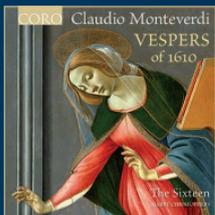


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CLAUDIO MONTEVERDI  
Messa a quattro voci et salmi  
of 1650



Volume II

The Sixteen  
HARRY CHRISTOPHERS

It took Monteverdi quite some time to find fulfillment in his work and his workplace but in the end he was revered by all. It is a tribute to the reverence in which he was held that after his death some of his unpublished works were printed. These make up the 1650 *Messa a quattro voci et salmi* and we will be continuing our survey of Monteverdi's music with two volumes of this publication. It is jam-packed with brilliant works, from solo songs to thrilling eight-part vocal pieces, some with added strings; every composition is full of luscious harmonies, always inventive and beautifully constructed for all concerned.



Photograph: Marco Borggreve

Once again the three days we spent recording Monteverdi's works proved to be some of the most enjoyable and evocative music-making in which we have ever participated. In effect, we recorded in the round, the harpsichord precariously placed (well, it looked that way, but was actually very safe) on top of the chamber organ, so that Al could move with ease from one instrument to the other, chitarraone, harp and strings on either side with the choir facing them. Everyone was in eye contact so that each subtle nuance and invention could be passed aurally and visually from one to another with great ease. Not that the music is easy; Monteverdi stretches every singer's versatility to the limit. It is demanding but so exhilarating. Just listen to the rhythmic vitality of the five-part *Laetatus sum* where voices and instruments converse with such enjoyment over a mesmeric ostinato bass; the thematic economy of his *Messa a quattro voci* where Monteverdi combines the old and new styles with consummate ease; and the extraordinary bass duet *Laudate Dominum* where Stuart and Jimmy contest a two-octave range of florid tracery. Every piece is full of contrasts, not only vocally but also

instrumentally. Frances, Dai and Al luxuriate in Monteverdi's harmonic language: the variety of textures and sonorities they achieve are quite extraordinary.

Performing Monteverdi's sacred music is in many ways no different from performing his operas; the same principles apply. It is essential we follow Monteverdi's dictum: *recitar cantando* (speak through singing). This allows the most amazing licence. As a result, time relationships do not become mechanical but are intuitively felt, thus giving us the freedom to be expressive and interpret the words, just as any great actor recites Shakespeare. A set of words, often repeated many times, can have different inflections, a different gesture each time. *Nisi Dominus* is just that – a series of gestures.

This is the second and final volume of this particular Monteverdi collection. Thanks to the whole choir but, in particular, Elin, Grace, Jeremy, Mark, George, Stuart and Jimmy for their extraordinarily versatile singing, Simon, Andrea and Joe for being always intuitive and responding so instinctively in their interplay with the singers, all finally signed and sealed by our classy continuo team, Al, Dai and Frances. Simply a pleasure!

Harry  
Christiansen.

## Messa a quattro voci et salmi of 1650 Volume II

Claudio Monteverdi (1567-1643) Francesco Cavalli (1602-76)  
Alessandro Piccinini (1566-c.1638)

- [1] MONTEVERDI *Dixit Dominus (Secondo) a 8* SV192 5.07  
Choir 1: Elin Manahan Thomas, Julie Cooper, Kirsty Hopkins, David Clegg, Kim Porter,  
Simon Berridge, Steven Harrold, Ben Davies, Eamonn Dougan  
Choir 2: Grace Davidson, Daniel Collins, Ian Aitkenhead, Jeremy Budd,  
George Pooley, Mark Dobell, Tim Jones, Jimmy Holliday, Stuart Young
- [2] CAVALLI *Salve Regina* 5.42  
*Alto:* Ian Aitkenhead, Daniel Collins, Kim Porter  
*Tenor:* Simon Berridge, Mark Dobell, Jeremy Budd, George Pooley  
*Bass:* Ben Davies, Eamonn Dougan, Tim Jones
- [3] MONTEVERDI *Laetatus sum a 5 instrumenti & 6 voci* SV198 7.26  
*Soprano:* Grace Davidson, Elin Manahan Thomas  
*Tenor:* Jeremy Budd, Mark Dobell  
*Bass:* Jimmy Holliday, Stuart Young
- [4] MONTEVERDI *Messa a quattro voci* SV190: *Kyrie* 3.56  
*Soprano:* Ian Aitkenhead, Daniel Collins, Kirsty Hopkins, Kim Porter  
*Tenor:* Simon Berridge, Jeremy Budd, George Pooley  
*Baritone:* Ben Davies, Mark Dobell, Hugo Hymas  
*Bass:* Eamonn Dougan, Jimmy Holliday, Stuart Young

- [5] MONTEVERDI *Messa a quattro voci* SV190: *Gloria* 4.19
- [6] MONTEVERDI *Laudate Dominum a due bassi* SV197a 3.36  
Stuart Young, Jimmy Holliday
- [7] MONTEVERDI *Messa a quattro voci* SV190: *Credo* 5.31
- [8] MONTEVERDI *Messa a quattro voci* SV190: *Sanctus* 2.30
- [9] MONTEVERDI *Messa a quattro voci* SV190: *Benedictus* 1.22
- [10] MONTEVERDI *Messa a quattro voci* SV190: *Agnus Dei* 2.36
- [11] PICCININI *Ciaccona in G major* 1.55
- [12] MONTEVERDI *Confitebor tibi Domine (Primo)* SV193 8.18  
Elin Manahan Thomas
- [13] MONTEVERDI *Lauda Jerusalem a 5* SV195 6.01  
*Soprano:* Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas  
*Alto:* Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter  
*Tenor:* Simon Berridge, Mark Dobell, Steven Harrold, George Pooley  
*Bass:* Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young
- [14] MONTEVERDI *Nisi Dominus a 6* SV201 9.03  
Elin Manahan Thomas, Grace Davidson, Jeremy Budd,  
Mark Dobell, George Pooley, Stuart Young
- Total running time 67.23

# § The Sixteen

SOPRANO Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas

ALTO Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter

TENOR Simon Berridge, Jeremy Budd, Mark Dobell, Steven Harrold,  
Hugo Hymas, George Pooley

BASS Ben Davies, Eamonn Dougan, Jimmy Holliday, Tim Jones, Stuart Young

VIOLINS Simon Jones, Andrea Jones

CHITARRONE David Miller

CELLO Joseph Crouch

HARP Frances Kelly

ORGAN/HARPSICHORD Alastair Ross

Organ supplied and tuned by Keith McGowan

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

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DESIGN: Andrew Giles: discoyd@aegidius.org.uk



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## CLAUDIO MONTEVERDI

### Messa a quattro voci et salmi of 1650 Volume II

Mass and Vespers were the services most often celebrated in elaborate music at the state church of San Marco in Venice, where Monteverdi worked as choirmaster for the last 30 years of his life. Although the *Messa...et salmi* was published in 1650, over six years after Monteverdi died, it seems likely that its contents were acquired soon after his death by the publisher Alessandro Vincenti. Not only does the volume contain some of the finest of Monteverdi's Venetian church music, but Vincenti seems to have had access to a wide enough range of the composer's work to enable him to compile a substantial volume, including the five Vespers psalms for both male and female

saints. In that respect it was a more balanced collection than the great *Selva morale et spirituale* of 1641 and probably more saleable.

By his own account, Monteverdi had to write a new Mass for Christmas Eve every year at San Marco. Unfortunately, only two of his Venetian Masses survive, one of them being the attractive **Mass** setting of the 1650 collection. It represents Monteverdi completely at ease in the 'old style' of the *a cappella* Mass. The setting is notable for its tight motivic integration, with material generated from only a few basic ideas. Most of the setting is based on the initial motifs of the first Kyrie – a falling

scale followed by two rising thirds. In the Kyrie's second paragraph the rising thirds are filled in to produce a sequence of rising scales; and in the third paragraph the initial idea is inverted to produce a rising scale and a sequence of falling thirds. In the second paragraph of the *Christe* this sequence of falling thirds is filled out with additional notes and given a new rhythmic impetus, producing yet further material which becomes an important element of the remainder of the setting: it is heard at 'Laudamus te' in the Gloria, for example, at 'visibilium omnium' in the Credo, in a slightly different form in the 'Hosanna' of the Sanctus and Benedictus, and at the words 'qui tollis' in the Agnus Dei where it acts as a countersubject to the original descending motif, bringing the beginning and end of the setting together.

Although the result is very different, the tight motivic control of the 1650 Mass harks back to the Mass for six voices that Monteverdi published in the *Missa ac Vespere* of 1610, and some of the 1610 music may still have been at the back of Monteverdi's mind: the pattern of falling thirds at the beginning of the second Kyrie is a feature of both Mass settings, and the energetic syncopated sequences of the 'Amen' of the Gloria are strongly reminiscent of similar passages in the *Dixit Dominus* of the 1610 Vespers.

Of the Vespers psalm settings on this recording, **Dixit Dominus** (Psalm 109; Book of Common Prayer 110) sets the psalm that initiates most Vespers celebrations. It is in eight parts, for two four-part choirs, and we can imagine the two choirs placed in the two singing galleries (*pergoli*),

one on each side of the chancel of San Marco, or standing together in the large pulpit (*bigonzo*) on the south side of the chancel screen. In either case, their sound was directed into the chancel where the doge, the clergy and senior officials of the state would sit. The acoustic of the chancel allowed the texts of the psalms to be heard clearly, unaffected by the domes that create a very resonant and confused acoustic in the rest of the church.

At San Marco eight-part settings for double choir were compulsory for those days on which the gem-encrusted altarpiece – the *pala d'oro* – was opened at Vespers, and they are often in what was, by the mid-17th century, a rather old-fashioned notation – mainly semibreves and minims, with the crotchet as the shortest note-value. Whereas early

settings of this kind alternated the text of the psalm verse by verse, Monteverdi chooses a more varied pattern, running verses 1 and 2 together for choir 1, and then verse 3 and 4 in alternation. The setting of verse 5 begins as if in the same pattern, but when we reach the phrase that foretells Jesus' priesthood – 'Tu es sacerdos' – Monteverdi brings in all eight voices in long notes to emphasise its importance. For verses 6 and 7, in which the psalmist speaks of smiting the Lord's (and by implication Venice's) enemies, the full eight voices are used again, with short phrases tossed from one side of the choir to the other, culminating in close imitative phrases for 'in terra multorum' (in many lands). Few of Monteverdi's late settings employ plainsong consistently. *Dixit Dominus*, for example, begins with a plainsong intonation, with the

remainder of the plainsong allotted to the bass voice; but the plainsong is then heard again only at the beginnings of verses 4 and 8 and the ‘*Gloria Patri*’.

Two other psalms that feature in Vespers for male saints – **Confitebor tibi Domine** (Psalm 110; BCP 111) and **Laudate Dominum omnes gentes** (Psalm 116; BCP 117) – are unusual in being for solo voice, at least in their original form, and both are designed to show off the performers’ ability to sing ornamental passages with ease. Monteverdi seems to have had very capable bass singers at his disposal and featured them as soloists in the large-scale motet ‘*Ab aeterna ordinata sum*’ and the psalm ‘*Laudate Dominum in sanctis eius*’ (Psalm 150) in the *Selva morale* of 1641, as well as in this setting of *Laudate*

*Dominum omnes gentes*, one of the shortest of all psalms, comprising only two verses and the ‘*Gloria Patri*’. Nevertheless, Monteverdi manages to build a substantial structure. In verse 1 he exploits the parallel between the first two lines – ‘*Laudate ... omnes*’ – beginning each with a declamation and moving to ornamental passagework at the word ‘*omnes*’. Verse 2 is set in joyful triple time, with a brief interruption as the singer contemplates God’s mercy. The two verses of the ‘*Gloria Patri*’ are each treated to an ostinato bass in triple time, while the ‘*Amen*’ returns to the initial figuration of the setting. On this recording the psalm is performed with a conjectural second bass part added by Peter Holman.

*Confitebor tibi Domine* is set for solo soprano and two violins, which play an introductory *sinfonia* in three

sections, the last then punctuating the remainder of the setting as a *ritornello*. Monteverdi sets the text as a set of variations over a bass mainly elaborating a descending scale of C major. For the most part he sets the psalm verse by verse, though he divides verses 1 and 9 and runs on verses 5 and 6 without the instrumental *ritornello*. When he sets verse 2, he breaks with the initial bass pattern, moving to the minor mode for the words ‘*Magna opera Domini*’ (Great are the works of the Lord), a pattern that he repeats at verse 9, at the words ‘*Sanctum et terribile nomen eius*’ (Holy and fearsome is his name). These moments, together with the ending of the ‘*Gloria Patri*’, are the only points at which Monteverdi brings violins and voices together, moving away from an essentially melodious style to a declamatory one coupled,

in verse 9, with virtuosic lines for the words ‘*et terribile*’. Incidentally, Monteverdi reworked this solo version as a setting for soprano and tenor, recorded on Volume I of The Sixteen’s 1650 collection.

Three psalms from Vespers for female saints present a very varied trio of settings. **Lauda Jerusalem** (Psalm 147; BCP 147, vv 12-20) contains few opportunities for word-painting – running quavers for ‘*velociter*’ (swiftly) and flowing waters (‘*fluent aquae*’) in verses 4 and 7 respectively, and melting chromaticism for ‘*et liquefaciet ea*’ (he melteth them’), also in verse 7, and there is no obvious over-arching image that Monteverdi might have used. Instead, he responded with a setting for five voices that is an almost seamless stream of counterpoint, with complete breaks only at the

end of verse 5, to reinforce the words ‘*nebulam sicut cinerem spargit*’ (and scattereth the hoar-frost like ashes), and before the beginning of the ‘*Gloria Patri*’. As in *Dixit Dominus*, Monteverdi uses plainsong only sparingly here. The psalm tone is present in long notes in the soprano part at the beginning of the setting, and again, with a certain wit, for the words ‘*sicut erat in principio*’ (as it was in the beginning) in the ‘*Gloria*’.

Though the opportunities for word-painting are few in *Lauda Jerusalem*, **Nisi Dominus** (Psalm 126; BCP 127) has them in abundance, and Monteverdi takes full advantage of them in his six-part setting, producing some memorable musical imagery: the struggle to get up early in the morning (‘*vanum est vobis*’), the drawn-out dissonances for ‘*panem doloris*’, and, most

striking of all, the rocketing lines for ‘*sicut sagittae*’. There is even a short reference to the *genere concitato* (the warlike *genera*) of Monteverdi’s eighth book of madrigals (1638) in the striding chords of ‘*non confundetur*’.

If *Nisi Dominus* is the equivalent of a large-scale madrigal, then **Laetatus sum** (Psalm 121; BCP 122) for six voices and five instruments is a huge aria, over an ostinato bass that is a shortened version of the one that Monteverdi used at the beginning of the *Laetatus sum* of the 1610 Vespers. While we know from a contemporary account that Monteverdi used bassoons in his Vespers performances, *Laetatus sum* contains the only surviving example in his music of a bassoon obbligato, which he saves up for verses 6 and 7, before moving into the triple time

that dominates the remainder of the setting until the beginning of the ‘*Gloria Patri*’. The whole setting, then, takes its cue from the opening words ‘*Laetatus sum*’ (I was glad) and is one of Monteverdi’s happiest inventions.

Two other composers are represented on this recording. The Bolognese composer Alessandro Piccinini is represented by a **Chiaccona** from his *Intavolatura di liuto, et di chitarone* (Bologna, 1623). This consists of variations over an ostinato bass which by the 1630s had become inseparable from chaconnes, both vocal and instrumental. Francesco Cavalli, probably the co-compiler of the 1650 volume, is represented by a setting of **Salve Regina** for four voices from his *Musiche sacre* of 1656. The Marian antiphon ‘*Salve Regina*’ was sung after Vespers during most

of the church year at San Marco and Cavalli teases the ear by starting the uppermost voice with the first four notes of the ‘*Salve Regina*’ plainsong, leading us to suppose that, as usual, the choir would continue singing in unison. Instead, the initial notes are passed gradually down through the voices, against newly-invented counterpoints, a device that Cavalli continues through the second paragraph of the text. At ‘*Ad te clamamus*’ and ‘*Ad te suspiramus*’ he deploys a similar device, though this time turning a phrase of the plainsong upside down. These, and other references to the plainsong in this setting, would surely have been recognisable to a choir, clerics and congregation accustomed to hearing and singing the ‘*Salve Regina*’ day after day at San Marco.

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# TEXTS AND TRANSLATIONS

Translations © Jeremy White, 2018

## 1 Monteverdi *Dixit Dominus (Secundo)* a 8 SV192

*Dixit Dominus Domino meo:  
Sede a dextris meis,  
donec ponam inimicos tuos  
scabellum pedum tuorum.*

The Lord said to my Lord:  
Sit on my right hand.  
Then I will make of your enemies  
a stool on which to rest your feet.

*Virgam virtutis tuae emittet Dominus ex Sion:  
dominare in medio inimicorum tuorum.*

The Lord will extend your rod of power from Sion:  
so you will rule in the midst of your enemies.

*Tecum principium in die virtutis tuae  
in splendoribus sanctorum:  
ex utero, ante luciferum, genui te.*

You have been a prince since the day of your birth  
amid the splendour of the saints:  
from the womb before the dawn I begot you.

*Iuravit Dominus et non poenitebit eum:  
tu es sacerdos in aeternum  
secundum ordinem Melchisedech.*

The Lord has sworn an oath he will not change:  
You are a priest for ever  
after the order of Melchisedech.

*Dominus a dextris tuis:  
confregit in die irae suae reges.*

The Lord on your right hand  
will shatter kings on the day of his wrath.

*Iudicabit in nationibus,  
implebit ruinas:  
conquassabit capita in terra multorum.*

He shall be judge among the nations,  
fill them with destruction:  
he will smash many of the rulers of the earth.

*De torrente in via bibet:  
propterea exaltabit caput.*

He will drink of the stream by the way:  
and therefore he will hold his head high.

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

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.

*Psalm 109 in Roman psalter*

*Psalm 110 in Book of Common Prayer*

## 2 Cavalli *Salve Regina*

*Salve Regina, mater misericordiae.  
Vita, dulcedo et spes nostra, salve.  
Ad te clamamus,  
exules filii evae.  
Ad te suspiramus  
gementes et flentes,  
in hac lacrimarum valle.  
Eia ergo, advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.*

*Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, o pia, o dulcis virgo Maria.*

Hail Queen, mother of mercy.  
Our life, our sweetness and our hope, hail.  
To you we cry,  
banished children of Eve.  
To you we send up our sighs,  
mourning and weeping  
in this our vale of tears.  
Ah, therefore, our advocate,  
turn your merciful eyes  
towards us, and show us Jesus,  
the blessed fruit of your womb,  
after our exile here,  
O gentle, O loving, O sweet Virgin Mary.

*Antiphon of the Blessed Virgin Mary*

### 3 Monteverdi *Laetatus sum a 5 instrumenti & 6 voci* SV198

*Laetatus sum in his quae dicta sunt mihi:  
in domum Domini ibimusa.*

I was glad when they said to me:  
we will go into the house of the Lord.

*Stantes erant pedes nostri  
in atriis tuis Jerusalem .*

And now our feet are standing  
within your gates, Jerusalem.

*Jerusalem , quae aedificatur ut civitas  
cuius participatio eius in idipsum.*

Jerusalem, which is built as a city  
strongly compact.

*Illuc enim ascenderunt tribus, tribus Domini,  
testimonium Israel  
ad confitendum nomini Domini.*

For there all the tribes of the Lord went up,  
Israel's witness,  
professing the Lord's name.

*Quia illic sederunt sedes in iudicio,  
sedes super domum David.*

For there were placed the seats of judgement,  
judgement over the house of David.

*Rogate quae ad pacem sunt Jerusalem  
et abundantia diligentibus te.*

Pray for the peace, Jerusalem,  
and for the prosperity of those who love you.

*Fiat pax in virtute tua  
et abundantia in turribus tuis.*

May peace reign within your walls,  
and prosperity within your towers.

*Propter fratres meos et proximos meos  
loquebar pacem de te.*

For the sake of my brothers and my neighbours  
I will speak peace upon you.

*Propter domum Domini Dei nostri  
quaesivi bona tibi.*

For the sake of the house of the Lord our God  
I have sought good things for you.

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

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.

*Psalm 121 in Roman psalter*

*Psalm 122 in Book of Common Prayer*

### 4 Monteverdi *Messa a quattro voci* SV190: *Kyrie*

*Kyrie eleison.*

Lord, have mercy.

*Christe eleison.*

Christ, have mercy.

*Kyrie eleison.*

Lord, have mercy.

## 5 Monteverdi *Messa a quattro voci* SV190: *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.*

Glory to God in the highest,  
And on earth peace to men of good will.  
We praise you.  
We bless you.  
We adore you.  
We glorify you.  
We give thanks to you  
for your great glory.

*Domine Deus, Rex coelestis,*  
*Deus Pater omnipotens.*  
*Domine Fili unigenite, Jesu Christe.*  
*Domine Deus, Agnus Dei, Filius Patris.*

Lord God, heavenly King,  
God the Father almighty.  
Lord Jesus Christ, only-begotten Son.  
Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi,*  
*miserere nobis.*  
*Qui tollis peccata mundi,*  
*suscipe deprecationem nostram.*  
*Qui sedes ad dexteram Patris,*  
*miserere nobis.*

You who take away the sins of the world,  
have mercy on us.  
You who take away the sins of the world,  
receive our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.

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

For you alone are Holy,  
you alone are Lord,  
you alone are Most High, Jesus Christ,  
with the Holy Spirit  
in the glory of God the Father. Amen.

## 6 Monteverdi *Laudate Dominum a due bassi* SV197a

*Laudate Dominum omnes gentes,*  
*laudate eum omnes populi.*  
*Quoniam confirmata est super nos misericordia*  
*eius: et veritas Domini manet in aeternum.*  
*Gloria Patri et Filio*  
*et Spiritui Sancto:*  
*Sicut erat in principio,*  
*et nunc et semper,*  
*et in saecula saeculorum. Amen.*

Praise the Lord, all you nations,  
praise him, all you peoples.  
For his mercy to us is made sure:  
and the truth of the Lord stands for ever.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost:  
As it was in the beginning,  
is now and ever shall be:  
world without end. Amen.

*Psalm 116 in Roman psalter*

*Psalm 117 in Book of Common Prayer*

## 7 Monteverdi *Messa a quattro voci* SV190: *Credo*

*Credo in unum Deum*  
*Patrem omnipotentem,*  
*factorem coeli et terrae,*  
*visibilibus omnium et invisibilibus.*

I believe in one God  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.

*Et in unum Dominum, Jesum 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,*  
*consubstantiali Patri,*  
*per quem omnia facta sunt.*

And in one Lord Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
true God from true God,  
begotten, not made,  
being of one substance with the Father,  
by whom all things were made.

*Qui, propter nos homines,  
et propter nostram salutem,  
descendit de coelis.  
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 coelum:  
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.*

Who for us men,  
and for our salvation,  
came down from heaven.  
And was made incarnate by the Holy Ghost  
from the Virgin Mary, and became man.

He was crucified also for us; under Pontius Pilate  
he suffered death and was buried.  
And on the third day he rose again  
in accordance with the scriptures,  
and ascended into heaven,  
and sits at the right hand of the Father.  
And he will come again in glory  
to judge both the living and the dead,  
and his kingdom will have no end.

And I believe in the Holy Ghost,  
the Lord and giver of life,  
who proceeds from the Father and the Son,  
who with the Father and the Son together  
is worshipped and glorified,  
and who spoke through 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.

## 8 Monteverdi *Messa a quattro voci* SV190: *Sanctus*

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

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

## 9 Monteverdi *Messa a quattro voci* SV190: *Benedictus*

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

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

## 10 Monteverdi *Messa a quattro voci* SV190: *Agnus Dei*

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

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

## 11 Piccinini *Ciaccona in G major*

## 12 Monteverdi *Confitebor tibi Domine (Primo)* SV193

*Confitebor tibi, Domine, in toto corde meo: in consilio iustorum, et congregatione.* I will give thanks unto the Lord with my whole heart: secretly among the faithful, and in the congregation.

*Magna opera Domini: exquisita in omnes voluntates eius.* The works of the Lord are great: sought out of all them that have pleasure therein.

*Confessio et magnificentia opus eius: et iustitia eius manet in saeculum saeculi.* His work is worthy to be praised and had in honour: and his righteousness endureth for ever.

*Memoriam fecit mirabilium suorum, misericors et miserator Dominus: escam dedit timentibus se.* The merciful and gracious Lord hath so done his marvellous works: that they ought to be had in remembrance. He hath given meat unto them that fear him.

*Memor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo.* He shall ever be mindful of his covenant. He hath shewed his people the power of his works:

*Ut det illis haereditatem gentium: opera manuum eius veritas et iudicium.* That he may give them the heritage of the heathen. The works of his hands are verity and judgement.

*Fidelia omnia mandata eius: confirmata in saeculum saeculi: facta in veritate et aequitate.* All his commandments are true. They stand fast for ever and ever: and are done in truth and equity.

*Redemptionem misit Dominus populo suo: mandavit in aeternum testamentum suum.* [The Lord] sent redemption unto his people: he hath commanded his covenant for ever;

*Sanctum et terribile nomen eius: initium sapientiae timor Domini.* Holy and reverend is his name. The fear of the Lord is the beginning of wisdom.

*Intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi.* A good understanding have all they that do thereafter; the praise of it endureth for ever.

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

*Psalm 110 in Roman psalter*

*Psalm 111 in Book of Common Prayer*

## 13 Monteverdi *Lauda Jerusalem a 5* SV195

*Lauda Jerusalem Dominum: lauda Deum tuum Sion.* Praise the Lord, O Jerusalem: praise thy God, O Sion.

*Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te.* For he hath made fast the bars of thy gates: and hath blessed thy children within thee.

*Qui posuit fines tuos pacem:  
et adipe frumenti satiat te.*

*Qui emittit eloquium suum terrae:  
velociter currit sermo eius.*

*Qui dat nivem sicut lanam:  
nebulam sicut cinerem spargit.*

*Mittit cristallum suum sicut buccellas:  
ante faciem frigoris eius quis sustinebit?*

*Emittet verbum suum, et liquefaciet ea:  
flebit spiritus eius, et fluent aquae.*

*Qui annuntiat verbum suum Jacob:  
iustitias et iudicia sua Israel.*

*Non fecit taliter omni nationi:  
et iudicia sua non manifestavit eis.*

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

*Psalm 147 in Roman psalter*

He maketh peace in thy borders:  
and filleth thee with the flour of wheat.

He sendeth forth his commandment upon earth:  
and his word runneth very swiftly.

He giveth snow like wool:  
and scattereth the hoar-frost like ashes.

He casteth forth his ice like morsels:  
who is able to abide his frost?

He sendeth out his word, and melteth them:  
he bloweth with his wind, and the waters flow.

He sheweth his word unto Jacob:  
his statutes and ordinances unto Israel.

He hath not dealt so with any nation:  
neither have the heathen knowledge of his laws.

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.

*Psalm 147, vv. 12-20 in Book of Common Prayer*

## 14 Monteverdi *Nisi Dominus a 6* SV201

*Nisi Dominus aedificaverit domum:  
in vanum laboraverunt qui aedificant eam.*

*Nisi Dominus custodierit civitatem:  
frustra vigilat qui custodit eam.*

*Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.*

*Cum dederit dilectis suis somnum.  
Ecce haereditas Domini, filii:  
merces, fructus ventris.*

*Sicut sagittae in manu potentis:  
ita filii excussorum.*

*Beatus vir qui implevit  
desiderium suum ex ipsis:  
non confundetur cum loquetur  
inimicis suis in porta.*

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

*Psalm 126 in Roman psalter*

Except the Lord build the house:  
their labour is but lost that build it.

Except the Lord keep the city:  
the watchman waketh but in vain.

It is but lost labour that ye haste to rise up early,  
and so late take rest,  
and eat the bread of carefulness:  
for so he giveth his beloved sleep.

Lo, children and the fruit of the womb:  
are an heritage and gift that cometh of the Lord.

Like as the arrows in the hand of the giant:  
even so are the young children.

Happy is the man that hath  
his quiver full of them:  
they shall not be ashamed  
when they speak with their enemies in the gate.

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.

*Psalm 127 in Book of Common Prayer*

Harry Christophers stands among today's great champions of choral music. In partnership with The Sixteen, the ensemble he founded almost 40 years ago, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers. His international influence is supported by more than 150 recordings and has been enhanced by his work as Artistic Director of Boston's Handel and Haydn Society and as guest conductor worldwide.



Photograph: Marco Borggreve

The Sixteen's soundworld, rich in tonal variety and expressive nuance, reflects Christophers' determination to create a vibrant choral instrument from the blend of adult professional singers. Under his leadership The Sixteen has established its annual *Choral Pilgrimage* to cathedrals, churches and other UK venues, created the *Sacred Music* series for BBC television, and developed an acclaimed period-instrument orchestra. Highlights of their recent work include an Artist Residency at Wigmore Hall, a large-scale tour of Monteverdi's *Vespers of 1610*, and the world premiere of James MacMillan's *Stabat mater*; their future projects, meanwhile, comprise a new series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry has served as Artistic Director of the Handel and Haydn Society since 2008. He was also appointed as Principal Guest Conductor of the City of Granada Orchestra in 2008 and has worked as guest conductor with, among others, the London Symphony Orchestra, the BBC Philharmonic, the San Francisco Symphony Orchestra and the Deutsches Kammerphilharmonie. Christophers' extensive commitment to opera has embraced productions for English National Opera and Lisbon Opera and work with the Granada, Buxton and Grange Park festivals.

He was appointed a CBE in the Queen's 2012 Birthday Honours for his services to music. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has Honorary Doctorates in Music from the Universities of Leicester, Canterbury Christ Church and Northumbria.

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## § The Sixteen

Whether performing a simple medieval hymn or expressing the complex musical and emotional language of a contemporary choral composition, The Sixteen does so with qualities common to all great ensembles. Tonal warmth, rhythmic precision and immaculate intonation are clearly essential to the mix. But it is the courage and intensity with which The Sixteen makes music that speak above all to so many people.

The Sixteen gave its first concert in 1979 under the direction of Founder and Conductor Harry Christophers CBE. Their pioneering work since has made a profound impact on the performance of choral music and attracted a large new audience, not least as 'The Voices of Classic FM' and through BBC television's *Sacred Music* series.

The voices and period-instrument players of The Sixteen are at home in over five centuries of music, a breadth reflected in their annual *Choral Pilgrimage* to Britain's great cathedrals and sacred spaces, regular appearances at the world's leading concert halls, and award-winning recordings for The Sixteen's CORO and other labels.

Recent highlights include the world premiere of James MacMillan's *Stabat mater*, commissioned for The Sixteen by the Genesis Foundation, an ambitious ongoing series of Handel oratorios, and a debut tour of China.