

CORO

Giovanni Pierluigi da

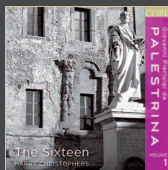
PALESTRINA

COR16106

Giovanni Pierluigi da Palestrina • Vol.1

"The approach of Harry Christophers is distinctive and revelatory, and he has surrounded the mass by a well-chosen array of motets in praise of the Virgin Mary."

BBC MUSIC MAGAZINE

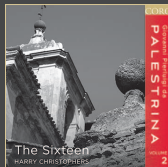


COR16091

Giovanni Pierluigi da Palestrina • Vol.2

"An effortlessly radiant recording."

BBC RADIO 3, CD REVIEW

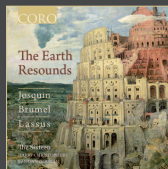


COR16105

The Earth Resounds

*"The disc opens with the most rousing account I have heard of his well-known ten-voice Easter motet, **Aurora lucis rutilat**, which almost had me out of my chair with excitement...This is a thrilling disc."*

INTERNATIONAL RECORD REVIEW



COR16097

Scarlatti: Iste Confessor

"Outstanding...astonishing stylistic and expressive range."

BBC MUSIC MAGAZINE



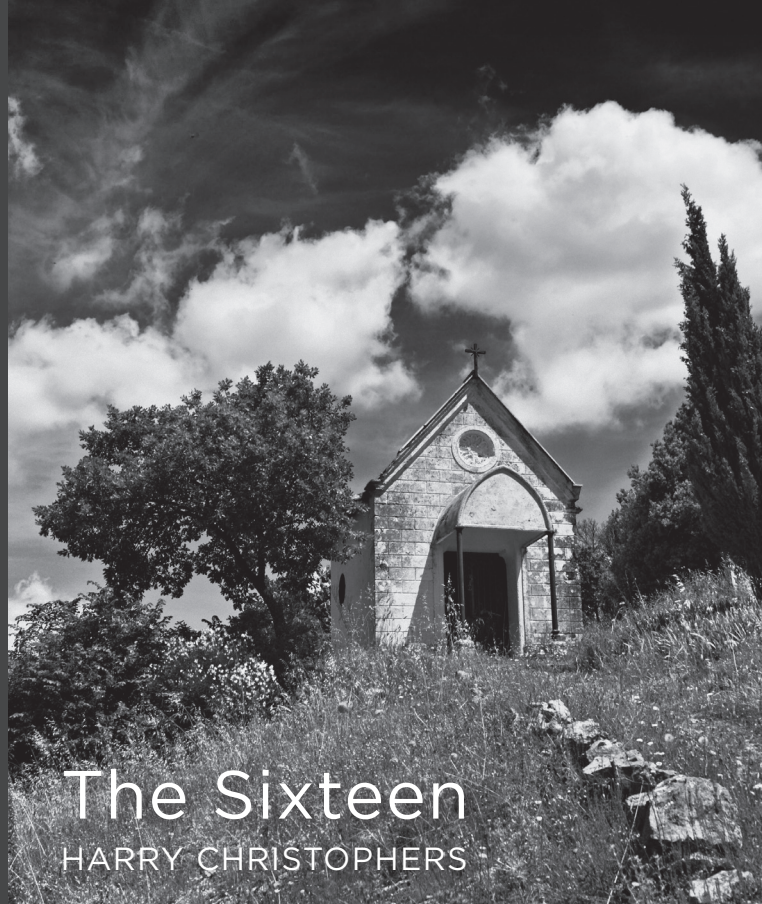
COR16003

To find out more about The Sixteen, concert tours, and to buy CDs visit
www.thesixteen.com

CORO

Giovanni Pierluigi da

PALESTRINA

VOLUME
3

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." And 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.

Over the next few years, we are going to undertake a series honouring his 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



Photograph: Marco Borggreve

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 Easter, 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 to our performances that I hope goes some way to honour Palestrina as "the celebrated light of music".

Harry
Christopher.

- | | | |
|-----|-------------------------------|------|
| [1] | Stabat Mater a8 | 8.30 |
| [2] | Ad caenam agni providi (Hymn) | 7.39 |

SONG OF SONGS: nos. 4-6

- | | | |
|-----|---|------|
| [3] | Vineam meam non custodivi | 3.12 |
| [4] | Si ignoras te, O pulchra inter mulieres | 3.44 |
| [5] | Pulchrae sunt genae tuae | 3.47 |
| [6] | Regina caeli a8 | 3.54 |

THREE OFFERTORIES for the
EASTER PERIOD

- | | | |
|-----|---------------------------------|------|
| [7] | Improperium expectavit cor meum | 3.47 |
| [8] | Confitebor tibi Domine | 2.15 |
| [9] | Terra tremuit | 2.13 |

MISSA REGINA CAELI

- | | | |
|------|-----------------------|------|
| [10] | Kyrie | 4.53 |
| [11] | Gloria | 5.13 |
| [12] | Credo | 9.11 |
| [13] | Sanctus | 3.05 |
| [14] | Benedictus | 2.20 |
| [15] | Agnus Dei I, II & III | 6.39 |

Total running time	70.30
--------------------	-------

It is perhaps surprising that Ottorino Respighi did not compose a symphonic poem celebrating the churches of Rome, to accompany the *Trittico Botticelliano* and the pieces depicting Rome's fountains, pines, and festivals. For there are as many as nine hundred churches in Rome today, commonly of ancient foundation, repaired and rebuilt, expanded and improved through the centuries. Symbolic of the continuing richness and power of the Roman Church, several of them are among the greatest architectural and artistic masterpieces of the Renaissance.

Everywhere throughout Europe in late mediaeval times, churches and other ecclesiastical buildings had sprung up, erected as symbols of Christianity, to the glory of God, arousing the people to greater devotion. Early in the 16th century in England, with the accession of a new king, young and ambitious, church music gained new optimism. Composers such as Fayrfax, Ludford, Taverner and Aston, continuing the glories of the Eton Choirbook, produced magnificent works, with long, arched

vocal lines matching the spaciousness of the buildings they were sung in. However, by the 1530s, Henry VIII's marital and political problems and his bitter dispute with the Pope, resulted in the end of monastic life in England and Wales and the destruction of numerous churches, abbeys and priories: the hopes and dreams of many musicians, born and yet to be born, were to lie in ruins, as did the buildings, the lead torn from their roofs and sold, ivy festooned over their walls, their riches dispersed, the power of the Church dissipated.

In contrast, Giovanni Pierluigi da Palestrina (1525-1594) was blessed to live at a time of revitalisation and regrowth in the Roman Catholic Church. His life coincides with the rise of a cultured middle-class eager for spiritual and artistic enlightenment; with rapid technological advances in the printing of music; with the mid-century reaffirmation and centralisation of Catholic dogma under the Counter Reformation and the Council of Trent and the consequent increase in opportunity for musicians in the Church. The ambitious building and

refurbishment program begun by Pope Sixtus IV in the late 15th century with the restoration and decoration of what was to be known as the Sistine Chapel, the home of the Papal Choir, and the construction of the greatest church in Christendom, St Peter's Basilica, provided inspiring surroundings for Palestrina and his contemporaries in their work and worship. St John Lateran, the official ecclesiastical seat of the Pope as the Bishop of Rome, was also extensively restored around this time.

After an early sojourn as organist, later choirmaster, in the church of St Agapito in the town of Palestrina from 1544 until 1550, Palestrina was appointed *maestro* of the Cappella Giulia by Pope Julius II. The Cappella Giulia sang in St Peter's, except for certain occasions when their role was taken over by the Papal Choir. Palestrina served there from 1551 until 1554, then from 1571 until his death. Construction of St Peter's was begun in 1506, continuing during Palestrina's employment there. It was not in fact completed and consecrated until 1626 when the gigantic dome was finally finished.

In 1555 Palestrina, despite being married, was appointed to the Papal Choir. It sang in the magnificent surroundings of the Sistine Chapel, now decorated by the inspired frescoes of Michelangelo, who had laboured at them from 1508 to 1512. However, Pope Julius, who had appointed him, died and Palestrina was ejected from the choir by the succeeding Pope for being married. He then took up the post of *maestro* at St John Lateran until 1561 when he left for a similar position at St Maria Maggiore, where he remained for some years. In 1565 Palestrina was appointed Papal Composer, with responsibility for provision of music to be sung by the Papal Choir in the Sistine Chapel, thus renewing his close relationship with that magnificent building.

It seems improbable that Palestrina could not have been inspired by the great buildings he worshipped and worked in every day of his life. St Peter's, St Maria Maggiore, St John Lateran and the Sistine Chapel, with their awe inspiring grandeur and beauty, all continue to attract thousands of pilgrims (and indeed tourists) today. This year, on the

500th anniversary of the completion of Michelangelo's awe-inspiring frescoes of scenes from the Old Testament in the Sistine Chapel, the Vatican stands accused of allowing the destruction of religious and spiritual meaning there in pursuit of Mammon. One wonders what Palestrina would have thought of the thousands who pay their pennies every day to be hurried through a chapel where his music once resounded in praise of God?

Stabat Mater

The early origins of monophonic Sequences are obscure, but it does seem that they were composed initially as extensions (*tropes*) to melismas in parts of the Mass Ordinary. Later they became separate free compositions, the texts generally set on the principle of one syllable per note, and often rhyming stanzas were employed. Their use was widespread throughout Catholic Christendom by the 12th or 13th centuries. By the 16th century there may have been as many as 4,000 or more in circulation. By Palestrina's time, however, the Church had begun to regard them as somewhat of an

intrusion, detrimental to the traditional Gregorian melodies and detracting from the solemnity and prayerfulness of the Liturgy. So it was one of the decisions of the Council of Trent (1545-1563) that they be cut down in number, to four only, retaining those for Easter, *Victimae Paschali*; for Pentecost, *Veni Sancte Spiritus*; for Corpus Christi, *Lauda Sion*; and as part of the Missa pro defunctis, *Dies irae*. Today's *Liber Usualis* however includes five Sequences, as *Stabat Mater* was reinstated in 1727. In Palestrina's later years, therefore, the *Stabat Mater* text, and music for it, was restricted to extra-liturgical use, although composers of note continued making polyphonic settings. The words are thought to be by the Franciscan Jacopone da Todi (c.1228-1306) and the *Stabat Mater* was widely circulated, often amongst similar texts, in Books of Hours. Davy, Browne, Cornysh and Fayfax (from the Eton Choirbook), Josquin Desprez, Weerbecke, Escobar, Peñalosa, Lassus, Palestrina, Giovanni Nanino, Felice Anerio (although his 12-voice setting may be by Palestrina) and Padilla, to mention but a few, wrote music for

some or all the verses. Indeed these words have inspired 600 or more musical settings up to our own time.

The eight-voice *Stabat Mater* by Palestrina is masterly in its eloquent depiction of this unremittingly harrowing text. Composed, it is thought, around 1590 during the Papacy of Gregory XIV, it was sung exclusively by the Papal Choir, at the Offertory in St Peter's during Holy Week, at a temporary break in the progress of the Mass. Like Allegri's *Miserere*, it was jealously guarded by the Choir: the only contemporary source is a Vatican manuscript dating from c.1590; the other nine extant sources are much later, either 18th or 19th century, all Italian in origin.

The text, in 20 verses, with three lines each, falls naturally into three main sections:

Verses 1-8

(*Stabat Mater...emisit spiritum*):

an objective description, perhaps from some distance away, of the scene at the foot of the Cross; and of Mary weeping for her crucified son; and of her thoughts.

Verses 9-10

(*Eia Mater...complaceam*):

here the narrator cannot stand back any longer; he is overcome and seeks resolution by a fervent appeal to the Holy Mother to share in her suffering.

Verses 11-20

(*Sancta Mater...paradisi gloria*):

now there are ever more subjective and extravagant appeals to be totally immersed in the pain, to feel the wounds and the anguish of both Mother and Son, only to be finally redeemed in the eternal peace of Paradise.

Palestrina's setting is for eight voices in two choirs, although for most of the time only four voices are singing. His musical technique subsumes itself here to the syllabic rhyming text and verse structure. The essentially homophonic character of the music and the antiphonal exchanges between the two choirs permit total clarity of the text. This allows Palestrina to point up important psychological moments, erecting structural pillars with use of the full double-choir sonority, at

the words: *O quam tristis et afflicta; Nati poenas inclyti; Dum emisit spiritum; Sancta Mater istud agas; Donec ego vixero; Fac ut portem Christi mortem; and Paradisi gloria*. His use of momentary silence to heighten the impact of several of these is masterly. The music proceeds in stately duple time for the *prima pars*, but shifts into triple when the mood becomes more subjective at *Eia Mater... complaceam...* The extended and more formal prayer to the Holy Mother in duple time concluding the piece is scored by Palestrina with more variety in voice combinations between the full-choir sections.

The Hymn ***Ad caenam agni providi*** is for use on Sundays during the Easter period. For four voices, written in the standard style of the period, alternating chant with polyphony, Palestrina quotes and paraphrases the chant in each of the voices, combining them in elegant imitative textures, paying appropriate attention to the text and its natural accentuation. The final polyphonic verse is given more impact by the addition of a fifth voice, a tenor, a procedure common in Hymn settings of the time. Interestingly

the first five notes of the Hymn chant which Palestrina uses is the same as the opening notes of *Regina caeli*.

Vineam meam non custodivi, Si ignoras te, O pulchra inter mulieres and Pulchrae sunt genae tuae

It is likely that Palestrina's 29 motets on texts from *The Song of Songs*, dedicated to Pope Gregory XIII, were the most popular of his works in his lifetime and in the years immediately after his death, for they were reprinted no less than 11 times between their first publication in 1583/84, and 1613. All of them are for five voices, usually with a second tenor, (although some have a second soprano instead). They are not motets for the Liturgy, nor some type of semi-erotic madrigal – they are simply Latin motets suitable for the sort of devotional gatherings, public or domestic, encouraged, for example, by St Philip Neri, who had been working in Rome since 1564, reviving and promoting various sorts of spiritual exercises amongst the laity. That these motets were so successful (aside from their high musical quality) was thanks in no small part to the great improvements in printing during the

16th century, which had reduced prices to a level accessible to the general man-in-the-street.

The four Marian Antiphons – *Salve Regina*, *Alma Redemptoris Mater*, *Ave Regina caelorum* and ***Regina caeli*** – were much used in services throughout the Church Year during the Renaissance, certainly in chant and in polyphonic settings too when sufficient singers were available and the rank of a Feast required it. Composers were actively encouraged, especially after the Council of Trent in the 1560s, to compose polyphony for these important texts, generally paraphrasing their chants. Many musicians made more than one setting of each, with a variety of vocal combinations to suit different occasions. Often too these were used by the same or other composers as source material for parody Masses; however Palestrina's three *Regina caeli* settings (two for eight voices and one for four) only relate to his two *Regina caeli* Masses in that they all paraphrase the well-known Easter chant.

Palestrina's setting of *Regina caeli* recorded here is one of two for two

choirs (SATB + SATB), extant only in a Capella Giulia manuscript. This is a collection of antiphons, motets and litanies, mainly by Palestrina, but also by his contemporaries, Crivelli, Zoilo, Giovanelli, Lassus, Victoria, F. Anerio and G. M. Nanino. The manuscript was copied by various scribes and gathered together late in the 16th century.

Typically for Palestrina when writing for eight or more voices, the *Prima pars* has long sections for each of the two choirs on their own; and the *Secunda pars* only becomes true double-choir music in the later bars. In these respects Palestrina's multi-choir music is generally conceived rather differently from that of his contemporaries, the Anerios, or Victoria, for example, where full eight-voiced textures, antiphonal between the choirs or not, are the norm.

Confitebor tibi Domine, Terra tremuit* and *Improperium expectavit cor meum

The 68 Offertories, published in two books in 1593, are significant in Palestrina's life's work, deserving more attention from performers and listeners.

Written in his mature style, they are consistently fine, despite their limited canvas. *Confitebor tibi Domine* is for Passion Sunday, *Terra tremuit* for Resurrection Sunday. They are both for five voices with a second tenor, Palestrina's favourite combination; *Improperium expectavit cor meum* (for Palm Sunday) however is coloured with a second soprano rather than a tenor, despite the bleak text.

In these compositions, Palestrina's artistry is at its greatest: consistently inventive with his themes, each entirely individual. For example, *Terra tremuit* begins with a memorable imitative phrase outlined by a falling, then a rising fifth, followed by a rising minor sixth. But Palestrina always ensures that the melodic lines continue by returning within the interval of the leap. Coupling this with a great sensitivity to the natural accentuation and meaning of the text, Palestrina's lines always have elegance and poise, from the lowest voice to the highest, making them a pleasure to experience as a singer or as a listener, in religious service or concert.

Missa Regina caeli

The Masses of Palestrina demonstrate clearly why he was regarded by his peers as the foremost composer of his time, and they remain the basis of his modern reputation. 46 were printed in seven books by the end of 1594, the year of his death, and another 33 by 1601. No less than 104, possibly more, in total have survived into modern times in these prints but also in the many mainly Roman manuscripts now in the Biblioteca Apostolica Vaticana. They must have been popular and widely used: copies of the various prints have survived in many Italian libraries, as well as in Germany, Spain, Portugal and other parts of Europe.

There are examples of Masses in all the standard techniques of the 16th century: parody, paraphrase, free-composition, canon, and even old-fashioned *cantus firmus* (the two on the famous *L'homme armé* tune, for example). Seven of the Masses paraphrase Hymn melodies and seven more the major Marian Antiphons. *Regina caeli* is used twice – one four-voice Mass was published in Book One of

1554; the other in five, (recorded here), in Book 11 of 1600.

Missa Regina caeli is written for five voices with a second tenor. Melodic references to the chant are obvious everywhere: for example, *Kyrie* opens with an imitative point quoting the familiar opening few notes, as do *Credo* and *Sanctus*; *Christe* quotes the melody at *Quia quem meruisti*. And so Palestrina continues, mingling parts of the chant with his own extensions to it and his free-composed counterpoints. Not unusually for Palestrina, there are two *Osannas* in contrasting rhythms. The third *Agnus Dei* is for six voices: Palestrina adds another alto part, as the *dux* in canon with the second tenor, the theme based on the chant at *Resurrexit*...

In 1588 Palestrina published a set of Lamentations for four voices, dedicated to the Pope, Sixtus V. In the dedicatory preface Palestrina seems in an elegiac or discontented state of mind. He complains that he has composed much music, and published some, yet he has had to hold back so much more for lack of money. He notes too being beset by the greatest of

difficulties (*in maximis difficultatibus* ...) but still he has not neglected the study of music. At 63 years of age, was Palestrina feeling his age? No longer content, was he now thinking of retirement, or at least an easier position, in some provincial town, for his declining years? He had already bought a plot of land in his native town, Palestrina, in 1582, and indeed in 1593, now nearly 70 years of age, he sought to become maestro di capella in the Cathedral of San Agapito there. Palestrina may well have shared the sentiments of Victoria, who had retired to Spain to a less demanding, quieter position (not yet 40 years of age) in 1587. Thus Victoria in the preface to his *Missarum libri duo* printed in Rome in 1583: "*I have wished in my weariness that now I might make an end and take rest from my long labours in honourable retirement, and give over my soul to contemplation of the Divine*"¹...". However Victoria was to go on composing and publishing until 1605, apparently content with his lot. Palestrina was not to be so lucky, for he died in Rome in February, 1594. He lies buried in a crypt in the great Basilica of St Peter's with other members of his family, in one

of the magnificent churches of Rome where he spent his life and was inspired to write much of his music.

¹ "*Volui, ut defessus, commentandi finem iam facerem, et aliquando*

perfunctus laboribus honesto in otio conquiescem, animumque ad divinam, ..., contemplationem traducerem"

© 2012 Martyn Imrie

Può apparire sorprendente che Ottorino Respighi non abbia composto un poema sinfonico a celebrazione delle chiese di Roma, assieme al Tritico Botticelliano e le composizioni ritraenti le fontane, i pini e le feste di Roma, ancor più se si pensa che Roma conta più di novecento chiese, comunemente di antica fondazione, riparate e ricostruite, ingrandite e migliorate nel corso dei secoli. Diverse di queste sono annoverate tra i più grandi capolavori artistici e architettonici del Rinascimento, simbolo del perdurare del potere e della ricchezza della Chiesa Cattolica Romana.

Nel tardo Medioevo sorsero in tutta l'Europa chiese ed altri edifici ecclesiastici, eretti a simbolo del Cristianesimo, per la gloria di Dio, volti a risvegliare maggior

devozione nel popolo. All'inizio del XVI secolo in Inghilterra, con l'ascesa al trono di un nuovo re, giovane e ambizioso, la musica sacra acquistò un nuovo ottimismo. Compositori come Fayrfax, Ludford, Taverner e Aston produssero lavori magnifici nella tradizione dell'Eton Choirbook, con lunghe, arcuate linee vocali che volevano eguagliare l'ampiezza degli edifici nei quali venivano cantate. Tuttavia i problemi coniugali e politici di Enrico VIII, e la sua amara diatriba col Papa, portarono, intorno al 1530, alla fine della vita monastica in Inghilterra e nel Galles, e alla distruzione di numerose chiese, abbazie e priorati; le speranze e i sogni di molti musicisti, nati o ancor da nascere, caddero in rovina, come accadde agli edifici, col piombo strappato dai tetti e venduto, con i muri ricoperti d'edera,

le loro ricchezze disperse, il potere della Chiesa dissipato.

Al contrario, Giovanni Pierluigi da Palestrina (1525-1594) ebbe la fortuna di vivere in un tempo di rivitalizzazione e crescita della Chiesa Cattolica Romana. La sua vita coincise con l'ascesa di una classe media colta e desiderosa d'illuminazione spirituale e artistica, con il rapido sviluppo di tecnologie di stampa della musica, e con la riconferma e centralizzazione del dogma cattolico nel contesto della Controriforma e del Concilio di Trento a metà del secolo, con il conseguente aumento di opportunità per compositori di musica sacra. L'ambizioso programma di costruzione e restauro iniziato da Papa Sisto IV nel tardo XV secolo col risanamento e la decorazione di quella che divenne ben nota come la Cappella Sistina, sede del coro papale, e la costruzione della più grande chiesa della cristianità, la basilica di San Pietro, fornirono a Palestrina e ai suoi contemporanei un ambiente di grande ispirazione per il loro lavoro e la pratica religiosa. Anche San Giovanni Laterano, la sede ufficiale del Papa

come Vescovo di Roma, fu restaurata in quegli anni.

Dopo un periodo iniziale come organista, e poi maestro di coro, nella chiesa di Sant'Agapito nella città di Palestrina, dal 1544 al 1550, Palestrina fu impiegato come maestro della Cappella Giulia da Papa Giulio II. La Cappella Giulia cantava in San Pietro, ad eccezione di alcune occasioni nelle quali il suo posto veniva preso dal coro papale. Palestrina vi rimase dal 1551 al 1554, e poi dal 1571 fino alla sua morte. La costruzione di San Pietro ebbe inizio nel 1506, e continuò nel corso della permanenza di Palestrina. Non fu di fatto terminata e consacrata fino al 1626, col completamento della gigantesca cupola.

Nel 1555 Palestrina, nonostante fosse sposato, fu assunto al coro papale. Qui cantò nel magnifico ambiente della Cappella Sistina, appena decorata dagli ispirati affreschi di Michelangelo, che vi aveva lavorato intensamente dal 1508 al 1512. Tuttavia, alla morte di Papa Giulio che l'aveva assunto, il nuovo papa espulse Palestrina dal coro perché era sposato. A questo punto egli accettò il posto di

maestro a San Giovanni Laterano, dove rimase fino al 1561 per poi passare ad occupare un ruolo simile in Santa Maria Maggiore, dove rimase per alcuni anni. Nel 1565 Palestrina fu nominato compositore papale, con la responsabilità di comporre musica da essere cantata dal coro papale nella Cappella Sistina, rinnovando così il suo sodalizio con quel magnifico edificio.

I grandiosi edifici nei quali Palestrina lavorava e pregava ogni giorno della sua vita non possono non averlo ispirato. San Pietro, Santa Maria Maggiore, San Giovanni Laterano, la Cappella Sistina continuano tuttora ad attrarre migliaia di pellegrini e turisti con la loro maestosa e impressionante bellezza. Proprio quando, quest'anno, si celebra il cinquecentesimo anniversario del completamento degli splendidi affreschi di Michelangelo che rappresentano le scene del Vecchio Testamento sulle pareti della Cappella Sistina, il Vaticano è accusato di aver permesso la distruzione di valori spirituali e religiosi per il perseguimento del benessere materiale e per ingordigia. C'è da chiedersi cosa penserebbe Palestrina se potesse vedere le migliaia di visitatori

che oggi devono pagare per essere affrettatamente condotte nella cappella dove la sua musica risuonava per la gloria di Dio.

Stabat Mater

Le origini delle sequenze monofoniche sono oscure, ma pare che esse venissero inizialmente composte come estensioni (tropi) a melismi in parti della messa ordinaria. Più tardi queste divennero composizioni autonome, con testi generalmente sviluppati intorno al principio di una sillaba per nota, con il frequente impiego di strofe in rima. L'uso di queste era diffuso nel mondo cristiano nel XII e XIII secolo, e per il XVI è probabile che ne circolassero quattromila o più. Ai tempi di Palestrina però la Chiesa aveva cominciato a considerarle quasi come un'intrusione, a danno delle tradizionali melodie gregoriane, e contrarie alla solennità e devozione di preghiera della liturgia. Fu dunque una delle decisioni del Concilio di Trento (1545-1563) che venissero ridotte solamente a quattro, conservando quelle per la Pasqua, *Victimae Paschali*, per la Pentecoste, *Veni Sancte Spiritus*, per il Corpus Christi,

Lauda Sion, e come parte della Missa Pro Defunctis, *Dies irae*. Attualmente il *Liber Usualis* include cinque sequenze, in quanto lo *Stabat Mater* fu reintrodotta nel 1727. Quindi negli ultimi anni dell'attività di Palestrina il testo e la musica per lo *Stabat Mater* erano limitati ad un uso extra liturgico, nonostante compositori degni di nota continuassero a crearne versioni polifoniche. Si pensa che le parole siano opera del francescano Jacopone da Todi (1228-1306 circa) e che lo *Stabat Mater* abbia avuto un'ampia circolazione, spesso insieme a testi simili, nei breviari (Liturgia Horarum). Davy, Browne, Cornysh e Fayfax (dall'Eton Choirbook), Josquin Desprez, Weerbecke, Escobar, Peñalosa, Lassus, Palestrina, Giovanni Nanino, Felice Anerio (nonostante la sua versione per dodici voci potrebbe essere di Palestrina) e Padilla sono solo alcuni di quelli che composero musica per alcuni se non tutti i versi. Infatti quel testo ha ispirato seicento o più versioni musicali fino ai giorni nostri.

Lo *Stabat Mater* a otto voci di Palestrina è magistrale nella sua eloquente raffigurazione di questo testo implacabilmente straziante. Composto, si

crede, intorno al 1590, durante il papato di Gregorio XIV, era cantato esclusivamente dal coro papale, all'offertorio in San Pietro durante la settimana santa, in una variazione temporanea al consueto formato della messa. Come il Miserere di Allegri era gelosamente custodito dal coro e la sola fonte contemporanea è un manoscritto del Vaticano risalente circa al 1590; le altre nove copie esistenti sono molto più tarde, del XVIII o XIX secolo, tutte italiane in origine.

Il testo, in venti versi di tre linee ciascuno, viene cadenzato con naturalezza in tre sezioni principali:

Versi 1-8
(*Stabat Mater...emisit spiritum*):
una descrizione oggettiva, probabilmente da una certa distanza, della scena ai piedi della croce, di Maria che piange il figlio crocifisso, e dei suoi pensieri.

Versi 9-10
(*Eia Mater...complaceam*):
qui il narratore non si può più trattenere: sopraffatto dall'emozione

cerca sollievo con un fervente appello alla Santa Madre perché gli sia concesso di partecipare al suo dolore.

Versi 11-20
(*Sancta Mater...paradisi gloria*):
sempre più amplificate e personali le suppliche di essere immersi completamente nel dolore, per provare in prima persona le ferite e l'angoscia di madre e figlio, e per essere infine redenti nella pace eterna del Paradiso.

L'orchestrazione di Palestrina è per otto voci in due cori, nonostante per gran parte del tempo cantino solo quattro voci per volta. La sua tecnica compositiva si sottomette qui alla sillabazione delle rime e alla struttura dei versi. Il carattere essenzialmente omofonico della musica e gli scambi antifonali tra i due cori consentono una totale intelligibilità del testo. Questo permette a Palestrina di sottolineare momenti psicologicamente importanti, costruendo sostegni strutturali tramite l'uso della piena sonorità del doppio coro alle parole: *O quam tristis et afflicta; Nati*

poenas inclyti; Dum emisit spiritum; Sancta Mater istud agas; Donec ego vixero; Fac ut portem Christi mortem; e Paradisi gloria. E' magistrale il suo uso di momentanei silenzi per incrementare l'impatto di diverse di queste frasi. La musica procede in un maestoso tempo raddoppiato per la *prima pars*, ma poi cambia in triplo quando l'atmosfera diviene più soggettiva in *Eia Mater... complaceam...* Palestrina impiega una maggior varietà di combinazioni vocali tra le sezioni del coro nel suo insieme per la lunga e più formale preghiera alla Santa Madre, in tempo raddoppiato, che conclude il pezzo.

L'inno ***Ad caenam agni providi*** è destinato all'uso domenicale nel periodo di Pasqua. Questo è composto nello stile consueto del periodo, per quattro voci, alternando canto e polifonia; Palestrina cita e parafrasa il canto in ciascuna delle voci, combinandole in eleganti trame imitative, prestando l'appropriata attenzione al testo ed alle sue naturali accentuazioni. Un maggior impatto è dato al verso polifonico finale con l'aggiunta di una quinta voce, un tenore, una procedura consueta nell'arrangiamento degli inni

di quel periodo. E' interessante notare come le prime cinque note che Palestrina impiega nel canto dell'inno siano le stesse dell'apertura di *Regina caeli*.

Vineam meam non custodivi, Si ignoras te, O pulchra inter mulieres* e *Pulchrae sunt genae tuae

Considerato che furono ristampati non meno di undici volte dal momento della loro prima pubblicazione nel 1583-84 al 1613, è probabile che i ventinove mottetti di Palestrina su testi dal Cantico dei Cantici, dedicati a Papa Gregorio XIII, fossero i suoi lavori più popolari nel corso della sua vita e negli anni immediatamente successivi alla sua morte. Questi sono per cinque voci, solitamente con un secondo tenore, (nonostante alcuni abbiano invece un secondo soprano). Non si tratta di mottetti liturgici e nemmeno di un certo tipo di madrigali semi erotici, ma semplicemente mottetti latini adatti a congregazioni devozionali del tipo incoraggiato da San Filippo Neri, il quale fu attivo a Roma dal 1564, promuovendo e ridando vita a vari tipi di esercizi spirituali nella comunità laica. Il grande successo di questi mottetti (a parte la loro intrinseca alta qualità

musicale) fu in gran parte dovuto al notevole miglioramento dei processi di stampa nel corso del XVI secolo, che risultò in una riduzione dei prezzi che li rese alla portata del pubblico generale.

Le quattro Antifone Mariane – *Salve Regina, Alma Redemptoris Mater, Ave Regina caelorum* e ***Regina caeli*** – venivano usate di frequente nelle funzioni nel corso dell'anno liturgico nel Rinascimento, sicuramente in cantici ma anche in arrangiamenti polifonici qualora il numero necessario di cantori fosse disponibile e l'importanza della ricorrenza lo giustificasse. I compositori erano attivamente incoraggiati, specialmente dopo il Concilio di Trento, a comporre lavori polifonici su questi testi importanti, generalmente parafrasandone i canti. Molti musicisti produssero diversi arrangiamenti di ciascuno, con una varietà di combinazioni vocali adatte a diverse occasioni. Queste spesso venivano utilizzate dagli stessi o altri compositori anche come base per parodie di messe; ciononostante le tre versioni del *Regina caeli* di Palestrina (due per otto voci e una per quattro) si riferiscono unicamente alla

sue due messe *Regina caeli*, in quanto tutte parafrasano il noto canto pasquale.

La versione del *Regina caeli* di Palestrina presentata qui è una delle due per doppio coro (soprano, alto, tenore e basso + soprano, alto, tenore e basso) che compare esclusivamente in un manoscritto della Cappella Giulia. Si tratta di una collezione di antifone, mottetti e litanie, principalmente opere di Palestrina, ma anche di suoi contemporanei come Crivelli, Zoilo, Giovanelli, Lassus, Victoria, F. Anerio e G. M. Nanino. Il manoscritto fu copiato da diversi scrivani e assemblato nel tardo XVI secolo.

Com'è tipico di Palestrina quando scrive per otto o più voci, la *Prima pars* ha delle lunghe sezioni individuali per ciascuno dei due cori, e la *Secunda pars* diviene effettivamente un vero doppio coro solo nella battute finali. In questo senso la musica per cori multipli di Palestrina è concepita in modo piuttosto differente da quella dei suoi contemporanei, Anerio o Victoria ad esempio, nella quale le armonie per otto voci, antifonali tra i cori e non, sono la norma.

Confitebor tibi Domine, Terra tremuit e Improperium expectavit cor meum

I 68 offertori pubblicati in due volumi nel 1593 sono significativi dell'opera di Palestrina, e meritano maggior attenzione sia del pubblico che degli esecutori. Anche se si basano su testi brevissimi, sono stati musicati nello stile più raffinato tipico della maturità del compositore. *Confitebor tibi Domine* è per la domenica della Passione mentre *Terra tremuit* per la domenica della Resurrezione. Entrambi per cinque voci, con un secondo tenore, la combinazione prediletta da Palestrina; *Improperium expectavit cor meum* (per la domenica delle Palme) però è colorato da un secondo soprano piuttosto che da un tenore, a dispetto del testo freddo e triste.

In queste composizioni la destrezza artistica di Palestrina è al suo apice: coerentemente inventivo nei motivi, conferisce a ciascuno una completa individualità. Per esempio, *Terra tremuit* inizia con una memorabile frase imitativa delineata da una quinta prima discendente e poi ascendente, seguita da una sesta minore ascendente, ma Palestrina si accerta sempre che le linee melodiche

si svolgano all'interno dell'ampiezza dell'intervallo. Combinando con grande sensibilità tutto ciò con gli accenti naturali e il significato del testo, le linee melodiche di Palestrina sono sempre eleganti ed equilibrate, dalla voce più bassa a quella più acuta, un piacere da provare sia per chi esegue che per chi ascolta, sia in un contesto religioso che in concerto.

Missa Regina caeli

Le messe di Palestrina dimostrano chiaramente perché egli fosse considerato dai suoi contemporanei come il principale compositore dell'epoca, e ancor'oggi rimangono alla base della sua reputazione. 46 furono pubblicate in sette corali per la fine del 1594, anno della sua morte, ed altre 33 per il 1601. Non meno di 104 in totale, e forse più, sono giunte ai tempi moderni in queste edizioni ma anche nei molti manoscritti, principalmente romani, ora conservati nella Biblioteca Apostolica Vaticana. Si presume che fossero ampiamente utilizzati: copie delle varie edizioni sono sopravvissute nelle biblioteche italiane, così come in Germania, Spagna, Portogallo e altre parti d'Europa.

Esistono esempi di messe in tutte le tecniche consuete del XVI secolo: parodia, parafrase, composizione libera, canone, e pure il superato cantus firmus (le due nel famoso pezzo *L'homme armé* per esempio). Sette delle messe parafrasano melodie degli Inni ed altre sette le maggiori Antifone Mariane. *Regina caeli* è usata due volte, in una messa a quattro voci pubblicata nel Libro I del 1554, l'altra a cinque voci (quella presentata qui) nel Libro XI del 1600.

Missa Regina Caeli è composta per cinque voci con un secondo tenore. Riferimenti melodici al canto sono evidenti altrove: per esempio, *Kyrie* si apre con un punto imitativo che cita le familiari note d'apertura, così come fanno *Credo* e *Sanctus*; *Christe* cita la melodia a *Quia quem meruisti*. E Palestrina continua, unendo parti del canto con le sue proprie estensioni e suoi contrappunti a composizione libera. Ci sono pure due Osanna in ritmi contrastanti, cosa non inconsueta per Palestrina. Il terzo *Agnus Dei* è per sei voci: Palestrina aggiunge un'altra parte per alto, come il *dux* nel

canone col secondo tenore, il tema del canto a *Resurrexit*...

Nel 1588 Palestrina pubblicò una serie di Lamentazioni per quattro voci, dedicate al Papa Sesto V. Nella dedica di prefazione Palestrina appare d'umore scontento o malinconico. Si lamenta d'aver composto molta musica, d'averne pubblicata una parte, e tuttavia di averne dovuta tenere da parte ancor più per carenza di denaro. Egli nota pure di essere afflitto dalle più grandi difficoltà (*in maximis difficultatibus*...) eppure di non aver mai trascurato lo studio della musica. Che Palestrina, a 63 anni, sentisse il peso dell'età? Non più soddisfatto, egli considerava la possibilità di ritirarsi, o perlomeno di assumere per gli anni del suo declino una posizione meno impegnativa, magari in qualche città di provincia. Già nel 1582 egli aveva acquistato un appezzamento di terreno nella sua natia Palestrina, e invero nel 1593, a quasi settant'anni, cercò di divenirvi maestro di cappella, nella cattedrale di San Agapito. Può darsi che Palestrina condividesse la posizione di Victoria, che nel 1587 si era ritirato in Spagna, non

ancora quarantenne, con un impiego meno impegnativo e più tranquillo. Nelle parole di Victoria dalla prefazione al suo *Missarum Libri Duo* stampato a Roma nel 1583: *"ho desiderato, nella mia stanchezza, di poter mettere fine al mio lungo lavoro, riposandomene in onorevole ritiro, e dedicare la mia anima alla contemplazione del Divino"*¹...". Ciononostante Victoria continuò a comporre e pubblicare fino al 1605, apparentemente soddisfatto della sua scelta. Palestrina non ebbe la stessa fortuna, poiché morì a Roma nel febbraio del 1594. Giace sepolto in una cripta nella Basilica di San Pietro con altri membri della sua famiglia, in una delle magnifiche chiese romane dove spese la sua vita e fu ispirato a scrivere gran parte della sua musica.

¹ *"Volui, ut defessus, commentandi finem iam facerem, et aliquando perfunctus laboribus honesto in otio conquiescem, animumque ad divinam, ... , contemplationem traducerem"*



TEXTS & TRANSLATIONS

1 Stabat Mater a8

- | | |
|---|--|
| 1. <i>Stabat Mater dolorosa,
Iuxta crucem lacrymosa,
Dum pendebat Filius.</i> | 1. The grieving mother
stood by the Cross weeping
while her son was hanging there. |
| 2. <i>Cuius animam gementem,
Contristatam et dolentem
Pertransivit gladius.</i> | 2. Her weeping soul,
contrite and grieving,
was pierced by a sword. |
| 3. <i>O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!</i> | 3. O how sad and distressed
was that blessed
Mother of the Only-begotten! |
| 4. <i>Quae maerebat et dolebat,
Et tremebat, cum videbat
Nati poenas inclyti.</i> | 4. She who mourned and grieved,
and shivered, while she watched
the torment of her glorious child. |

- | | |
|---|---|
| 5. <i>Quis est homo, qui non fleret,
Christi Matrem si videret.
In tanto supplicio?</i> | 5. Who is the man who would not weep
to see the Mother of Christ
in such torment? |
| 6. <i>Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum Filio?</i> | 6. Who could not feel compassion
on beholding the Mother of Christ
suffering with her son. |
| 7. <i>Pro peccatis suae gentis
Vidit Iesum in tormentis,
Et flagellis subditum.</i> | 7. For the sins of his people
she saw Jesus in torment
and subjected to the scourge. |
| 8. <i>Vidit suum dulcem natum
Morientem, desolatum,
Dum emisit spiritum.</i> | 8. She saw her own sweet offspring
dying, forsaken,
while he gave up the ghost. |
| 9. <i>Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.</i> | 9. O Mother, font of love,
make me feel the strength of your sorrow
that I may grieve with you. |
| 10. <i>Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.</i> | 10. Grant that my heart may burn
in the love of Christ the Lord
so that I might please him. |
| 11. <i>Sancta Mater, istud agas,
Crucifixe fige plagas
Cordi meo valide.</i> | 11. Holy Mother, do this for me:
Let the pain of the Crucified
be imprinted on my heart. |
| 12. <i>Tui nati vulnerati,
Tam dignati pro me pati,
Mecum poenas divide.</i> | 12. Of your wounded son,
worthy to be slain for me,
share with me the torment. |

- | | |
|--|--|
| 13. <i>Fac me tecum vere flere,
Crucifixo condolere,
Donec ego vixero.</i> | 13. Make me truly weep with thee
and grieve with the Crucified,
as long as I live. |
| 14. <i>Iuxta Crucem tecum stare,
Et me tibi sociare
In planctu desidero.</i> | 14. That I may stand with thee by the Cross,
sharing willingly with thee in mourning,
this I desire. |
| 15. <i>Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere.</i> | 15. Virgin of all virgins, most noble,
be not bitter with me,
let me lament with thee. |
| 16. <i>Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolare.</i> | 16. Make it that I may bear the death of Christ,
share his Passion
and endure his wounds. |
| 17. <i>Fac me plagis vulnerari,
Cruce hac inebriare,
Ob amorem Filii.</i> | 17. Let me be wounded with his wounds,
let me be inebriated by the Cross
because of love for your son. |
| 18. <i>Inflammatum et accensum
Per te, Virgo, sim defensum
In die iudicii.</i> | 18. Inflamed and set afire,
through thee, Virgin, may I be defended by you
on the Day of Judgement. |
| 19. <i>Fac me cruce custodire,
Morte Christi praemuniri,
Confoveri gratia.</i> | 19. Let me be guarded by the Cross,
armed by Christ's death,
strengthened by grace. |
| 20. <i>Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.</i> | 20. When my body dies,
grant that to my soul is given
the glory of Paradise. |

2 Ad caenam agni providi (Hymn)

- | | |
|---|--|
| 1. <i>Ad caenam agni providi,
et stolis albis candidi,
post transitum maris rubri Christo
canamus principi.</i> | 1. At the feast made ready by the Lamb,
Let us resplendent in white robes
After our crossing of the Red Sea,
Sing to Christ our head, |
| 2. <i>Cuius corpus sanctissimum
in ara crucis torridum,
cruore eius roseo,
gustando vivimus Deo.</i> | 2. Whose most sacred body
Was parched on the altar of the Cross;
It is by tasting his roseate blood
That we live to God. |
| 3. <i>Protecti paschae vesperae
ad devastante angelo,
erepti de durissimo
Pharaonis imperio.</i> | 3. Protected on the Passover evening
From the destroying angel,
Snatched from the harshest
Rule of Pharaoh. |
| 4. <i>Iam pascha nostrum Christus est,
qui immoletus agnus est,
sinceritatis azyma,
caro eius oblatus est.</i> | 4. Now is Christ our Passover,
He who is the sacrificed lamb.
His flesh unleavened in its integrity,
Was made an offering. |
| 5. <i>O vere digna hostia,
per quam fracta sunt tartara,
redempta plebs captiva,
reddita vite premia.</i> | 5. O truly worthy sacrifice
Through which Hell has been crushed,
The captive people redeemed,
And the rewards of life restored. |
| 6. <i>Consurgit Christus tumulo,
victor redit de barathro,
tyrannum trudens vinculo
et reserans paradisum.</i> | 6. Christ rises from the tomb,
The victor returns from the abyss,
Driving the tyrant with a thong,
And unlocking Paradise. |

- | | |
|---|---|
| <p>7. <i>Quaesumus auctor omnium,
in hoc paschali gaudio,
ab omni mortis impetu,
tuum defende populum.</i></p> <p>8. <i>Gloria tibi Domine,
qui surrexisti a mortuis,
cum Patre et Sancto Spiritu,
in sempiterna saecula. Amen.</i></p> | <p>7. We beseech you, creator of all,
In this our Easter rejoicing,
To defend your people
From every attack of death.</p> <p>8. Glory to you, O Lord,
Who has risen from the dead,
With the Father and the Holy Spirit,
Through eternity. Amen.</p> |
|---|---|

SONG OF SONGS ~ nos. 4-6

3 Vineam meam non custodivi

*Vineam meam non custodivi.
Indica mihi, quem diligit anima mea,
ubi pascas,
ubi cubes in meridie,
ne vagari incipiam
post greges sodalium tuorum.*

Mine own vineyard have I not kept well.
Show me, thou my soul doth love,
where dost thou feed [thy flock],
where rest ye in midday,
lest I stray
after the flocks of thy companions.

Canticum Canticorum I, (5)-6

4 Si ignoras te, O pulchra inter mulieres

*Si ignoras te, O pulchra inter mulieres:
egredere, et abi post vestigia gregum,
et pasce haedos tuos
iuxta tabernacula pastorum.
Equitatu meo in curribus Pharaonis
assimilavi te, amica mea.*

If thou know not, O fair one among women,
follow the steps of thy flocks
and feed thy kids
next the shepherds' tents.
To my horsemen in Pharaoh's chariots
I have compared thee, my love.

Canticum Canticorum I, 7-8

5 Pulchrae sunt genae tuae

*Pulchrae sunt genae tuae, sicut turturis:
collum tuum sicut monilia.
Murenas aureas faciemus tibi,
vermiculatas argento.
Dum esset rex in accubitu suo,
nardus mea dedit odorem suavitatis.*

Thy cheeks are beautiful as doves,
thy neck like jewels.
We will make thee chains of gold,
inlaid with silver.
While the king was at his rest,
my spikenard gave forth sweet perfume.

Canticum Canticorum I, 9-11

6 Regina caeli a8

*Regina caeli laetare, alleluia.
Quia quem meruisti portare, alleluia.
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.*

Queen of Heaven, rejoice, alleluia.
For he whom you were chosen to bear, alleluia.
He has risen, as he said, alleluia.
Pray for us to God, alleluia.

THREE OFFERTORIES for the EASTER PERIOD

7 Improperium exspectavit cor meum

*Improperium exspectavit cor meum,
et miseriam:
et sustinui qui simul mecum contristaretur,
et non fuit:
consolantem me quaesivi,
et non inveni:
et dederunt in escam meam fel,
et in siti mea potaverunt me aceto.*

My heart hath expected reproach;
and I am full of misery:
and I looked for one to be sad with me,
but there was none;
and I sought for a comforter,
but I found none.
They gave me gall for my meat;
and in my thirst they gave me vinegar to drink.

8 Confitebor tibi Domine

*Confitebor tibi Domine in toto corde meo:
retribue servo tuo,
ut vivam et custodiam mandata tua:
vivifica me
secundum verbum tuum, Domine.*

I will acknowledge thee, O Lord, wholeheartedly:
reward thy servant,
that I may live and keep thy commandments:
enliven me
according to thy Word, O Lord.

9 Terra tremuit

*Terra tremuit, et quievit,
dum resurgeret in iudicio Deus. Alleluia.*

The earth trembled and was still
when God arose in judgement. Alleluia

MISSA REGINA CAELI

10 Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

11 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.*

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.

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen*

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.

12 Credo

*Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
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;*

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.

*passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
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;
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.*

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
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.

13 Sanctus

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

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

14 Benedictus

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

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

15 Agnus Dei I, II & III

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

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

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

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

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

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



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 Messager'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 *The 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 features 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, Kim Porter, Christopher Royall

TENOR Simon Berridge, Jeremy Budd, Mark Dobell, William Knight

BASS Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald



Photograph: Mark Harrison

§ The Sixteen

HARRY CHRISTOPHERS

www.thesixteen.com

Recording Producer:	Mark Brown
Recording Engineer:	Mike Hatch (Floating Earth)
Recorded at:	Church of St. Alban the Martyr, Holborn, London, October 2012
Cover image:	Chapel near Palestrina, Italy. Photographer: Giacomo Tutino
Design:	Andrew Giles: discoyd@aegidius.org.uk



© 2013 The Sixteen Productions Ltd.
© 2013 The Sixteen Productions Ltd.



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.org.uk

www.thesixteen.com

Also available as a studio master quality download at www.thesixteendigital.com