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STREAMS of TEARS
Juan Gutiérrez de Padilla

The Sixteen
HARRY CHRISTOPHERS
The title for this disc of music by Padilla reflects not only the content of the programme, the tears shed for Christ on the cross both in sadness and in hope, but also that period in history known as the Siglo de Oro when the countries of the Iberian peninsular were masters of the great ocean and in the process of discovering and developing new continents. Padilla is symbolic of this age; a native of Spain himself, he emigrated to Mexico. This was a time when the church had money as well as a great appreciation of art in the service of the church.

For Padilla it must have been an unique, exciting yet daunting experience (for those of you have seen the iconic film The Mission, you will understand my adjectives). The new cathedral established in Puebla was to be home to Padilla and it was soon to become a musical establishment of some excellence, even rivalling many in Europe. He had countless singers and instrumentalists at his disposal and his music without doubt reflects the opulence and daring of the New World.

Around the time we recorded this disc, we had the great fortune to do a short tour of Mexico; although we did not visit Puebla Cathedral we did experience performing in similar opulent seventeenth-century churches in Morelia and the Church of San Francisco Javier, which had been part of the Jesuit school at Tepotzotlan, Mexico City. The paintings and sculptures so brilliantly preserved were breathtaking; the abundance of gold gave added splendour to the glories of Padilla’s music.

Harry Christophers.

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**STREAMS of TEARS**

Juan Gutiérrez de Padilla (c.1590 - 1664)

1. **Deus in adiutorium** 2.09
2. **Mirabilia testimonia tua** 8.18
3. **Stabat Mater** 2.54
4. **Transfige, dulcissime Domine** 4.15
5. **Lamentations** 12.41
6. **Tristis est anima mea** 3.12
7. **Versa est in luctum** 3.10

**Missa Ave Regina caelorum**

8. **Kyrie** 2.47
9. **Gloria** 3.57
10. **Credo** 5.55
11. **Sanctus** 1.24
12. **Pater peccavi** 4.46
   soli: Julie Cooper, Ben Davies, Mark Dobell, Eamonn Dougan
13. **Salve Regina** 7.16
14. **Ave Regina caelorum** 3.21

Total playing time 67.25
In 1519 the Spanish adventurer, Hernan Cortés, landed near the site of modern-day Veracruz on the coast of the Gulf of Mexico, leading an expedition from Cuba to explore and secure the interior for Spain, as a prelude to colonisation. With him were just a few hundred men, some horses, several dogs, and one cannon; in front of them pestilential swamps and forests, and a twenty-five million-strong native population. Yet less than three years later, the Aztec capital of Tenochtitlan (soon to become Mexico City), and the Aztec nation, had fallen to him and to Spain. Cortés was appointed governor of this Nueva España (New Spain) in 1522. Hard on his heels came the settlers and the Church (the first Franciscan monks arrived in 1524). A frenzy of building followed, with many new towns laid out in the Spanish style of a central plaza (zócalo) surrounded by a grid of streets, and of course a multitude of churches were built to accommodate the innumerable new converts from the native population. By the beginning of the seventeenth century, the whole country had been fully subjugated. With such rapid progress and growth, church musicians were needed, and must have found employment in the rich new colony an attractive proposition. Among these were Hernando Franco, born near Alcántara, Spain, who emigrated to Guatemala City in 1554, later becoming choirmaster (until his death in 1585) at Mexico City Cathedral; and Juan Gutiérrez de Padilla himself, the composer of the music recorded here. Padilla was born in Spain at Málaga, probably in 1590, and he was trained at the cathedral there by Francisco Vásquez; by 1613 he was maestro de capilla at the cathedral in Jérés de la Frontera and later, for about four years until 1620, he held the same post at Cádiz. When he went to Mexico is not known precisely, but he had become a singer and assistant maestro at Puebla Cathedral by 1622, being promoted to maestro de capilla in 1629, a post he held until his death in 1664. The city of Puebla (de los Angeles), a staging post on the road between the port of Veracruz and Mexico City, was founded in 1531, unusually a completely new foundation, rather than supplanting an existing native settlement. It quickly established itself as the second city of the new colony and by 1539 it had a cathedral. The present cathedral, however, was begun in 1562, finally completed in the mid seventeenth century, dedicated in 1649 by Bishop Palafox, (who was also notable for donating to the city a public library of five thousand volumes in 1646).

Padilla would have found a thriving musical culture in the churches, the repertoire featuring many of the major European composers of note of the time (we find works by Palestrina, Morales, Guerrero, Navarro, Victoria, A. Lobo, Rogier, Ghersem, Vivanco preserved in the Puebla Cathedral music library). Music in New Spain was always modelled on that of Old Spain, and the cathedral music tradition was fully established there by the beginning of the seventeenth century. At the old cathedral, Padilla's predecessors included Pedro Bermúdez (1603 - ca. 1606) and Gaspar Fernández (1606 - 1628), both of them composers. The new cathedral at Puebla was

![Puebla Cathedral](image_url)
particularly impressive, its interior decorated in gold, onyx and marble, belying its dull grey outside, second in magnificence only to that of Mexico City eighty miles to the north. And it was completed by and thrived under Bishop Juan de Palafox y Mendoza, who arrived there in 1640. He was not only wealthy but had an interest in, and an appreciation of, Art in the service of the Church. So it was during his episcopacy that much money was invested in the choir and instrumental players, and in music for them. The choir under Padilla in 1645 included 28 men and 14 boys, some of the men also being players of instruments such as the harp, the organ and the bajón - bringing Puebla Cathedral to the position of richest musical establishment in the Spanish Empire outside Spain itself.

Padilla’s surviving music comprises Masses, Motets, Psalms, Hymns, a Passion, Holy Week music and two sets of Lamentations. He may also have written villancicos, for the church at that time actively encouraged their composition, to be performed at Matins and Vespers on saints’ and major feast days. Many villancico texts (in Spanish, of course) survive from the period, often by the famous Sor Juana Inés de la Cruz, but the music is no longer extant.

Perhaps such occasional, popular pieces were not thought worthy of preservation.

The source for the main bulk of Padilla’s surviving music is a large choirbook preserved in Puebla Cathedral itself. It was copied in 1663 by order of the Cathedral Chapter, who desired that all Padilla’s works be collected and bound together, so great was the esteem in which his music was held during his lifetime. Double-choir music (for eight voices) dominates his output - of course, the layout of Spanish churches at the time, with the choir bisecting the nave, enclosed on three sides and with the singers sitting in two sets of rows opposite each other, favoured cori spezzati and their antiphonal possibilities, and the use of instruments. During Padilla’s time, instrumental participation, often lavish, would have been routine, certainly at the more important Feasts, and some of the wind players would have been expected to sing too at those services during Advent and Lent, when generally only organ and bajón were used. For this recording, organ, harp, theorbo and bajón are used to accompany and for doubling the voice parts.

Notable in Padilla’s output are several pieces for high voices and baritone for Holy Week, and some highly expressive motets for five and six voices, in a confident, but conservative polyphonic style, carrying on that great tradition of native Spanish polyphony of the sixteenth century. The new Italian style does not seem to have attracted Padilla; however, there is a rich harmonic language, replete with chromatic shifts, that links his music firmly to the seventeenth century. An outstanding and obvious feature is the energy and rhythmic drive he generates, notably in the double choir pieces: syncopations, frequent off-beat entries, jumps from major to minor (sometimes overlapping), all combine to keep his music very alive and often positively exciting, full of New World sunshine. In the Church year, there is a time for weeping and a time for rejoicing, and
Padilla shows in his music a subtle and acute sensitivity to the chosen texts, joyful or sad. Lamenting, Padilla demonstrates his versatility in his two sets of Lamentations, as well as in briefer essays, motets such as his setting of Stabat Mater or Versa est in luctum. But often excitement and passion seem ready to burst out at any moment, at least in the double-choir music.

*Deus in adiutorium* with *Gloria patri* ... is one of the introductory versicles and responsories for the various Offices, a brief but telling call to attention. The simple plainsong intonation is the one in common use throughout Spain and its colonies at the time. The lengthy Psalm *Mirabilia testimonia tua* is for the Office of None: it is unusual that such ambitious polyphony should be written for one of the lesser Hours. It shares the music for the Doxology with *Deus in adiutorium*.

A striking contrast with such declamatory double-choir pieces, Padilla’s setting (for four voices) of the opening verses of *Stabat Mater* shows his thorough masterly technical and expressive grasp of the ‘old’ conservative polyphonic style. His creation of atmosphere is remarkable: twenty-five of the opening twenty-seven bars have either notated accidentals, or require their addition. Weeping in sharps and flats, the sequence of dissonant suspensions and resolutions subtly creates the anguish of the Mother of Jesus standing at the Cross.

*Transfige, dulcissime Domine* is a setting of a devotional text from St. Bonaventura’s *Oratio*, of a type which circulated widely in Books of Hours in the late fifteenth century. These texts were, it seems, readily available, in Spain at least, to the general clergy and to the ordinary but literate person: in Spanish libraries there are preserved a significant number of *horae*, not lavishly illustrated, costly exemplars for the wealthy, but cheap and often crudely illustrated volumes. The language of such devotional, penitential prayers is typically extravagant in its subjectivity, with a persistent thread permeating many of them, emphasising direct experience and integration of the senses with the intellect in a personal apprehension of God. With the missionary influence of the Franciscans in New Spain, the writings of St Bonaventura were no doubt popularised there. So it is no surprise to find Padilla composing an expressive motet to these words. Unusual in being written for two sopranos, an alto and a bass, this probably connects (as Bruno Turner has pointed out) with some works of the previous century preserved at Toledo Cathedral, for “three boys and their master” to sing. *Transfige* is harmonically simpler, more consonant than the anguished *Stabat Mater*, as befits a text which prays for the delightful ecstasy of piercing “...the essence and inmost parts of my soul, ... so that my soul may ever languish and melt ... and faint away ... and long to be dissolved and be with Thee.”

Padilla made two settings of verses from the Lamentations of Jeremiah: one (for SSAB) is for Good Friday, and the magisterial Maundy Thursday set (for SSATTB) recorded here. Padilla reduces the scoring at *Ghimel. Migravit ...angustia*, to two sopranos, alto and bass, otherwise he maintains a continuous flow of dense polyphony, producing a rich and colourful sonority.

*Tristis est anima mea* is an extra-liturgical motet (rather than a Responsory) for Passiontide. For two sopranos, alto and bass, and simple in style, it is fully scored throughout, depending much for effect on its dramatic pauses.

*Versa est in luctum* was a favourite text of Spanish composers, set for extra-liturgical use during the obsequies of important dignitaries. There are settings by Peñalosa, Alonso Lobo (for Philip II), Victoria (for Philip II’s sister Maria), Vivanco, and later in 1704, by José de Torres y Martinez Bravo. Written in the ‘old’ polyphonic style of his Spanish forebears, based on voice leading, all the voices come together in
unison briefly, but tellingly, in simple chords at Parce mihi, Domine.

Five Masses by Padilla have come down to us, neatly copied in the 1663 Puebla choirbook: four are for double-choir (Missa Ave Regina, Missa Joseph fili David, Missa Ego flos campi and a Missa sine nomine) and one, a Missa ferialis, is for four voices. The Missa Ave Regina is a parody Mass, based upon Padilla’s motet of the same name, also for eight voices. The Mass opens with the motet’s first motif, though Padilla adds a new counterpoint. Likewise, Sanctus uses the opening passage, but slightly rearranged. Christe eleison imitates the section of the motet at Salve radix, ... (with its feigned triple-time). Proper triple-time music (Super omnes speciosa) is re-used in the Mass at Et ex Patre and in Osanna II. Keen-eared listeners will note other similarities between Mass and motet from time to time, however there is much music which is free-composed, especially in Gloria and Credo. Sanctus is unusually terse, but still rich in incident, running continuously through Pleni, Osanna and Benedictus with a minimum of text repetition, broadening for a more conventionally substantial concluding Osanna II in the usual fast triple time. The Missa Ave Regina lacks Agnus Dei; perhaps none was composed, for of all Padilla’s Mass settings, only Missa Ego flos campi has this section of the Ordinary.

Pater peccavi is a setting of the well-known Gospel parable of the Prodigal Son. Padilla dramatises the story by giving the son’s words to soprano and bass in duet, the father’s to tenor and bass, the full choirs repeating them, commenting on them. In the source the bass line of the duos for the son’s words is only fully texted for the first phrase; and the bass line for the father’s speech is largely untexted. This may mean that the bass part in both sets of duos was only intended as a basso continuo requiring harmonic fleshing-out by instruments - however, the vocal lines are both distinctly vocal in character, so Padilla’s intention for performance remains unclear.

Salve Regina and Ave Regina are two of the great Antiphons in the Church liturgy and Padilla responds to the beauty of their texts with his most inspired invention. Once again one is struck by the composer’s ear for sonority and variety of texture. A feature of these Antiphons texts, especially of Salve Regina, is the frequent occurrence of short phrases of supplication or exclamation, making them ideally suited to the double-choir style of writing. Notably at Ad te suspiramus..., Padilla exploits adventurous and colourful harmonic procedures, the four voices sighing and weeping in vocal lines replete with accidentals, in what has the look of polyphony from the sixteenth century, but whose sound world belongs firmly to the seventeenth.

The text of Ave Regina caelorum, in rhyming, mainly octosyllabic couplets, gives a ready framework for a composer, an opportunity to conjure up characteristic music for each phrase. Here, after the reverential, four-part polyphony of the opening, with the ostinato repetitions of Ave in the topmost voice, the excitement and passion to come are suggested by the dotted rhythms at Ave Domina angelorum; but the acceleration is held in check for the moment by Padilla’s masterly manipulation of harmonic rhythm to suggest triple time at Salve radix, salve porta. The climax has to come, though, bursting out at the joyful rushing scales of Gaude, gaude Virgo. Yet now Padilla introduces a sobering touch of restraint (for there is still much to follow), by setting Super omnes speciosa to a lilting triple time theme, giving the return of the scales and repeated notes of the duple time at Vale, o valde decora more impact. A brief respite for a reverential, pleading first statement for one choir of Et pro nobis Christum exora leads to the climactic fully-scored ending.

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Deus in adiutorium

O God, reach forth to my aid:
O Lord, hasten to help me.
As it was in the beginning, is now and ever shall be, world without end. Amen.

Mirabilia testimonia tua

Wonderful are Thy testimonies, hence my soul studieth them.

Let Thy face shine upon Thy servant, and teach me Thy statutes.

Streams of tears flow from mine eyes, because they do not keep Thy law.
Thou art just, O Lord, and upright is Thy judgement.
In righteousness hast thou ordained Thy testimonies, and in truth exceedingly.
My zeal consumeth me because my enemies are unmindful of Thy words.
Thoroughly fire-tried is Thy word and Thy servant taketh delight therein.
A youth I am and despised, yet Thy judgements I do not forget.
Thy justice is justice eternally, and Thy law is truth.
Trouble and anguish have befallen me, yet are Thy precepts my delight.
Thy testimonies are forever just, give me to understanding that I may live.
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.
Stabat Mater

Stabat Mater dolorosa,
iuxta cracem lacrimosa,
dum pendebat Filius.

Cuius animam, gementem,
contristantem et dolentem,
pertransivit gladius.

The sorrowful Mother
stood by the Cross, tearful,
while her Son hung there.

Through her sorrowful spirit,
afflicted with sadness and grief,
has passed a sword.

Transfige, dulcissime Domine

Transfige, dulcissime Domine Iesu,
medullas et viscera animae meae
suavissimo ac saluberrimo
amoris tui vulnere,
vera serenaque et
apostolica sanctissima caritate,
ut langueat et liquefiat anima mea
solo simper amore et desiderio tui:
te concupiscat
et deficit in atria tua,
cupiat dissolvi et esse tecum.

Pierce, most sweet Lord Jesus,
the essence and inmost parts of my soul,
with the most delightful and healthful
wound of Thy love,
with true, serene and
most holy apostolic loving kindness,
so that my soul may ever languish and melt
with love and desire only for Thee,
that it may yearn for Thee
and faint away for Thy dwelling and
long to be dissolved and to be with Thee.

Lamentations for Maundy Thursday

Incipit Lamentatio Ieremiae
Prophetae.

ALEPH
Quomodo sedet sola civitas
plena populo:
facta est quasi vidua
domina gentium:
Princeps provinciarum
facta est sub tributo.

BETH
Plorans ploravit in nocte,
et lacrimae eius in maxillis eius:
non est qui consoletur eam
ex omnibus caris eius:
omenes amici eius spreverunt eam,
et facti sunt ei inimici.

GHIMEL
Migravit Iudas propter afflictionem
et multitudinem servitutis:
habitavit inter gentes,
nec invenit requiem:
omnes persecutores eius
apprehenderunt eam inter angustias.
Jerusalem,
convertere ad Dominum Deum tuum.

Here beginneth the Lamentation of Jeremiah
the Prophet.

ALEPH
How does the city sit alone
that was full of people.
She has become as a widow,
she that was great among nations:
the princess among the provinces
has become tributary.

BETH
She weeps weeping in the night,
and her tears lie on her cheeks:
there is none to comfort her,
even among all her own flesh.
All her friends have scorned her
and become her enemies.

GHIMEL
Judah has departed because of great torment
and great slavery:
she has dwelt among the heathen
but has not found rest.
All her pursuers
seized her in her perplexity.
Jerusalem,
return to the Lord thy God.
Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy on us.  
Christ have mercy on us.  
Lord have mercy on us.

Gloria

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedictimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

Missa Ave Regina cælorum

Gloria be to God on high.  
And on earth peace  
to men of good will.  
We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
Lord God, heavenly King,  
God the Father almighty.  
O Lord, the only-begotten Son, Jesus Christ.  
Lord God, Lamb of God,  
Son of the Father.  
Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand  
of the Father, have mercy upon us.  
For Thou only art holy,  
Thou only art the Lord,  
Thou only art the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father. Amen.

My soul is sorrowful  
even unto death;  
stay you here and watch with me.  
And going a little further,  
he fell upon his face,  
praying and saying:  
My Father, if it be possible,  
let this cup pass from me.  
Nevertheless do not as I will.

My harp is turned to mourning  
and my music into the voice of weeping.  
Spare me, Lord,  
for my days are nothing.
Credo

Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum, Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui, propter nos homines,
et propter nostram salutem,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram Patris.

I believe in God
the Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary
and was made man.
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sitteth at the right hand of the Father.

Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

And He shall come again with glory
to judge both the quick and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Ghost
the Lord and giver of life,
Who proceedeth from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who spake by the prophets.
And I believe in one holy, Catholic and
Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of
the Lord. Hosanna in the highest.
Father, I have sinned against heaven and in thy sight: I am no more worthy to be called thy son.

But the father said to his servants: I summon ye firstly to prepare a robe and place it upon him; and put a ring on his finger and sandals on his feet; and bring hither the fatted calf and slay it that we may eat and feast thereof. For this my son was dead and is alive again: he was lost and is found.

Salve Regina
Salve, Regina, mater misericordiae:
Vita dulcedo et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes in hac lacrymarum valle.
Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.

Hail, Queen of Heaven:
Hail, Mistress of the Angels.
Hail, sacred stem, from whom light for the world has arisen.
Rejoice most glorious Virgin, beautiful above all others.
Hail and farewell, most gracious one, plead always with Christ for us.

The Sixteen

Soprano
Emma Brain-Gabbott, Katy Butler, Amy Carson, Julie Cooper, Grace Davidson, Sally Dunkley, Alison Hill, Charlotte Mobbs

Alto
David Clegg, William Missin, Christopher Royall, Benjamin Turner

Tenor
Simon Berridge, Mark Dobell, Nicolas Robertson, David Roy

Bass
Ben Davies, Eamonn Dougan, Jimmy Holliday, Timothy Jones

Harp
Frances Kelly

Theorbo
David Miller, Eligio Quinteiro

Organ
Mark Williams

Bajón
Keith McGowan
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 twentieth-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, numerous 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 has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre and Queen Elizabeth Hall in London, Sydney Opera House, and Vienna Musikverein; also at 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.

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