

□ Thomas Tallis Sing and glorify

According to the 17th-century witness who recounts the origins in the early 1570s of *Spem in alium* (track 1), Tallis's 40-part motet was later revived 'at the prince's coronation'. By that, he must mean the investiture of Henry, James I's eldest son, as Prince of Wales on 4 June 1610. By a happy coincidence, another source adds independent confirmation. It states that, following the investiture ceremony itself, the newly crowned prince dined in state at Whitehall to the sound of 'music of forty several parts'. Clearly the new words that have been applied to Tallis's music were written specially for the investiture, for they celebrate the 'holy day' in which Henry, 'princely and mighty', has been elevated by his new 'creation'. At an event such as this, instruments would have joined voices to produce as rich and spectacular a sound as possible. In this recorded performance, we attempt to simulate that grandly sonorous noise.

Sing and glorify heaven's high majesty,
Author of this blessed harmony.
Sound divine praises with melodious graces.
This is the day, holy day, happy day;

for ever give it greeting, love and joy,
heart and voice meeting.
Live Henry, princely and mighty!
Henry live in thy creation happy!

John Milsom ©2003

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Organ Tuning: Keith McGowan
Recorded in May 2003 in All Saints Church,
Tooting, London

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THIS SIXTEEN EDITION RECORDING IS ALSO AVAILABLE ON CORDVD1 AS A DVD AND DVDA IN DIGITAL STEREO AND SURROUND SOUND, AND INCLUDES VIDEO INTERVIEWS AND EXTRA FEATURES.

COMPACT
disc
DIGITAL AUDIO

DSD
Direct Stream Digital

CORO

CD
SACD
Surround Sound



Thomas Tallis
**Spem
in alium**
Music for Monarchs
and Magnates

The Sixteen
HARRY CHRISTOPHERS

This disc will play in CD and SACD players.
Digital stereo and surround sound.

GIBBONS

BYRD

TOMKINS

§ The Sixteen Edition

SUPER AUDIO CD

THE VOICES OF
CLASSIC fm



25 years is an incredible landmark in The Sixteen's history and we knew that we had to do something very special to celebrate it, not only musically but also technically. What better work to encapsulate the advances in recording technology and our own musical grass roots than Tallis' great 40-part motet. However, one work does not make a disc so I decided to contact my old friend and musicologist, John Milsom, to pool ideas. What we have come up with is the most varied disc we have ever made. In sheer numbers, we began Day

One with 40 singers and 14 instrumentalists in versions of Tallis' 40 part motet and, by Day Three, we were down to only 10 singers for Byrd's private outburst *Deus venerunt gentes*.

A month or so before the sessions, I had spent some very therapeutic hours transcribing cornett and sackbut parts for the Gibbons verse anthems and Tomkins *Know you not*. For the latter, the only instrumental part that survives is an organ score; I relished the task and was delighted with the result. But not half as happy as John Milsom was to hear, for the first time, at the recording session his total reconstruction of Tomkins' mammoth verse-anthem *O God the heathen*. It was breathtaking for us performers and, for John, a quite overwhelming experience.

You the listener can now witness the fruits of an immense scholastic, musical and financial project. It was February 2003, when we decided we wanted to do this recording; the budget was frightening but it was only a few weeks later that we had raised sufficient funds to make it all possible. And all this was made possible by a few individuals who were inspired by the concept and who love the work we do. Profuse thanks to all of them and to you for listening to our music.

Harry
Anisquam,

GIBBONS - O all true,
faithful hearts
SSAATB verse:
Angharad Gruffydd Jones (1),
Rebecca Outram (2),
David Clegg (1),
Angus Davidson (2),
Mark Dobell, Jonathan Arnold
TOMKINS - Know you not
SSAATTB verse: Angharad
Gruffydd Jones (1), Libby
Crabtree(2), Angus Davidson
(1), Christopher Royall (2),
Mark Dobell (1),
Nicolas Robertson (2),
Robert Evans

GIBBONS -
Great King of Gods
AAB verse: David Clegg (1),
Angus Davidson (2),
Jonathan Arnold
TOMKINS -
O God the heathen are come
SSAATBB verse: Libby Crabtree
(1), Angharad Gruffydd Jones
(2), Angus Davidson (1),
Christopher Royall (2),
Mark Dobell, Robert
Macdonald (1),
Jonathan Arnold (2)

BYRD -
Deus venerunt gentes (a 5)
Soprano: Libby Crabtree,
Angharad Gruffydd Jones
Alto: David Clegg,
Christopher Royall;
Michael Lees, Andrew Olleson
Tenor: Andrew Carwood,
Mark Dobell
Bass: Jonathan Arnold,
Timothy Jones

THE SIXTEEN
TREBLE
Lisa Beckley
Emily Benson
Julie Cooper
Angharad Gruffydd Jones
Elin Manahan Thomas
Charlotte Mobbs
Cecilia Osmond
Deborah Roberts

MEAN
Lucy Ballard
Frances Bourne
Libby Crabtree
Sally Dunkley
Rebecca Outram
Kim Porter
Caroline Trevor
Lisa Wilson

ALTO
David Clegg
Angus Davidson
Andrew Giles
Peter Hayward
Michael Lees
William Missin
Andrew Olleson
Richard Poyser
Christopher Royall
Richard Wyn Roberts

TENOR
Simon Berridge
Andrew Carwood
Mark Dobell
Benjamin Rayfield
Nicolas Robertson
David Roy
William Unwin
Matthew Vine

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BASS
Jonathan Arnold
Simon Birchall
Benjamin Davies
Robert Evans
Charles Gibbs
Timothy Jones
Robert Macdonald
Francis Steele

THE SYMPHONY
OF HARMONY
AND INVENTION

CORNETTS
Jamie Savan
Dan Weitz
Jeremy West
Adrian Woodward

SACKBUTS
Philip Dale
Adrian France
Patrick Jackman
Tom Lees
Abigail Newman
Laura Sherlock
Adam Woolf

DULCIANS
Sally Jackson
Keith McGowan

VIOLS
Richard Boothby
Richard Campbell
Julia Hodgson
William Hunt
Susanna Pell

ORGANS
Matthew Halls
Silas Standage

The music on this recording reviews a century of British history. There are works here that were meant for the ears of monarchy - for James I's coronation in 1603; for his recovery from 'a great dangerous sickness'; for the investiture of his son and heir, Henry, as Prince of Wales in 1610; for that same prince's funeral less than three years later; for James I's state visit to Scotland in 1617. There are pieces that address political issues: the execution of Edmund Campion and other Jesuit priests in 1581, and the Civil War in the 1640s. The composers of these major works rank among Britain's best: Thomas Tallis, William Byrd, Orlando Gibbons and Thomas Tomkins.

This recording deliberately rings the changes of performance style. In some pieces, the grand sonority of wind instruments - cornetts and sackbuts - joins with voices and organ to recreate a texture that was often heard on ceremonial occasions in Tudor and Stuart Britain. Other works are sung by voices alone, whether chorally or in a more intimate chamber style. One anthem that was clearly not intended for church performance is accompanied by viols.

A few of the works presented here are well known, but others are rarely heard today, since they survive only as torsos. For this recording, some new reconstructions have been specially prepared, moulding these fragments into something like their original state. One piece is both fragmentary and anonymous in its only source, and this has led to a true masterpiece being utterly overlooked. It is performed here for the first time in more than three centuries.

1 Thomas Tallis (c1505-1585)

Spem in alium

According to an early 17th-century anecdote, Tallis's celebrated 40-voice motet came into being as the result of a challenge. In Queen Elizabeth's reign, an Italian composition for 30 voices was brought into England. It so impressed an unnamed duke - most likely Thomas Howard, Duke of Norfolk - that he 'asked whether none of our Englishmen could set as good a song'. The task fell to Tallis on account of his being 'very skilful', and (if the anecdote is to be believed) the result was *Spem in alium*; it was performed 'in the long gallery at Arundel House', near to present-day Somerset House in central London, probably in 1571. Some significance should be drawn from the fact that Tallis's text derives from the apocryphal Book of Judith, since it was almost certainly chosen after consultation with the noblemen who commissioned and premièred the motet - the Duke of Norfolk, and Henry Fitzalan, 12th Earl of Arundel (who is known from an independent source to have owned a copy of the piece). Both men were prominent Roman Catholics, Tallis too moved in Catholic circles, and it seems likely that this mighty motet was meant to carry some politico-religious message, even if today we may only guess at the specific significance it conveyed to its earliest hearers. The piece survives only in 17th-century manuscripts, with the original Latin text replaced by an English one (as performed on track 9). Nevertheless, Tallis's intended words can be restored to the music with reasonable confidence.

Spem in alium nunquam habui
praeter in te, Deus Israel,
qui irasceris et propitius eris,
et omnia peccata hominum in
tribulatione dimittis.

Domine Deus, creator caeli et terrae,
responde humilitatem nostram.

*My hope have I never put in any
but in you, God of Israel,
who will be angry, and again be gracious,
and who forgives all the sins of men in
their time of trial.
Lord God, maker of heaven and earth,
Have regard for our lowliness.*

2 Orlando Gibbons (1583-1625)

O all true faithful hearts

Composed as 'a thanksgiving for the King's happy recovery from a great dangerous sickness', this semi-sacred verse anthem must have been sung to James I by the choir of his Chapel Royal accompanied by court musicians, although its precise date and occasion are unknown. Orlando Gibbons, organist of the Chapel Royal, has caught the celebratory mood especially well in the choral refrains that end each stanza, where the music breaks into the brisk triple-time tread of the galliard. In this performance, the sense of occasion is underscored by the use of cornetts and sackbuts for the instrumental lines.

O all true faithful hearts, with one accord
United in one head, sing to the Lord,
For he our David from the snares of death
Hath freed; prolong his days, enlarge his breath.
Rejoice in him, give thanks, his great name bless,
For a remembrance of his holiness.

His life is worth ten thousand; therefore give
Each soul ten thousand thanks that he doth live
To lead his people forth to pastures green,
To praise his God whose love to us is seen.
Rejoice in him, give thanks, his great name bless,
For a remembrance of his holiness.

Now for the righteous is sprung up a light,
And gladness unto each true hearted wight.
Joy we in him with thanks, that he may bring
More joy unto ourselves, health to our King.
Rejoice in him, give thanks, his great name bless,
For a remembrance of his holiness. Amen.

3 William Byrd (c.1543-1623)

Deus venerunt gentes

Like many of Byrd's Latin-texted motets, *Deus venerunt gentes* is a double-edged work. On the one hand, it sets words that derive from the Bible (Psalm 79: 1-4), and are therefore doctrinally neutral. On the other, it can be read as a factional engagement with the political and religious issues that riddled Elizabethan England. Byrd's text was chosen apparently in response to the execution in 1581 of Father Edmund Campion and two of his Jesuit colleagues. Certainly there would have been a grim relevance to the psalm's words in the wake of that event: after an execution in London, it was normal to place the dismembered bodies of the victims on poles around the city to serve as a warning to others (so that the body-parts became, quite literally, 'meat unto the fowls of the air and the beasts of the land'); but in this case, special care was taken to stop any remnants of Campion's body from falling into the hands of his Roman Catholic sympathizers, and truly there was 'no man to bury him'. Byrd might have set these words to angry, passionate music. Instead, he composed one of his most solemn and spacious motets, as if to maintain dignity by savouring the text of the psalm with especial care and gravity.

- I *Deus venerunt gentes in haereditatem tuam:
polluerunt templum sanctum tuum;
posuerunt Hierusalem in pomorum custodiam.*
- II *Posuerunt morticina servorum tuorum
escas volatilibus coeli:
carnes sanctorum tuorum bestiis terrae.*
- III *Effuderunt sanguinem ipsorum tanquam
aquam
in circuitu Hierusalem:
et non erat qui sepeliret.*
- IV *Facti sumus opprobrium, vicinis nostris:
subsannatio et illusio his
qui in circuitu nostro sunt.*
- I O God, the heathen are come into thine inheritance; Thy holy temple have they defiled, and made Jerusalem an heap of stones.
- II The dead bodies of thy servants have they given to be meat unto the fowls of the air; and the flesh of thy saints unto the beasts of the land.
- III Their blood have they shed like water on every side of Jerusalem; and there was no man to bury them.
- IV We are become an open shame and rebuke to our enemies (neighbours), a very scorn and derision unto them that are round about us.

4 Thomas Tomkins (1572-1656)

Know you not

During his short life, Prince Henry, James I's elder son and heir, won Britain's heart. His sudden death at the age of 18 plunged the nation into a state of shock and mourning. The state funeral on 7 December 1612 was, by all accounts, a spectacular and emotional event. One eyewitness remarked on the open grief shown by spectators in the streets, 'whose streaming eyes made known how much inwardly their hearts did bleed'. During the funeral service at Westminster Abbey, 'the Gentlemen of the King's Chapel, with the Children [choristers] thereof, sang diverse excellent anthems, together with the organs, and other wind instruments'. *Know you not* was almost certainly one of them, for its words seem hand-picked for the occasion, and in one manuscript copy of the music it is called 'Prince Henry's funeral anthem'. Tomkins's setting, though cast in the form of a verse anthem, draws freely on the vivid sound-world of the madrigal, and at times steps into previously unexplored territory — as in the astonishing passage 'Great Britain, mourn. Let every family mourn'. The work survives incomplete; for this performance, we have used the reconstruction by Peter James, which is expanded mainly from organ scores.

Know you not that a prince, a great prince,
is fallen this day in Israel?
Alas, woe worth the day!
The precious son of Zion, comparable to
fine gold,
how is he esteemed, as a pitcher
the work of the hand of the potter.

Surely, as men of low degree are vanity,
so men of high degree are but a lie.
Great Britain, mourn. Let every family mourn.
O family of David, O family of Levi,
sorrowing for him as for thy first born.
Sigh and say, sob and sing:
Ah, Lord, ah, his glory!

5 Orlando Gibbons

Great King of Gods

When King James VI of Scotland became King James I of England, following the death of Queen Elizabeth in 1603, London became his principal place of residence. Nevertheless the king admitted to a ‘salmon-like instinct’ to revisit the place of his ‘birth and breeding’, and in 1617 he undertook a state progress back to Edinburgh. The huge entourage that accompanied him included the choir of the English Chapel Royal, brought north in order to fill the specially refurbished chapel at Holyroodhouse with all the splendour and ceremonial of the Anglican rite, much to the disgust of some Scottish onlookers, to whom the king’s high-church preference for choristers, surplices and the playing of organs seemed truly the ‘dregs of popery’. One anthem that greeted their ears was Orlando Gibbons’s *Great King of Gods*, which is designated in its only known source as having been ‘made for the King’s being in Scotland’. Here it is performed in true ceremonial style, with cornetts and sackbuts supporting the singers.

Great King of Gods, whose gracious hand
hath led
Our sacred sovereign head
Unto the place where first our bliss was bred:
O send thine angels to his blessed side,
And bid them there abide,
To be at once his guardian and his guide.

Dear be his life, all glorious be his days,
And prospering all his ways.
Late add thy last crown to his peace and praise,
And when he hath outlived the world’s long date,
Let thy last change translate
His living flesh to thy celestial state.
Amen.

6 Thomas Tomkins

O God, the heathen are come

This remarkable anthem, anonymous in its only known source, has recently been reclaimed as a work by Thomas Tomkins. Its text, the angry opening verses of Psalm 79, may hint at its original context, for these words seem traditionally to have been set to music only in response to acts of violence or desecration (as is the case with Byrd’s Latin setting of them; track 3). In the 1640s, when Tomkins’s local world at Worcester was thrown into disarray by the events of the Civil War, they would have been especially apt: the city was occupied by the Parliamentary army, services in the cathedral suspended, the building’s windows and organ smashed, horses stabled in the nave, the aisles used as latrines, all of which bring to mind the psalmist’s words, ‘thy holy temple have they defiled’. If those events do indeed lie behind this huge and passionate setting (it is Tomkins’s longest known anthem), then we may imagine it being performed not by a cathedral or church choir, but instead by voices and viols in more intimate circumstances, as a statement of defiance and outrage. The work is seriously incomplete; only one of its voice-parts (the bass) survives intact; but there is an unusually full keyboard score of the piece, and this has served as the basis for the reconstruction by John Milsom that is here recorded for the first time.

O God, the heathen are come into thine inheritance;
thy holy temple have they defiled,
and made Jerusalem a heap of stones.
The dead bodies of thy servants have they given to
be meat unto the fowls of the air, and the flesh of
thy saints unto the beasts of the land.

Their blood have they shed like water
on every side of Jerusalem;
and there was no man to bury them.
We are become an open shame and rebuke unto
our enemies, a very scorn and derision
unto them that are round about us.
Lord, how long wilt thou be angry?
Shall thy jealousy burn like fire for ever?

Pour out thy indignation upon the heathen
which have not known thee, and upon the
kingdoms which have not called upon thy name.
For they have devoured Jacob,
and laid waste his dwelling place.
O remember not our old sins,
but have mercy upon us and that soon,
for we are come to great misery.
Help us, O God of our salvation, for the glory
of thy name.
O deliver us, and be merciful unto our sins,
for thy name’s sake.

7 Thomas Tallis

Te Deum

In Tudor England, events of state and national rejoicing were always marked by singing of the Te Deum, whether in church or in the streets. Various polyphonic settings of this text exist, but only one of them can be securely linked with the English monarchy: Tallis's five-voice Te Deum, which dates either from the closing years of Henry VIII's reign, or from the short reign of Edward VI (1547-53), when the English-language prayer-book was introduced. Tallis's grand work was still in use a hundred years later, and today it survives only in manuscripts copied during the first half of the seventeenth century. Our performance presents the piece in full ceremonial garb, with organ, cornetts and sackbuts selectively doubling the voices. There are references to the Te Deum being sung this way in London as early as the 1520s. Several of the voice-parts of this work are missing; they have been reconstructed, partly from an organ score, by Edmund Fellowes, Anthony Greening and John Milsom.

We praise thee, O God:
we knowledge thee to be the Lord.
All the earth doth worship thee, the Father
everlasting.
To thee all angels cry aloud: the heavens,
and all the powers therein.
To thee Cherubin and Seraphin continually
do cry:
Holy, Holy, Holy, Lord God of Sabaoth.

Heaven and earth are replenished with the
majesty of thy glory.
The glorious company of the Apostles
praise thee.

The goodly fellowship of the Prophets
praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world
doth knowledge thee
the Father of an infinite majesty;
thy honourable, true, and only Son;
the Holy Ghost, also being the comforter.
Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.
When thou took'st upon thee to deliver man,
thou didst not abhor the Virgin's womb;
when thou hadst overcome the sharpness of
death,

8 Thomas Tomkins

Be strong and of a good courage

thou didst open the kingdom of heav'n
to all believers.

Thou sittest on the right-hand of God:
in the glory of the Father.

We believe that thou shalt come to be
our Judge.

We therefore pray thee, help thy
servants:

whom thou hast redeemed with thy
precious blood.

Make them to be numbered with thy
Saints in glory everlasting.

O Lord, save thy people: and bless
thine heritage.

Govern them: and lift them up for ever.
Day by day we magnify thee;

and we worship thy name: ever world
without end.

Vouchsafe, O Lord, to keep us this day
without sin.

O Lord, have mercy upon us.

O Lord, let thy mercy lighten upon us:
as our trust is in thee.

O Lord, in thee have I trusted;
let me never be confounded.

In its sole surviving source, this sonorous seven-voice anthem is called 'One of the coronation songs'. Since those words were sung at King James I's coronation service at Westminster Abbey on 25 July 1603, it seems probable that the piece was indeed performed at that event. No-one knows why the task of writing a coronation anthem should have fallen to Thomas Tomkins, master of the choristers at Worcester Cathedral; evidently, however, Tomkins had undocumented links with the Chapel Royal long before he took up an official post there, perhaps through the man who, twenty years later, he called 'my ancient and much revered master', William Byrd. All seven voice-parts of this work are incomplete at the end, and the section beginning 'The Lord is thy ruler' has been reconstructed from an organ score by Bernard Rose.

Be strong and of a good courage,
and observe the commandments of our God
to walk in his ways and keep his ceremonies,
testimonies and judgments;
and Almighty God prosper thee
whithersoever thou goest.
The Lord is thy ruler,
therefore thou shalt want nothing.