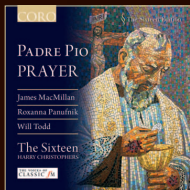


CORO

Padre Pio: Prayer COR16071

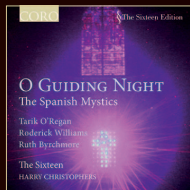
Remarkable works commissioned by the Genesis Foundation from James MacMillan, Roxanna Panufnik and Will Todd.



"The Sixteen's performance here comes across as mightily assured and ardently convincing." BBC MUSIC MAGAZINE

O Guiding Night COR16090

Genesis Foundation commissions from Tarik O'Regan, Roderick Williams and Ruth Byrchmore.



"Thanks to the visceral commitment of Harry Christophers and his choir, and the refulgent beauty of the music, the listener will connect body and soul with these sensuous performances..."

CLASSIC FM MAGAZINE

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COR16127

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SPIRIT STRENGTH & SORROW

Settings of Stabat Mater

Alissa Firsova
Tõnu Kõrvits
Matthew Martin
Claudio Casciolini
Domenico Scarlatti

The Sixteen
HARRY CHRISTOPHERS



I first met John Studzinski in 2006 and from this moment began a fruitful, meaningful and, above all, inspirational collaboration with John and the Genesis Foundation. Every project has emanated from John's devotion to the Catholic faith and his love of the wonderful poetry which encapsulates Christianity, as well as his laudable mission to promote and nurture young talent. At Pope Benedict XVI's inauguration in 2005, the Pope said: "...sacred polyphony constitutes a heritage that should be preserved with care, kept alive and made better known, for the benefit not only of the scholars and specialists but of the ecclesiastical community as a whole. An authentic updating of sacred music can take place only in the lineage of the great tradition of the past, of Gregorian chant and sacred polyphony." Triggered by the then Pope's wish to reform music in the Catholic church worldwide, John and I put together a template to commission three composers from contrasting backgrounds to present atmospheric and mystical works that would enhance the church music repertoire both for the divine service as well as the concert repertoire.



Photograph: Marco Borggreve

In 2008 James MacMillan, Roxanna Panufnik and Will Todd were commissioned to write settings of Padre Pio's Prayer *Stay with me, Lord* (COR16071). Three years later we were rewarded with works by Ruth Byrchmore, Tarik O'Regan and Roderick Williams, setting to music St Teresa's prayer *Nada te turbe* (Let nothing trouble you) and the poem by St John of the Cross, *En una noche oscura* (One Dark Night) (COR16090). Today we embrace the *Stabat Mater*, without doubt the most powerful poem of the liturgy and one which has inspired composers through the ages. Yet, in recent times, it has seldom been set to music. Our aim, as ever, is to enhance the repertoire with new music that is heartfelt and individual yet approachable, but without putting restraints on the personal

muse of the composer. However, it is not good enough for commissions to simply have a premiere and then sink into obscurity; they must reach as wide and diverse an audience as possible. Through our own record label CORO, we have ensured that all our projects have been recorded for commercial release and in that way they stand every chance of an enduring life.

For *Spirit, Strength & Sorrow* we took advantage of our long association with James MacMillan. James, John and I drew up a long list of possible composers for this project, from which we chose three, all representing totally different backgrounds and cultures: Alissa Firsova (her intricate harmonic language drawing on her roots in Russian Orthodoxy), Tõnu Kõrvits (inspired by the scales and intonations from the folklore of a south-eastern region of his homeland Estonia), and Matthew Martin (organist of Brompton Oratory in London, whose detailed composition harks back to previous traditions surrounding *Stabat Mater*). I have also included the simple yet meltingly beautiful plainsong tune which so often served as the basis for Renaissance and Baroque composers, as portrayed in Claudio Casciolini's setting. And the whole is polished off with Domenico Scarlatti's extraordinary and amazingly virtuosic work for ten voices and continuo. We have called the project *Spirit, Strength & Sorrow*, three words which encapsulate the power of the poem.

Our renewed thanks are due to the Genesis Foundation for so often making the impossible possible.

Harry
Christy,

SPIRIT, STRENGTH & SORROW

Settings of Stabat Mater

1	PLAINSONG	<i>Stabat Mater</i>	4.51
2	ALISSA FIRSOVA	<i>Stabat Mater</i> *	8.32
3	TÖNU KÕRVITS	<i>Stabat Mater</i> *	11.17
4	CLAUDIO CASCIOLINI	<i>Stabat Mater</i>	10.08
5	MATTHEW MARTIN	<i>Stabat Mater</i> *	10.21
6	DOMENICO SCARLATTI	<i>Stabat Mater</i>	23.24
	Total running time		68.45



*Commissioned by the Genesis Foundation



A message from Cardinal Vincent Nichols Archbishop of Westminster

These words and music explore dramatically profound and timeless human experiences. 'Stabat Mater Dolorosa'. The mother stays with her child, even in great suffering. That's what mothers do, sometimes at great cost. The words come from the 13th century; some of the music from the 21st century. Together they make a remarkable and vibrant contribution to our appreciation of the mystery of our being.

This music also lifts us to God. In the person of Mary, the mother of Jesus, as she stands by the cross, we are given a wonderful, human entry into the mystery of the love and mercy of God made visible in Christ.

Mary always brings us to Jesus. Here, through her tears and suffering heart, she brings us to her Son as he lays down his life that we might live in God for all eternity.

These works are of great importance as they not only enhance the concert repertoire but also because they enrich the sacred Liturgy of the Church.

Let this music touch you deeply. As it does so, offer a prayer of thanksgiving for all who have brought it to you in this beautiful production. I thank them all.

+Vincent Cardinal Nichols



IMAGES OF TERRIBLE EVENTS soften with time: they lose the power to shock. And the image of the Virgin Mary standing vulnerable and desolate at the foot of the cross has been so formalised by two millennia of Christian iconography that it takes modern parallels – like TV images of mothers grieving for the sons they have lost to a Jihadist executioner – to understand the horror of it. Mothers are by nature meant to die before their children. Watching while a child is ritually killed must be the cruellest of tortures.

Chronicling that torture is the *Stabat Mater Dolorosa*, one of the great Latin poems of medieval Christianity and a key text for the Catholic Church, though its liturgical adoption has been intermittent. In the course of 20 stanzas it describes the Virgin just as she appears in all those visual depictions, standing by the cross, wounded with grief as sharp as swords – an analogy drawn from the prophecy of Simeon in St Luke’s gospel when he tells Mary that a sword will pierce her soul. In vividly dramatic terms, the poet

asks to share the suffering of Mary as a means of access to God’s grace. And in the final stanza he asks her to assist his path to paradise – which turns the text into a vision of the life of faith with Mary as a source of help and comfort, adding a significant female presence to the otherwise male hegemony of Christianity’s salvation narrative.

The author of these words has never been conclusively established, and various candidates from Pope Innocent III to Bernard of Clairveaux have been put forward. But the most likely is a 13th-century Franciscan lay brother whose nickname, Jacopone da Todi, indicates a certain eccentricity of lifestyle. Jacopone translates as ‘crazy Jim’, and documented accounts of him crawling on all fours around the streets of Todi with a saddle on his back didn’t make his admission to the Order an easy process. But once accepted, he redeemed himself as the successful author of poetic dramas based on bible stories. And whether or not he actually penned the *Stabat Mater*,

its content marks it as a product of Franciscan mysticism at around the time when he was active.

By the 14th century the text appears in prayer books. By the 15th century it was being used liturgically – only to be removed a century later by the Council of Trent as part of a general purging of over-elaborate worship. In 1727 it came back, as a hymn for use on certain feast days. And although it currently has no official role in liturgy, it is often enough said or sung in connection with the Stations of the Cross.

As for musical settings, the earliest that survives is plainsong. But thereafter it was taken up by a succession of composers, from Josquin to Vivaldi, Haydn and Rossini. Pergolesi’s setting is perhaps the best-known, and a prototype for many others with the heavy tread of its initial section, beating like a heart under the ache of poignantly acute vocal suspensions. Schubert set the words, selectively, in German. Karol Szymanowski put them

into Polish. Herbert Howells and Dvořák both brought personal considerations to the text, as grieving parents of dead children. And the cushioned opulence of Poulenc’s 1950 setting was one of the many fortuitous consequences of the composer’s devotion to the Black Virgin of Rocamadour – written, as he said, in the hope that it would “spare me a few days of purgatory, if I do narrowly avoid going to hell”.

Since then there have been one or two conspicuous *Stabat Maters* from the likes of Krzysztof Penderecki, Arvo Pärt, and Karl Jenkins. But contemporary composers have more generally kept their distance from what is in fact a challenging text to set. 20 stanzas are a lot to tackle. And they come in the unvarying form of three lines with a fixed, trochaic rhythmic pattern of eight syllables followed by another eight, followed by seven, all of which is potentially inhibiting.

It was the dearth of new, effective *Stabat Mater* settings that prompted a

commissioning project set up by John Studzinski, founder and funder of the Genesis Foundation which exists to develop creative talent across the contemporary arts. Devoutly Catholic, Studzinski had already been involved with The Sixteen in schemes to encourage younger composers of distinction to write choral music suitable for parish worship. There have been commissions to set prayers by Padre Pio and devotional texts by St Teresa of Avila and St John of the Cross. This time they would turn their attention to the *Stabat Mater* – with invitations issued to three composers whose contrasting backgrounds guaranteed distinctive musical approaches.

Premiered together in a concert at LSO St Luke's, London during the summer of 2014, none of these scores set the whole 20 stanzas of the *Stabat Mater* text. The Korvits uses 12, the Firsova and the Martin 7 each. So these are all selective readings – though in every case they take the listener on that journey of belief ending in paradise.

Alissa Firsova, a British-based composer but of Russian parentage, has produced a piece that owes something to Eastern Orthodox tradition in its stealthy pace (established from the outset with initial focus on the upper, female voices), and a tender, icon-like passivity in dealing with more graphic details of the text, looking beyond the horror to the grace. Triadic, bell-like vocal features seem to reference the 'tintinabula' of Arvo Pärt. And the flow is periodically arrested by emphatic cadences from what Firsova has described as 'different eras' – with what would be an extended B major cadence for the final Amen but for a falling semitone on the third of the chord and then its complete removal, summing up the major/minor ambiguity that colours the whole score.

Tõnu Kõrvits is Estonian and his *Stabat Mater* has incorporated oriental-leaning tonal colours from the folk traditions of his homeland into music that more broadly stalks the world of cluster chords and softly unresolved dissonances. Flexible time-values circumvent the metrical

rigidity of the verse-structures. And there is a vivid response to text, with chromatic unisons to suggest the emptiness of Mary's desolation and blocked chords adding indignation to the question: how can human hearts be unaffected by this mother's pain? Particularly striking is the downward-swooping Amen at the close.

Matthew Martin is the only one of these composers steeped in English choral practice and he has produced a piece that inherits the mantle of Anglican composers such as Britten. Distinctly Britten-esque is his decision to pair the Latin of the *Stabat Mater* text with newly written English verse by Robert Willis, an English poet-priest currently Dean of Canterbury. And the result is a bi-lingual, macaronic work that also quotes the plainsong solemn tone *Salve Regina*, plus a 16th-century German chorale, dividing the different elements between a main- and sub-choir.

This makes it the most structurally complex of the settings, running through

three sections that collectively become what Martin calls a 'Passiontide Triptych'. Section 1 leads with the English text, delaying foreground treatment of the *Stabat* words until they float in on the wings of the chorale, like visitors from a distant sound-world. Section 2 leads with the Latin, triumphantly hymn-like but then fiercely agitated (in, again, a Britten-esque way) as it fans the flames of hell. And Section 3 is summatory, closing the triptych as it began on the word 'Silence', and fading away into exactly that.

Packaged around these new works are some more established treatments of the *Stabat Mater* text, beginning with the monophonic plainsong Sequence that prefigures them all.

Claudio Casciolini's *Stabat Mater* is a rarity, written in the mid-18th century by a Roman-based composer who was also a singer and perhaps Maestro di Cappella at S. Lorenzo in Damaso: a basilica bizarrely built into a wing of a

Renaissance palace. Not a lot is known about him except that he was a member of the Accademia di Santa Cecilia, and that he wrote several mass settings and other works on sacred texts.

As for his *Stabat Mater*, it follows the traditional Roman falsobordone practice of a structure that sets even verses to plainsong and odd verses to a pair of alternating musical forms: one for five-part a cappella voices in a slow, stately but plaintive quadruple time, the other for four-part voices in a lighter, slightly faster triple time.

Domenico Scarlatti is primarily known these days for his 555 keyboard sonatas (as well as for the story that competing against Handel he was voted the better harpsichord player, although Handel was deemed a better organist). But the keyboard music dates from a later period in his life when he was settled – very comfortably, with a knighthood and the status of a courtier – in Madrid. Much earlier, he worked in Rome, attached to

S. Maria Maggiore and the Cappella Giulia at St Peter's. And although his output of choral music was low for a church musician, it included – in or around 1715 – a *Stabat Mater* setting that history regards as his best work in the genre.

At the time it would have seemed a backward-looking piece, written as it is in true, 10-part Renaissance polyphony with instrumental continuo, and closer to the spirit of Palestrina than to the music of his early 18th-century contemporaries who would have concentrated the voices into a double choir with concertante instruments.

Breaking the text down into seven sections, it experiments with different combinations of the voices, drawing soloists out of the texture for expressive highlights. But that said, the tone is generally reflective and austere: a thing apart from the *bel canto* fashions of the moment, and no precedent for how Domenico Scarlatti's music would evolve.

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TEXTS & TRANSLATIONS

1 Plainsong *Stabat Mater*

*Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.*

*Cuius animam gementem,
contristatam et dolentem,
pertransivit gladius.*

*O quam tristis et afflicta
fuit illa benedicta,
Mater Unigeniti!*

*Quae moerebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.*

*Quis est homo, qui non fleret,
Matrem Christi si videret
in tanto supplicio?*

*Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.

O how sad and afflicted
was that blessed
Mother of her only Son!

Who wept and grieved
and trembled to behold
the torment of her glorious child.

What man would not weep
if he saw the Mother of Christ
in such distress?

Who could not be sorrowful
to see the pious Mother
grieving with her Son?

*Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.*

*Vidit suum dulcem natum
moriendo desolatum,
dum emisit Spiritum.*

*Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.*

*Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.*

*Sancta Mater, istud agas,
Crucifixi fige plagas
cordi meo valide.*

*Tui nati vulnerati
tam dignati pro me pati
poenas mecum divide.*

*Fac me tecum pie flere,
Crucifixo condolere
donec ego vixero.*

For the sins of His people
she saw Jesus in torment
and subjected to lashes.

She saw her sweet Son
dying, deserted,
as He gave up the spirit.

O Mother, fount of love,
let me feel the force of your grief,
that I may mourn with you.

Make my heart burn
with love for Christ the God
that I may be pleasing to Him.

Holy Mother, bring this to pass,
transfix the wounds of Him who is crucified
deep into my heart.

Of your wounded Son,
who deigns to suffer for my sake,
let me share the pains.

Let me weep with you, pious one,
grieving with Him who is crucified
so that I may live.

*Iuxta crucem tecum stare,
et me tibi sociare
in planctu desidero.*

*Virgo virginum praeclara,
mihi iam non sis amara
fac me tecum plangere.*

*Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolare.*

*Fac me plagis vulnerari,
fac me cruce inebriari
et cruore Filii.*

*Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.*

*Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.*

*Quando corpus morietur
fac ut animae donetur
Paradisi gloria. Amen.*

To stand beside you at the cross,
to be freely joined with you
in lamentation I desire.

Virgin of virgins, resplendent,
do not now be bitter towards me,
let me weep with you.

Let me carry Christ's death,
the destiny of his passion,
and meditate upon his wounds.

Let me be wounded with his wounds,
let me be inebriated by the cross
and your Son's blood.

Lest I burn, set afire by flames,
Virgin, may I be defended by you
on the day of judgement.

Christ, when it is time to pass away,
grant that through your Mother I may come
to the palm of victory.

When my body dies,
let my soul be given
the glory of Paradise. Amen.

2 Alissa Firsova (b. 1986) *Stabat Mater*

*Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.*

*Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.*

*Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.*

*Fac me plagis vulnerari
cruce hac inebriari
ob amorem Filii.*

*Inflammatum et accensum
per te, Virgo, sim defensum
in die iudicii.*

*Fac me cruce custodiri
morte Christi praemuniri
confoveri gratia.*

*Quando corpus morietur
fac ut animae donetur
Paradisi gloria. Amen.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

O Mother, fount of love,
let me feel the force of your grief,
that I may mourn with you.

Make my heart burn
with love for Christ the God
that I may be pleasing to Him.

Let me be wounded with his wounds,
let me be inebriated by the cross
and your Son's blood.

Inflame and set on fire,
Virgin, may I be defended by you
on the day of judgement.

Let me be guarded by the cross,
armed by Christ's death
and His grace cherish me.

When my body dies,
let my soul be given
the glory of Paradise. Amen.

3 Tõnu Kõrvits (b. 1969) *Stabat Mater*

Soloist: Mark Dobell tenor

*Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.*

*Cuius animam gementem,
contristatam et dolentem,
pertransivit gladius.*

*O quam tristis et afflicta
fuit illa benedicta,
Mater Unigeniti!*

*Quae moerebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.*

*Quis est homo, qui non fleret,
Matrem Christi si videret
in tanto supplicio?*

*Quis non posset contristari,
piam Matrem contemplari
dolentem cum Filio?*

*Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.

O how sad and afflicted
was that blessed
Mother of her only Son!

Who wept and grieved
and trembled to behold
the torment of her glorious child.

What man would not weep
if he saw the Mother of Christ
in such distress?

Who could not be sorrowful
to see the pious Mother
grieving with her Son?

For the sins of His people
she saw Jesus in torment
and subjected to lashes.

*Vidit suum dulcem natum
morientem desolatum,
dum emisit Spiritum.*

She saw her sweet Son
dying, deserted,
as He gave up the spirit.

*Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.*

O Mother, fount of love,
let me feel the force of your grief,
that I may mourn with you.

*Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.*

Make my heart burn
with love for Christ the God
that I may be pleasing to Him.

*Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.*

Christ, when it is time to pass away,
grant that through your Mother I may come
to the palm of victory.

*Quando corpus morietur
fac ut animae donetur
Paradisi gloria. Amen.*

When my body dies,
let my soul be given
the glory of Paradise. Amen.

4 Claudio Casciolini (1697-1760) *Stabat Mater*

*Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

*Cuius animam gementem,
contristatam et dolentem,
pertransivit gladius.*

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.

*O quam tristis et afflicta
fuit illa benedicta,
Mater Unigeniti!*

O how sad and afflicted
was that blessed
Mother of her only Son!

*Quae moerebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.*

Who wept and grieved
and trembled to behold
the torment of her glorious child.

*Quis est homo, qui non fleret,
Matrem Christi si videret
in tanto supplicio?*

What man would not weep
if he saw the Mother of Christ
in such distress?

*Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?*

Who could not be sorrowful
to see the pious Mother
grieving with her Son?

*Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.*

For the sins of His people
she saw Jesus in torment
and subjected to lashes.

*Vidit suum dulcem natum
moriendo desolatum,
dum emisit Spiritum.*

She saw her sweet Son
dying, deserted,
as He gave up the spirit.

*Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.*

O Mother, fount of love,
let me feel the force of your grief,
that I may mourn with you.

*Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.*

Make my heart burn
with love for Christ the God
that I may be pleasing to Him.

*Sancta Mater, istud agas,
Crucifixi fige plagas
cordi meo valide.*

*Tui nati vulnerati
tam dignati pro me pati
poenas mecum divide.*

*Fac me tecum pie flere,
Crucifixo condolere
donec ego vixero.*

*Iuxta crucem tecum stare,
et me tibi sociare
in planctu desidero.*

*Virgo virginum praeclara,
mihi iam non sis amara
fac me tecum plangere.*

*Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolare.*

*Fac me plagis vulnerari,
fac me cruce inebriari
et cruore Filii.*

*Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.*

Holy Mother, bring this to pass,
transfix the wounds of Him who is crucified
deep into my heart.

Of your wounded Son,
who deigns to suffer for my sake,
let me share the pains.

Let me weep with you, pious one,
grieving with Him who is crucified
so that I may live.

To stand beside you at the cross,
to be freely joined with you
in lamentation I desire.

Virgin of virgins, resplendent,
do not now be bitter towards me,
let me weep with you.

Let me carry Christ's death,
the destiny of his passion,
and meditate upon his wounds.

Let me be wounded with his wounds,
let me be inebriated by the cross
and your Son's blood.

Lest I burn, set afire by flames,
Virgin, may I be defended by you
on the day of judgement.

*Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.*

*Quando corpus morietur
fac ut animae donetur
Paradis gloria. Amen.*

Christ, when it is time to pass away,
grant that through your Mother I may come
to the palm of victory.

When my body dies,
let my soul be given
the glory of Paradise. Amen.

5 Matthew Martin (b. 1976) *Stabat Mater*

Semi-chorus: Kirsty Hopkins, Sally Dunkley, Mark Dobell, Ben Davies

A Passiontide Triptych Text: 13th century and Robert Willis (b. 1947)
(Text in grey is translation only and not sung.)

1. SILENCE, LOVE

*Stabat Mater dolorosa
Iuxta crucem lacrimosa,
dum pendebat Filius.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

*Cuius animam gementem,
contristantem et dolentem,
pertransivit gladius.*

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.

In Silence crying at the cruelty of death,
In Love identifying with each agonising breath,
*As you in torment to your Son prove true,
O Blessed Mother help us to stand with you.*

2. GRIEF, PATIENCE

*O quam tristis et afflicta
fuit illa benedicta,
Mater Unigeniti!*

*Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.*

Salve.

*Quis est homo, qui non fleret,
Matrem Christi si videret
in tanto supplicio?*

In Grief disabled by the appalling sense of loss,
In Patience waiting for some comfort at the Cross,
*As you in torment to your Son prove true,
O Blessed Mother help us to wait with you.*

O how sad and afflicted
was that blessed
Mother of her only Son!

Lest I burn, set afire by flames,
Virgin, may I be defended by you
on the day of judgement.

Hail.

What man would not weep
if he saw the Mother of Christ
in such distress?

3. PASSION, DESTINY

*Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?*

Salve Regina.

*Quando corpus morietur
fac ut animae donetur
Paradisi Gloria.*

Who could not be sorrowful
to see the pious Mother
grieving with her Son?

Hail, Holy Queen.

When my body dies,
let my soul be given
the glory of Paradise.

In Passion passive like the suffering ones of earth,
In Destiny accepting of a broken world's new birth,
*As you in torment to your Son prove true,
O Blessed Mother help us to watch with you.*

6 Domenico Scarlatti (1685-1757) *Stabat Mater*

Soloists: Julie Cooper *soprano 1* Charlotte Mobbs *soprano 2*
Kirsty Hopkins *soprano 3* Alexandra Kidgell *soprano 4*
David Clegg *alto 1* Ian Aitkenhead *alto 2*
Jeremy Budd *tenor 1* Mark Dobell *tenor 2*
Ben Davies *bass 1* Rob Macdonald *bass 2*

*Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.*

*Cuius animam gementem,
contristatam et dolentem,
pertransiit gladius.*

*O quam tristis et afflicta
fuit illa benedicta,
Mater Unigeniti!*

*Quae moerebat et dolebat,
pia Mater, dum videbat
nati poenas inclyti.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.

O how sad and afflicted
was that blessed
Mother of her only Son!

Who wept and grieved
and trembled to behold
the torment of her glorious child.

*Quis est homo, qui non fleret,
Christi Matrem si videret
in tanto supplicio?*

*Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?*

*Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.*

*Vidit suum dulcem Natum
moriendo desolatum,
dum emisit Spiritum.*

*Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.*

*Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi compleam.*

*Sancta Mater, istud agas,
Crucifixi fige plagas
cordi meo valide.*

*Tui Nati vulnerati
tam dignati pro me pati
poenas mecum divide.*

What man would not weep
if he saw the Mother of Christ
in such distress?

Who could not be sorrowful
to see the pious Mother
grieving with her Son?

For the sins of His people
she saw Jesus in torment
and subjected to lashes.

She saw her sweet Son
dying, deserted,
as He gave up the spirit.

O Mother, fount of love,
let me feel the force of your grief,
that I may mourn with you.

Make my heart burn
with love for Christ the God
that I may be pleasing to Him.

Holy Mother, bring this to pass,
transfix the wounds of Him who is crucified
deep into my heart.

Of your wounded Son,
who deigns to suffer for my sake,
let me share the pains.

*Fac me tecum pie flere,
Crucifixo condolere
donec ego vixero.*

*Iuxta crucem tecum stare,
et me tibi sociare
in planctu desidero.*

*Virgo virginum praeclara,
mihi iam non sis amara
fac me tecum plangere.*

*Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolare.*

*Fac me plagis vulnerari,
fac me cruce inebriari
et cruore Filii.*

*Inflamatus et accensus
per te, Virgo, sim defensus
in die iudicii.*

*Fac me cruce custodiri
morte Christi praemuniri
confoveri gratia.*

*Quando corpus morietur
fac ut animae donetur
Paradisi gloria. Amen.*

Let me weep with you, pious one,
grieving with Him who is crucified
so that I may live.

To stand beside you at the cross,
to be freely joined with you
in lamentation I desire.

Virgin of virgins, resplendent,
do not now be bitter towards me,
let me weep with you.

Let me carry Christ's death,
the destiny of his passion,
and meditate upon his wounds.

Let me be wounded with his wounds,
let me be inebriated by the cross
and your Son's blood.

Inflame and set on fire,
Virgin, may I be defended by you
on the day of judgement.

Let me be guarded by the cross,
armed by Christ's death
and His grace cherish me.

When my body dies,
let my soul be given
the glory of Paradise. Amen.

The Sixteen

SOPRANO	ALTO	TENOR	BASS
Julie Cooper	Ian Aitkenhead	Simon Berridge	Ben Davies
Sally Dunkley	David Clegg	Jeremy Budd	Eamonn Dougan
Katy Hall ‡	Edward McMullan	Mark Dobell	Tim Jones
Kirsty Hopkins	Simon Ponsford †	George Pooley	Rob Macdonald
Alexandra Kidgell	Christopher Royall ‡		
Charlotte Mobbs	Caroline Trevor*		
Emilia Morton*			
Ruth Provost*	THEORBO	HARP	ORGAN
Emma Walshe	David Miller*	Frances Kelly*	Alastair Ross*

‡tracks [2], [3] & [5] only †track [4] only *track [6] only

Alissa Firsova (b. 1986)

Alissa Firsova is a composer, conductor and pianist. After winning the BBC/Guardian/Proms Young Composer Competition in 2001 at the age of 14, Alissa received numerous commissions, culminating in a commission for the 2010 Proms festival to do a transcription for the Royal Philharmonic Orchestra's Bach Day, which was conducted by Andrew Litton and broadcast live on BBC 2. Her music has also been performed and toured by Imogen Cooper, Henning Kraggerud, Dante Quartet, Seattle Chamber Players and the Philharmonia Soloists.



Tõnu Kõrvits (b. 1969)

Tõnu Kõrvits is a rising star of Estonian contemporary music, with his compositions being performed more and more frequently in Estonia and abroad. He graduated from the Estonian Academy of Music and Theatre's composition department with Raimo Kangro in 1994 and a master's programme with Professor Jaan Rääts in 1999. During his studies he also participated in master courses for young arrangers with the Metropole orchestra and conductor Vince Mendoza (Hilversum, Holland, 1997) and in the master class of composer Stephen Montague (Gdansk, Poland, 1998). Since 2001 he has been a lecturer of composition and instrumentation at the Estonian Academy of Music and Theatre. He has been a member of the Estonian Composers' Union since 1994.



Matthew Martin (b. 1976)

Matthew Martin studied at Magdalen College, Oxford, and the Royal Academy of Music. He is one of the UK's leading choral composers and is frequently commissioned to write for prominent ensembles, most recently the Gabrieli Consort, the choirs of Westminster Abbey, St Paul's Cathedral and St John's College, Cambridge. He won the Liturgical category in the 2013 British Composer Awards, and in 2014 a disc of his choral music was recorded by the choir of Magdalen College, Oxford, for release on the Opus Arte label. He currently teaches harmony and counterpoint at Oxford University and is published exclusively by Faber Music.



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 Asia Pacific 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. The 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 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.

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*, *Saul* and *Jephtha*.

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 The 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 110 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.