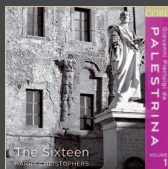


Palestrina Volume 1

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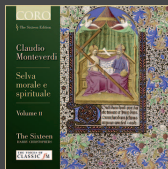


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The Sixteen
HARRY CHRISTOPHERS

Palestrina's legacy and impact on sacred music worldwide is second to none. Composers through the centuries have studied and learnt from his gift for writing exquisite polyphony. Small wonder then that he has been called not only "the prince and father of music" but also "the saviour of church music". At the final session of the Council of Trent, there were many discussions about the use of polyphony and whether or not it should be banned. In 1607, the composer Agostino Agazzari wrote "music of the older kind is no longer in use because of the confusion and Babel of the words". He went on to say that this music would have come very near to being banished from the holy church by a sovereign pontiff had not Giovanni Palestrina found the remedy.



Photograph: Marco Borggreve

Over the next few years, we are undertaking a series honouring Palestrina's great art. I hasten to add that we are not endeavouring to record every note Palestrina penned – that would be more than a lifetime's work considering he

wrote 104 Masses! But what we will do is present each volume based around a single Mass and theme relevant to that Mass, in this case the Nativity, alongside some of his settings of *The Song of Songs*. Palestrina published 29 such settings. He apologised for possessing "light and vain ideas" and indeed "blushed and grieved" at presenting these sensual motets. Remember that *The Song of Songs* comes from that part of the Old Testament which was often considered too sensual and erotic to be read. It was originally Hebrew love poetry, written down possibly 300 years or so before the birth of Christ, but these are texts which in Renaissance times were used in praise of the Virgin Mary.

I have always regarded Palestrina as the master craftsman whose music composers of all ages have attempted to emulate. He shapes his music in a beautifully sonorous way using a lot of suspensions but always coming back into the line of the music. However it is this perfect craftsmanship that can sometimes make Palestrina's music sound all too perfect and occasionally academic. We have attempted to achieve real ebb and flow in his music, not clipping the ends of phrases but allowing the music to breathe, to convey the real meaning of the words and making our breaths part of the music as a whole. There is a wealth of word painting in which to indulge, especially in his *Song of Songs* motets. Our aim has been to be sensitive to this wonderful poetry and inject an energy and beauty into our performances that I hope goes some way to honour Palestrina as "the celebrated light of music".

Harry
Christopher

[1]	Hodie Christus natus est (Motet)	2.32
[2]	Christe Redemptor omnium	8.27
[3]	Magnificat Quinti Toni	11.38
[4]	Tui sunt caeli	2.53
[5]	Reges Tharsis	2.36

MISSA HODIE CHRISTUS NATUS EST

[6]	Kyrie	3.19
[7]	Gloria	4.53
[8]	Credo	6.49
[9]	Sanctus	3.46
[10]	Benedictus	2.14
[11]	Agnus Dei	2.31

SONG OF SONGS: nos. 1-3

[12]	Osculetur me osculo oris sui	3.23
[13]	Trahe me post te	3.24
[14]	Nigra sum sed formosa	3.40
[15]	O magnum mysterium (Motet)	5.20
	Total running time	67.34

The small Italian town of Palestrina lies on the edge of the hills about 20 or so miles east of Rome. It has a minor claim to fame in our time as the home of the genius composer Adrian Leverkühn in Thomas Mann's famous novel, *Doktor Faustus*. It is far better known, however, as the birthplace (in 1525) of another composer, Giovanni Pierluigi da Palestrina, during his lifetime holder of the most prestigious musical posts in the Roman Catholic Church, and by his death in 1594 regarded as the greatest composer of the age.

Palestrina, (as he came to be known), a young man of great talent, inevitably was to seek a career in Rome, where, by the beginning of the 16th century, the Church had attained great wealth and prestige, and political power. This enabled it, in addition to its pastoral role, to become the major patron of Architecture, Art and Music of the time. There were great opportunities for composers and singers in providing and performing music for the rituals of the Church. The Sistine Chapel, built in the late 15th century by Sixtus IV (1471-84), housed the Papal Choir, and the great basilica of St Peter's, begun in 1506, was largely completed in Palestrina's lifetime.

The musical activities of these and other Roman religious institutions were initially dominated by Franco-Flemish and Spanish singers and composers; in the later part of the 16th century, particularly when the Counter Reformation was in full flow after the Councils of Trent (1545-63), they were supplanted by native Italians, Palestrina dominant among them.

With the revised liturgical texts of Trent, there was a great need to rewrite much of the repertoire, in the latest styles, in a more transparent and text-related fashion. Although everyday fare remained music written for four or five voices, or even six, composers started setting the many standard texts in double-choir format, a style favouring intelligible projection of the words. Not only Palestrina himself, but also many younger composers, Romans such as the Nanino and Anerio brothers, (and also the Spaniard Tomás Luis de Victoria), seized these opportunities, composing a huge amount of music which poured in sumptuous volumes from the printing presses of Rome and Venice.

Cristóbal de Morales, a Spaniard who had sung for ten years in the Sistine Chapel,

published two books of Masses in 1544. He seems to have been the first to market and promote them personally, in both Italy and in Spain, a strategy followed later by Victoria with his music. These composers' reputations were enhanced so much by the widespread distribution of their music in print that they became the most internationally famous Spanish composers of the middle and late 16th century, and for years afterwards. Palestrina and other composers too saw the benefits of their methods, though success did not come easily. Palestrina was to complain (in the preface to his only published volume of Lamentations of 1588), that he had composed much, and published some, yet had to hold back so much more for lack of funds [*multa composui, edidique, multo plura apud me sunt: a quibus edendis retardor ea, quam dixi angustia*].

While the cost of printing music had fallen dramatically since the earliest known print of polyphonic music published in Venice, 1501 (Ottaviano Petrucci's *Harmonice Musices Odhecaton*), and indeed since Morales's time, there was still considerable expenditure involved. Patronage of some sort was essential and eagerly sought,

composers needing a prior arrangement in place; or an effusive dedication to some potentate was offered in each new volume in hope of support later.

Palestrina was hardly justified in complaining however. Perhaps he was not astute at marketing or at attracting sponsorship; or more likely he may have been too busy, for he was a businessman, married with a family, and he was also very active as composer and performer. But he still found money for a large number of publications, 23 of them, not counting the numerous reprints, between 1554 and his death in 1594. The settings of *The Song of Songs* texts, book IV of his motets published in 1583-84 were reprinted four times by 1594, and another seven times by 1613; and the other four volumes of motets were reprinted 15 times; six books of Masses, seven times.

Palestrina married for the second time in early 1581. After the death of Lucrezia Gori, his first wife, in 1580, he had petitioned the Pope, Gregory XIII, for ordination to the priesthood. By February 1581 he had changed his mind, at the end of March marrying Virginia Dormoli, the widow

of the Papal fur and leather merchant, Giuliano Guerrazi, who had died at the early age of 36 in 1576. She brought with her the fur business. No doubt this was profitable, for not only in 1582 did Palestrina buy some land in his native town (presumably for his retirement), but he was also able in 1586 to take on a partner. Palestrina seems thus to have been financially secure for the rest of his life.

Clearly Palestrina was systematically publishing his music, genre by genre, the more practical (and saleable) first, but he died on February 2nd, 1594 leaving much in manuscript. As with Orlandus Lassus, the task of printing his remaining works now fell to his family, in Palestrina's case, to his son, Iginio Pierluigi, who issued what he could until his own death in 1610 - another seven books of Masses (the seventh was underwritten by the Pope, Clement VIII) and some reprints belong to this period. Thereafter nothing new appears. Much double- and triple-choir (and some other music including 20 or so Masses) still languished in Vatican and other Roman manuscripts unpublished. Iginio probably could not match the resources in patronage or finances of Ferdinand and Roland de

Lassus, who published the gargantuan *Magnum Opus Musicum* (Munich, Nicolai Henricus, 1604, dedicated to Maximilian I, Elector of Bavaria), a compendium of 516 of their father's published and unpublished Motets and Antiphons for two to twelve voices, in six partbooks, ten years after his death. Yet a prodigious quantity of Palestrina's music has come down to us mainly in 16th-, and also in early 17th-century prints.

This CD displays a selection from Palestrina's settings of texts from the extensive Liturgy for Advent and Christmas. Two of his Christmas motets, *Hodie Christus natus est* and *O magnum mysterium* were used by him as models for Mass settings. Both the motets and their companion Masses are unusual for opening with chords rather than imitative points, which Palestrina generally uses elsewhere; and they are enlivened by significant rhythmic contrasts between duple and triple time. *Missa Hodie Christus natus est* was one of the few double-choir pieces to appear in print, but only after the composer's death, in 1601. The only other extant copy of the Mass is in a 17th-century Vatican manuscript, probably copied from the print. The date of composition is not

known, though it must postdate the model motet (published in Venice in the *Mottetorum ... liber tertius* in 1575). The title page of the 1601 print reads: *Io. Petraloyssi Praenestini, musici celeberrimi, Missae quatuor octonis vocibus concinende, Nunc primum in lucem editae.* ("Of Giovanni Pierluigi [da] Palestrina, most celebrated musician, Four Masses for eight voices, Now for the first time brought to light"). The four are the only examples from Palestrina's total of 114 or so Masses where he writes for antiphonal choirs.

Hodie Christus natus est is to be found in chant books as the Magnificat Antiphon at 2nd Vespers on Christmas Day. Palestrina however makes no obvious reference to chant in his motet. Appropriately for the joyful words, the motet resounds with bright major harmonies, with many root-position chords and a strong tonal outline for the bass parts (leaps of fourth and fifth).

In the motet the ideas are scarcely developed, but Palestrina shows in his **Missa Hodie Christus natus** what can be achieved with such simple material on a broader canvas. Contrasts between the high and low choirs in sonority and rhythm are used in a masterly fashion throughout.

Much music is transferred directly: *Kyrie*, for example, restates the opening chordal passages from the motet, but here the music of the first refrain of *Noe, noe* comes after the repeated chordal passage in the lower choir. Palestrina ends *Kyrie*, *Gloria*, *Credo* and *Sanctus* with the quick triple-time rhythms of the motet's conclusion. Prominent is the motet's music with the falling fourths and fifths at *laetantur Archangeli*, now in *Kyrie II*, and at *in vivos et mortuos in Credo*, and at *in nomine in Benedictus*. Similarly the phrase with the descending scalar figure at *Et exultant* is used at *Qui tollis*. *Sanctus* is unusual having a duple/triple time first *Osanna*, with a second in triple time after *Benedictus*.

Palestrina published a set of hymns for the church year (four, five and six voices) in 1589, simultaneously in Rome (choirbook) and in Venice (partbooks). They were reprinted immediately in 1590 (Venice), in 1625 (Rome), with a *basso continuo* part, and in Antwerp in 1644. Polyphonic hymns, alternatim with chant, such as these, were basic repertoire for churches large and small at the time, and there was a substantial demand for new settings with the reformed texts of Trent.

Palestrina's volume opens with the standard Vespers hymns for the Christmas season, *Conditor alme siderum*, (Advent) and *Christe Redemptor omnium*, (Nativity). Palestrina includes too the Nativity hymn for Lauds, *A solis ortu(s) cardine*, unusually for the Roman rite where polyphony for Vespers hymns only was the general practice. Palestrina sets the odd verses of **Christe Redemptor omnium**. He paraphrases and decorates the chant in all the voices, often quoting phrases verbatim, combining these with counterpoints of his own invention. Typically he varies the sonority with a bright v.3 (*Memento salutis ...*) for SSAT, returning to SATB for the next verse, and increasing to six voices, SSATTB for a rich and majestic *Gloria tibi Domine ... saecula*.

In modern times, hymns have fallen out of favour often because of the lack of correct chants for the alternatim verses, when composers have paraphrased versions no longer in use in modern chant books such as the *Liber Usualis*. The melody used here by Palestrina varies from the modern version now printed in the *Antiphonale Monasticum*. However it is often (though not always) possible for an editor or performer to extract what a composer

knew and used direct from his polyphony. Victoria also used the same Roman version, conveniently printed complete in his *Hymni* of 1581, confirming what Palestrina uses; and *Christe Redemptor omnium conserva*, for All Saints, has exactly the same melody. Fortunately some contemporary chant Hymnaries are still extant too (such as one dating ca.1550, from the Cappella Giulia); and sometimes too we can refer to settings by other composers, to ensure the correct chant melody is married to the polyphony.

Another consideration for modern performers and conductors of this hymn repertoire is the question of added flats and sharps in the polyphony and more controversially, in the chant. In Palestrina's time, chant was normally written and printed without accidentals, other than flats (or naturals to prevent addition of flats) which were added inconsistently. However there is some evidence that singers, in the late 16th century and certainly after, may have added accidentals to cadences and elsewhere, rather in the manner that they were accustomed to when singing polyphony. There *are* some sharps printed in 16th-century chant books, for example those added to some Psalm tones in

Villafranca's *Breve Instrucción de canto llano*, Seville, 1565¹; and after 1600 there was a trend of adding more accidentals influenced by the changes in harmony towards the modern major/minor system.

Where Palestrina in his polyphony quotes the third phrase of the chant:



is this how singers would have sung the monophonic chant? That these accidentals (notably the natural/sharp on the 5th note) are also written by Victoria, Navarro, G. Nanino, F. Anerio, and others in their polyphony reinforces this suggestion.

Magnificat Quinti Toni

The *Magnificat octo tonum*, four-voice settings for both odd and even verses, was printed in Venice in 1591. These were the only Magnificats published by Palestrina before he died in 1594, but another 19 or 20 for four to eight voices remain in various manuscripts copied for the use of the Vatican choirs. The Magnificat recorded here is from a set of 16 for four to six voices, copied only in a Cappella Giulia manuscript

from the late 16th century. It is for Palestrina's favourite voice configuration, SATTB, although he varies the sonority of the verses: v.6 is for SSAT, v.10 for ATBB, and v.12 for SSATTB. The last verse has a *canon cancrizans*, where the notes sung by T1 are sung in reverse order by T2.

The two books of Offertory motets published by Palestrina in the year before his death contain (as also the 29 *Song of Songs* Motets of 1583-84), consistently fine music, demonstrating Palestrina's remarkable ability to make each setting sound so distinctly different. One reason for this is Palestrina's talent for inventing memorable opening points of imitation with a strong melodic and harmonic character. ***Tui sunt caeli***, the Offertory motet for the Nativity and Circumcision, opens with such a theme, the falling fourth and rising sixth giving it a memorable contour, emphasised by the little scalar 'tail' added at the end. ***Reges Tharsis*** is for the Feast of the Epiphany (the manifestation of Jesus to the Gentiles in the person of the Magi). Palestrina's 68 Offertories are, with those by Lassus, historically important, for up until their publication, plainchant was generally used at this point in the Mass.

The 29 motets on verses from *The Song of Songs*, are, with his books of madrigals, somewhat anomalous in Palestrina's output. They are non-liturgical, although they could be, and were sung in services. But much of their purpose was for use by the Common Man, in occasional private and public devotions, for the practice of spiritual exercises encouraged by such notables as St Philip Neri, and by various religious confraternities. They must have sold extremely well, for there were eleven reprints up to 1613.

The first three motets from the set are recorded here by The Sixteen: ***Osculetur me osculo oris sui, Trahe me post te*** and ***Nigra sum sed formosa***. They are intimate, vocal chamber music, set in a simple style, always for five voices, lacking any pretension to complexity or virtuosity. Not for Palestrina the obvious opportunities for display, such as a canonic setting for no.2, (as Victoria or Guerrero did in their versions); or the eye music (blackened notes) of Victoria's opening to *Nigra sum*; or the double-choir splendour of Lassus in his *Osculetur me*. Indeed there are occasional madrigalisms in the set, such as the running quaver scales at *curremus*

in no.2; but Palestrina demonstrates in these pieces what variety and intensity of feeling can be expressed with the simplest of means.

The six voice motet ***O magnum mysterium***, for the Nativity and Circumcision, published in 1569 in the first book of motets, is one of Palestrina's finest inspirations. It is in ABCB form, with the repeated B section in quick triple time (*collaudantes Dominum*) followed by extended *Alleluias* in duple time. The opening of the motet is particularly striking: slow-moving sustained semibreve chords in S1, S2 and A2, are reinforced by single semibreves in T (bars 1 & 3), and A1 with B (bar 2), before the harmonic pace accelerates at the words *magnum mysterium*. With two soprano and two alto parts, the composer's creative and varied intermixing of voices and rhythms has a brilliant effect throughout. Victoria also made a famous setting, though for four voices and without the second part of the text, but with a triple/duple-time closing *Alleluia*; he famously composed a *Quem vidistis pastores* too, for six voices, also with triple time at *collaudantes Dominum*. It is interesting that these words had a strong

attraction for these great composers, resulting in very fine but rather different music from both of them.

¹ Information from Bruno Turner.

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La cittadina di Palestrina si trova ai margini delle colline situate a una trentina di chilometri ad est di Roma. In tempi recenti può vantarsi d'aver ospitato il geniale compositore Adrian Leverkühn nel famoso romanzo Doktor Faustus di Thomas Mann; ma è certamente più nota per aver dato i natali nel 1525 ad un altro compositore, Giovanni Pierluigi da Palestrina, il quale detenne nel corso della sua vita i più prestigiosi ruoli musicali della Chiesa Cattolica Romana, e che alla sua morte, nel 1594, era considerato il più grande compositore dell'epoca.

Palestrina, nome col quale divenne conosciuto, era dotato di grande talento e, inevitabilmente, andò in cerca di opportunità per la sua carriera a Roma dove, all'inizio del XVI secolo, la Chiesa aveva acquisito grande ricchezza, prestigio e potere politico. Questo rendeva possibile

lo svolgere, oltre alla funzione ecclesiastica, un importantissimo ruolo di mecenatismo per l'architettura, l'arte e la musica del tempo. A compositori e cantanti la Chiesa offriva grandi opportunità di produrre ed eseguire musica per i rituali ecclesiastici. La Cappella Sistina, costruita nel tardo XV secolo da Sisto IV (1471-84), ospitava il Coro Papale, e la grande Basilica di S. Pietro, iniziata nel 1506, fu completata in gran parte nel corso della vita di Palestrina. Le attività musicali di queste, insieme ad altre istituzioni religiose romane, erano inizialmente dominate da compositori e cantanti per lo più franco-flamminghi e spagnoli, ma nel tardo XVI secolo, in particolare quando, dopo il Concilio di Trento (1545-63), la Controriforma era in pieno svolgimento, questi vennero soppiantati da italiani, tra i quali Palestrina ebbe un ruolo dominante.

La revisione dei testi liturgici risultante dal Concilio di Trento creò la necessità di riscrivere gran parte del repertorio, nello stile corrente e in un modo più trasparente e con maggior enfasi sul testo; benché fosse rimasta nell'uso la scrittura per 4, 5 o anche 6 voci, i compositori iniziarono a strutturare i molti testi canonici secondo

formule per doppio coro, stile che favoriva una maggiore intelligibilità del testo. Non solo Palestrina, ma anche molti giovani compositori romani come i fratelli Nanino e Anerio o lo spagnolo Tomás Luis de Victoria (col nome italiano di Tommaso Luigi da Vittoria), fecero propri i nuovi dettami, componendo una gran quantità di musica, che sgorgava in sontuosi volumi dalle tipografie di Roma e Venezia.

Cristóbal de Morales, uno spagnolo che aveva cantato per dieci anni alla Cappella Sistina, pubblicò due volumi di messe nel 1544, in italiano e spagnolo, e li promosse e distribuì personalmente, creando un precedente e una nuova strategia seguita più tardi da Vittoria. La larga distribuzione delle versioni stampate della musica di questi autori consentì loro di conseguire fama internazionale, rendendoli i più celebri tra i compositori spagnoli del XVI secolo e oltre. Palestrina e altri compositori compresero i vantaggi di questo metodo, seppure il successo non fu facile da ottenere. Nella prefazione al suo unico volume pubblicato, le Lamentazioni del 1588, Palestrina si rammarica d'aver composto molto ma aver potuto pubblicare solo una minima parte della sua

opera a causa della mancanza di denaro [*multa composui, edidique, multo plura apud me sunt: a quibus edendis retardor ea, quam dixi angustia*].

Il costo della stampa era diminuito considerevolmente dai tempi della pubblicazione del primo volume conosciuto di musica polifonica, stampato a Venezia nel 1501 (Harmonice Musices Odhecaton di Ottaviano Petrucci) e dai tempi di Morales, ma era pur sempre molto alto e qualche forma di mecenatismo era indispensabile e alacremenente ricercata, costringendo i compositori a raggiungere accordi preliminari o ad includere nei nuovi volumi pubblicati enfatiche dediche a qualche potente nella speranza di contributi successivi.

Palestrina in ogni caso non aveva grandi motivi per lamentarsi. Forse non era abbastanza astuto nella promozione del suo lavoro o nella ricerca di mecenati, o più probabilmente era troppo impegnato, essendo un uomo d'affari, sposato e con famiglia, oltre ad essere molto attivo sia come compositore che come esecutore. Nonostante tutto Palestrina riuscì a finanziare un gran numero di pubblicazioni,

23 senza contare le numerose ristampe, tra il 1554 e il 1594, anno della sua morte. Le versioni dei testi del Cantico dei Cantici, libro IV dei suoi mottetti pubblicato nel 1583-84, furono ristampate quattro volte prima del 1594 e sette prima del 1613; gli altri quattro volumi dei mottetti ebbero quindici ristampe, mentre i sei libri di Messe ne ebbero sette.

Palestrina si sposò una seconda volta all'inizio del 1581. Dopo la morte della prima moglie, Lucrezia Gori, nel 1580, egli aveva fatto richiesta a Papa Gregorio XIII di essere ordinato sacerdote, ma per febbraio 1581 aveva cambiato idea e alla fine di marzo sposò Virginia Dormoli, la vedova di Giuliano Guerrazzi, mercante papale di pelle e pellicce, morto nel 1576 alla giovane età di trentasei anni. La nuova moglie ereditò l'attività di commercio del marito. Senza dubbio questa doveva generare un buon profitto, tanto che per il 1582 Palestrina non solo comprò dei terreni nella sua città natale, probabilmente in vista di ritirarsi in vecchiaia, ma nel 1586 fu anche in grado di formare una società. Pare che a questo punto Palestrina si fosse assicurato una confortevole situazione economica per il resto della sua vita.

Appare evidente che Palestrina stesse pubblicando la sua musica in modo sistematico, genere per genere, a cominciare dalle composizioni più commerciabili, ma morì il 2 febbraio 1594, lasciando gran parte della sua opera in manoscritto. Come per Orlandus Lassus il compito di completare la pubblicazione delle opere ricadde sulla famiglia, nel caso di Palestrina se ne occupò il figlio Iginio Pierluigi, che pubblicò quanto poté fino alla sua morte nel 1610. Sette libri di messe (il settimo sottoscritto da Papa Clemente VIII) ed alcune ristampe appartengono a questo periodo, dopo di che nulla di nuovo compare. Svariati doppi e tripli cori, insieme ad altra musica, incluse una ventina di messe, languivano al Vaticano, e altri manoscritti romani restavano inediti. Iginio probabilmente non riuscì ad ottenere risorse finanziarie e supporto pari a Ferdinando e Orlando de Lassus, che dieci anni dopo la morte del padre ne pubblicarono la gigantesca *Magnum Opus Musicum* (Monaco, Nicolai Henricus, 1604, dedicata a Massimiliano I, Principe Elettore di Baviera), un compendio di 516 mottetti e antifone, alcuni inediti, in versioni da due a dodici voci, in volumi a sei parti. Ciononostante un numero prodigioso

delle composizioni di Palestrina è arrivato fino a noi, principalmente in edizioni del XVI e inizio del XVII secolo.

Questo CD presenta una selezione tratta dalle versioni che Palestrina produsse sui testi delle vaste liturgie per l'Avvento e per Natale. Due dei suoi mottetti natalizi, *Hodie Christus natus est* e *O magnum mysterium*, furono da lui usati come modello per la composizione di messe. Entrambi i mottetti e le messe da loro ispirate sono inconsueti in quanto si aprono con accordi invece dei contrappunti imitativi che Palestrina solitamente usa altrove, e sono vivacizzati dai significativi contrasti ritmici tra tempo binario e ternario. *Missa Hodie Christus natus est* fu uno dei pochi brani per doppio coro che venne pubblicato, ma solo dopo la morte dell'autore, nel 1601. L'unica altra copia esistente della Messa è in un manoscritto del XVII secolo al Vaticano, probabilmente copiato dalla versione pubblicata. La data della composizione non è conosciuta, ma deve essere successiva a quella del mottetto sul quale è modellata (pubblicata a Venezia nel *Mottetorum ... liber tertius* nel 1575). Il frontespizio della versione stampata del 1601 riporta: *Io. Petraloysii Praenestini*,

musici celeberrimi, Missae quatuor octonis vocibus concinende, Nunc primum in lucem editae. (Di Pierluigi Palestrina, celeberrimo musicista, quattro messe per otto voci, qui per la prima volta portate alla luce). Queste quattro messe sono gli unici esempi, tra le 114 scritte da Palestrina, nelle quali egli compone per cori antifonali.

Hodie Christus natus est si trova in libri di cantici come "*Magnificat Antiphon*", al vespro secondo del giorno di Natale. Palestrina tuttavia non fa chiaro riferimento alla salmodia nel suo mottetto. In accordo con il testo gioioso il mottetto risuona con brillanti armonie in maggiore, con molti accordi sulla tonica e un marcato profilo tonale per le parti del basso (con intervalli di 4a e 5a).

Nel mottetto queste idee sono appena abbozzate, ma nella sua ***Missa Hodie Christus natus*** Palestrina dimostra cosa si può ottenere da tale semplice materiale quando impiegato su una più larga scala, i contrasti sonori e ritmici tra gli alti e i bassi nel coro vengono qui magistralmente impiegati. Varie porzioni sono trasferite direttamente: *Kyrie*, ad esempio, ristabilisce gli accordi d'apertura del mottetto, ma qui

la musica del primo ritornello di *Noe, noe* giunge dopo la ripetizione del passaggio d'accordi nel coro dei bassi. Palestrina chiude *Kyrie, Gloria, Credo* e *Sanctus* con il rapido tempo ternario della conclusione del mottetto. Le quarte e quinte discendenti che compaiono nel mottetto a *laetantur Angeli* sono evidenti qui in *Kyrie II*, nel *vivos et mortuos* in *Credo* e a *in nomine in Benedictus*. Lo stesso vale per la figura a scala discendente a *Et exultant* che qui si ritrova utilizzata a *Qui tollis*. *Sanctus* è inconsueto in quanto contiene un'alternanza di tempo binario e ternario al primo *Osanna*, e più avanti dopo *Benedictus*.

Nel 1589 Palestrina pubblicò contemporaneamente a Roma (come libro corale) e a Venezia (come collezione di parti) una serie di inni a 4, 5 e 6 voci per l'anno ecclesiastico. Questi furono ristampati dopo breve a Venezia, nel 1590, e poi a Roma nel 1625 con una parte per basso continuo, e infine ad Anversa nel 1644. Inni polifonici in alternatim di questo genere erano pratica consueta del repertorio del tempo, in chiese d'ogni dimensione e importanza; di conseguenza la richiesta di nuove versioni che rispecchiassero i testi riformati dal Concilio di Trento era grande.

La collezione si apre con i consueti inni vespertini per il periodo natalizio, *Conditor alme siderum* (Avvento) e *Christe Redemptor omnium* (Natività). Palestrina include poi l'inno per le lodi della natività *A solis ortu(s) cardine*, nel quale inserisce versi da ***Christe Redemptor omnium***; una scelta inconsueta per il rito Cattolico Romano che solitamente utilizzava solo la polifonia per gli inni vespertini. Palestrina parafrasa ed abbellisce il canto in tutte le voci, spesso citando letteralmente delle frasi, combinandole con contrappunti di sua invenzione. Ad esempio varia la sonorità con un brillante verso 3 (*Memento salutis...*) per due soprani, contralto e tenore, tornando poi a soprano, contralto, tenore e basso per il verso successivo, ed aumentando a sei voci, due soprani, contralto, due tenori e un basso, per un ricco e maestoso *Gloria tibi Domine... saecula*.

In tempi recenti gli inni hanno perso popolarità, spesso per la mancanza di canti adeguati ai versi in alternatim, dove compositori hanno parafrasato versioni che sono cadute in disuso e scomparse da moderni corali come il *Liber Usualis*. La melodia qui impiegata da Palestrina si differenzia dalla sua versione moderna

pubblicata nell'*Antiphonale Monasticum*. Editori ed esecutori possono spesso, anche se non sempre, riuscire a comprendere ed estrapolare direttamente dalla polifonia ciò che il compositore intendeva in origine. Anche Vittoria utilizzò la stessa edizione romana, convenientemente pubblicata nella sua interezza nel suo *Hymni* del 1518, a conferma della tecnica utilizzata da Palestrina. *Christe Redemptor omnium conserva*, per Ognissanti, impiega esattamente la stessa melodia. Fortunatamente ancora sopravvivono collezioni di inni dell'epoca, come quelli del 1550 circa della Cappella Giulia, e occasionalmente possiamo fare riferimento a versioni di altri compositori, per accertarci che la corretta melodia del canto venga accoppiata alla polifonia.

Un'altra considerazione per gli esecutori e direttori d'orchestra che oggi si cimentano nel repertorio di inni è la questione dell'aggiunta di diesis e bemolle nella polifonia e, ancor più controversa, nel canto. Ai tempi di Palestrina i canti venivano solitamente scritti e stampati senza accidenti, ad eccezione dei bemolle (o naturali-bequadri per prevenire l'aggiunta di bemolle) che però erano

indicati in modo inconsistente. In ogni caso esistono indicazioni che suggeriscono che cantanti, nel XVI secolo e sicuramente più tardi, possano aver aggiunto accidenti alle cadenze e altrove, nella consuetudine caratteristica dell'esecuzione polifonica. Ci sono dei diesis nelle versioni stampate di libri di canti del XVI secolo, ad esempio quelli aggiunti ad alcuni dei Salmi nelle *Breve Instrucción de canto llano* di Villafranca, (Siviglia 1565 Nota¹) mentre dopo il 1600 ci fu una tendenza ad aggiungere più accidenti influenzati dalle variazioni armoniche del sistema tonale moderno (maggiore/minore).

Laddove Palestrina cita la terza frase del canto:



c'è da chiedersi se i cantanti dell'epoca avrebbero eseguito in questo modo la melodia. Che questi accidenti (in particolare il naturale/diesis - bequadro/diesis sulla quinta nota) siano anche adottati da Vittoria, Navarro, G. Nanino, F. Anerio, e altri nella loro polifonia rinforza questa convinzione.

Magnificat Quinti Toni

Il *Magnificat octo tonum*, una versione per 4 voci per versi pari e dispari, venne pubblicata a Venezia nel 1591. Questi furono gli unici Magnificat editi da Palestrina prima della sua morte nel 1594, ma altri 19 o 20 in versioni da quattro ad otto voci sopravvivono in manoscritti copiati ad uso dei Cori Vaticani. Il Magnificat qui presentato appartiene ad una serie di 16 per 4-6 voci, da una versione unica che proviene da un manoscritto della Cappella Giulia del tardo XVI secolo. È per la combinazione di voci prediletta da Palestrina: soprano, contralto, due tenori e un basso, nonostante egli vari la sonorità dei versi, due soprani, contralto e tenore per il verso 6, contralto tenore e due bassi per il verso 10 e due soprani, contralto, due tenori e basso per il 12. L'ultimo verso ha un *canon cancrizans* (o *canon per recte et retro*) nel quale le note cantate dal primo tenore sono eseguite in ordine inverso dal secondo.

I due volumi di mottetti dell'Offertorio che Palestrina pubblicò l'anno precedente la sua scomparsa contengono musica di una consistente raffinatezza, così come pure i 29 mottetti del Cantico dei Cantici datati 1583-84, che sottolineano l'ammirevole capacità di Palestrina nel rendere ogni

versione distinta e originale. Una delle ragioni è l'abilità di Palestrina nel creare memorabili spunti d'imitazione con un forte carattere armonico e melodico. **Tui sunt caeli**, il mottetto da Offertorio per la natività e la circoncisione, si apre con un particolare motivo, con la quarta discendente e la sesta ascendente che gli donano un profilo memorabile, enfatizzato dalla piccola coda in forma di scala aggiunta alla fine. **Reges Tharsis** è per l'Epifania. I sessantotto offertori di Palestrina sono, con quelli di Lassus, storicamente rilevanti in quanto fino alla loro pubblicazione una forma di canto piano o Gregoriano era generalmente usata in questo punto della messa.

I ventinove mottetti su versi dal Cantico dei Cantici sono, insieme alla sua collezione di madrigali, in qualche modo anomali nella produzione di Palestrina. Essi non sono liturgici, nonostante lo potrebbero essere e furono effettivamente cantati nel corso di funzioni, la loro destinazione principale era l'uso personale di gente comune nel corso di attività di devozione pubbliche e private, e la pratica di esercizi spirituali incoraggiati da figure come San Filippo Neri e varie confraternite religiose. È lecito presumere che queste composizioni fossero molto

popolari, se si considera che ne vennero prodotte undici ristampe tra la loro prima pubblicazione e il 1613.

I primi tre mottetti della serie sono qui interpretati da The Sixteen: **Osculetur me osculo oris sui, Trahe me post te e Nigra sum sed formosa**. Si tratta di musica da camera intima, presentata in uno stile semplice, sempre per cinque voci, scevro d'ogni pretesa di complessità o virtuosismo. Palestrina qui si astiene dallo sfruttare le ovvie opportunità di esibizionismo, come nel modo canonico per il secondo brano (come invece fecero Vittoria o Guerrero nelle loro versioni) o la musica ficta (con *note annerite* per esprimere lamento e dolore) dell'apertura di *Nigra sum* di Vittoria, oppure lo splendore del doppio coro di Lassus nel suo *Osculetur me*. Di fatto nella serie sono presenti madrigalismi occasionali, quali il movimento di crome di *curremus* nel brano secondo, ma Palestrina dimostra qui quale varietà e intensità di sentimento può venire espressa coi più semplici mezzi.

Il mottetto a sei voci **O magnum misterium**, per la natività e circoncisione, pubblicato nel 1569 nella prima collezione di mottetti, è una delle ispirazioni più raffinate di Palestrina. Questo è nella forma di ABCB,

con la sezione B ripetuta in rapido tempo ternario (*Collaudantes Dominum*) seguito da estesi Alleluia in tempo binario. L'apertura del mottetto è particolarmente impressionante: lenti e sostenuti accordi di semibreve per primo e secondo soprano e secondo contralto sono rinforzati da singole note semibreve per tenore (prima e terza battuta) e primo contralto con basso (seconda battuta) prima che la cadenza dell'armonia acceleri alle parole *magnum misterium*. Con due parti per soprano e due per contralto la miscela di varietà e creatività vocale e ritmica del compositore ha uno splendido effetto per l'intera durata del brano. Anche Vittoria creò una nota versione, sebbene per quattro voci e senza la seconda parte del testo, ma con un *Alleluia* in chiusura con la combinazione di tempo binario e ternario. Altrettanto noto è il *Quem vidistis pastores* che egli compose per sei voci, nuovamente con un tempo ternario a *Collaudantes Dominum*. È interessante notare come queste parole esercitarono una forte attrazione su questi grandi compositori, risultando in musica di grande finezza ma piuttosto distinta per entrambi.

¹ Informazione da Bruno Turner.

TEXTS & TRANSLATIONS

1 Hodie Christus natus est (Motet)

*Hodie Christus natus est: noe.
Hodie Salvator apparuit: noe.
Hodie in terra canunt Angeli,
laetantur Archangeli: noe.
Hodie exultant iusti, dicentes:
Gloria in excelsis Deo: noe.*

Today was Christ born, noe.
Today the Saviour appeared, noe.
Today on earth the angels sing
and archangels rejoice, noe.
Today the just exult saying:
Glory be to God in the highest, noe.

2 Christe Redemptor omnium

1. *Christe, redemptor omnium,
Ex Patre, Patris unice,
Solus ante principium
Natus ineffabiliter.*

2. *Tu lumen, Tu splendor Patris,
Tu spes perennis omnium,
Intende quas fundunt preces
Tui per orbem famuli.*

3. *Memento salutis auctor,
Quod nostri quondam corporis
Ex illibata Virgine
Nascendo formam sumpseris.*

1. Christ, Redeemer of all,
From the Father, and the Father's only son,
One, before the beginning,
ineffably brought to birth.

2. You, the light, you the splendour of the Father,
you, the perpetual hope of all,
Attend to the prayers which your servants
throughout the world pour forth.

3. Remember, author of salvation,
how you once assumed the form of our body,
being born of the
unblemished Virgin.

4. *Hic praesens testatur dies,
Currens per anni circulum,
Quod solus a sede Patris
Mundi salus adveneris.*

4. Thus the present day bears witness,
rolling on through the cycle of the year,
That you alone, from the abode of the Father,
have come as the salvation of the world.

5. *Hunc caelum, terra, hunc mare,
Hunc omne quod in eis est,
Auctorem adventus tui,
Laudans exultat cantico.*

5. Heaven, earth and sea,
and all that is in them
praise him, the author of your coming,
exulting in song.

6. *Nos quoque qui sancto tuo,
Redempti sanguine sumus,
Ob diem natalis tui,
Hymnum novum concinimus.*

6. We too who have been redeemed
by your sacred blood,
celebrate the day of your birth
with a new hymn.

7. *Gloria tibi Domine,
Qui natus es de Virgine,
Cum Patre et Sancto Spiritu
In sempiterna saecula.
Amen.*

7. Glory to you, O Lord,
you who were born of a virgin,
with the Father and the Holy Spirit,
through endless ages.
Amen.

3 Magnificat Quinti Toni

*Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.*

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Saviour.

*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 misericordiae 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.*

*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.*

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.

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.

4 Tui sunt caeli

*Tui sunt caeli et tua est terra:
orbis terrarum
et plenitudinem eius tu fundasti:
iustitia et iudicium
praeparatio sedis tuae.*

Thine are the heavens, and thine the earth,
the orb of lands;
and the fullness thereof thou hast founded.
Righteousness and justice
are the basis of your throne.

5 Reges Tharsis

*Reges Tharsis et insulae munera offerent:
reges Arabum et Saba dona adducent:
et adorabunt eum omnes reges terrae,
omnes gentes servient ei.*

The kings of Tarsis and the island offer presents:
the kings of Arabia and Saba bring gifts,
and all the kings of the earth will worship him,
all the peoples will bow down before him.

MISSA HODIE CHRISTUS NATUS EST

6 Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord have mercy on us.
Christ have mercy on us.
Lord have mercy on us.

7 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, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus,

tu solus Dominus,

tu solus Altissimus Iesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris. Amen.

Glory be to God on high.

And on earth peace to men of good will.

We praise Thee, we bless Thee,

we worship Thee, we glorify Thee.

We give thanks to Thee

for Thy great glory.

Lord God, heavenly King,

God the Father almighty.

O Lord, the only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

Thou 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 the Father,

have mercy upon us.

For Thou only art holy,

Thou only art the Lord,

Thou only art the most high, Jesus Christ.

With the Holy Spirit

in the glory of God the Father. Amen.

8 Credo

Credo in unum Deum

Patrem omnipotentem,

factorem caeli et terrae,

visibilem omnium et invisibilem.

Et in unum Dominum, Iesum Christum,

Filium 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 sitteth 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.*

[9] Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

[10] Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

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 proceedeth 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.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

[11] Agnus Dei

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

Lamb of God, who takes away
the sins of the world: have mercy on us.

Lamb of God, who takes away
the sins of the world: grant us peace.

SONG OF SONGS ~ nos. 1-3

[12] Osculetur me osculo oris sui

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

Let him kiss me with the kiss of his mouth.
For thy breasts are better than wine,
fragrant of the best ointments.
Thy name is as oil poured out,
Therefore the young have loved thee.

Canticum Canticorum I, 1-2

[13] Trahe me post te

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

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 breasts more than wine.
The righteous love thee.

Canticum Canticorum I, 3

14 Nigra sum sed formosa

*Nigra sum sed formosa,
filia Hierusalem,
sicut tabernacula Cedar,
sicut pelles Salomonis.
Nolite me considerare quod fusca sim,
quia decoloravit me sol.
Filiis matris meae pugnaverunt contra me;
posuerunt me custodem in vineis.*

I am black but beautiful,
a daughter of Jerusalem,
[black] as the tents of Kedar
and the curtains of Solomon.
Do not think of me that I am dark,
for the sun hath changed my colour.
My mother's sons have fought against me
and put me to mind the vineyards.

Canticum Canticorum I, 4-5

15 O magnum mysterium (Motet)

*O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum
natum iacentem in praesepe.
Natum vidimus
et chorus angelorum collaudantes Dominum.
Alleluia.
Quem vidistis pastores?
Dicite, annunciate nobis quis apparuit?
Natum vidimus
et chorus angelorum collaudantes Dominum.
Alleluia.*

O great mystery
and wonderful sacrament,
that the animals see the newborn Lord
lying in the manger.
We have seen the newborn child
and choirs of angels praising God.
Alleluia!
Whom have you seen, shepherds?
Speak, tell us who has appeared?
We have seen the newborn child
and choirs of angels praising God.
Alleluia!

HARRY CHRISTOPHERS is known internationally as founder and conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and Asia Pacific gaining a distinguished reputation for his work in Renaissance, Baroque and 20th- and 21st -century music. In 2000 he instituted the Choral Pilgrimage, a national tour of English cathedrals from York to Canterbury in music from the pre-Reformation, as The Sixteen's contribution to the millennium celebrations. The Pilgrimage in the UK is now central to The Sixteen's annual artistic programme.



Photograph: Marco Borggreve

In 2008 Harry Christophers was appointed Artistic Director of Boston's Handel and Haydn Society; he is also Principal Guest Conductor of the Granada Symphony Orchestra. As well as enjoying a very special partnership with the BBC Philharmonic, with whom he won a Diapason d'Or, he is a regular guest conductor with the Academy of St. Martin in the Fields. With The Sixteen he is an Associate Artist at The Bridgewater Hall in Manchester and features in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale.

Increasingly busy in opera, Harry has conducted numerous productions for Lisbon Opera and English National Opera as well as conducting the UK premiere of Messenger's opera *Fortunio* for Grange Park Opera. He is a regular conductor at Buxton Opera where he initiated a very successful cycle of Handel's operas and oratorios including *Semele*, *Samson* and *Saul*.

Harry Christophers is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama and has been awarded the Honorary Degree of Doctor of Music from the University of Leicester. He was awarded a CBE in the 2012 Queen's Birthday Honours.

§ The Sixteen

After three decades of world-wide performance and recording, The Sixteen is recognised as one of the world's greatest ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance, Baroque and early Classical periods, and a diversity of 20th- and 21st-century music, all stems from the passions of conductor and founder, Harry Christophers.

The Sixteen tours internationally giving regular performances at the major concert halls and festivals. At home in the UK, The Sixteen are 'The Voices of Classic FM' as well as Associate Artists of Bridgewater Hall, Manchester. The group also promotes the Choral Pilgrimage, an annual tour of the UK's finest cathedrals.

The Sixteen's period-instrument orchestra has taken part in acclaimed semi-staged performances of Purcell's *Fairy Queen* in Tel Aviv and London, a fully-staged production of Purcell's *King Arthur* in Lisbon's Belem Centre, and new productions of Monteverdi's *Il ritorno d'Ulisse* at Lisbon Opera House and *The Coronation of Poppea* at English National Opera.

Over one hundred recordings reflect The Sixteen's quality in a range of work spanning the music of five hundred years. In 2009 they won the coveted Classic FM Gramophone Artist of the Year Award and the Baroque Vocal Award for Handel's *Coronation Anthems*. The Sixteen also feature in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale. In 2011 the group launched a new training programme for young singers called Genesis Sixteen. Aimed at 18 to 23 year-olds, this is the UK's first fully-funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.

SOPRANO	Julie Cooper, Grace Davidson, Sally Dunkley, Kirsty Hopkins, Alexandra Kidgell, Charlotte Mobbs
ALTO	Ian Aitkenhead, David Clegg, David Gould, Carolyn Trevor, Christopher Royall
TENOR	Simon Berridge, Jeremy Budd, Mark Dobell, Matthew Long
BASS	Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald

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Joost Van Berkel	Michael Keays	John Stone
Bart De Bruyne	Zoe Kirkham	Bill Sutton
Christopher De Sa	Dr Stefan Larsson	Sarah Taylor
James Dickinson	Sarah Mattacks	George Turner
Owen Dutton	Brian McKeever	Lorna Watson
Richard Gillin	Peter S Naylor	Jane Watts
Margaret Heanes	Vicky Nguyen	Joanne West
Ryan Hill	Richard Rapple	Kit Yeung

Recording Producer:	Mark Brown
Recording Engineer:	Mike Hatch (Floating Earth)
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Design:	Andrew Giles: discoid@aegidius.org.uk



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The Sixteen, call: +44 (0) 20 7936 3420 or email: coro@thesixteen.org.uk

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