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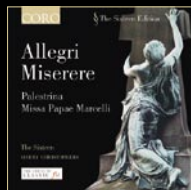
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THE GUARDIAN

CORO

§ The Sixteen Edition

Heinrich Schütz

Musikalische Exequien

DEUTSCHES
MAGNIFICAT

HERR, NUN LÄSSEST
DU DEINEN DIENER

VATER UNSER, DER
DU BIST IM HIMMEL

The Sixteen

The Symphony of Harmony and Invention

HARRY CHRISTOPHERS

THE VOICES OF
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are exceptional and one day, I hope, we will commit these to disc.

Here, however, you have one of his finest and most complete works, the *Musikalische Exequien*; consisting of three contrasting movements, it depicts Schütz's superb vocal writing and harmonic inventiveness. The first is very similar to an extended verse-anthem, the second a Gabrieli-esque double choir movement, but it is the third and final section which has always delighted me. Three voices, representing two seraphs and the blessed spirit of the departed, float in imitation over a setting of the *Nunc dimittis* sung by the main choir doubled by cornetts and sagbutts. Schütz asks for as many trios as are available to be placed in the surrounding galleries; I placed three groups around the magnificent interior of St Augustine's Kilburn with the main body of singers and brass in the centre. Its resulting majesty and promise of hope is for you to witness in a spirit of exultation.

Harry
Anisimov,

Because you are reading this, I can presume, almost without doubt, that I am speaking to the initiated. You obviously enjoy the music of Schütz; so, if that is truly the case, please spread the word. It has always amazed and confounded me that, over the years, I have had great difficulty in persuading recording companies and concert promoters to programme Schütz. There is no rhyme nor reason for this; Schütz personifies the early baroque - he is quite simply the great master. His musical output was considerable, principally choral but often with the addition of instruments, carefully annotated in his prefaces to the scores. His *Psalms of David*

Heinrich Schütz 1585-1672

The works of Heinrich Schütz (1585-1672), 'the father of German music', fall into three clearly identifiable periods. All the music on this CD derives from the middle and late periods, dating from the mid-1630s to the end of the composer's life.

The cataclysmic event in Central European history in the first half of the 17th century was the Thirty Years War (1618-48). Elector Johann Georg I of Saxony had hoped by a posture of neutrality to spare his territory from the ravages of war. In the event, he invited the wrath of both warring parties, and Saxony became a scene of continual devastation over a period of twenty years. Schütz' middle period is one of minimalism, brought about by the complete breakdown of music at the Court in Dresden and throughout Protestant Saxony.

The *Musikalische Exequien* [6]-[8] (meaning 'Funeral Music') is an unmistakable product of these war years. It was first performed at the funeral of the aristocrat Heinrich Posthumus Reuß in Gera (Saxony) in February 1636. While Part I was composed during the Prince's lifetime, Parts II and III were probably composed just before the funeral itself, the texts having been chosen in advance by the prince. Part I [6] is described by the composer as an 'anthem in the form of a

German Requiem Mass'. The two sections, each introduced by a plainchant intonation of a biblical text, represent the Kyrie and Gloria of the Latin Mass. The work is structured as an alternation of biblical quotations and verses from Lutheran hymnody, many of the latter breathing the world-weariness of a land torn apart by war. No instruments other than basso continuo are prescribed: not because they would have been out of place, but because they were not available. These texts had been engraved on the prince's coffin in advance. Keen not to miss his own funeral music, Heinrich Posthumus took part in performances of it during his lifetime, so that although the work is written to be performed by six singers and/or a vocal ensemble SSATTB, in two places an additional bass part is entered in the alto partbook. The prince, it transpires, was a keen singer and Schütz added these parts specially for him. Part II [7], the motet *Herr, wenn ich nur dich habe*, is a setting of the text chosen by the prince for the funeral sermon. It is from Psalm 73 and was sung at the service by the choir of the local grammar school. That it is written for double choir in eight parts [SATB/SATB] indicates the expectation of musical education at that time. Part III [8] was sung at the act of interment. While the main body of singers perform the 'Nunc dimittis': *Herr, nun lässest du deinen Diener in Frieden fahren*, one or more trios representing angels (2 sopranos) and the soul of the departed (baritone) symbolise the

ascent into heaven, singing the words *Selig sind die Toten, die in dem Herren sterben* (Blessed are the dead that die in the Lord), in a spine-chilling intermingling of texts.

There is a valedictory note about most of the music here presented. The *Deutsches Magnificat* [1] is the last work Schütz wrote (1671), being described in one manuscript source as his 'finale and swansong'. Nothing about the work betrays the composer's age. It is a mature but vigorous setting of the text, again for two choirs [SATB/SATB] and basso continuo, with moments of utter melodic beauty.

Apart from the final movement of the *Musikalische Exequien* Schütz composed at least three further German settings of the 'Nunc dimittis'. The solo setting for bass with 2 violins and continuo [3] was included in the *Symphoniae Sacrae II* of 1647, a collection of solo motets with obligato instruments, normally 2 violins 'or the like'. In fact this particular work dates back to 1635 and was dedicated to Schütz' friend and early mentor Christoph Cornett shortly before his death in that year. As with all the 'Nunc dimittis' settings, a lengthy melisma on the word 'fahren' (meaning to 'travel', rather than simply to 'depart' as in the Authorised Version) paints the picture of a twisting and unpredictable journey before rest is finally achieved. The violins partly imitate and partly intensify the vocal line, and all break into joyous triple notation at the concluding promise of 'a light

to lighten the Gentiles'.

The two vocal settings for six-part ensemble pose something of a mystery [2]+[4]. The set of published parts tells us that they were written on the death of Elector Johann Georg I of Saxony in October 1656, and published a year later. Schütz will have shed few tears over his demise, and the reason for two similar choral settings [SSATTB] remains obscure. The missing 1st soprano part has had to be reconstructed. For the period of Court mourning 'musical instruments and organs' were silenced throughout Saxony, though the use of a discreet chamber organ to accompany the voices seems to have been tacitly implied. At all events a basso continuo line was included in the printed parts. In both settings a sombre opening gives way to agitation at the word 'fahren' and the text declamation becomes characteristically syllabic, with frequent use of repeated notes, and the six parts are consistently arranged into answering groups of three or four voices.

Anglican composers have not lavished much attention upon the Lord's Prayer. Schütz, however, composed two settings. The more substantial of them [5] derives from *Symphoniae Sacrae III*, published in 1650 as an update of the *Psalms of David* of 1619. The formal instrumentation again comprises 2 violins 'or the like', but further optional 'compliments' of voices and/or instruments are included. The striking opening chordal progressions on the word 'Vater' (Father)

hark back to similar devices found in much earlier works, but here they give way to more modern and fragmented vocal lines, ending with a robust section in triple time to mark

the advent of 'the kingdom, the power and the glory', and throughout the invocation 'Vater' is interjected as an emotionally unifying *leitmotif*.

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THE SIXTEEN

SOPRANO

Lisa Beckley, Libby Crabtree, Ruth Dean,
Sally Dunkley, Rebecca Outram
Carolyn Sampson

ALTO

Andrew Giles, Michael Lees,
Diana Moore*, Christopher Royall,
Caroline Trevor, Robin Tyson*

TENOR

James Gilchrist, Nicolas Robertson,
David Roy, Matthew Vine

BASS

Jonathan Arnold*, Simon Birchall,
Jonathan Brown*, Robert Evans,
Timothy Jones, Robert Macdonald,
Michael McCarthy, Francis Steele*

*MUSIKALISCHE EXEQUIEN
(*Canticum B. Simeonis*) only

THE SYMPHONY OF HARMONY AND INVENTION

VIOLIN

David Woodcock, Miranda Fulleylove

CELLO

Jane Coe

CORNETT

Jeremy West, David Staff

SAGBUTT

Adam Woolf, Paul Nieman,
Stephen Saunders

THEORBO

Robin Jeffrey, David Miller

HARP

Siobhàn Armstrong

ORGAN

Paul Nicholson

Heinrich Schütz

Musikalische Exequien

[1] Deutsches Magnificat, SWV494	6.36
[2] Herr, nun lässest du deinen Diener, SWV432	3.29
[3] Herr, nun lässest du deinen Diener, SWV352a <i>bass solo: Simon Birchall</i>	3.58
[4] Herr, nun lässest du deinen Diener, SWV433	2.59
[5] Vater unser, der du bist im Himmel, SWV411 <i>solo SATTB: Libby Crabtree, Caroline Trevor, Matthew Vine, Nicolas Robertson, Simon Birchall</i>	4.43

MUSIKALISCHE EXEQUIEN, SWV 279-281

[6] Konzert (in Form einer deutschen Begräbnis-Missa) <i>solo SSATTBB: Carolyn Sampson, Rebecca Outram, Caroline Trevor, James Gilchrist, Nicolas Robertson, Simon Birchall, Robert Evans</i>	20.48
[7] Motette 'Herr, wenn ich nur dich habe'	2.51
[8] Canticum B. Simeonis 'Herr, nun lässest du deinen Diener' <i>Seraphim I (Libby Crabtree, Ruth Dean, Carolyn Sampson) Seraphim II (Lisa Beckley, Sally Dunkley, Rebecca Outram) Beata anima cum Seraphinis (Simon Birchall, Robert Evans, Timothy Jones)</i>	4.32
Total playing time	50.51

[1] Deutsches Magnificat SWV 494

Meine Seele erhebt den Herren, und mein Geist freuet sich Gottes, meines Heliandes. Denn er hat die Niedrigkeit seiner Magd angesehen; siehe, von nun an werden mich selig preisen alle Kindskind. Denn er hat große Ding' an mir getan, der da mächtig ist und des Name heilig ist.

Er übet Gewalt mit seinem Arm, und zerstreuet, die hoffärtig sind, in ihres Herzens Sinn. Er stößet die Gewaltigen vom Stuhl und erhöht die Niedrigen. Die Hungerigen füllet er mit Gütern, und lasset die Reichen leer. Er denket der Barmherzigkeit und hilft seinem Diener Israel auf, wie er geredt hat unsern Vätern, Abraham und seinem Samen ewiglich.

Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geiste; wie es war im Anfang, jetzt und immerdar, und von Ewigkeit zu Ewigkeit, Amen !

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For He hath regarded the lowliness of His handmaiden: for behold, from henceforth all generations shall call me blessed. For He that is mighty hath magnified me; and holy is His Name. And His mercy is on them who fear Him from generation to generation.

He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat and hath exalted the humble. He hath filled the hungry with good things, and the rich He hath sent empty away. He remembering His mercy hath holpen His servant Israel, as He promised to our forefathers Abraham and His seed 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.

(St Luke 1, 46-55 and lesser doxology)

[2]-[4] Herr, nun lässest du deinen Diener SWV 432; 352a; 433

Herr, nun lässest du deinen Diener in Frieden fahren, wie du gesagt hast; denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht zu erleuchten die Heiden, und zum Preis deines Volks Israel.

Lord, now lettest thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people; a light to lighten the Gentiles, and the glory of Thy people Israel.

(St Luke 2, 29-32)

5 Vater unser, der du bist im Himmel SWV 411

*Vater unser, der du bist im Himmel,
Vater, geheiligt werde dein Name.
Vater, zukomm dein Reich
Vater, dein Will gescheh,
wie im Himmel, also auch auf Erden.
Vater, unser täglich Brot gib uns heute.
Vater, vergib uns unsere Schuld,
als wir vergeben unsern Schuldigern.
Vater, führe uns nicht in Versuchung,
sondern erlöse uns von dem Übel.
Vater! Denn dein ist das Reich,
das Reich und die Kraft,
Die Kraft und die Herrlichkeit,
die Herrlichkeit in Ewigkeit, Amen.*

Our Father, Who art in Heaven,
Father, hallowed be Thy Name.
Father, Thy Kingdom come
Father, Thy Will be done,
on earth as it is in Heaven.
Father, give us this day our daily bread.
Father, forgive us our trespasses
as we forgive those who trespass against us.
Father, lead us not into temptation,
but deliver us from evil.
Father! For Thine is the Kingdom,
the Kingdom and the Power,
the Power and the Glory,
the Glory for ever and ever, Amen.

CAPELLA: *Herr Gott, Vater im Himmel,
erbarm dich über uns!*

SOLI SST: *Christus ist mein Leben, Sterben
ist mein Gewinn.*

*Siehe, das ist Gottes Lamm, das der Welt
Sünde trägt!*

CAPELLA: *Jesu Christe, Gottes Sohn, erbarm
dich über uns!*

SOLI AB: *Leben wir, so leben wir dem
Herren; sterben wir, so sterben wir dem
Herren. Darum: wir leben oder sterben,
so sind wir des Herren.*

CAPELLA: *Herr Gott, Heiliger Geist, erbarm
dich über uns!*

CAPELLA: Lord God. Father in heaven, have
mercy on us.

SOLI SST: To me to live is Christ, and to die is
gain. (Philippians 1,21)

Behold the Lamb of God, which taketh away the
sin of the world. (St John 1,29)

CAPELLA: Jesus Christ, Son of God, have mercy
on us.

SOLI AB: Whether we live, we live unto the
Lord; and whether we die, we die unto the Lord:
whether we live therefore, or die,
we are the Lord's. (Romans 14,8)

CAPELLA: Lord God, Holy Ghost, have mercy
on us.

MUSIKALISCHE EXEQUIEN Op 7, SWV 279-281

6 Erster Teil a: Kyrie-Paraphrase *Concert in Form einer deutschen Begräbnis-Missa*

INTONATIO: *Nacket bin ich vom Mutterleibe
kommen,
SOLI TTB:* *Nacket werde ich wiederum dahin
fahren. Der Herr hat's gegeben, der Herr hat's
genommen, der Name des Herren sei gelobet!*

Part Ia: Kyrie paraphrase *Anthem in the form of a German Requiem Mass*

INTONATION: Naked came I out of my mother's
womb.
SOLI TTB: And naked shall I return thither.
The Lord gave and the Lord hath taken away;
blessed be the Name of the Lord. (Job 1,21)

Erster Teil b: Gloria-Paraphrase

INTONATIO: *Also hat Gott die Welt geliebt,
daß er semen eingeborenen Sohn gab,*

SOLI SSATTB: *auf daß alle, die an ihn
gläuben, nicht verloren werden, sondern das
ewige Leben haben.*

CAPELLA: *Er sprach zu seinem lieben Sohn:
Die Zeit ist hie zu erbarmen;
fahr hin, mem's Herzens werte Kron,*

Part Ib: Gloria paraphrase

INTONATION: God so loved the world that He
gave His only begotten Son

SOLI SSATTB: that whosoever believeth in Him
should not perish, but have everlasting life.
(St John 3,16)

CAPELLA: He said unto His own dear Son,
The time is come for salvation;
Now go and bring, Beloved One,

*und sei das Heil der Armen
und hilf ihn' aus der Sünden Not,
erwürg für sie den bitteren Tod
und laß sie mit dir leben.*

SOLI ST: *Das Blut Jesu Christi, des Sohnes Gottes,
machet uns rein von allen Sünden.*

CAPELLA: *Durch ihn ist uns vergeben
die Sünd, geschenkt das Leben.
Im Himmel solln wir haben,
O Gott, wie große Gaben.*

SOLI SB: *Unser Wandel ist im Himmel, von
dannen wir auch warten des Heilandes Jesu
Christi, des Herren, welcher unsern nichtigen
Leib verklären wird, daß er ähnlich werde seinem
verklärten Leibe.*

CAPELLA: *Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall;
des Bleibens ist ein' kleine Zeit,
voller Mühseligkeit,
und wer's bedenkt, ist immer im Streit.*

SOLI TT: *Wenn eure Sünde gleich blutrot wäre,
soil sie doch schneeweiß werden; wenn sie gleich
ist wie rosinfarb, soil sie doch wie Wolle werden.*

CAPELLA: *Sein Wort, sein Tauf, sein Nachtmahl
dient wider allen Unfall;*

New hope to every nation;
Redeem them from the power of sin,
That death for ever might not win,
And be their safest refuge. (Martin Luther)

SOLI ST: The Blood of Jesus Christ, the Son of
God, cleanseth us from all sin. (1. John 1,7)

CAPELLA: Through Him all life is given,
Through Him all sins forgiven;
That He in heaven awaiteth,
O God, my soul elateth. (Ludwig Helmbold)

SOLI SB: Our conversation is in heaven, from
whence we also look for the Saviour, the Lord
Jesus Christ, who shall change our vile body,
that it may be fashioned like unto His glorious
body. (Philippians 3,20-21)

CAPELLA: Our life is but one vale of woe,
Sorrow and want where'er we go.
Though short indeed our stay on earth,
Toil ceaseth not from birth,
We think thereon and gone is our mirth.
(Johann Leon)

SOLI TT: Though your sins be as scarlet, they
shall be as white as snow, though they be red
like crimson, they shall be as wool. (Isaiah 1,18)

CAPELLA: His sacraments provide us
with inner strength to guide us,

*der Heilige Geist im Glauben
lehrt uns darauf vertrauen.*

SOLO A: *Gehe hin, mein Volk, in eine Kammer
und schließ die Tür nach die zu ! Verbirge
dich einen kleinen Augenblick, bis der Zorn
vorübergehe.*

SOLI SSB: *Der Gerechten Seelen sind in Gottes
Hand, und keine Qual rühret sie an. Für den
Unverständigen werden sie angesehen, als
stürben sie, und ihr Abschied wird für eine Pein
gerechnet, und ihr Hinfahren für Verderben,
aber sie sind im Frieden.*

SOLO T: *Herr, wenn ich nur dich habe, so frage
ich nichts nach Himmel und Erden.*

SOLI ATTB: *Wenn mir gleich Leib und Seele
verschmacht', so bist du, Gott, allzeit meines
Herzens Trost und mein Teil.*

CAPELLA: *Er ist das Heil und selig Licht für
die Heiden,
zu erleuchten, die dich kennen nicht, und zu
weiden.*

*Er ist seines Volks Israel der Preis, Ehr, Freud'
und Wonne.*

SOLI BB: *Unser Leben währet siebenzig Jahr,
und wenn's hoch kömmt, so sind achtzig Jahr;
und wenn es köstlich gewesen ist, so ist es Müh'
und Arbeit gewesen.*

the Holy Ghost assureth,
His love for e'er endureth. (Ludwig Helmbold)

SOLO A: Come, my people, enter thou into thy
chamber, and shut thy door about thee. Hide
thyself, as it were for a little moment, until the
indignation be overpast. (Isaiah 26,20)

SOLO SSB: The souls of the righteous are in the
hand of God, and there shall no torment touch
them. In the sight of the unwise they seemed to
die: and their departure is taken for misery, and
their going from us to be utter destruction. but
they are in peace. (Wisdom of Solomon 3,1-3)

SOLO T: Lord, if I have but Thee, I desire none
in heaven or earth beside Thee.

SOLI ATTB: Though my heart and flesh faileth,
yet art Thou, God, the strength of my heart, and
my portion for ever. (Psalm 73,25-26)

CAPELLA: He bringeth hope and blessed light
to the heathen,
To give light to them that know Thee not, and
to feed them.
And of thy chosen Israel the joy, delight and
pleasure. (Martin Luther)

SOLI BB: The days of our years are threescore
years and ten, and at the most fourscore years.
And even when there was pleasure, it was labour
and sorrow. (Psalm 90,10)

CAPELLA: *Ach, wie elend ist unser' Zeit
allhier auf dieser Erden;
gar bald der Mensch darniederleit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh' und Arbeit überall,
auch wenn dir's wohl gelinget.*

SOLO T: *Ich weiß, daß mein Erlöser lebt, und er
wird mich hernach aus der Erden auferwecken,
und werde darnach mit dieser meiner Haut
umgeben werden, und werde in meinem Fleisch
Gott sehen.*

CAPELLA: *Weil du vom Tod erstanden bist,
werd' ich im Grab nicht bleiben,
mein höchster Trost dein' Auffahrt ist,
Todsforcht kannst du vertreiben,
denn wo du bist, da komm' ich hin,
daß ich stets bei dir leb' und bin,
drum fahr' ich hin mit Freuden.*

SOLI SSATTB: *Herr, ich lasse dich nicht,
du segnest mich denn.*

CAPELLA: *Er sprach zu mir: halt dich an mich,
es soil dir itzt gelingen;
ich geb' mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben mein,
mein' Unschuld trägt die Sunde dein;
da bist du selig worden.*

CAPELLA: How wearisome is this our life
which we on earth do cherish,
And though we enter in the strife,
Yet must we all soon perish.
We meet in this dread vale of woe,
Sorrow and want where'er we go,
E'en when we think we prosper. (Johannes Gigas)

SOLO T: I know that my Redeemer liveth, and
He will resurrect me at the latter day upon the
earth; then shall I be clothed again in this my
skin, and in my flesh shall I see God.
(Job 19. 25-26)

CAPELLA: Since Thou art risen from the dead,
Death is no longer mighty,
Through thine Ascension are all fled
Those thoughts that did affright me.
For where Thou art, thither come I,
to dwell with Thee in unity.
And so I come rejoicing. (Nikolaus Herman)

SOLI SSATTB: Lord, I will not let thee go,
except Thou bless me. (Genesis 32,26)

CAPELLA: He said to me, be true to Me,
for then thy ways shall prosper;
Myself I offer unto thee,
As I for thee did suffer.
Against My power death cannot win,
And I can cleanse thee from all sin,
Life everlasting hast thou. (Martin Luther)

7 Zweiter Teil: Herr, wenn ich nur Dich habe SWV 280

Parentationsmotette

SATB/SATB: *Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht',
so bist du, Gott, allzeit meines Herzens Trost
und mein Teil.*

Valedictory Motet

SATB/SATB: Lord, if I have but Thee, I desire
none in heaven or earth beside Thee. Though
my heart and flesh faileth, yet art Thou God,
the strength of my heart, and my portion for
ever. (Psalm 73,25-26)

8 Dritter Teil: Herr, nun lässest du deinen Diener SWV 281

Canticum B. Simeonis

INTONATIO: *Herr, nun lässest du deinen Diener*

CORO I [SATTB] *in Frieden fahren wie du
gesagt hast; denn meine Augen haben deinen
Heiland gesehen, welchen du bereitet hast
für allen Völkern, ein Licht zu erleuchten die
Heiden, und zum Preis deines Volks Israel.*

CORO II [SSB]: 'BEATA ANIMA CUM SERAPHINIS'
*Selig sind die Toten, die in dem Herren sterben;
sie ruhen von ihrer Arbeit,
und ihre Werke folgen ihnen nach.
Sie sind in der Hand des Herren,
und keine Qual rühret sie.
Selig sind die Toten, die in dem Herren sterben.*

Canticum B. Simeonis

INTONATION: Lord, now lettest thou thy servant

CORO I (SAT'TB): depart in peace, according
to Thy word. For mine eyes have seen Thy
salvation, which Thou hast prepared before the
face of all people; a light to lighten the Gentiles,
and the glory of Thy people Israel.
(St Luke 2, 29-32)

CORO II [SSB]: 'BEATA ANIMA CUM SERAPHINIS'
Blessed are the dead which die in the Lord
from henceforth; they rest from their labours;
and their works do follow them.
They are in the hand of the Lord,
and there shall no torment touch them.
Blessed are the dead which die in the Lord.
(from Revelations 14,13 and the Wisdom of Solomon 3,1)

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§ The Sixteen Edition

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§ The Sixteen HARRY CHRISTOPHERS

After nearly three decades of world-wide performance and recording, **The Sixteen** is recognised as one of the world's greatest vocal ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance and a diversity of 20th century music is drawn from the passions of conductor and founder, **Harry Christophers**. Over eighty recordings, many prize-winning, reflect The Sixteen's quality in a range of work spanning the music of six hundred years.

The Sixteen has toured throughout Europe, Japan, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre, Sydney Opera House, and Vienna Musikverein; also the BBC Proms, and the festivals of Salzburg, Granada, Lucerne and Istanbul. The vigour and passion of its performance win new fans wherever it performs. At home in the UK, the group promotes A Choral Pilgrimage, a tour of our finest cathedrals bringing music back to the buildings for which it was written.

The choir is enhanced by the existence of its own period instrument orchestra, The Symphony of Harmony and Invention, and through it Harry Christophers brings fresh insights to music including that of Purcell, Monteverdi, JS Bach and Handel. 2004 witnessed the launch of the group's annual Handel in Oxford Festival, a weekend of concerts and events dedicated to the life of this great composer.



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Recording Engineer: Mike Hatch (Floating Earth)
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