasts of the church year – the Vigils of Christmas, Ascension and Pentecost, for example, and even on the Vigil of the Assumption of the Virgin Mary. At all these vespers services the Pala d’oro, the great golden altarpiece of San Marco, was uncovered, and the singers were required to perform psalms set for eight voices in two choirs. These would have been performed either with the two choirs positioned together in the large pulpit that still stands just in front of the south side of the chancel, or with the two choirs separated in the two nicchie (opera-box-like structures) just behind the choir screen. All surviving settings of the Cinque laudate psalms by St. Mark’s composers, right through to the end of the 17th century, are set a cappella in restrained, even rather old-fashioned, styles.

Monteverdi did not publish a setting of the Cinque Laudate, but he did include in the Selva morale double choir settings of other psalms clearly intended for vespers when the Pala doro was displayed. Credidi propter quod locutus sum is one, Memento, Domine, David another. Of the two settings, Credidi is the more conservative in style, even to the use of more old-fashioned notation. It is set in Mode 4. A solo tenor begins verse 1 with the first half of the plainsong psalm tone for the mode; the verse is then completed by the four voices of Choir 1, with the remainder of the psalm tone in the top voice. In the early days of the double choir tradition at St. Mark’s, the verses of the psalm would have been sung in alternation by the two choirs. Monteverdi’s approach is more subtle. He underlines the rhetoric of phrases like Ego dixi at the beginning of verse 2, and Quid retribuam Domino? at the beginning of verse 3 by tossing them between the two choirs, and he contrives to set all the variants of the word omnis in the psalm for the full eight voices. Memento, though recognisably in the same tradition, and also initiated by the Mode 4 psalm tone, is written in more modern shorter note-values and often gives the impression of rapid chanting.

The plainsong psalm tone plays little part in either of these psalm settings. In Magnificat (Secondo), for four voices, on the other hand, Monteverdi uses the first mode Magnificat Tone not only in its original form for all the even numbered verses, but also, in whole or in part, for all the verses set polyphonically. Sometimes it is easily audible, in the top voice in verse 1 and at the beginning of verse 3, sometimes hidden within the texture (in the tenor at the end of verse 3) or disguised by ornamentation, as at the beginning of the Gloria Patri.

The Selva morale was dedicated to the pious dowager empress Eleonora Gonzaga, daughter of duke Vincenzo Gonzaga, who had been Monteverdi’s employer at Mantua, and the volume is framed by music that can be seen as relevant to her court at Vienna. It opens with a sequence of spiritual madrigals and arias, among them the short madrigal È questa vita un lampo to a text by Angelo Grillo. All these are vanitas settings – that is, settings of texts dealing with the transitory nature of human life and achievements – of a kind that appealed to Viennese sensibilities. And the volume closes with iam moriar, mi fili, an adaptation to Latin words of the great lament from Monteverdi’s opera Arianna, which Eleonora would have heard as a young girl at Mantua in 1608. In its Latin form the lament, cleverly translated to match the rhetorical gestures of the original Italian version, in which Ariadne laments her desertion by Theseus, becomes the outpouring of grief of the Virgin Mary at the death of her son on the cross.

© John Whenham, October 2012
**Laudate Dominum (Secondo)**

*soprano*: Grace Davidson, Elin Manahan Thomas  
*alto*: Jeremy Budd, Mark Dobell  
*tenor*: Simon Berridge, Julian Stocker  
*bass*: Rob Macdonald, Stuart Young

*Salutation, honour and power be to Him Who from His dwelling above the highest heavens Governs the working of the whole world, The Three in One. Amen.*

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**Magnificat (Secondo)**

*alto*: Ian Aitkenhead (solo), David Clegg, William Missin  
*tenor*: Jeremy Budd (solo), Simon Berridge (solo)  
*baritone*: Tim Jones, Ben Davies (solo)  
*bass*: Eamonn Dougan, Rob Macdonald (solo)

*My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.*

*For he hath regarded the lowliness of his handmaiden: for, behold, from henceforth all generations shall call me blessed.*

*And his mercy is from generation unto generation, unto them that fear him.*

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**Iste Confessor (Secondo)**

*soprano*: Grace Davidson, Elin Manahan Thomas

*Iste Confessor Domini sacratus*  
*Festa plebs cius celebrat per orbem*  
*Hodie letus meruit secreta*  
*Scandere caeli.*

*Ad sacrum cius tumulum frequenter*  
*Membra languentium modo sanitati*  
*Quolibet morbo fuerint gravata*  
*Restituuntur.*

*This Confessor, dedicated to the Lord, Whose feast the people celebrate throughout the world, This day has deserved in joy To ascend to the inmost heaven. At his holy tomb, where they throng, The limbs of the sick, now healed No matter by what ailment they were burdened, Are restored to them.*

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**Psalm 117**

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

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

*Glory be to the Father, and to the Son: and to the Holy Spirit. As it was in the beginning, is now, and ever shall be: world without end. Amen.*

---

**Translations by Jeremy White**

*Salvation, honour and power be to Him Who from His dwelling above the highest heavens Governs the working of the whole world, The Three in One. Amen.*

*My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.*

*For he hath regarded the lowliness of his handmaiden: for, behold, from henceforth all generations shall call me blessed.*

*And his mercy is from generation unto generation, unto them that fear him.*

*He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.*

*He hath put down the mighty from their seat and exalted the humble.*

*He hath filled the hungry with good things, and the rich he hath sent empty away.*
Credidi propter quod locutus sum
credidi propter quod locutus sum: ego autem humiliatus sum nimis.
Ego dixi in excessu meo: omnis homo mendax.
Quid retribuam Domino, pro omnibus quae retribuit mihi?
Calicem salutaris accipiam: et nomen Domini invocabo.
Vota mea Domino reddam coram omni populo eius: pretiosa in conspectu Domini mors sanctorum eius.
O Domine quia ego servus tuus: ego servus tuus et filius ancillae tuae.
Dirupisti vincula mea: tibi sacrificabo hostiam laudis et nomen Domini invocabo.

I trusted, therefore I spoke out:
yet I have been brought exceedingly low.
I said at my departing: all men are false.
What shall I render to the Lord, for all the things he hath rendered unto me?
I will take the chalice of salvation; and I will call upon the name of the Lord.
I will pay my vows to the Lord before all his people: precious in the sight of the Lord is the death of his saints.
O Lord, for I am thy servant: I am thy servant, and the son of thy handmaid.
Thou hast broken my bonds: I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.

Vota mea Domino reddam in conspectu omnis populi eius: in atris domus Domini, in medio tui, Jerusalem.
Gloria Patri, et Filio: et Spiritui Sancto.

Psalm 116

Pianto della Madonna ‘Iam moriar, mi fili’
(sopra il Lamento dell’Arianna)

Iam moriar, mi Fili.
Quis nam poterit mater consolari in hoc fero dolore, in hoc tam duro tormento.
Iam moriar mi Fili.
Mi Jesu, O Jesu mi sponsa, sponsa mi, dilecte mi, mea spes, mea vita me deseris; heu, vulner cordis mei.
Respice Jesu mi, respice Jesu precor, respice matrem, matrem respice tuam, quae gemendo pro te pallida languet atque in morte funesta in hac tam dura et tam immane cruce tecum petit affigi.

Now would I die, my Son.
For what mother could be consoled in this savage grief, in such hard torment as this?
Now would I die, my Son.

My Jesus, O Jesus my bridegroom, my bridegroom, my beloved, my hope, my life, you abandon me: alas, the wound to my heart.

Look, my Jesus, look, Jesus, I beg you, behold a mother, behold your mother who in her grieving for you grows pale and faints, and in mournful death on this so harsh and monstrous cross longs to be fixed with you.
O mors, o culpa, o inferne esse sponsus meus mersus in undis velox, O terrae centrum, aperite profundum et cum dilecto meo me quoque absconde.

Quid loquor? Heu, quid spero, misera? Heu iam quid quaero?

O Jesu, O Jesu mi, non sit quid volo sed fiat quod tibi placet.

Vivat mestum cor meum, pleno dolore pascere, Fili mi, matris amore.

Beatus vir (Secondo)

È questa vita un lampo
sooprano: Elin Manahan Thomas  
tenor: Mark Dobell  
bass: Stuart Young

È questa vita un lampo
Che all'apparire disparire
In questo mortal campo.
Che se miro, il passato è già morto,
Il futuro ancor non nato,
Il presente partito,
Non ben anco apparito,
Hai, lampo fuggitivo!
E si malletta.
E doppo il lampo
Par vien la saetta.

For his heart standeth fast, and believeth in the Lord, his heart is established, and will not shrink until he see his desire upon his enemies.
He hath dispersed abroad, and given to the poor: his righteousness remaineth for ever: his horn shall be exalted with honour.
The ungodly shall see it, and it shall grieve him, he shall gnash with his teeth, and consume away: the desire of the ungodly shall perish.

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.

Psalm 112

Paratum cor ejus sperare in Domino, 
confirmatum est cor ejus: non commovebitur donec despiciat inimicos suos.

Dispersi, dedit pauperibus:
justitia ejus manet in saeculum saeculi:
corrux ejus exaltabit in gloria.

Pecator videbit, et inasceat,
dentibus suis fremet et tabescat:
desiderium peccatorum peribit.

Gloria Patri, et Filio, et Spiritui Sancto.

Confitebor tibi Domine (Secondo)

Confitebor tibi Domine in toto corde meo:
in consilio iustorum et congregatione.
Magna opera Domini:
exquisita in omnes voluntates eius.
Confessio et magnificencia opus eius:
et iustitia eius manet in saeculum saeculi.
Memoriam fecit mirabilium suorum,
misericors et miserator Dominus:
escam dedit timentibus se.
Memor erit in saeculum testamenti sui:
virtatem operum suorum annuntiabit populo suo:

Fidelia omnia mandata eius: 
confirmata in saeculum saeculi:
facia in veritate et aequitate.
Redemptionem misit populo suo:
mandavit in aeternum testamentum suum.
Sanctum et terrible nomen eius: 
initium sapientiae timor Domini.
Intellectus bonus omnis facientibus eum: 
laudatio eius manet in saeculum saeculi.

I will praise you Lord with my whole heart:
in the assembly of the upright, and in the congregation.
Great are the works of the Lord:
sought out of all them that have pleasure therein..
His work is honourable and glorious:
and his righteousness endureth for ever.
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.
He will ever be mindful of his covenant:
He will shewed his people the power of his works:
That He may give them the heritage of the heathen:
the works of his hands are verity and judgement.
All his commands are sure:
they stand fast forever and ever:
and are done in truth and uprightness.
He sent redemption unto his people:
He hath commanded his covenant forever.
Holy and fearsome is His name:
the fear of the Lord is the beginning of wisdom.
A good understanding have all they that do his commandments: His praise endureth for ever.
Memento, Domine, David

Memento, Domine, David et omnis mansuetudinis eius.

Sicut iuravit Domino, votum vovit Deo Iacob:
Si introiero in tabernaculum domus meae,
si ascendero in lectum strati mei;
Si dedero somnum oculis meis, et palpebris meis
dormitationem: et requiem temporibus meis:
Donec inveniam locum Domino,
tabernaculum Deo Iacob.

Ecce audivimus eam in Ephrata:
invenimus eam in campis silvae.

Introibimus in tabernaculum eius:
adorabimus in loco ubi steterunt pedes eius.

Surge Domine in requiem tuam,
Tu et arca sanctificationis tuae.

Sacerdotes tui induantur iustitiam
et sancti tui exultent.

O Lord, remember David and all his meekness.
How he swore to the Lord,
and vowed a vow to the God of Jacob:
I will not enter into the tabernacle of my house,
nor go up into the bed wherein I lie;
I will not give sleep to my eyes, nor slumber to my
eyelids, nor rest to my temples:
Until I find out a place for the Lord,
a tabernacle for the God of Jacob.

Behold we have heard of it in Ephrata:
we have found it in the fields of the wood.

We will go into his tabernacle:
we will adore in the place where his feet stood.

Arise, O Lord, into thy resting place:
thou and the ark which thou hast sanctified.
Let thy priests be clothed with justice
and let thy saints rejoice.

For thy servant David's sake,
turn not away the face of thy anointed.
The Lord hath sworn truth to David,
and he will not make it void:
The fruit of thy womb I will set upon thy throne.

If thy children will keep thy covenant, and these my
testimonies which I shall teach them, their children
also for evermore shall sit upon thy throne.

For the Lord hath chosen Sion:
he hath chosen it for his dwelling.

This is my rest for ever and ever:
here will I dwell, for I have chosen it.

Blessing, I will bless her widow:
I will satisfy her poor with bread.

I will clothe her priests with salvation
and her saints shall rejoice with exceeding great joy.

There will I bring forth a horn to David:
I have prepared a lamp for my anointed.

His enemies I will clothe with confusion,
but upon him will my sanctification flourish.

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.
Laudate pueri (Secondo)
solo tenors: Joseph Cornwell, Jeremy Budd

Laudate, pueri, Dominum;
laudate nomen Domini.

Sit nomen Domini benedictum:
ex hoc nunc et usque in saeculum.

A solis ortu usque ad occasum
laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super caelos gloria ejus.

Quis sicut Dominus Deus noster,
qui in altis habitat, et humilia
respit in caelo et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem:

Ut collocet eum cum principibis,
cum principibis populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri, et Filio,
et Spiritui Sancto.

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

Praise the Lord, ye servants:
O praise the Name of the Lord.

Blessed be the Name of the Lord:
from this time forth for evermore.

The Lord's Name is praised: from the rising up of the sun unto the going down of the same.

The Lord is high above all heathen:
and his glory above the heavens.

Who is like unto the Lord our God,
that hath his dwelling so high: and yet humbleth himself
to behold the things that are in heaven and earth?

He taketh up the simple out of the dust,
and lifteth the poor out of the mire:

That he may set him with the princes,
even with the princes of his people.

He maketh the barren woman to keep house:
and to be a joyful mother of children.

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.

Psalm 113

Salve Regina (Terzo)

Solo: Jeremy Budd
Tenor: Mark Dobell
Bass: Stuart Young

Salve, O Regina, mater misericordiae,
O vita, dulcedo, O spes nostra, salve.

Ad te clamamus exules fili Evae,
ad te suspiramus,
gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte,
et Jesum benedictum fructum ventris tui,
nobis post hoc exilium ostende.

O clemens, O pia, O dulcis Virgo Maria.

Hail! O Queen, Mother of mercy,
our life, our sweetness and hope, hail!

To thee we cry, the banished children of Eve,
to thee we send up our sighs,
mourning and weeping in this vale of tears.

Thou therefore, our advocate,
turn thine eyes of mercy towards us,
and show us Jesus, blessed fruit of thy womb,
after this our exile.

O kind, O merciful, O sweet Virgin Mary.

For text see track 3

Magnificat (Primo)

Choir I

Soprano: Elin Manahan Thomas
Alto: Simon Berridge
Tenor: Jeremy Budd
Bass: Rob Macdonald

Choir II

Soprano: Grace Davidson
Alto: Julian Stocker
Tenor: Mark Dobell
Bass: Stuart Young

For text see track 3
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- and 21st-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.

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 Messager’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. He was awarded a CBE in the 2012 Queen’s Birthday Honours.

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**The Sixteen**

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**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

*tracks 1, 7, 8, 11 & 12 only
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- and 21st-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 The 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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Also available as a download at www.thesixteendigital.com