

MELBOURNE RECITAL CENTRE PRESENTS



The Sixteen

An Immortal Legacy

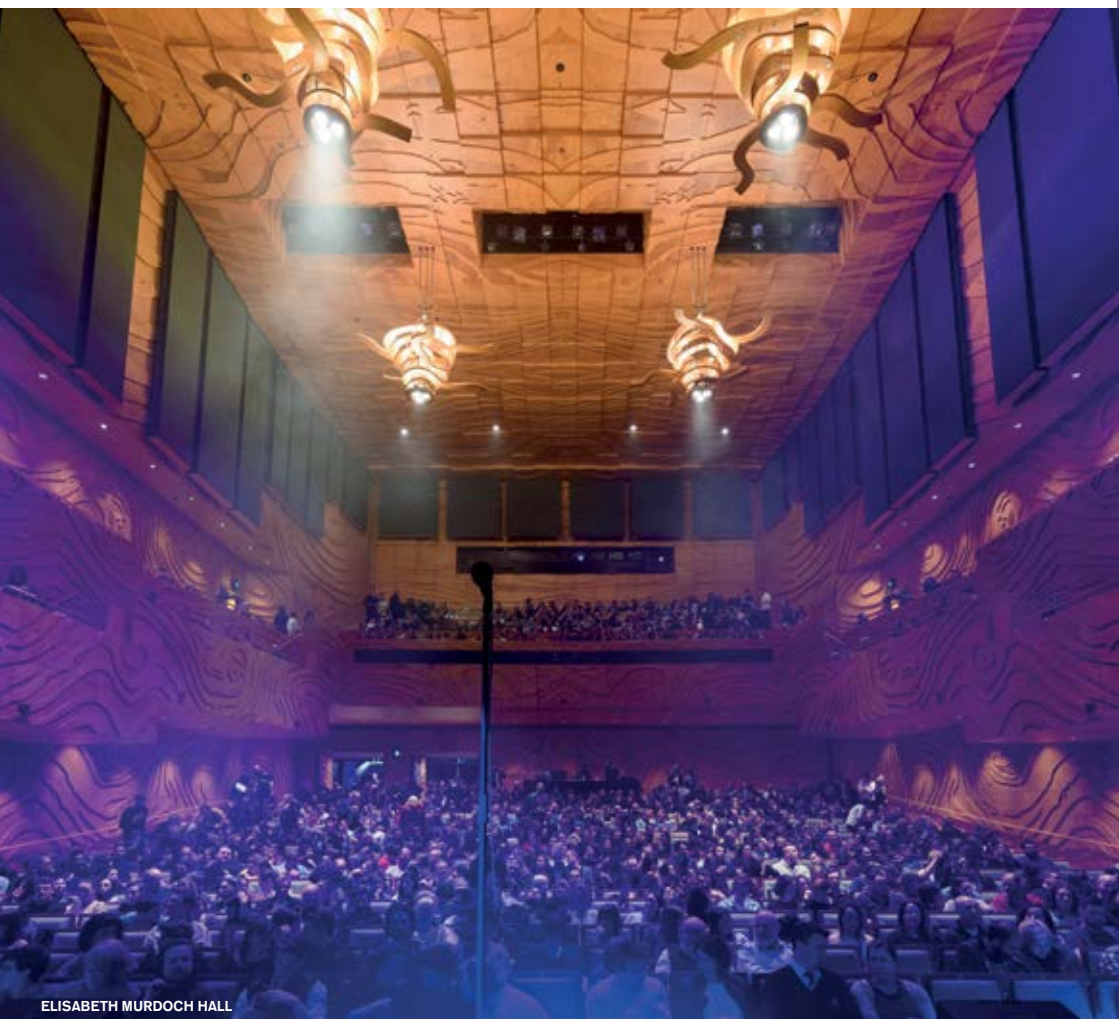


TUESDAY 12 MARCH 2019

Elisabeth Murdoch Hall, Melbourne Recital Centre



MELBOURNE
RECITAL
CENTRE



ELISABETH MURDOCH HALL



An Immortal Legacy was a program I devised some years ago to present several secular works within our customary sacred output and depict how composers of our own time revel in the glories of the 16th century.

It concentrates, in the main, on what I would term our 'grass roots' repertoire, that of the English Renaissance. In addition, I have focused on two figures from the 20th century who are undoubtedly among England's finest composers, Benjamin Britten and Sir Michael Tippett. I was introduced to the music of both Tallis and Tippett from a very early age. As a chorister at Canterbury Cathedral, we would perform some of Tippett's spirituals as anthems at evensong, but it was Tallis's *O nata lux* that was to have a profound effect on me. This 20-bar motet is, without doubt, one of the finest miniatures of all choral music and there I was, as a chorister in the 1960s, singing where Tallis stood as a lay clerk in the 1540s. Tippett adored the music of Thomas Tallis. His legendary choir at Morley College emphasized a penchant for early music (and in particular that of the English Renaissance) and new music, with precious little from the intervening years. Britten, likewise, was greatly influenced by Elizabethan England. His opera *Gloriana*, which depicts the relationship between Queen Elizabeth I and Robert Devereux, the Earl of Essex, was composed in celebration of the coronation of Queen Elizabeth II in 1953. *The Choral Dances* are a perfect complement to the madrigals by William Byrd, Orlando Gibbons and Thomas Morley. It is here that another miniature captures my imagination; can there be any better madrigalian gem than Gibbons's *The Silver Swan*?

Harry Christophers CBE

Founder & Conductor, The Sixteen

PROGRAM

The Sixteen | An Immortal Legacy

Tuesday 12 March 7pm, 2019 | Elisabeth Murdoch Hall

THOMAS TALLIS

(b. 1505, Kent, U.K. – d. 1585, London, U.K.)

Tunes for Archbishop Parker's Psalter

- I Man blest no doubt (Psalm 1)
 - II Let God arise in majesty (Psalm 68)
 - III Why fum'th in fight (Psalm 2)
 - IV O come in one to praise the Lord (Psalm 95)
-

Salvator mundi

THOMAS MORLEY

(b. 1557, Norwich, U.K. – d. 1602, London, U.K.)

April is in my mistress's face

ORLANDO GIBBONS

(b. 1583, Oxford, U.K. – d. 1625, Canterbury, U.K.)

The Silver Swan

WILLIAM BYRD

(b. 1538, Lincoln, U.K. – d. 1623, Stondon

Massey, U.K.)

This sweet and merry month of May

SIR JAMES MACMILLAN

(b. 1959, North Ayrshire, U.K.)

Sedebit Dominum Rex

JOHN SHEPPARD

(b. 1515, U.K. – d. 1558, U.K.)

In manus tuas III

SIR MICHAEL TIPPETT

(b. 1905, Eastcote, U.K. – d. 1998, London, U.K.)

Five Spirituals from *A Child of Our Time*

- Steal away
 - Nobody knows
 - By and by
 - Go down, Moses
 - Deep river
-

INTERVAL – 20-minutes

THOMAS TALLIS

O nata lux

O sacrum convivium

Loquebantur variis linguis

SIR JAMES MACMILLAN

Mitte manum tuam

WILLIAM BYRD

Laudibus in sanctis

BENJAMIN BRITTEN

(b. 1913, Lowestoft, U.K. - d. 1976, Aldeburgh, U.K.)

Choral Dances from *Gloriana*

The Masque begins

First dance: *Time*

Second dance: *Concord*

Third dance: *Time and Concord*

Fourth dance: *Country girls*

Fifth dance: *Rustics and Fishermen*

Sixth dance: *Final dance of homage*

THOMAS TALLIS

Tunes for Archbishop Parker's Psalter

V E'en like the hunted hind (Psalm 42)

VI Expend, O Lord, my plaint (Psalm 5)

VII Why brag'st in malice high (Psalm 52)

VIII God grant with grace (Psalm 67)

'Tallis's Ordinal' – *Come Holy Ghost*

Free post-concert conversation in the Ground Floor Floor with Eamonn Dougan and Marshall McGuire

The Sixteen respectfully request that audience members reserve their applause until after each group of pieces as indicated, rather than after each piece.

THE SIXTEEN (U.K.)



EAMONN DOUGAN



THE SIXTEEN

CONDUCTOR

Eamonn Dougan

SOPRANO

Emma Brain-Gabbott
Julie Cooper
Lucy Cox
Sally Dunkley
Katy Hill
Danni O'Neill

ALTO

Ian Aitkenhead
Daniel Collins
Edward McMullan
Kim Porter

TENOR

Simon Berridge
Jeremy Budd
George Pooley
Tom Robson

BASS

Tim Jones
Rob Macdonald
Angus McPhee
Stuart Young

This concert is being recorded by ABC Classic for a deferred broadcast.

Melbourne Recital Centre proudly stands on the land of the Boon Wurrung people of the Kulin Nation and we pay our respects to Melbourne's First People, to their Elders past and present, and to our shared future.

ABOUT THE MUSIC

Extraordinary events called for extraordinary responses in the lives of Thomas Tallis and Michael Tippett. Both composers clashed with authority over matters of conscience: Tallis because of his reluctance to accept the new state religion and renounce his Catholic faith; Tippett because of his determined pacifism in an age disfigured by war and destruction. While Tallis managed to trim his professional sails to suit the opposing liturgical demands of the English Chapel Royal under Edward VI and Mary Tudor, Tippett refused to compromise his conscientious objection to the business of war. Tippett, tried and convicted as a 'conchie', was imprisoned in Wormwood Scrubs from 21 June to 21 August 1943. 'Prison is not a creative experience at any point - except perhaps in human contacts,' he wrote on 5 July. He did, however, manage to develop plans for life beyond the prison's gates, encouraged by colleagues at Morley College, the pioneering central London institution for adult education.

Tippett's moving settings of the spirituals *Steal away*, *Nobody knows*, *Go down*, *Moses*, *By and by* and *Deep river* began life as part of his oratorio, *A Child of Our Time*, in which they serve as points of reflection on the courage shown by those oppressed because of their origins or beliefs. *A Child of Our Time* was inspired by the assassination of a German diplomat in November 1938 by a young Polish Jew, Herschel Grynszpan, which triggered the brutal events of *Kristallnacht* and an intensification of individual attacks and state measures against the Jews of Hitler's Reich. The refugee Grynszpan's desperate act followed the



THOMAS TALLIS

arrest, humiliation and deportation of 12,000 Polish Jews from Germany, his parents among them. Although Tippett took his oratorio's title from that of a book by the anti-Nazi writer Ödön von Horváth, published in English translation in 1938, his work presents a distinctly universal and partly Jungian response to the 'shadow and light' contained within every individual's psychology.

The boundary edges of Thomas Tallis's world extended from Dover and the nearby Isle of Thanet to Westminster and Waltham Cross. We know that he was spared to reach old age, although not the precise year of his birth. He spent his final years in Greenwich and lies buried there in the parish church of St Alfege. Tallis, by then a Gentleman of the Chapel Royal, married in middle age and appears to have died childless. Prosperity and financial hardship marked various points of the musician's career, as did mundane duties

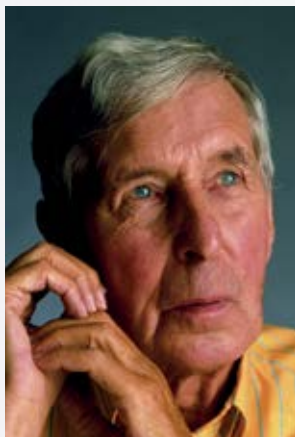


teaching musical rudiments to the Chapel Royal's singing boys. This thin factual outline can be fleshed out with assumptions about the enduring nature of his personal faith in an age of religious upheaval.

Although Tallis maintained his allegiance to the Roman Catholic faith, he turned his professional skills to meet the shifting demands for sacred music under Henry VIII, Edward VI, Mary Tudor and Elizabeth I. Those skills helped the composer negotiate a period of church reform that delivered many of his contemporaries to the scaffold or stake. In the early years of Elizabeth's reign, a developing puritan consensus on the role of music in worship directed Tallis to compose nine simple psalm settings for four voices to the words of Archbishop Matthew Parker's *The Whole Psalter Translated into English Metre*. Parker decided to have the music published in 1567, complete with a lengthy preface in which he describes the

moods of Tallis's pieces and offers advice for other composers to follow. 'You ought to conjoin a sad tune or song with a sad Psalm, and a joyful tune and a song with a joyful psalm, and an indifferent tune and song with a song which goeth indifferently,' Parker proclaimed. The Archbishop added descriptive titles to eight of Tallis's settings: 'Why fum'th in fight', the third in the series, 'doth rage: and roughly brayeth', and the sixth setting, 'Expend, O Lord, my plaint of word', receives the title 'bewaileth: it weepeth full sore'. The final piece in Parker's Psalter, a setting of *Come Holy Ghost*, is better known today as the 'Ordinal'.

In 1575 Tallis and William Byrd were granted a monopoly to publish music by the Queen; later that year they produced a joint anthology of motets or *Cantiones sacrae*. Among Tallis's 17 contributions to the 1575 collection, the elegant and simple motet *O nata lux* was almost certainly conceived



MICHAEL TIPPETT



CHAPEL ROYAL



WESTMINSTER ABBEY



JAMES MACMILLAN



BENJAMIN BRITTEN



QUEEN ELIZABETH I

for the Elizabethan Chapel Royal. Here the composer sets only the first two verses of a Latin hymn without employing its associated chant as part of the motet's structure or following other conventions that would have applied to a liturgical treatment of the work. Striking dissonances add a piquant flavour to the motet's repeated final section. Whereas *O nata lux* leaves its mark with economy of means, *Loquebantur variis linguis* deals in complexity. Tallis's contrapuntal mastery is fully revealed in this Whitsun responsory, with six of its seven voices weaving an elaborate texture around the tenor part's plainsong-derived notes to evoke the 'various languages' spoken by the apostles. The Magnificat antiphon for the feast of Corpus Christi, *O sacrum convivium*, was almost certainly written during Elizabeth I's reign and appeared in print as the ninth work in the 1575 *Cantiones sacrae*. Tallis here uses five-part counterpoint to create a sense of urgency and forward momentum that governs the piece throughout.

William Byrd's place among the greatest of English composers was already well established by the turn of the 18th century. 'The Standard of Church Music,

begun by Mr Tallis and Mr Bird [sic], &c. was continued for some years after ye Restoration,' observed Thomas Tudway in the preface to a six-volume *Collection of Ancient and Modern Church Music* specially compiled for the first and second Earls of Oxford and their magnificent Harleian Library between 1714 and 1720. *Laudibus in sanctis* (Praise the Lord among his holy ones) presents Byrd at his breathtaking best. This ecstatic motet, built on a paraphrase of Psalm 150, may have been purposely written for inclusion in the composer's 1591 volume of *Cantiones sacrae*. It stands among the finest masterpieces of late Tudor church music, intricate in polyphonic detail, technically assured, formally imposing and, above all, joyful in expression.

In addition to works in praise of God, Byrd also composed music for the greater glory of his monarch. *This sweet and merry month of May*, which appeared in print in 1590, is the first known madrigal written to celebrate Elizabeth I's many virtues. *Though Amaryllis dance in green*, published two years earlier, might also be interpreted as a gentle commentary on Elizabeth's status as 'Virgin Queen'.

Orlando Gibbons, Oxford born yet Cambridge trained, went on to become senior organist of the Chapel Royal, master of the choristers at Westminster Abbey and a close confidant of Charles I. He produced a series of outstanding works for the Anglican Church, many of them still in the repertoire lists of today's cathedral and collegiate choirs. 'The name of Orlando Gibbons has always been, and will continue to be, associated primarily with his church music,' wrote Edmund H. Fellowes in 1925 on the tercentenary of the composer's death. More recent surveys on disc and in concert of Gibbons's secular output have revealed the breadth and all-round excellence of his work. *The Silver Swan*, first published in 1612 in *The First Set of Madrigals and Mottets, apt for Viols and Voyces*, highlights the melodic eloquence of Gibbons at his best. The aphoristic text, perhaps written by the composer himself, captures life's transience in six lines of simple verse, a feat of concision matched by Gibbons in his masterly treatment of five-part counterpoint.

The Elizabethan Age takes centre stage in Benjamin Britten's opera *Gloriana*, first produced at Covent Garden during the week of Elizabeth II's coronation in June 1953. The work's second act depicts a masque held in Norwich's Guildhall to celebrate the first Queen Elizabeth's 'progress' to the city, complete with dances and songs in her honour. Britten, unhappy with the incidental nature of the scene as it played on stage, later arranged a sequence of Choral Dances from *Gloriana* for unaccompanied chorus. The demi-god Time opens proceedings before giving way to his wife Concord (whose song is aptly discord-free) and joining her for the next dance. A company of country girls, rustics and fishermen enliven the fourth and fifth dances respectively. The final *Dance of*

homage portrays a scene of celebration and popular affection for the monarch.

As a Cumnock Academy schoolboy, James MacMillan was encouraged by his music teacher to write pieces for choir, several of which were performed at Paisley Abbey before he enrolled at the University of Edinburgh. MacMillan first received national attention as composer of sacred choral music: his *Beatus vir*, for example, received a prize at the 1983 Norwich Festival of Contemporary Church Music. Since then he has written over 70 sacred works for choir, many of them simple in their technical demands, short in duration and yet impressively effective in evoking the mystery of faith.

MacMillan's commitment to Roman Catholicism stands as a cornerstone of his life and work. *Mitte manum tuam* (Stretch forth your hand) and *Sedebit Dominus Rex* (The Lord will sit on his throne) belong to a series of Communion motets written for practical use, to be sung by amateur choirs and presented in liturgical settings: the former text belongs to Communion for the second Sunday after Easter; the latter, to Communion for the feast of Christ the King. The so-called *Strathclyde Motets* were conceived for Strathclyde University's chamber choir and its director, Alan Tavener. The individual pieces, observes the composer, have 'a kind of suspended animation about them'. A mellifluous melody voiced by the basses at the opening of *Mitte manum tuam* taps into the timeless atmosphere of Gregorian chant, while echoes of ancient Celtic music surface in the pellucid soprano lines of *Sedebit Dominus Rex*. The simplicity of both works serves to intensify their contemplative atmosphere.

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THE TEXTS

TALLIS

Tunes for Archbishop Parker's Psalter

[The first is meek: devout to see]

*Man blest no doubt who walk'th not out in wicked men's affairs,
and stand'th no day in sinner's way, nor sit'th in scorner's chairs;
but hath his will in God's law still, this law to love aright;
and will him use, on it to muse, to keep it day and night.*

[The second is sad: in majesty]

*Let God arise in majesty and scatter'd be his foes.
Yea, flee they all his sight in face, to him which hateful goes.
As smoke is driv'n and com'th to naught, repulse their tyranny.
At face of fi re, as wax doth melt, God's face the bad must fly.*

[The third doth rage: and roughly brayeth]

*Why fum'th in fight the Gentiles spite, in fury raging stout?
Why tak'th in hand the people fond, vain things to bring about?
The kings arise, the Lords devise, in counsels met thereto,
against the Lord with false accord, against his Christ they go.*

[The fourth doth fawn: and flattery playeth]

*O come in one to praise the Lord and him recount,
our stay and health.*

*All hearty joys let us record to this strong rock,
our Lord of health.*

*His face with praise let us prevent;
his facts in sight let us denounce.*

Join we, I say, in glad assent.

Our Psalms and hymns let us pronounce

Salvator mundi

*Salvator mundi salva nos,
qui per crucem et sanguinem
redemisti nos,
auxiliare nobis,
te deprecamur Deus noster.*

O Saviour of the world,
who by thy cross and
precious blood
hast redeemed us,
save us and help us,
we humbly beseech thee
O Lord

MORLEY

April is in my mistress's face

*April is in my mistress's face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.*

GIBBONS

The Silver Swan

*The silver swan, who living had
no note,
When death approached,
unlocked her silent throat,
Leaning her breast against the
reedy shore,
Thus sung her first and last,
and sung no more:
Farewell all joys! O death,
come close mine eyes;
More geese than swans now live,
more fools than wise.*

BYRD

This sweet and merry month of May

*This sweet and merry month of May,
While Nature wantons in her prime,
And birds do sing,
and beasts do play
For pleasure of the joyful time,
I choose the first for holiday,
And greet Eliza with a rhyme:
O beauteous Queen of second Troy,
Take well in worth a simple toy.*

MACMILLAN

Sedebit Dominum Rex from *The Strathclyde Motets*

*Sedebit Dominus Rex
in aeternum,
Dominus benedicet
populo suo in pace.*
(Psalm 28 vv 10-11)

The Lord will sit on his
royal throne for ever,
the Lord will bless his
people with peace.

*Lord, you give us Christ, the King of all
creation, as food for everlasting life.
Help us to live by the gospel and bring
us to the joy of his kingdom.*

SHEPPARD

In manus tuas III

*In manus tuas, Domine,
commendo spiritum
meum.
Redemisti me Domine,
Deus veritatis;
commendo spiritum
meum.*

Into thy hands, O Lord,
I commend my spirit.
Thou hast redeemed
me Lord,
God of truth;
I commend my spirit.

TIPPETT

Five Spirituals from A Child of Our Time

SOLOISTS

Julie Cooper soprano
Katy Hill soprano
Jeremy Budd tenor
Angus McPhee bass

Steal away

*Steal away, steal away, steal away to Jesus;
O steal away, steal away home,
I han't got long to stay here.
My Lord, He calls me,
He calls me by the thunder
The trumpet sounds within my soul
I han't got long to stay here.
Steal away, steal away, steal away to Jesus;
O steal away, steal away home,
I han't got long to stay here.*

Nobody knows

*Nobody knows the trouble I see, Lord
Nobody knows like Jesus.
O brothers, pray for me, and
help me to drive old Satan away, Lord.
O mothers, pray for me, and
help me to drive old Satan away, Lord.
Nobody knows the trouble I see, Lord
Nobody knows like Jesus.*

By and by

*O by and by, by and by,
I'm going to lay down my heavy load.
I know my robe's going to fit me well
I've tried it on at the gates of Hell.
Hell is deep and dark despair
O stop poor sinner and don't go there.
O by and by, by and by,
I'm going to lay down my heavy load.*

Go down, Moses

*Go down, Moses
Way down in Egypt land;
Tell old Pharaoh
To let my people to go.
When Israel was in Egypt land
Oppressed so hard they could not stand,
'Thus spake the Lord' bold Moses said,
'If not, I'll strike your first-born dead'.
Go down, Moses.*

Deep river

*Deep river, my home is over Jordan.
Lord, I want to cross over into camp ground.
Oh chillun!
Oh don't you want to go to that gospel feast,
That promised land,
That land where all is peace.
Walk into heaven, and take my seat
And cast my crown at Jesus' feet.
Deep river, my home is over Jordan.
Lord, I want to cross over into camp ground.*

THE TEXTS

TALLIS

O nata lux

*O nata lux de lumine
Jesu redemptor saeculi
Dignare clemens supplicum
Laudes precesque sumere.
Qui carne quondam contegi
Dignatus es pro perditis
Nos membra confer effici
Tui beati corporis.*

O sacrum convivium

*O sacrum convivium,
in quo Christus sumitur
Recolitur memoria passionis ejus,
mens impletur gratia
Et futurae gloriae nobis pignus datur.*

Loquebantur variis linguis

*Loquebantur variis linguis apostoli, alleluia,
magnalia Dei, alleluia.
Repleti sunt omnes Spiritu Sancto
et ceperunt loqui variis linguis
magnalia Dei, alleluia.
Gloria Patri et Filio
et Spiritui Sancto, alleluia*

O light born

O light born of light
Jesus, Redeemer of the world
In Your mercy graciously receive
The praise and prayer of those who kneel
before You.
As once You deigned to take upon You human flesh
For the sake of lost mankind
Grant that we may be made members
Of Your blessed body.

O sacred feast

O sacred feast,
in which we feed on Christ
The memory of his passion is renewed,
the mind filled with grace
And to us is given the pledge of future glory.

The apostles were speaking

The apostles were speaking in many tongues,
alleluia,
of the great works of God, alleluia.
They were all filled with the Holy Spirit
and began to speak in many tongues
of the great works of God, alleluia.
Glory be to the Father, and to the Son,
and to the Holy Spirit, alleluia.

MACMILLAN

Mitte manum tuam from The Strathclyde Motets

*Mitte manum tuam
et cognosce loca clavorum, alleluia,
et noli esse incredulus, sed fi delis, alleluia.
(John 20 v 27)*

Put forth thy hand from The Strathclyde Motets

Put forth thy hand
and know the place of the nails, alleluia,
and cease thy doubting and believe, alleluia.

BYRD

Laudibus in sanctis

*Laudibus in sanctis Dominum
celebrate supremum,
firmamenta sonent
inclita facta Dei.
Inclita facta Dei cantate,
sacraque potentis voce potestatem
saepe sonate manus.
Magnifi cum Domini
cantet tuba martia nomen;
Pieria Domino concelebrate lira.
Laude Dei,
resonent resonantia tympana summi,
alta sacri resonent organa laude Dei.
Hunc arguta canant tenui
psalteria corda,
Hunc agili laudet
laeta chorea pede.
Concava divinas effundant
cymbala laudes,
Cymbala dulcisona
laude repleta Dei,
Omne quod aetheris in mundo
vescitur auris,
Halleluia canat, tempus in omne Deo.*

Celebrate the Lord

Celebrate the Lord most high
in holy praises:
let the firmament echo
the glorious deeds of God.
Sing ye the glorious deeds of God,
and with holy voice sound forth oft
the power of his mighty hand.
Let the warlike trumpet
sing the great name of the Lord;
celebrate the Lord with Pierian lyre.
Let resounding timbrels ring
to the praise of the most-high God,
lofty organs peal to the praise of the holy God.
Him let melodious psalteries
sing with fine string,
him let joyful dance
praise with nimble foot.
Let hollow cymbals
pour forth divine praises,
sweet-sounding cymbals
filled with the praise of God.
Let everything in the world
that feeds upon the air of heaven
sing Alleluia to God for evermore.

BRITTEN

Choral Dances from *Gloriana*

The masque begins

*The masque begins.
Melt earth to sea, sea flow to air;
And air fly into fi re!
The elements, at Gloriana's chair,
Mingle in tuneful choir:
And now we summon
from this leafy bower
The demi-god that must appear!
'Tis Time! 'tis Time! 'tis Time!*

First dance: Time

*Yes he is Time,
Lusty and blithe,
Time is at his apogee!
Although you thought to see
A bearded ancient with a scythe.
No reaper he
That cries "Take heed!"
Time is at his apogee!
Young and strong in his prime!
Behold the sower of the seed!*

Second dance: Concord

*Concord, Concord is here Our
days to bless
And this our land to endure
With plenty,
Peace and happiness.
Concord, Concord and Time
Each needeth each:
The ripest fruit hangs where
Not one,
But only two can reach*

THE TEXTS

BRITTEN

Choral Dances from *Gloriana* (continued)

Third dance: Time and Concord

From springs of bounty,
Through this county,
Streams abundant,
Of thanks shall flow.
Where life was scanty,
Fruits of plenty,
Swell resplendent
From earth below.
No Greek nor Roman
Queenly woman
Knew such favour
from heav'n above
As she whose presence,
Is our pleasure,
Gloriana Hath all our
love.

Fourth dance: Country girls

Sweet flag and cuckoo
flower,
Cowslip and
columbine,
Kingcups and
sopsinwine,
Flower deluce and
calaminth,
Harebell and hyacinth,
with Myrtle and bay,
with Rosemary
between,
Norfolk's own garlands
for her Queen.

Fifth dance: Rustics and fishermen

From fen and meadow
In rushy baskets
They bring ensamples
Of all they grow.
In earthen dishes
Their deepsea fishes;
Yearly fleeces,
Woven blankets;
New cream and
junktets,
And rustic trinkets
On wicker flasks,
Their country largess,
The best they know.

Sixth dance: Final dance of homage

These tokens of our
love receiving,
O take them, Princess
great and dear,
From Norwich city you
are leaving,
That you afar may feel
us near.

Words by William
Plomer (1903–1973)

TALLIS

Tunes for Archbishop Parker's Psalter

[The fifth delighteth: and laugheth the more]
*E'en like the hunted hind the water brooks desire,
e'en thus my soul, that fainting is, to thee would
fain aspire.
My soul did thirst to God, to God of life and grace.
It said e'en thus: When shall I come to see God's
lively face?*

[The sixth bewaileth: it weepeth full sore]
*Expend, O Lord, my plaint of word in grief that
I do make.
My musing mind recount most kind; give ear for
thine own sake.
O hark my groan, my crying moan; my king, my
God thou art.
Let me not stray from thee away. To thee I pray
in heart.*

[The seventh treadeth stout: in froward race]
*Why brag'st in malice high, O thou in mischief stout?
God's goodness yet is nigh all day to me no doubt.
Thy tongue to muse all evil it doth itself inure.
As razor sharp to spill, all guile it doth procure.*

[The eighth goeth mild: in modest pace]
*God grant we grace, he us embrace.
In gentle part bless he our heart.
With loving face shine he in place.
His mercies all on us to fall.
That we thy way may know all day,
while we do sail this world so frail.
Thy health's reward is nigh declared,
as plain as eye all Gentiles spy.*

'Tallis's Ordinal' – Come Holy Ghost

*Come Holy Ghost, eternal God, which dost from
God proceed;
the Father first and eke the Son, one God as we
do read.*

ABOUT THE ARTISTS

Images of audiences queuing to hear early Tudor polyphony or contemporary choral compositions belonged to the world of fantasy before **The Sixteen** and Harry Christophers brought them to life. The U.K.-based ensemble, hallmarked by its tonal richness, expressive intensity and compelling collective artistry, has introduced countless newcomers to works drawn from well over five centuries of sacred and secular repertoire. The Sixteen's choir and period-instrument orchestra stand today among the world's greatest ensembles, peerless interpreters of Renaissance, Baroque and modern choral music, acclaimed worldwide for performances delivered with precision, power and passion.

The Sixteen arose from its Founder and Conductor Harry Christophers's formative experience as cathedral chorister and choral scholar. His enterprise, launched in 1979, built on the best of the British choral tradition while setting new standards of virtuosity and musicianship. The Sixteen's professional female and male voices create a distinctive sound of great warmth and clarity. Although refined over four decades, that sound has remained remarkably consistent, always responsive to the emotional content of words and music, ever alert to subtle nuances of colour and shading.

International tours are an essential part of life for The Sixteen. The ensemble makes regular visits to major concert halls and festivals throughout Europe, Asia, Australia and the Americas. It gave its first tour of China in October 2017, followed soon after by debut concerts in Estonia and Lithuania. The Sixteen's touring credits include performances at the Cité de la Musique in Paris, Amsterdam's Concertgebouw and Vienna's Musikverein, together with appearances at the BBC Proms and the Edinburgh, Hong Kong, Istanbul, Lucerne, Prague and Salzburg festivals.

thesixteen.com

Eamonn Dougan is an inspirational conductor and renowned baritone. He is Associate Conductor of The Sixteen and founding Director of Britten Sinfonia Voices. Informed by his singing, Eamonn is an engaging communicator with a particular passion for Bach, the French Baroque and 16th- and 20th-century English repertoire.

Forthcoming conducting engagements include his debut with the Danish National VokalEnsemble and return visits to work with the KoncertKor and Danish National Symphony Orchestra. Further collaborations with violinist Harriet McKenzie include a new commission by Julian Joseph and a specially curated program, *Sun, Moon and Sky*, for Salisbury Festival including Deborah Pritchard's double concerto for violin and harp which includes projections and was inspired by Maggi Hambling's series of paintings 'EDGE' about global warming and the melting of the polar icecaps. Return visits to ORCAM, the Jersey and Corinthian chamber orchestras and chamber opera for Ryedale Festival beckon alongside his continued work with The Sixteen, Britten Sinfonia and educating choral groups across the world including conducting his own Thomas Tallis Society and Genesis Sixteen.

In 2008 Eamonn was appointed a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort; he is Music Director for the Thomas Tallis Society. Eamonn read music at New College, Oxford, before continuing his vocal and conducting studies at the Guildhall School of Music and Drama. Eamonn Dougan is managed worldwide by Percius.

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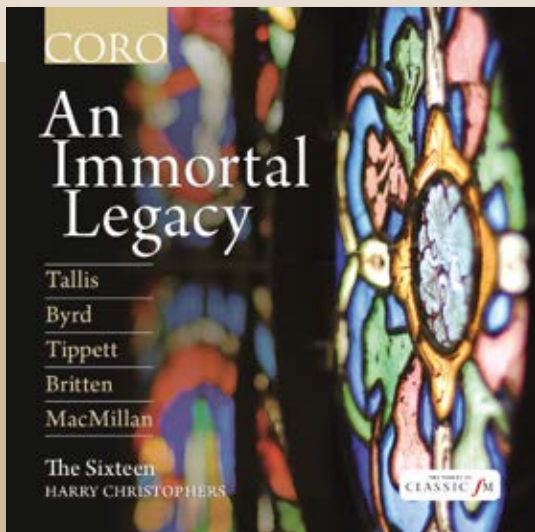
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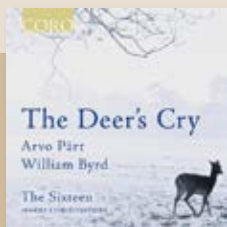
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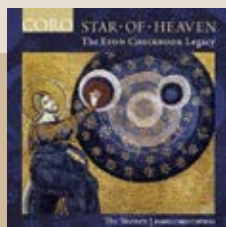
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