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GUERRERO
Missa de la batalla escoutez

JANEQUIN
La Guerre

The Sixteen
HARRY CHRISTOPHERS
Composers have often wanted to create their own version of someone else’s music: Vaughan Williams on Tallis, Britten on Purcell, Tippett on Corelli - these are just a few examples from recent times, but in the sixteenth century the practice was commonplace, none more so than in the Parody Mass. The Renaissance composers initially wanted to base the Mass on sacred motets, their own or someone else’s. They then began a trend to make use of secular chansons (by the time of Lassus, things were becoming rather out of hand; some of the chansons used were risqué by any standards and more often than not about sex). Bizarrely enough though, the subject of one of the most popular was war, Janequin’s La Guerre. He wrote it to commemorate the battle of Marignan (southeast of Milan) in 1515. It was then, and is still now, one of the most famous chansons of the period, full of vocal effects and invented words, mirroring the sounds of muskets, cannons, drums and trumpets. It ends with the Swiss troops defeated, fleeing and demoralised, while the French strut victorious. Vocal pleasantries are cast aside!

And so, a chanson about war is used as the subject matter for a sacred work - Janequin himself and countless other composers wrote a Mass on its themes. This particular chanson must have been very popular in Spain; not only Guerrero, but also Esquivel, Morales and Victoria all based Masses on it. Guerrero is, however, the most selective about which parts of Janequin’s chanson he uses; in fact, you would at times hardly be aware of any connection. If you listen to the beginning of the Kyrie, you will hear the opening ‘Escoutez’ bars of La Guerre and later, very subtly, it is heard again as the slow moving cantus firmus in the first Agnus Dei. In order to highlight all these motifs, I have gone for a rather eccentric interpretation, full of excessive contrasts in dynamics and tempo; the opening and final sections of the Credo, for example, I have treated in an almost martial way, but then allowed great repose and reverence at the words ‘et incarnatus est’.

On listening to this recording, I am sure you will agree that Guerrero is a quite astounding and varied composer with a wide expressive range. Heralded in the Renaissance as ‘the most extraordinary of his time in the art of music’, he was more famous than Victoria. However, until relatively recently his work was seldom performed. I sincerely hope that this CD will help to redress the balance.
La Guerre (La bataille de Marignan) 6.13

FRANCISCO GUERRERO (1528 – 1599)

Lauda mater ecclesia 3.36
Tota pulchra es, Maria 7.18
Hymn: Vexilla Regis 9.22
Song of Songs: Ego flos campi 3.28
Pange lingua 8.58

Missa de la batalla escoutez (parody mass on Janequin's chanson La Guerre)

Kyrie 4.08
Gloria 6.52
Credo 7.25
Sanctus 2.50
Benedictus 2.32
Agnus Dei 6.36

Total playing time 69.23

FRANCISCO GUERRERO

Missa de la batalla escoutez

In 1501, the earliest known example of printed polyphonic music, Harmonice musices odhecaton, was issued by Ottaviano Petrucci in Venice. He was the first to print polyphony (both sacred and secular) in quantity, rapidly mass-producing two similar volumes, as well as sixteen books of Masses, five books of motets, eleven of frottole and six for lute, by 1509.

Music in these prints naturally gained wider circulation than manuscript copies could ever achieve, and there was clearly both an existing market and rapidly growing demand nurtured by this technological advance. The sixteenth-century development of an international music language, a style initially dominated by the Franco-Flemish composers of the late fifteenth and early sixteenth centuries, was aided by the wide circulation of repertoire. Many composers, once restricted in their ambitions to, at best, provincial fame, were able to acquire an international distribution for their music, and for many there was passionate public interest in their works, and thus great encouragement for them to write more and more for this wider audience.

One such composer was Clément Janequin, born in France in 1485, famous in his lifetime primarily for his numerous chansons (he wrote nearly three hundred of them, the texts often bawdy, Rabelaisean), issued in numerous prints from 1528 on. Among them were favourites such as Le chant des oyseaux, Les cris de Paris, Le caquet des femmes, La chasse, 'smash hits' of the time, and most famously, the riotously graphic La Guerre, which spawned a genre of clichéd imitations for a century and more after Janequin's death in 1558.

La Guerre is for four voices, written in two parts. Although it has no great harmonic or melodic distinction, there is a hypnotic attraction caused by its use (particularly in the 2nda pars) of fast repeated notes, parlando effects, onomatopoeia, vocal “drumming”, lively rhythmic passages, etc., in
imitation of the confused tumult of war, in this case, at the Battle of Marignan of 1515: this was fought between the French under Francis I, and the Milanese and their Swiss mercenaries, the chanson text in celebration: “Victorious is our noble king, Francis”. Not surprisingly, *La Guerre* (as with its illustrious fifteenth-century predecessor, the *L’homme armé* tune) became a much-used source for the thematic material for sacred works. Janequin was the first, with his Mass, which appeared in a 1532 print by Jacques Moderne in Lyon. In Spain the Janequin chanson seems to have been very popular, for Victoria (*Missa pro victoria*), Esquivel, Morales (now lost) and Francisco Guerrero all wrote Masses based on it. While Janequin’s own parody Mass follows almost too closely the various themes and sections of the chanson, Guerrero selects only some of the motives for his *Missa de la batalla escoutez*, which was printed in his *Missarum Liber Secundus* in Rome in 1582. The borrowed themes are recombined again and again, generally by the process of close imitative writing, until they permeate the whole texture. While Victoria, in his nine-voice setting, writes in an extremely vivacious style, with a high proportion of rapid repeated notes, this is much less a feature of the Guerrero work, where virtually none of the chanson’s repeated or short note patterns make an appearance. Only at *Et iterum...* and at *Et unam sanctam catholicam* (=*Et ores si bien ecoutez*) does Guerrero permit the secular atmosphere of the chanson to penetrate the polyphonic texture for any length of time. More characteristic are the numerous permutations of the Janequin *initium* (*Escoutez tous gentils...*), very evident from *Kyrie I* on, and also used as a slow-moving ostinato cantus firmus in *Agnus Dei I*. Triple time is used, not as in the chanson in the middle of sections, but only in two separate movements - *Kyrie II* and *Osanna*, both thematically based on Janequin’s triple-time *Aventuriers, bons compagnons...* Guerrero’s treatment of borrowed material in this Mass, as in others, accords fully with the techniques of the *glosa* and the *diferencia*, in their hey-day at this time in the Spanish world. The Mass, written for five voices, ends with a climactic eight-voice *Agnus Dei II*, a fine demonstration of the composer’s mastery of sonority and lyricism.

Francisco Guerrero was born in Seville in 1528, the year of Francisco de Peñalosa’s death. Peñalosa was the major Spanish composer of his time (he was born in 1470). His fine music comes down to us in only a few manuscripts. Virtually unknown outside Spain until our day, he was of that country and generation too early to take advantage of the new possibilities of printing. His younger compatriot, Cristóbal de Morales, saw much of his music in print, abroad, by his death in 1553, and this helped him to a position of international eminence with Guerrero and Victoria as the three great Spanish composers of the sixteenth century. Yet the fame of Morales and the supremacy of Victoria in modern estimation have overshadowed Guerrero’s great gifts of expression and sublime melodic invention. His works are only now emerging in their true glory, in modern editions, performances, and recordings. Guerrero published two books of Masses, Psalms, Hymns and Canticles for Vespers, more than one hundred motets, music for the Office of the Dead, two Passions, and a collection of religious villancicos in Castilian. More religious and secular pieces, among them Passions, Lamentations and a Massa *L’homme armé*, survive in manuscripts. The extant internationally published collections span the years 1555 to 1597, printed in Seville, Louvain, Paris, Rome and Venice.

The younger brother of Pedro, also a fine musician, his father a painter, Francisco Guerrero became the most influential and respected composer in the Spain of Philip II. Trained by Pedro and learning his art as a chorister at Seville Cathedral, Guerrero was also tutored by Cristóbal de Morales: ‘... always desirous of improving myself, I received instruction from that great and excellent master’ (from the prologue to *El viaje de Hierusalem*, Guerrero’s best selling printed account of his eventful 1588-89 voyage to the Holy Land). From Pacheco (in his *Book of True Portraits*) we
learn that Guerrero possessed a beautiful high tenor voice (‘escogido voz de contra alto’). Had he been a falsettist, as has sometimes been suggested, he would have been described as a tiple. Certainly he was versatile and gifted, playing the organ, vihuela, harp and cornett.

As a young man, Guerrero served some three years as maestro at Jaén Cathedral, being appointed in his eighteenth year, but thereafter he spent his whole career at Seville in the service of that most splendid Spanish ecclesiastical establishment. Seville was at the time Spain’s principal port, haven for the galleons arriving from the new World. Its cathedral, begun in 1402, is the largest in Christendom after (the later) St Paul’s in London and St Peter’s in Rome, and Seville was famous for its lavishly-endowed musical establishment, rivalled only by Toledo, and rituals, especially the Holy Week ceremonies. Guerrero went abroad on a few occasions–to Rome in 1581/2 when he met Victoria; and then to Venice in 1588 on his way to Jerusalem. He met Zarlino at St Mark’s; the great maestro and theorist agreed to proof-read two of Guerrero’s publications, a book of motets and the Canciones y villanescas espirituales, which subsequently appeared in 1589. Guerrero died in 1599 and lies buried close to Penalosa in the chapel of La Virgen de la Antigua in Seville Cathedral.

During Guerrero’s long career at Seville Cathedral, it was customary there for instruments to participate in the performance of liturgical music. A group of five players were continuously employed, playing shawms, cornetts, flutes and sackbuts. They were expected to play Motets and other pieces with or without the singers, or to contribute, as did the organist, to alternatim renditions of verses from Canticles, Psalms or Hymns. However, few churches could rival Seville in the variety and splendour of its music and ceremony. So one certain and frequent mode of performance of Guerrero’s music continued to be by a group of unaccompanied singers.

Guerrero’s twenty-three polyphonic settings of Office Hymns for Vespers are found in their final form in his Liber Vesperarum (Rome, 1584). There are earlier versions surviving in manuscripts in Spain and its colonies: Guerrero revised a number of textual and musical differences when he produced the 1584 print to comply with the post-Tridentine reformed Roman Breviary of 1568. Much neglected in our time, not least because of their intrinsic musical excellence.

Lauda mater ecclesia is one of the large number of mensurally notated metrical hymn tunes used in fifteenth- and sixteenth-century Spain and its colonies. There are slightly different versions of this triple-time tune, such as those more ornate versions used at Toledo, printed in the Intonarium Toletanum of 1515 and the Psalterium...toletane of 1515. Guerrero entitled this hymn ‘Dominica de Passione Hymnus’ in his 1584 print. Prior to the Tridentine reforms which were adopted in Seville in 1575, this hymn was not sung on Good Friday in the procession, which was silent. By 1584, Vexilla Regis was used at Vespers on Passion Sunday, on Palm Sunday, at the procession on the Friday of Holy Week and on feasts of the Holy Cross.

Pange lingua was used in the Corpus Christi processions as well as at Vespers. There is a plainsong
CLÉMENT JANEQUIN- La Guerre (La bataille de Marignan)

Escoutez, tous gentilz Galloys,
la victoire du noble roy Francoys.
Et orrez, si bien escoutez,
Des coups ruez de tous costez.
Phiffres soufflez, frappez tabours,
Tournez, virez, faictes vos tours,
Avanturiers, bons compagnons
Ensemble croizez vos bastons,
Bendez soudain, gentils Gascons,
Nobles, sautez dens les arçons,
La lance au poing hardiz et promptz
Comme lyons!

Haquebutiers, faictes vos sons!
Armes bouclez, frisques mignons,
Donnez dedans! Frappez dedans!
Alarme, alarme.

Soyez hardiz, en joye mis.
Chascun s’asaisonne,
La fleur de lys,
Fleur de hault pris
Y est en personne.

Suivez Francoys,
Le roy Francoys,
Suivez la couronne
Sonnez, trompettes et clarons,
Pour rejoigny les compagnons.
Fan frere le le fan fan fayne
Fa ri ra ri ra

A l’estandart tost avant
Boutez selle gens d’armes à cheval
Frere le le lan fan fan fayne
Bruyey, tonnez bombardes et canons
Tonnez gros Courtaux et failons
Pour secourir les compaignons.
Von pa ti pa toc von von
Ta ri ra ri ra ra reyne
Pon, pon, pon, pon,
la la la . . . poin poin
la ri le reyne
France courage, courage
Donnez des horions
Chipe, chope, torche, lorgne
Pa ti pa toc trique, trac zin zin
Tue! à mort; serre

Courage prenez frapez, tuez.
Gentilz gallans, soyez vaillans
Frapze dessus, ruez dessus
Fers émoluz, chiques dessus, alarme, alarme!

Courage prenez après suyvez, frapez, ruez!
Ils sont confuz, ils sont perduz,
Ils monstrent les talons.

Escampe toute frelore la tintelore
Ils sont defaictz
Victoire au noble roy Francoys
Escampe toute frelore bigot.

version in Liber Usualis, but a swinging triple-time version that has its origins in the fourteenth century was Spain’s most popular hymn tune from the fifteenth right through to the nineteenth centuries, occurring in a multitude of chant books. The Pange lingua tune used here matches the one used by Guerrero in his polyphony. Tantum ergo sacramentum was traditionally regarded in Spain as the most important verse, hence its polyphonic setting by Guerrero to conclude the Hymn.

The Song of Songs was a rich and stimulating source of texts for many composers: originally Hebrew love poetry, its verses were written down maybe three hundred years before the birth of Christ, and have since been read by Jews and Christians alike as religious allegory, despite the eroticism, in the Roman Catholic Liturgy a description of the love between Christ and the Church, Mary and her Son, or the faithful and Mary.

Two contrasting settings by Guerrero are recorded here. In Tota pulchra es, for six voices, who can resist the eloquence of the composer at “veni, coronaberis” or “in uno oculorum tuorum”? Not for nothing was Guerrero known as el cantor de Maria during his lifetime! Ego flos campi, for eight voices, is firmly in a Venetian double-choir declamatory idiom, with a suggestion of madrigalian influence at “Fulcite me florumus, stipaste me malis”.

Acknowledgements
Thanks are due to Bruno Turner, whose knowledge of Spanish plainchant and Hymns is unsurpassed. I have freely adapted and derived from the introductions to his editions of Lauda mater ecclesia, Vexilla regis and Pange lingua for these CD notes.

Tota pulchra es, Ego flos campi and Missa de la batalla are edited by Martyn Imrie.

All these editions are published by Mapa Mundi.

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Wake awake, all you young and gallant men,
Wake to serve him our noble good French King,
And heed the call each loyal son
To right the wrongs that we've been done.
The drum of drums, fifes chill the air,
The trumpets blare as each goes out
to do his share.
Adventure first, good friends of old,
Leap high, young men, be swift, be bold,
And fight as one to break their hold.
Let's hear the roar as blood runs cold.
The bow is taut, the arrows clean,
Well-armed and sure of spine and spleen,
With lance in hand be firm, be mean,
As lions brave and lean,
And thrust and stab and gouge and jab,
We have the might, enjoy the fight.
Each for one another!
The fleur de lys fights tyranny,
there beside your brother.
For France and King, to arms! To arms!
We will serve no other!
Again the trumpets blare, again,
To cheer our fellow fighting men,
All good brave men!

FRANCISCO GUERRERO

**Lauda mater ecclesia**

*Lauda mater ecclesia,
Lauda Christi clementiam
Quae septem purgat vitia
Per septiformem gratiam.*

*Maria, soror Lazari,
Quae tot commissit crimina,
Ab ipsa fauce tartari
Redit ad vitae limina.*

*Post fluxue carnis scandala,
Fit ex lebete phiala,
In vas translatu gloriae
De vase contumeliae.*

*Aegra currit ad medicum,
Vas ferens aromaticum,
Et a morbo multiplici
Verbo curatur medici.*

*Surgentem cum victoria
Iesum videt ad inferis,
Prima meretur gaudia
Quae plus ardebit ceteris.*

*Uni Deo sit gloria
Pro multiformi gratia
Qui culpas et supplicia,
Remittit et dat praemia. Amen*
Thou art all fair, Mary, and there is no spot in thee.
Come from Lebanon, my spouse, come, thou wilt be crowned.
Thou hast ravished my heart, my sister, my spouse,
with one of thine eyes, and with one hair of thy neck.
The banners of the King advance:
the mystery of the Cross shines forth;
He, the creator of all flesh,
flesh himself, was hanged.
He whose side was wounded by the cruel point of the spear
that He might wash away our sins,
gave forth water and blood.
It is fulfilled in David's true song that prophesied,
saying: among the nations God has reigned from a tree.

O tree of light and beauty,
adorned with royal purple,
chosen from stock worthy to touch the sacred limbs.

The blessed tree upon whose branches hung the ransom of the world,
was made the balance for His body, and bore away the spoils of hell.
Hail, O Cross, our only hope.
In this Passiontide increase justice to the pious,
grant forgiveness to sinners.

I am the flower of the field and the lily of the valley.
As the lily among the thorns, so is my love among the daughters.
As the apple tree among the trees of the forest, so is my beloved among the sons.
I sat down under the shadow of him I desire and his fruit was sweet to my taste.
The king hath brought me into his wine cellar and filled me with love.
Stay me with flowers, comfort me with apples, for I am sick of love.
Sing O tongue of the mystery of the glorious Body, and of the precious Blood which, as ransom of the world, the King of all people, fruit of a noble womb, poured forth.

Born for us, given to us from the pure Virgin, and residing in our world, He has sown the seed of the Word; ending His sojourn with a miracle.

In the night of that supreme feast, reclining with His brethren, He has observed the obligations of that lawful meal; now with His own hands He gives Himself to His twelve companions.

The Word in Flesh makes true Bread, His Flesh with a word; wine becomes the Blood of Christ, and if sense is deficient to confirm sincere hearts, faith alone suffices.

Let us venerate the Sacrament with bowed head, and may the ancient rules give way to new rites. May faith supplement the defects of our senses.

To the Father and His Son be praise and jubilation, homage, honour, virtue and all blessings; and to Him who proceeds from both let equal praise be given.

Amen.

Pange lingua

Pange lingua gloriosi
Corporis mysterium,
Sanguinisque pretiosi
Quem in mundi pretium,
Fractus ventris generosi,
Rex effudit gentium.

Nobis datus, nobis natus
Ex intacta Virgine,
Et in mundo conversatus,
Sparso verbi semine;
Sui moras incolatus
Miro clausit ordine.

In supremae nocte coenae,
Recumbens cum fratibus,
Observata lege plene
Cibis in legalibus;
Cibum turbæ duodenæ
Se dat suis manibus.

Verbum caro, panem verum,
Verbo carnem efficit;
Fitque sanguis Christi merum,
Et si sensus deficit
Ad firmandum cor sincerum,
Sola fides sufficit.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Missa de la batalla escoutez
(parody mass on Janequin's chanson La Guerre)

Kyrie

Tantum ergo sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui.
Praestet fides supplementum
Sensuum defectui.
Genitori Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio;
Procedenti ab utroque
Compar sit laudatio.
Amen.

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,  
suscepse 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.

Credo

Credo in unum Deum  
Patrem omnipotentem,  
I believe in God  
the Father almighty,
Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

Harry Christophers is known internationally as founder and conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and the Far East gaining a distinguished reputation for his work in Renaissance, Baroque and twentieth century music. In 2000 he instituted the ‘Choral Pilgrimage’, a national tour of English cathedrals from York to Canterbury in music from the pre-Reformation, as The Sixteen’s contribution to the millennium celebrations. It raised awareness of this historic repertoire so successfully that the Choral Pilgrimage in the UK is now central to The Sixteen’s annual artistic programme.

In 2008 Harry Christophers was appointed Artistic Director of Boston’s Handel and Haydn Society, he is also Principal Guest Conductor of the Granada Symphony Orchestra as well as enjoying a very special partnership with the BBC Philharmonic with whom he won a Diapason d’Or. He is also a regular guest conductor with the Academy of St Martin in the Fields and the Orquestra de la Comunidad de Madrid; he has also conducted the Hallé, the London Symphony Orchestra and the San Francisco Symphony.

Increasingly busy in opera, Harry Christophers has conducted Monteverdi’s Il ritorno d’Ulisse, Gluck’s Orfeo, Mozart’s Die Zauberflöte, Purcell’s King Arthur and Rameau’s Platée for Lisbon Opera. After an acclaimed English National Opera debut with The Coronation of Poppea he has since returned for Gluck’s Orfeo and Handel’s Ariodante, as well as conducting the UK premiere of Messager’s opera Fortunio for Grange Park Opera. He also conducts regularly at Buxton Opera.

Harry Christophers was awarded the Honorary Degree of Doctor of Music from the University of Leicester in 2008.
fter three decades of world-wide performance and recording, The Sixteen is recognised as one of the world’s greatest ensembles. Comprising both choir and period instrument orchestra, the group’s special reputation for performing early English polyphony, masterpieces of the Renaissance, Baroque and early Classical, and a diversity of twentieth century music, all stems from the passions of founder and conductor, Harry Christophers.

The Sixteen tours throughout Europe, Japan, Australia and the Americas and has given regular performances worldwide at the major concert halls and festivals. At home in the UK, The Sixteen are ‘The Voices of Classic FM’ as well as Associate Artists of Southbank Centre, London. The group promotes The Choral Pilgrimage, an annual tour of the UK’s finest cathedrals, bringing music back to the buildings for which it was written.

The Sixteen’s period orchestra has taken part in acclaimed semi-staged performances of Purcell’s Fairy Queen in Tel Aviv and London, a fully-staged production of Purcell’s King Arthur in Lisbon’s Belem Centre, and new productions of Monteverdi’s Il ritorno d’Ulisse at Lisbon Opera House and The Coronation of Poppea at English National Opera.

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Recording Producer: Mark Brown
Recording Engineer: Mike Hatch (Floating Earth)
Recorded at: All Hallows Church, Gospel Oak, London, in March 2008
Cover image: The Battle of Marignan, 14th September 1515, 1836 by Fragonard, Chateau de Versailles / The Bridgeman Art Library
Design: Andrew Giles: agd@aegidius.org.uk
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BASS Ben Davies*, Robert Davies, Eamonn Dougan*, Jimmy Holliday, Stuart Young

* solo octet in Janequin’s La Guerre. French coach: Nicole Tibbells.