

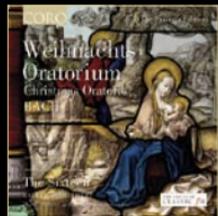
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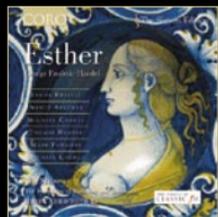
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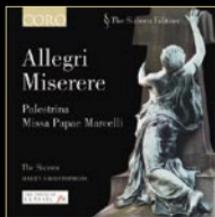


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# Vivaldi. Gloria in D major Bach Magnificat in D major

LYNDA RUSSELL  
GILLIAN FISHER  
ALISON BROWNER  
IAN PARTRIDGE  
MICHAEL GEORGE

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The Symphony of Harmony and Invention  
HARRY CHRISTOPHERS

THE VOICES OF  
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There is no doubt that Bach and Vivaldi are the unrivalled masters of baroque music in Germany and Italy respectively. Combining these two works together on a single disc, one is immediately conscious of the difference between these two composers. Bach is complex; Vivaldi is effective. Both treat us to sumptuous musical colours but, although often similar in their choice of instrumentation, the effects provided are poles apart. Just compare Vivaldi's *Domine Deus*, with its exquisitely beautiful oboe accompanying, in a very pastoral way, the soprano voice (played and sung divinely by Sophia McKenna and Lynda Russell respectively) with Bach's *Quia respexit*; we have here the same basic instrumentation, the same vocal soloist,

but, with the latter, the effect is haunting and daring. Vivaldi at his simplest; Bach, as ever, complex and, at times, downright outrageous in his use of harmony.

It is also the wonderful singing of Lynda Russell that highlights these comparisons. She has so many vocal colours at her disposal, and her sensitivity to the text is always a delight.

In performance, both works make audiences smile wherever we perform, but it is Bach's final flourish in the Magnificat that is filled with fun and ebullience. Trumpets blazing, and it's over all too soon, leaving us, musicians and listeners alike, on a real high.

Harry  
Christophers,

## ANTONIO VIVALDI GLORIA IN D MAJOR

Although Vivaldi (1678-1741) is recognised today primarily on account of his many fine concertos he was also the composer of some forty-five operas or so and of a significant quantity of church music. Among this second category may be found solo motets, settings of the canticles and psalms and what has become his best-known sacred composition, the *Gloria in D major* (RV 589). Vivaldi, although a frequent traveller abroad as well as to other Italian cities, was associated during most of his working life with the Ospedale della Pietà, one of four Venetian orphanages for girls. He joined its staff in 1703 as *Maestro di violino* at which time the *Maestro di coro* there was Francesco Gasparini, a celebrated teacher and composer.

Traditionally, the story goes that owing to a severe illness Gasparini was forced to give up his position at the Pietà which, incidentally, gave him responsibility for instrumentalists as well as singers. However, it seems more likely that illness was just an excuse for the increasing amount of time which Gasparini was spending in Rome staging his operas. Be that as it may, in 1713 Vivaldi took over Gasparini's responsibility for the provision of new sacred compositions for the Pietà, though not in fact the position of *Maestro di coro* itself which was eventually awarded in 1719 to a

comparative nonentity, Carlo Pietro Grua. During this six-year period Vivaldi, as well as being appointed *Maestro de' concerti* (director of instrumental music) at the Pietà, kept it well supplied with sacred music; the present D major setting of the *Gloria*, one of two which he wrote in this key, probably being among the earliest of them.

Vivaldi's *Gloria* is in twelve effectively contrasted movements. Venetian composers, like those at Bologna, were inspired, no doubt partly by the architecture of their churches, to experiment with musical colours and sonorities; Vivaldi's larger setting of *Beatus Vir* (RV 597), for instance, derives a particular effect from its recurring antiphonal ritornello. In the *Gloria* it is the swift changes of mood and kaleidoscope of instrumental and vocal colouring which are, perhaps most striking.

In the first section of the *Gloria* [1] the four-part choir is supported by a string orchestra with an oboe and a trumpet; the unison opening which emphasises the tonic key in octave intervals is a favourite Vivaldi device by which we can often recognise his style from that of his many gifted Italian contemporaries. In the sequence of solos and choruses which follows, the composer achieves his composite picture not only by affecting changes in texture and colour - he uses an oboe, for example, to accompany the tender 12/8 soprano solo, *Domine Deus* [6] - but also in his choice of keys; D major and its relative B minor are reserved for the two opening and two closing

numbers. For the remainder of the work Vivaldi takes us through G major, E minor, C major, F major, D minor and A minor. The double fugue chorus *Cum Sancto Spiritu* [12], which ends the work is also present, with slight alterations, in Vivaldi's other *Gloria* (RV 588). Its music was an adaptation of a fugue in a *Gloria* (1708) by a Veronese composer, Giovanni Maria Ruggieri (fl. 1689-1715).

## JOHANN SEBASTIAN BACH MAGNIFICAT IN D MAJOR

Although - compared with the enormous quantity of music he provided for German texts - Bach's Latin music represents a very small output, it includes two works of the highest distinction. One of these is, of course, the *Mass in B minor* which occupied Bach's mind for nearly a quarter of a century. The other is the setting of the evening canticle *Magnificat anima mea Dominum*. As far as we know, all Bach's Latin music dates from the years following his appointment as *Cantor* at St Thomas's School, Leipzig in 1723; and the earliest of such works was the *Magnificat*.

According to custom elaborate settings of the canticle were sung at Vespers at Leipzig on the three principal festivals of the Church year - Easter, Whitsun and Christmas. Bach was formally installed as *Cantor* on 31st May,

1723, but of course, had no time to prepare for the Whitsun festival, so it was for the Christmas Vigil of that year that he performed his *Magnificat* for the first time. In its earlier version it is written in the key of E flat, other important distinctions between this and the later one include four additional pieces intended specifically for Christmas, the use of recorders instead of flutes (only in the first movement and the *Esurientes*), and small differences in the melodic material. In this form it remained unaltered for at least four years.

In about 1728 Bach turned to his E flat Latin *Magnificat* once more. He changed the key to D major, a more usual one for a work incorporating trumpets; the two recorders he replaced by flutes, giving them new and more extensive parts, and he extracted the four Christmas interpolations, thereby removing a direct association of the work with Christmas. In this form it was suitable for any Church festival and has since become one of Bach's best known choral works.

Apart from its Latin text, of incomparably greater stature than the majority of German baroque cantata libretti, the *Magnificat* differs from Bach's church cantatas in three significant respects. First, in the absence of recitative; secondly, in the avoidance of *da capo* arias; and thirdly in its reintroduction of the opening thematic material in the final chorus, giving it something of a cyclic character. Only very seldom did Bach adopt

this procedure in his cantatas. In the case of the *Magnificat*, whose text would have been familiar to the congregation, dramatic commentary between the verses was clearly unnecessary. The *da capo* aria, too, with its often lengthy repeats, would hinder the direct and striking impact of the canticle. It is Bach's realisation of this which enabled him to write a work of exceptional concision and structural formality.

The orchestra for the D major *Magnificat* is typical of those of his festive cantatas - three trumpets, drums, two oboes, two flutes, strings and continuo, but, unlike most of the cantatas the choral writing is in five parts (SSATB).

The first of twelve short movements is a sparkling chorus with full orchestra [13]. Movement 2, for the second soprano solo, is scored (by contrast with the opening) for strings and continuo only [14]. Movement 3 is for the first soprano accompanied by an expressive oboe *d'amore obbligato* with continuo [15]. This is suddenly cut short by Movement 4, the dramatic chorus *Omnes generationes* [16]. Bach makes effective contrast here by change of rhythm, mood and texture. Movement 5 is a powerful bass aria with continuo, *Quia fecit mihi magna* [17]. Here Bach presents both lines pictorially, underling the powerful words of the text. Movement 6 [18] is a duet for alto and tenor with two flutes, muted strings and continuo. A noteworthy feature of this section is the descending chromatic bass such as we find in the *Crucifixus* of the *B minor Mass* or

the chorale-fantasia of Cantata No.78 *Jesu, der du meine Seele*.

At the centre of the *Magnificat* is the fugal chorus *Fecit potentiam* [19]. This dazzling outburst of sound is created by the five-part choir with full orchestra. Movement 8 is a tenor aria with strings and continuo, *Deposuit potentes* [20]. Like the earlier bass aria this, too, is treated pictorially in its descending semiquaver motifs found in all the parts. Movement 9, *Esurientes* [21], is an alto solo with two flutes and continuo. In the earlier version Bach used recorders, which sound particularly apt in the original context of this gently reflective music. It is followed by a trio for two sopranos and an alto, *Suscepit Israel* [22]. The accompaniment in the later version consists of only continuo without violone and bassoon, above which the oboes sound the notes of the ninth psalm-tone, less striking to us than to the congregations of Bach's day who would immediately have recognised it. Movement 11 is a five-part fugue with continuo [23]. Since the original parts of the manuscript have not survived we cannot be certain of Bach's intentions here. Often in such a movement each voice part would be reinforced by a stringed or wind instrument. Finally, a threefold *Gloria* [24] leads us back to the music of the opening movement, and with a resounding *Amen*, the work is brought to a close.

Nicholas Anderson

## VIVALDI GLORIA

1	(Chorus) - Gloria in excelsis Deo	2.30
2	(Chorus) - Et in terra pax hominibus	4.53
3	(Soprano I & II) - Laudamus te	2.12
4	(Chorus) - Gratias agimus tibi	0.27
5	(Chorus) - Propter magnam gloriam	0.53
6	(Soprano I) - Domine Deus	3.31
7	(Chorus) - Domine Fili Unigenite	2.10
8	(Alto & Chorus) - Domine Deus, Agnus Dei	4.09
9	(Chorus) - Qui tollis peccata mundi	1.04
10	(Alto) - Qui sedes ad dexteram Patris	2.06
11	(Chorus) - Quoniam tu solus Sanctus	0.45
12	(Chorus) - Cum Sancto Spiritu	2.43

## J. S. BACH MAGNIFICAT

13	(Chorus) - Magnificat anima mea	2.52
14	(Soprano II) - Et exultavit	2.23
15	(Soprano I) - Quia respexit	2.12
16	(Chorus) - Omnes generationes	1.11
17	(Bass) - Quia fecit mihi magna	2.10
18	(Alto & Tenor) - Et misericordia	3.36
19	(Chorus) - Fecit potentiam	1.51
20	(Tenor) - Deposuit potentes	1.59
21	(Alto) - Esurientes	2.55
22	(Chorus) - Suscepit Israel	2.08
23	(Chorus) - Sicut locutus est	1.32
24	(Chorus) - Gloria	2.22
	Total playing time	55.09

## SOLOISTS

SOPRANO	Lynda Russell, Gillian Fisher
ALTO	Alison Browner
TENOR	Ian Partridge
BASS	Michael George

## THE SIXTEEN

SOPRANO	Fiona Clarke, Sophie Daneman, Ruth Dean, Carys Lane, Rebecca Outram, Alison Smart
ALTO	Michael Lees, Philip Newton, Christopher Royall, Caroline Trevor
TENOR	Andrew Carwood, Philip Daggett, Neil MacKenzie, David Roy
BASS	Simon Birchall, Roger Cleverdon, Robert Evans, Timothy Jones

## THE SYMPHONY OF HARMONY AND INVENTION

VIOLIN	David Woodcock (leader), William Thorp, Theresa Caudle, Marc Ashley Cooper, James Ellis, Helen Orsler, Jean Paterson, Claire Sansom
VIOLA	Jane Compton, David Brooker
CELLO	Richard Campbell, Imogen Seth-Smith
BASS	Timothy Lyons
FLUTE	Rachel Beckett, Utako Ikeda
OBOE	Sophia McKenna, Cherry Forbes
BASSOON	Sally Jackson
TRUMPET	Crispian Steele-Perkins, David Blackadder, William O'Sullivan
SACKBUT	Susan Addison, Paul Nieman
TIMPANI	John Chimes
ORGAN	Laurence Cummings
HARPSICHORD	Celia Harper
THEORBO	Robin Jeffrey

# ANTONIO VIVALDI (1678-1741)

## GLORIA in D MAJOR (RV589)

### 1 Gloria in excelsis Deo (Chorus)

*Gloria in excelsis Deo,*                      Glory to God in the highest,

### 2 Et in terra pax hominibus (Chorus)

*Et in terra pax hominibus  
bonae voluntatis.*                      And on earth peace,  
goodwill to men.

### 3 Laudamus te (Duet - Soprano I & II)

*Laudamus te,*                      We praise you,  
*benedicimus te,*                      we bless you,  
*adoramus te,*                      we worship you,  
*glorificamus te.*                      we glorify you.

### 4 Gratias agimus tibi (Chorus)

*Gratias agimus tibi*                      We give you thanks

### 5 Propter magnam gloriam tuam (Chorus)

*Propter magnam gloriam tuam.*                      For your great glory.

### 6 Domine Deus (Aria - Soprano I)

*Domine Deus, Rex coelestis,*                      Lord God, heavenly King,  
*Deus Pater omnipotens.*                      almighty God and Father.

### 7 Domine Fili Unigenite (Chorus)

*Domine Fili Unigenite,*                      Only-begotten Son,  
*Jesu Christe.*                      Lord Jesus Christ.

### 8 Domine Deus, Agnus Dei (Aria - Alto)

*Domine Deus, Agnus Dei,*                      Lord God, Lamb of God,  
*Filius Patris,*                      Son of the Father,  
*qui tollis peccata mundi,*                      who takes away the sins of the world,  
*miserere nobis.*                      have mercy upon us.

### 9 Qui tollis peccata mundi (Chorus)

*Qui tollis peccata mundi,*                      You who takes away the sins of the world,  
*Suscipe deprecationem nostram.*                      receive our prayer.

10 Qui sedes ad dexteram Patris (Aria - Alto)

*Qui sedes ad dexteram Patris,* You who sits at the right hand of the Father,  
*miserere nobis.* have mercy on us.

11 Quoniam tu solus Sanctus (Chorus)

*Quoniam tu solus Sanctus,* For you alone are the Holy One,  
*tu solus Dominus,* you alone are the Lord,  
*tu solus Altissimus Jesu Christe,* you alone are the Most High, Jesus Christ,

12 Cum Sancto Spiritu (Chorus)

*Cum Sancto Spiritu* With the Holy Spirit,  
*in gloria Dei Patris. Amen.* in the glory of God the Father. Amen.

JOHANN SEBASTIAN BACH (1685-1750)

MAGNIFICAT in D MAJOR (BWV 243)

13 Magnificat anima mea Dominum (Chorus)

*Magnificat anima mea Dominum* My soul glorifies the Lord

14 Et exultavit (Aria - Soprano II)

*Et exultavit spiritus meus* and my spirit has rejoiced  
*in Deo salutari meo.* in God my Saviour.

15 Quia respexit (Aria - Soprano I)

*Quia respexit* Because he has looked  
*humilitatem ancillae suae;* on his servant in her lowliness;  
*Ecce enim ex hoc beatam me dicent* see, henceforth will call me blessed

16 Omnes generationes (Chorus)

*Omnes generationes.* All generations.

17 Quia fecit mihi magna (Aria - Bass)

*Quia fecit mihi magna qui potens est,* For he has done great things for me,  
*et sanctum nomen eius.* and holy is his name.

18 Et misericordia (Duet - Alto & Tenor)

*Et misericordia a progenie in* And his mercy lasts from age to age  
*progenies timentibus eum.* for those who fear him.

19 Fecit potentiam (Chorus)

*Fecit potentiam in brachio suo;* He has put forth his arm in strength;  
*dispersit superbos mente cordis sui.* he has scattered the proud-hearted.

20 Deposuit potentes de sede (Aria - Tenor)

*Deposuit potentes de sede* He has cast the mighty from their  
*et exaltavit humiles.* thrones and raised up the lowly.

21 Esurientes implevit bonis (Aria - Alto)

*Esurientes implevit bonis* He has filled the hungry with good  
*et divites dimisit inanes.* things and sent the rich away empty.

22 Suscepit Israel puerum suum (Trio)

*Suscepit Israel puerum suum,* He protects Israel his servant,  
*recordatus misericordiae suae;* remembering his mercy;

23 Sicut locutus est (Chorus)

*Sicut locutus est ad patres nostros,* as he promised to our fathers,  
*Abraham et semini eius in saecula.* to Abraham and his children for ever.

24 Gloria Patri (Chorus)

*Gloria Patri, gloria Filio,* Glory be to the Father, and to the Son,  
*gloria et Spiritui Sancto;* and to the Holy Spirit;  
*sicut erat in principio,* as it was in the beginning,  
*et nunc et semper,* is now and ever shall be,  
*et in saecula saeculorum. Amen.* world without end. Amen.

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