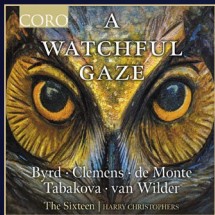


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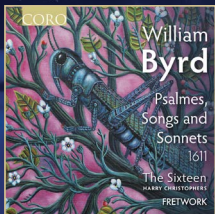
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CORO

CORONATION

Music for Royal Occasions



The Sixteen | HARRY CHRISTOPHERS



Photograph: Marco Borggreve

LONG LIVE THE KING!

I think that, for many of us, we never thought we would hear those words, such was the longevity of our late Queen Elizabeth's reign. But here we are about to celebrate the coronation of His Majesty King Charles III, a King who loves his music and

for whom music has played such an important role in his life already. He studied cello and trumpet at school and continued to play the cello while at university and, by all accounts, was quite an accomplished cellist at that. We at The Sixteen have had the privilege of performing for His Majesty on several occasions. The first was way back in 1989 when we visited the church of St Peter and St Paul in Salle. Salle is a small parish in Norfolk with a population of no more than 50 but it was here we performed the inaugural concert of *Music in Country Churches* which the then Prince of Wales attended in his role as Patron.

Thus we know music will have a very important place in the coronation. There is one work which will be centre stage and that is Handel's *Zadok the Priest*, a work that has been performed at every coronation since King George II's in 1727. There is a wealth of music by composers throughout the centuries for royal occasions, some celebratory, some reflective, and on this compilation we offer you a range of music, both sacred and secular. I am particularly delighted to include Cecilia McDowall's setting of *O Lord, Make Thy Servant Elizabeth* which was written in 2022 as a tribute to our late Queen. There is a majesty about the work but also moments of meditation and reflection. In fact, this whole compilation reflects all those elements, as well as great pageantry, public rejoicing and music to soothe the spirit from the political disarray around us.

Harry
Christopher,

CORONATION

1	G F HANDEL (1685-1759)	Zadok the Priest (HWV 258) Coronation Anthem	5.46
2	WILLIAM BYRD (c.1540-1623)	O Lord, Make Thy Servant Elizabeth	2.32
3	BENJAMIN BRITTEN (1913-76)	Fourth Dance: Country Girls (from <i>Gloriana</i>)	1.14
4		Fifth Dance: Rustics and Fishermen (from <i>Gloriana</i>)	1.20
5		Sixth Dance: Final Dance of Homage (from <i>Gloriana</i>)	2.18
6	ORLANDO GIBBONS (1583-1625)	Great King of Gods	4.53
7	HENRY PURCELL (1659-95)	Symphony / O Sing unto the Lord (from <i>O Sing unto the Lord</i> , Z 44)	3.31
8		Sing unto the Lord, and Praise His Name (from <i>O Sing unto the Lord</i> , Z 44)	2.34
9	CECILIA McDOWALL (b.1951)	O Lord, Make Thy Servant Elizabeth *	5.23
10	SIR MICHAEL TIPPETT (1905-98)	Dance, Clarion Air (from <i>A Garland for The Queen</i>)	3.54

CORONATION

11	WILLIAM BYRD	This Sweet and Merry Month of May	3.08
12	ANON	This Day Day Dawes	4.32
13	BENJAMIN BRITTEN	Jubilate Deo	2.33
14	HENRY PURCELL	Music, the Food of Love (from <i>Welcome, Viceregent of the Mighty King</i> , Z 340)	3.31
15	WILLIAM BYRD / THOMAS TALLIS	Miserere nostri	2.54
	G F HANDEL	The King Shall Rejoice (HWV 260) Coronation Anthem	
16		The King Shall Rejoice	2.50
17		Exceeding Glad Shall He Be	2.51
18		Glory and Worship	2.53
19		Alleluia	2.37
20	THOMAS TALLIS (c.1505-85)	Sing and Glorify	8.11
		Total running time	69.26



* Commissioned by the Genesis Foundation

Royal occasions of all kinds – coronations, marriages and funerals, stately processions and grand homecomings – have so often been marked by fine works from outstanding composers, none finer than the four anthems Handel wrote for the coronation of George II at Westminster Abbey in 1727. *Zadok the Priest*, performed at the coronation of every British monarch since, recalls the moment when Israel’s high priest anoints Solomon king. It would be hard to imagine a more fitting accompaniment to this most solemn of moments. *The King Shall Rejoice* was created to accompany another moment of royal theatre, the act of recognition, during which the monarch faces in turn the four quarters of the Abbey to ‘show himself unto the people.’

Coronation – Music for Royal Occasions looks forward to the coronation of Charles III, and back to the ancient

rituals of royal ceremonial. It also presents a commemoration of the life of Queen Elizabeth II and celebration of her remarkable reign. Each track owns close connections to monarchs past and recent. William Byrd and Thomas Tallis, for instance, composed heartfelt works in tribute to the first Queen Elizabeth, who in 1575 granted them exclusive licence to print and market music in England. *This Sweet and Merry Month of May* was written in the 1590s as a May Day tribute to Elizabeth and included by Byrd in his final publication, printed almost a decade after his queen and protector’s death. The earliest surviving source of Tallis’s legendary 40-part motet *Spem in alium* is in fact set to the English words *Sing and Glorify* and was performed as such for the investiture of Prince Henry as Prince of Wales in 1610.

Like her Tudor namesake, Queen Elizabeth II became a symbol of stability in an age of breakneck change. The young

queen’s accession in 1952, which coincided with the easing of post-war austerity, was seen as the dawn of a New Elizabethan Age. Benjamin Britten and Michael Tippett addressed the era’s optimistic spirit, the former in his coronation year opera *Gloriana*, the latter with the scintillating *Dance, Clarion Air*, one of ten works commissioned from leading composers and published seventy years ago as *A Garland for the Queen*. The second act of *Gloriana* reimagines the masque staged at Norwich Guildhall in the summer of 1578 to celebrate Elizabeth I’s arrival in the city, complete with dances and songs in her honour. Britten subsequently arranged a selection of Choral Dances from his Elizabethan opera for unaccompanied chorus, including catchy songs for country girls and assorted rustics and fishermen, and the haunting final dance in which the masquers bid Good Queen Bess a tender farewell.

Cecilia McDowall’s anthem *O Lord, Make Thy Servant Elizabeth* was conceived in the final months of Elizabeth II’s reign as a counterpart to Byrd’s setting of the same text. It was commissioned by the Genesis Foundation for Harry Christophers and The Sixteen and first performed by them in October 2022 in the Chapel Royal of St Peter ad Vincula, within the Tower of London. This album includes the work’s world premiere recording, presented as a tribute to the life and reign of Elizabeth II. McDowall’s composition, prefaced by an introduction for harp, among the most ancient of all royal instruments, forms an extended meditation on the late queen’s devoted service and unwavering faith in God’s grace.

Elizabeth I’s successor, James VI of Scotland and I of England and Ireland, returned in 1617 to his Scottish kingdom for the first time since his accession to the English throne 14 years earlier. He brought with him the English Chapel

Royal, the elaborate rituals of the Church of England and a new anthem written for 'the King's being in Scotland' by one of the royal household's organists, Orlando Gibbons. *Great King of Gods*, first heard in the chapel of Holyroodhouse, contrasts mellifluous music for solo voice and instrumental consort with hymn-like sections for full choir. Gibbons later adapted the piece for performance at the marriage in 1625 of Charles I to Henrietta Maria, youngest sister of Louis XIII of France. The national religious and political tensions exacerbated by the union of a Protestant king and a Catholic princess, not to mention Charles's readiness to raise and spend taxes without the approval of parliament, eventually led to bloody civil wars, the king's execution and the disbanding of the Chapel Royal's musicians.

England's experiment with republican government, and the restrictions on public entertainment and sacred

music that went with it, ended with the restoration of the monarchy in 1660. Near the end of the decade, a young Londoner joined the boy choristers of Charles II's Chapel Royal and was soon composing music for the king's court. Henry Purcell, probably the son of the Master of the Choristers at Westminster Abbey, wrote magnificent sacred anthems, songs and odes to elevate and entertain the royal family. Many of his royal commissions projected propaganda about the power and stability of the restored monarchy, qualities often undermined by Charles's reckless personal spending, political bungling and plots against his life. Purcell's first royal ode, *Welcome, Vicegerent of the Mighty King*, was perhaps written in 1680 to mark the post-summer return to London of Charles and his entourage. Its portrait of the popular monarch as a divinely ordained vicegerent, God's deputy on earth, ends with 'Music, the Food of Love', a soothing

song for a king overburdened by political and dynastic troubles.

Purcell, who held a ringside seat at coronations and royal funerals, witnessed the generally bloodless replacement of the Catholic James II by the Protestant William III of Orange and his wife, the former king's daughter, Mary II. Tremors from the so-called Glorious Revolution in 1688 and Parliament's invitation to William and Mary to reign as joint monarchs reached far into the next century and rumbled on during the reign of George II, a German prince whose family's claim to the English throne

rested on an Act of Parliament designed to ensure a Protestant succession. Handel's *Coronation Anthems*, a glorious combination of musical influences from the continent with the great traditions of the English Chapel Royal, contributed to the slow, steady emergence of Britain as a major European power. Much has changed since their first performance almost 300 years ago. Yet their dramatic impact and grandeur, underlined by mighty choral acclamations and regal trumpets and drums, remain supremely fit for the coronation of a new king.

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COMPILATION BY: The Sixteen Productions
MASTERING ENGINEER: Alex Sermon (Floating Earth)
COVER IMAGE: Shutterstock
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1 G F HANDEL

Zadok the Priest (HWV 258) – Coronation Anthem

Zadok the Priest and Nathan the Prophet anointed Solomon King.

And all the people rejoiced, and said:

God save the King, long live the King, God save the King!

May the King live for ever, Amen, Alleluia.

After 1 Kings 1:39–40

2 William BYRD

O Lord, Make Thy Servant Elizabeth

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength:

give her her heart's desire, and deny not the request of her lips;

but prevent her with thine everlasting blessing,

and give her a long life, even for ever and ever. Amen.

After Psalm 21: v.2, v.4, v.5

Benjamin BRITTEN

Choral Dances from *Gloriana*

Helen Tunstall *harp*, Ian Partridge *tenor*

3 Fourth Dance: **Country Girls**

Sweet flag and cuckoo flower,

Cowslip and columbine,

Kingcups and sops in wine,

Flower deluce and calaminth,

Harebell and hyacinth,

Myrtle and bay with rosemary between,

Norfolk's own garlands for her Queen.

Behold a troop of rustic swains,

Bringing from the waves and pastures

the fruits of their toil.

4 Fifth Dance: **Rustics and Fishermen**

From fen and meadow

In rushy baskets

They bring ensamples

Of all they grow.

In earthen dishes

Their deep-sea fishes;

Yearly fleeces,

Woven blankets;

New cream and junkets,

And rustic trinkets

On wicker flaskets,

Their country largess,

The best they know.

Led by Time and Concord,

let all unite in homage to Gloriana,

our hope of peace, our flower of grace.

5 Sixth Dance: **Final Dance of Homage**

These tokens of our love receiving,
O take them, Princess great and dear,
From Norwich city you are leaving,
That you afar may feel us near.

Words: William Plomer

6 Orlando GIBBONS

Great King of Gods

Verse: David Clegg, Angus Davidson *alto*, Jonathan Arnold *bass*

Great King of Gods, whose gracious hand hath led
Our sacred sovereign head
Unto the place where first our bliss was bred.

O send thine angels to his blessed side,
And bid them there abide,
To be at once his guardian and his guide.

Dear be his life, all glorious be his days,
And prospering all his ways.
Late add thy last crown to his peace and praise.

And when he hath outlived the world's long date,
Let thy last change translate
His living flesh to thy celestial state. Amen.

Henry PURCELL

O Sing unto the Lord (Z 44)

7 **Symphony / O Sing unto the Lord a New Song**

Ben Davies bass

O sing unto the Lord a new song. Alleluia.
Sing unto the Lord, all the whole earth. Alleluia.

8 **Sing unto the Lord, and Praise His Name**

Kirsty Hopkins soprano, Jeremy Budd, George Pooley tenor, Ben Davies bass

Sing unto the Lord, and praise his name:
Be telling of his salvation from day to day.
Declare his honour unto the heathen,
And his wonders unto all people.
Glory and worship are before him,
Pow'r and honour are in his sanctuary.

9] Cecilia McDOWALL

O Lord, Make Thy Servant Elizabeth *New Commission

Sioned Williams *harp*

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength:
give her her heart's desire, and deny not the request of her lips;
but prevent her with thine everlasting blessing.
Glory and great worship shalt thou lay upon her. Amen.

After Psalm 21: v.2, v.4, v.5

*Commissioned by the Genesis Foundation for Harry Christophers and The Sixteen
A Tribute to the Life and Reign of Elizabeth II,

first performed in the Chapel Royal of St Peter ad Vincula, Tower of London, on 11 October 2022

It is such an honour to write for Harry Christophers' superb ensemble, The Sixteen, and particularly so in the poignant and solemn time following the passing of our Queen Elizabeth. It was Harry Christophers who suggested reshaping the final line of the William Byrd text to fit the occasion of its first performance in October 2022. I have a special affection for Byrd's beautiful setting and was intrigued to begin reworking his text. A fortissimo harp introduction, with pedal glissandi, leads to a hushed choral entry with *O Lord, make thy servant Elizabeth*. The work unfolds gently with a series of contrasting major/minor tonalities bringing, perhaps, a bittersweet quality to words imbued, now, with a deeper poignancy.

My great thanks to the Genesis Foundation for commissioning this work and much gratitude to John Studzinski for his visionary and tireless support of living artists and musicians.

Cecilia McDowall 2022

10] Sir Michael TIPPETT

Dance, Clarion Air (from *A Garland for The Queen*)

Semi-chorus: Ruth Provost, Kirsty Hopkins *soprano*, David Clegg *alto*,
Jeremy Budd *tenor*, Ben Davies *bass*

Dance, clarion air,
Shine, stones on the shore,
Swept in music by the ocean,
Shine, till all this island is a crown.
This island, and these realms and territ'ries
Rememb'ring all that human is,
Sound with love and honour for a Queen.
O morning light enfold a morning throne.

Words: Christopher Fry (1907-2005)

11] William BYRD

This Sweet and Merry Month of May
(from *Psalms, Songs and Sonnets 1611*)

This sweet and merry month of May,
while nature wantons in her prime,
And birds do sing, and beasts do play,
For pleasure of the joyful time:

I choose the first for holiday,
And greet Eliza with a rhyme.
O beauteous Queen, of second Troy:
Take well in worth a simple toy.

Attrib. Thomas Watson (c.1557-92)

12 ANON

This Day Day Dawes

This day day dawes,
This gentill day dawes,
This gentill day dawes
And I must go home.

In a glorius garden grene
Sawe I syttyng a comly queen
Among the flouris that fresh byn.
She gaderd a floure and set betwene;
The lyly-whight rose methought I sawe,
The lyly-whight rose methought I sawe,
And ever she sang:
This day day dawes...
In that garden be flouris of hewe;
The gelofir gent that she well knewe,
The flour-de-luce she did on rewe,
And said - 'The white rose is most trewe
This garden to rule be ryghtwis lawe'.
The lyly-whyghte rose methought I sawe,
And ever she sang:
This day day dawes...

(Dawes = Dawns. Set betwene = Sat amongst them. Gelofir gent = clove-scented pink.)

13 Benjamin BRITTEN

Jubilate Deo

O be joyful in the Lord, all ye lands,
serve the Lord with gladness
and come before his presence with a song.
Be ye sure that the Lord he is God:
it is he that hath made us, and not we ourselves,
we are his people and the sheep of this pasture.
O go your way into his gates with thanksgiving,
and into his courts with praise;
be thankful unto Him, and speak good of His Name.
For the Lord is gracious and His truth endureth
from generation to generation.
His mercy is everlasting.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Psalm 100

14 Henry PURCELL

Music, the Food of Love

from *Welcome, Vicegerent of the Mighty King* (Z 340)

Daniel Collins *alto*, Nicholas Mulroy *tenor*, Stuart Young *bass*

Music, the food of love,
The gentle reliever of care,
Gift of the Pow'r above,
Please with a cheerful air,
Touch with a joyful sound
The sense of a mortal divine;
May his days and his pow'r abound,
By the pow'r of the One and Trine.
His absence was autumn; his presence is spring,
That ever new life and new pleasure does bring.
Then all that have voices, let 'em cheerfully sing,
And those that have none may say: 'God save the King'

(Anonymous)

15 William BYRD / Thomas TALLIS

Miserere nostri

Miserere nostri, Domine,
miserere nostri.

*Have mercy on us, Lord,
have mercy on us.*

G F HANDEL

The King Shall Rejoice (HWV 260)

Coronation Anthem

16 The King Shall Rejoice

The King shall rejoice in thy strength, O Lord.

17 Exceeding Glad Shall He Be

Exceeding glad shall he be of thy salvation.

18 Glory and Worship

Glory and worship hast thou laid upon him,
Thou hast prevented him with the blessings of goodness,
and hast set a crown of pure gold upon his head.

19 Alleluia

Alleluia.

Psalm 21: 1, 2, 3, 5

20 Thomas TALLIS

Sing and Glorify

Sing and glorify heaven's high majesty,
author of this blessed harmony.
Sound divine praises with melodious graces.
This is the day, holy day, happy day;
for ever give it greeting, love and joy,
heart and voice meeting.
Live Henry, princely and mighty!
Henry live in thy creation happy!

Harry Christophers

HARRY CHRISTOPHERS stands among today's great champions of choral music. In partnership with The Sixteen, the ensemble he founded over 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 a 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 *Symphony No. 5, 'Le grand Inconnu'*; their future projects, meanwhile, comprise a series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry served as Artistic Director of the Handel and Haydn Society for 13 years, and has recently been appointed their Conductor Laureate. 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.

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.



Photograph: Marco Borggreve

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.

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 *Symphony No. 5, ‘Le grand Inconnu’*, commissioned for The Sixteen by the Genesis Foundation, an ambitious ongoing series of Handel oratorios, and a debut tour of China.



Photograph: Firedog

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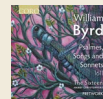
[1, 16-19] COR16066
Handel: Coronation Anthems
St Paul's Church, Deptford, London
 June 2008



[10] COR16134
Poetry in Music
St Alban the Martyr, Holborn, London
 February 2015



[2] COR16122
Music of the Kingdom
St Alban the Martyr, Holborn, London
 November 2013



[11] COR16193
William Byrd: Psalmes, Songs and Sonnets 1611
St Augustine's Church, Kilburn, London
 June 2021



[3-5] COR16038
Britten: Fen & Meadow
Snappe Maltings Concert Hall
 January 1991



[12] COR16026
The Rose and the Ostrich Feather
St Bartholemew's Church, Orford, Suffolk
 May 1990



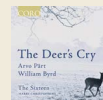
[6, 20] CORSACD16016
Spem in Alium
All Saints Church, Tooting, London
 May 2003



[13] COR16006
Britten: Blest Cecilia
St Michael's Church, Highgate, London
 September 1992



[7, 8, 14] COR16163
Purcell: Royal Welcome Songs for King Charles II – Vol II
St Augustine's Church, Kilburn, London
 April 2016



[15] COR16140
The Deer's Cry
St Augustine's Church, Kilburn, London
 October 2015

[9] New Commission recorded for this album
All Hallows' Church, Gospel Oak, London January 2023