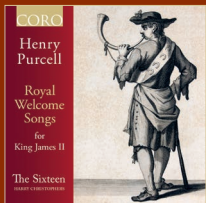


HENRY PURCELL

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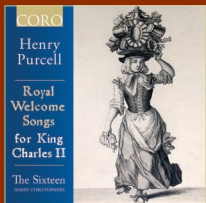


Royal Welcome Songs for King James II

"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

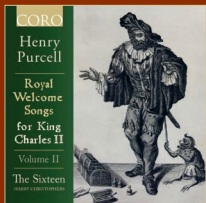


Royal Welcome Songs for King Charles II

"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



Royal Welcome Songs for King Charles II, Vol II

"The symphony is played with neatly poised sincerity by an excellent string band...the full gamut of Purcell's mastery is on offer"

GRAMOPHONE

COR16173

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COR16182

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Henry Purcell

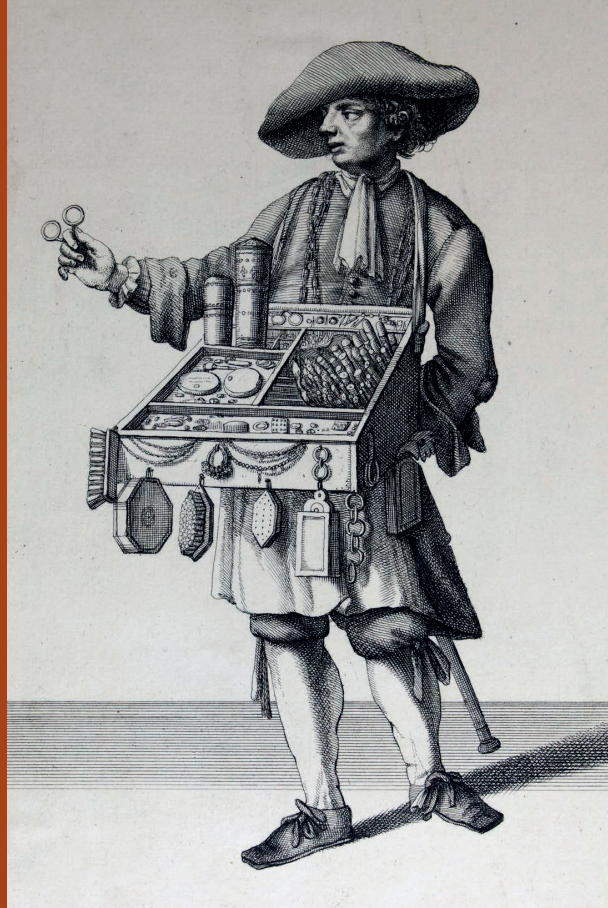
Royal Welcome Songs

for King Charles II

Volume III

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, overtures 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, 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 religious poetry by the likes of Francis Quarles (*Close thine eyes and sleep secure*) or theatrical lyrics like the boisterous sea song *Blow, Boreas, blow*, he often had to endure setting some poor poetry where the predictable scansion would test any composer. His Welcome Song *From those serene and rapturous joys* is a work of art; one will never know how Purcell, let alone his singers, kept a straight face with Flatman's hilarious overindulgence in hyperbole. Methinks Flatman was a better miniaturist painter than he was a poet. But it is not only Purcell's 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 and I have included here one of his most famous verse anthems, *Rejoice in the Lord alway*. As a chorister at Canterbury Cathedral, I knew it solely as "The Bell Anthem" because of the descending scales in its string parts simulating the pealing of bells – such a simple effect. One of the beauties of this series for me has been delving into the numerous sacred songs he wrote; there are so many but the tenor duet *O praise the Lord, all ye heathen* with its subtle changes of tempo and short, fun filled *Alleluias* for the full choir is a gem. 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), two recorders 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
Chimpen,

This recording was made possible by the generous support of Michael & Sally Payton.

Henry Purcell (1659-95)

- | | | |
|----|---|------|
| 1 | Rejoice in the Lord alway Z49 (c.1682-85)
Daniel Collins <i>alto</i> , George Pooley <i>tenor</i> , Ben Davies <i>bass</i> | 7.50 |
| 2 | Chaconne ‘Two in one upon a ground’ (<i>Dioclesian</i>) Z627 (1690) | 2.46 |
| 3 | Close thine eyes and sleep secure (‘ Upon a quiet conscience ’) Z184 (1688)
Katy Hill <i>soprano</i> , Ben Davies <i>bass</i> | 3.51 |
| 4 | Blow, Boreas, blow (<i>Sir Barnaby Whigg</i> or <i>No Wit Like a Woman’s</i> Z589) (1681)
Mark Dobell <i>tenor</i> , Stuart Young <i>bass</i> | 4.07 |
| 5 | O all ye people, clap your hands Z138 (c.1680)
Kirsty Hopkins, Katy Hill <i>soprano</i> , George Pooley <i>tenor</i> , Stuart Young <i>bass</i> | 2.57 |
| 6 | Catch: Come, my hearts, play your parts Z246 (1685)
Mark Dobell, Jeremy Budd, George Pooley <i>tenor</i> | 1.13 |
| | WELCOME SONG: What shall be done in behalf of the man? Z341 (1682) | |
| 7 | Symphony | 4.02 |
| 8 | What shall be done in behalf of the man?
Daniel Collins <i>alto</i> , Jeremy Budd <i>tenor</i> , Ben Davies, Stuart Young <i>bass</i> | 2.48 |
| 9 | All the grandeur he possesses
Jeremy Budd <i>tenor</i> | 1.30 |
| 10 | Let us sing the praises
<i>Chorus</i> | 1.02 |
| 11 | Mighty Charles
Katy Hill <i>soprano</i> , Daniel Collins <i>alto</i> , Jeremy Budd <i>tenor</i> , Ben Davies, Stuart Young <i>bass</i> | 3.35 |
| 12 | May all factious troubles cease
Kirsty Hopkins, Katy Hill <i>soprano</i> | 2.20 |

- | | | |
|----|---|------|
| 13 | Overture in D minor Z771 (unknown) | 3.23 |
| 14 | Thy genius, lo! (<i>The Massacre of Paris</i> Z604) (1693)
Ben Davies <i>bass</i> | 3.33 |
| 15 | O praise the Lord, all ye heathen Z43 (before 1681)
Jeremy Budd, Mark Dobell <i>tenor</i> | 3.22 |
| 16 | Retir’d from any mortal’s sight
(<i>The History of King Richard the Second</i> or <i>The Sicilian Usurper</i> Z581) (1681)
Jeremy Budd <i>tenor</i> | 3.28 |
| | WELCOME SONG: From those serene and rapturous joys Z326 (1684) | |
| 17 | Symphony | 4.01 |
| 18 | From those serene and rapturous joys
Jeremy Budd <i>tenor</i> | 3.03 |
| 19 | Behold th’indulgent Prince is come
Ben Davies <i>bass</i> | 1.19 |
| 20 | Welcome home
Kirsty Hopkins, Katy Hill <i>soprano</i> | 3.20 |
| 21 | Welcome as soft refreshing show’rs
Stuart Young <i>bass</i> | 2.31 |
| 22 | Welcome, more welcome does he come
Mark Dobell <i>tenor</i> | 3.46 |
| 23 | Nor does the sun more comfort bring
Jeremy Budd <i>tenor</i> , Ben Davies <i>bass</i> | 0.58 |
| 24 | With trumpets and shouts we receive the World’s Wonder
Daniel Collins <i>alto</i> | 3.17 |

Total Running Time: 72.27

Royal Welcome Songs and Odes for King Charles II

George Savile, Marquess of Halifax – who knew him well – wrote a breathtakingly candid “Character of King Charles II”. It was not published until 1750, when Halifax and Charles were both long dead. Charles would not have been pleased to read it but he never got the chance. These among Halifax’s section headings and comments will give the gist: “His DISSIMULATION”; “His AMOURS, MISTRESSES, &c.”; “His CONDUCT to his MINISTERS” (“He lived with his ministers as he did with his mistresses; he used them, but he was not in love with them”); “His TALENTS, TEMPER, HABITS, &c.” (“This principle of making the love of ease exercise an entire sovereignty in his thoughts would have been less censured in a private man than might be in a Prince”).

Charles was lazy, untrustworthy, recklessly extravagant and (as it seemed to Halifax and many others at court) recklessly oversexed, attending much more energetically

to his many extra-marital affairs than he did to the affairs of state. Modern historians back Halifax’s judgement by and large.

Charles’s character flaws were explicable. Only 18 when his father Charles I was executed, he had spent a bruising decade in exile living on the charity of various European ruling families. But for a newly restored monarch in whom so much hope had been invested they were profoundly debilitating. Early in his reign Charles did make an effort to connect with his subjects, keeping up a heavy schedule of engagements and mingling informally with the London public – walking in London’s parks, talking to people who approached him while he was out, making regular theatre visits, and so on. His ‘merry monarch’ reputation dates from this period, 1660 through to 1670 give or take. Increasing impatience with political opponents – mostly based in London –

and reluctance to engage them in debate caused Charles to spend less and less time in the capital. From about 1675 he, his courtiers and key court employees “removed” as often as they could to Newmarket (for the races), to Windsor (for long summer holidays), and latterly to Winchester, where starting in 1683 a new royal palace was under construction, even grander than Windsor. Winchester Palace had reached roof height by the time Charles died in 1685, but it was never fitted out to the royal standard of luxury once intended – serving instead as a prison, a barracks, and much more recently as an army museum complex with one wing given over to retirement flats. (Rebuilt after a ruinous fire in the late 19th century, the palace still has a definitely Restoration architectural feel.)

Charles avoided political confrontation by running away from it whenever possible. Advisers came and went. Different political factions opposed each other just as much as they opposed contentious royal policies, so their efforts to bring the king to heel tended to cancel out. Charles knew from

experience that storms left to blow over very often would. He may have been able to rationalize his dissimulation and love of ease as cunning forms of statecraft.

So, although the Restoration period really was one of exceptional innovation in science, industry and business organisation, in the arts and in architecture, and although in theory Charles II presided over all these developments for a quarter of a century (1660-1685), in practice he allowed them to happen by standing well back, ceding control to the best entrepreneurial talents in each field. (French-style central control of everything, on which Charles’s cousin Louis XIV insisted, was only possible when the person in charge had a passion for micro-management and a truly formidable work ethic.) This is the great paradox of Charles II’s reign, and perhaps the key to such success as he achieved as monarch.

Henry Purcell grew from young childhood to established professional adulthood in the service of Charles II. He was a boy chorister in the choir of the Chapel Royal, singing alongside his father and his uncle.

When his voice broke he made himself useful in a variety of court-based musical roles and quickly worked his way up to a position of moderate prestige. (Top jobs had already been taken.) Purcell identified strongly with the court – he dedicated his self-published 1683 trio sonata collection to Charles II – but he was well aware of Charles’s unreliability as a patron. Musicians who staked their all on continuing court employment were taking a big risk. Wisely, as events turned out, Purcell made an early decision to diversify, flaunting his court connections while building up the largest possible client base beyond the court. This programme shows that strategy in action. Most of the music featured was written for Charles II but some was designed for performance in the commercial theatre, and some for sale to sophisticated amateurs interested in singing and playing it at home.

Charles’s younger brother James, Duke of York, was his biggest political headache – not so much the man, as his Roman Catholic religious convictions and their constitutional implications should Charles

die without fathering any legitimate heirs. James would succeed him in that case. A Catholic head of the Church of England would struggle to command his bishops’ loyalty; and if James installed fellow Catholics in positions of military authority then the whole country could conceivably be forced to obey the will of the Pope.

By the mid-1670s it was clear that Charles’s queen Catherine could not produce children, and equally clear – since over a dozen royal bastards had been born by then – that Charles was not in any way to blame. Charles refused to divorce Catherine, and held stubbornly true to the divine right hereditary principle. If God wanted James to take his place then as far as Charles was concerned God would get his way.

As Protestant unease mounted a full-scale ‘Exclusion Crisis’ was impossible to avoid. First came the so-called ‘Popish Plot’ – fictitious, but ruthlessly exploited by Charles’s political opponents in an attempt to destabilise James. (Popish plotters planned to assassinate Charles,

allegedly, and to install James in his place.) To avoid further escalation Charles sent James into political exile: first – briefly – to Brussels, and then to Edinburgh, where on Charles’s behalf he ‘governed’ Scotland fairly inconspicuously.

While James was away, Charles’s oldest illegitimate son James, Duke of Monmouth (staunchly Protestant), made an ill-advised play for power, touring the country to drum up support and urging Charles to name him rather than James as the heir apparent. Monmouth’s parliamentary backers attempted to drive an Exclusion Bill through into law. James was their target, and their well-organised campaign came close to success. Charles killed the Exclusion Bill not by force of argument but by dissolving Parliament in March 1681. Parliament never met again during Charles’s lifetime.

Charles could keep up kingly appearances without the Parliamentary funding on which he was assumed to depend thanks to a secret subsidy paid to him by Louis XIV. His victory appeared to be complete.

Court propagandists talked of a ‘Second Restoration’, and for the rest of Charles’s reign they celebrated it incessantly. No-one at the time could foresee the political debacle over which James would preside when he did become king, leading in three short years to the revolution of 1688 – to James’s far-from-glorious deposition and the crowning of William and Mary (James’s older daughter, married to William) as Protestant co-monarchs. This is the political background to much of the music recorded here.

Two anthems in the programme – one a symphony anthem with string instruments accompanying, the other a verse anthem for voices and continuo only – can both be dated securely to Charles II’s reign. **Rejoice in the Lord alway** acquired its ‘Bell Anthem’ nickname early on. Descending scales in all four string parts (starting from the bass) do sound something like church bells: rival peals perhaps, from several different church towers. An early alternative version of the anthem does exist, minus symphonies and in consequence minus bells. *Rejoice*

in the Lord sets verses from Philipians 4; **O praise the Lord, all ye heathen** sets just two verses from Psalm 117.

Dioclesian, the 1690 'semi-opera' from which the **Chaconne 'Two in one upon a ground'** is taken, consolidated Purcell's reputation as London's leading composer of theatre music and led on to the future commissions that made him famous. *Two in one* is a clever piece of writing: a single treble line simultaneously played by two recorders over a repeating ground bass, recorder 2 starting two bars after recorder 1. Purcell composed it to buy time on stage, probably to cover a costume change or scene shift, and also to impress the amateur performers for whose benefit he meant it to be published.

Close thine eyes and sleep secure ('Upon a quiet conscience') is a deeply reassuring soprano-bass duet setting of words actually by Francis Quarles – from *Divine Fancies*, 1632 – but which, for a long time, were misattributed to Charles I. Association with Charles the royal martyr lent them a sacred aura. His calm acceptance of death

on the scaffold had Christ-like resonance, as royal propagandists were keen to stress. Purcell played loyally along.

Blow, Boreas, blow and Retir'd from any mortal's sight are two of Purcell's earliest theatre songs, from – respectively – the play *Sir Barnaby Whigg* by Thomas Durfey (1681) and *King Richard the Second*, adapted from Shakespeare by Nahum Tate (1680). *Blow, Boreas, blow* leaps energetically around to mimic the action of angry waves: it is a song specifically requested by Captain Porpuss, an old sea dog with no interest in the sort of music designed to appeal to stay-at-home salon types. *Retir'd from any mortal's sight*, sung very near the end of *King Richard II* (where Tate, not Shakespeare, had put it) presages Richard's murder at the hands of Sir Pierce of Exton. Richard has been imprisoned in Pontefract Castle; Exton waits for the music to finish and for his moment to strike.

O all ye people, clap your hands is a four-part setting of several verses from Psalm 47 in Dr John Patrick's rhyming version. These had been published in

A Century of Select Psalms, 1679, a book of which Purcell made resourceful use. Purcell copied a number of sacred part-songs, including this one, into the same autograph score-book as now contains his viol fantasias and *In Nomines* (British Library Add. MS 30930), clearly intending to create a collection of pieces suitable for domestic music-making of a determinedly improving kind.

In complete contrast, **Come, my hearts, play your parts** is a tavern song – a three-part catch – proposing willingness to drink repeated toasts to Charles II and James, Duke of York, as a suitable test of loyalty to both of them. This dates it to the Exclusion Crisis period or soon afterwards, and explains its non-appearance in catch collections published after the 1688 revolution. Loyal toasts were expected to be directed to William and Mary from then on.

The **Overture in D minor** survives in a manuscript copied by John Reading between about 1682 and 1685, while he was employed as organist of Winchester

College. It may have been a piece taken to Winchester by royal musicians during court trips to the city. Reading seized his moment if so, both to network with them and to note it down.

Two Purcell settings of **Thy genius, lo!** survive, made for two different productions of Nathaniel Lee's play *The Massacre of Paris* – and for two different singers. The play dates from the Exclusion Crisis period but, because it implied support for the exclusionist position, was not premiered until 1689. The massacre in question is that of French Huguenots, in 1572. They were Protestants and should have been better protected by Charles IX, French king at the time. The king's 'genius' visits from the spirit world, urging him to take action; but he ignores the warning and lets the massacre happen. In England a century later pro-exclusionist politicians were giving Charles II similar advice. Would this Charles listen?

Finally to the Welcome Songs. Both are modestly scored, for four-part strings and continuo. Two recorders play in

some sections of **What shall be done in behalf of the man?** Each is equipped with an expansive overture and frequent instrumental ritornelli, often marked for repetition. So the time given to the singing of James's and Charles's praises is reduced to a polite minimum. *What shall be done?* has a now-anonymous text. Thomas Flatman wrote words for **From those serene and rapturous joys**, and had them printed in the 1686 (fourth) edition of his collected *Poems and Songs*.

What shall be done in behalf of the man? marked James's permanent return from Edinburgh to Charles II's court, and the end of the Exclusion Crisis that had been keeping him away. It praises James's military achievements, presents him as Charles's loyal deputy, places him very definitely 'next in succession', admonishes the crowds who fell for Monmouth's 'pageant of royalty', celebrates a Second Restoration – but is prudently non-committal about which of the 'Twin Stars' would die first. It would have been

inappropriate to suggest that James had the makings of a better king than Charles, or to look forward in any way eagerly to the moment of potential handover.

In *From those serene and rapturous joys* Flatman took hyperbole to a ludicrous extreme. Charles's return to Whitehall after his 1684 summer break was more welcome to Londoners, apparently, even than the life returned to stone-dead Lazarus thanks to Christ's miraculous intervention. Purcell's singers no doubt kept their faces straight in actual performance, but whether they managed that in rehearsal may be doubted. The Sixteen will do their level best.

Andrew Pinnock © 2018

Royal Welcome Songs and Odes for King Charles II

1 Rejoice in the Lord alway Z49 (c.1682-1685)

Daniel Collins *alto*, George Pooley *tenor*, Ben Davies *bass*

Rejoice in the Lord alway,
and again I say rejoice.
Let your moderation be known unto all men,
The Lord is at hand.
Be careful for nothing, but in everything
By prayer and supplication with thanksgiving,
Let your requests be made known unto God.
And the peace of God which passeth all understanding,
Shall keep your hearts and minds through Jesus Christ our Lord.

Philippians 4:4-7

2 Chaconne 'Two in one upon a ground' (*Dioclesian* Z627) (1690)

3 **Close thine eyes and sleep secure**

(‘Upon a quiet conscience’) Z184 (1688)

Katy Hill *soprano*, Ben Davies *bass*

Close thine eyes and sleep secure,
Thy soul is safe, thy body sure,
He that guards thee, he thee keeps,
Who never slumbers, never sleeps.
A quiet conscience in a quiet breast
Has only peace, has only rest:
The music and the mirth of kings
Are out of tune unless she sings,
Then close thine eyes in peace, and rest secure,
No sleep so sweet as thine, no rest so sure.

Francis Quarles

4 **Blow, Boreas, blow**

(*Sir Barnaby Whigg or No Wit Like a Woman’s* Z589) (1681)

Mark Dobell *tenor*, Stuart Young *bass*

Blow, Boreas, blow,
And let thy surly winds make the billows foam and roar;
Thou canst no terror breed in valiant minds,
But spite of thee we’ll live, and find a shore.

Then cheer my hearts, and be not aw’d,
But keep the gunroom clear,

Though hell’s broke loose, and the devils roar abroad,
While we have sea-room here, boys, never fear.

Hey! how she tosses up, how far!
The mounting topmast touch’d a star,
The meteors blaz’d as through the clouds we came,
And salamander-like we live in flame.

But now, now we sink, now we go down to the deepest shades below.
Alas, alas where are we now? Who, who can tell!

Sure ‘tis the lowest room of hell,
Or where the sea-gods dwell,
With them we’ll live and reign,
With them we’ll laugh and sing and drink amain.
But see we mount, see we rise again!

Tho’ flashes of lightning and tempests of rain,
Do fiercely contend which shall conquer the main;
Tho’ the captain does swear, instead of a prayer,
And the sea is all fir’d by the demons o’th’air;

We’ll drink and defy the mad spirits that fly
From the deep to the sky,
And sing whilst loud thunder does bellow;
For Fate will still have a kind fate for the brave,
And ne’er make his grave of a saltwater wave,
To drown no, never to drown a good fellow.

Thomas Durfey

5 **O all ye people, clap your hands** Z138 (c.1680)

Kirsty Hopkins, Katy Hill *soprano*, George Pooley *tenor*, Stuart Young *bass*

O all ye people, clap your hands
And make a cheerful noise.
With acclimation to your God
Declare your inward joys.
His high perfections proclaim him greatly to be feared,
This King of all the world commands your honour and regard.
In a triumphant state our Lord is gone above the skies,
Trumpets proclaim our joys and all applaud his victories.
Sing cheerful praises to our God,
Sing praises to our King,
He is Lord of all the earth, his praise with understanding sing.
God o'er the heathen people reigns;
And in that throne is placed,
Where he in glory sits, and thence shall judge the world at last.

John Patrick

6 **Catch: Come, my hearts, play your parts** Z246 (1685)

Mark Dobell, Jeremy Budd, George Pooley *tenor*

Come, my hearts,	Then to his Highness
Play your parts	See there wine is,
With your quarts	That has passed the test
See none starts,	Above the rest,
For the King's health is a-drinking.	For those healths deserve the best.

They that shrink
From their chink,
From their drink
We will think
That of treasons they are thinking.

Anonymous



WELCOME SONG

What shall be done in behalf of the man? Z341 (1682)

Anonymous

7 **Symphony**

8 What shall be done in behalf of the man?

Daniel Collins *alto*, Jeremy Budd *tenor*, Ben Davies, Stuart Young *bass*

What shall be done in behalf of the man
In whose honour the King is delighted,
Whose conduct abroad has his enemies awed
and every proud rebel affrighted?
What shall be done to the man with whose presence
his Prince will no longer dispense,
But home to the joys of his court has invited?

His foes shall all tremble before him,
His friends little less than adore him,
And the mobile crowd who so foolishly bowed
to the pageant of royalty, fondly mistaken,
Shall at last from their dream of rebellion awaken:
And how every tongue shall make open confession
that York, Royal York, is the next in succession.

9 All the grandeur he possesses

Jeremy Budd *tenor*

All the grandeur he possesses,
He gratefully confesses,
Is derived from the caress of
Charles the gracious donor.

10 Let us sing the praises

Chorus

Therefore let us sing the praises
Of the man whom virtue raises,
Whose worth the word amazes,
And the King delights to honour.

11 Mighty Charles

Katy Hill *soprano*, Daniel Collins *alto*, Jeremy Budd *tenor*,
Ben Davies, Stuart Young *bass*

Mighty Charles though joined with thee	Wish him be gone to foreign soils,
Equal in his pedigree	Or into the extremist isles,
Noble York by nature stands,	The greatest hardships he defies;
Yet he owns thy sovereignty,	Such forward duty in a brother lies
And readily obeys all thy commands.	As has outdone
His quick obedience still aspires	And ought to shame even a son.
To take for such thy least desires;	

But thanks be to Heav'n, he's now returned again,
Welcome to all and most to his Sovereign,
Whose honour as before he'll still maintain.
Long live great Charles, the genius of this land,
And valiant York, his foes to withstand.
York the obedient, grateful, just,
Courageous, punctual, mindful of his trust.
Never, Oh! never may this royal pair again be separate.
Till Time and Fate
Shall add to Heaven the life of shortest earthly date.
Still, may great Charles
Cherish with Princely care this royal mate.

12 **May all factious troubles cease**

Kirsty Hopkins, Katy Hill *soprano*

May all factious troubles cease,
Rumours of war convert to peace.
May all things in this happy isle
As at the restoration smile
And this conjunction calms divine
As when the twin stars together shine.



13 **Overture in D minor Z771** (unknown)

14 **Thy genius, lo!** (*The Massacre of Paris Z604*) (1693)

Ben Davies *bass*

Thy genius, lo! from his sweet bed of rest,
Adorned with jasmine, and with roses dressed;
The power divine has raised to stop thy fate,
A true repentance never comes too late:

So soon as born, she made herself a shroud,
The fleecy mantle of a weeping cloud,
And swift as thought her airy journey took;
Her hand heaven's azure gate with trembling struck,
The stars did with amazement on her look;
She told thy story in so sad a tone,
The angels start from bliss and gave a groan.
But Charles beware, oh! dally not with heaven.
For after this no pardon shall be given.

Nathaniel Lee

15 **O praise the Lord, all ye heathen Z43** (before 1681)

Jeremy Budd, Mark Dobell *tenor*

O praise the Lord, all ye heathen: praise him all ye nations.
For his merciful kindness is ever more and more towards us:
and the truth of the Lord endureth forever.
Alleluia.

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

Psalms 117

16 **Retir'd from any mortal's sight**

(*The History of King Richard the Second* or *The Sicilian Usurper* Z581) (1681)

Jeremy Budd *tenor*

Retir'd from any mortal's sight, The pensive Damon lay; He blest the discontented night, And cursed the smiling day: The tender sharers of his pain, His flock no longer graze; But sadly fix'd around the swain, Like silent mourners gaze.	He heard the music of the wood, And with a sign replied; He saw the fish sport in the flood, And wept a deeper tide: In vain the summer's bloom came on, For still the drooping swain Like autumn winds was heard to groan, Outwept the winter's rain.
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Some ease (said he), some respite give;
Why, mighty powers, ah why,
Am I too much distressed to live,
And yet forbid to die?
Such accents from the shepherd flew,
Whilst on the ground he lay;
At last so deep a sigh he drew,
As bore his life away.

Nahum Tate



WELCOME SONG

From those serene and rapturous joys Z326 (1684)

Thomas Flatman

17 **Symphony**

18 **From those serene and rapturous joys**

Jeremy Budd *tenor*

From those serene and rapturous joys
A country life alone can give,
Exempt from tumult and from noise.
Where Kings forget the troubles of their reigns,
And are almost as happy as their humble Swains,
By feeling that they live.

19 **Behold th'indulgent Prince is come**

Ben Davies *bass*

Behold th'indulgent Prince is come
To view the Conquests of His mercy shown
To the new Proselytes of His mighty Town,
And men and Angels bid him welcome home.

20 **Welcome home**

Kirsty Hopkins, Katy Hill *soprano*

Welcome home.

Not with an Helmet or a glitt'ring Spear
Does he appear;
He boasts no Trophies of a cruel Conqueror,
Brought back in triumph from a bloody War,
But with an Olive branch adorn'd
As once the long expected Dove return'd.

21 **Welcome as soft refreshing show'rs**

Stuart Young *bass*

Welcome as soft refreshing show'rs,
That raise the sickly heads of drooping flow'rs,
Welcome as early beams of light
To the benighted traveler,
When he decries bright Phosphorus from afar,
And all his fears are put to flight.

22 **Welcome, more welcome does he come**

Mark Dobell *tenor*

Welcome, more welcome does he come
Than life to Lazarus in his drowsy tomb,
When in his winding sheet at his new birth,
The strange surprising word was said – Come forth!

23 **Nor does the sun more comfort bring**

Jeremy Budd *tenor*, Ben Davies *bass*

Nor does the sun more comfort bring
When he turns Winter into Spring
Than the blest Advent of a peaceful King.

24 **With trumpets and shouts we receive the World's Wonder**

Daniel Collins *alto*

With trumpets and shouts we receive the World's Wonder,
And let the clouds echo His welcome with thunder,
Such a thunder as applauded what mortals had done,
When they fixt on his Brows the Imperial Crown.



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*
published by Spitalfields Life Books

§ The Sixteen

SOPRANO

Katy Hill
Kirsty Hopkins

ALTO

Daniel Collins

TENOR

Simon Berridge *
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
Gavin Kibble

RECORDER

Rebecca Miles
Ian Wilson

THEORBO

David Miller

HARP

Frances Kelly

ORGAN / HARPSICHORD

Alastair Ross

* Tracks 1 & 7-12

** Not Tracks 1 & 7-12

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: Firedog

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.

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

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www.thesixteen.com