The Sixteen – Harry Christophers

Allegri - Miserere
Palestrina: Missa Papae Marcelli, Stabat Mater
Lotti: Crucifixus
"The tone of the choir is superb, the intonation excellent, the acoustic perfect."
THE GRAMOPHONE

à la Gloire de Dieu
Stravinsky: Symphony of Psalms
Poulenc: Sept Répons des Ténèbres
Tippett: Five Negro Spirituals
"...deeply committed and technically brilliant..."
THE GRAMOPHONE

Vivaldi: Gloria in D
Bach: Magnificat in D
Resounding performances of two fine choral works from two masters of the Baroque era.

A Mother's Love
An album of music written in honour of the Virgin Mary.
"Performances throughout show this marvelous choir at their most eloquent, beautifully balanced and blended."
THE GRAMOPHONE

Design: Andrew Giles - agd@aegidius.org.uk
To find out more about The Sixteen, concert tours, and to buy CDs, visit www.theseventeen.com

Elin Manahan Thomas • Roderick Williams
The Sixteen
Academy of St Martin in the Fields
HARRY CHRISTOPHERS
I first had the pleasure of conducting the Academy of St Martin in the Fields in July 2003 at the Barbican Centre in London, and the lasting memory was one of a quite exceptional group of musicians, who played not only with incredible physicality and depth but also with a real love of their art. They were quite simply a joy to make music with.

That basic love of making music is also the raison d'être of The Sixteen, so when the possibility arose to unite these two wonderful ensembles for the Mostly Mozart Festival at the Barbican, the opportunity of making a live recording was not to be missed. There is always something very special about a concert - not only playing or hearing music live, but also seeing the reaction of performers and audience alike to the various emotions one experiences. Of course, it is very difficult to convey this through a recording; we cannot see it first hand, we can only imagine. Suffice it to say that this concert was a truly memorable occasion for all involved. The audience was totally absorbed in the simple sincerity of Mozart's Ave, verum Corpus, and the festive effervescence of Mozart's Vespers. The silence at the end of Fauré's Requiem was so long and peaceful, that one truly felt that every single person in the hall had experienced, in Fauré's own words, "a happy deliverance, an aspiration towards the happiness of the beyond."

I do hope that you, like me, feel that this recording reflects that unique live experience. To experience the full benefit listen to each work in its entirety.

Harry Christophers.
the best seat in the house, what audience members have already taken to their hearts: sublime artistry from The Sixteen; swagger and panache from The Academy of musicians; poetic phrasing, and moments of imaginative invention rarely heard in such choral warhorses as Fauré’s Requiem and Mozart’s Ave, verum corpus. The routine collocation of ‘warhorse’ with either of these works demands analysis. In the case of Harry Christophers and his collaborators, both compositions receive an infusion of fresh lifeblood, free from the taint of performance convention or strained authenticity. It would have been simple to empty these works demands analysis. In the case of Harry Christophers and his collaborators, both compositions receive an infusion of fresh lifeblood, free from the taint of both works demands analysis. In the case of Harry Christophers and his collaborators, both compositions receive an infusion of fresh lifeblood, free from the taint of both works. Consequently, the Sanctus delivers its ‘Hosanna’ punch with respect to the following Pie Jesu, preparing rather than destroying the scene for the sweet tranquility of Elin Manahan Thomas’s radiant solo. Likewise, the Agnus Dei flows out of the soprano’s supplication to ‘Blessed Jesu’, capturing the uncertainty of the movement’s treatment of ‘dona eis requiem’, ‘grant them eternal rest’, at times, expressed as a humble request, at others, delivered with commanding force. Such myriad subtleties of phrasing and expression also serve the cause of Mozart’s Vesperae solennes de Confessore, intensified by the adrenaline and occasion of public performance. In the first movement, for instance, the five successive dynamic marks that etch the words ‘reges, in die irae’ (‘kings, in the day of [His] wrath’) are expertly delivered: most choirs fall at the first of these vocal hurdles, leaving the orchestra to carry off the effect. The apparently staid counterpoint of Laudate pueri, set down by Mozart with sparse contrasts of the loud and soft variety, emerges here as a fascinating musical landscape.

THE MUSIC

Salzburg, Mozart’s birthplace, retained a proud, at times defiant independence from the surrounding Habsburg crown lands for centuries. Prince-Archbishop Paris Lodron’s mighty defensive walls, raised during the Thirty Years War to preserve Salzburg’s neutrality, presented a visible reminder of the city’s otherness, as did the later brutal and near-ruinous expulsion of her Protestant population. Italian Baroque tastes were cultivated in the arts, shaped with distinct local traits; the Jesuits were forbidden to operate within the city, and the university based its curriculum on ancient Benedictine teachings. In short, the Salzburg of Mozart’s day took seriously its status as a principality, part of the Holy Roman Empire but free from direct Habsburg control. It was not free, however, from Vienna, seat of the imperial and royal Habsburg dynasty, which effectively led the way in matters political and cultural. Vienna also influenced Salzburg’s musical scene, especially through the Italianate example and occasional visits of Antonio Caldara, deputy Kapellmeister to the Habsburg court.

The 1772 election of Hieronymous Colloredo as Prince-Archbishop plunged Salzburg and its archdiocese into a series of modernising reforms. The new man, second son of the imperial state vice-chancellor, tackled a floundering economy, imposed Viennese models on the school system, suppressed the tradition of moralising dramas with music of the Benedictines, trimmed the length of Mass, and proscribed such splendid local expressions of faith as the firing of cannons during religious processions. His regime, essentially one of enlightened thinking, has routinely been portrayed by musicologists as tight-fisted and hostile to music. Colloredo’s reforming broom, in fact, swept away much that was reactionary and irrational, the traditions of singing hymns in Latin and substituting instrumental for choral pieces in church services among them. The new man also forced his archiepiscopal composers to be more concise and to the point when writing sacred music.

Tradition and renewal came together in the case of Salzburg Vespers settings, generally conservative in style, short in length and sparing in the number of instruments they conventionally employed. These conditions ideally suited the Colloredo directives on church music. Mozart composed two Vespers for Salzburg use, both of which

...
manage to conform to local customs while preserving certain ‘operatic’ qualities that Colloredo’s regulations permitted elsewhere in music for the Mass. The Vesperae solennes de Confessore, five psalms and the Magnificat presented in Neapolitan fashion as separate, undivided movements of a continuous work, were apparently written in 1780 for a saint’s day. No evidence of a first performance date has survived to determine the saint’s identity, although the music itself would certainly grace the feast of a major figure from the sanctoral calendar.

Mozart here satisfies Archbishop Colloredo’s demands for brevity without sacrificing inventive richness or, in the case of the work’s celebrated Laudate Dominum, lyrical beauty. He also pays court to the requirements of tradition, treating the psalm text, that of Psalm 112, to Laudate pueri, to the soloist’s exquisite final flourish. According to legend, the Emperor Joseph II accused Mozart of writing ‘too many notes’ in his Singspiel, Die Entführung aus dem Serail, a charge that could never stand against the composer’s peerless setting of Ave, verum corpus. He undoubtedly drew on the Salzburg motet tradition of his youth and the legacy of Archbishop Colloredo’s reforms to distil the maximum expressive effect from the simplest of melodic and harmonic materials. The piece dates from the last year of Mozart’s life, a period of testing financial hardship and personal despair, and was completed on 18 June 1791. Mozart had interrupted work on The Magic Flute to visit his wife Constanze who was undertaking choirmaster and a close friend of the Mozarts, asked the composer to provide a short piece for performance on the Sunday following the feast of Corpus Christi. Remarkable for its intensity, Ave, verum corpus reveals Mozart at his most tender and devotional. “It is … eloquent proof of the composer’s profound religious feelings,” wrote Hermann Abert in his monumental survey of Mozart’s life and works. “With the single exception of its extended ending, the work never steps outside the folk-like symmetry of its four-bar structure, while perfectly mirroring the text’s train of thought.”

Until recently the genesis of Fauré’s Messe de Requiem was unclear, obscured in part by the composer’s own hazy recollection of its creation and the assumption of early biographers that it was written at some point between the death of Fauré’s father in July 1885 and that of his mother in December 1887. In March 1910, Fauré wrote to the musicologist and composer Maurice Emmanuel to confirm that his Requiem setting was performed for the first time in 1890. “My Requiem was composed for nothing … for fun, if I may be permitted to say so! […] If my memory serves me right, the deceased of 1890 was a M. Le Soufaché, which is not exactly an ordinary name!” The register of deaths at the Parisian church of La Madeleine, where Fauré served as maître de chapelle of the parish for almost thirty years, shows that the funeral service held for the architect Joseph Le Soufaché on 16 January 1888, involved the participation of a choir and orchestra. A telegram from the composer sent the previous day confirms to the musicologist and composer Maurice Emmanuel to confirm that his Requiem setting was performed for the first time in 1890. “My Requiem was composed for nothing … for fun, if I may be permitted to say so! […] If my memory serves me right, the deceased of 1890 was a M. Le Soufaché, which is not exactly an ordinary name!” The register of deaths at the Parisian church of La Madeleine, where Fauré served as maître de chapelle of the parish for almost thirty years, shows that the funeral service held for the architect Joseph Le Soufaché on 16 January 1888, involved the participation of a choir and orchestra. A telegram from the composer sent the previous day confirms that the earliest version of his Requiem was indeed first performed for the sake of Le Soufaché’s soul.

Fauré worked on the Requiem’s original form from the autumn of 1887 to early
January 1888, setting five sections of the Latin Mass for the Dead. He first composed the Pie Jesu before completing the Introït and Kyrie, In Paradisum, Agnus Dei and Sanctus, scoring what he described as his ‘little Requiem’ for the unusual and highly effective combination of violas, cellos, organ, harp and timpani. In May 1888 he added parts for two trumpets and two horns for another performance at the Madeleine. Although the Offertoire had been sketched in 1887, the ‘Hostias’ setting for solo baritone remained incomplete until the spring of 1889, while the opening and closing choral sections appear to date from 1894. The Libera me, composed for solo voice and organ in 1877, was revised and added to the Requiem in 1891. Fauré’s publishers, Hamelle, were reluctant to issue a potentially popular work in its original, idiosyncratic scoring. The composer eventually responded to their requests for a version of the Requiem for symphony orchestra with additional parts for violins and woodwinds, which was performed in concert on 17 May 1894. The ‘official’ premiere of the revised score was given as part of the Universal Exhibition at the Trocadéro in Paris on 12 July 1900. Hamelle did not publish a symphonic version of the Requiem until the following year, its orchestration recently attributed by the French musicologist Jean-Michel Nectoux either in part or whole to one of Fauré’s pupils, Roger Ducasse.

In 1902 Fauré explained that he had intended to ‘do something different’ with his Requiem. “Perhaps my instinct led me to stray from the established path after all those years accompanying funerals.” The tender, intimate style of expression adopted by the composer for the Pie Jesu and In Paradisum, the heart-felt qualities of the Libera me, and the prevailing lyricism certainly set his work apart from the grand Requiem settings of Berlioz and Verdi, complete with their tumultuous treatments of the Day of Judgment. One critic described Fauré’s Requiem setting as ‘a cradle-song of death’, a view welcomed by the composer, who saw death “as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than a painful experience”. Charles Koechlin later observed that, “We need not regret that [Fauré’s] art could not tackle a detailed and minute picture of a hell which his heart could not desire when, thanks to the overflowing of that heart, the aeterna requies is of such serene gentleness and consoling hope.”

© Andrew Stewart

---

**Soloists**

**SOPRANO**
Elin Manahan Thomas

**ALTO**
Ruth Massey

**BASSE**
Mark Dobell

**BARITONE**
Roderick Williams

---

**The Sixteen**

**SOPRANO**
Ildiko Allen
Emma Brain-Gabbott
Katy Butler
Julie Cooper
Alison Hill
Kirsty Hopkins
Charlotte Mobbs
Amy Moore
Rebecca Outram
Clare Tomlin

**ALTO**
Jan Aitkenhead
Margaret Cameron
David Clegg
Ruth Massey
William Missin
Christopher Royall
Benjamin Turner

---

**academy of st martin in the fields**

**CLARINET**
Nicholas Carpenter
Richard West

**BASSOON**
Graham Sheen
Gavin McNaughton

**HORN**
Timothy Brown
Joanna Hensel
Nicholas Hougham
Alexia Cammiss

**TRUMPET**
William Houghton
Michael Laird

**TROMBONE**
Roger Harvey
Lindsay Shilling
Patrick Jackman

**TIMPANI**
Tristan Fry

**HARP**
Skaila Kanga

**ORGAN**
Huw Williams

* Violin in Fauré Requiem
Ave, verum Corpus

Hail, true body of Christ, born of the virgin Mary; truly suffered, sacrificed on the cross for mankind; whose pierced side flowed with water and blood: be for us a foretaste in the trial of death.

Ave, verum Corpus,
Natum de Maria Virgine;
Vere passum, immolatum
In cruce pro homine;
Cujus latus perforatum
Unda fluxit et sanguine:
Esto nobis praegustatum
In mortis examine.

Vesperae solennes de Confessore

Dixit Dominus (solo quartet, chorus)

The Lord said to my Lord: Sit thou at my right hand: Until I make thy enemies thy footstool.

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

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

Confitebor (solo quartet, chorus)

I will praise thee, O Lord, with my whole heart; in the council of the just: and in the congregation.

Magna opera Domini, exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus: et justitia ejus manet in saeculum saeculi.

Psalm 110

The Lord hath sworn, and he will not repent: Thou art a priest for ever according to the order of Melchisedech. The Lord at thy right hand hath broken kings in the day of his wrath.

He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many. He shall drink of the torrent in the way: therefore shall he lift up the head.

Glory be to the Father, and to the Son and the Holy Spirit. As it was in the beginning is now and ever shall be, world without end. Amen.
Memoriam fecit, mirabilium suorum; misericors et miserator et justus: escam dedit timentibus se.

He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: He hath given food to them that fear him.

Memor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo.

He will be mindful for ever of his covenant: He will shew forth to his people the power of his works.

Ut det illis hereditatem gentium: opera manuum ejus veritas et judicium.

That he may give them the inheritance of the gentiles: the works of his hands are truth and judgment.

Fidelia omnia mandata ejus: confirmata in saeculum saeculi, facta in veritate et aequitate.

All his commandments are faithful: confirmed for ever and ever, made in truth and equity.

Redemptionem misit Dominus populo suo: mandavit in aeternum testamentum suum.

He hath sent redemption to his people: He hath commanded his covenant for ever.

Sanctum et terrible nomen ejus: initium sapientiae timor Domini.

Holy and terrible is his name: the fear of the Lord is the beginning of wisdom.

Intelectus bonus omnibus facientibus eum: laudatio ejus manet in saecula saeculi.

A good understanding to all that do it: his praise continueth for ever and ever.


Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments.

Gloria et divitiae in domo ejus: et justitia ejus manet in saeculum saeculi.

His seed shall be mighty upon earth: the generation of the righteous shall be blessed.

Exortum est in tenebris lumen rectis: misericors, et miserator, et justus.

That he may give them the inheritance of the gentiles: the works of his hands are truth and judgment.

Jucundus homo qui miseretur et commodat: disponet sermones suos in judicio: quia in aeternum non commovebitur.

Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment: because he shall not be moved for ever.

In memoria aeterna erit justus: ab auditione mala non timebit.

The just shall be in everlasting remembrance: he shall not fear the evil tidings.

Paratum cor ejus sperare in Domino, non commovebitur donec despiciat inimicos suos.

His heart is ready to hope in the Lord: his heart is strengthened, he shall not be moved until he look over his enemies.

Dispersit, dedit pauperibus: justitia ejus manet in saeculum saeculi: cornu ejus exaltabitur in gloria.

He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory.

Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit.

The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: the desire of the wicked shall perish.

Psalm 111

Psalm 111

Beatus vir (solo quartet, chorus)

Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments.

His seed shall be mighty upon earth: the generation of the righteous shall be blessed.

Glory and wealth shall be in his house: and his justice remaineth for ever and ever.

To the righteous a light is risen up in darkness: he is merciful, and compassionate and just.

Acceptable is the man that showeth mercy and lendeth: he shall order his words with judgment: because he shall not be moved for ever.

The just shall be in everlasting remembrance: he shall not fear the evil tidings.

His heart is ready to hope in the Lord: his heart is strengthened, he shall not be moved until he look over his enemies.

He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: his horn shall be exalted in glory.

The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: the desire of the wicked shall perish.
Laudate pueri (chorus)


Praise the Lord, ye children: praise ye the name of the Lord. Blessed be the name of the Lord, from henceforth now and for ever. From the rising of the sun unto its going down, praise the name of the Lord. The Lord is high above all nations; and his glory above the heavens. Who is as the Lord our God, who dwelleth on high, and looketh down on heaven and in earth? Raising up the needy from the earth, and the poor out of the dunghill: That he may place him with princes of his people. Who maketh a barren woman to dwell in a house, the joyful mother of children. Glory be to the Father and to the Son and the Holy Spirit. As it was in the beginning is now and ever shall be, world without end. Amen.

Psalm 112

Magnificat (solo quartet, chorus)

Magnificat anima mea Dominum. Et exsultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, O praise the Lord, all ye nations: praise him, all ye people. For his mercy is confirmed upon us: and the truth of the Lord remaineth for ever. Glory be to the Father, and to the Son and the Holy Spirit. As it was in the beginning is now and ever shall be, world without end. Amen.

Psalm 117

Glory be to the Father and to the Son and the Holy Spirit. As it was in the beginning is now and ever shall be, world without end. Amen.

Psalm 113
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Luke 1 vv.46-55

Requiem

Introït et Kyrie (chorus)
Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.
Te decet Hymnus Deus in Sion
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
Ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.

Eternal rest grant them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer,
all flesh shall come to Thee.
Lord, have mercy.
Christ, have mercy.

O Domine, Jesu Christe, Rex gloriae, libera
animas defunctorum de poenis inferni
et de profundo lacu;
libera eas de ore leonis,
ne absorbent eas tartarum
ne cadant in obscurum.
Hostias et preces tibi, Domine, laudis
offerimus;
Tu suscipe pro animabus illis
quarum hodie memoriam facimus;
fac eas, Domine, de morte transire
ad vitam, quam olim Abrahamae promisisti
et semini ejus, Amen.

O Lord, Jesus Christ, King of Glory, deliver the
souls of the departed from the pains of Hell
and from the deep pit;
save them from the mouth of the lion
nor allow the dark lake to swallow them up
nor darkness to enshroud them.

With our prayers, O Lord, we offer a sacrifice
of praise;
do Thou receive it on behalf of those souls
whom we this day commemorate;
grant, O Lord, that they may pass from death
to life, which thou didst promise to Abraham
and his seed, Amen.

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

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

Pie Jesu (soprano solo)
Pie Jesu, Domine, dona eis requiem;
dona eis requiem sempiternam.

Blessed Jesus, O Lord, grant them rest;
grant them eternal rest.
Agnus Dei (chorus)

Agnus Dei, qui tollis peccata mundi, 
donam remissionis ac vitæ
reae meritis, praebentur nobis
aeternam remissionem peccatorum.

Lamb of God, who takest away the sins of
the world, grant them remission. 
Let perpetual light shine on them, O Lord,
together with Thy saints, for Thou art good.
Eternal rest grant them, O Lord,
and let perpetual light shine upon them.

Libera me (baritone solo, chorus)

Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death
in that awful day
when heaven and earth shall be moved, when
Thou shalt come to judge the world by fire.

Trembling, I stand before Thee and I fear the
trial that shall be at hand and the wrath to come.

That day, that day of wrath, of calamity and
misery, a great day and exceeding bitter.

Eternal rest grant them, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord.

In Paradisum (chorus)

In paradisum deducant angeli; in tuo
adventus suscipiant te martyres et
perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

May the angels receive thee in paradise;
at thy coming may the martyrs receive thee
and bring thee into the Holy City Jerusalem.
There may the choir of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest.

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 ninety
recordings reflect The Sixteen’s quality in a
range of work spanning the music of five
hundred years, winning many awards including
a Grand Prix du Disque for Handel’s Messiah,
umerous Schallplattenkritik, the coveted
Gramophone Award for Early Music for the
Eton Choirbook and the prestigious
Classical Brit Award for ‘Renaissance’.
The Sixteen tours throughout Europe,
Japan, Australia and the Americas and
gives regular performances at major
concert halls and festivals worldwide,
including the Barbican Centre, Queen Elizabeth
Hall, Sydney Opera House, and Vienna
Musikverein; also the BBC Proms, and the
festivals of Salzburg, Granada, Lucerne and
Istanbul. The group promotes The Choral
Pilgrimage in some of the UK’s finest cathedrals,
bringing music back to the buildings for which
it was written. The Sixteen are Associate Artists
of London’s Southbank Centre and also well
known as the ‘The Voices of Classic FM’. The
Sixteen’s own CD label CORO now releases most
of the group’s recordings.

www.thesixteen.com
The Academy of St Martin in the Fields was formed in 1958 as a small, conductorless chamber ensemble. Led by Neville Marriner and attracting some of the finest players in London, the orchestra at first concentrated on repertoire from the Baroque era, developing a style of performance that launched the 1960’s Baroque revival. The Academy was so named after the various concert-giving societies or ‘Academies’ that had flourished in 18th century London and the famous church in which it gave its first concert on 13 November 1959.

Only two years later it had secured its first recording contract, with the independent L’Oiseau-Lyre label. This was to be the beginning of a literally record-breaking discography that now boasts well over 500 entries, making the Academy the most recorded chamber orchestra in the world. The Academy is particularly well-known for its Mozart recordings with Sir Neville Marriner including the multi award winning soundtrack to the film Amadeus. Thanks to its huge catalogue and widespread radio coverage, the Academy’s name has become familiar to audiences across the globe.

In addition to its performances with Life President Sir Neville Marriner and Director Kenneth Sillito, the Academy now collaborates with a number of guest directors including Murray Perahia, Joshua Bell, Gil Shaham, Anthony Marwood, Julia Fischer and Julian Rachlin. The orchestra maintains a busy schedule of international touring alongside its concerts and outreach work in the UK and is a regular visitor to concert halls across Europe and the USA.

Unlike most major UK orchestras the Academy receives no direct government subsidy and relies solely on its commercial initiative and donations from trusts, foundations and individual donors for its continued success.

Elin Manahan Thomas

Elin Manahan Thomas is known in her Welsh homeland as the ‘Soprano bach’. It pays affectionate tribute to the ‘little soprano’ while recognising her passion for Bach, one of the towering giants of western classical music. In 2005 she made headline news as the first singer to perform Bach’s seductive aria Alles mit Gott for almost three centuries. Elin’s crystal clear voice, with its blend of tonal beauty and expressive intensity, amounts to the ideal instrument to reconnect modern listeners with music written before the Industrial Revolution.

Elin studied Anglo Saxon, Norse and Celtic at Clare College, Cambridge, graduating with a starred first-class degree. Performing in Clare chapel, undertaking concert tours and recordings quickly ensured that singing for a living became an option. She joined the Monteverdi Choir after a successful audition with Sir John Eliot Gardiner and toured on Gardiner’s Bach Cantata Pilgrimage, performing in venues from Weimar to New York. She soon found herself singing for Harry Christophers’ celebrated choir The Sixteen, Polyphony and the Gabrieli Consort. Her solo career blossomed thereafter with the 2007 Eternal Light album receiving high critical acclaim from the classical media and music fans alike, and reaching number 2 in the classical charts. For further information go to www.elinmanahanthomas.com

www.asmf.org
Mark Dobell tenor

Mark Dobell was a choral scholar of Clare College, Cambridge, where he read Classics. He later studied as a postgraduate at the Royal Academy of Music, under the tuition of Edward Brooks and Iain Ledingham, where he was awarded the Clifton Prize for the best final recital.

Mark has performed as a soloist for many eminent conductors, including Harry Christophers, Sir Roger Norrington, Sir John Eliot Gardiner and Paul McCreesh; he has given concerts in cathedrals and concert halls throughout the UK, Europe and the United States.

In addition to his work as a soloist, Mark has performed both at home and abroad with many leading choirs and consort groups, such as the Monteverdi Choir and the Tallis Scholars; he is also a regular member of The Sixteen. Since March 2003 he has been a member of the prestigious medieval quartet Tenebrae in Spain, and a tour of South Korea and Japan with the Orchestra of the Age of Enlightenment and Mark Padmore, performing J. S. Bach’s St John Passion.

Ruth Massey alto

Ruth Massey graduated with a degree in Law from the University of Cambridge in 1999, where she was a Choral Scholar at Clare College. Now based in London, she is in increasing demand as a talented young soloist. Recent solo performances include Rachmaninov’s Vespers for Stephen Layton’s Holst Singers, her debut at the Royal Festival Hall with the Philharmonia under the direction of András Schiff, and Vivaldi’s Gloria in the Bath International Music Festival with Andrew Manze and the English Concert.

Ruth is a passionate consort singer, and works with several professional groups, including The Gabrieli Consort, Polyphony, Exaudi and the Dunedin Consort.

Operatic roles to date include Giacinta (Mozart La Finta Semplice) and Orindo (Handel Admeto), both for New Chamber Opera, Medoro (Handel Orlando) with Cambridge Handel Opera Group. In 2005 Opera Restor’d performed John Stanley’s Teraminta for the first time in 250 years, in which Ruth took the role of Ardelia.

Forthcoming engagements include Handel’s Dixit Dominus for Paul McCreesh and the Gabrieli Consort in Rome, Duruflé’s Requiem with Tenebrae in Spain, and a tour of South Korea and Japan with the Orchestra of the Age of Enlightenment and Mark Padmore, performing J. S. Bach’s St John Passion.

For further information about recordings on CORO or live performances and tours by The Sixteen call + 44 (0) 20 7488 2629 or email coro@thesixteen.org.uk www.thesixteen.com

For further information about Academy of St Martin in the Fields call + 44 (0) 20 7702 1377 or email info@asmf.org www.asmf.org

© 2007 The Sixteen Productions Ltd.

© 2007 The Sixteen Productions Ltd.