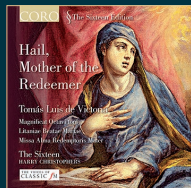


CORO

## Hail, Mother of the Redeemer



COR16088

*"This is state-of-the-art Renaissance singing by a choir and conductor who have done more than most to deepen our awareness, and enjoyment, of music."*

CLASSIC FM

## Music from the Sistine Chapel

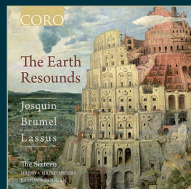


COR16147

*"Sixteen, Sistine: it's a match made in heaven."*

THE TIMES

## The Earth Resounds

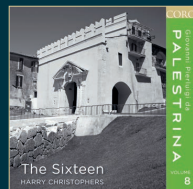


COR16097

*"The Gloria opens with some truly delicate singing, and the clear, restricted harmonies evoke a performance of monumental majesty from The Sixteen."*

BBC MUSIC MAGAZINE

## Palestrina: Volume 8



COR16175

*"Yet another breathtaking example of choral singing."*

THE SCOTSMAN

CORO

# THE CALL of ROME

Allegri · Josquin  
Anerio · Victoria



The Sixteen  
HARRY CHRISTOPHERS

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visit [www.thesixteen.com](http://www.thesixteen.com)

COR16178

The power and wealth of the Catholic church in Renaissance times centred on Rome. The papacy was supreme, and naturally it attracted the greatest composers from all over Europe. This album concentrates on that call to Rome which was irresistible for the Flemish composer Josquin and the Spaniard Victoria. Here they sit alongside Felice Anerio and Gregorio Allegri who spent their lives in Rome in the service of the Papal chapels.

Collectively they span well over a hundred years of musical excellence but whereas the Italians, Anerio and Allegri, very much wrote under the influence of the 'Prince of Music' Palestrina, Josquin (many years their predecessor) and Victoria maintained a unique voice in sacred music. They both achieved brilliance through sometimes the most economical ways, be it the imitative duets at the start of Josquin's *Illibata Dei virgo* or the stillness of Victoria's *O vos omnes* where nothing really happens on the page, yet a searing intensity of emotion is created. The latter is one of the responsories for Tenebrae. Here we concentrate on the set for Holy Saturday; Christ has died and we reflect on his death and the sealing-up of his tomb.

Allegri's *Miserere* is quite possibly the single most famous piece of sacred music ever written. However, mythology surrounds it and here we shed light on its complicated history. Sadly, nothing survives from Allegri's lifetime, and what we usually hear today is the result of scribal errors and fanciful interpretation. As a result of Ben Byram-Wigfield's extensive research on the work and by making use of the many sources, we show how



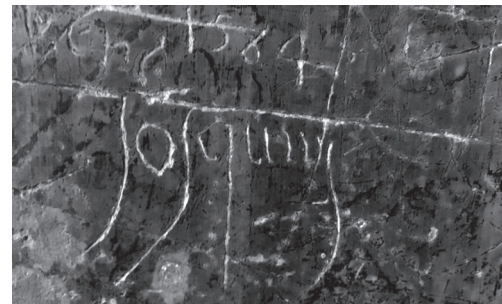
Photograph: Marco Borggreve

the piece has evolved over the centuries into the version audiences know and love today. Although born around the same time as Allegri, Anerio died relatively young, but he left us a wealth of splendid double-choir motets. His setting of *Regina caeli laetare* and the *Litaniae Beatissimae Virginis Mariae* are brilliantly crafted and, at times, break with tradition with just a hint of the Baroque. I think many of you listening will also be surprised by the contrapuntal skills that Allegri displays in the Gloria of his *Missa In lectulo meo* – a far cry from the simplicity of the *Miserere*.

This is quite simply glorious music; it is timeless and I have no doubt will enrich all our lives just as it did for people centuries ago.

Harry  
Anierio.

Graffito by Josquin in  
Sistine Chapel, Rome.



1	Plainsong	De Lamentatione	3.34
2	Tomás Luis de VICTORIA	Tenebrae Responsories for Holy Saturday 1-6	
3		I. Recessit pastor noster	3.21
4		II. O vos omnes	3.03
5		III. Ecce quomodo moritur iustus	5.17
6		IV. Astiterunt reges	2.06
7		V. Aestimatus sum	2.28
8	JOSQUIN Desprez	VI. Sepulto Domino	3.58
9	Felice ANERIO	Pater noster / Ave Maria	6.07
10	JOSQUIN Desprez	Litaniae Beatissimae Virginis Mariae	6.03
11	Gregorio ALLEGRI	Gaude virgo mater Christi	2.33
12	JOSQUIN Desprez	Gloria from Missa In lectulo meo	4.47
13	Gregorio ALLEGRI	Illibata Dei virgo	6.56
14	Felice ANERIO	Miserere – <i>its evolution</i>	11.34
15	Tomás Luis de VICTORIA	Regina caeli laetare a8	2.32
		Salve Regina a8	8.24
		<b>Total Running Time:</b>	72.45

## THE CALL of ROME

The call of Rome was heard by many in the early modern period: pilgrims and clerics, artists and craftsmen, cooks and courtesans – and musicians. These last came for various reasons: in the early Renaissance period a Rome-centred bureaucracy controlled church appointments throughout Europe. Singers – usually clerics – found that a period in the papal choir, or working for a cardinal, helped them obtain such appointments. Beyond that, opportunities for employment in the expanding city were many. From the time of its return from Avignon in the early 15th century, the papacy sought to transform Rome into both the capital of a princely state and the foremost pilgrimage centre in Western Christendom. Building programmes, aimed at renewing churches, palaces and houses, attracted workmen and artists; service industries expanded and the city was totally refashioned. Musicians were required by the papal court, by an increasing number of churches (including those of foreign nationalities), by cardinals and aristocratic families, bankers and

diplomats. In the second half of the 16th century there were new seminaries and colleges, as well as hospitals and a burgeoning lay confraternity movement. Singing and instrumental playing accompanied church services, processions, banquets, jousts and other entertainments. It is therefore not surprising that musicians flocked to Rome, from Northern Europe initially, but also from Spain, Germany and other Italian states.

Josquin Desprez, the best-known European composer of the early 16th century, spent five years (1489-94) as a member of the papal choir which had been expanded in the 1470s by Pope Sixtus IV, who also built the Sistine Chapel for papal liturgies. Like other singers, Josquin carved his name on the wall of the chapel's choir-loft; these graffiti have recently come to light as a result of restoration. Although having independent means, he still coveted a church position in his native Condé-sur-l'Escaut (now in Northern France) which his period in Rome helped

him obtain. Josquin had a strong sense of his own worth, illustrated by his Marian motet *Illibata Dei virgo* which survives in a papal chapel manuscript. The text of the first part is an acrostic, where the initial letter of each line spells out the name “Josquin Desprez”. The tenor part has a recurring three-note motif, solemnised as “la-mi-la” (A-E-A), standing for “Mari-a”. There are 29 repetitions, with one final note added to make a total of 88 in the tenor part; this is also the result of adding up the number equivalents of the letters which make up “Desprez” (a=1, b=2 etc., with i and j both=9 and u and v both=20). Josquin has thus embedded his own name with that of the Virgin Mary in a piece which celebrates her various attributes. Although an early work, *Illibata* shows the composer’s mastery of musical structure. The first part uses lengthy duets, alternating between higher and lower pairs of voices, with occasional tuttis; later, the speed quickens and the texture becomes denser, with more frequent occurrences of the ostinato figure. After a lively triple-time section, the pace slows again for the final “Ave Maria” peroration.

Josquin’s trademark duets and use of imitation between the voices are very much to the fore in his later Marian motet, *Gaude virgo mater Christi* which celebrates the joys experienced by Mary. Here the words of Luther are well illustrated: “[Josquin] is the master of the notes, which do as he wills; other composers must do as the notes will”. Hear how the music matches the words “*Christo ascendente*” (Christ ascending) with rising scales, the lively syncopations at “*ubi fructus ventris tui*” (where the fruit of your womb) and the joyous “*Alleluia*” ending. Josquin’s six-voice setting of two linked well-known prayers, *Pater noster* and *Ave Maria*, is recognised as one of his finest achievements. He clearly thought highly of it himself, since he left money for the motet to be sung outside his house during processions after his death. Based on a canon between the two tenor parts, it has a rather sombre character with little dissonance and lots of hypnotic repetitions. Holy Week was a period of particular religious intensity in Rome, when pilgrims crowded the streets and confraternities organised processions which included floats, flagellants, groups of chanting friars

and singers of polyphony. Churches and oratories hosted the Tenebrae offices, pared-down versions of Matins and Lauds which were dramatised by gradually extinguishing candles and lights, and ended with the singing of the *Miserere* (Psalm 51) in total darkness. The lessons, taken from the Lamentations of Jeremiah, were sung to a special tone, heard at the opening of this programme. Each was followed by one of a series of responsories telling the story of Christ’s Passion: those for Holy Saturday describe the repose of his body in the tomb while he harrowed Hell (*Recessit pastor noster, Aestimatus sum, Sepulto Domino*); they also highlight his role as the wronged and suffering Saviour (*O vos omnes, Ecce quomodo moritur iustus, Astiterunt reges*).

The Spanish composer Tomás Luis de Victoria’s call to Rome was initially to study for the priesthood, but he became heavily involved with two confraternities for immigrant Spaniards, as well as with the newly-founded Oratorian congregation of the charismatic Saint Philip Neri (with whom he shared lodgings), and he ended up staying for 20 years. Although he was not a

member of the papal choir, its library holds an early version of his music for Holy Week, revised for publication in 1585 just before he returned to Spain. His settings of the Holy Saturday responsories are among his most emotionally-charged music, particularly *O vos omnes*, one of his iconic works.

While in Rome, Victoria helped pioneer the polychoral style for two or more separate choirs. This expanded the possibilities for textural variety while ensuring that the words were clearly heard. His eight-voice *Salve Regina* is a prime example of this early Roman style, favouring long phrases for individual choirs and reserving the double-choir tutti for particular effects. After four verses for single choir, our patience is rewarded when both choirs ring out gloriously on “*Eia ergo*”. Here Victoria exploits to the full his three soprano parts and an unusually wide three-octave choral range. Even more effective is the final verse “*O clemens...*”, which contains some of his most sublime music. He clearly thought so too, since he repeats the final “*O dulcis Virgo Maria*” section, with its soaring high notes and closely-packed descending scales.

Felice Anerio was born in Rome to a musical family: his father played trombone in the papal wind band while his younger brother Giovanni Francesco was also a successful composer (the two are often confused!). Felice trained as a choirboy with Palestrina at St Peter's Basilica and subsequently held positions as choirmaster at a number of the city's institutions. When Palestrina died in 1594, Felice was appointed composer to the papal choir in his place; this was due to the intervention of his patron, the papal nephew Cardinal Pietro Aldobrandini, and was not welcomed by the members, who would have preferred a new singer – they already had a number of composers in their ranks. Anerio's double-choir *Regina caeli laetare* shows how the polychoral idiom had developed by the early 17th century: the text is now much more fragmented between the choirs, with lots of quick-fire exchange. Slower sections based on plainchant alternate throughout with bouncy "*Alleluias*" celebrating the joy of Easter.

Litanies were a staple item of processions but Anerio's double-choir *Litaniae Beatissimae Virginis Mariae* is more

likely to have been sung indoors, by professional singers in front of an image of the Virgin. It shows tremendous skill in ensuring that a repetitive text, which might have become tedious, is continually energised through endlessly varied choral textures and rhythms. There is a beautiful moment at the start of the final section when the two soprano parts alone sing "*Regina angelorum*", before the full might of the heavenly choirs brings the piece to a resounding close.

Our fourth featured composer, Gregorio Allegri, was also born in Rome. He served for 23 years in the papal choir, where he was particularly regarded for his contrapuntal skills, carrying on the tradition which went back to Josquin. His double-choir *Missa In lectulo meo* owes more to Anerio's style than to Victoria's. Reworking a motet by the Liège-born Pierre Bonhomme (one of the last musicians from Northern Europe to answer the call of Rome), Allegri breaks up the Gloria text into short phrases which bounce between the choirs like an extended tennis volley. There are some bouncy rhythms, particularly towards the end, and a

very beautiful tutti setting of the words "*Jesu Christi*" towards the end of the first section.

The most renowned of all the pieces composed for the Sistine chapel was undoubtedly Allegri's *Miserere*. For a century and a half it was the preferred setting for Holy Week, achieving the status of star tourist attraction by the mid-18th century. The basic composition was actually very simple: two choirs, one of four soloists, the other in five parts, sang alternate verses interspersed with plainchant. The writing used simple chordal textures with lightly ornamented cadences; the whole pattern was repeated six times. What excited those who heard it, though, were the *abellimenti*, the ornaments which the singers increasingly added over time, spinning out the music in an ever more elaborate filigree. None of this was formally written down – it was famously guarded as a papal secret – until after the Napoleonic wars, but naturally everybody tried to get a copy; the young Mozart notably transcribed it from memory and others left attempts. This performance provides a special opportunity

to follow the work's development. With the help of Ben Byram-Wigfield, who has done a special study of the piece, Harry Christophers has put together a version which mirrors its historical progress. Starting with the simple Allegri original, layers of ornamentation are added to successive verses, taken from a few surviving sources or imitating their style. Note the chromatic steps in the first half of the solo verse which were a typical feature of the late-18th-century version. The performance ends with the well-known high-C version, though not quite the familiar one; this top note first appeared in the 20th-century King's College, Cambridge version.

These four composers represent all that was best about the music written for the papal choir and in early modern Rome more generally: a passionate commitment to the text, and to compositional and improvisational skill. This music helped attract pilgrims and tourists historically, and continues to weave its magic on us today.

Noel O'Regan © 2019

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



# MUSIC, MYSTERY AND MEANING

In the late-medieval Europe that witnessed the genius of Josquin Desprez, aesthetic experience was a gateway to the numinous and transcendent. Continental Christianity was characterised by the belief that there was a sense of abundance in the generosity of the heavens, which flowed out through the world in nature and the arts, allowing people to be open to the divine. In today's multi-faith and partly secularised context the arts, and music in particular, still offer an important way into finding a path that can expand and enhance our experience of the world and help us to perceive the reality and truth of something beyond individualistic materialism. Through relationships we may perceive a spark of divinity, or spirit, and in art and music we might take that experience one stage further and intuit a deep knowledge of the spiritual life that cannot be found by reasoned argument or deductive thinking.

There are good evolutionary reasons for this. Music, and in particular singing, played an important part in early human

development, social interaction and ritual practice. Singing as a primary form of communication pre-dates speech and language itself, as Iain McGilchrist has shown: "... the control of voice and respiration needed for singing came into being long before they would ever have been required by language... intonation, phrasing and rhythm develop first; syntax and vocabulary come only later." Therefore "our love of music reflects the ancestral ability of our mammalian brain to transmit and receive basic emotional sounds." This love of music, which developed largely in the right hemisphere of the brain, was concerned with communication, social cohesion and harmony and helped bond people together in community. In the age of modernity, from the 16th to the 20th centuries, language and the printed word dominated society for generations. However, in the 21st century and an age of post-modernity and post-secularism, even when commitments to the life and doctrine of some religious institutions are waning, the search for spiritual encounter and relationship is as

strong as ever. The work of the evolutionary psychologist Robin Dunbar and others shows us that music, and especially singing, is not "auditory cheesecake" as Steven Pinker would have it, a kind of sweet extra to life that has no evolutionary function. It is rather a fundamental part of our make-up as human beings. This was as much understood by Josquin in the 15th century as it was a millennium earlier by the great medieval music theorist Boethius, who was aware of music's essential nature to the human experience: "Music is so naturally united with us that we cannot be free from it even if we so desired."

This phenomenon is just as true today, whether we have religious belief or not. As John Gray has written, "A godless world is as mysterious as one suffused with divinity, and the difference between the two may be less than you think." The physical and neurological experience of music, whether composing, performing or listening, helps us to order our world. In the words of Anthony Storr:

"Music exalts life, enhances life, and gives it meaning. Great music outlives

the individual who created it. It is both personal and beyond the personal. For those who love it, it remains as a fixed point of reference in an unpredictable world. Music is a source of reconciliation, exhilaration, and hope which never fails ... It is irreplaceable, undeserved, transcendental blessing."

Such a blessing helps us to find a greater optimism for the future. Through this experience we approach, with meaning, the awesome mystery of our existence.

The sacred music in this programme is suffused with Catholic religious doctrine. Josquin's pre-Reformation devotion is complimented by Anerio's and Victoria's post-Tridentine passionate intensity and Allegri's sublime vision. Yet, in today's post-secular west, the music reaches beyond the bounds of doctrinal and institutional propositional belief and out to the world hungry for spiritual nourishment, because music that speaks deeply into the human condition, promotes human flourishing and evokes spiritual meaning, appeals to believers and non-believers alike. It relates to

the experience, encounter and relationality that transcend us and the world around us. Beauty can help us to intuit a truth beyond the confines of our materialist existence and lead us to the source of all truth, which is ultimately love, a truth that some call “God”.

Whether we listen to the glorious sounds of this sacred music in a secular or religious space, whether we are confessional believers, seeking religious meaning in the

sacred words, or have a less definite sense of the divine or spirituality, we can all find meaning in the numinous mystery of the music. No art form better conveys meaning and, in the words of George Steiner, “... communicates to our senses and to our reflection what little we can grasp of the naked wonder of life.”

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# § The Sixteen

## SOPRANO

Julie Cooper  
Grace Davidson \*  
Sally Dunkley \*  
Katy Hill  
Kirsty Hopkins  
Alexandra Kidgell  
Charlotte Mobbs  
Ruth Provost

## ALTO

Ian Aitkenhead \*  
David Clegg \*  
Daniel Collins  
David Gould  
Edward McMullan  
Kim Porter  
Christopher Royall \*

## TENOR

Simon Berridge  
Jeremy Budd \*  
Mark Dobell  
Steven Harrold  
William Knight \*  
George Pooley

## BASS

Ben Davies  
Eamonn Dougan  
Tim Jones  
Rob Macdonald

\* Track 13 only

# 1 Plainsong De Lamentatione

*De Lamentatione Jeremiae Prophetae.*

HETH. *Misericordiae Domini,  
quia non sumus consumpti;  
quia non defecerunt miserationes eius.*

HETH. *Novi diluculo,  
multa est fides tua.*

HETH. *Pars mea Dominus,  
dixit anima mea;  
propterea exspectabo eum.*

TETH. *Bonus est Dominus sperantibus in eum,  
animae quaerenti illum.*

TETH. *Bonum est praestolari cum silentio  
salutare Dei.*

TETH. *Bonum est viro cum portaverit iugum  
ab adolescentia sua.*

JOD. *Sedebit solitarius, et tacebit,  
quia levavit super se.*

JOD. *Ponet in pulvere os suum,  
si forte sit spes.*

JOD. *Dabit percutienti se maxillam,  
saturabitur opprobriis.*

*Jerusalem, Jerusalem,  
convertere ad Dominum Deum tuum.*

From the Lamentation of Jeremiah the Prophet.

HETH. It is thanks to the Lord's mercy  
that we are not consumed,  
for his mercies are never lacking.

HETH. With each dawn  
I witness how great is your faithfulness.

HETH. The Lord is my portion,  
my soul has declared;  
therefore I will hope in him.

TETH. The Lord is good to those who wait for him,  
to the soul that seeks him.

TETH. It is good to wait in silence  
for the salvation of God.

TETH. It is good for man to bear God's yoke  
from his youth.

JOD. Then will he sit in solitude and in silence  
when the Lord fixes it upon him

JOD. To put his mouth to the dust,  
in hopeful trust,

JOD. And to offer his cheek to the striker,  
and be overwhelmed with insults.

Jerusalem, Jerusalem;  
turn again to the Lord your God.

Tomás Luis de VICTORIA (1548-1611)

## Tenebrae Responsories for Holy Saturday 1-6

Soli: Alexandra Kidgell, Katy Hill *soprano*, Daniel Collins *alto*,  
Mark Dobell *tenor*, Ben Davies *bass*

### [2] I. Recessit pastor noster

*Recessit pastor noster, fons aquae vivae,  
ad cuius transitum sol obscuratus est.  
Nam et ille captus est,  
qui captivum tenebat primum hominem.  
Hodie portas mortis et seras pariter  
Salvator noster dirupit.*

*Destruxit quidem claustra inferni,  
et subvertit potentias diaboli.*

Our shepherd, the fount of the living water,  
is gone, at whose passing the sun was darkened.  
For he himself is taken,  
who held captive the first man.  
Today our Saviour has burst the gates of death,  
broken their locks.

Indeed he has destroyed hell's prison,  
and overthrown the might of the devil.

### [3] II. O vos omnes

*O vos omnes, qui transitis per viam,  
attendite, et videte  
si est dolor similis sicut dolor meus.*

*Attendite, universi populi,  
et videte dolorem meum.*

O all you that pass by the way,  
attend and see,  
if there be any sorrow like my sorrow.

Look, all you peoples,  
and see my sorrow.

### [4] III. Ecce quomodo moritur iustus

*Ecce quomodo moritur iustus,  
et nemo percipit corde,  
et viri iusti tolluntur,  
et nemo considerat.  
A facie iniquitatis  
sublatus est iustus,  
et erit in pace memoria eius.*

*Tamquam agnus coram tondente se obmutuit,  
et non aperuit os suum:  
de angustia,  
et de iudicio sublatus est.*

Behold how the just man meets his death,  
and no one takes it to heart,  
and just men are swept away,  
and no one has a care.  
The just man has been removed  
from the sight of iniquity,  
and his memory shall be in peace.

Like a lamb before the shearer he was mute,  
and opened not his mouth:  
he has been taken away  
from distress and from judgement.

### [5] IV. Astiterunt reges

*Astiterunt reges terrae,  
et principes convenerunt in unum  
adversus Dominum, et adversus Christum eius.*

*Quare fremuerunt gentes,  
et populi meditati sunt inania?*

The kings of the earth have risen up,  
and the princes have gathered together  
against the Lord, and against his Christ.

Why are the nations in uproar,  
and the peoples cherishing vain thoughts?



## 6 V. Aestimatus sum

*Aestimatus sum cum descendentibus in lacum;  
factus sum sicut homo sine adiutorio,  
inter mortuos liber.*

I am reckoned among those who go down to the pit;  
I have become like a man without help,  
a man free only among the dead.

*Posuerunt me in lacu inferiori,  
in tenebrosis, et in umbra mortis.*

They have laid me in the lower pit  
in darkness, and in the shadow of death.

## 7 VI. Sepulto Domino

*Sepulto Domino, signatum est monumentum,  
volventes lapidem ad ostium monumenti,  
ponentes milites, qui custodirent illum.*

Once the Lord was buried, they sealed up the tomb,  
and rolled a stone before the entrance to the sepulchre,  
placing soldiers to guard it.

*Accedentes principes sacerdotum ad Pilatum,  
petierunt illum.*

The chief priests went to Pilate  
and petitioned him.

## 8 JOSQUIN Desprez (c.1452-1521) Pater noster / Ave Maria

*Pater noster, qui es in caelis,  
sanctificetur nomen tuum.  
Adveniat regnum tuum.  
Fiat voluntas tua sicut in caelo et in terra.*

Our Father, who art in heaven,  
hallowed be thy name,  
thy kingdom come, thy will be done  
on earth as it is in heaven.

*Panem nostrum quotidianum da nobis hodie,  
et dimitte nobis debita nostra,  
sicut et nos dimittimus debitoribus nostris.  
Et ne nos inducas in tentationem:  
sed libera nos a malo.*

Give us this day our daily bread,  
and forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil.

*Ave Maria, gratia plena, Dominus tecum:  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui Jesu.  
Sancta Maria, regina caeli, dulcis et pia,  
o mater Dei, ora pro nobis peccatoribus,  
ut cum electis te videamus.*

Hail Mary, full of grace, the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, queen of heaven, sweet and faithful,  
O mother of God, pray for us sinners,  
that among the chosen we may behold thee.

## 9 Felice ANERIO (1560-1614) Litaniae Beatissimae Virginis Mariae

*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 Genitrix: ora pro nobis.*

Lord, have mercy on us.  
Christ, have mercy on us.  
Christ, hear us.  
Christ, graciously hear us.  
God the Father of Heaven, have mercy on us.  
God the Son, Redeemer of the world, have mercy on us.  
God the Holy Ghost, have mercy on us.  
Holy Trinity, one God, have mercy on us.  
Holy Mary, pray for us.  
Holy Mother of God, pray for us.

*Sancta Virgo virginum: ora pro nobis.*  
*Mater Christi: ora pro nobis.*  
*Mater purissima: ora pro nobis.*  
*Mater castissima: ora pro nobis.*  
*Mater inviolata: ora pro nobis.*  
*Mater misericordiae: ora pro nobis.*  
*Mater Creatoris et Salvatoris: ora pro nobis.*  
*Virgo prudentissima: ora pro nobis.*  
*Virgo potens: ora pro nobis.*  
*Virgo clemens: ora pro nobis.*  
*Virgo fidelis: ora pro nobis.*  
*Sedes Sapientiae: ora pro nobis.*  
*Causa nostra laetitiae: ora pro nobis.*  
*Rosa mystica: ora pro nobis.*  
*Turris Davidica: ora pro nobis.*  
*Ianua Caeli: ora pro nobis.*  
*Stella matutina: ora pro nobis.*  
*Salus infirmorum: ora pro nobis.*  
*Regina Angelorum: 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.*  
*Intercede pro nobis Dominum.*

Holy Virgin of virgins, pray for us.  
 Mother of Christ, pray for us.  
 Mother most pure, pray for us.  
 Mother most chaste, pray for us.  
 Mother inviolate, pray for us.  
 Mother of mercy, pray for us.  
 Mother of our Creator and Saviour, pray for us.  
 Virgin most prudent, pray for us.  
 Virgin powerful, pray for us.  
 Virgin merciful, pray for us.  
 Virgin faithful, pray for us.  
 Seat of Wisdom, pray for us.  
 Cause of our joy, pray for us.  
 Mystical rose, pray for us.  
 Tower of David, pray for us.  
 Gate of Heaven, pray for us.  
 Morning star, pray for us.  
 Health of the sick, pray for us.  
 Queen of Angels, 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.  
 Intercede with the Lord for us.

## 10 JOSQUIN Desprez **Gaude virgo mater Christi**

*Gaude, virgo mater Christi,*  
*quae per aurem concepisti,*  
*Gabriele nuntio.*

*Gaude, quia Deo plena*  
*peperisti sine poena,*  
*cum pudoris lilio.*

*Gaude, quia tui nati*  
*quem dolebas mortem pati,*  
*fulget resurrectio.*

*Gaude Christo ascendente,*  
*et in coelum te vidente,*  
*motu fertur proprio.*

*Gaude quae post ipsum scandis,*  
*et est honor tibi grandis,*  
*in caeli palatio.*

*Ubi fructus ventris tui,*  
*nobis detur per te frui,*  
*in perenni gaudio.*  
*Alleluia.*

Rejoice, virgin Mother of Christ  
 who conceived through your ear,  
 by the messenger, Gabriel.

Rejoice, for full of God  
 you gave birth without pain,  
 retaining the lily of modesty.

Rejoice, for your Son,  
 whose death you mourned,  
 shines in his resurrection.

Rejoice, for as Christ ascends,  
 and sees you in heaven,  
 he is borne up by his own power.

Rejoice, you who ascend after him,  
 for great honour awaits you  
 in the courts of heaven.

There may the fruit of your womb  
 through you be given to us to enjoy  
 in everlasting happiness.  
 Alleluia.

## 11 Gregorio ALLEGRI (1582-1652)

### Gloria from Missa In lectulo meo

*Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.*

*Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.*

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.*

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe,  
cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.*

Glory be to God on high,  
and on earth peace to men of good will.  
We praise you, we bless you,  
we adore you, we glorify you.  
We give you thanks  
for your great glory.

Lord God, heavenly King,  
God the Father almighty.  
Lord, only-begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father.

You take away the sins of the world,  
have mercy upon us.  
You take away the sins of the world,  
receive our prayer.  
You are seated at the right hand of the Father,  
have mercy upon us.

For you alone are Holy,  
you alone are the Lord,  
You alone are the Most High, Jesus Christ,  
with the Holy Spirit  
in the glory of God the Father.  
Amen.

## 12 JOSQUIN Desprez **Illibata Dei virgo**

[bold letters at the start of each line of stanza 1 form the acrostic 'IOSQVIN DES PREZ']

*Illibata Dei virgo nutrix,  
Olympi tu regis o genitrix,  
Sola parens verbi puerpera,  
Quae fuisti Evae reparatrix,  
Viri nephas tuta mediatrix,  
Illud clara luce dat scriptura.  
Nata nati alma genitura,  
Des ut laeta musarum factura  
Prevaleat hymnus et sit Ave,  
Roborando sonos ut guttura,  
Efflagitent laude teque pura  
Zelotica arte clament Ave.*

*Ave virginum decus hominum  
coelique porta.  
Ave lilium, flos humilium,  
virgo decora.  
Vale ergo, tota pulchra ut luna,  
electa ut sol clarissima gaude.  
Salve tu sola cum sola amica  
Consola “la mi la” canentes in tua laude.  
Ave Maria, mater virtutum, veniae vena.  
Ave Maria, gratia plena, Dominus tecum.  
Amen.*

Inviolat mother, nurse of God,  
O you, mother of Olympus's ruler,  
Who alone gave birth to the Word,  
Who made good the sin of Eve,  
And are the advocate for man in his wickedness  
As the scriptures clearly tell us,  
Nurturing daughter who would bear your own Son;  
Grant that this hymn, the happy work of muses,  
May work its power and be an 'Ave'  
To give strength to sound, as our voices  
Make their earnest prayer of praise and cry 'Ave'  
To you with chaste and fervent art.

Hail, crown of all human virginity  
and gateway to heaven.  
Hail, lily, flower of humility,  
beautiful virgin.  
Hail, then, all beautiful as the moon,  
and rejoice, chosen one, brilliant as the sun.  
Hail to you alone, who alone bring loving comfort  
to those who sing 'la mi la' in your praise.  
Hail Mary, mother of virtues, rich vein of pardon.  
Hail Mary, full of grace, the Lord is with you.  
Amen.

### 13 Gregorio ALLEGRI *Miserere – its evolution*

Solo quartet:

Grace Davidson, Kirsty Hopkins *soprano*, Kim Porter *alto*, Eamonn Dougan *bass*

*Miserere mei, Deus:  
secundum magnam misericordiam tuam.*

*Et secundum multitudinem miserationum  
tuarum: dele iniquitatem meam.*

*Amplius lava me ab iniquitate mea:  
et a peccato meo munda me.*

*Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.*

*Tibi soli peccavi  
et malum coram te feci:  
ut iustificeris in sermonibus tuis,  
et vincas cum iudicaris.*

*Ecce enim in iniquitatibus conceptus sum:  
et in peccatis concepit me mater mea.*

*Ecce enim veritatem dilexisti:  
incerta et occulta sapientiae tuae  
manifestasti mihi.*

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

Have mercy upon me, O God,  
according to the greatness of your mercy.

And according to the multitude of your mercies,  
cancel out all with my sins.

Wash me more and more from my wickedness  
and cleanse me of my sin.

For I acknowledge my faults,  
and my sin counts always against me.

Against you alone have I sinned  
and done what is evil in your sight:  
so that you are justified when you judge,  
and clear when you pass sentence.

For look, I was conceived in wickedness,  
and in sin my mother carried me in the womb.

And see, you delight in the truth,  
and have revealed to me the hidden mysteries  
of your wisdom.

You will sprinkle me with hyssop,  
and I shall be clean:  
you will wash me,  
and I shall be made whiter than snow.

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

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

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

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

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

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

*Libera me de sanguinibus, Deus,  
Deus salutis meae:  
et exaltabit lingua mea iustitiam tuam.*

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

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

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

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

You will make me hear of joy and gladness  
and the bones which were broken will rejoice.

Turn your face away from my sins  
and do away with all my misdeeds.

Make me a clean heart, O God,  
and renew an upright spirit within my heart.

Do not cast me away from your presence  
nor take your holy spirit from me.

Give me again the joy of your salvation  
and strengthen me with the spirit that leads.

Then I will teach the wicked your ways,  
and sinners will be converted to you.

Deliver me from blood-guiltiness, O God,  
the God of my salvation:  
and my tongue will exalt your righteousness.

Open my lips, Lord,  
and my mouth will declare your praise.

For if you had wanted sacrifices  
I would have offered them to you,  
but you take no pleasure in burnt-offerings.

The sacrifice God wants is a spirit that has been  
tried: a contrite and humbled heart, O God,  
you will never despise.

Show kindness to Sion  
in your great goodwill  
and build up the walls of Jerusalem.

*Tunc acceptabis sacrificium iustitiae,  
oblationes et holocausta:  
tunc imponent super altare tuum vitulos.*

Then you will accept the rightful sacrifice,  
the burnt-offerings and oblations:  
then will they offer young bullocks on your altar.

## 14 Felice ANERIO Regina caeli laetare a8

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

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

## 15 Tomás Luis de VICTORIA Salve Regina a8

*Salve Regina, mater misericordiae:  
vita, dulcedo et spes nostra, salve.  
Ad te clamamus, exsules filii Evae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, advocata nostra,  
illos tuos misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia,  
O dulcis Virgo Maria.*

Hail, Queen, Mother of mercy:  
our life, our sweetness and hope, hail.  
To you we cry, banished children of Eve.  
To you we send up our sighs,  
mourning and weeping in this vale of tears.  
Therefore, our advocate,  
turn your merciful eyes towards us,  
and after our exile here  
show us Jesus, the blessed fruit of your womb.  
O kind, O merciful,  
O sweet Virgin Mary.

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 recently collaborated with BBC Radio 3 presenter Sara Mohr-Pietsch to produce a book published by Faber & Faber entitled *A New Heaven: Choral Conversations* in celebration of the group's 40th anniversary.

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, Northumbria, Canterbury Christ Church and Kent.

## § 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



Photograph: Fredog

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.

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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