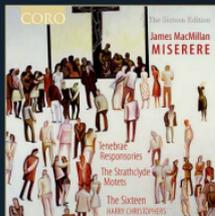


CORO

## James MacMillan: Miserere

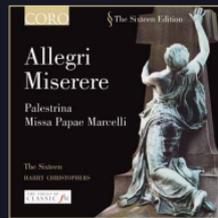


COR16096

"MacMillan's *Strathclyde Motets and Tenebrae Responsories* offer an opportunity to savour just what a superb choir *The Sixteen* are, and their especial affinity with this music heightens the impact of these powerful performances."

GRAMOPHONE

## Allegri: Miserere

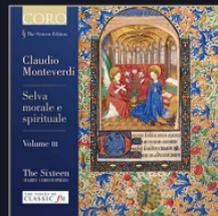


COR16014

"Christophers draws brilliant performances from his singers, both technically assured and vividly impassioned."

THE GUARDIAN

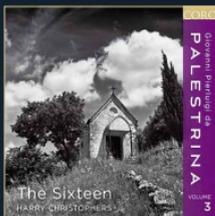
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- *Stabat Mater* a 8
- Hymn:  
*Ad caenam agni providi*

CORO

# The Queen of Heaven

Palestrina  
Allegri  
MacMillan

## The Sixteen

HARRY CHRISTOPHERS

THE VOICES OF  
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All the music from  
The Choral Pilgrimage 2013 including  
ALLEGRI MISERERE - ITS EVOLUTION



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COR16118

# The Queen of Heaven

For our 13th Choral Pilgrimage, I decided to look at the music of three composers who, although separated by centuries, are unique in their devotion to the Church.

Giovanni Pierluigi da Palestrina is often billed as ‘The Prince of Music’ and by some ‘The Saviour of Church Music’; of course there are many great composers of the Renaissance, but Palestrina shines out for his immaculate craftsmanship and his sheer output. Today’s ‘Saviour of Church Music’ is undoubtedly James MacMillan, a composer with whom The Sixteen has had a long and empathetic association.

His setting of the *Miserere* is quite an astounding work, and I could not resist the opportunity to contrast MacMillan’s powerfully emotional setting with that of Gregorio Allegri.



Photograph: Marco Borggreve

Allegri’s *Miserere* is the single most famous piece of sacred music ever written. However, mythology surrounds it and, in our Choral Pilgrimage, we shed light on its complicated history. I am so grateful for musicologist Ben Byram-Wigfield’s amazing work on the Allegri. He has scrutinised all the available source material from the Vatican and other libraries, giving us an invaluable insight into the origins of the music. Sadly, nothing survives from Allegri’s lifetime, and what is usually heard today is the result of scribal errors and fanciful interpretation. What we have attempted to do, by making use of the many sources, is to show how the piece has evolved over the centuries into the version audiences know and love today.

Harry  
Christophers,

Evolution of Allegri’s *Miserere* researched by Ben Byram-Wigfield.

Edited by Ben Byram-Wigfield & Harry Christophers.

Palestrina and Allegri recorded at the Church of St. Alban the Martyr, Holborn, London, October 2012

MacMillan recorded at St Giles, Cripplegate, London, January 2011

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

COVER IMAGE: Detail from the Ghent Altarpiece, Hubert Eyck and Jan van Eyck, St. Bavo Cathedral, Ghent. © Lukas / The Bridgeman Art Library

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

[1]	GIOVANNI PIERLUIGI DA PALESTRINA (1525–1594)	
	Kyrie (from <i>Missa Regina caeli</i> )	4.53
[2]	PALESTRINA	Improperium exspectavit cor meum 3.47
[3]	PALESTRINA	Agnus Dei I-III (from <i>Missa Regina caeli</i> ) 6.39
[4]	GREGORIO ALLEGRI (1582–1652)	Miserere – Its Evolution 11.43
[5]	JAMES MACMILLAN (b.1959)	
	Dominus dabit benignitatem (from <i>The Strathclyde Motets</i> )	4.33
[6]	MACMILLAN	O radiant dawn 3.22 (from <i>The Strathclyde Motets</i> )
[7]	MACMILLAN	Videns Dominus 5.08 (from <i>The Strathclyde Motets</i> )
[8]	PALESTRINA	Stabat Mater a8 8.30
[9]	PALESTRINA	Vineam meam non custodivi 3.12 (from <i>Song of Songs</i> )
[10]	PALESTRINA	Regina caeli laetare a8 3.54
[11]	PALESTRINA	Pulchrae sunt genae tuae 3.47 (from <i>Song of Songs</i> )
[12]	MACMILLAN	Miserere 12.34
	Total running time	72.04

Giovanni Pierluigi da Palestrina (1525-1594) was fortunate to live at a time of revitalisation and regeneration in the Roman Catholic Church. Palestrina lived and worked in Rome where there may be as many as 900 churches today, commonly of ancient foundation, repaired and rebuilt, expanded and improved through the centuries. Symbolic of the continuing richness and power of the Roman Church, several of them, built during the 16th century, are among the greatest architectural and artistic masterpieces of our time. Palestrina's life coincided also with the rise of a cultured middle class eager for spiritual and artistic enlightenment. An ambitious building and refurbishment program was begun by Pope Sixtus IV in the late 15th century with the restoration and decoration of what was to be known as the Sistine Chapel, the home of the Papal Choir (later renowned for its exclusive annual Holy Week performances of Allegri's *Miserere*). The construction of the greatest church in Christendom, St Peter's Basilica, provided more inspiring surroundings for Palestrina and his contemporaries in their work and worship. St John Lateran, the official ecclesiastical

seat of the Pope as the Bishop of Rome, was also extensively restored around this time.

After an early sojourn as organist, later choirmaster, in the church of St Agapito in the town of Palestrina during 1544-1550, Palestrina was appointed *maestro* of the Cappella Giulia in Rome by Pope Julius II. The Cappella Giulia sang in St Peter's, except for certain occasions when their role was taken over by the Papal Choir. Palestrina served there from 1551 until 1554, then from 1571 until his death. Construction of St Peter's was begun in 1506, continuing during Palestrina's employment there. It was not in fact completed and consecrated until 1626 when the gigantic dome was finally finished.

In 1555 Palestrina, despite being married, was appointed to the Papal Choir. It sang in the magnificent surroundings of the Sistine Chapel, now decorated by the inspired frescoes of Michelangelo, who had laboured at them from 1508 to 1512. Pope Julius died, and Palestrina was ejected from the choir by the succeeding Pope for being married. He then took up the post of *maestro* at

St John Lateran until 1561 when he left for a similar position at St Maria Maggiore, and where he remained some years. In 1565 Palestrina was appointed Papal Composer, with responsibility for provision of music to be sung by the Papal Choir in the Sistine Chapel, thus renewing his close relationship with that magnificent building.

It seems improbable that Palestrina could not have been inspired by the great buildings he worshipped and worked in every day of his life. St Peter's, St Maria Maggiore, St John Lateran, and particularly the Sistine Chapel, with their awe-inspiring grandeur and beauty: all continue to attract thousands of pilgrims and tourists today. In Palestrina's time they would have resounded to the great melodies of the ancient Gregorian chants as much as to polyphonic music. And much of the music Palestrina wrote sounds at its most impressive in the vast interiors of such buildings, so high they almost seem to reach up to heaven.

The great plainsong Antiphon *Regina caeli laetare* (Rejoice, Queen of Heaven) is the foundation for this programme, with contrast provided by a selection of religious

choral works by one of today's major living composers, James MacMillan.

Palestrina's inspired polyphonic reworking of *Regina caeli laetare* in the *Kyrie* and *Agnus Dei* of his five-voice *Missa Regina caeli* open the programme; his eight-voice *Regina caeli* motet joyfully reminds us of the happy side to Easter, following after his *Stabat Mater* with its words of anguish and pain.

The Masses of Palestrina clearly demonstrate why he was regarded by his peers as the foremost composer of his time, and they remain the basis of his modern reputation. They must have been popular and widely used at the time: copies of the various prints and manuscript sources have survived in many Italian churches and libraries, as well as in Germany, Spain, Portugal and other parts of Europe. *Missa Regina caeli* is written for five voices, with two tenor parts. Melodic references to the chant are audible everywhere: the *Kyrie* opens with an imitative point quoting the opening few notes, as does the *Agnus Dei I*.

Palestrina's 68 offertories for five voices, published in two books in 1593, the year

before his death, are a summation in technique and expression of his life's work: they are consistently fine, despite their limited canvas. *Improperium expectavit cor meum* (for Palm Sunday), with its bleak and bitter text, is coloured with a second soprano rather than the more usual second tenor preferred elsewhere by Palestrina. Sensitive to the natural accentuation and meaning of the text, Palestrina creates melodic lines always of elegance and poise, from the lowest voice to the highest, making them a pleasure to experience as a singer or as a listener, in religious service or concert.

Gregorio Allegri (1582-1652) was an important singer and composer in the Papal Choir after 1630. After his death his polyphonic works continued to be copied in the Sistine Chapel manuscripts almost into the 19th century. His compositions encompassed both the modern style, in pieces for solo voices and *basso continuo*, as well as conventional 'old style' polyphony for four to eight voices: Masses, motets, hymns, Lamentations, in the manner of Palestrina. His modern reputation has rested on just a single work, the *Miserere* (and, strangely, on modern performances of corrupt versions of

it). Ironically, its fame was and is largely due to the decorations, the *abbellimenti*, added to the simple chords, their secret supposedly guarded jealously by the Papal singers until the time of Mozart, probably the first outsider to write them down.

The new, unique version of Allegri's *Miserere* that you hear on this recording aims to portray the evolution of this famous work. Verses 1-14 are largely based on Ben Byram-Wigfield's research and resultant musical edition, which are summarised in his article 'Allegri's *Miserere*: A Quest for the Holy Grail?'. From verse 15 onwards however, the quartet sing from the Atkins edition that audiences commonly hear today with additional embellishments added by Harry Christophers. This synergy of old and new results in a compelling performance that illustrates the work's transformation since its conception.

James MacMillan (*b.* 1959) is a Scottish composer indeed inspired by the great Latin texts of the Roman Church, by the melodies of the ancient Gregorian chant, which would have been so familiar to the masters of Renaissance polyphony:

Palestrina, Lassus, Byrd, Tallis, Victoria and their contemporaries. Here The Sixteen has recorded a selection of his compositions, culminating in his magnificent setting of Psalm 51, *Miserere*.

*Dominus dabit benignitatem* is a Communion motet for the first Sunday of Advent, the text coming from Psalm 84: v.13. One is immediately struck by the hypnotic chord repetitions in the lower voices, almost like a quiet bagpipe drone, the soaring short melodic phrases in the alto part, and the use of silence to create expectation. The climax comes with insistent repetitions of 'Amen', the soaring sopranos gradually subsiding into near silence.

*O radiant dawn* is the equivalent in the vernacular of the Latin *O oriens, splendor lucis aeternae*, one of the seven pre-Tridentine 'O' antiphons for Advent and Christmas. Set in a simple style, for four-voice choir, the opening four-note theme is exactly that of Tallis' hymn *O nata lux de lumine* except that MacMillan introduces a kind of 'Scotch snap' into the melodic line. And the cumulative suggestive power of repetition at the invocation: 'Come, come...', reminds one of the glorious passage at the

close of the 16th century William Mundy's *Vox Patris caelestis* ('Veni... coronaberis'), except that MacMillan uses to great effect short silences between the six statements, as well as increasing the intensity of each repetition. *O radiant dawn* is in ABA form, the central B section expounding Isaiah's prophecy in lyrical sequential passagework. A short coda of ostinato repetitions of 'Amen' quietly closes this most memorable work.

*Videns Dominus* is another of James MacMillan's Communion motets, this time for the Sunday of the fifth week in Quadragesima, and it describes the event recounted in John 11, where Jesus brings Lazarus back from the dead. We must remember that James MacMillan is not merely a composer, but, like Palestrina and Allegri, an active performer of his own music in church services. As such he shows himself intimately aware of the possibilities of the choral medium in enlivening the text in sounds and rhythms. Drama is a prominent feature of *Videns Dominus* right from the beginning: the opening phrase, oscillating round the note C, ends with a brief but pregnant silence, and the music continues in this strikingly declamatory manner. The

plainchant melody which accompanies these words in the *Graduale Romanum* is evident too, even though the composer decorates the lines always with grace notes (the influence of Celtic/bagpipe music perhaps). Even so, for example, at the words '*lacrimatus est coram Judaeis*', the shape of the chant, with its rising third at the beginning of the phrase, and the falling fourth at the end, is easily recognised. Major sonorous contrasts abound: the nine repetitions of '*Lazare, veni foras*' in the higher voices give the final phrases in the lower voices, when Lazarus emerges from the tomb, an unforgettable positively sepulchral character.

Palestrina's famous *Stabat Mater*, composed, it is thought, around 1590 during the papacy of Gregory XIV, was sung exclusively by the Papal Choir at the Offertory in St Peter's during Holy Week, during a temporary break in the progress of the mass. Like Allegri's *Miserere*, it was jealously guarded by the Choir: the only contemporary source is a Vatican manuscript dating from c. 1590; the other nine extant sources are much later, either 18th- or 19th-century, all Italian in origin. The words are thought to be by the Franciscan Jacopone da Todi (c. 1228-1306)

and the *Stabat Mater* was widely circulated, often amongst similar texts, in Books of Hours. Davy, Browne, Cornysh and Fayrfax (from the Eton Choirbook), Josquin Desprez, Weerbeke, Escobar, Peñalosa, Lassus, Palestrina, Nanino, Padilla, to mention but a few, wrote music for some or all the verses. Indeed these words have inspired 600 or more musical settings up to our own time.

Palestrina's eight-voice setting of this plainsong sequence text is masterly in its eloquent exposition of this unremittingly harrowing subject. The text, in 20 verses, with three lines each, falls naturally into three main sections:

Verses 1-8: an objective description, perhaps from some distance away, of the scene at the foot of the Cross; and of Mary weeping for her crucified son; and of her thoughts.

Verses 9-10: here the narrator cannot stand back any longer; he is overcome and seeks resolution by a fervent appeal to the Holy Mother to share in her suffering.

Verses 11-20: ever more subjective and extravagant appeals to be totally immersed in

the pain, to feel the wounds and the anguish of both Mother and Son, only to be finally redeemed in the eternal peace of Paradise.

Palestrina's setting is for eight voices in two choirs, although for most of the time only four voices are singing. His musical technique subsumes itself here to the syllabic rhyming text and verse structure. The essentially homophonic character of the music and the antiphonal exchanges between the two choirs permit total clarity of the text. This allows Palestrina to point out important psychological moments, erecting structural pillars with use of the full double-choir sonority, at the words: 'O *quam tristis et afflicta; Nati poenas inclyti; Dum emisit spiritum; Sancta Mater, istud agas; Donec ego vixerem; Fac, ut portem Christi mortem; and Paradisi gloria*'. His use of momentary silence to heighten the impact of several of these is masterly. The music proceeds in stately duple time for the *prima pars*, but shifts into triple time when the mood becomes more subjective at 'Eja Mater...complaceam'. The extended and more formal prayer to the Holy Mother in duple time concluding the piece is scored by Palestrina with more variety in voice combinations between the full-choir sections.

It is likely that Palestrina's 29 motets on texts from *Song of Songs*, dedicated to Pope Gregory XIII, were the most popular of his works in his lifetime and in the years immediately after his death. They were reprinted no less than 11 times between their first publication in 1583/84, and 1613. All of them are for five voices, usually with a second tenor (although a few have a second soprano instead). They are Latin motets suited to intimate performance, at the sort of devotional gatherings encouraged, for example, by St Philip Neri, who had been working in Rome since 1564, reviving and promoting various sorts of spiritual exercises amongst the laity. That these motets were so successful (aside from their high musical quality) was thanks in no small part to the great improvements in printing during the 16th century, which had reduced prices to a level accessible to the general man-in-the-street. This programme includes two felicitous examples from the set: *Vineam meam non custodivi* and *Pulchrae sunt genae tuae*.

Palestrina's joyous setting of *Regina caeli laetare* is one of two for eight voices (SATB + SATB), extant only in a Cappella Giulia manuscript. This book contains a collection

of antiphons, motets and litanies, mainly by Palestrina, but also by his contemporaries: Crivelli, Zoilo, Giovanelli, Lassus, Victoria, F. Anerio, and G. M. Nanino. The manuscript was copied by various scribes and gathered together late in the 16th century. Typically for Palestrina, when writing for eight or more voices, the *prima pars* has long sections for each of the two choirs on their own; and the *secunda pars* only becomes true double-choir music in the later bars. In these respects Palestrina's multi-choir music is generally conceived rather differently from that of his contemporaries, the Anerio brothers, or Victoria, for example, where full eight-voiced textures, antiphonal between the choirs, are the norm.

*Miserere*, Psalm 51, a long and complex text of 19 verses, magnificently set to music by James MacMillan for eight-part choir, is dedicated to Harry Christophers. Penitential in tone, the text moves from abject guilt and admission of sin to positive hope at the conclusion. In contrast to some of his shorter pieces, here the composer extends his melodies in longer phrases, with more complex textures. The opening is bleak, in E minor, rising from the gloom with tenors

and basses, brightening into G major at '*misericordiam tuam*'. The sopranos and altos enter, introducing first Bb, then later Eb, like dagger thrusts, wailing, circling the words '*offences*', '*wickedness*', '*sin*' – we feel a sudden polar chill.

Once again in this composer's music, chant or chant-like passages underlie the whole structure and are used to great effect. Here from '*Auditui meo dabis gaudium ...*' through '*Cor mundum crea...*', melodic ranges are restricted; the hushed low voices, alternating with the high voices, harmonise the psalm chant in simple chords, suddenly sounding very much like Allegri in his *Miserere*. Later, beginning at '*Domine, labia mea aperies...*', several phrases of psalm tone are clearly quoted in the low voices. Exchanged between all the voices in turn, with a static drone-like *pianissimo* accompaniment, intertwined with a textless solo soprano, they presage a full-voiced closing section in radiant E major harmonies.

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\* Ben Byram-Wigfield's essay *Allegri's Miserere: A Quest for the Holy Grail?* is available to download free from [www.ancientgroove.co.uk](http://www.ancientgroove.co.uk).

## TEXTS & TRANSLATIONS

### ① PALESTRINA Kyrie (from *Missa Regina caeli*)

<i>Kyrie eleison.</i>	Lord, have mercy upon us.
<i>Christe eleison.</i>	Christ, have mercy upon us.
<i>Kyrie eleison.</i>	Lord, have mercy upon us.

### ② PALESTRINA *Improperium exspectavit cor meum*

<i>Improperium exspectavit cor meum, et miseriam: et sustinui qui simul mecum contristaretur, et non fuit: consolantem me quaesivi, et non inveni: et dederunt in escam meam fel, et in siti mea potaverunt me aceto.</i>	My heart hath expected reproach, and I am full of misery: and I looked for one to be sad with me, but there was none: I sought for a comforter, but I found none. They gave me gall for my meat; and in my thirst they gave me vinegar to drink.
---	---

### ③ PALESTRINA *Agnus Dei I-III (from Missa Regina caeli)*

<i>Agnus Dei, qui tollis peccata mundi: miserere nobis.</i>	Lamb of God, Who takes away the sins of the world: have mercy upon us.
<i>Agnus Dei, qui tollis peccata mundi: miserere nobis.</i>	Lamb of God, Who takes away the sins of the world: have mercy upon us.
<i>Agnus Dei, qui tollis peccata mundi: dona nobis pacem.</i>	Lamb of God, Who takes away the sins of the world: grant us peace.

### ④ ALLEGRI *Miserere* – Its Evolution

solo quartet:	<i>soprano</i>	Grace Davidson, Kirsty Hopkins
	<i>alto</i>	Kim Porter
	<i>bass</i>	Eamonn Dougan

<i>Miserere mei, Deus: secundum magnam misericordiam tuam.</i>	Have mercy upon me, O God: after Thy great goodness.
--	---

<i>Et secundum multitudinem miserationum tuarum: dele iniquitatem meam.</i>	According to the multitude of Thy mercies: do away mine offences.
---	--

<i>Amplius lava me ab iniquitate mea: et a peccato meo munda me.</i>	Wash me thoroughly from my wickedness: and cleanse me from my sin.
--	---

<i>Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.</i>	For I acknowledge my faults: and my sin is ever before me.
--	---

<i>Tibi soli peccavi et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.</i>	Against Thee only have I sinned and done this evil in Thy sight: that Thou mightest be justified in Thy saying, and clear when Thou shalt judge.
---	---

<i>Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.</i>	Behold, I was shapen in wickedness: and in sin hath my mother conceived me.
--	--

<i>Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.</i>	But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
---	--

*Asperges me hyssopo,  
et mundabor:  
lavabis me  
et super nivem dealabor.*

Thou shalt purge me with hyssop,  
and I shall be clean:  
Thou shalt wash me,  
and I shall be whiter than snow.

*Auditui meo dabis gaudium et laetitiam:  
et exultabant ossa humiliata.*

Thou shalt make me hear of joy and gladness:  
that the bones which Thou hast broken may  
rejoice.

*Averte faciem tuam a peccatis meis:  
et omnes iniquitates meas dele.*

Turn Thy face from my sins:  
and put out all my misdeeds.

*Cor mundum crea in me, Deus:  
et spiritum rectum innova in visceribus meis.*

Make me a clean heart, O God:  
and renew a right spirit within me.

*Ne projicias me a facie tua:  
et spiritum sanctum tuum ne auferas a me.*

Cast me not away from Thy presence:  
and take not Thy holy Spirit from me.

*Redde mihi laetitiam salutaris tui:  
et spiritu principali confirma me.*

O give me the comfort of Thy help again:  
and stablish me with Thy free Spirit.

*Docebo iniquos vias tuas:  
et impii ad te convertentur.*

Then shall I teach Thy ways unto the wicked:  
and sinners shall be converted unto Thee.

*Libera me de sanguinibus, Deus,  
Deus salutis meae:  
et exultabit lingua mea justitiam tuam.*

Deliver me from blood-guiltiness, O God,  
Thou that art the God of my health:  
and my tongue shall sing of Thy righteousness.

*Domine, labia mea aperies:  
et os meum annuntiabit laudem tuam.*

Thou shalt open my lips, O Lord:  
and my mouth shall show Thy praise.

*Quoniam si voluisses sacrificium  
dedissem utique:  
holocaustis non delectaberis.*

For Thou desirest no sacrifice,  
else would I give it Thee:  
but Thou delightest not in burnt-offerings.

*Sacrificium Deo spiritus contribulatus:  
cor contritum, et humiliatum, Deus,  
non despicies.*

The sacrifice of God is a troubled spirit:  
a broken and contrite heart, O God,  
shalt Thou not despise.

*Benigne fac, Domine, in bona voluntate tua Sion:  
ut aedificentur muri Jerusalem.*

O be favourable and gracious unto Sion:  
build Thou the walls of Jerusalem.

*Tunc acceptabis  
sacrificium justitiae,  
oblaciones et holocausta:  
tunc imponent super altare tuum vitulos.*

Then shalt thou be pleased with the  
sacrifice of righteousness,  
with the burnt-offerings and oblations:  
then shall they offer young bullocks upon  
Thine altar.

Psalm 51

## 5] MACMILLAN Dominus dabit benignitatem (from *The Strathclyde Motets*)

*Dominus dabit benignitatem:  
et terra nostra dabit fructum suum.*

The Lord will give goodness:  
and our earth shall yield her fruit.

Communion motet for the first Sunday in Advent,  
Psalm 84:13

## ⑥ MACMILLAN O radiant dawn

O Radiant Dawn, Splendour of eternal Light, Sun of Justice:  
come, shine on those who dwell  
in darkness and the shadow of death.

Isaiah had prophesied, 'The people who walked in darkness have seen a great light;  
upon those who dwelt in the land of gloom a light has shone.'  
Amen.

Antiphon for 21 December

## ⑦ MACMILLAN Videns Dominus (from *The Strathclyde Motets*)

solo: Mark Dobell *tenor*

*Videns Dominus flentes sorores Lazari  
ad monumentum,  
lacrimatus est coram Judaes,  
et clamabat: Lazare, veni foras.  
Et prodiit ligatis manibus et pedibus,  
qui fuerat quadriduanus mortuus.*

When the Lord saw the sisters of Lazarus  
in tears near the tomb,  
He wept in the presence of the Jews  
and cried: 'Lazarus, come forth.'  
And out he came, hands and feet bound,  
the man who had been dead for four days.

Communion motet for Pentecost, Acts 2:2,4

## ⑧ PALESTRINA Stabat Mater a 8

1. *Stabat mater dolorosa  
Juxta crucem lacrimosa  
Dum pendebat Filius.*
  2. *Cujus animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.*
  3. *O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti.*
  4. *Quae moerebat et dolebat  
Et tremebat cum videbat  
Nati poenas inlyti.*
  5. *Quis est homo, qui non fleret  
Christi Matrem si videret  
In tanto supplicio?*
  6. *Quis non posset contristari  
Piam Matrem contemplari  
Dolentem cum Filio?*
  7. *Pro peccatis suae gentis  
Vidit Jesum in tormentis  
Et flagellis subditum.*
  8. *Vidit suum dulcem Natum  
Morientem desolatum  
Dum emisit spiritum.*
1. The grieving mother  
stood by the Cross weeping  
while her Son was hanging there.
  2. Her weeping soul,  
contrite and grieving,  
was pierced by a sword.
  3. O how sad and distressed  
was that blessed  
Mother of the Only-begotten.
  4. She who mourned and grieved,  
and shivered, while she watched  
the torment of her glorious child.
  5. Who is the man who would not weep  
to see the Mother of Christ  
in such torment?
  6. Who could not feel compassion  
on beholding the blessed Mother  
suffering with her Son?
  7. For the sins of His people  
she saw Jesus in torment  
and subjected to the scourge.
  8. She saw her own sweet Offspring  
dying, forsaken,  
while He gave up the ghost.

9. *Eja Mater fons amoris,  
Me sentire vim doloris,  
Fac ut tecum lugeam.*
10. *Fac ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.*
11. *Sancta Mater, istud agas,  
Crucifigi fige plagas  
Cordi meo valide.*
12. *Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.*
13. *Fac me vere tecum flere,  
Crucifixo condolere  
Donec ego vixero.*
14. *Juxta crucem tecum stare,  
Te libenter sociare  
In planctu desidero.*
15. *Virgo virginum praeclara,  
Mihi jam non sis amara:  
Fac me tecum plangere.*
16. *Fac, ut portem Christi mortem,  
Passionis ejus sortem  
Et plagas recolere.*
9. O Mother, font of love,  
make me feel the strength of your sorrow  
that I may grieve with you.
10. Grant that my heart may burn  
in the love of Christ the Lord  
so that I might please Him.
11. Holy Mother, do this for me:  
let the pain of the Crucified  
be imprinted on my heart.
12. Of your wounded Son,  
worthy to be slain for me,  
share with me the torment.
13. Make me truly weep with thee  
and grieve with the Crucified,  
as long as I live.
14. That I may stand with thee by the Cross,  
sharing willingly with thee in mourning,  
this I desire.
15. Virgin of all virgins, most noble,  
be not bitter with me,  
let me lament with thee.
16. Make it that I may bear the death of Christ,  
share His Passion  
and endure His wounds.

17. *Fac me plagis vulnerari  
Cruce hac inebriari  
Ob amorem Filii.*
18. *Inflammatum et accensum  
Per te, Virgo, sim defensus  
In die judicii.*
19. *Fac me cruce custodiri,  
Morte Christi praemuniri,  
Confoveri gratia.*
20. *Quando corpus morietur  
Fac ut animae donetur  
Paradisi gloria.*
17. Let me be wounded with His wounds,  
let me be inebriated by the Cross  
because of love for your Son.
18. Inflamed and set afire,  
through thee, Virgin, may I be defended  
on the Day of Judgement.
19. Let me be guarded by the Cross,  
armed by Christ's death,  
strengthened by grace.
20. When my body dies,  
grant that to my soul is given  
the glory of Paradise.

## 9] PALESTRINA Vineam meam non custodivi

(from *Song of Songs*)

*Vineam meam non custodivi.  
Indica mihi, quem diligit anima mea,  
ubi pascas,  
ubi cubes in meridie,  
ne vagari incipiam  
post greges sodalium tuorum.*

Mine own vineyard have I not kept well.  
Show me, thou my soul doth love,  
where thou feedest,  
where thou liest at midday,  
lest I begin to wander  
after the flocks of thy companions.

Canticum Canticorum I, (5)-6

10 PALESTRINA Regina caeli laetare a 8

*Regina caeli laetare, alleluia:  
Quia quem meruisti portare, alleluia:  
Resurrexit, sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.*

Queen of Heaven, rejoice, alleluia:  
for He whom you were worthy to bear, alleluia:  
has risen, as He said, alleluia.  
Pray for us to God, alleluia.

11 PALESTRINA Pulchrae sunt genae tuae (from *Song of Songs*)

*Pulchrae sunt genae tuae sicut turturis;  
collum tuum sicut monilia.  
Murenulas aureas faciemus tibi  
vermiculatas argento.  
Dum esset rex in accubitu suo,  
nardus mea dedit odorem suavitatis.*

Thy cheeks are beautiful as doves;  
thy neck like jewels.  
We will make thee chains of gold,  
inlaid with silver.  
While the king was at his rest,  
my spikenard sent forth sweet perfume.

Canticum Cantorum I, 9-11

12 MACMILLAN Miserere

For text see track 4



§ The Sixteen  
HARRY CHRISTOPHERS

Photograph: Mark Harrison

PALESTRINA & ALLEGRI

SOPRANO	Julie Cooper, Grace Davidson, Sally Dunkley, Kirsty Hopkins, Alexandra Kidgell, Charlotte Mobbs
ALTO	Ian Aitkenhead, David Clegg, Kim Porter, Christopher Royall
TENOR	Simon Berridge, Jeremy Budd, Mark Dobell, William Knight
BASS	Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald

MACMILLAN

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, Mark Dobell, Matthew Long
BASS	Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald



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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.



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 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.

## § 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- 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.