**Henry Purcell: The Indian Queen**

“It’s a delicious 72 minutes of Restoration wit and lyrical charm...stirring trumpet tunes, one magnificent bass scene (sonorously delivered by Eamonn Dougan), and fine solos.”

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**Henry Purcell: The Fairy Queen**

“A performance like this shows dimensions of Purcell’s genius that are all too rarely heard on disc.”

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**Henry Purcell**

**Royal Welcome Songs for King James II**

**The Sixteen**

HARRY CHRISTOPHERS

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**Recording Producer:** Mark Brown  
**Recording Engineer:** Mike Hatch (Floating Earth)  
**Recorded At:** Church of St Augustine’s, Kilburn, London, 8-10 June 2016  
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Over the next few years, we are embarking on a series of recordings devoted to the musical genius of Henry Purcell. Although we do not know exactly when he was born, we do know from his memorial stone in Westminster Abbey that he died on 21 November 1695 when he was in his 37th year. At a mere 18 years old he succeeded Matthew Locke as the composer to His Majesty King Charles II, and from then on he rewarded us with church anthems of all descriptions, full, verse and ceremonial, countless songs, a plethora of catches (some bawdy, some highly political), various operas, incidental music to plays, Fantasias and Welcome Songs or Birthday Odes. In this series, we will depict the wealth of Purcell’s versatility, with each volume focusing on one or two of his Welcome Songs.

What are these Welcome Songs? Soon after the Restoration, it became the custom for the King to be entertained on his birthday, at New Year and when he returned to London, usually from Windsor after his summer retreat there. It was Purcell’s job to write suitable odes for these occasions. These Welcome Songs were performed in the newly converted Hall Theatre in the Palace of Whitehall, sadly all destroyed in the fire of 1698. Purcell not only had to delight his monarch, but also had to keep his fellow musicians on board, singers and instrumentalists alike. His setting of the English language is second-to-none possessing an extraordinary talent for writing vocal lines that reflect not only verbal rhythms but also syllabic lengths and stress patterns. But whereas he could relish in verses from the scriptures or decent metaphysical poetry by the likes of Thomas Flatman (When on my sick bed I languish), he often had to endure setting some poor poetry where the predictable scansion would test any composer. It is not only his vocal writing which is brilliant; his string writing is extraordinary. He had at his disposal the Twenty-Four Violins, a unique band of musicians, modelled on the French court orchestra but, unlike the French distribution of one violin, three violas and bass, Purcell preferred two violins, viola and bass. And he certainly gave them music of great variety, intensity and sheer joy to revel in. Just listen to the way he prepares us for the ebullient chaconne (which he later used in King Arthur) in Sound the trumpet, beat the drum - and not a single trumpet or drum in sight!

This series has evolved from our residency at the Wigmore Hall in London, where we have had the pleasure of revelling in Purcell’s extraordinary music and will continue to do so for some years to come. With my octet of singers, 12 strings (not as many as Purcell had at his disposal but nevertheless preserving the numerical ratio) and continuo section of organ, harpsichord, theorbo and harp, we have so enjoyed committing Purcell’s genius to disc and hope that you, the listener, get as much enjoyment from it as we did performing it.
Henry Purcell (1659-95)

1. Chacony in G minor Z730 (c.1678) 4.30
   Jeremy Budd, Mark Dobell tenor, Stuart Young bass

2. When on my sick bed I languish Z144 (1677–8) 4.50
   Jeremy Budd, Mark Dobell tenor, Stuart Young bass

3. True Englishmen drink a good health (Catch No. 45) Z284 (1688) 1.06
   Mark Dobell, Jeremy Budd, George Pooley tenor

WELCOME SONG: Ye tuneful Muses, raise your heads Z344 (1686) 3.30

4. Ye tuneful Muses, raise your heads 2.12
   Ben Davies, Stuart Young bass

5. This point of time ends all your grief 2.35
   Jeremy Budd tenor

6. In his just praise your noblest songs let fall 1.19
   Stuart Young bass

7. Try, try ev'ry strain 1.04
   Jeremy Budd, Mark Dobell tenor, Ben Davies bass

8. From the rattling of drums and the trumpet's loud sounds 5.16
   Kirsty Hopkins, Katy Hill soprano, Daniel Collins alto,
   Mark Dobell, Jeremy Budd tenor, Ben Davies bass

9. With him he brings the partner of his throne 4.00
   Daniel Collins alto

10. Happy in a mutual love 2.11
    Kirsty Hopkins, Katy Hill soprano

11. Whilst in music and verse our duty we show 2.19
    Mark Dobell tenor

12. Chorus

13. A New Irish Tune in G ('Lilliburlero') Z646 0.54
    Alastair Ross harpsichord

14. God is gone up with a merry noise (Canon a 7) Z107 (c.1677–80) 1.07
    Katy Hill, Kirsty Hopkins soprano, Mark Dobell, Jeremy Budd, George Pooley tenor

15. A New Scotch Tune in G Z655 1.14
    Alastair Ross harpsichord

16. Save me, O God, for thy name's sake Z51 (1677) 3.30
    Katy Hill, Kirsty Hopkins soprano, Daniel Collins alto,
    Jeremy Budd, George Pooley tenor, Ben Davies bass

WELCOME SONG: Sound the trumpet, beat the drum Z335 (1687) 3.45

17. Symphony 1.52
    Daniel Collins alto, Jeremy Budd, George Pooley tenor, Ben Davies bass

18. Crown the year, and crown the day 2.02
    Mark Dobell tenor

19. To Caesar all hail, unequal'd in arms 0.50
    Chorus

20. Let Caesar and Urania live 2.32
    Daniel Collins alto, Jeremy Budd tenor

21. What greater bliss can Fate bestow 5.51
    Mark Dobell tenor, Ben Davies bass

22. While Caesar, like the morning star 2.02
    Stuart Young bass

23. To Urania and Caesar delights without measure 3.30
    Daniel Collins alto, Jeremy Budd, Mark Dobell, George Pooley tenor,
    Ben Davies, Stuart Young bass

Total Running Time 64.02
Scotland's King James VI inherited the crowns of England and Ireland in 1603. A steady succession of Stuart monarchs ruling every corner of the British Isles until the end of time was his hope and expectation. ‘Great Britain’ – the new name for the newly-united realm over which he presided as James the First – captured his sense of mission, destiny even, but it implied far closer political and religious consensus between the constituent nations than James ever managed to bring about. He had (in church historian Henry Gwatkin’s quotable words) ‘a genius for getting into difficulties [but] a certain shrewdness in stopping just short of catastrophe. If he steered the ship straight for the rocks, he left his son [Charles I] to wreck it. ’ James’s oldest grandson Charles II got the ship floating again, pointed it towards another set of rocks and left his brother and successor James II to wreck it a second time. For court artists like Henry Purcell, paid to celebrate royal successes, the evidence of royal ineptitude with which they were confronted made the job much harder than it should have been. They needed both a sense of humour and a sense of ironic detachment from the politics of the time in order to do it at all. Parliamentary conditions attached to the 1660 Restoration settlement were not very clearly spelled out. Was Charles II king by divine right, as the first-born son of the previous king (Charles I, executed in 1649), or king on parliamentary sufferance? When Charles II died would the crown pass automatically and non-negotiably to his oldest son (to his brother, in the absence of a son), or would it pass less dependably from generation to generation – only to candidates of good character and the right religious persuasion? These were live and deeply troubling questions. During the Interregnum, the future Charles II and future James II had lived for a while in France, guests of uninhibitedly Catholic Louis XIV. They were grateful for Catholic hospitality. Both had been raised in the Church of England but thrown out of England. Both married Catholic princesses for reasons of state, to cement alliances that were supposed to strengthen Britain’s international position. In return for financial support from Louis XIV, Charles made a secret undertaking to lead all his subjects back into the Roman fold as soon as practicable, and from then on cut his Catholic courtiers far more slack than Anglicans, unaware that a deal had been done. To keep the deal secret Charles delayed his own conversion almost to the end (it happened on his deathbed), and made grudging concessions to anti-Catholic sentiment in Parliament. One such concession – royal assent to the 1673 Test Act – blew his brother’s cover: James had converted secretly in 1669 but had to own up and resign his prestigious position as Lord High Admiral when the Test Act required office holders to take Anglican communion in front of witnesses and make a declaration denouncing aspects of Catholic doctrine. From then on James’s personal religious views were public knowledge and a big political problem. Because legitimate, male and Anglican heirs had failed to materialise, towards the end of Charles II’s reign the prospect of a Catholic succession looked more and more likely. Parliament debated legislation blocking James’s access to the throne but Charles vetoed it. When Charles died in 1685 and James replaced him, the Protestant parliamentary party’s nightmare scenario became a waking reality – England ruled by a Catholic autocrat, in secret communication with foreign Catholic monarchs, advised by a Catholic inner circle at home, and favouring his Catholic subjects. Royalists of unwavering primogenital principle saw it differently: James was Charles’s rightful heir and would have to be endured whatever his faults, whatever the consequences.
James went too far too fast. Gentle steps toward Catholic emancipation might have been tolerated (to later reformers, after all, it seemed an enlightened policy), but not the headlong rush to which he rashly committed. Negotiations between high-ranking opposition politicians and William, Prince of Orange (staunchly Protestant) began via intermediaries in early 1687. Would William and his wife Princess Mary (James’s estranged daughter, staunchly Protestant) be prepared to reign as King and Queen if James could be persuaded to vacate the throne? In June 1688 a written invitation to invade was couriered to The Hague, signed as William had stipulated by a selection of ‘statesmen who represented great interests’. William sailed to England in November, landed a Dutch army almost unopposed, and marched on London. James – unable to trust his own military commanders, hearing of pro-Williamite risings round the country and with ‘friends ... fast shrinking from his side’ (Macaulay) – sensibly decided to flee the country; and William sensibly decided to let him go. As this brief historical sketch has tried to show, the impressions of stability, calm continuity and political invulnerability carefully created by artists at court were wildly out of step with observable events. Court art played a part in James’s downfall, arguably, peddling flattering falsehoods which he chose to believe.

This recordings opens with two pieces found in the same Purcell autograph manuscript, the Chacony in G minor and the three-part sacred song When on my sick bed I languish. This manuscript preserves in addition all Purcell’s viol fantasies in score and more than a dozen other sacred songs for different vocal combinations. It was copied early in Purcell’s career, between 1678 and 1680, and may have been intended as a systematic demonstration of his compositional mastery as his 21st birthday approached. Exact dates of composition or copying attached to the four-part viol fantasias possibly counted down to the big day: his apprenticeship would have ended then, had he been learning a trade better regulated than music (printing, say, or cabinet-making). A portfolio of work reflecting the interests of highly sophisticated musical amateurs would have been worth producing. They were likely patrons. He could depend on their support however his career at court worked out.

Benjamin Britten’s orchestral arrangement of the G minor Chacony trained 20th-century listeners to think of it as a far ‘bigger’ piece than it actually is, unintentionally distancing it from the viol fantasias that Purcell obviously meant it to complement. Words for ‘When on my sick bed I languish’ came from Thomas Flatman’s Poems and Songs (1674), headed ‘A Thought of Death’ there. Death followed sickness all too often in the 17th century. Medical intervention, for those rich enough to afford it, was as likely to hasten the patient’s demise as to head it off.

True Englishmen drink a good health was written and set to music in 1688, evidently (though not published until 1701). James II issued a ‘Declaration of Indulgence’ in 1687, lifting the sanctions to which people unwilling to submit to Test Act interrogation had grown used. His Catholic subjects were not the only beneficiaries, but the Declaration did seem to have been framed with them especially in mind. James republished the Declaration in May 1688 and this time instructed Anglican clergy to ensure nationwide dissemination by reading it from their pulpits. Seven prominent Church of England bishops refused: James had them locked in the Tower of London and put on trial for seditious libel. The scale of the threat to church and other establishment interests could no longer be ignored: James provoked a devastating backlash. Within months of the bishops’ acquittal and release – celebrated in ‘True Englishmen drink a good health’ – the Glorious Revolution had stripped him of royal office.
Great Britain, James I’s great invention, brought three separate kingdoms and one principality uneasily together. Each had its own religious history. Scotland and Ireland had large Catholic populations understandably distrustful of rule from London mainly in the interests of home-counties England. Scotland’s large Presbyterian community, though anti-Catholic, was just as much opposed to high church Anglicanism, disliking its forms of worship and its episcopal (bishop-led) staff structure too enthusiastically mirroring Catholic practice. Royal policy just about acceptable in England proved deeply divisive in Scotland and Ireland, and, so far from London, armed resistance to unpopular policy could be more effectively mobilised. Within weeks of James II’s accession another James, Duke of Monmouth – the militantly Protestant bastard son of Charles II – made an unsuccessful coup attempt seconded by Scottish militia men under the command of the Duke of Argyll.

Monmouth marching north from Lyme Regis while Argyll raced south. Though the Monmouth rebellion was quickly quashed and Monmouth and Argyll were swiftly executed, better-organised incursions from north of the border remained a threat. In 1689, when the ignominy of bloodless defeat had sunk in, James II travelled from France to Ireland hoping to organise a Catholic counterstrike against William and Mary. Louis XIV promised support, preferring to engage William’s English army in (to him) expendable Ireland than on home territory. William’s victory at the Battle of the Boyne, in 1690, opened sectarian wounds that have yet to heal. London audiences at the time were shielded from the danger and discomfort endured by actual combatants. Purcell and other fashionable composers supplied demand for new ‘Scotch Tunes’ and ‘Irish Tunes’ without asking awkward questions. (‘Lilliburlero’ is, of course, a famous Irish tune. A New Scotch Tune in this programme appealed to Haydn just as it did to Purcell: Haydn’s classicised arrangement was a salon favourite in the 1790s.)

God is gone up with a merry noise and Save me, O God, for thy name’s sake were composed fairly close together, again near the start of Purcell’s adult career. Singers rostered for one could manage the other: though very different in tone and scale they are neatly matched. ‘God is gone up with a merry noise’ is a canon for seven parts entering sequentially, over in a flash and not likely to have taken Purcell very much longer to write. Every part sticks with fanfare motives mimicking the ‘sound of the trumpet’ (only one bar includes notes unplayable on the valveless trumpet), and as one after another comes in a splendidly authentic trumpet-like din builds up. Purcell was having fun. ‘Save me, O God, for thy name’s sake’ is a sumptuously crafted anthem for SSAB soloists and six-part chorus, setting optimistic verses from Psalm 54: ‘strangers are risen up against me’, but ‘he [God] hath deliver’d me out of all my trouble’. The anthem was written for Westminster Abbey Choir well before Charles II died, but repeat performances attended by James II would have been good for the latter’s morale.

We come last of all to the two Royal Welcome Songs: Ye tuneful muses, raise your heads (1686) and Sound the trumpet, beat the drum (1687). They are seldom heard today, despite the inventiveness of Purcell’s music, because from a modern perspective the political gestures they needed to convey look ridiculously overblown. Welcome Songs celebrated the court’s return to London after its extended summer holiday, usually spent at Windsor. James’s 14th October birthday coincided with the end of the holiday almost exactly, so his Welcome Songs did double duty as Birthday Odes.

The two ode texts have much in common (both are anonymous at this distance): formulaic praise for James and his queen Mary of Modena as ‘Caesar and Urania’
When on my sick bed I languish, Full of sorrow, full of anguish, Fainting, gasping, trembling, crying, Panting, groaning, speechless, dying, My soul just now about to take her flight Into the region of eternal night; O tell me, you That have been long below, What shall I do? What shall I think, when cruel Death appears That may extenuate my fears? Methinks I hear some gentle spirit say: Be not fearful, come away! Think with thyself that now thou shalt be free And find thy long-expected liberty; Better thou may'st, but worse thou can'st not be Than in this vale of tears and misery. Like Caesar, with assurance then come on, And unamaz'd attempt the laurel crown, Which lies on t'other side Death's Rubicon.

Thomas Flatman (1635-88)
True Englishmen drink a good health (Catch No. 45) Z284 (1688)
Mark Dobell, Jeremy Budd, George Pooley tenor

True Englishmen drink a good health to the mitre,
Let our Church ever flourish tho’ her enemies spite her;
May their cunning and forces no longer prevail,
But their malice as well their arguments fail:
Then remember the sev’n who supported our cause,
As stout as our martyrs, and as just as our laws.

Anonymous

Ye tuneful Muses, raise your heads
Ben Davies, Stuart Young bass

Ye tuneful Muses, raise your heads!
No longer droop and mourn!
Shake off that lethargy which has so long
Enfeebl’d all your nervous raptures of heroic song!
Phoebus, that did your breasts inspire,
At length vouchsafes his all-enliv’ning fire,
Again his pow’rful influence on you sheds,
Again the God, bereft of whose kind light,
So long you mourn’d the comforts of the day,
Has put a period to your night,
And bless’d you with his joyful ray.

This point of time ends all your grief
Jeremy Budd tenor

This point of time ends all your grief:
In bringing sacred Caesar it has brought relief.
Be lively then and gay,
All signs of sorrow chase away;
Be cheerful as your Patron of the day,
After a gloomy night’s gone by
And not one cloud obscures the glorious sky.

In his just praise your noblest songs let fall
Stuart Young bass

In his just praise your noblest songs let fall,
And let ‘em be immortal all:
Immortal as the fame he’s won,
The wonders he has in battles done,
In which he did no danger shun,
But made his name co-lasting with the sun.
Try, try ev’ry strain
Jeremy Budd, Mark Dobell tenor, Ben Davies bass

Try, try ev’ry strain,
Excite ev’ry vein,
Tune all your strings to celebrate
His so much wish’d return,
To welcome home the best of kings
And make him welcome as the general joy he brings.

From the rattling of drums and the trumpet’s loud sounds
Kirsty Hopkins, Katy Hill soprano, Daniel Collins alto,
Mark Dobell, Jeremy Budd tenor, Ben Davies bass

From the rattling of drums and the trumpet’s loud sounds,
Wherein Caesar’s safety and his fame abounds,
The best protectors of his royal right
‘Gainst fanatical fury and sanctified spite,
By which he glory first did gain,
(And may they still preserve his reign!)
To music’s softer but yet kind
And pleasing melody,
Music, from care and danger free,
Music, the sweet unbender of the mind,
To music and to love he comes.

With him he brings the partner of his throne
Daniel Collins alto

With him he brings the partner of his throne,
That brighter jewel than a crown,
In whom does triumph each commanding grace,
An angel mien and matchless face!
There beauty its whole artillery tries,
Whilst he who ever kept the field
Gladly submits, is proud to yield
And fall the captive of her conqu’ring eyes.

Happy in a mutual love
Kirsty Hopkins, Katy Hill soprano

Happy in a mutual love,
May they each other long possess,
May ev’ry bliss still greater prove,
And ev’ry care grow less;
May Fate no revolutions bring
But what may all serenely move,
Glorious as Heav’n from whence they spring,
And gentle as its darling, Love!
Whilst in music and verse our duty we show
Mark Dobell tenor

 Whilst in music and verse our duty we show,
And though we can never pay all that we owe,
Yet all we can raise,
Our little mites we humbly throw
Into the boundless treasury of their praise.

A New Irish Tune in G (‘Lilliburlero’) Z646
Alastair Ross harpsichord

God is gone up with a merry noise (Canon a 7) Z107 (c.1677–80)
Katy Hill, Kirsty Hopkins soprano, Mark Dobell, Jeremy Budd, George Pooley tenor

God is gone up with a merry noise,
and the Lord with the sound of the trumpet.

Anonymous

A New Scotch Tune in G Z655
Alastair Ross harpsichord

Save me, O God, for thy name’s sake Z51 (1677)
Katy Hill, Kirsty Hopkins soprano, Daniel Collins alto,
Jeremy Budd, George Pooley tenor, Ben Davies bass

Save me, O God,
for thy name’s sake,
and avenge me in thy strength.
Hear my prayer, O God,
for strangers are risen up against me,
and tyrants which have not God before their eyes
seek after my soul.
Behold, God is my helper,
the Lord is with them that uphold my soul.
An off’ring of a free heart will I give thee,
and praise thy name O Lord,
because it is so comfortable.
For he hath deliver’d me out of all my trouble,
and mine eyes have seen his desire upon mine enemies.

Psalm 47: 5
Psalm 54: 1–4, 6–7
Welcome Song: Sound the trumpet, beat the drum  Z335 (1687)
Symphony

Sound the trumpet, beat the drum
Daniel Collins alto, Jeremy Budd, George Pooley tenor, Ben Davies bass

Sound the trumpet, beat the drum,
Caesar and Urania come.
Bid the Muses haste to greet 'em,
Bid the Graces fly to meet 'em,
With laurel and myrtle to welcome them home.

Crown the year, and crown the day
Mark Dobell tenor

Crown the year, and crown the day,
While distant shores their tribute pay,
While never-failing Thames shall glide,
With treasures and pleasures renew'd with each tide.

To Caesar all hail, unequall'd in arms
Chorus

To Caesar all hail, unequall'd in arms!
To Urania all hail, unequall'd in charms!

Let Caesar and Urania live
Let Caesar and Urania live;
Let all delights the stars can give
Upon the royal pair descend,
Let Discord to the shades be driv'n,
While earth and sky our song attend,
And thus our loyal vows ascend:
'O, O preserve 'em, Heaven!'

What greater bliss can Fate bestow
Mark Dobell tenor, Ben Davies bass

What greater bliss can Fate bestow,
While Caesar rules these Isles
And bright Urania smiles?
The spheres above no better sway can show,
Jove is Heav'n's Caesar,
Caesar Jove below,
With Plenty surrounding,
and loyalty sounding
Io paeans of joy,
We'll pay our devotion
To the Monarch of Britain and Lord of the Ocean.

Chaconne
While Caesar, like the morning star
Stuart Young bass
While Caesar, like the morning star,
Our British sphere shall grace,
No more alarms of rebel war
Shall Albion's beauteous soil deface.
His arms did first the rebel host confound;
His godlike mercy next the conquest crown'd.
His fame like incense mounts the skies,
While never, no, never more to rise,
Pride and Discord headlong go down,
Down to the deep Abyss below.

To Urania and Caesar delights without measure
Daniel Collins alto, Jeremy Budd, Mark Dobell, George Pooley tenor,
Ben Davies, Stuart Young bass
To Urania and Caesar delights without measure,
With empire no trouble, and safety with pleasure;
Since the joys we possess to their goodness we owe,
'Tis but our best wishes like that should o'erflow.

On the cover:
Marcellus Laroon's Cryes of the City of London

The death of Oliver Cromwell and the restoration of Charles II made the thoroughfares of London festive places once again, renewing the street life of the metropolis. When the Great Fire of 1666 destroyed shops and markets, an unprecedented horde of hawkers flocked to the city from across the country to supply the needs of Londoners. Among the first Cries to be credited to an individual artist, Marcellus Laroon's Cryes of the City of London Drawne after the Life were on a more ambitious scale than had been attempted before, permitting sophisticated use of composition and greater detail in costume.

Hawkers were portrayed not merely as representative types but each with a distinctive personality, revealed through their movement, their attitudes, their postures, their gestures and their clothing, according to the wares they sold. Perhaps influenced by Bonnart's Cries de Paris and Carraci's drawings in Bologna, Laroon's Cries possessed more vigour and individuality than those that had gone before, reflecting the dynamic renewal of London at the end of the 17th century.

Such was their success, Laroon's original set of 40 designs commissioned by the entrepreneurial bookseller Pierce Tempest in 1687 was quickly expanded to 74 and continued to be reprinted from the same plates until 1821.

Living in Bow Street, Covent Garden, from 1680 until his death in 1702, Laroon sketched those he came to know in his years of residence there. Expanding the range of subjects beyond hawkers and watchmen, he included street performers, a prostitute, tricksters, dubious clergymen and other...
hustlers. For the first time, the swagger and the performance that is essential to success as a street trader was manifest.

The details of Marcellus Laroon’s life are scarce and conjectural. A Frenchman born in the Hague, Laroon was reputedly an acquaintance of Rembrandt as a young man. He may have become drawing master to King William III when he came to London, but was primarily employed as a costume painter in the portrait studio of Sir Godfrey Kneller. According to Bainbrigg Buckeridge, author of the earliest history of English painting entitled An Essay Towards An English School of Painters, Laroon was ‘an exact Draftsman but chiefly famous for Drapery, wherein he exceeded most of his contemporaries.’

Unlike the highly formalised portraits upon which he was employed by Kneller, Laroon’s Cryes of the City of London Drawne after the Life demonstrate an inventive variety of pose and vigorous spontaneity of composition. Each subject is permitted individual attention with close observation to the detail of their clothing as an integral expression of their identity. Portrayed with an unsentimental balance of stylisation and realism, all Laroon’s figures are presented with grace and poise, even if they are wretched.

Since Laroon’s designs were ink drawings produced under commission to Pierce Tempest, he achieved little personal reward or success from the subsequent exploitation of his creations, earning his day-to-day living by painting the drapery for Kneller’s aristocratic portraits and then dying of consumption at the age of 49.

Yet, through widening the range of subjects of the Cries to include all social classes as well as preachers, beggars and performers, Marcellus Laroon left us a shrewd and exuberant vision of the variety of London street life in his day.

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The Sixteen

SOPRANO
Katy Hill
Kirsty Hopkins

ALTO
Daniel Collins

TENOR
Jeremy Budd
Mark Dobell
George Pooley

BASS
Ben Davies
Stuart Young

VIOLIN 1
Sarah Sexton leader
Sarah Moffatt
Sophie Barber

VIOLIN 2
Daniel Edgar
Jean Paterson
Ellen O’Dell

VIOLA
Martin Kelly
Stefanie Heichelheim
Jane Norman

CELLO
Joseph Crouch
Imogen Seth-Smith
Jonathan Rees

RECORDER
Rebecca Miles
Ian Wilson

THEORBO
David Miller

HARP
Frances Kelly

ORGAN / HARPSCICHORD
Alastair Ross

VIOLIN 1
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Imogen Seth-Smith
Jonathan Rees

RECORDER
Rebecca Miles
Ian Wilson

THEORBO
David Miller

HARP
Frances Kelly

ORGAN / HARPSCICHORD
Alastair Ross
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.

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 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, 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 Honorary Doctorates from the Universities of Canterbury Christ Church and Leicester. He was awarded a CBE in the 2012 Queen's Birthday Honours.

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 2016-2017 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 150 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, with the support of the Genesis Foundation, 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.