



CHANNEL CLASSICS

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THE GENTS

'THE GENTLEMEN OF THE CHAPEL ROYAL'

Peter Dijkstra conductor



SUPER
AUDIO CD

Stereo
Multi-ch



photo: Marco Borggreve

Vocal Ensemble THE GENTS

Peter Dijkstra conductor

Alto

Benjamin Bakker
Johan van Beijeren
Robert Kuizenga
Niec van der Meulen

Tenor

Joost Heutink
Joost van der Linden
Luigi Orsini
Dennis van der Veen

Baritone

Gerben Bos
Albertus de Jong
Eduard Walda

Bass

Henk van Essen
Arnoldus Scharft
Jeroen Vreugdenhil

Diapente Viol Consort

Susanne Braumann, treble viol: Andreas Jais, 1745
(with thanks to Orpheon Foundation, www.orpheon.org)
Geneviève Bégou, tenor viol: René Groppe, 1985
Maaïke Boekholt, tenor viol: Peter Harlan, 1927
Christine Kyprianides, bass viol: John Shaw 1673
Jean-Paul Everts, violone: Guust François, 2000
Organ build by Jürgen Ahrend, Loga (Leer, Germany), 1972

Siebe Henstra organ

Vocale Ensemble The Gents is unique in the Netherlands; it is a group of talented young male singers. Thanks to its unusually fine work and beautiful sound, the ensemble has assumed a prominent place in Dutch musical life. The singers all have flexible voices, which allows optimal blending and great diversity. For this reason the ensemble's repertoire is extremely diverse, within both classical and popular genres, ranging from religious music of the Renaissance to close harmony arrangements of contemporary popular songs. The foundation for the quality and professionalism of The Gents was laid in the context of the Roder Boys' Choir. Most of the members of the present ensemble first developed their talents as member of this famous boys' choir, at the same time accumulating invaluable stage experience. Since its foundation in 1999 by conductor Peter Dijkstra, the group has rapidly achieved national and international fame. For example, the Gents, in their first year of existence, were already the winners of the National Choral Festival of Rotterdam. The international jury praised their great enthusiasm, their presentation, and the ensemble's unique sound quality. Subsequently they appeared in the International Choral Festival of Catalonia (Spain) and in 2000 this was followed by a tour through Great Britain. In 2001 they were winners at the London Heritage Festival and the International Choral Festival at Arnhem. At the Maasmechelen (Belgium) Festival and the BBC Choral Festival 'Let the peoples sing' in London, they were finalists. Senior Producer Michael Emery of the BBC judged The Gents as "something quite unique and unlike anything else we heard...". In 2002 The Gents performed during the official program of the Festival of Flanders. The Gents are widely in demand for international festivals. Recent invitations have included France, Ireland, Spain, Hungary, Slovenia, Norway, and the United States. Their performances can always count on a diverse and enthusiastic audience and enthusiastic press reviews, and internationally renowned musicians have also been impressed by the ensemble's work. After the International Choral Festival of Arnhem, Roberta Alexander, for example (".... such a pleasure to listen to, and the attention to detail is superb, just beautiful!") joined the chorus of admirers, which also includes Meinard Kraak, Ed Spanjaard, and Jos van Veldhoven. The Gents' first cd, 'And so it goes..' appeared in 2001 and includes an anthology of their wide-ranging repertoire. Since 2002 The Gents have been under contract with Channel Classics. After the cd The Gentlemen of the Chapel Royal, two other cds will appear in the next few years.



Conductor **Peter Dijkstra** (1978) began his singing career with the Roder Boys' Choir, and until his voice broke he often appeared as a soloist. As a boy soprano he worked under conductors including Gustav Leonhardt, Sigiswald Kuyken, and Max van Egmond in the complete series of Bach Cantatas in Amsterdam (Bach on Sunday). At the age of 13 he conducted his first choir. Since completing his studies in voice and (choral) conducting at the Royal Conservatory (both with distinction), he has become a popular guest with various professional groups, including the Netherlands Chamber Choir and

the Dutch Radio Choir, where he regularly appears as guest conductor; and the RIAS Chamber Choir in Berlin. He has collaborated with conductors including Jos van Veldhoven, Hans Vonk, Ed Spanjaard, Edo de Waart, Bo Holten, Marcus Creed, and Seiji Ozawa. He assisted the latter at a performance of Bach's B minor Mass during the Saito Kinen Festival of Matsumoto (Japan). With the support of a scholarship from the 'Fund for young musicians of excellence' and the Socrates bursary, Peter Dijkstra has been able to continue his studies with Uwe Gronostay in Berlin, and in Cologne with Marcus Creed at the Hochschule für Musik. In 2001 he was awarded the prestigious 'Kersjes-Van de Groenekam Scholarship' for young conductors.

Siebe Henstra studied harpsichord with Gustav Leonhardt and Ton Koopman in Amsterdam. He is particularly interested in 17th century music of Italy, England, the Netherlands, and Germany, J.S. Bach, and the French clavecinists. He has performed as a continuo player with many different chamber music ensembles and orchestras, including the Leonhardt Consort, La Petite Bande, the Ricercar Consort, the Amsterdam Bach Soloists, and Tokyo Baroque. His appearances in 20th century harpsichord concerti by Poulenc, De Falla, and Martin have included performances with the Royal Concertgebouw Orchestra and Nieuw Sinfonietta Amsterdam. He has formed a duet with Lucia Swarts and holds a permanent position with the Netherlands Bach Association as

organist and harpsichordist. He has participated in cd and Opera productions under conductors including Gustav Leonhardt, Frans Brüggen, and Jos van Veldhoven. He has given concerts as a harpsichordist, clavichordist, or continuo player throughout most of Europe, the USA, and Japan, has given master classes in places including Portugal, Italy, France, the USA, Catalonia, Japan, and the Czech Republic, and participated in many television and radio recordings. He was a prizewinner at harpsichord competitions in Edinburgh (1982) and Amsterdam (1987). He is a professor of harpsichord at the Utrecht conservatory. Siebe Henstra owns an impressive collection of harpsichords, a clavichord, and an 18th century Viennese fortepiano.

Diapente Viol Consort: Diapente is the ancient Greek and medieval name for the interval of a fifth, and originally means 'through five'. The newly founded 5-part viol consort Diapente is a truly international ensemble. The members come from the Netherlands, France, Russia, USA and Germany and play in various leading European and North American early music ensembles as The Locke Consort, La Grande Écurie, Currende, Musica Eterna, Oberlin Consort of Viols and Tafelmusik. They called Diapente to life in 2001 in order to perform the most beautiful repertoire of the 'golden age' of viol consort music. Using all instruments of the viol family in various



combinations (here: treble, 2 tenors, bass and violone), Diapente seeks to bring out the charm, richness and beauty of its particular and idiomatic repertoire. The use of a violone - a historical but in our times unique feature in consort music - is already a hallmark of the sound of the ensemble.

The Gentlemen of the Chapel Royal the court composers

The first half of the sixteenth century followed a very turbulent course in all of Europe, and England, as well, went through troubled times. Henry VIII succeeded to the throne in 1509, and reigned for 38 years. In 1533 he founded the Anglican church, he married six times, waged wars, and even found a little time to do some composing. After his death in 1547, he was succeeded by Edward VI, who was followed in 1555, after the death of Mary, by Elizabeth I, Henry VIII's younger daughter. Elizabeth had the task of bringing peace and stability to the country, and during her long reign, English music flourished as never before. Although England was officially no longer Catholic, Latin church music from around 1500 was still performed, even in the Royal Chapel. The Gentlemen of the Chapel Royal, the court composers, were, after all still trained at the Catholic colleges, where large scale polyphony was still a living tradition. Two works on this CD come from the Eton Choirbook, a rich source for this music. John Browne and William Cornysh are among the most important English church composers of the period around 1500. Thomas Tallis began by composing in a similar style, but after Henry VIII's proclamation of the Anglican church as the state religion, Tallis's style became much more severe. The Anglican church was English-speaking, so that a whole new type of church music, the Anthem, came into being. Tallis had a long life, from 1505 to 1585, so that he participated in all of Catholic liturgical music's stages of flowering and decay. Both Anglican and Catholic liturgy was performed at the Elizabethan court. Musically, the two genres gradually began to approach each other: extremely complex polyphony, such as that found in the Eton Choirbook, typical for Catholic liturgical music, became somewhat simpler; and the far simpler homophonic settings of the Anglican anthem style acquired increasingly complex polyphonic traits.

The Ferraboscos were a family of composers, originally from Italy; there were actually rumors that they were sent as Italian spies, but nevertheless they were very popular at the English court. The 'Lamentations' of Alfonso Ferrabosco I certainly stand comparison with those composed by his elder colleague Tallis. Alfonso Ferrabosco II composed spectacular instrumental fantasies for viols and organ. His music already presages the true baroque style of the 17th century. Queen Elizabeth I had great regard for her composers, some of whose compositions were so closely associated with her that their texts mention her name. Three examples of this, in works by Byrd, Johnson, and Bennett, can be found on this CD. Foreign influences came primarily from Italy,

for the madrigal was also a flourishing genre during the late 16th century in England. The viol consort was the preferred medium for melancholy love lyrics, but such a consort would also accompany dancing. The Queen herself was a fine dancer; tradition has it that she began every day by dancing a galliard. And it was not unusual for a consort of viols to provide instrumental performances of what was originally written as vocal church music, as is the case with the present recording of Robert Whyte's *Christe qui lux es et dies*. In short, musical life at the court of Elizabeth I was rich and varied. William Byrd was the most versatile of all the court composers. He excelled in every genre, from anthem to mass and motet, from madrigal to instrumental fantasia. The flourishing musical culture of the late 16th century was a perfect incubator for the composers of succeeding generations, with Henry Purcell as the culmination. The musical forms which came to perfection at the Elizabethan court remained popular for long afterwards. Tallis, Byrd, and the other Gentlemen of the Chapel Royal had truly built the foundations for a genuinely English musical style.

Marcel Bijlo

Translation: David Shapero

The Gentlemen of the Chapel Royal de componisten aan het hof

De eerste helft van de zestiende eeuw verliep in heel Europa uiterst turbulent, en ook Engeland beleefde toen een roerige periode. Hendrik VIII besteeg de troon in 1509 en zou er achtentwintig jaar blijven zitten. Hij stichtte in 1533 de Anglicaanse kerk, trouwde zes maal, voerde oorlog en vond zowaar ook nog tijd om een beetje te componeren. Na zijn dood in 1547 werd Edward VII koning en die werd in 1555 opgevolgd door Elizabeth I, de dochter van Hendrik VIII. Elizabeth moest rust en stabiliteit brengen in het land, en gedurende haar vijftigjarig koningschap bloeide de Engelse muziek als nooit tevoren. Hoewel Engeland officieel niet meer katholiek was werd de Latijnse kerkmuziek van rond 1500 nog steeds gezongen, ook in de koninklijke hofkapel. The Gentlemen of the Chapel Royal, de componisten aan het hof, waren tenslotte nog allemaal opgeleid aan de katholieke Colleges waar de grote polyfonie floreerde. Het Eton Choirbook, waaruit op deze cd twee stukken te horen zijn, is een rijke bron voor deze muziek. John Browne en William Cornysh behoren tot de belangrijkste componisten van Engelse kerkmuziek van rond 1500. Thomas Tallis schreef aanvankelijk in dezelfde stijl, maar moest nadat Hendrik VIII zijn Anglicaanse kerk tot staatskerk had geproclameerd veel soberder gaan schrijven. De Anglicaanse kerk was Engelstalig, en zo ontstond een hele nieuwe vorm van kerkmuziek: het Anthem. Tallis leefde lang, van 1505 tot 1585, dus hij heeft alle stadia van bloei en verval van de katholieke kerkmuziek meegemaakt. Aan het hof van Elizabeth werden zowel de Anglicaanse als de katholieke kerkmuziek gepraktiseerd. Muzikaal groeiden de genres langzamerhand naar elkaar toe: de zeer complexe polyfonie, zoals we die bijvoorbeeld aantreffen in het Eton Choirbook en die typisch een vorm is van de katholieke kerkmuziek, werd wat eenvoudiger en het aanvankelijk heel sobere homofoon gezette Anglicaanse anthem kreeg steeds meer polyfone trekken. De componistenfamilie Ferrabosco kwam uit Italië, er werd gefluisterd dat de Ferrabosco's als Italiaanse spionnen naar Engeland waren gekomen, en was zeer geliefd aan het Engelse hof. De lamentaties van Alfonso Ferrabosco I kunnen zich zeker meten met die van zijn oudere collega Thomas Tallis. Alfonso Ferrabosco II schreef spectaculaire instrumentale fantasieën voor gamba's en orgel. In zijn muziek klinkt al echt de zeventiende eeuw, en dus de barok, door. Koningin Elizabeth I droeg haar hofcomponisten op handen en sommigen schreven dan ook werken die heel direct met haar in verband staan omdat haar naam erin wordt genoemd. Op deze cd staan daarvan drie voorbeelden, van Byrd, Johnson en Bennett.

De invloeden van buiten kwamen voornamelijk uit Italië, want ook in Engeland kende het madrigaal aan het eind van de zestiende eeuw een bloeiperiode. Het gambaconsort was het medium bij uitstek voor de melancholische liefdesliederen, maar begeleidde ook de dans. De koningin danste zelf ook, volgens de overlevering begon ze iedere dag met het dansen van een gaillarde. Ook was het niet ongebruikelijk dat een gambaconsort instrumentale uitvoeringen gaf van oorspronkelijk vocaal bedoelde kerkmuziek, zoals het hier opgenomen *Christe qui lux es et Dies* van Robert Whyte.

Het muziekleven aan het hof van koningin Elizabeth I was kortom rijk en veelzijdig. En van alle hofcomponisten was William Byrd nog de meest veelzijdige. Hij excelleerde in alle genres, van anthem tot mis en motet, en van madrigaal tot instrumentale fantasia. De bloeiende muziekcultuur van de late zestiende eeuw zou een warm bad vormen waarin de componisten van volgende generaties, met als hoogtepunt natuurlijk Henry Purcell, zich naar hartelust konden wentelen. De vormen die aan het Elizabethaanse hof tot bloei waren gekomen hielden ook nog heel lang stand. Tallis, Byrd en de andere Gentlemen of the Chapel Royal hadden echt de basis gelegd voor een geheel eigen Engelse muziekstijl.

Marcel Bijlo

The Gentlemen of the Chapel Royal compositeurs de la cour

La première moitié du dix-septième siècle fut mouvementée dans tous les pays d'Europe. L'Angleterre connut alors également une période d'instabilité. Henry VIII, couronné roi en 1509, régna pendant trente-huit ans. Il fonda l'église anglicane en 1533, se maria six fois, fit la guerre, et trouva encore le temps de composer un peu à ses moments perdus. Après son décès en 1547, Edouard VI devint roi. En 1555, Elisabeth lère, fille d'Henry VIII, lui succéda. Elisabeth dut rétablir le calme et la stabilité dans le pays. Durant son règne qui dura cinquante ans, la musique prospéra comme jamais auparavant. Si l'Angleterre n'était officiellement plus catholique, la musique religieuse en latin composée vers 1500 continua d'être chantée, même dans la chapelle de la cour royale. The Gentlemen of the Chapel Royal, compositeurs de la cour, étaient en effet encore tous formés dans des collèges catholiques où la grande polyphonie prospérait. L'Eton Choirbook, dont deux pièces sont enregistrées ici, est une source particulièrement riche de pièces de ce type. John Browne et William Cornysh comptèrent parmi les compositeurs les plus importants dans le domaine de la musique religieuse anglaise composée vers 1505. Thomas Tallis commença à composer dans ce style mais dut adopter un style plus sobre après la proclamation par Henry VIII de l'église anglicane comme religion officielle. L'église anglicane utilisant la langue anglaise, une nouvelle forme de musique religieuse vit le jour: l'anthem. Tallis vécut longtemps, de 1505 à 1585, et fut confronté à tous les stades d'essor et de déclin que connut la musique religieuse catholique. À la cour d'Elisabeth, on exécutait indifféremment les musiques religieuses catholique et anglicane. Sur le plan musical, les deux genres se rejoignirent peu à peu: La très complexe polyphonie, comme on la trouve par exemple dans l'Eton Choirbook, caractéristique de la musique religieuse catholique, se simplifia. En revanche, l'anthem anglican, initialement homophone, d'une très grande sobriété, intégra de plus en plus d'éléments polyphoniques. La famille Ferrabosco, famille de compositeurs originaire d'Italie - on chuchotait que les Ferrabosco étaient venus en Angleterre comme espions -, était très appréciée à la cour d'Angleterre. Les 'Lamentations' d'Alfonso Ferrabosco I peuvent tout à fait être mesurées à celles de son ancien collègue Thomas Tallis. Alfonso Ferrabosco II composa des fantaisies spectaculaires pour viole de gambe et orgue. Sa musique, dont le style est déjà vraiment celui du 17ème siècle, est baroque. La reine Elisabeth lère était en admiration devant les compositeurs de sa cour et certains d'eux composèrent des œuvres ayant un lien direct avec elle, en la nom-

mant par exemple. L'enregistrement présent en comprend trois exemples: l'un de Byrd, l'autre de Johnson et le troisième de Bennett.

Les influences à laquelle était soumise la musique anglaise venaient principalement d'Italie, car en Angleterre, le madrigal connut également vers la fin du 16^{ème} siècle une période d'épanouissement. Le consort de violes de gambe, adapté par excellence aux chansons d'amour mélancoliques, accompagnait aussi la danse. La reine dansait, et la tradition voulait qu'elle commençât chaque jour par danser une gaillarde. Il n'était pas inhabituel de faire exécuter à un consort de viole de gambe de la musique religieuse destinée initialement à être chantée, comme c'est le cas du 'Christe qui lux es et Dies' de Robert Whyte enregistré ici.

En un mot, la vie musicale à la cour de la reine Elisabeth I^{ère} était riche et variée. De tous les compositeurs de la cour, Byrd fut le plus universel. Il excella dans tous les genres, de l'anthem à la messe et au motet, du madrigal à la fantaisie instrumentale. La culture musicale en plein essor de la fin du seizième siècle dut être une source d'inspiration étonnante à laquelle les compositeurs des générations suivantes, le plus grand étant naturellement Henry Purcell, purent puiser à cœur joie. Les formes musicales qui prospérèrent à la cour d'Elisabeth subsistèrent encore pendant très longtemps. Tallis, Byrd, et les autres Gentlemen of the Chapel Royal parvinrent vraiment à établir les fondements d'un style musical proprement anglais.

Marcel Bijlo

Traduction: Clémence Comte

The Gentlemen of the Chapel Royal die Hofkomponisten

Die erste Hälfte des 16. Jahrhunderts verlief in ganz Europa ausgesprochen turbulent, und auch England machte da keine Ausnahme. Heinrich VIII. bestieg 1509 den Thron, den er 38 Jahre lang innehaben sollte. 1533 gründete er die Anglikanische Kirche, er verheiratete sich sechsmal, führte Krieg und fand nebenher noch Zeit um ein wenig zu komponieren. Nach seinem Tod im Jahre 1547 wurde Edward VI. König, der wiederum 1555 von Elizabeth I., einer Tochter Heinrichs VIII., abgelöst wurde. Elizabeths Aufgabe bestand darin, dem Land Ruhe und Stabilität zu geben. Während ihrer fünfzigjährigen Regentschaft blühte die englische Musik in nie zuvor gekanntem Maße auf. Obwohl England offiziell nicht mehr katholisch war, wurde die lateinische Kirchenmusik um die Wende zum 16. Jahrhundert nachwievor gesungen – auch in der königlichen Hofkapelle. The Gentlemen of the Chapel Royal, die Hofkomponisten, waren schließlich alle an katholischen Schulen ausgebildet worden, wo Polyphonie großgeschrieben wurde. Das Eton Choirbook, aus dem auf vorliegender CD zwei Werke zu hören sind, ist für diese Musik eine unerschöpfliche Quelle. John Browne und William Cornysh gehören zu den wichtigsten Komponisten englischer Kirchenmusik um 1500. Thomas Tallis komponierte anfänglich in demselben Stil, mußte allerdings viel schlichter komponieren, nachdem Heinrich VIII. die Anglikanische Kirche zur Staatskirche proklamiert hatte. Die Anglikanische Kirche war englischsprachig, und so entstand eine ganz neue Form von Kirchenmusik: das Anthem. Tallis erfreute sich eines langen Lebens (1505-1585) und hat deshalb die ganze Entwicklung der katholischen Kirchenmusik vom deren Blütezeit bis zum Verfall miterlebt. Am Hof Elizabeths I. wurde sowohl anglikanische als auch katholische Kirchenmusik gespielt. Musikalisch gesehen wuchsen die beiden Genres im Laufe der Zeit langsam zusammen: die ausgesprochen komplexe Polyphonie, so wie wir sie zum Beispiel im Eton Choirbook vorfinden und wie sie typisch für die katholische Kirchenmusik ist, wurde etwas geradliniger, und das anfänglich sehr schlichte, homophon komponierte anglikanische Anthem bekam stets mehr polyphone Züge.

Die Komponistenfamilie Ferrabosco, die sich am englischen Hof großer Beliebtheit erfreute, kam aus Italien, und es ging das Gerücht um, dass die Ferraboscos als italienische Spione nach England gekommen waren. Die ‚Lamentationen‘ des Alfonso Ferrabosco I. können sich sicherlich mit denen seines älteren Kollegen Thomas Tallis messen. Alfonso Ferrabosco II. schrieb spektakuläre instrumentale Phantasien für Gamben und Orgel. In seiner Musik klingt schon das 17. Jahrhundert

(und damit der Barock) an. Königin Elizabeth trug ihre Hofkomponisten auf Händen und einige komponierten dann auch Werke, die in direkter Verbindung mit ihr stehen und in denen ihr Name genannt wird. Auf dieser CD gibt es drei Beispiele hierfür, und zwar von Byrd, Johnson und Bennett.

Die Einflüsse aus dem Ausland kamen vor allem aus Italien, denn auch in England erlebte das Madrigal am Ende des 16. Jahrhunderts einen Höhepunkt. Das Gambenkonsortium war das beliebteste Medium für die melancholischen Liebeslieder, spielte aber auch zum Tanz auf. Auch die Königin selbst tanzte – der Überlieferung zufolge begann sie jeden Tag, indem sie eine Gaillarde tanzte. Es war auch nicht unüblich, dass ein Gambenkonsortium instrumentale Aufführungen von ursprünglich vokaler Kirchenmusik gab, so wie das hier aufgenommene ‚Christe qui lux es et Dies‘ von Robert Whyte.

Kurzum, das Musikleben am Hof Königin Elizabeths I. war vielseitig und reichhaltig. Und von allen Hofkomponisten war William Byrd der vielseitigste. Er glänzte in allen Genres, vom Anthem bis zur Messe und zum Motett, vom Madrigal zur instrumentalen Phantasie. Die blühende Musikkultur des späten 16. Jahrhunderts war ein guter Nährboden für Komponisten der nächsten Generationen, mit Henry Purcell natürlich als Höhepunkt. Die Formen, die am elizabethanischen Hof zum Blühen gekommen waren, hatten lange Bestand. Tallis, Byrd und die anderen Gentlemen of the Chapel Royal hatten die Basis für einen ganz eigenständigen englischen Musikstil gelegt.

Marcel Bijlo

Übersetzung: Muse Translation, Barbara Geßler



1 Ave Maria (Robert Parsons)

Ave Maria, gratia plena,
Dominus tecum,
benedicta Tu in mulieribus,
et benedictus fructus ventris Tui.
Amen

Ave Maria (Robert Parsons)

*Hail Mary, full of grace,
the Lord is with Thee,
blessed art Thou among women,
and blessed is the fruit of Thy womb.
Pray for us sinners, now,
Amen.*

**2 Lord, to Thee I make my moan
Psalm 130: 1-2 (Thomas Weelkes)**

Lord, to Thee I make my moan.
When dangers me oppress; I call, I sigh, 'plain and groan,
trusting to find release.
Hear now, O Lord, my request,
for it is full due time.
And let Thine ears aye be press'd,
unto this prayer mine, Amen.

Ave Verum Corpus (William Byrd)



- 3 Ave verum corpus natum de Maria Virgine
Vere passum, immolatum in cruce pro homine
Cuius latus perforatum fluxit aqua et sanguine
Esto nobis praegustatum mortis in examine
O Iesu dulcis, o Iesu pie, o Iesu fili Mariae.

Ave Verum Corpus (William Byrd)

*Hail, true Body, truly born of the Virgin Mary mild
Truly offered, wracked and torn,
on the Cross for all defiled,
From Whose love pierced, sacred side Flowed
Thy true Blood's saving tide
Be a foretaste sweet to me in my death's great agony.
O my loving, Gentle One, Sweetest Jesus, Mary's Son.*

- 4 **Deliver us, O Lord**
Psalm 106: 45-46 (Thomas Weelkes)

Deliver us O Lord, our God
and gather us from among the heathen.
That we may give thanks unto Thy holy name
and make our boast of Thy praise.
Blessed be the Lord God of Israel.
From everlasting and world without end.
Amen.

Ave Maria, Mater Dei (William Cornysh)

- 5 Ave Maria, Mater Dei, Regina, Caeli domina,
Mundi imperatrix inferni.
Miserere mei, et totius populi Christiani,
et ne permittas nos mortaliter;
sed tuam sanctissimam voluntatem ad implere, Amen.

7 **Christe, qui lux es et dies (Robert Whyte)**

- Christe qui lux es et dies, noctis tenebras detegis:
Lucisque lumen crederis, Lumen beatum praedicans.

Precamur; sancta Domine, Defende nos in hac nocte;
Sit nobis in te requies, Quietam noctem tribue.

Negravis somnus irruat, Nec hostis nos surripiat,
Nec caro illi consentiens, Nos tibi reos statuat.

Oculi somnum capiant, Cor ad te semper vigilet.
Dextera tua protegat, Famulos qui te diligunt.

Defensor noster; aspice, Insidiantes reprime;
Guberna tuos famulos, Quos sanguine mercatus es.

Memento nostri, Domine, In isto gravi corpore;
Qui es defensor animae, Adesto nobis, Domine.

Deo Patri sit gloria, Eiusque soli Filio,
Sancto simulcum Spiritu, Nunc et per omne saeculum.
Amen.

Christe qui lux es et dies (Robert Whyte)

Ave Maria, Mater Dei (William Cornysh)

*Hail Mary, Mother of God Queen, Mistress of Heaven
Empress of the realms of Hell.*

*Have mercy on me and on all Christianity,
and do not let us fall into mortal sin,
but rather fulfil Thy most holy will. Amen.*





*Christ who art the light of day, disperse the shades of night:
Light of light, foreshadowing the Blessed Light.*

*We pray Thee, blessed Lady, protect us this night;
May our rest be in Thee, give Thou to us a peaceful night.*

*Let not our sleep be troubled, let not the enemy surprise us,
Nor let our flesh corrupted be, nor let us fall into sin*

*Let our eyes be taken by sleep, let our hearts always watch with Thee.
Let thy Right hand defend Thy servants who so love Thee.*

*Hearken unto us, our Defender, chastise the rebellious;
Rule over your servants, whom Thou hast redeemed with Thy blood*

*Be mindful of us, O Lord who are of Thy substance,
Thou art the guardian of our souls, be with us, o Lord.*

*Glory be to the Father, and to his only Son
And to the Holy Spirit, now and forever more. Amen.*

Eliza, her name gives honour (John Bennet)

11 Countertenorsoloist: Benjamin Bakker

Eliza, her name gives honour to my singing,
Whose fame and glory still are springing;
Her name all bliss, with voice demiss
I sing adoring, humbly imploring,
That my rude voice may please her sacred ears,
Whose skill deserves the music of the spheres.

Incipit Lamentatio Jeremiae Prophetae I (Alfonso Ferrabosco I)

12 Incipit lamentatio Jeremiae Prophetae.

Aleph: Quomodo sedet sola civitatis plena populo!
Facta est quasi vidua domina gentium.
Princeps provinciarum facta est sub tributo!
Beth: Plorans ploravit in nocte et lacrimae ejus in maxillis ejus.
Non est qui consoletur eam ex omnibus caris ejus.
Omnes amici ejus spreverunt eam, et facti sunt illi inimici.
Ghimel: Migravit Juda propter afflictionem servitutis, habitavit inter gentes,
Nec invenit requiem.
Jerusalem, convertere ad Dominum Deum tuum.

Incipit Lamentatio Jeremiae Prophetae I (Alfonso Ferrabosco I)

Here beginneth the lamentation of Jeremiah the Prophet

Aleph: How doth the city sit solitary, that was full of people!

How is she become as a widow,

*she that was great among nations and princess among the provinces,
how is she become tributary!*

*Beth: She weepeth sore in the night, and her tears are on her cheeks; among all her
lovers she hath none to comfort her: all her friends have dealt treacherously
with her, they are become her enemies.*

*Ghimel: Judah is gone into captivity because of affliction, and because of great
servitude: she dwelleth among the heathen, she findeth no rest.
Jerusalem, return unto God thy Lord.*

In depth no man remembreth Thee (Alfonso Ferrabosco II)

- 13 In depth no man remembreth Thee nor off'reth thanks unto Thy name;
In darksome grave how is he free, to celebrate Thy glorious name.

Psalm 106: 4, Remember me, O Lord (Thomas Tomkins)

- 14 Remember me, O Lord, according to the favour that Thou bearest unto thy people.
O visit me with Thy salvation.

Incipit Lamentatio Jeremiae Prophetae II (Alfonso Ferrabosco I)

- 15 Incipit lamentatio Jeremiae Prophetae.

Zain: Vocavi amicos meos, ipsi deceperunt me, sacerdotes mei

Et senes mei in urbe consumpti sunt qui a quaesierunt cibum sibi ut refocillarent animas suas.

Samech: Ego virvidens paupertatem meam in virga indignationis tuae.

Meminavit, et adduxit in tenebras, et non in lucem.

Misericordiae Domini qui a non sumus consumpti: qui a non defecerunt miserationes tuae.

Bonus est Dominus sperantibus in eum, animae quaerenti illum

Levemus corda nostra cum minibus ad Dominum in caelos.

Thau: Vocem meam audisti, ne avertas aurem tuam a singultu meo et clamoribus.

Judicasti, Domine, causam animae meae, redemptor vitae meae.

Jerusalem, convertere ad Dominum Deum tuum.

Incipit Lamentatio Jeremiae Prophetae II (Alfonso Ferrabosco I)

Here beginneth the lamentation of Jeremiah the Prophet

Zain: I called for my lovers, but they deceived me; my priests and mine elders gave up the ghost in the city, while they sought their meat to relieve their souls.

Samech: I am the man that hath seen affliction by the rod of thy wrath.

He hath led me, and brought me into darkness but not into light.

It is of the Lord's mercies that we are not consumed, because his compassions fail not.

The Lord is good unto them that wait on him, to the soul that seeketh him.

Let us lift up our heart with our hands unto God in the heavens.

Thau: Thou hast heard my voice: hide not thine ear from at my breathing, at my cry.

Oh Lord, thou hast pleaded the causes of my soul, thou hast redeemed my life.

Jerusalem, return unto God thy Lord.

Eliza is the fairest Queen (Edward Johnson)

16 Countertenorsoloists: Niec van der Meulen & Robert Kuizenga

Eliza is the fairest Queen
That ever trod upon the green.
Eliza's eyes are blessed stars,
Inducing peace, subduing wars.
O blessed be each day and hour,
Where sweet Eliza builds her bower!

Come again, sweet nature's treasure,
Whose looks hold joys exceeding measure.

Salvator mundi (Thomas Tallis)

- 18** Salvator mundi, salva nos. Qui per crucem et sanguinem redemisti nos,
Auxiliare nobis, te deprecamur, Deus noster.

Salvator Mundi (Thomas Tallis)

Saviour of the world, save us, Thou who has redeemed us by Thy blood and crucifixion, help us we pray Thee, our God.

Credo quod redemptor meus vivit (Robert Parsons)

- 19** Credo quod redemptor meus vivit et in novissimo die de terra Surrecturus sum
Et in carne mea videbo Deum salvatorem meum.

Credo quod redemptor meus vivit (Robert Parsons)

*I know that my Redeemer liveth, and that I shall rise again at the latter day from the earth,
and that in my flesh I shall see God my saviour.*

Miserere nostri (Thomas Tallis)

- 20** Miserere nostri Domine

Miserere nostri (Thomas Tallis)

Have mercy upon us, o Lord.

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Marcel Bijlo

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Oud-Katholieke Kerk, the Hague, the Netherlands

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DSD Super Audio/DCS

Pyramix Editing/Merging Technologies

Audio Lab, Holland

van Medevoort, Holland

Speakers

Amplifiers

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THE GENTS

Peter Dijkstra conductor

'THE GENTLEMEN OF THE CHAPEL ROYAL'

Robert Parsons (c 1530-1570)

- 1 Ave Maria - 5:03

Thomas Weelkes (1576-1623)

- 2 Lord, to Thee I make my moan - 3:00

William Byrd (1543-1623)

- 3 Ave Verum Corpus - 4:17

Thomas Weelkes

- 4 Deliver us, O Lord - 3:22

William Cornysh (c 1430-1502)

- 5 Ave Maria, Mater Dei - 2:22

Robert Whyte (c 1538-1574)

Diapente viol consort

- 6 Christe, qui lux es et dies - 3:22

Robert Whyte

- 7 Christe, qui lux es et dies - 4:32

Anthony Holborne (ca. 1550-1602)

Diapente viol consort

- 8 Paradizo - 3:12

- 9 The Sighes - 1:28

- 10 The Honi-suckle - 1:09

John Bennet (c 1570-1615)

countertenorsoloist: Benjamin Bakker

- 11 Eliza, her name gives honour - 1:53

Alfonso Ferrabosco I (1543-1588)

- 12 Incipit Lamentatio Jeremiae
Prophetiae I - 8:45

Diapente Viol Consort

Siebe Henstra organ

Alfonso Ferrabosco II (1575-1628)

- 13 In depth no man
remembreth Thee - 1:42

Thomas Tomkins (1572-1656)

- 14 Psalm 106:4,
Remember me, O Lord - 3:00

Alfonso Ferrabosco I

- 15 Incipit Lamentatio
Jeremiae Prophetiae II - 10:53

Edward Johnson (1572-1601)

*countertenorsoloists: Niec van der
Meulen & Robert Kuizenga*

- 16 Eliza is the fairest Queen - 2:14

William Byrd

organ solo

- 17 A Ladye in C Major from Mye
Ladye Nevells Booke (1591) - 5:54

Thomas Tallis (1505-1585)

- 18 Salvator mundi - 2:36

Robert Parsons

- 19 Credo quod Redemptor - 3:03

Thomas Tallis

- 20 Miserere nostri - 2:22



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