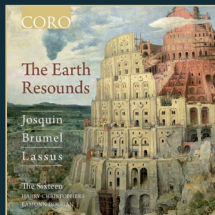


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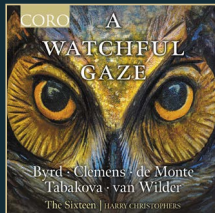
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Masters of

Imitation
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The Sixteen
HARRY CHRISTOPHERS

In the late 16th century, Orlande de Lassus was the most celebrated composer in Europe. He was without doubt the most famous advocate of the technique of parody. This is when material is borrowed and reworked from another motet or chanson, sacred or secular, either by the composer or by someone else. Our recording gives the listener a taste of this extraordinarily popular technique from the master himself.



Photograph: Marco Borggreve

Lassus was born in 1532 in Mons, which is in modern day Belgium, and, if you believe apocryphal stories, was allegedly abducted three times because of the beauty of his treble voice. He spent his formative years in Italy and I suspect this is where he absorbed the technique of double-choir writing which he employs in his ravishingly sensual setting of one of the Song of Songs, *Osculetur me osculo oris sui*. He uses this as his model for a Mass and the *Credo*, in particular, is full of reused fragments from his motet: this is Lassus at his very best – sparkling polyphony and sophisticated parody.

But in many ways the use of someone else's work was the ultimate compliment. During the 16th century, Josquin des Prez (almost a hundred years Lassus' senior) gradually acquired the reputation as the greatest composer of the age; his mastery of technique and expression was universally imitated and admired. Lassus was certainly impressed by Josquin's motet *Benedicta es caelorum Regina* and he paid tribute to it by creating a Magnificat carved out of its musical substance. My good friend John Milsom once wrote:

“This act of homage is all the more interesting because of the age difference between the two men. Three generations separate them – which is to say that Josquin was to

Lassus what Bach was to Beethoven: a veritable past master, still respected in a world of significantly changed musical fashion.”

The respect does not stop there. As well as parody, 16th-century composers employed a technique called *si placet* (basically “if it pleases”) in which they added extra vocal lines to existing works showing off their prowess for counterpoint. The splendidly named Guyot de Châtelet added another six parts to Josquin's *Benedicta es*. I am definitely not going to suggest he improves on Josquin but the result is certainly spectacular. You need only listen to the final section to realise the extent of that impressively majestic sonority.

Both Josquin and Lassus were truly European composers. While Josquin lived for some years in Rome, Lassus spent the majority of his life working in Munich. He was not only renowned for his sacred works but also his madrigals and he himself was a great admirer of the madrigals of Maddalena Casulana. She was the first female composer to have had a whole book of her music printed and published. Well over 50 madrigals survive by her; they are beautifully written and, above all, a joy to sing.

Moving onto the modern day, I invited the extraordinarily inventive composer Bob Chilcott to write a sacred work parodying one of Lassus' finest madrigals, *Cantai, or piango*, a work full of emotional tension. Bob's task was to use as much or as little of Lassus' music as he wanted to compose a setting of Psalm 147 *Lauda Jerusalem Dominum*. The result is so exciting and, as with all the music on this recording, a privilege to perform.

Harry
Anisimer,

Masters of Imitation

1	Plainsong	Lauda Jerusalem Dominum	3.00
2	Orlande de LASSUS (c.1532-94)	Osculetur me osculo oris sui	2.39
3	Maddalena CASULANA (f.1566-83)	Morir non può il mio core	1.56
4	Orlande de LASSUS	Credo from Missa <i>Osculetur me</i>	7.00
5	Josquin DESPREZ (c.1450/55-1521)	Benedicta es caelorum Regina	6.18
6	Orlande de LASSUS	Cantai, or piango	4.10
7	Orlande de LASSUS	Lauda Jerusalem Dominum	7.20
8	Jean Guyot de CHÂTELET (1522-88)	Benedicta es caelorum Regina	6.49
9	Orlande de LASSUS	Salve Regina a6	8.13
10	Maddalena CASULANA	Vagh' amorosi augelli	1.44
11	Orlande de LASSUS	Magnificat <i>Benedicta es caelorum Regina</i>	8.19
12	Bob CHILCOTT (b.1955)	Lauda Jerusalem Dominum	9.06
Total Running Time:			66.37

Masters of Imitation

In Thomas Wright's 1601 treatise *The Passions of the Mind*, Wright posed central questions concerning the relationship between creativity and knowledge. He contemplated matters such as "What is Art?" but also more fundamental ideas about how our creative imagination can reveal truths about not only our physical world, but also spiritual realms beyond. Indeed, to many Renaissance thinkers, celestial bodies and life on Earth were governed by the principles of harmony. Hence, the creative landscape of late 16th- and early 17th-century Europe was also rooted in notions of achieving the ideal balance of harmony and dissonance, both musical and metaphoric. Renaissance artists, musicians, poets and philosophers alike were drawn to this type of contrast, but they were particularly fascinated by the blurry, grey spectrum between binary poles.

As such, Renaissance composers regularly gravitated toward emotion-driven themes, including ubiquitous subjects like 'love', which more often inhabited this nuanced space between absolute labels such as 'sacred' and 'profane'. This included sensual texts from the Song of Songs, as well as amorous poetry equivocally for the Virgin Mary or a romantic lover. Hymn tunes woven with secular texts and new sacred masses inspired by irreverent vernacular melodies dominated the artistic scene. Confrontations of opposites such as these allowed for Renaissance creatives to respond to deeper questions about both earthly and spiritual aspects of human existence.

Several composers on this album lived and worked on the cusp of what we now view as a turning point in

approaches to artistic creation – the culmination of the high Renaissance and the beginning of the Baroque period. Artists such as Orlande de Lassus and Maddalena Casulana were aware, even in their own time, that they were pushing social and musical boundaries. Still, prevalent compositional techniques, including ‘parody’ and *si placet*, also situated these figures within a historical tradition of composers and their works. In other words, by writing music that took its inspiration from existing compositions or composers, Lassus and others who wrote in these styles forged connections between their new artistic endeavours and wider creative networks.

The compositional technique known as ‘parody’ was fundamental to the creative spirit of 16th- and early 17th-century polyphonic music in Europe, as the parody mass was the most popular

form of the polyphonic mass ordinary. In ‘parody’, a composer takes as their inspiration a fragment of extant music, often a secular chanson or well-known motet, paraphrasing the melodic or harmonic material and incorporating it into a wholly new composition. Little is known with certainty about how composers selected their models or why. Indeed, generations of musicologists and religious historians have been vexed by the popularity of parody settings sourced from secular love poetry. The late 16th-century trend for incorporating secular song into sacred musical settings persisted despite warnings from Catholic Church authorities at the Council of Trent regarding “wanton and impure” poetry infiltrating sacred music. More recently, however, modern scholars such as Barbara Eichner have shown how this seemingly dissonant approach to artistic creation is commensurate with Counter-Reformation spiritual

sensibilities. Regardless, parody can be viewed as a window into the 16th-century creative process, including personal or professional relationships, trends in popular culture, practices surrounding musical form, and as an exploration of the sacred and profane.

Few Renaissance composers were as prolific as Orlande de Lassus. Unlike composers such as Victoria, Lassus published extensively in both sacred and secular song, and he was renowned as a master of both genres. As Englishman Henry Peacham described in 1622, “Orlando di Lasso ... hath published as well in Latin as French many sets”. Lassus’ far-reaching reputation was primarily thanks to his strategic curation of his print presence, allowing his music to travel widely. Estimates suggest that around half of all the music prints in the latter half of the 16th century contained music by Lassus. Though

originally from Mons in Hainaut, a Franco-Flemish province, he spent many of his working years in various Italian cities, including Mantua, Milan, Naples and Rome. In 1556 Lassus joined the court of Duke Albrecht V of Bavaria in Munich. After a settling-in period, Lassus remained in Munich for the rest of his career, enjoying the comforts of his family, garden and music, until his death in 1594.

It is not unusual for melodic ideas for polyphonic motets to be based upon corresponding plainsong, which Lassus does to grand effect in his six-voice, four-part setting of Psalm 147, *Lauda Jerusalem Dominum*. To add variety within the motet’s overall hearty texture, Lassus sets the third part, which begins “Emittet verbum”, as a reduced voice trio to refresh the ear before the vivacious *tutti* final line: “He hath not dealt so with any nation: neither have the heathen knowledge

of his laws”. Bob Chilcott’s *Lauda Jerusalem Dominum*, commissioned for this album, takes the same Psalm as its text, but the music is inspired by Lassus’ evocative madrigal, *Cantai, or piango*. In *Cantai*, Petrarch’s impassioned verse is set by Lassus with an apt longing, building in aching tension throughout and peppered by relief and resolution at just the right moments. Lassus paints in musical lights and shades to meld text and music into something more unified. Indeed, such striking harmonic sequences motivate the expressivity of the text, an idea that was also the main driver for Chilcott’s *Lauda Jerusalem Dominum*. While of an overall different character, Chilcott uses several sequences from *Cantai* in his composition, principally the first four bars, to give a particular harmonic impulse. Chilcott explains: “I also find it striking that the Lassus ends on the dominant. I have echoed

this with the way that my piece ends, on principally the same chord, mine being a second inversion of an F sharp nine chord, which, like the Lassus, I wanted to sound final but at the same time to hang in the air.”

The Song of Songs, also known as the Song of Solomon, is a biblical text from the Old Testament. The verse is historically attributed to King Solomon and depicts a dialogue between two lovers, often allegorically interpreted as the relationship between Christ and his Church, or between God and the human soul. The vividly romantic and erotic poetry was sometimes viewed as an expression of the profound spiritual love between Christ and the believer, emphasising the mystical and divine aspects of the relationship.

Poetry drawn from the Song of Songs holds a curious space within wider 16th-century artistic discourse

on the five senses, earthly love and religious devotion. Many Renaissance composers, including Lassus, were drawn to the emotional intensity and passionate language of the Song of Songs, allowing musicians to write overtly romantic, evocative musical settings of biblical texts. The verse of *Osculetur me* engages overtly with the senses of touch, taste, smell and hearing: the scent of ointments and perfume, the sound of a name, touch of a kiss and so on. Lassus’ rich double choir, eight-voice motet setting of *Osculetur me* takes an economical approach to the words, never dwelling too long on any phrase of text. Yet he uses the double choir format to weave a conversation between lovers, allowing each choir their own statements, with the other responding and the two coming together in suitable places, such as “trahe me post te”, or “draw me along with you”. Lassus parodies his own motet in the Credo from *Missa*

Osculetur me, which preserves the antiphonal double choir voicing.

The Song of Songs was also often given a Mariological interpretation, blurring the boundaries between secular and religious love. Thus, imagery which has secular and erotic associations could be spiritually applied to the Virgin Mary as an expression of religious devotion. Simply put, late 16th-century musicians loved to sing about love, whether romantic love, as in *Cantai, or piango* or, a devotional love, as in Lassus’s six-voice homage to the Virgin Mary, *Salve Regina*. Lassus composed at least seven settings of the Salve Regina antiphon; two for six voices. While Lassus wrote liberally in both the sacred and secular arenas (and indeed about ‘love’ of a bawdier nature), composer, lutenist, music teacher and singer Maddalena Casulana specialised in vernacular love song.

Casulana and Lassus were near contemporaries and both used the medium of print to cultivate their professional reputations. Though her music first appeared in anthologies alongside the likes of Lassus and de Rore, Casulana's three books of madrigals were the first printed music publications by a woman. Her music is characterised by expressive melodies, illustrating a keen understanding of the madrigal form. As in *Vagh' amorosi augelli* and *Morir non può il mio core*, her compositions often explore themes of love and desire. Arguably, the music of both Lassus and Casulana reflect their shared abilities as professional singers, writing with a palpable knowledge of how to best utilise the human voice.

While in Munich, Lassus supervised the music for the 1568 wedding of Wilhelm V and Renée of Lorraine. One writer's account of the festivities

reported a variety of colourful entertainments at the dinner banquet, including music at dessert: "the most famous Orlando Lasso had a work for five voices by the Signora Madalena Casulana sung, which was heard with the greatest attention." It is tempting to imagine what music a woman such as Casulana might have written if she was given the salaried employment opportunity offered a man like Lassus. As Casulana professed in 1568, she aimed "to show to the world (to the degree that it is granted to me in this profession of music) the foolish error of men who so greatly believe themselves to be the masters of high intellectual gifts that [these gifts] cannot, it seems to them, be equally common among women."

The posthumous popularity of the music of Josquin Desprez was unmatched. From his death in 1521 and for decades afterwards,

composers wrote and rewrote music in response to Josquin's music and memory, including Palestrina, de Monte, Willaert and Lassus. Writing music that referenced Josquin allowed composers not only to pay homage to someone they viewed as a teacher or paragon but also a way of inserting themselves into his prestigious musical lineage. Josquin's austere six-voice motet *Benedicta es caelorum Regina*, first printed in 1520, draws inspiration from the Marian plainchant sequence. Lassus' *Magnificat Benedicta es caelorum Regina* parodies Josquin's motet in *alternatim*, alternating polyphonic and plainchant verses to joyous effect. Lassus wrote over 100 settings of the Magnificat, and nearly all of them are *alternatim* in structure.

Josquin's music was not only used as a model for parody but was also subjected to a process known as *si placet* or 'if it pleases'. In *si placet*,

new lines of counterpoint are composed to fit within an existing composition. Famed Italian music theorist Gioseffo Zarlino (1517-1590) used Josquin's *Benedicta es* as a model for demonstrating proper *si placet* composition. Zarlino acknowledges the technical challenge of writing accurate counterpoint within two (or more) existing parts, as the original lines of music lock the composer into what amounts to a fixed framework. Some musicians took up Zarlino's challenge to an extreme. Jean Guyot de Châtelet, also known as Jean Castileti wrote an impressive six new voice parts to Josquin's motet. Active in Liège and the Viennese court, Châtelet's dynamic contrapuntal elaborations transport Josquin's motet to a sound world more in tune with the late 16th century.

Dr Katie Bank
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TEXTS with translations by Jeremy White

1 Plainsong

Lauda Jerusalem Dominum

Lauda Jerusalem, Dominum:

lauda Deum tuum, Sion.

*Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.*

*Qui posuit fines tuos pacem:
et adipe frumenti satiat te.*

*Qui emittit eloquium suum terræ:
velociter currit sermo eius.*

*Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.*

*Mittit crystallum suam sicut bucellas:
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aquae.*

*Qui annuntiat verbum suum Jacob:
iustitias et iudicia sua Israel.*

*Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.*

*Gloria Patri, et Filio:
et Spiritui Sancto.*

*Sicut erat in principio,
et nunc, et semper:*

et in saecula saeculorum. Amen.

Praise the Lord, O Jerusalem:

praise thy God, O Sion.

For He has made fast the bars of thy gates:
and has blessed thy children within thee.

He makes peace in thy borders:
and fills thee with the flour of wheat.

He sends forth His commandment upon earth:
and His word runs very swiftly.

He gives snow like wool:
and scatters the hoar-frost like ashes.

He casts forth His ice like morsels:
who is able to abide His frost?

He sends out His word, and melts them:

He blows with His wind, and the waters flow.

He shews His word unto Jacob:
His statutes and ordinances unto Israel.

He hath not dealt so with any nation:
neither have the heathen knowledge of His laws.

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.

2 Orlande de LASSUS (c.1532-94)

Osculetur me osculo oris sui

*Osculetur me osculo oris sui;
quia meliora sunt ubera tua vino,
fragrantia unguentis optimis.
Oleum effusum nomen tuum;
ideo adolescentulae dilexerunt te.*

*Trahe me post te:
curremus in odorem unguentorum tuorum.
Introdixit me rex in cellaria sua.
Exsultabimus et laetabimur in te,
memores uberum tuorum super vinum.
Recti diligunt te.*

Let him kiss me with the kiss of his mouth;
for thy love is better than wine,
fragrant of the best ointments.
Thy name is as oil poured out;
therefore the young maidens have loved thee.

Draw me along after thee:
we will run in the allure of thine ointments.
The king has brought me into his chambers.
We will be glad and rejoice in thee,
remembering thy love more than wine.
The righteous love thee.

3 Maddalena CASULANA (f.1566-83)

Morir non può il mio core

*Morir non può il mio core
E ucciderlo vorrei poi che vi piace
Ma trar non si può fuore
Dal petto vostr' ove gran tempo giace,
Ed uccidendol' io come desio,
So che morreste voi morend' anch'io.*

My heart cannot die:
to please you, I want to kill it,
but it can't be ripped from your breast
where it has lived so long;
if I were to kill it – as I want to –
I know my death would be your death too.

4 Orlande de LASSUS

Credo from Missa Osculetur me

*Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum, Jesum Christum,
Filiium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui, propter nos homines,
et propter nostram salutem,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria*

I believe in God
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of His Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary
and was made man.
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sits at the right hand of the Father.
And He shall come again with glory

*iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

to judge both the quick and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord and giver of life,
Who proceeds from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who spake by the prophets.
And I believe in one holy, catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.

5 Josquin DESPREZ (c.1450/55-1521)

Benedicta es caelorum Regina

*Benedicta es, caelorum regina,
et mundi totius Domina,
et aegris medicina.*

*Tu praeclara maris stella vocaris,
quae solem iustitiae paris,
a quo illuminaris.*

*Te Deus Pater, ut Dei Mater
fieres et ipse frater,
cuius eras filia,*

Blessed you are, queen of heaven,
and ruler of the whole world,
and medicine for the sick.

You are called brightest star of the sea,
who gives birth to the sun of clemency,
by whom you are illuminated.

God the Father, that you might become
God's Mother and he God's brother,
whose daughter you were,

*Sanctificavit, sanctam servavit,
et mittens sic salutavit:
Ave plena gratia.*

*Per illud Ave prolatum,
et tuum responsum gratum,
et ex te Verbum incarnatum
quo salvantur omnia.*

*Nunc Mater exora natum,
ut nostrum tollat reatum,
et regnum det nobis paratum
in caelesti patria.
Amen.*

6 Orlande de LASSUS

Cantai, or piango

*Cantai, or piango; e non men di dolcezza
Del pianger prendo che del canto presi,
Chà la cagion, non a l'effetto, intesi
Son' i miei sensi vaghi pur d'altezza:*

*Indi e mansuetudine e durezza
Et atti feri et umili e cortesi
Porto egualmente; ne mi gravan pesi,
Nè l'arme mie punta di sdegni spezza.*

Sanctified you, kept you sacred,
and sent you this greeting:
Hail, full of grace.

Through that spoken "Hail"
and your pleasing response
the Word became flesh from you,
by whom all are saved.

Now, Mother, implore your son,
that he may take away our guilt,
and may give us the kingdom prepared
in the celestial fatherland.
Amen.

I sang, and now I weep, and I take no less
delight in weeping than I took in singing,
for the cause, and not the effect, is in
my senses, longing for my noble one.

So I bear mildness and severity,
cruel or humble or courteous actions,
equally, no weight burdens me,
no weapon tipped with disdain touches me.

*Tengan dunque ver' me l'usato stile,
Amor, madonn', il mondo e mia fortuna;
Ch'io non pens' esser mai se non felice.*

*Arda, o mora, o languisca, un più gentile
Stato del mio non è sotto la luna,
Si dolc' è del mio amaro la radice.*

Let Love, my lady, world and fortune
treat me as they have always done,
and I will never think myself unhappy.

Alive, or dead, or languishing, there's no
state better than mine beneath the moon,
so sweet is the root of my bitterness.

7 Orlande de LASSUS

Lauda Jerusalem Dominum

See track 1 for text

8 Jean Guyot de CHÂTELET (1522-88)

Benedicta es caelorum Regina

See track 5 for text

9 Orlande de LASSUS

Salve Regina a6

*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 our hope, hail.
To you we cry, exiled children of Eve.
To you we sigh, as we mourn and weep
in this valley of tears.
Ah then, our advocate,
turn those merciful eyes of yours upon us.
And Jesus, the blessed fruit of your womb,
show to us after our exile here.
O kind, O merciful, O sweet Virgin Mary.

10 Maddalena CASULANA

Vagh' amorosi augelli

soprano Charlotte Mobbs, Alexandra Kidgell
alto Elisabeth Paul, Kim Porter, Daniel Collins, Edward McMullan
bass Ben Davies, Eamonn Dougan

*Vagh' amorosi augelli
Che, sovra gli' arbuscelli
Rinovate gl'antichi vostri amori
Cantate tra bei fiori,
Glocchè le bionde chiome
Che fur si dolce nod' a le mie some*

Dainty love birds
who, atop the shrubs,
ever renew your old loves,
sing among the pretty blooms
of the eyes and the blonde hair
which have become a sweet knot

*E di mia Clori al' onde,
In quest' amate sponde
Udite l'armonia
Che puo sola dolcir la pena mia.*

to tie up my burdens,
and, amid the waves on these beloved shores,
listen to the music of my Cloris,
which alone can sweeten my pain.

11 Orlande de LASSUS

Magnificat Benedicta es caelorum Regina

*Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit
humilitatem ancillae suae:
Ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna,
qui potens est:
et sanctum nomen eius.
Et misericordia eius, a progenie in
progenies: timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos,
mente cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.*

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Saviour.
For He hath regarded
the lowliness of His handmaiden:
for, behold, from henceforth
all generations shall call me blessed.
For He that is mighty
hath done great things to me:
and holy is His name.
And His mercy is from generation
unto generation, unto them that fear Him.
He hath showed strength with His arm;
He hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat
and exalted the humble.
He hath filled the hungry with good things,
and the rich He hath sent empty away.

*Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham et semini eius in saecula.
Gloria Patri et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.*

He hath received Israel, His servant,
being mindful of His mercy.
As He spoke to our forefathers,
to Abraham and his seed for ever.
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.

12 Bob CHILCOTT (b.1955)
Lauda Jerusalem Dominum

See track **1** for text

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 new 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 awarded 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 the Royal School of Church Music, and has Honorary Doctorates in Music from the Universities of Leicester, Northumbria, Canterbury Christ Church and Kent. He is also President of Cathedral Music Trust.

§ 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.



Photograph: Firedog

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.

§ The Sixteen

SOPRANO	ALTO	TENOR	BASS
Julie Cooper	Daniel Collins	Jeremy Budd	Ben Davies
Katy Hill	Edward McMullan	Tom Castle *	Eamonn Dougan
Kirsty Hopkins	Elisabeth Paul	Mark Dobell	Tim Jones
Alexandra Kidgell	Kim Porter	Steven Harrold	Rob Macdonald
Charlotte Mobbs		George Pooley #	
Emilia Morton		* tracks 7 & 9 only	
		# not tracks 7 & 9	

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 COVER IMAGE: *Girl with a Pearl Earring Takes a Selfie*
 © Mitchell Grafton Pottery and Paintings (after Johannes Vermeer, *Meisje met de parel* (Girl with a Pearl Earring), c.1665)
 DESIGN: Andrew Giles: discoyd@aegidius.org.uk



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For further information about recordings on CORO or live performances and tours by The Sixteen, call: +44 (0) 20 7936 3420 or email: coro@thesixteen.com

www.thesixteen.com