



THOMAS TALLIS
GENTLEMAN OF THE
CHAPEL ROYAL

THE GENTLEMEN OF HM CHAPEL ROYAL
HAMPTON COURT PALACE

CARL JACKSON

Thomas Tallis (c.1505–1585)

Gentleman of the Chapel Royal

The Gentlemen of HM Chapel Royal, Hampton Court Palace
Carl Jackson *conductor*

1. **Suscipe quaeso Domine** (prima pars) [4:53]

2. **Si enim iniquitates** (secunda pars) [4:08]

Missa Puer natus est nobis

3. Gloria [8:54]

4. Sanctus & Benedictus [7:28]

5. Agnus Dei [6:53]

6. **In pace in idipsum** [6:20]

7. **Miserere nostri Domine** [2:53]

Mass for Four Voices

8. Gloria [5:49]

9. Credo [6:25]

10. Sanctus [3:04]

11. Benedictus [2:53]

12. Agnus Dei [4:10]

13. **Loquebantur variis linguis** [4:24]

Total playing time [68:22]



Thomas Tallis: Gentleman of the Chapel Royal

Thomas Tallis became a Gentleman of the Chapel Royal in the early 1540s and remained in the Royal Household until his death. He served, therefore, under four consecutive monarchs: Henry VIII, Edward VI, Mary I, and finally Elizabeth I. His responsibilities to the Chapel Royal were primarily as a singer and an organist, but he was also a highly respected and prolific composer. During his long life (c.1505–1585), Tallis demonstrated a remarkable ability to adapt his compositional style to those many aspects of the sixteenth century's political and religious turbulence that impacted on liturgy and music.

The Chapel Royal was and is a body of priests and singers that serves the spiritual needs of the Sovereign, popularly having been known as 'the cradle of English church music'. The Chapel Royal used to travel with the court as it resided at various royal palaces, including Hampton Court. For two centuries from the baptism of Edward VI there in 1537, many of the finest musicians of the itinerant Chapel Royal served at Hampton Court Palace. Tallis's younger contemporary, William Byrd (c.1540–1623) lived a few miles away in Harlington, while

Thomas Morley (1557/8–1602) was sworn and admitted a Gentlemen in the Vestry at Hampton Court. Pelham Humfrey (1647/8–1674) and John Blow (1648/9–1708) both lived nearby in Hampton.

In 1575, seventeen years after Elizabeth I's accession to the throne, she granted Tallis and his fellow Gentleman of the Chapel Royal, William Byrd, an exclusive patent for the printing and marketing of part-music and lined music paper. In respect of those seventeen years, each composer accordingly contributed one piece to *Cantiones sacrae*, which formed the very first English printed book of Latin motets. Tallis's expansive **Suscipe quaeso Domine** (tracks 1–2) is the longest of his contributions to the volume, and was written for the unusual combination of seven lower voices, without a treble part. Its text, adapted from Isidore of Seville's *Synonyma de lamentatione animae peccatrici*, accordingly includes allusions to the seven penitential psalms, as shown by the scholar Kerry McCarthy. While this convincing interpretation implies a date of composition in the early 1570s, earlier studies link the motet to the reign of the Roman Catholic Mary I and to potential performance in 1554. Following her accession in 1553, Queen Mary moved to repeal the legislation enacted by Henry VIII that had brought England out of communion

with Rome. As the repeal drew near in November 1554, the Papal Legate to England, Cardinal Reginald Pole, came to London with a papal absolution for England's heretic schism. It is within a context of penitence in late 1554, therefore, that *Suscipe* has also been posited to have been composed.

Penitence soon gave way to jubilation, however, since in December of that year was celebrated the marriage of Mary I to Philip of Spain at St Paul's Cathedral. The Chapel Royal choir's Spanish counterpart, King Philip's *Capilla Flamenca* was resident in England for the festivities and they, along with the choir of St Paul's Cathedral, joined the Chapel Royal musicians to sing the service. Following the work of Jeremy Noble in the 1960s, this has popularly been understood to have been the original performance context of Tallis's magisterial **Missa Puer natus est nobis** (tracks 3–5), which is based on the plainsong Introit at third Mass on Christmas Day (A boy is born unto us). Since the *Capilla Flamenca* did not use treble voices, so the traditional narrative goes, Tallis was set the unusual task of writing a festal mass setting for a lower-voice ensemble – the same texture as *Suscipe quaeso Domine*, *Miserere nostri Domine*, and *Loquebantur variis linguis*. It could be said that Tallis took the celebration

of a Spanish-English alliance to heart, literally combining continental stylistic practices with English. He certainly used a code in order to achieve a precise relationship between the notes of the plainsong theme and the temporal structure of his music, a fact which has led David Humphreys to suggest that the mass was composed as an academic demonstration of technical mastery rather than as a liturgical commission.

All of the music on this recording is performed here with two singers per part, so *Suscipe quaeso Domine* and the *Missa Puer natus est nobis* (as well as *Miserere nostri Domine* and *Loquebantur variis linguis*) feature the full ensemble of fourteen singers, while eight singers form a reduced choir for Tallis's four-part setting of **In pace in idipsum** (track 6). This setting of the Compline responsory for Lent was written by Tallis most likely earlier in his career, during the reign of Henry VIII. John Harley has suggested that Tallis was at this time experimenting with new styles of imitative polyphony, examples in manuscript and print of which he encountered more often and more readily following his appointment as a Gentleman of the Chapel Royal in the 1540s. The edition used here was prepared especially for this recording from The Gyffard Partbooks.

Tallis's intriguing and beautiful seven-part motet **Miserere nostri Domine** (track 7) was printed as the final piece in the same 1575 *Cantiones sacrae* volume as *Suscipe quaeso Domine*. It therefore occupies pride of place as the seventeenth of Tallis's seventeen contributions in honour of Elizabeth I's seventeen years on the throne at the time of publication. With characteristic panache, Tallis ensured that the bassus voice (the second-lowest in the texture) is composed of exactly seventeen long notes. It is undoubtedly a fitting tribute; an ingenious and intricate composition in which the top two voices sing exactly the same notes, with one voice beginning slightly later. Four more of the seven voices begin at the same time and share the same musical material. The music sung here by the first tenors (discantus) is simultaneously sung by the second tenors (contratenor) at a quarter of the speed. The music sung by each of the two bass parts is an inversion of that of the discantus; when the discantus rises in pitch, the bass parts fall to the same extent, and vice versa. The second bass sings at half the speed of the discantus, while the first bass sings eight times more slowly than the discantus.

The Latin **Mass for Four Voices** (tracks 8–12) almost certainly dates from the later years of

Henry VIII's reign, since Tallis's setting strongly reflects the then current trend towards simplicity and directness of musical articulation of the text, prefiguring the protestant reforms brought about fully only after the king's death. Like *In pace in idipsum*, it survives uniquely in the Gyffard Partbooks, which David Mateer has demonstrated to be an antiquarian and nostalgic collection of pre-reformation music created within an Elizabethan recusant Catholic context between c.1570 and c.1585.

Falling seven weeks after Easter, the feast of Pentecost provided the liturgical occasion for Tallis's polyphonic responsory **Loquebantur variis linguis** (track 13), which makes reference to the seven gifts of the Holy Ghost and is accordingly written in seven parts. Plainsong here alternates with vigorous and rhythmically vital polyphony, which features frequently deployed semitonal clashes between different voices, or 'false relations'.

The release of this recording was marked on Sunday 25 November 2018 by the celebration of mass in the Chapel Royal, Hampton Court Palace, according to the pre-Reformation Use of Sarum, and featuring the **Missa Puer natus est nobis**.

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Texts & translations

1. Suscipe quaeso Domine

Suscipe quaeso Domine vocem confitentis.
Scelera mea non defendo: peccavi.
Deus, miserere mei: peccavi.
Dele culpas meas gratia tua

*Receive, I beseech thee, O Lord,
the voice of one who confesses.
I do not defend my misdeeds: I have sinned.
O God, have mercy upon me: I have sinned.
Blot out my sins by thy grace.*

2. Si enim iniquitates

Si enim iniquitates recordaberis, quis sustineat?
Quis enim justus se dicere audeat sine
peccato esse?
Nullus est enim mundus in conspectu tuo.

*For if thou shalt remember iniquities,
who could endure it?
For who is so righteous that he dare say
that he is without sin?
For none is pure in thy sight.*

Missa Puer est natus est nobis

3. Gloria

Gloria in excelsis Deo et in terra
pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi propter
magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

*Glory be to God on high and in earth peace,
goodwill towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee, for thy great glory
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesu Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy upon us.*

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

*For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of
God the Father. Amen.*

4. Sanctus & Benedictus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua:
Hosanna in excelsis.

*Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of thy glory:
Hosanna in the highest.*

Benedictus qui venit in nomine Domini:
Hosanna in excelsis.

*Blessed is he that cometh in the name of the Lord:
Hosanna in the highest.*

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*O Lamb of God: that takest away the sins of the world;
Have mercy upon us.
O Lamb of God: that takest away the sins of the world;
Have mercy upon us.
O Lamb of God: that takest away the sins of the world;
Grant us thy peace.*

6. In pace in idipsum

In pace in idipsum dormiam et requiescam.
Si dedero somnum oculis meis,
et palpebris meis dormitationem,
dormiam et requiescam.
Gloria Patri, et Filio, et Spiritui Sancto.

*In peace itself I shall sleep and rest
If I surrender mine eyes to slumber,
And mine eyelids to drowsiness,
I shall sleep and rest. Glory to the Father,
and to the Son, and to the Holy Ghost.*

7. Miserere nostri Domine

Miserere nostri Domine

Have mercy on us, O Lord.



Mass for Four Voices

8. Gloria

See track 3

9. Credo

Credo in unum Deum,
Patrem omnipotentem
factorem cæli et terræ,
visibilem omnium et invisibilem.
Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia sæcula.
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 cælis.
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 cælum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis;
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.

*I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
I believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made, of one being with the Father.
Through him all things were made.
For us and for our salvation
he came down from heaven:
by the power of the Holy Spirit he became
incarnate of the Virgin Mary, and was made man.
For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.
On the third day he rose again in accordance
with the Scriptures; he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory to judge the living
and the dead, and his kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.*

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 sæculi. Amen.

*With the Father and the Son
he is worshipped and glorified.
He has spoken through the Prophets.
We believe in one holy catholic
and apostolic Church.
We acknowledge one baptism
for the forgiveness of sins.
We look for the resurrection of the dead,
and the life of the world to come. Amen.*

10.–12. Sanctus, Benedictus & Agnus Dei

See tracks 4–5

13. Loquebantur variis linguis

Loquebantur variis linguis Apostoli:
Alleluia.

*The Apostles spoke in many languages:
Alleluia.*

Magnalia Dei: Alleluia.
Repleti sunt omnes Spiritu Sancto
et coeperunt loqui.
Gloria Patri et Filio et Spiritui Sancto.

*Of the great works of God: Alleluia.
They were all filled with the Holy Spirit
and began to speak.
Glory be to the Father and to the Son
and to the Holy Ghost.*

**The Gentlemen of Her Majesty's
Chapel Royal, Hampton Court Palace**

The Gentlemen of HM Chapel Royal, Hampton Court Palace sing services throughout the year in the palace's splendid Chapel Royal, whose ceiling was installed by Henry VIII in the 1530s. There they are joined by up to eighteen boy choristers, who are drawn from schools nearby, and led by Carl Jackson, Director of Music.

Just as in the sixteenth century, the choir's personnel is adapted dynamically to the occasion and the demands of the repertory. In ordinary times, there are six Gentlemen (indicated opposite in *italic*), and for special occasions the ensemble can expand to as many as fourteen singers.

Countertenor

Edward Button
Tristram Cooke
Karl Gietzmann
Hamish McLaren

Tenor

Martin Hindmarsh
Graham Neal
Matthew Pochin
Francis Powlesland

Baritone and Bass

Nick Ashby
Gavin Cranmer-Moralee
Edmund Danon
John Evanson
Christian Goursaud
Robert Rice



Photography: Richard Champness



Photography: Johnny Millar

Carl Jackson

Carl Jackson was born in London and studied at the Royal Academy of Music with Malcolm Hill and Alan Harverson. He also held organ scholarships at the Chapel Royal, Hampton Court Palace, and at Downing College, Cambridge, where he was a pupil of Peter Hurford. He obtained a postgraduate teaching certificate at Goldsmiths' College (University of London) before embarking upon a thirty-six-year teaching career, from which he retired in 2018.

Carl was Organist of Croydon Parish Church (now Croydon Minster) from 1986–1990, Sub Organist of the Chapel Royal, Hampton Court Palace, from 1990–1993, and Assistant Director of Music at St Peter's Church, Eaton Square, from 1993–1996. In October 1996, he returned again to the Chapel Royal at Hampton Court on his appointment as Director of Music. He has broadcast with the chapel choir on radio and television – notably in The Queen's Christmas Message 2010 and in two documentaries for BBC Four.

As an accompanist he has worked with Sir Willard White, and with the Elysian Singers of London with whom he appears

on their CD of the music of James MacMillan (Signum Records). Distinctions include Associateship of the Royal Academy of Music and of the Royal School of Church Music, and Honorary Fellowship of the Guild of Church Musicians. He was appointed MVO in the 2012 New Year Honours list.

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