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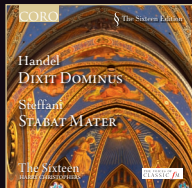
§ The Sixteen Edition

The Fairy Queen Henry Purcell (2 CD set)



COR16005

Based on Shakespeare's *A Midsummer Night's Dream*, *The Fairy Queen* was composed in 1691/2 and remains without doubt one of Purcell's greatest works adding his magic, wit and sensuality to that of the play.



COR16076

The Sixteen adds to its stunning Handel collection with a brand new recording of his *Dixit Dominus* set alongside a little know treasure - Agostino Steffani's *Stabat Mater*.

COMPILATION BY: Robin Tyson - podiummusic.co.uk

RE-MASTERING: Matt Howell (Floating Earth)

COVER IMAGE: *The Concert of Angels* 1534-36, by Gaudenzio Ferrari (1474/80-1546)
detail of fresco in the Sanctuary of Santa Maria delle Grazie, Saronno, Italy
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CORO The Essential Collection

2 CDs

The Sixteen Sounds Sublime

The Sixteen
HARRY CHRISTOPHERS



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COR16073

Sounds Sublime The Sixteen

The Definitive Collection

CD1

1	J. S. Bach	<i>Magnificat anima mea Dominum</i> (from <i>Magnificat in D, BWV 243</i>)	2.55
2	Tomás Luis de Victoria	<i>Ave Maria a 8</i>	4.03
3	W. A. Mozart	<i>Ave verum corpus</i> (K618) *	2.54
4	Domenico Scarlatti	<i>Iste confessor</i> [Soprano soloist: Libby Crabtree]	3.23
5	Thomas Tallis	<i>Spem in alium</i>	9.35
6	Henry Purcell	<i>Man that is born of a woman</i> (from <i>Funeral Sentences, first set</i>)	2.43
7	Henry Purcell	<i>Thou knowest, Lord, the secrets of our hearts</i> (1695)	2.01
8	G. F. Handel	<i>Coronation Anthem: Zadok the Priest</i> (HWV 258)	5.43
9	Johannes Brahms	<i>Wie lieblich sind deine Wohnungen</i> (from <i>Ein Deutsches Requiem</i>) [Piano duet: Gary Cooper & Christopher Glynn]	6.32
10	Antonio Lotti	<i>Crucifixus a 8</i>	3.14
11	John Tavener	<i>A Hymn to the Mother of God</i>	3.18
12	António Teixeira	<i>Te gloriosus Apostolorum</i> (from <i>Te Deum</i>) [Soprano soloist: Lynda Russell]	5.18
13	Leonard Bernstein	<i>Spring Song</i> (from <i>The Lark</i>) [Alto soloist: Nigel Short]	1.54
14	Jean Yves Daniel-Lesur	<i>La voix du bien-aimé</i> (from <i>Le Cantique des Cantiques</i>)	3.49
15	Gabriel Fauré	<i>Pie Jesu</i> (from <i>Requiem</i>) * [Soprano soloist: Elin Manahan Thomas]	3.23
16	Francis Poulenc	<i>Una hora</i> (from <i>Sept Répons des Ténèbres</i>) †	3.27
17	Benjamin Britten	<i>A Hymn of Saint Columba</i>	1.59
18	G. F. Handel	<i>Moses and the children of Israel</i> (from <i>Israel in Egypt, HWV 54</i>)	0.57
19	G. F. Handel	<i>I will sing unto the Lord</i> (from <i>Israel in Egypt, HWV 54</i>) [Soprano soloist: Nicola Jenkin]	2.41
20	J. S. Bach	<i>Quoniam tu solus sanctus</i> (from <i>Mass in B minor, BWV 232</i>) [Bass soloist: Michael George, Horn: Roger Montgomery]	4.30
21	J. S. Bach	<i>Cum Sancto Spiritu</i> (from <i>Mass in B minor, BWV 232</i>)	3.50
		Total Running Time	78.21

CD2

1	G. F. Handel	<i>Arrival of the Queen of Sheba</i> (from <i>Solomon, HWV 67</i>)	3.03
2	W. A. Mozart	<i>Laudate Dominum</i> (from <i>Vesperae solennes de Confessore K339</i>) *	3.59
3	Gregorio Allegri	<i>Miserere Mei</i> [Soloists: Sopranos: Ruth Dean & Sally Dunkley, Alto: Christopher Royall, Bass: Christopher Purves]	12.11
4	Giovanni Pierluigi da Palestrina	<i>Kyrie</i> (from <i>Missa Papae Marcelli</i>)	3.56
5	Juan Gutiérrez de Padilla	<i>Deus in adiutorium meum intende</i>	2.08
6	Tomás Luis de Victoria	<i>O Domine Iesu Christe</i>	3.36
7	John Sheppard	<i>Libera nos</i>	3.22
8	Frank Martin	<i>Agnus Dei</i> (from <i>Mass for Double Choir</i>)	5.41
9	John Tavener	<i>The Lamb</i>	3.35
10	Tomás Luis de Victoria	<i>Funeral motet: Versa est in luctum</i>	4.03
11	Samuel Barber	<i>Agnus Dei</i> [Soprano soloist: Ruth Dean]	8.25
12	Benjamin Britten	<i>Advance Democracy</i>	3.17
13	G. F. Handel	<i>Hallelujah</i> (from <i>Messiah HWV 56</i>)	3.52
14	J. S. Bach	<i>Chorus - Herz und Mund und Tat und Leben</i> (from <i>Cantata BWV 147</i>)	2.42
15	Antonio Vivaldi	<i>Gloria in excelsis Deo</i> (from <i>Gloria in D</i>)	2.26
16	J. S. Bach	<i>Cantata 50: Nun ist das Heil und die Kraft</i> (BWV 50)	3.43
17	G. F. Handel	<i>Let the bright seraphim</i> (from <i>Samson HWV 57</i>) (Air & Chorus) [Soprano soloist: Lynne Dawson, Trumpet: Crispian Steele-Perkins]	6.29
		Total Running Time	76.43

* with the Academy of St Martin in the Fields

† with the BBC Philharmonic

Sounds Sublime

When The Sixteen made its London debut in May 1979, I never thought that thirty years later we would have a discography of nigh on a hundred titles with over half of these on our own label CORO. Recording has been, and still is, a very important part of our *raison d'être*. It never gets any easier, but thankfully the actual process has been a joy, largely due to the convivial yet expert manner of Mark Brown, our producer, and Mike Hatch, our engineer, both of whom have been with us for many years.

We have recorded in many venues, from the warm and almost perfect sound of the Maltings in Snape to the very different acoustics of London churches - All Hallows Gospel Oak, St Silas in Chalk Farm, St Michael's Highgate, St Jude-on-the-Hill in Hampstead Garden Suburb, St Paul's Deptford, St Giles Cripplegate, All Saints Tooting and St Augustine's Kilburn. All were chosen specifically for the sound we wanted to create with the appropriate repertoire. Occasionally we have been blessed with relatively quiet days but many times we have had to cope with the perennial

problem of planes circling as a result of airport congestion (probably the single most annoying interference), traffic noise, school break-times, road-works, tree felling and even, on one bizarre occasion, the local council's demonstration of the wheelie bin! However, Mark and Mike are always there to keep us calm and focussed.

When it was suggested that we should compile this album from our extensive discography, I began to jot down numerous things but found myself listing far too many of my favourites and indeed not being at all objective. So it was decided that I should hand the task over to someone who would be objective; that person was Robin Tyson, known to many of you, no doubt, as one of The King's Singers. Robin listened to every track on every disc and I must say that I am thrilled with the selection he has made; it demonstrates what an incredibly versatile ensemble The Sixteen is. So many areas of music are visited yet all benefit from the varied approach to everything we do. This is a real tribute to everyone who has been a part of The Sixteen.

Harry
Christophers

Sounds Sublime

Among the big ideas of theoretical physics, not to mention countless sci-fi plots, time travel is guaranteed to seize the imagination. Who wouldn't want to turn back the clock and discover how our ancestors lived, to witness history's making or experience the ritual drama of a date in the calendar of epoch defining events? In lieu of a time machine, The Sixteen and Harry Christophers have the means to transport you to glorious soundworlds past. *Sounds Sublime* reaches back to the heartlands of western religious music, its programme complete with memorable detours into sacred works written for the secular concert hall. This enriching retrospective sets its compass towards the twin peaks of divine contemplation and spiritual sustenance.

Many of the pieces gathered together on these discs were written to accompany occasions long since buried in dusty textbooks or crushed beneath the weight of obscure historical facts. Their sounds are indeed sublime. They are informed here by The Sixteen's deep knowledge of

how music might have been performed in Handel's London, Vivaldi's Venice or other great centres of musical production and display. An equally profound collective experience and shared artistry, developed over the last thirty years, can be heard in all its diverse glory in the pieces assembled from The Sixteen's abundant catalogue of recordings. *Sounds Sublime* includes beautiful miniatures of sacred music, sumptuous settings of devotional texts, and songs of sorrow and praise.

If our proposed itinerary of musical time travel sounds far-fetched or hopelessly romantic, then turn an ear to Purcell's settings of the *Funeral Sentences* from The Book of Common Prayer. ***Man that is born of a woman*** and ***Thou knowest, Lord, the secrets of our hearts*** were written for the funeral service of Queen Mary, held in Westminster Abbey in March 1695. The monarch's popular appeal attracted thousands onto the streets around Whitehall for the occasion, just as the funeral of Diana, Princess of Wales almost four centuries later brought central London to a standstill. *Thou knowest, Lord*, originally 'accompanied with flat mournful trumpets', also graced Purcell's burial service and

played an affective part in the music heard at Princess Diana's funeral.

Handel's *Zadok the Priest* was created for another royal Westminster Abbey occasion, one of four works written by the composer for the coronation of King George II and his consort Queen Caroline in October 1727. According to contemporary reports, the service was both majestic and glamorous. Recalling events from the distance of the next coronation in 1761, the composer William Boyce referred to the ceremony as the scene of the 'first Grand Musical Performance'. Handel's Coronation Anthems, settings of texts drawn from the ancient order of service used since medieval times, reinforced the German-born composer's value as a composer of music for the British state. They also secured an abiding place in the cultural inheritance of his second homeland. The dramatic unfolding of *Zadok the Priest*, perfectly paced in The Sixteen's performance, matches the blend of solemnity and rejoicing associated in the coronation service with the King's anointing.

Four years before Handel's big royal date, his exact contemporary Johann Sebastian Bach landed the prestigious job of Cantor

at Leipzig's St Thomas School. To mark his first Leipzig Christmas, Bach created several new works, among them a rich and suitably festive setting of the Latin *Magnificat* for performance on Christmas Day. In 1733 the composer revised his *Magnificat* and presented the modified version following a five-month mourning period for the Elector Friedrich August I of Saxony. The work's dance-like opening movement, complete with trumpets and drums, magnifies its celebratory spirit. Bach's consummate mastery of counterpoint, the sounding together of independent voices and instruments, registers loud and clear throughout the composition.

During Bach's early years in Leipzig, he devoted almost superhuman effort and inventive powers to the composition of sacred cantatas for performance during Sunday morning services in the city. His surviving output of around two hundred cantatas includes new works and earlier pieces revised to suit the spiritual needs of Leipzig congregations. The uplifting cantata *Herz und Mund und Tat und Leben* BWV 147 ('Heart and mouth, deeds and life') was completed within the first few weeks of Bach's arrival in Leipzig, partly refashioned

from music composed during his time as a musician in service to the dukes of Weimar to accommodate a text appropriate to the Feast of the Visitation (2 July 1723). Anglo-Saxon audiences have come to know the work's lilting final chorale, *Jesus bleibet meine Freunde*, by its familiar translated title 'Jesus, joy of man's desiring'. Bach's simple four-part choral treatment of a much earlier Lutheran hymn emerges from an intricate web of instrumental counterpoint, the outline of which mirrors notes from the hymn tune's opening phrases.

Scholars remain divided over basic questions concerning the origin and use of *Nun ist das Heil und die Kraft* BWV 50 ('Now is the salvation and the power'), which survives only as a single movement. Some have even questioned its attribution to Bach, although not one has suggested a plausible alternative author. It is clear from the work's effective use of two choirs of four parts each and the breathtaking complexity of its fugal writing that its composer almost certainly conceived the piece for a grand occasion.

Breathtaking counterpoint also carries the argument in the captivating *Cum Sancto Spiritu* fugue from his mighty *Mass in B minor*, one of the greatest works in the

history of western classical music. God's praise takes pride of place in Bach's setting of *Quoniam tu solus sanctus* ('For thou only art holy'), elevated by the bass soloist and an extraordinarily potent virtuoso instrumental mix of hunting horn, two bassoons and continuo. The bass voice, as so often in music of the period, is used to represent the majesty of Christ.

It appears that Bach's Mass was never performed complete during the composer's lifetime. We know exactly where and when Handel's *Messiah* entered the world. The piece was written for Dublin's New Music Hall and attracted a capacity crowd to its first performance, a charity fundraiser, on 13 April 1742. London audiences took Handel's oratorio to heart when it became established as the ideal work to raise funds for Thomas Coram's Foundling Hospital, an institution for the 'education and maintenance of exposed and deserted young children'. The *Hallelujah* chorus, with words drawn from the Book of Revelation, brings the work's central exposition of Christ's passion to its close in a blaze of choral glory.

Israel in Egypt was written for the King's Theatre in London's Haymarket

in 1739. Its dramatic set-piece choruses proved enduringly popular with the massed ranks of Victorian choral societies. The Sixteen's performance of *I will sing unto the Lord* unleashes the full force of Handel's thrilling fugal description of the Israelites' delivery from the Egyptian army. The Old Testament stories of Solomon and Samson serve as source material respectively for Handel's eponymous oratorios, from which the suitably regal instrumental Sinfonia, universally known as *Arrival of the Queen of Sheba*, and the aria and chorus *Let the bright seraphim* are undisputed hits.

Sounds Sublime spans five centuries of creativity, from the time of Tallis and Palestrina to pieces written by John Tavener within The Sixteen's lifespan. The earliest compositions presented here date from the sixteenth century, an age marked in the west by the shock of religious reform and counter-reform. Battles for the hearts and minds of Christian souls were fought across Europe and in the Catholic outposts of the New World. Music played its part in the struggle between the established order of Roman Catholicism and the new ideologies of Protestantism.

The Church of Rome's musical mission benefited greatly from the work of the Spaniard Tomás Luis de Victoria and his Italian colleague Giovanni Pierluigi da Palestrina, who both lived and worked in the Eternal City. The austere dignity of Victoria's *Versa est in luctum*, written to adorn the burial mass, and the timeless reverence of Palestrina's *Missa Papae Marcelli*, from which we hear the *Kyrie*, served as models of expressive and textual clarity that other Catholic composers followed for generations. Juan Gutiérrez de Padilla, born in the Spanish city of Málaga around 1590, was trained in the style of sacred choral music developed and exemplified by Palestrina. An ordained priest, Padilla became chapel master at Cádiz Cathedral in 1616 and crossed the Atlantic a few years later to hold the same post at Puebla Cathedral in Mexico, then part of the viceroyalty of New Spain. Padilla's imposing setting for eight voices of *Deus in adiutorium meum intende* is preserved in a magnificent volume of works copied for use by the Puebla Cathedral choir. Its original performance was almost certainly backed by instruments created in the workshop Padilla established in

company with local black craftsmen.

Gregorio Allegri certainly found inspiration in the work of Palestrina's generation. The Roman composer's modern fame rests on the success of one piece, a matchless *Miserere* conceived for the papal choir and reserved for many years to be sung exclusively by its members during Holy Week. In this performance, The Sixteen presents a coruscatingly beautiful version of the work first published by Dr Charles Burney in the 1770s. The emotional distance and harmonic purity of Allegri's greatest hit contrast sharply with the grief-laden chromaticism of Antonio Lotti's *Crucifixus* for eight voices, probably written for the Saxon court in Dresden in the early 1700s. Within its three-and-a-half-minute span, Lotti conveys Christ's suffering on the cross in music of heartbreaking intensity.

Thomas Tallis wrote for the old and new churches established under four English monarchs: he created sublime Latin music for Henry VIII and his aggressively Catholic daughter Mary Tudor, while trimming his professional sails to help build a repertoire of compositions for the Anglican Church under Edward VI and Elizabeth I. Tallis's

celebrated forty-part *Spem in alium* dates from Elizabeth's reign. One theory suggests that this wondrous composition was written to mark the Queen's fortieth birthday in 1573, although recent research favours that it was commissioned by Thomas Howard, the music-loving fourth Duke of Norfolk, to serve as an English artist's reply to another showpiece for forty independent voices by the Italian Alessandro Striggio. Tallis upheld national pride by creating a monumental composition in which eight choirs of five voices build a complex architecture of polyphony above a simple underlying chordal structure. Tallis's younger contemporary John Sheppard wrote most of his surviving works for Mary Tudor's Chapel Royal. His exquisite antiphon *Libera nos* for seven voices, weaves its hypnotic prayer for salvation around the notes of an ancient plainchant melody.

Composers frequently blurred boundaries between religious ritual and operatic drama during the eighteenth century, usually to the delight of fashionable worshippers and the weary indignation of ecclesiastical authorities. António Teixeira's career brought him close to church and

stage. The Portuguese musician wrote works for Lisbon Cathedral and operas for the city's Teatro do Bairro Alto, where they were performed by almost life-size puppets! His richly endowed *Te Deum*, for twenty voices and orchestra, was first performed in the church of St Roque on New Year's Eve 1731. The *Te gloriosus* movement proudly echoes the style of contemporary Roman church music in its initial chorus before raising the curtain on a soprano solo that might have come direct from the Italian opera house. The piece flows seamlessly in this recording into Leonard Bernstein's *Spring Song*, written as a sequence of incidental choruses and other music for Lillian Hellman's 1955 Broadway adaptation of Jean Anouilh's play *The Lark*, an imaginative interpretation of the trial, condemnation, and execution of Joan of Arc. Old and new coalesce in Bernstein's work, which blends traces of Gregorian chant with a Latin American-style round dance.

As the sixth of ten children, the prodigiously talented Domenico Scarlatti followed in the professional footsteps of his composer father. The young musician joined the service of the exiled former

queen of Poland and, in 1714, became chapel master of the Cappella Giulia at St Peter's Basilica in Rome. His beguiling setting of the ancient hymn to St Martin of Tours, *Iste confessor*, was written during his time at the Cappella Giulia. The composition's folk-like simplicity strengthens its power as a work of musical prayer. While Scarlatti was building his reputation in Rome, Antonio Vivaldi had already made his name in Venice, not least as a rather wayward priest and for his notorious vanity. In the eighteenth century's early years, the red-haired composer and violin wizard worked for the Ospedale della Pietà, a Venetian girls' orphanage. His *Gloria*, driven in its opening movement by ebullient energy and dash, was created to demonstrate the highly developed musical skills of the Pietà's wards.

According to legend, Emperor Joseph II criticised Mozart for writing 'too many notes' in one of his operas. The imperial verdict could never be attached to the composer's perfectly formed setting of *Ave verum corpus*. The work dates from the last year of Mozart's life, a period of testing financial hardship and personal setbacks. In June 1791 Mozart interrupted work on

The Magic Flute to visit his wife, who was receiving treatment at the sulphuric spa baths in Baden, near Vienna. Apparently Anton Stoll, the Baden choirmaster and a close friend of the Mozarts, asked the composer to provide a short work for performance on the Sunday following the feast of Corpus Christi. Remarkable for its intensely concentrated mood of reflection, *Ave verum corpus* reveals Mozart at his most tender and devout. *Laudate Dominum*, another miniature masterpiece, comes from Mozart's *Vesperae solennes de Confessore*, probably written in 1780 for performance in Salzburg. Despite its sacred text and reflective passages for choir, the solo soprano's music could easily have been invented with the opera house in mind.

Death and its contemplation occupied Johannes Brahms and Gabriel Fauré in their notably individual approaches to the Requiem. Brahms, agnostic and humanist in his outlook, turned to Martin Luther's Bible rather than the words of the venerable Latin Mass for the Dead for his *A German Requiem*. *Wie lieblich sind deine Wohnungen* ('How lovely is thy dwelling place') contrasts the wistful opening words of Psalm 88 with an uplifting statement of

eternal praise, 'die loben dich immerdar'. Fauré's *Requiem*, unlike many grander nineteenth-century settings, is concerned with personal grief and divine mercy. "Just as Mozart's is the only *Ave verum corpus*," observed the composer Camille Saint-Saëns, Fauré's "is the only *Pie Jesu*." The setting for solo soprano with an accompaniment of organ, strings and harp humbly asks 'kind Lord Jesus' to grant eternal rest to the souls of the departed.

Sounds Sublime periodically moves back to the future to encounter twentieth-century sacred masterpieces. The austere beauty of Frank Martin's *Agnus Dei*, from his *Mass for Double Choir* of 1926, and the nostalgic, folk-like simplicity of *La voix du bien-aimé* from Daniel-Lesur's 1953 setting of *The Song of Songs* bear witness to the legion of modern composers inspired by past sounds. The musical concerns of ultra-modernism are certainly far removed from Samuel Barber's *Agnus Dei*, arguably the finest choral transcription of an instrumental work ever made. Economy of means and beauty of sound lie at the heart of Barber's composition. The work began life as part of his String Quartet, which, in its arrangement for string orchestra, proved

an intense musical complement to Oliver Stone's harrowing anti-war film, *Platoon*. The emotional ebb and flow of the original score ideally matches the mood of the Latin prayer: 'Lamb of God, who takest away the sins of the world, have mercy on us.'

Benjamin Britten's *A Hymn of St Columba* blends the words of a sixth-century Gaelic missionary with music by turns exultant and intimate. Another hymn, this time addressed to the Virgin Mary, connects the universal with the particular in the life of John Tavener. *A Hymn to the Mother of God*, written for Winchester Cathedral Choir in 1985, stands as the composer's heartfelt response to the death of his mother; it also invokes the mystical power of words drawn from the Orthodox Liturgy of St Basil. Tavener's finely etched setting of William Blake's poem *The Lamb* was conceived for his young nephew in 1982. "It was composed from seven notes in an afternoon," Tavener recalls. "Blake's child-like vision perhaps explains *The Lamb*'s great popularity in a world that is starved of this precious and sacred dimension in almost every aspect of life."

Politics, buried beneath the sacred surface of several pieces on this album, takes centre

stage in Britten's *Advance Democracy* of 1937. The composer turned alchemist to convert a leaden poem by the English writer and communist activist Randall Swingler into a bold choral rallying call against the rising tide of European fascism. Britten's friend and colleague Francis Poulenc, meanwhile, had been moved to rediscover his Catholic faith in the summer of 1936 following the accidental death of a musician friend and a visit to the shrine of the so-called Black Virgin at Rocamadour. Poulenc's *Una hora non potuistis vigilare mecum* ('Could you not watch one hour with me') is the first of his *Sept Répons des Ténèbres*, an exquisitely crafted setting of words from the Latin Holy Week service of Tenebrae. The piece, first performed in April 1963, was originally commissioned by the New York Philharmonic to mark its opening season at Lincoln Center for the Performing Arts. It proved to be both Poulenc's last sacred work and final choral composition. Shortly after completing the opening movement, he wrote that the piece was "more Mantegna than Zurbaran", vivid and emotionally direct rather than sentimental in character.

© Andrew Stewart 2009

Sounds Sublime

Sounds Sublime tracks are taken from these recordings by The Sixteen available on CORO:

CD1

- | | | |
|----|--------------|---|
| 1 | COR16042 | Vivaldi - <i>Gloria in D major</i>
Bach - <i>Magnificat in D major</i> |
| 2 | COR16035 | <i>Devotion to Our Lady</i> |
| 3 | COR16057 | <i>Fauré - Requiem</i> |
| 4 | COR16003 | <i>Iste Confessor</i> |
| 5 | CORSACD16016 | <i>Spem in Alium</i> |
| 6 | COR16024 | <i>Love's Goddess Sure Was Blind</i> |
| 7 | COR16024 | <i>Love's Goddess Sure Was Blind</i> |
| 8 | COR16066 | <i>Handel - Coronation Anthems</i> |
| 9 | COR16050 | <i>Ein Deutsches Requiem</i> |
| 10 | COR16014 | <i>Allegri - Miserere</i> |
| 11 | COR16015 | <i>Ikon of Light</i> |
| 12 | COR16009 | <i>Teixeira - Te Deum</i> |
| 13 | COR16031 | <i>Barber - Agnus Dei</i> |
| 14 | COR16023 | <i>La Jeune France</i> |
| 15 | COR16057 | <i>Fauré - Requiem</i> |
| 16 | COR16013 | <i>à la Gloire de Dieu</i> |
| 17 | COR16006 | <i>Blest Cecilia</i> |
| 18 | COR16011 | <i>Handel - Israel in Egypt</i> |
| 19 | COR16011 | <i>Handel - Israel in Egypt</i> |
| 20 | COR16044 | <i>Bach - Mass in B minor</i> |
| 21 | COR16044 | <i>Bach - Mass in B minor</i> |

CD2

- | | | |
|----|--------------|---|
| 1 | COR16066 | <i>Handel - Coronation Anthems</i> |
| 2 | COR16057 | <i>Fauré - Requiem</i> |
| 3 | COR16014 | <i>Allegri - Miserere</i> |
| 4 | COR16014 | <i>Allegri - Miserere</i> |
| 5 | COR16059 | <i>Streams of Tears</i> |
| 6 | COR16001 | <i>The Flowering of Genius</i> |
| 7 | COR16037 | <i>Philip & Mary</i> |
| 8 | COR16029 | <i>Frank Martin</i> |
| 9 | COR16015 | <i>Ikon of Light</i> |
| 10 | CORSACD16033 | <i>Victoria - Requiem 1605</i> |
| 11 | COR16031 | <i>Barber - Agnus Dei</i> |
| 12 | COR16038 | <i>Fen & Meadow</i> |
| 13 | COR16062 | <i>Handel - Messiah</i> |
| 14 | COR16039 | <i>Bach - Cantatas 34, 50 & 147</i> |
| 15 | COR16042 | <i>Vivaldi - Gloria in D major</i>
<i>Bach - Magnificat in D major</i> |
| 16 | COR16039 | <i>Bach - Cantatas 34, 50 & 147</i> |
| 17 | COR16008 | <i>Handel - Samson</i> |

For more information visit
www.thesixteen.com

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 a regular guest conductor with the Academy of St Martin in the Fields and the Orquestra de la Comunidad de Madrid and he has 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 conducts regularly at Buxton Opera.

Harry Christophers was awarded the Honorary Degree of Doctor of Music from the University of Leicester in 2008.



§ The Sixteen

HARRY CHRISTOPHERS

After 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 conductor and founder, 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 also 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 instrument 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.

Over one hundred recordings reflect The Sixteen's quality in a range of work spanning the music of five hundred years, winning many awards. In 2008, The Sixteen featured in the highly successful BBC Four television series, *Sacred Music*, presented by Simon Russell Beale.