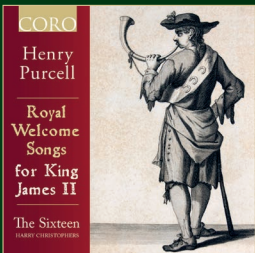


CORO

HENRY PURCELL: Royal Welcome Songs for King James II

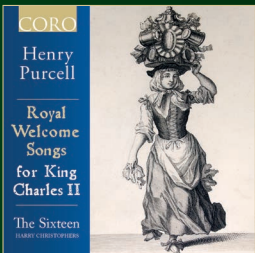


*“Christophers coaxes virtuosic performances from eight of The Sixteen with a fine band of period instrumentalists revelling in the glories of Purcell’s unique harmonic palette.”*

THE OBSERVER

COR16151

HENRY PURCELL: Royal Welcome Songs for King Charles II



*“The Sixteen cleverly mix up secular, political and sacred pieces ... Elegantly appointed strings and sweet phrasing are spot-on ... a judicious quartet of voices are impeccably nuanced in the Latin psalm.”*

GRAMOPHONE

COR16163

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COR16173

CORO

Henry Purcell

Royal Welcome Songs for King Charles II

Volume II

The Sixteen

HARRY CHRISTOPHERS



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.



Photograph: Marco Borggreve

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, indeed, for other royal occasions such as birthdays and marriages. It was Purcell's job to write suitable odes for these occasions. 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; he possessed an extraordinary talent for writing vocal lines that reflect not only verbal rhythms but also syllabic lengths and stress patterns. But whereas he could revel in verses from the scriptures or theatrical lyrics like the extraordinary mad song *From silent shades and the Elysian groves* (otherwise known as "Bess of Bedlam") 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 relish.

Purcell's genius abounds throughout his sacred works as well. Following the formation of The Musical Society in 1683, Purcell wrote a series of odes to the patron saint of music, Saint Cecilia. The first of these odes, *Welcome to all the pleasures*, delighted all, and little wonder as it is a work that exudes joy. His verse anthem *In thee, O Lord, do I put my trust* was a revelation to me. I have always adored Purcell's use of a ground bass and the way he writes sumptuous music over it. The opening symphony of this anthem uses the same ground bass as he uses for the contemplative song *O solitude, my sweetest choice*, but the moods could not be more different. This is the hand of a master.

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.

Harry  
Christophers,

# Henry Purcell (1659-95)

- |   |                                                                                                                                                                                         |      |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1 | <b>Hear my prayer, O Lord</b> Z15 (1685)                                                                                                                                                | 2.28 |
| 2 | <b>O solitude, my sweetest choice</b> Z406 (1684-5)<br>Katy Hill <i>soprano</i>                                                                                                         | 6.13 |
| 3 | <b>Lord, how long wilt Thou be angry</b> Z25 (c.1683)<br>Kirsty Hopkins, Katy Hill <i>soprano</i> , Daniel Collins <i>alto</i> ,<br>George Pooley <i>tenor</i> , Ben Davies <i>bass</i> | 3.31 |
| 4 | <b>Pavan of Four Parts in G minor</b> Z752 (1677-8)                                                                                                                                     | 4.38 |
| 5 | <b>Plung'd in the confines of despair</b> Z142 (1677-8)<br>Jeremy Budd, Mark Dobell <i>tenor</i> , Stuart Young <i>bass</i>                                                             | 4.10 |

## WELCOME SONG: Welcome to all the pleasures Z339 (1683)

- |    |                                                                                                       |      |
|----|-------------------------------------------------------------------------------------------------------|------|
| 6  | <b>Symphony</b>                                                                                       | 3.26 |
| 7  | <b>Welcome to all the pleasures</b><br>Jeremy Budd, Mark Dobell <i>tenor</i> , Ben Davies <i>bass</i> | 1.51 |
| 8  | <b>Here the deities approve</b><br>Daniel Collins <i>alto</i>                                         | 4.15 |
| 9  | <b>While joys celestial</b><br>Kirsty Hopkins, Katy Hill <i>soprano</i> , Mark Dobell <i>tenor</i>    | 3.29 |
| 10 | <b>Beauty, thou scene of love</b><br>Ben Davies <i>bass</i>                                           | 2.46 |
| 11 | <b>In a consort of voices</b><br>Mark Dobell <i>tenor</i>                                             | 1.19 |

- |    |                                                                                                                                        |       |
|----|----------------------------------------------------------------------------------------------------------------------------------------|-------|
| 12 | <b>In Thee, O Lord, do I put my trust</b> Z16 (1682)<br>Daniel Collins <i>alto</i> , Mark Dobell <i>tenor</i> , Ben Davies <i>bass</i> | 11.17 |
| 13 | <b>From silent shades and the Elysian groves</b> Z370 (1682)<br>Kirsty Hopkins <i>soprano</i>                                          | 4.43  |
| 14 | <b>Catch: Of all the instruments that are</b> Z263 (1693)<br>Mark Dobell, Jeremy Budd, George Pooley <i>tenor</i>                      | 1.23  |

## WELCOME SONG: From hardy climes and dangerous toils of war Z325 (1683)

- |    |                                                                                                                                        |      |
|----|----------------------------------------------------------------------------------------------------------------------------------------|------|
| 15 | <b>Symphony</b>                                                                                                                        | 2.28 |
| 16 | <b>From hardy climes</b><br>Stuart Young <i>bass</i>                                                                                   | 3.03 |
| 17 | <b>As Fame, great Sir</b><br>Katy Hill, Kirsty Hopkins <i>soprano</i> , Jeremy Budd <i>tenor</i>                                       | 2.36 |
| 18 | <b>Wake then, my Muse!</b><br>Stuart Young <i>bass</i>                                                                                 | 1.59 |
| 19 | <b>The sparrow and the gentle dove</b><br>Mark Dobell <i>tenor</i>                                                                     | 4.05 |
| 20 | <b>So all the boons</b><br>Katy Hill <i>soprano</i> , Daniel Collins <i>alto</i> , George Pooley <i>tenor</i> , Ben Davies <i>bass</i> | 2.44 |

**Total Running Time:** 72.27

# Royal Welcome Songs and Odes for King Charles II

Henry Purcell – just a few months old in 1660, the year of the Restoration – grew up in the service of the king. He owed his musical education, his social status and much of his adult livelihood to Charles II.

Coming of age in 1680, the year he turned 21, Purcell transitioned from apprentice to recognised master at a fortunate time. Charles and the court or ‘Tory’ party were close to final triumph over an organised parliamentary opposition, the ‘Whigs’, trying to restrain royal over-spending and trying even more determinedly to remove Charles’s brother James, Duke of York, from the line of succession. James was an openly practising Catholic, not from the Whig perspective a remotely suitable person to head the Church of England – yet he stood to inherit that position along with the crown if Charles died without fathering a legitimate heir. Charles defeated parliament by dissolving it in March 1681. For the last four years

of his reign, 1681-85, he ruled without parliamentary oversight and without financial support from parliament. Hardly anyone then knew that Charles’s cousin King Louis XIV of France was paying him a secret subsidy and in return expected Charles to pursue home and foreign policies of which Louis approved. The strong, stable, divinely legitimated image that Charles liked to project had no basis in reality; but the scale of the deception did not emerge until 19th-century historians discovered secret treaty documents setting out the terms of the deal between Charles and Louis. Purcell had no idea. All the music on this album celebrates in one way or another the ‘Tory Triumph’ that Purcell and other artists employed at court really thought they had witnessed, and thought they were helping to consolidate.

Purcell’s musical apprenticeship did not, as far as is known, involve formal indenture to any particular teacher. He emerged from

it gradually, as older colleagues stopped mentoring and began collaborating with him as a fully formed fellow professional. Still, a survey of Purcell’s early career output does suggest that he made a launch plan for himself and worked systematically over several years to implement it. The plan had four main planks: perfecting his compositional technique; demonstrating mastery of every relevant musical genre; achieving recognition as a leading composer of music suitable for performance at court; and building a client base outside court so that he could earn extra money as a freelance. (Following his marriage in 1679 Purcell needed to earn as much money as he could.) Every piece in this programme achieved at least one of these self-developmental aims. Most achieved three or four.

Between 1678 and 1685 Purcell copied a number of anthems by distinguished predecessors and prominent contemporaries into a manuscript score-book originally owned by John Blow (his most generous mentor) then for some reason gifted to Purcell, who continued to add to it. The

copying process enabled Purcell to explore Chapel Royal compositional tradition from the inside. He wrote himself into musical history at the same time, ensuring that new anthems by Henry Purcell outnumbered those by all his prominent contemporaries put together. **Hear my prayer, O Lord** was the last anthem added to this score-book before Purcell gave up on it. The Purcell scholars Robert Shay and Robert Thompson connect *Hear my prayer* “with some important event of early 1685, perhaps even the death of Charles II, a possibility which helps to explain its grand conception” and may also explain its brevity. Charles had converted to Catholicism on his deathbed: he was buried privately and unceremoniously to avoid politically incriminating dispute about forms of liturgy appropriate to the occasion. *Hear my prayer* seems to have been planned for a major state funeral that never happened – Purcell stopped composing when he learned that (non-) events had moved on.

**O solitude, my sweetest choice** is one of many songs collected together – along with Chapel Royal anthems and court odes

– in Purcell’s great autograph score-book R.M.20.h.8. (R.M. = Royal Music Library. The manuscript is now on permanent loan to the British Library.) Shay and Thompson describe it as “a formal record and master copy of music performed at Whitehall in the Chapel Royal, [on] semi-public ceremonial occasions, and privately in the royal apartments”. *O solitude* sets the first and last stanzas of a poem translated from its French original by Katherine Philips, in praise of solitude obviously – creating head-space in which to contemplate the beauties of nature – but toward the end acknowledging the risk of emotional isolation if solitary pleasures are over-indulged.

**Lord, how long wilt Thou be angry**, a five-part verse anthem setting sections of Psalm 79, is a near neighbour of *Hear my prayer* in the Blow-Purcell autograph manuscript already mentioned (Cambridge, Fitzwilliam Museum Music MS 88), copied into the book in 1684 so composed that year or a little earlier. Like many Chapel Royal pieces it confronts the immorality of Charles II’s court and

of Charles himself, asking forgiveness for sins (even the king’s) and promising to “shew forth” God’s praise for ever. Professionalised worship let the king off the hook: others were paid to pray for him.

**Plung’d in the confines of despair** is less indulgent. It is a three-part devotional song – not a Chapel Royal anthem – setting a rhyming version of Psalm 130 produced by John Patrick, chaplain of Charterhouse School in London, and first published in 1679. Performance at Charterhouse may or may not be implied. God warms to “humble souls”; He will pardon “what they have done amiss” while not so readily pardoning the highly entitled. Two Purcell autograph versions of *Plung’d in the confines* survive, one in another vitally important manuscript source. According to Shay and Thompson, British Library Additional MS 30930 (the source in question) “contains fantasias, sonatas and devotional songs ... a primarily domestic repertory” pitched not at courtiers but at accomplished amateur musicians, the sort of customer who would pay Purcell for lessons and pay him for copies of not-yet-

published material. The G minor **Pavan of Four Parts** comes from the same source and (like Purcell’s viol fantasias, there as well) was clearly designed to appeal to lovers of gritty counterpoint, lush harmony and serious practice.

A group of ‘Gentlemen’ answering that description formed The Musical Society in 1683. They decided to elect six stewards each year, who would between them organise a showcase concert on St Cecilia’s Day, 22 November. Organisation perhaps implied an obligation to underwrite the concert financially.

Cecilia was known as the patron saint of music. Words and music written in her honour fitted the Society’s purpose perfectly: Cecilian celebrations must have had an atmosphere resembling that of modern music industry award ceremonies. Though Cecilia herself carried off the prize every time (this avoided invidious comparison between living composers and living performers), all the prominent professionals present basked in reflected glory. So did their sponsors.

**Welcome to all the pleasures** got the Society’s project off to a strong yet affordable start: musical and budgetary ambitions stretched as time went on. The text was supplied by Christopher Fishburn, a nephew of Sir Christopher Wren and a competent amateur composer as well as a poet. Eight of Fishburn’s songs were published in John Playford’s 1684 collection *Choice Ayres and Songs ... the fifth book*. He may have been working on them while Purcell worked on *Welcome to all the pleasures*, Fishburn drawing greater inspiration from collaboration with Purcell than perhaps his ode text suggests. Purcell responded in a wryly formulaic way, demonstrating complete command of contrapuntal technique (in the overture and elsewhere), of ground bass technique (“Here the deities approve”) and of choral architecture (six-part fanfares for Cecilia in the final chorus, two instrumental and four vocal, thinning down to “Iò Cecilia” for basses only right at the end – “Iòs” by implication echoing off into the far distance and echoing forward through time). Playford published an authorised edition of *Welcome to all the pleasures* in

1684, not long after its first performance. He, like Purcell, wanted to encourage amateurs to spend more on music – here they joined forces to thank existing customers and throw out bait to new ones.

**In Thee, O Lord, do I put my trust** is an anthem with instrumental accompaniment probably composed in 1683. It sets carefully selected sections of Psalm 71: “Deliver[ance] ... out of the hand of the wicked” and “Thou shalt increase my greatness” may well refer to the Rye House Plot of March 1683, a failed attempt by Protestant conspirators to assassinate Charles and James as they travelled back to London from Newmarket races. (James was targeted as an actual Catholic and Charles as a Catholic sympathiser.) The anthem’s opening symphony is built on the same ground bass as *O solitude* (*In Thee, O Lord*, like *O solitude*, is in R.M.20.h.8.), though textually the two pieces have nothing in common.

**From silent shades and the Elysian groves**, subtitled “*Bess of Bedlam*”, is a mad song strongly theatrical in character,

though not associated with any particular play. Abandoned by her lover, “poor senseless Bess” has suffered a breakdown. Her mood swings wildly, running from self-pity through anger and then despair (she wishes for death briefly), ending with something close to acceptance both of her loss and of her condition. Purcell’s music rides this emotional roller-coaster with her: an intensely moving mini-drama results. John Playford published *From silent shades* in 1683, in *Choice Ayres and Songs ... the fourth book*. Many more editions followed, and despite the ready availability of the song in print many manuscript copies were made too (over a dozen survive). It was one of Purcell’s greatest hits.

For members of The Musical Society and other practically-minded gentleman amateurs Purcell wrote nearly 60 catches – canonic part-songs in which voices enter one after another but have exactly the same music to sing. Each new entry adds a further layer of musical complexity and further potential for error. Because catch clubs met informally, in pubs, note-perfect performances would have been

unusual. According to the 18th-century music historian Sir John Hawkins, **Of all the instruments that are** pokes fun at Purcell’s principal bass singer John Gostling, a keen viol player, mocking the viol’s characteristic plod along a bass line and trilling gracelessly (as a novice might).

**From hardy climes and dangerous toils of war**, finally – labelled “A Song that was perform’d to Prince George upon his Marriage with the Lady Ann” in Purcell’s autograph score. Prince George, younger brother to the King of Denmark, arrived in London on 19 July 1683 shortly before his wedding to James Duke of York’s younger daughter, Anne. This was an important dynastic match: Anne stood third in line to the throne. Marriage to a Protestant prince would remove her from James’s Catholicising influence.

The text – its author now unknown – welcomes George to England, praises him as a warrior-hero (stretching truth in this respect), promises him warmer weather than he and other Danes are used to,

blesses the wedding and hopes that many children will follow.

*From hardy climes* is fairly short (15-20 minutes), an effective *pièce d’occasion* quick to compose and quick to rehearse. Purcell deploys a four-part string band with continuo instruments – no woodwind, no brass (though the strings do imitate trumpets in one celebratory ritornello) – SSATB soloists, and four-part chorus. Performance on the wedding day itself, 28 July 1683, would not have intruded unduly on wider proceedings. No-one then would have read its final prophecy as a piece of tragic hubris: “Do we foretell ... | So shall the race from your great loins to come | Prove future kings and queens of Christendom”. Anne herself became Queen of Great Britain in 1702. None of her children survived to adulthood (she endured 17 or 18 pregnancies), so the Stuart ruling dynasty died with her in 1714. After barely 30 years – when Stuart hegemony was supposed to last for ever – Charles II’s ‘Tory Triumph’ had turned to dust.

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1 Hear my prayer, O Lord Z15 (1685)

Hear my prayer, O Lord,  
And let my crying come unto Thee.

(Psalm 102:1)

2 O solitude, my sweetest choice Z406 (1684-5)

Katy Hill *soprano*

O solitude, my sweetest choice!  
Places devoted to the night,  
Remote from tumult and from noise,  
How ye my restless thoughts delight!  
O solitude, my sweetest choice!  
O heav'ns! what content is mine,  
To see these trees, which have appear'd  
From the nativity of time,  
And which all ages have rever'd,  
To look today as fresh and green  
As when their beauties first were seen.  
O, how agreeable a sight  
These hanging mountains do appear,  
Which th'unhappy would invite

To finish all their sorrows here,  
When their hard fate makes them endure  
Such woes as only death can cure.  
O, how I solitude adore!  
That element of noblest wit,  
Where I have learnt Apollo's lore,  
Without the pains to study it.  
For thy sake I in love am grown  
With what thy fancy does pursue;  
But when I think upon my own,  
I hate it for that reason too,  
Because it needs must hinder me  
From seeing and from serving thee.  
O solitude, O how I solitude adore!

(Katherine Philips)

3 Lord, how long wilt Thou be angry Z25 (c.1683)

Kirsty Hopkins, Katy Hill *soprano*, Daniel Collins *alto*,  
George Pooley *tenor*, Ben Davies *bass*

Lord, how long wilt Thou be angry?  
Shall Thy jealousy burn like fire for ever?  
O remember not our old sins,  
But have mercy upon us, and that soon,  
For we are come to great misery.  
Help us, O God of our salvation,  
For the glory of Thy name:  
O deliver us, and be merciful unto our sins,  
For Thy name's sake.  
So we, that are Thy people, and the sheep  
Of Thy pasture, shall give Thee thanks for ever,  
And will always be shewing forth Thy praise  
From one generation to another.

(Psalm 79: 5, 8, 9, 13)

4 Pavan of Four Parts in G minor Z752 (1677-8)

5 Plung'd in the confines of despair Z142 (1677-8)

Jeremy Budd, Mark Dobell *tenor*, Stuart Young *bass*

Plung'd in the confines of despair,  
To God I cried with fervent pray'r;  
O, lend to me a gracious ear;  
Not sunk so low but Thou canst hear.  
Should'st Thou against each evil deed  
In strict severity proceed,  
Who would be able to abide  
Thy censure, and be justified?  
But Thou forgiveness dost proclaim  
That men may turn and fear Thy name.

To Thy rich grace, O Lord, we fly,  
And on Thy promises rely.  
My soul less brooks Thy seeming stay,  
Than guards that wait th'approach of day.  
O, therefore let the good and just  
In God alone repose their trust.  
The frailty of our state He knows;  
His plenteous mercy ever flows.  
To humble souls He gracious is,  
And pardons what they have done amiss.

(John Patrick)

WELCOME SONG:

Welcome to all the pleasures (Ode for St Cecilia's Day) Z339 (1683)

(Christopher Fishburn)

6 Symphony

7 Welcome to all the pleasures

Jeremy Budd, Mark Dobell *tenor*, Ben Davies *bass*

Welcome to all the pleasures that delight,  
Of ev'ry sense, the grateful appetite.  
Hail great Assembly of Apollo's race,  
Hail to this happy place, this musical Assembly, that seems to be  
The Ark of universal harmony.

8 Here the deities approve

Daniel Collins *alto*

Here the deities approve,  
The god of music, and of love,  
All the talents they have lent you,  
All the blessings they have sent you;  
Pleas'd to see what they bestow,  
Live and thrive so well below.

9 While joys celestial

Kirsty Hopkins, Katy Hill *soprano*, Mark Dobell *tenor*

While joys celestial their bright souls invade  
To find what great improvement you have made.  
Then lift up your voices, ye organs of Nature,  
Those charms to the troubled and amorous creature.  
The Pow'r shall divert us a pleasanter way:  
For sorrow and grief find from music relief,  
And love its soft charms must obey.  
Then lift up your voices, ye organs of Nature,  
Those charms to the troubled and amorous creature.



10 Beauty, thou scene of love

Ben Davies *bass*

Beauty, thou scene of love,  
And Virtue, thou innocent fire,  
Made by the Powers above  
To temper the heat of desire,  
Music, that Fancy employs  
In raptures of innocent flame,  
We offer with lute and with voice  
To Cecilia, Cecilia's bright Name.

11 In a consort of voices

Mark Dobell *tenor*

In a consort of voices while instruments play,  
With music we celebrate this holy day:  
Iò Cecilia.  
In a consort of voices we'll sing,  
Iò Cecilia.

12 In Thee, O Lord, do I put my trust Z16 (1682)

Daniel Collins *alto*, Mark Dobell *tenor*, Ben Davies *bass*

In Thee, O Lord, do I put my trust,  
Let me never be put to confusion,  
But rid me, and deliver me in Thy righteousness.  
Incline Thine ear unto me and save me.  
For Thou, O Lord God, art the thing that I long for;  
Thou art my hope, even from my youth.  
Through Thee have I been holden up ever since I was born;  
Thou art He that took me out of my mother's womb.  
My praise shall be always of Thee.  
O what great troubles and adversities hast Thou shown me,  
Yet did'st Thou turn and refresh me:  
Yea, and brought'st me from the deep of the earth again.

Therefore will I praise Thee and Thy faithfulness, O God,  
Playing upon an instrument of music,  
Unto Thee will I sing, O Thou holy one of Israel.  
My lips shall be fain when I sing unto Thee,  
And so will my soul whom Thou hast deliv' red.  
Alleluia.

(Psalm 71: 1, 4, 5, 18, 20, 21)

13 From silent shades and the Elysian groves Z370 (1682)

Kirsty Hopkins *soprano*

From silent shades, and the Elysian groves,  
Where sad departed spirits mourn their loves;  
From crystal streams, and from that country where  
Jove crowns the fields with flowers all the year,  
Poor senseless Bess, cloth'd in her rags and folly,  
Is come to cure her lovesick melancholy.  
Bright Cynthia kept her revels late,  
While Mab, the Fairy Queen, did dance,  
And Oberon did sit in state  
When Mars at Venus ran his lance.  
In yonder cowslip lies my dear,  
Entomb'd in liquid gems of dew;  
Each day I'll water it with a tear,  
Its fading blossom to renew.  
For since my love is dead, and all my joys are gone,  
Poor Bess for his sake

A garland will make,  
My music shall be a groan.  
I'll lay me down and die  
Within some hollow tree,  
The rav'n and cat,  
The owl and bat  
Shall warble forth my elegy.  
Did you not see my love as he pass'd by you?  
His two flaming eyes, if he comes nigh you,  
They will scorch up your hearts: Ladies beware ye,  
Lest he should dart a glance that may ensnare ye.  
Hark! Hark! I hear old Charon bawl,  
His boat he will no longer stay;  
The Furies lash their whips and call,  
"Come, come away, come, come away."  
Poor Bess will return to the place whence she came,  
Since the world is so mad she can hope for no cure;  
For love's grown a bubble, a shadow, a name,  
Which fools do admire and wise men endure.  
Cold and hungry am I grown,  
Ambrosia will I feed upon,  
Drink nectar still and sing.  
Who is content,  
Does all sorrow prevent,  
And Bess in her straw,  
Whilst free from the law,  
In her thoughts is as great, great as a king.

(Anonymous)

14 Catch: Of all the instruments that are Z263 (1693)

Mark Dobell, Jeremy Budd, George Pooley *tenor*

Of all the instruments that are,  
None with the viol can compare;  
Mark how the strings their order keep,  
With a whet, whet, whet and a sweep, sweep, sweep.  
But above all this still abounds,  
With a zingle, zing and a zitzatzounds.

WELCOME SONG: From hardy climes and dangerous toils of war  
(Welcome Song for the wedding of Prince George and Princess Anne) Z325 (1683)  
(Anonymous)

15 Symphony

16 From hardy climes

Stuart Young *bass*

From hardy climes and dangerous toils of war,  
Where you for valour unexamp'd are,  
Where you on honour look'd when you were young,  
As bold as eagles gaze upon the sun,  
Hail! Welcome, Prince, to our benigner Isle,  
Where stars denouncing gentler battles smile  
On your arrival, which portend you'll prove  
As happy as victorious in your love.

17 As Fame, great Sir

Katy Hill, Kirsty Hopkins *soprano*, Jeremy Budd *tenor*

As Fame, great Sir, before you ran,  
And told her story ere you came,  
But falter'd as she set it forth  
(For who can reach immortal worth?),  
So doubtless back again she flew  
To paint the beauties now you view,  
But in the draft as ill express'd  
The wonders you have since possess'd.

For since Heaven pleas'd th'almighty work to take,  
And fram'd the two did the first wedding make,  
We sing the pair (by that great pattern taught)  
Nature has nearest that perfection wrought.

18 Wake then, my Muse!

Stuart Young *bass*

Wake then, my Muse! Wake instruments and voice  
To celebrate the joys of such a choice,  
Whose loves unsullied meet with such delight  
As our grandparents fir'd at the first sight.

19 The sparrow and the gentle dove

Mark Dobell *tenor*

The sparrow and the gentle dove  
(Sacrifices fit for love)  
Roses sweet and myrtle bring,  
Beauties of the blooming spring;  
Into sacred garlands twine

To offer up to Venus' shrine,  
That the pleasures they possess  
May still increase, and still be fresh,  
And by a more exalted love  
Each happy hour to come improve.

20 So all the boons

Katy Hill *soprano*, Daniel Collins *alto*, George Pooley *tenor*, Ben Davies *bass*

So all the boons indulgent Heav'n design'd,  
To show'r on those whom holy hands have join'd,  
Illustrious Pair, shall on your heads be shed,  
And easy make your consecrated bed,  
Where mutual passions shall preserve desires  
As sacred as the Vestals kept their fires.  
Hence, without scheme or figure to descry,  
Events to come from your nativity  
Do we foretell: as ev'ry king that reigns  
Through Europe shares the blood that fills your veins,  
So shall the race from your great loins to come  
Prove future kings and queens of Christendom.



On the cover:

## Marcellus Laroon's *Cries 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 *Cries 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 Bonnat'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 *Cries 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.

© *The Gentle Author's Cries of London*  
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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  
Katie Heller

## CELLO

Joseph Crouch  
Imogen Seth-Smith  
Jonathan Rees

## THEORBO

David Miller

## HARP

Frances Kelly

## ORGAN / HARPSICHORD

Alastair Ross

Harry Christophers stands among today's great champions of choral music. In partnership with The Sixteen, the ensemble he founded almost 40 years ago, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers. His international influence is supported by more than 150 recordings and has been enhanced by his work as Artistic Director of Boston's Handel and Haydn Society and as guest conductor worldwide.

The Sixteen's soundworld, rich in tonal variety and expressive nuance, reflects Christophers' determination to create a vibrant choral instrument from the blend of adult professional singers. Under his leadership The Sixteen has established its annual Choral Pilgrimage to cathedrals, churches and other UK venues, created the *Sacred Music* series for BBC television, and developed an acclaimed period-instrument orchestra. Highlights of their recent work include an Artist Residency at Wigmore Hall, a large-scale tour of Monteverdi's *Vespers of 1610*, and the world premiere of James MacMillan's *Stabat mater*; their future projects, meanwhile, comprise a new series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry has served as Artistic Director of the Handel and Haydn Society since 2008. He was also appointed as Principal Guest Conductor of the City of Granada Orchestra in 2008 and has worked as guest conductor with, among others, the London Symphony Orchestra, the BBC Philharmonic, the San Francisco Symphony Orchestra and the Deutsches Kammerphilharmonie. Christophers' extensive commitment to opera has embraced productions for English National Opera and Lisbon Opera and work with the Granada, Buxton and Grange festivals.



Photograph: Marco Borggreve

He was appointed a CBE in the Queen's 2012 Birthday Honours for his services to music. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has Honorary Doctorates in Music from the Universities of Leicester, Canterbury Christ Church and Northumbria.

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## § The Sixteen

Whether performing a simple medieval hymn or expressing the complex musical and emotional language of a contemporary choral composition, The Sixteen does so with qualities common to all great ensembles. Tonal warmth, rhythmic precision and immaculate intonation are clearly essential to the mix. But it is the courage and intensity with which The Sixteen makes music that speak above all to so many people.

The Sixteen gave its first concert in 1979 under the direction of Founder and Conductor Harry Christophers CBE. Their pioneering work since has made a profound impact on the performance of choral music and attracted a large new audience, not least as 'The Voices of Classic FM' and through BBC television's *Sacred Music* series.



Photograph: FireDog

The voices and period-instrument players of The Sixteen are at home in over five centuries of music, a breadth reflected in their annual Choral Pilgrimage to Britain's great cathedrals and sacred spaces, regular appearances at the world's leading concert halls, and award-winning recordings for The Sixteen's CORO and other labels.

Recent highlights include the world premiere of James MacMillan's *Stabat mater*, commissioned for The Sixteen by the Genesis Foundation, an ambitious ongoing series of Handel oratorios, and a debut tour of China.

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