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STREAMS of TEARS

Juan Gutiérrez de Padilla

The Sixteen
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The title for this disc of music by Padilla reflects not only the content of the programme, the tears shed for Christ on the cross both in sadness and in hope, but also that period in history known as the Siglo de Oro when the countries of the Iberian peninsular were masters of the great ocean and in the process of discovering and developing new continents. Padilla is symbolic of this age; a native of Spain himself, he emigrated to Mexico. This was a time when the church had money as well as a great appreciation of art in the service of the church.

For Padilla it must have been an unique, exciting yet daunting experience (for those of you have seen the iconic film *The Mission*, you will understand my adjectives). The new cathedral established in Puebla was to be home to Padilla and it was soon to become a musical establishment of some excellence, even rivalling many in Europe. He had countless singers and instrumentalists at his disposal and his music without doubt reflects the opulence and daring of the New World.

Around the time we recorded this disc, we had the great fortune to do a short tour of Mexico; although we did not visit Puebla Cathedral we did experience performing in similar opulent seventeenth-century churches in Morelia and the Church of San Francisco Javier, which had been part of the Jesuit school at Tepotzotlan, Mexico City. The paintings and sculptures so brilliantly preserved were breathtaking; the abundance of gold gave added splendour to the glories of Padilla's music.

Harry
Christopher,

STREAMS of TEARS

Juan Gutiérrez de Padilla (c.1590 - 1664)

- | | | |
|---|-------------------------------------|-------|
| 1 | <i>Deus in adiutorium</i> | 2.09 |
| 2 | <i>Mirabilia testimonia tua</i> | 8.18 |
| 3 | <i>Stabat Mater</i> | 2.54 |
| 4 | <i>Transfige, dulcissime Domine</i> | 4.15 |
| 5 | <i>Lamentations</i> | 12.41 |
| 6 | <i>Tristis est anima mea</i> | 3.12 |
| 7 | <i>Versa est in luctum</i> | 3.10 |

MISSA AVE REGINA CAELORUM

- | | | |
|----|--|------|
| 8 | <i>Kyrie</i> | 2.47 |
| 9 | <i>Gloria</i> | 3.57 |
| 10 | <i>Credo</i> | 5.55 |
| 11 | <i>Sanctus</i> | 1.24 |
| 12 | <i>Pater peccavi</i>
soli: Julie Cooper, Ben Davies, Mark Dobell, Eamonn Dougan | 4.46 |
| 13 | <i>Salve Regina</i> | 7.16 |
| 14 | <i>Ave Regina caelorum</i> | 3.21 |

Total playing time 67.25

In 1519 the Spanish adventurer, Hernan Cortés, landed near the site of modern-day Veracruz on the coast of the Gulf of Mexico, leading an expedition from Cuba to explore and secure the interior for Spain, as a prelude to colonisation. With him were just a few hundred men, some horses, several dogs, and one cannon; in front of them pestilential swamps and forests, and a twenty-five million-strong native population. Yet less than three years later, the Aztec capital of Tenochtitlan (soon to become Mexico City), and the Aztec nation, had fallen to him and to Spain. Cortés was appointed governor of this *Nueva España* (New Spain) in 1522. Hard on his heels came the settlers and the Church (the first Franciscan monks arrived in 1524). A frenzy of building followed, with many new towns laid out in the Spanish style of a central plaza (*zócalo*) surrounded by a grid of streets, and of course a multitude of churches were built to accommodate the innumerable new converts from the native population. By the beginning of the seventeenth

century, the whole country had been fully subjugated. With such rapid progress and growth, church musicians were needed, and must have found employment in the rich new colony an attractive proposition. Among these were Hernando Franco, born near Alcántara, Spain, who emigrated to Guatemala City in 1554, later becoming choirmaster (until his death in 1585) at Mexico City Cathedral; and Juan Gutiérrez de Padilla himself, the composer of the music recorded here. Padilla was born in Spain at Málaga, probably in 1590, and he was trained at the cathedral there by Francisco Vásquez; by 1613 he was *maestro de capilla* at the cathedral in Jérez de la Frontera and later, for about four years until 1620, he held the same post at Cádiz. When he went to Mexico is not known precisely, but he had become a singer and assistant *maestro* at Puebla Cathedral by 1622, being promoted to *maestro de capilla* in 1629, a post he held until his death in 1664. The city of Puebla (de los Angeles), a staging post on the road between the port of

Veracruz and Mexico City, was founded in 1531, unusually a completely new foundation, rather than supplanting an existing native settlement. It quickly established itself as the second city of the new colony and by 1539 it had a cathedral. The present cathedral, however, was begun in 1562, finally completed in the mid seventeenth century, dedicated in 1649 by Bishop Palafox, (who was also notable for donating to the city a public library of five thousand volumes in 1646).

Padilla would have found a thriving musical culture in the churches, the repertoire featuring many of the major European composers of note of the time (we find works by Palestrina, Morales, Guerrero, Navarro, Victoria, A. Lobo, Rogier, Ghersem, Vivanco preserved in the Puebla Cathedral music library). Music in New Spain was always modelled on that of Old Spain, and the cathedral music tradition was fully established there by the beginning of the seventeenth century. At the old cathedral, Padilla's

predecessors included Pedro Bermúdez (1603 - ca.1606) and Gaspar Fernandez (1606 - 1629), both of them composers.

The new cathedral at Puebla was



Puebla Cathedral

particularly impressive, its interior decorated in gold, onyx and marble, belying its dull grey outside, second in magnificence only to that of Mexico City eighty miles to the north. And it was completed by and thrived under Bishop Juan de Palafox y Mendoza, who arrived there in 1640. He was not only wealthy but had an interest in, and an appreciation of, Art in the service of the Church. So it was during his episcopacy that much money was invested in the choir and instrumental players, and in music for them. The choir under Padilla in 1645 included 28 men and 14 boys, some of the men also being players of instruments such as the harp, the organ and the bajón - bringing Puebla Cathedral to the position of richest musical establishment in the Spanish Empire outside Spain itself.

Padilla's surviving music comprises Masses, Motets, Psalms, Hymns, a Passion, Holy Week music and two sets of Lamentations. He may also have written *villancicos*, for the church at that time actively encouraged their



Juan de Palafox y Mendoza

composition, to be performed at Matins and Vespers on saints' and major feast days. Many *villancico* texts (in Spanish, of course) survive from the period, often by the famous Sor Juana Inés de la Cruz, but the music is no longer extant.

Perhaps such occasional, popular pieces were not thought worthy of preservation.

The source for the main bulk of Padilla's surviving music is a large choirbook preserved in Puebla Cathedral itself. It was copied in 1663 by order of the Cathedral Chapter, who desired that all Padilla's works be collected and bound together, so great was the esteem in which his music was held during his lifetime. Double-choir music (for eight voices) dominates his output - of course, the layout of Spanish churches at the time, with the choir bisecting the nave, enclosed on three sides and with the singers sitting in two sets of rows opposite each other, favoured *cori spezzati* and their antiphonal possibilities, and the use of instruments. During Padilla's time, instrumental participation, often lavish, would have been routine, certainly at the more important Feasts, and some of the wind players would have been expected to sing too at those services during Advent and Lent, when generally only

organ and bajón were used. For this recording, organ, harp, theorbo and bajón are used to accompany and for doubling the voice parts.

Notable in Padilla's output are several pieces for high voices and baritone for Holy Week, and some highly expressive motets for five and six voices, in a confident, but conservative polyphonic style, carrying on that great tradition of native Spanish polyphony of the sixteenth century. The new Italian style does not seem to have attracted Padilla; however, there is a rich harmonic language, replete with chromatic shifts, that links his music firmly to the seventeenth century. An outstanding and obvious feature is the energy and rhythmic drive he generates, notably in the double choir pieces: syncopations, frequent off-beat entries, jumps from major to minor (sometimes overlapping), all combine to keep his music very alive and often positively exciting, full of New World sunshine. In the Church year, there is a time for weeping and a time for rejoicing, and

Padilla shows in his music a subtle and acute sensitivity to the chosen texts, joyful or sad. Lamenting, Padilla demonstrates his versatility in his two sets of Lamentations, as well as in briefer essays, motets such as his setting of *Stabat Mater* or *Versa est in luctum*. But often excitement and passion seem ready to burst out at any moment, at least in the double-choir music.

Deus in adiutorium with *Gloria patri* ... is one of the introductory versicles and responsories for the various Offices, a brief but telling call to attention. The simple plainsong intonation is the one in common use throughout Spain and its colonies at the time. The lengthy Psalm *Mirabilia testimonia tua* is for the Office of None: it is unusual that such ambitious polyphony should be written for one of the lesser Hours. It shares the music for the Doxology with *Deus in adiutorium*.

A striking contrast with such declamatory double-choir pieces, Padilla's setting (for four voices) of the

opening verses of *Stabat Mater* shows his thorough masterly technical and expressive grasp of the 'old' conservative polyphonic style. His creation of atmosphere is remarkable: twenty-five of the opening twenty-seven bars have either notated accidentals, or require their addition. Weeping in sharps and flats, the sequence of dissonant suspensions and resolutions subtly creates the anguish of the Mother of Jesus standing at the Cross.

Transfige, dulcissime Domine is a setting of a devotional text from St. Bonaventura's *Oratio*, of a type which circulated widely in Books of Hours in the late fifteenth century. These texts were, it seems, readily available, in Spain at least, to the general clergy and to the ordinary but literate person: in Spanish libraries there are preserved a significant number of *horae*, not lavishly illustrated, costly exemplars for the wealthy, but cheap and often crudely illustrated volumes. The language of such devotional, penitential prayers is typically extravagant in its

subjectivity, with a persistent thread permeating many of them, emphasising direct experience and integration of the senses with the intellect in a personal apprehension of God. With the missionary influence of the Franciscans in New Spain, the writings of St Bonaventura were no doubt popularised there. So it is no surprise to find Padilla composing an expressive motet to these words. Unusual in being written for two sopranos, an alto and a bass, this probably connects (as Bruno Turner has pointed out) with some works of the previous century preserved at Toledo Cathedral, for "three boys and their master" to sing. *Transfige* is harmonically simpler, more consonant than the anguished *Stabat Mater*, as befits a text which prays for the delightful ecstasy of piercing "...the essence and inmost parts of my soul, ... so that my soul may ever languish and melt ... and faint away ... and long to be dissolved and be with Thee."

Padilla made two settings of verses from the Lamentations of Jeremiah:

one (for SSAB) is for Good Friday, and the magisterial Maundy Thursday set (for SSATTB) recorded here. Padilla reduces the scoring at *Ghimel. Migravit ...angustia*, to two sopranos, alto and bass, otherwise he maintains a continuous flow of dense polyphony, producing a rich and colourful sonority.

Tristis est anima mea is an extra-liturgical motet (rather than a Responsory) for Passiontide. For two sopranos, alto and bass, and simple in style, it is fully scored throughout, depending much for effect on its dramatic pauses.

Versa est in luctum was a favourite text of Spanish composers, set for extra-liturgical use during the obsequies of important dignitaries. There are settings by Peñalosa, Alonso Lobo (for Philip II), Victoria (for Philip II's sister Maria), Vivanco, and later in 1704, by José de Torres y Martínez Bravo. Written in the 'old' polyphonic style of his Spanish forebears, based on voice leading, all the voices come together in

unison briefly, but tellingly, in simple chords at *Parce mihi, Domine*.

Five Masses by Padilla have come down to us, neatly copied in the 1663 Puebla choirbook: four are for double-choir (*Missa Ave Regina*, *Missa Joseph fili David*, *Missa Ego flos campi* and a *Missa sine nomine*) and one, a *Missa ferialis*, is for four voices. The *Missa Ave Regina* is a parody Mass, based upon Padilla's motet of the same name, also for eight voices. The Mass opens with the motet's first motif, though Padilla adds a new counterpoint. Likewise, *Sanctus* uses the opening passage, but slightly rearranged. *Christe eleison* imitates the section of the motet at *Salve radix...*, (with its feigned triple-time). Proper triple-time music (*Super omnes speciosa*) is re-used in the Mass at *Et ex Patre* and in *Osanna II*. Keen-eared listeners will note other similarities between Mass and motet from time to time, however there is much music which is free-composed, especially in *Gloria* and *Credo*. *Sanctus* is unusually terse, but still rich in incident, running

continuously through *Pleni, Osanna* and *Benedictus* with a minimum of text repetition, broadening for a more conventionally substantial concluding *Osanna II* in the usual fast triple time. The *Missa Ave Regina* lacks *Agnus Dei*; perhaps none was composed, for of all Padilla's Mass settings, only *Missa Ego flos campi* has this section of the Ordinary.

Pater peccavi is a setting of the well-known Gospel parable of the Prodigal Son. Padilla dramatises the story by giving the son's words to soprano and bass in duet, the father's to tenor and bass, the full choirs repeating them, commenting on them. In the source the bass line of the duos for the son's words is only fully texted for the first phrase; and the bass line for the father's speech is largely untexted. This may mean that the bass part in both sets of duos was only intended as a *basso continuo* requiring harmonic fleshing-out by instruments - however, the vocal lines are both distinctly vocal in character, so Padilla's intention

for performance remains unclear.

Salve Regina and *Ave Regina* are two of the great Antiphons in the Church liturgy and Padilla responds to the beauty of their texts with his most inspired invention. Once again one is struck by the composer's ear for sonority and variety of texture. A feature of these Antiphons texts, especially of *Salve Regina*, is the frequent occurrence of short phrases of supplication or exclamation, making them ideally suited to the double-choir style of writing. Notably at *Ad te suspiramus...*, Padilla exploits adventurous and colourful harmonic procedures, the four voices sighing and weeping in vocal lines replete with accidentals, in what has the look of polyphony from the sixteenth century, but whose sound world belongs firmly to the seventeenth.

The text of *Ave Regina caelorum*, in rhyming, mainly octosyllabic couplets, gives a ready framework for a composer, an opportunity to conjure

up characteristic music for each phrase. Here, after the reverential, four-part polyphony of the opening, with the ostinato repetitions of *Ave* in the topmost voice, the excitement and passion to come are suggested by the dotted rhythms at *Ave Domina angelorum*; but the acceleration is held in check for the moment by Padilla's masterly manipulation of harmonic rhythm to suggest triple time at *Salve radix, salve porta*. The climax has to come, though, bursting out at the joyful rushing scales of *Gaude, gaude Virgo*. Yet now Padilla introduces a sobering touch of restraint (for there is still much to follow), by setting *Super omnes speciosa* to a lilting triple time theme, giving the return of the scales and repeated notes of the duple time at *Vale, o valde decora* more impact. A brief respite for a reverential, pleading first statement for one choir of *Et pro nobis Christum exora* leads to the climactic fully-scored ending.

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TEXTS & TRANSLATIONS

① Deus in adiutorium

*Deus in adiutorium meum intende:
Domine ad adiuuandum me festina.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

O God, reach forth to my aid:
O Lord, hasten to help me.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now and
ever shall be, world without end. Amen.

② Mirabilia testimonia tua

*Mirabilia testimonia tua,
ideo scrutata est anima mea.
Declaratio sermonum tuorum illuminat, et
intellectum dat parvulis.
Os meum aperui, et attraxi spiritum,
quia mandata tuam desiderabam.
Aspice in me, et miserere mei,
secundum iudicium
diligentium nomen tuum.
Gressus meos dirige,
secundum eloquium tuum,
et non dominetur mei omnis iniustitia.
Redime me a calumniis hominum
ut custodiam mandata tua.*

Wonderful are Thy testimonies,
hence my soul studieth them.
The doctrine of Thy word giveth light,
and maketh wise the simple.
I open my mouth and draw breath,
for I long for Thy precepts.
Turn thou to me and show me mercy,
according to Thy word
to them that love thee.
Establish my steps
in Thy promises,
let no unrighteousness rule over me.
Deliver me from the oppression of men,
that I may keep Thy commandments.

*Faciem tuam illumina super servum tuum,
et doce me iustificationes tuas.*

*Exitus aquarum deduxerunt oculi mei,
quia non custodierunt legem tuam.
Iustus es, Domine,
et rectum iudicium tuum.
Mandasti iustitiam testimonia tua
et veritatem nimis.*

*Tabescere me fecit zelus meus,
quia obliti sunt verba tua inimici tua.
Ignitum eloquium tuum vehementer,
et servus tuus dilexit illud.
Adolescentulus sum ego et contemptus:
iustificationes tuas non sum oblitus.
Iustitia tua in aeternum,
et lex tua veritas.
Tribulatio et angustia invenerunt me;
mandata tua meditatio mea est.
Aequitas testimonia tua in aeternum;
intellectum da mihi, et vivam.*

*Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

Let Thy face shine upon Thy servant,
and teach me Thy statutes.

Streams of tears flow from mine eyes,
because they do not keep Thy law.
Thou art just, O Lord,
and upright is Thy judgement.
In righteousness hast thou ordained Thy
testimonies, and in truth exceedingly.
My zeal consumeth me because my
enemies are unmindful of Thy words.
Thoroughly fire-tried is Thy word
and Thy servant taketh delight therein.
A youth I am and despised,
yet Thy judgements I do not forget.
Thy justice is justice eternally,
and Thy law is truth.
Trouble and anguish have befallen me,
yet are Thy precepts my delight.
Thy testimonies are forever just,
give me to understanding that I may live.
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.

3 Stabat Mater

*Stabat Mater dolorosa,
iuxta crucem lacrimosa,
dum pendebat Filius.*

*Cuius animam, gementem,
contristantem et dolentem,
pertransivit gladius.*

4 Transfige, dulcissime Domine

*Transfige, dulcissime Domine Iesu,
medullas et viscera animae meae
suavissimo ac saluberrimo
amoris tui vulnere,
vera serenaque et
apostolica sanctissima caritate,
ut langueat et liquefiat anima mea
solo semper amore et desiderio tui:
te concupiscat
et deficiat in atria tua,
cupiat dissolvi et esse tecum.*

The sorrowful Mother
stood by the Cross, tearful,
while her Son hung there.

Through her sorrowful spirit,
afflicted with sadness and grief,
has passed a sword.

Pierce, most sweet Lord Jesus,
the essence and inmost parts of my soul,
with the most delightful and healthful
wound of Thy love,
with true, serene and
most holy apostolic loving kindness,
so that my soul may ever languish and melt
with love and desire only for Thee,
that it may yearn for Thee
and faint away for Thy dwelling and
long to be dissolved and to be with Thee.

5 Lamentations for Maundy Thursday

*Incipit Lamentatio Ieremiae
Prophetae.*

ALEPH
*Quomodo sedet sola civitas
plena populo:
facta est quasi vidua
domina gentium:
Princeps provinciarum
facta est sub tributo.*

BETH
*Plorans ploravit in nocte,
et lacrimae eius in maxillis eius:
non est qui consoletur eam
ex omnibus caris eius:
omnes amici eius spreverunt eam,
et facti sunt ei inimici.*

GHIMEL
*Migravit Iudas propter afflictionem
et multitudinem servitutis:
habitavit inter gentes,
nec invenit requiem:
omnes persecutores eius
apprehenderunt eam inter angustias.
Ierusalem,
convertere ad Dominum Deum tuum.*

Here beginneth the Lamentation of Jeremiah
the Prophet.

ALEPH
How does the city sit alone
that was full of people.
She has become as a widow,
she that was great among nations:
the princess among the provinces
has become tributary.

BETH
She weeps weeping in the night,
and her tears lie on her cheeks:
there is none to comfort her,
even among all her own flesh.
All her friends have scorned her
and become her enemies.

GIMEL
Judah has departed because of great torment
and great slavery:
she has dwelt among the heathen
but has not found rest.
All her pursuers
seized her in her perplexity.
Jerusalem,
return to the Lord thy God.

6 Tristis est anima mea

*Tristis est anima mea,
usque ad mortem:
sustinete hic et vigilate mecum.*

*Et cum processisset pusillum,
procidit in faciem suam,
orans, et dicens:*

*Pater mi, si possibile est
transeat a me calix iste.
Verum tamen non sicut ego volo.*

7 Versa est in luctum

*Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi, Domine,
nihil enim sunt dies mei.*

Missa Ave Regina caelorum

8 Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

My soul is sorrowful
even unto death;
stay you here and watch with me.

And going a little further,
he fell upon his face,
praying and saying:

My Father, if it be possible,
let this cup pass from me.
Nevertheless do not as I will.

My harp is turned to mourning
and my music into the voice of weeping.
Spare me, Lord,
for my days are nothing.

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

9 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.

10 Credo

*Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilia omnium et invisibilia.
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.*

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.

*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.*

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.

11 Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini. Hosanna in excelsis.*

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.

12 Pater peccavi

*Pater peccavi in caelum
et coram te:
iam non sum dignus vocari filius tuus.*

*Dixit autem Pater ad servos suos:
cito proferte stolam primam
et induite illum
et date annulum in manum eius,
et calceamenta in pedes eius,
et adducite vitulum saginatum et
occidite, et manducemus et epulemur:
quia hic filius meus mortuus erat et
revixit: perierat et inventus est.*

Father, I have sinned against heaven
and in thy sight:
I am no more worthy to be called thy son.

But the father said to his servants:
I summon ye firstly to prepare a robe
and place it upon him;
and put a ring on his finger
and sandals on his feet;
and bring hither the fatted calf and slay it
that we may eat and feast thereof.
For this my son was dead and is alive again:
he was lost and is found.

13 Salve Regina

*Salve, Regina, mater misericordiae:
Vita dulcedo et spes nostra, salve.
Ad te clamamus,
exsules, filii Hevae.
Ad te suspiramus, gementes et
flentes in hac lacrymarum valle.
Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris
tui, nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.*

Hail, Queen, mother of mercy:
our life, our sweetness and hope, hail.
To thee we cry,
the banished ones, children of Eve.
To thee we send up our sighs, mourning and
weeping in this our vale of tears.
Thou, therefore our advocate,
turn thine eyes of mercy towards us.
And show us Jesus, blessed fruit of thy womb,
after this our exile.
O kind, O merciful, O sweet Mary, ever Virgin.

14 Ave Regina caelorum

*Ave Regina caelorum,
Ave Domina Angelorum:*

*Salve radix sancta
ex qua mundo lux est orta:*

*Gaude gloriosa
super omnes speciosa:*

*Vale, valde decora,
et pro nobis semper Christum exora*

Hail, Queen of Heaven!
Hail, Mistress of the Angels.

Hail, sacred stem,
from whom light for the world has arisen.

Rejoice most glorious Virgin,
beautiful above all others.

Hail and farewell, most gracious one,
plead always with Christ for us.

The Sixteen

SOPRANO	Emma Brain-Gabbott, Katy Butler, Amy Carson, Julie Cooper, Grace Davidson, Sally Dunkley, Alison Hill, Charlotte Mobbs
ALTO	David Clegg, William Missin, Christopher Royall, Benjamin Turner
TENOR	Simon Berridge, Mark Dobell, Nicolas Robertson, David Roy
BASS	Ben Davies, Eamonn Dougan, Jimmy Holliday, Timothy Jones
HARP	Frances Kelly
THEORBO	David Miller, Eligio Quinteiro
ORGAN	Mark Williams
BAJÓN	Keith McGowan

The Sixteen is recognised as one of the world's greatest vocal ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance and a diversity of twentieth-century music is drawn from the passions of conductor and founder, Harry Christophers. Over ninety recordings reflect The Sixteen's quality in a range of work spanning the music of five hundred years, winning many awards including a Grand Prix du Disque for Handel's *Messiah*, numerous Schallplattenkritik, the coveted Gramophone Award for Early Music for *The Eton Choirbook* and the prestigious Classical Brit Award for *Renaissance*. The Sixteen tours throughout Europe, Japan, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre and Queen Elizabeth Hall in London, Sydney Opera House, and Vienna Musikverein; also at the BBC Proms, and the festivals of Salzburg, Granada, Lucerne and Istanbul. The group promotes The Choral Pilgrimage in some of the UK's finest cathedrals, bringing music back to the buildings for which it was written. The Sixteen are Associate Artists of London's Southbank Centre and also well known as the 'The Voices of Classic fM'. The Sixteen's own CD label CORO now releases most of the group's recordings.

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§ The Sixteen
 HARRY CHRISTOPHERS

www.thesixteen.com

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For further information about recordings on CORO or live performances and tours by The Sixteen, call +44 (0) 20 7488 2629 or email coro@thesixteen.org.uk

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THE VOICES OF
 CLASSIC fM