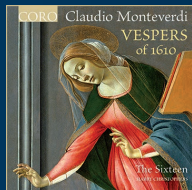


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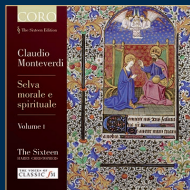
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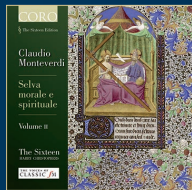


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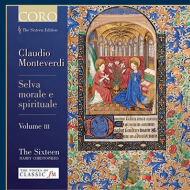


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CORO

CLAUDIO MONTEVERDI Messa a quattro voci et salmi of 1650



Volume I

The Sixteen
HARRY CHRISTOPHERS

It took Monteverdi quite some time to find fulfilment in his work and his workplace but in the end he was revered by all. It is a tribute to the reverence in which he was held that after his death some of his unpublished works were printed. These make up the 1650 *Messa a quattro voci et salmi* and we will be continuing our survey of Monteverdi's music with two volumes of this publication. It is jam-packed with brilliant works, from solo songs to thrilling eight-part vocal pieces, some with added strings; every composition is full of luscious harmonies which are always inventive and beautifully constructed for all concerned.



Photograph: Marco Borggreve

Once again the five days we spent recording Monteverdi's works proved to be some of the most enjoyable and evocative music-making in which we have ever participated. In effect, we recorded 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, chitarrone, 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 three-part *Lauda Jerusalem* – its stately start belying the speed at which words need to trip off the tongue in its later passages; the relative simplicity of the full choir's rendering of his old style *Laetaniae della Beata Vergine* with its tender invocations and

plaintive petitions shared between various groups of singers; and then the heavenly duet *Confitebor tibi Domine*, where Grace and Mark deliver their text over a walking ground bass punctuated by a jaunty string ritornello, everything full of contrasts not only vocally but also instrumentally, culminating in the most exquisite *Amen*. Frances, Dai and Al luxuriate in Monteverdi's harmonic language: the variety of textures and sonorities they achieve are quite extraordinary.

Performing Monteverdi's sacred music is in many ways no different from performing his operas; the same principles apply. It is essential we follow his dictum: *recitar cantando* (speak through singing). This allows the most amazing licence. As a result, time relationships do not become mechanical but 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. *Beatus vir* is just that – a series of gestures.

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

Harry
Amisano,

Messa a quattro voci et salmi of 1650

Volume I

Claudio Monteverdi (1567-1643) Francesco Cavalli (1602-76)

- [1] MONTEVERDI *Dixit Dominus (Primo) a 8* SV191 7.33
 Choir 1: Grace Davidson, Jeremy Budd, Mark Dobell, Jimmy Holliday
 Choir 2: Elin Manahan Thomas, Steven Harrold, George Pooley, Stuart Young
- [2] MONTEVERDI *Confitebor tibi Domine (Secondo) a due voci* SV194 8.06
 Grace Davidson, Mark Dobell
- [3] MONTEVERDI *Lauda Jerusalem a 3* SV202 8.49
 Jeremy Budd, George Pooley, Jimmy Holliday
- [4] CAVALLI *Magnificat* 9.40
 Grace Davidson, Elin Manahan Thomas,
 Jeremy Budd, Mark Dobell, George Pooley, Jimmy Holliday
- [5] MONTEVERDI *Laetatus sum a 5* SV199 6.49
Soprano: Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
Alto: Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
Tenor: Simon Berridge, Mark Dobell, Steven Harrold, George Pooley
Bass: Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young

- [6] MONTEVERDI *Nisi Dominus a 3* SV200 7.02
 Grace Davidson, Mark Dobell, Stuart Young
- [7] MONTEVERDI *Laudate pueri a 5* SV196 5.06
Soprano: Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
Alto: Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
Tenor: Simon Berridge, Mark Dobell, Steven Harrold, George Pooley
Bass: Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young
- [8] MONTEVERDI *Laetaniae della Beata Vergine a 6* SV204 9.37
Soli: Grace Davidson, Elin Manahan Thomas, Jeremy Budd, Mark Dobell,
 George Pooley, Jimmy Holliday
Soprano: Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
Alto: Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
Tenor: Simon Berridge, Mark Dobell, Steven Harrold, George Pooley
Bass: Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young
- [9] MONTEVERDI *Beatus vir a 7* SV195 8.48
Soli: Grace Davidson, Elin Manahan Thomas, Kim Porter,
 Jeremy Budd, George Pooley, Mark Dobell, Jimmy Holliday
Soprano: Julie Cooper, Kirsty Hopkins, Kim Porter
Alto: Ian Aitkenhead, David Clegg, Daniel Collins
Tenor: Simon Berridge, Jeremy Budd, Ben Davies,
 Mark Dobell, Steven Harrold, George Pooley
Bass: Eamonn Dougan, Jimmy Holliday, Tim Jones, Stuart Young
- Total running time 71.29

§ The Sixteen

SOPRANO Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
 ALTO Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
 TENOR Simon Berridge, Jeremy Budd, Mark Dobell, Steven Harrold, George Pooley
 BASS Ben Davies, Eamonn Dougan, Jimmy Holliday, Tim Jones, Stuart Young

VIOLINS	Simon Jones, Andrea Jones	CHITARRONE	David Miller
CELLO	Joseph Crouch	HARP	Frances Kelly
		ORGAN/HARPSICHORD	Alastair Ross

Organ supplied and tuned by Keith McGowan

RECORDING PRODUCER: Mark Brown
 RECORDING ENGINEER: Mike Hatch (Floating Earth)
 RECORDED AT: Church of St Augustine, Kilburn, London, 5-12 November 2015
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 Pinacoteca Vatican Museum, Rome, Italy, Peter Horree / Alamy
 DESIGN: Andrew Giles: discoid@aegidius.org.uk



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CLAUDIO MONTEVERDI

Messa a quattro voci et salmi of 1650 Volume I

Towards the end of his life Monteverdi published two large collections of his work. One – the *Madrigali guerrieri et amorosi* (1638) – contained secular music. The second, the *Selva morale et spirituale* of 1641 was, in effect, a summing up of nearly 30 years of Monteverdi's work in Venice as choirmaster of the Doge's chapel of San Marco. It is a reflection of the esteem in which Monteverdi was held at Venice, though, that even after his death in 1643 at the age of 76, one of his publishers still felt it worthwhile to issue some of his hitherto unpublished music. The results were the *Messa et salmi* of 1650 and the *Madrigali e canzonette...libro nono* of 1651.

Far from being simply a collection of poor leftovers, or reprints from earlier volumes, the *Messa et salmi* includes some of Monteverdi's most attractive, novel,

and inventive music. The contents of the book were probably collected by its printer, Alessandro Vincenti, though Francesco Cavalli, then first organist of San Marco, may have had a hand in the enterprise; certainly he supplied the *Magnificat* setting with which the book closes. In dedicating the book Vincenti said:

'These sacred relics of the works of the Most Excellent Monteverdi, which, not without a miracle, it fell to me piously to collect, are now published by me to satisfy the common devotion.'

Even allowing for an element of rhetorical exaggeration in Vincenti's extended metaphor, his words suggest that these works had not been stored safely and accessibly in the choir library of San Marco, but came rather from Monteverdi's own stock of manuscripts,

which had somehow survived the seven years since his death, possibly in the possession of his elder son Francesco, though since Monteverdi's will has not yet been discovered, we have no idea of its provisions.

The volume contains, as its title implies, a Mass setting, psalm settings for the evening service of Vespers, and a Litany of the Virgin Mary. It does not include Vespers hymns, such as are found in the *Selva morale*; but, significantly, it does include festal settings of psalms, not found in the *Selva*, that are appropriate for a Vespers of the Blessed Virgin or other female saints (*Laetatus sum, Nisi Dominus, Lauda Jerusalem*).

One of the most fascinating aspects of the posthumous collection is the light that it throws on Monteverdi's working processes. The first of the two settings of *Dixit Dominus* (Psalm 109; Book of Common Prayer 110), for eight voices in two choirs, provides a fascinating example of this since, apart from the setting of verse 1, it shares much of its material with the first *Dixit*

Dominus published in Monteverdi's *Selva morale* of 1641. In a modern edition with barlines, the 1641 version is some 45 bars longer than that of 1650, and where the two pieces share material, the 1641 version often elaborates the simpler material of 1650, though the setting of verse 7 – '*De torrente in via bibet*' – is actually much shorter.

The 1650 setting is probably the earlier of the two. The setting of verses 1 and 2 hint at this. In the 1650 setting the two verses are carefully crafted in parallel, with three musical clauses in each.¹ The first two employ the plainsong psalm tone for mode 8, the first part of which is heard in the soprano of choir 1, accompanied by block harmony, and the second part as a solo accompanied by short interjections from two other voices.

¹ In some recent Catholic psalters – the *Liber Usualis*, for example – the text '*Donec ponam inimicos tuos scabellum pedum tuorum*' is given as verse 2 of the psalm. In the version set by Monteverdi, as in the Book of Common Prayer, it forms part of verse 1, with verse 2 beginning '*Virgam virtutis*'.

These short phrases are then used to initiate the third and final clause of the verse. In verse 1 Monteverdi creates a busy texture for this, perhaps to suggest the confusion of the king's (or Venice's) enemies. Similarly, verse 2 ends with a passage with fanfare-like motifs for the words '*in medio inimicorum tuorum*' (in the midst among thine enemies). The consistency of this opening structure is abandoned in the 1641 setting, where verse 1 is set as a grand opening to the psalm, three times as long as the 1650 setting, with no reference at all to the plainsong. In this version the plainsong appears only at the beginning of verse 2, from which point it shares material with the 1650 setting.

We know that, in addition to his duties at San Marco, Monteverdi was able to supplement his income by providing and performing sacred music for other patrons. In a letter of 13th March 1620, for example, he said 'whoever can engage [the choirmaster] to look after their music – not to mention the payment of 30 ducats, and even 40, and up to 50 for two Vespers and a Mass – does

not fail to take him on.' *Dixit Dominus* was the first psalm in most Vespers services and Monteverdi may have felt under pressure to produce a regular stream of new settings of the text. Under these circumstances, and particularly since settings for eight voices were demanded for special feasts at San Marco, it is not surprising to find him reworking an existing setting.

Beatus vir (Psalm 111; BCP 112) is another long psalm text that Monteverdi must have set a number of times at Venice since it forms part of the sequence of psalms appointed for feasts of male saints. In his 1650 setting for seven voices and two violins he followed a template that he also used for the more famous six-voice setting in the *Selva morale*, treating the first line of the psalm as a refrain which binds together what would otherwise be disparate sections of music in which he translates the images of the text in a madrigalian manner: a full texture for '*Potens in terra*' (verse 2) for example, illustrating the might of the blessed man's descendants, or the sustained bass line for

‘*quia in aeternum non commovebitur*’ (for he shall never be moved) (verse 5), or the dotted rhythms as the wicked man gnashes his teeth (verse 9). The subtle and reflective way in which Monteverdi weaves the refrain into other textures, however, sets this apart from the more extrovert *Selva* version, forming one of his most exquisite settings.

Monteverdi had at his disposal a number of virtuoso singers whose abilities he put to good use in psalm settings for one, two and three voices in styles that would not have been out of place in Venetian songbooks of the early- and mid-17th century. The second of the *Confitebor tibi Domine* (Psalm 110; BCP 111) settings, in fact, adopts an approach analogous to Monteverdi’s canzonetta *Chiome d’oro* in his Seventh Book of Madrigals (1619). It begins with an introduction for two violins in two sections, each of them over a bass that elaborates a rising and falling scale of C major. The second section is then brought back as a ritornello, punctuating the verses of the psalm. The melodious vocal lines

to which the verses of the psalm are set are themselves variations over a bass that elaborates a falling scale of C. Their steady unfolding is interrupted only for significant phrases of text, such as ‘*Magna opera Domini*’ (verse 2: The works of the Lord are great) and ‘*Sanctum et terribile nomen eius*’ (verse 9: Holy and reverend is his name).

Without Alessandro Vincenti’s work we should have been deprived of what might be called Monteverdi’s ‘Venetian Vespers of the Blessed Virgin’ – psalm settings for the feasts of female saints that did not form part of the composer’s plan for the *Selva morale* but illustrate his genius every bit as much as the settings in the earlier publication. *Nisi Dominus* (Psalm 126; BCP 127) and *Lauda Jerusalem* (Psalm 147; BCP 147, vv 12-20), both for three voices, are the fourth and fifth psalms of Vespers for female saints. *Nisi Dominus* begins with a melodic line in paired quavers – a style that characterized Monteverdi’s ‘French style’ setting of *Confitebor tibi* in the *Selva morale*. The images of *Nisi Dominus* – getting up

early; eating the bread of misery; arrows in the hand of a powerful man – provide ample opportunities for nuances of word painting, and the setting is rounded off by a return to the opening music for ‘as it was in the beginning’. In *Lauda Jerusalem* Monteverdi uses extended passages of the triple-time writing often found in Venetian songbooks. His triple-time setting of verse 1 is contrasted with a striking setting in duple time for verse 2 which is brought back at verse 6 and again in the *Gloria Patri*, where Monteverdi also plays the trick of reintroducing the opening ‘*Lauda Jerusalem Dominum*’ after the word ‘*semper*’ so that we are enjoined always to praise the Lord.

In his five-voice setting of *Laetatus sum* (Psalm 121; BCP 122) – the third psalm of Marian Vespers – we hear Monteverdi the expert contrapuntist at work, inventing and combining motifs in ways that are as challenging for the choir as anything in his more colourful settings. Word painting is not central to the setting, though in the dragging, syncopated phrase that Monteverdi invents

for verse 2, we can perhaps hear a near aural equivalent for ‘*Stantes erant pedes nostri in atriis tuis*’ (Our feet shall stand in thy gates); and finding the word ‘*abundantia*’ in two verses (6 and 7) Monteverdi used the same musical phrase for both. Perhaps the chief delight of the setting is heard in the extended phrases for ‘*et in saecula saeculorum*’ (world without end) and ‘*Amen*’, which Monteverdi sets both separately and combined together.

Monteverdi constructed his setting of *Laudate pueri* (Psalm 112; BCP 113) in paragraphs covering single verses, or pairs of verses when the sense of the text runs on. One of the themes of the psalm is God’s dwelling on high, but raising up the humble. Monteverdi underpins this by using audibly related rising motifs for the phrases ‘*et super caelos*’ (verse 4: above the heavens) ‘*qui in altis habitat*’ (verse 5: that hath his dwelling so high) ‘*suscitans a terra inopem*’ (verse 6: he taketh up the simple out of the dust) ‘*et de stercore erigens pauperem*’ (verse 6: and lifteth the poor out of the mire). As in his setting of *Lauda Jerusalem*,

Monteverdi rounds off the setting by bringing back the music of the opening, this time to illustrate the words '*sicut erat in principio*' in the *Gloria Patri*.

The canticle *Magnificat* forms the climax of Vespers, with a ceremonial censuring of the altar, and Cavalli rose to the occasion with a fine setting for six voices and two violins that provided a fitting culmination to the 1650 book. Its texture is thoroughly typical of the mid-17th century, with solos, duets and trios predominating and the full complement of voices and instruments reserved for such appropriate moments as '*omnes generationes*' (all generations), '*fecit potentiam*' (he hath showed strength), and the end of the '*Gloria Patri*'. Triple-time writing also plays a part, suggesting pleasure, as at '*Esurientes implevit bonis*' (he hath filled the hungry with good things) and the contemplation of God's eternal glory ('*et in saecula saeculorum*').

Devotion to the Virgin Mary was a powerful force in Venetian religious life, and the

feeling that the city was under the special protection of the Virgin was reinforced when Pope Pius V declared that the Venetians' victory over the Turks in 1571 at the battle of Lepanto was due to the intervention of the Madonna of the Rosary. The many polyphonic settings of the *Litany of the Blessed Virgin* that were written for Venice and other Italian centres during the 17th century seem to have been prompted by the new wave of Marian devotion that followed the victory at Lepanto.

The litany is a series of invocations and petitions. It begins and ends with invocations familiar from the mass – '*Kyrie eleison*' and '*Agnus Dei*' – though here they have new petitions added. Between these are groups of petitions to the Trinity, to Mary as saint, mother and virgin, as personification of biblical and other images, and as queen. Monteverdi's setting is in eight sections, with the groups of petitions characterized by varied scorings.

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TEXTS AND TRANSLATIONS

1 *Dixit Dominus (Primo)* a 8 SV191

*Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.*

The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine
enemies thy footstool.

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

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

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

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

*Iuravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.*

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

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

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

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

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

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

*Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Psalm 109 in Roman psalter

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

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

Psalm 110 in Book of Common Prayer

2 *Confitebor tibi Domine (Secondo) a due voci* SV194

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

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

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

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

I will give thanks unto the Lord with my whole heart:
secretly among the faithful, and in the congregation.

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

His work is worthy to be praised and had in honour:
and his righteousness endureth for ever.

The merciful and gracious Lord hath so done
his marvellous works:
that they ought to be had in remembrance.
He hath given meat unto them that fear him.

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

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

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

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

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

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

*Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Psalm 110 in Roman psalter

He shall ever be mindful of his covenant.
He hath 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 commandments are true.
They stand fast for ever and ever:
and are done in truth and equity.

[The Lord] sent redemption unto his people:
he hath commanded his covenant for ever;

Holy and reverend is his name.
The fear of the Lord is the beginning of wisdom.

A good understanding have all they that do thereafter;
the praise of it endureth for ever.

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 111 in Book of Common Prayer

3 *Lauda Jerusalem* a 3 SV202

*Lauda Jerusalem Dominum:
lauda Deum tuum Sion.*

Praise the Lord, O Jerusalem:
praise thy God, O Sion.

*Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.*

For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.

*Qui posuit fines tuos pacem:
et adipe frumenti satiat te.*

He maketh peace in thy borders:
and filleth thee with the flour of wheat.

*Qui emittit eloquium suum terrae:
velociter currit sermo eius.*

He sendeth forth his commandment upon earth:
and his word runneth very swiftly.

*Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.*

He giveth snow like wool:
and scattereth the hoar-frost like ashes.

*Mittit cristallum suum sicut buccellas:
ante faciem frigoris eius quis sustinebit?*

He casteth forth his ice like morsels:
who is able to abide his frost?

*Emittet verbum suum, et liquefaciet ea:
flebit spiritus eius, et fluent aquae.*

He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.

*Qui annuntiat verbum suum Jacob:
iustitias et iudicia sua Israel.*

He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.

*Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.*

He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.

*Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Psalm 147 in Roman psalter

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 147, vv. 12-20 in Book of Common Prayer

4 *CAVALLI Magnificat*

*Magnificat anima mea Dominum:
et exultavit spiritus meus in Deo salutari meo.*

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

*Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.*

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

*Quia fecit mihi magna, qui potens est:
et sanctum nomen eius.*

For he that is mighty hath done great things to me:
and holy is his name.

*Et misericordiae eius,
a progenie in progenies: timentibus eum.*

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

*Fecit potentiam in brachio suo:
dispersit superbos,
mente cordis sui.*

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

*Deposuit potentes de sede:
et exaltavit humiles.*

*Esurientes implevit bonis:
et divites dimisit inanes.*

*Suscepit Israel puerum suum:
recordatus misericordiae suae.*

*Sicut locutus est ad patres nostros:
Abraham et semini eius in saecula.*

*Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

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.

He hath supported Israel, his servant,
being mindful of his mercy.

As he spoke to our forefathers,
to Abraham and his seed for ever.

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.

Luke 1: 46-55

5 *Laetatus sum* a 5 SV199

*Laetatus sum in his, quae dicta sunt mihi:
in domum Domini ibimus.*

*Stantes erant pedes nostri in atriis tuis,
Jerusalem.*

I was glad when they said unto me:
We will go into the house of the Lord.

Our feet shall stand in thy gates:
O Jerusalem.

*Jerusalem, quae aedificatur ut civitas,
cuius participatio eius in idipsum.*

*Illuc enim ascenderunt tribus,
tribus Domini: testimonium Israel,
ad confitendum nomini Domini.*

*Quia illic sederunt sedes in iudicio:
sedes super domum David.*

*Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.*

*Fiat pax in virtute tua:
et abundantia in turribus tuis.*

*Propter fratres meos et proximos meos:
loquebar pacem de te.*

*Propter domum Domini Dei nostri:
quaesivi bona tibi.*

*Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

Psalm 121 in Roman psalter

Jerusalem is built as a city:
that is at unity in itself.

For thither the tribes go up,
even the tribes of the Lord: to testify unto Israel,
to give thanks unto the name of the Lord.

For there is the seat of judgement:
even the seat of the house of David.

O pray for the peace of Jerusalem:
they shall prosper that love thee.

Peace be within thy walls:
and plenteousness within thy palaces.

For my brethren and companions' sakes:
I will wish thee prosperity.

Yea, because of the house of the Lord our God:
I will seek to do thee good.

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 122 in Book of Common Prayer

6 *Nisi Dominus* a 3 SV200

*Nisi Dominus aedificaverit domum:
in vanum laboraverunt qui aedificant eam.*

Except the Lord build the house:
their labour is but lost that build it.

*Nisi Dominus custodierit civitatem:
frustra vigilat qui custodit eam.*

Except the Lord keep the city:
the watchman waketh but in vain.

*Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.*

It is but lost labour that ye haste to rise up early,
and so late take rest,
and eat the bread of carefulness:
for so he giveth his beloved sleep.

*Cum dederit dilectis suis somnum.
Ecce haereditas Domini, filii:
merces, fructus ventris.*

Lo, children and the fruit of the womb:
are an heritage and gift that cometh of the Lord.

*Sicut sagittae in manu potentis:
ita filii excussorum.*

Like as the arrows in the hand of the giant:
even so are the young children.

*Beatus vir qui implevit
desiderium suum ex ipsis:
non confundetur cum loquatur
inimicis suis in porta.*

Happy is the man that hath
his quiver full of them:
they shall not be ashamed
when they speak with their enemies in the gate.

*Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.*

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 126 in Roman psalter

Psalm 127 in Book of Common Prayer

7 *Laudate pueri* a 5 SV196

*Laudate pueri Dominum:
Laudate nomen Domini.*

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

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

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

*A solis ortu usque ad occasum:
laudabile nomen Domini.*

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

*Excelsus super omnes gentes Dominus:
et super caelos gloria eius.*

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

*Quis sicut Dominus Deus noster,
qui in altis habitat:
et humilia respicit
in caelo et in terra?*

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?

*Suscitans a terra inopem:
et de stercore erigens pauperem;*

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

*Ut colloct eum cum principibus:
cum principibus populi sui.*

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

*Qui habitare facit sterilem in domo:
matrem filiorum laetantem.*

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

*Gloria Patri et Filio,
et Spiritui Sancto:*

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

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

Psalm 112 in Roman psalter

8 *Laetaniae della Beata Vergine a 6* SV204

*Kyrie eleison. Christe eleison.
Christe, audi nos. Christe, exaudi nos.
Pater de caelis, Deus, miserere nobis.
Fili redemptor mundi, Deus, miserere nobis.
Spiritus Sancte, Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.*

*Sancta Maria, ora pro nobis.
Sancta Dei genetrix, ora pro nobis.
Sancta Virgo virginum, ora pro nobis.*

*Mater Christi, ora pro nobis.
Mater divinae gratiae, ora pro nobis.
Mater purissima, ora pro nobis.
Mater castissima, ora pro nobis.
Mater inviolata, ora pro nobis.
Mater intemerata, ora pro nobis.
Mater amabilis, ora pro nobis.
Mater admirabilis, ora pro nobis.*

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

Psalm 113 in Book of Common Prayer

Lord, have mercy. Christ, have mercy.
Christ, hear us. Christ, graciously hear us.
Father from heaven, God, have mercy on us.
Son, redeemer of the world, God, have mercy on us.
Holy Spirit, God, have mercy on us.
Holy Trinity, one God, have mercy on us.

Holy Mary, pray for us.
Holy Mother of God, pray for us.
Holy Virgin of virgins, pray for us.

Mother of Christ, pray for us.
Mother of the divine grace, pray for us.
Mother most pure, pray for us.
Mother most chaste, pray for us.
Mother untouched, pray for us.
Mother undefiled, pray for us.
Loveable mother, pray for us.
Mother most worthy, pray for us.

*Mater creatoris, ora pro nobis.
Mater salvatoris, ora pro nobis.*

*Virgo prudentissima, ora pro nobis.
Virgo veneranda, ora pro nobis.
Virgo praedicanda, ora pro nobis.
Virgo potens, ora pro nobis.
Virgo clemens, ora pro nobis.
Virgo fidelis, ora pro nobis.*

*Speculum iustitiae, ora pro nobis.
Sedes sapientiae, ora pro nobis.
Causa nostrae laetitiae, ora pro nobis.
Vas spirituale, ora pro nobis.
Vas honorabile, ora pro nobis.
Vas insigne devotionis, ora pro nobis.*

*Rosa mystica, ora pro nobis.
Turris Davidica, ora pro nobis.
Turris eburnea, ora pro nobis.
Domus aurea, ora pro nobis.
Foederis arca, ora pro nobis.
Ianua caeli, ora pro nobis.
Stella matutina, ora pro nobis.
Salus infirmorum, ora pro nobis.
Refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum, ora pro nobis.*

Mother of the creator, pray for us.
Mother of the saviour, pray for us.

Wisest Virgin, pray for us.
Worshipful Virgin, pray for us.
Prophesied Virgin, pray for us.
Powerful Virgin, pray for us.
Kind Virgin, pray for us.
Faithful Virgin, pray for us.

Mirror of justice, pray for us.
Seat of wisdom, pray for us.
Reason for our rejoicing, pray for us.
Spiritual vessel, pray for us.
Honourable vessel, pray for us.
Vessel worthy of devotion, pray for us.

Mystic rose, pray for us.
Tower of David, pray for us.
Tower of wars, pray for us.
Golden home, pray for us.
Ark of the covenant, pray for us.
Gates of heaven, pray for us.
Morning star, pray for us.
Cure of the sick, pray for us.
Refuge of the sinners,
Consoler of the afflicted,
Help of Christians, pray for us.

Regina Angelorum, ora pro nobis.
Regina Patriarcharum, ora pro nobis.
Regina Prophetarum, ora pro nobis.
Regina Apostolorum, ora pro nobis.
Regina Martyrum, ora pro nobis.
Regina Confessorum, ora pro nobis.
Regina Virginum, ora pro nobis.
Regina Sanctorum omnium, ora pro nobis.

Agnus Dei, qui tollis
peccata mundi, parce nobis, Domine.
Agnus Dei, qui tollis
peccata mundi, exaudi nos, Domine.
Agnus Dei, qui tollis
peccata mundi, miserere nobis.

9 *Beatus vir* a 7 SV195

Beatus vir qui timet Dominum:
in mandatis eius volet nimis.

Potens in terra erit semen eius:
generatio rectorum benedicetur.

Gloria et divitiae in domo eius:
et iustitia eius manet in saeculum saeculi.

Queen of the Angels, pray for us.
 Queen of the Patriarchs, pray for us.
 Queen of Prophets, pray for us.
 Queen of Apostles, pray for us.
 Queen of Martyrs, pray for us.
 Queen of Confessors, pray for us.
 Queen of Virgins, pray for us.
 Queen of all Saints, pray for us.

O Lamb of God, that takes away
 the sins of the world, spare us, Lord.
 O Lamb of God, that takes away
 the sins of the world, hear us, Lord.
 O Lamb of God, that takes away
 the sins of the world, have mercy on us.

Blessed is the man that feareth the Lord:
 he hath great delight in his commandments.

His seed shall be mighty upon earth:
 the generation of the faithful shall be blessed.

Riches and plenteousness shall be in his house:
 and his righteousness endureth for ever.

Exortum est in tenebris lumen rectis:
misericors et miserator et iustus.

Iucundus homo qui miseretur et commodat,
disponet sermones suos in iudicio:
quia in aeternum non commovebitur.

In memoria aeterna
erit iustus:
ab auditione mala non timebit.

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

Dispersit, dedit pauperibus:
iustitia eius manet in saeculum saeculi:
cornu eius exaltabitur in gloria.

Peccator videbit et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Psalm 111 in Roman psalter

Unto the godly there ariseth up light in the darkness:
 he is merciful, loving, and righteous.

A good man is merciful, and lendeth,
 and will guide his words with discretion:
 for he shall never be moved.

And the righteous shall be had in
 everlasting remembrance:
 he will not be afraid of any evil tidings.

For his heart standeth fast, and believeth in the Lord;
 his heart is established: and [he] will not shrink:
 until he see his desire upon his enemies.

He hath dispersed abroad, and given to the poor:
 and 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 in Book of Common Prayer

Harry Christophers is known internationally as founder and conductor of The Sixteen as well as being 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

Since 2008 Harry Christophers has been 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 by the University of Leicester. He was awarded a CBE in the 2012 Queen's Birthday Honours.

§ The Sixteen

After three decades of worldwide 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, Artistic Associate of Kings Place and hold a 2015-2016 Artist Residency at Wigmore Hall. 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 Belém 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 140 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 years. In 2009 the group 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.