Padre Pio: Prayer
A remarkable disc featuring commissions by the Genesis Foundation from James MacMillan, Roxanna Panufnik and Will Todd.

Barber: Agnus Dei
An American Collection
Barber, Bernstein, Copland, Fine, Reich, del Tredici
“The Sixteen are, as usual, in excellent form here. Recording and remastering are topnotch.”
AMERICAN RECORD GUIDE

Hail, Mother of the Redeemer
Sumptuous music in celebration of the Virgin Mary from Spain’s greatest Renaissance composer - Tomás Luis de Victoria.

Fauré: Requiem
Mozart: Vespers
Elin Manahan Thomas
Roderick Williams
Harry Christophers
The Sixteen
Academy of St Martin in the Fields
“…the sense of an ecstatic movement towards Paradise is tangible.”
THE TIMES

To find out more about The Sixteen, concert tours, and to buy CDs visit
www.thesixteen.com
Those of you who follow The Sixteen both in concert and through our recordings will know of our passion for championing Iberian music of the Renaissance. With this disc we have been able to take that passion in another direction and focus on two prominent and very special saints from that Golden Age of Spanish culture: St. Teresa of Ávila and St. John of the Cross.

Once again it is John Studzinski, through his inspirational Genesis Foundation, who has been the architect of this project. His total belief in the profound writings of these two remarkable saints has resulted in three contrasting composers, Ruth Byrchmore, Tarik O’Regan and Roderick Williams, setting to music St. Teresa’s prayer *Nada te turbe* (Let nothing trouble you) and St. John of the Cross’s poem *En una noche oscura* (One Dark Night). They have all rewarded us with very individual and highly personal insights into these texts.

Their brief was to present atmospheric and mystical works that will enhance the church music repertoire both for the divine service as well as the concert repertoire. What a wonderful thing it has been for us to realise that brief and indeed go some way to implement Pope Benedict XVI’s wish to reform music in the Catholic church worldwide. He said at his inauguration in 2005: “…sacred polyphony constitutes a heritage that should be preserved with care, kept alive and made better known, for the benefit not only of the scholars and specialists but of the ecclesiastical community as a whole. An authentic updating of sacred music can take place only in the lineage of the great tradition of the past, of Gregorian chant and sacred polyphony.”

I sincerely hope that with this recording we can live up to John Studzinski’s passion for new music and bring this heartfelt and quite beautiful sacred music to a much wider audience.

*O Guiding Night*
Just as The Sixteen’s disc, *Padre Pio: Prayer* (COR16071), also supported by the Genesis Foundation, featured new choral music from three contemporary composers to celebrate Padre Pio of Pietrelcina, canonised in 2002 by Pope John Paul II, so this recording honours two of the Roman Catholic church’s most hallowed and influential figures hailing from the Golden Age of Spanish literature: St. Teresa of Ávila and St. John of the Cross.

As founding figures of a new Carmelite order, St. Teresa’s and St. John of the Cross’s lives were closely interwoven; so were their personal experiences. Both wrote with visionary passion of the soul’s deep yearning to be united with God, and of the rapture and ecstasy of that union. Both of their writings, including poetry, are seen as the summit of mystical literature: a match, in words, for the glorious music of their contemporary, the great Spanish composer Tomás Luis de Victoria, music which Harry Christophers and The Sixteen have championed for years and continue to do so.

St. Teresa was born near the Spanish city of Ávila in 1515. Having espoused the Carmelite order, she soon found herself assailed by overwhelming and traumatic experiences of religious ecstasy. She claimed that Christ had appeared to her; and that a winged angel had pierced her heart with a golden spear.

To pursue her ideals of quiet contemplation and self-denial, Teresa set out to found a new order of Carmelites, dedicated to a simple, austere and meditative life, unshackled by worldly goods. “Contemplative prayer,” she declared, “is nothing other than a close sharing between friends: taking time to be alone with Him who we know loves us.” She opened convents in many major Spanish cities; and encountering a young monk, the future St. John of the Cross...
Cross, engaged his help in founding new monasteries. The new order was dubbed the ‘Discalced (‘shoeless’) Carmelites’, since its members favoured the wearing of sandals.

St. Teresa, like St. John, was subject to savage opposition and persecution; but she courageously continued her pioneering work till her death in 1582. Like Mother Teresa in our own day, she was canonised very soon, in 1622. Her writings and many letters are models of Spanish prose; while the passion and erotic intensity of her visions is vividly reflected in Bernini's sculpture *The Ecstasy of Saint Teresa*, in Rome.

St. Teresa of Ávila is particularly revered by John Studzinski, founder of the Genesis Foundation and instigator of this musical project, who speaks of ‘St. Teresa’s formidable character, her extraordinary courage and tenacity. She challenged the establishment old guard, by defending the role of women, by furthering the cause of education and vigorously championing the poor and marginalised in society’.

The famous Prayer of St. Teresa, beginning ‘Let nothing trouble you’ (*Nada te turbe*), is known as ‘St. Teresa’s Bookmark’, because it was discovered after her death on a prayer card inside her Breviary, or liturgical handbook.

John Studzinski still recites St. Teresa’s short prayer every day: ‘It’s so simple, yet profound: it addresses the whole question of achieving a deep-seated peace: of sorting out one’s inner balance, one’s energies and priorities, with God as the anchor of all things. ‘Patience obtains everything’ I find a very powerful concept. St. Teresa was a deeply impressive, nurturing and sustaining character, one to whom I feel very closely drawn. I hope this project may help put more people in touch with her and her remarkable life.’

Like St. Teresa and Padre Pio, St. John of the Cross experienced frequent intense, exhausting, ecstatic and mystic experiences during the night, sensing himself to be reaching out to God’s loving embrace, or tussling with the Devil. Like them, he suffered violent hostility and bitter resentment from within the Catholic church.

Also born near Ávila, in 1542, St. John received his education from the newly founded Jesuits. Then, aged 20, he entered the Carmelite order. In 1567 by chance he encountered St. Teresa. Attracted by her emphasis on austerity and solitary contemplation, he was persuaded to help her found several new religious houses. It was then that he took the name Father John of the Cross.

John suffered appallingly at the hands of the main Carmelite order, who imprisoned him in Toledo in a tiny, lightless cell. Yet during his incarceration he wrote his most famous extended poem, the *Spiritual Canticle*; and it was these dark experiences that helped transform him into the visionary mystic that he subsequently became. (By coincidence St. John’s exact contemporary, El Greco, was at that time producing some of his most ecstatic religious paintings in Toledo.) St. John of the Cross died in 1591 and was canonised in 1726.

Like John Studzinski, the award-winning composer Tarik O’Regan feels passionately that ‘sacred music should enjoy a life not just in a church setting, but beyond: without pandering down at all, it should be ecumenical, reaching out to touch those of other faiths and even those with no religion at all - just as Bach’s sacred music speaks to a much wider audience.’

Minimalism, with its repetitive patterns, is one vital influence on Tarik O’Regan’s music (others include jazz, architecture, geometry and the art and culture of North Africa); and it has some
bearing on his two Genesis Foundation commissions. ‘I was intrigued by the life the religious orders lived then, and to some extent do now. The idea of repetitive prayer, the repetitive routine of their daily life, strongly influenced the way I approached these pieces. Both are fascinating, rich and complex texts: they have a surface simplicity, yet one only has to read them twice to realise there’s immense depth and wisdom.’

Like the silence of a monastic cell, the opening of *fleeting, God* is absolutely calm. Over tranquil, sustained lower voices, intoning the single sound ‘ah’, the altos and sopranos add soft, almost whispered interjections, encouraging one another along. Then a radiant soprano line beams out above and sublimely intones St. Teresa’s prayer, patient, unhurried and reassuring, gradually building over warm, close-knit chords to a joyous climax. The opening calm returns, but with roles reversed – the upper voices still, the lower voices punctuating. Finally the female voices are left holding on, fading away, till the sopranos edge up to a momentary last D, slyly returning us to the point whence we started.

Ruth Byrchmore has composed many vocal and choral works since she wrote her first important liturgical piece, *In manus tuas*, for the Edington Festival. She has excelled in many other fields, not least in children’s opera, and in operatic outreach, drawing countless children into the creative process of opera (her collaboration with Welsh National Opera deservedly drew wide acclaim.)

Ruth was particularly captivated, she says, ‘by the intense atmosphere of both of these Spanish texts: St. John of the Cross’s poem ‘The Dark Night’ being more visionary and complex, a deeply personal struggle, while the prayer of St. Teresa is more immediate, straightforward and consoling.’

Her setting of *The Dark Night* opens with a dramatic organ prelude, its mood suggestive of fiery inner conflict, and composed with the magnificent sound of the Westminster Cathedral organ in mind. Over a steady bass line which preserves, the composer says, ‘a feeling of stasis’, the sopranos launch sublimely with a lithe rising pattern which the organ decorates with short flutters, like piquant arabesques, engendering ‘a kind of dance between the voices and accompaniment.’ Below, lower voices introduce a recurrent falling semiquaver motif, soon taken up by all: this creates a jostling, excitable forward momentum, resumed more calmly, even hypnotisingly, after a forceful organ interlude.

At ‘O guiding night’ comes a magical change: the choir embarks on a seraphic chorale, until the accompaniment, now becalmed, lures the voices into an exquisite, lilting canon. The organ terrifyingly harks back to the start, and initiates a massive declamatory passage for the choir (‘I abandoned and forgot myself’). Finally the choir’s gorgeous opening music returns: a hint, as the composer remarks, that ‘this may be not the end, but rather the beginning of a recurring cycle that goes on forever.’

*O vera digna hostia*, written for Winchester Cathedral, is one of seven settings Tarik O’Regan has made based on a Latin manuscript in the library of Corpus Christi College, Cambridge, known as the *Portiforium* of St. Wulfstan. ‘Nearly a thousand years old, the *Portiforium*’ the composer explains, ‘contains psalms, canticles, hymns, a kind of reference book, in many respects like a forerunner of the *Book of Common Prayer*. Wulfstan, he adds, ‘was one of the very few senior members of the Saxon-era church who retained their posts after the Norman Conquest.’

The voices fold in sensitively, and unveil a meltingly beautiful, leisurely chorale celebrating Christ’s victory over death and hell (*Tartarus* denotes the Classical underworld’s deepest abyss). Next (rather like in *fleeting, God*) the three lower voices engage in a kind of whispered conversation, reiterating the sound ‘o’, prodded by light appoggiaturas, or grace notes; meanwhile the divided sopranos benignly repeat the opening text, and are
joined in unison by the basses - the effect is rather like plainsong. ‘O praemia’ is characterised by its upward striding bass line. Tarik then brings back the opening music, but tames the stabbing quavers into soothing amens, over which first and second sopranos stage a sublime descent, the lower line exquisitely ornamenting the top line, before all resolve on a reassuring chord of G major.

One of the finest baritones of his generation, admired for his performances of English song and on the operatic stage alike, Roderick Williams sees composing as a ‘glorified hobby’ - a welcome relaxation from his busy solo career. His output is prolific and varied, and includes a substantial piece based on Purcell’s *Come, ye Sons of Art*, written for large choral and orchestral forces, including a Gospel Choir and The Sixteen, for the reopening of London’s Royal Festival Hall in 2007, conducted by Harry Christophers.

Ruth Byrchmore prefaces her unaccompanied *Prayer of St. Teresa of Ávila* with the instruction ‘Steady, reflective, intensely calm’: and it is this soothing stillness and absolute calm that she consciously evokes at the opening.

At the word ‘patience’, each voice adds tiny decorative melismas, which shily enhance the entranced, mystic feeling. Triplets suggest growing excitement – the instructions ‘flexible’ and ‘fluid’ imply the rhythms should be not unduly rigid; the bass line remains more static: edging downwards by slow steps, it acts as a secure anchor. Later on, markings like ‘stately’ and ‘magnificent’ initiate a more confident mood. A declamatory sequence (‘God alone suffices’), insistently hammered out four times, makes way for the returning triplets. Finally a tranquil close is induced by a gentle rocking pattern, like a reassuring cradle song that seems to fade out in midstream.

Tarik O'Regan’s *Beloved, all things ceased* has a memorable start. Brusquely prompted by the piano, wordless sopranos and altos launch a kind of fast-flowing, lapping barcarolle, the two parts interweaving and rhythmically interacting. The effect is deliberately mesmerising, yet has also, the composer emphasises, ‘a strong sense of drive, underlining the feeling of a journey’. Below, basses and tenors fold in
the listener with the tantalising feeling that there might be more to say.

Roderick Williams found himself instantly drawn to the ‘comforting nature’ of St. Teresa’s words: ‘Hers is a prayer of protection and consolation,’ Roderick says, ‘but it also has a sort of loving maternal feel about it, almost like a lullaby.’ Let nothing trouble you opens hypnotisingly, as lower voices chant the word ‘nothing’, a bit like fingering a rosary. Above the sopranos launch into a hauntingly beautiful melody, settling on the repeated word ‘fleeting’: worldly things are mere chaff compared with God’s enduring quality; whereas patience – making oneself available to God in calm contemplation – ‘can obtain everything’. The falling top line mirrors or inverts the sopranos’ first entry – now musing on the word ‘everything’, and then dwelling on the phrase ‘God alone’, each time ‘offering the listener a chance for reflection’.

Urged on by a solo tenor, the music speeds up to a modest first climax, reinforced by an opulent key change, pausing anew on the word ‘unchanging’, until the opening music returns, but with the tenors now allotted the sopranos’ expressive opening phrase. Warm harmonies ensue, and an ensuing accelerando, nudged on by eager triplets, yields another affirmative, though deliberately restrained, climax. The final bars meditate on the word ‘patience’, with the basses and tenors repeating lulling chords in close harmony, ushering the work to a profoundly beautiful close, and tenderly nursing us back to the point whence we started.

Ruth Byrchmore’s exquisite setting A Birthday was composed in 2004 as a St. Cecilia’s Day anthem for the joint choirs of St. Paul’s Cathedral, Westminster Abbey and Westminster Cathedral. It is beautifully conceived, and appropriately won her a British Composer Award.

As Ruth observes, Christina Rossetti’s innocent, ecstatic and charged text shares some of the mystic fervour of the two Renaissance Spanish poets (and also that of another Spanish poet whose lines she has set, Lorca). Her aim was to capture something of ‘the fragility’ of the love it expresses. A solo soprano launches with what sounds like a sudden, exultant burst of birdsong. The others blithely imitate her, while lower voices provide a steadying harmonic anchor: their determined repetitions feel almost like a mantra.

After two or three passionate climaxes, all suddenly dissolves over a touching bass solo. Then verse two offers a contrast in mood: Rossetti’s sumptuous and fragrant evocation of riches and finery is captured in a kaleidoscope of lusciously shifting keys alternating major and minor, which grows to an exciting climax (‘Because the birthday of my life is come’). The final bars, still exuberant but calmer, serve as a coda in which the soprano soloist (the ‘singing bird’) has the joyous last word.

Roderick Williams’s Antiphon O Adonai was commissioned by Jeffrey Skidmore for his Birmingham-based choir Ex Cathedra. Rather than consoling or enrapured, the mood here is imprecatory. The different groupings are, ideally, spatially separated and apart. First a solo ‘Angel’ sings a distinctive, angular sequence, whose five fragmentary phrases the sopranos then take up, hauntingly repeating them not together but individually, in a random order as the singers feel inspired, thus creating a kind of Babel of mysterious words and sounds. The effect is magical and enthralling: it feels almost disembodied. At the same time, chanting men’s voices steadily intone chords invoking ‘Adonai’ – ‘God’ in Hebrew – at times echoing the soaring intervals of the upper ‘angels’.

A solo ‘cantor’ folds in amid the lower voices, a bit like the enraptured chanting of a muezzin, adding to the feeling of harmonic tension. His allusion to God’s appearance to Moses in the burning bush reinforces the piece’s Old Testament feel. As his impassioned appeal subsides, the soprano soloist re-enters, now soaring seraphically on high. The lower voices eventually die out, leaving the angelic upper voices gradually to fade away, as if processing into the distance.
1. En una noche oscura
con ansias en amores inflamada
¡oh dichosa ventura!
sali sin ser notada
estando ya mi casa sosegada.

2. En la noche dichosa
en secreto que nadie me veía
ni yo miraba cosa
sin otra luz y guía
sino la que en el corazón ardía.

Translation: The Collected Works of St. John of the Cross
translated by Kieran Kavanaugh, OCD, and
Otilio Rodríguez, OCD, revised edition (1991)
© 1991 ICS Publications

N.B. Only six of the original eight verses have been used in this recording.
3 TARIK O'REGAN  
O vera digna hostia  
O Thou from whom hell's monarch flies,  
Per quam fracta sunt tartara,  
Redempta plebs captivat,  
Redempta plebs captivat,  
Reddita vitae praemia!  
Amen.

4 RODERICK WILLIAMS  
O Guiding Night  
For text see track 2

5 RUTH BYRCHMORE  
Prayer of St. Teresa of Ávila  
For text see track 1

6 TARIK O'REGAN  
Beloved, all things ceased  
For text see track 2

7 RODERICK WILLIAMS  
Let nothing trouble you  
solo: Mark Dobell tenor  
For text see track 1

8 RUTH BYRCHMORE  
A Birthday  
soloists: Grace Davidson soprano  
Ben Davies bass

9 RODERICK WILLIAMS  
O Adonai, et Dux domus Israel  
soloists: Grace Davidson Angel  
Mark Dobell Celebrant

---

*solo: Mark Dobell tenor  
soloists: Grace Davidson soprano  
Ben Davies bass  
soloists: Grace Davidson Angel  
Mark Dobell Celebrant*
Tarik O’Regan (b.1978)

Born in London in 1978, Tarik O’Regan was educated at Oxford University and subsequently at Cambridge. His work has garnered two 2009 GRAMMY nominations (including Best Classical Album), two British Composer Awards and an NEA Artistic Excellence Grant. He has held the Fulbright Chester Schirmer Fellowship at Columbia University and a Radcliffe Institute Fellowship at Harvard. Other appointments include positions at Trinity and Corpus Christi Colleges in Cambridge, the Institute for Advanced Study in Princeton, and Yale University.

2010 marked the premiere of O’Regan’s BBC Proms commission, Latent Manifest, by the Royal Philharmonic Orchestra and the broadcast of a self-penned documentary, Composing New York, which he presented for BBC Radio.

2011 saw the opening of Heart of Darkness, his opera based on Joseph Conrad’s novel of the same name, at the Royal Opera House Linbury Theatre and the release of Acallam Na Senórach, his third album on the Harmonia Mundi label.

Tarik O’Regan’s music is published exclusively by Music Sales.

Roderick Williams (b.1965)

Although better known to some as a baritone soloist, Roderick Williams’ reputation as a composer is growing steadily. The BBC Singers recently broadcast his Advent antiphon O Adonai, a piece which was chosen for publication by Oxford University Press and which has received numerous performances around the UK since.

Roderick studied music and composition at Oxford University and his association with the Oxford Girls Choir led to a full-scale opera, Alice in Wonderland, premiered in 1992 and revived twice since then. He has been much in demand as a choral and vocal composer. His commissions have included an oratorio for the Islington Music Festival, To Mary a Son and Greyling for Southend Choral Society.

He has also written music for the Brighton Festival and incidental music for an OUP production of Richard II. His work with I Fagiolini in collaboration with a choir from Soweto culminated in the album ‘Simunye’ for which he composed and arranged much of the music. He has received commissions from Ex Cathedra, Concordia, and Choros Amici as well as requests for songs from many of his singing colleagues. Roderick’s Jazz Choral Evensong service was written in 2006 in homage to Duke Ellington and was broadcast on BBC Radio 3 in June that year. This was followed by a BBC Radio 4 commission of an accompanying Matins service, broadcast in February 2007.

An expansion of Purcell’s Come ye Sons of Art was commissioned by the South Bank Centre to celebrate the re-opening of the Festival Hall in June 2007. Performed by The Sixteen, the OAE and a 200 strong community Gospel choir, the piece, known as Purcell Goes Gospel, was requested for the Royal Gala concert in the presence of Her Majesty the Queen in October 2007.
Ruth Byrchmore

Born and educated in Birmingham, England, Ruth Byrchmore graduated from the Royal Academy of Music in 1991, with an MMus in composition. In the same year, she became Parry Jerusalem Fellow & Composer-in-Residence at Wells Cathedral School, a post supported for two years by the RVW Trust.

Ruth received a British Composer Award in December 2005, for the MBF St. Cecilia Day anthem A Birthday, performed in Westminster Abbey by the joint choirs of St. Paul's Cathedral, Westminster Abbey and Westminster Cathedral. Ruth is also the recipient of the 2004 RPS-Radio 3 Award for Education for her Katerina opera project with Welsh National Opera.

Ruth’s work has been commissioned for performance internationally and nationally, and she has been broadcast on both BBC Radio 3 and 4. She is published by Faber and Chester-Novello. Ruth is also currently Head of Alumni Development and Undergraduate Tutor at the RAM, and teaches in the Academic Studies Department.

Harry Christophers

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 both the Granada Symphony Orchestra and the Orquesta de la Comunidad de Madrid. 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 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 conducts regularly at Buxton Opera.

Harry Christophers is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama and has been awarded the Honorary Degree of Doctor of Music from the University of Leicester.
After three decades of world-wide performance and recording, The Sixteen is recognised as one of the world’s greatest ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance, Baroque and early Classical periods, and a diversity of twentieth-century music, all stems from the passions of conductor and founder, Harry Christophers.

The Sixteen tours internationally giving regular performances 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 Bridgewater Hall, Manchester. The group also promotes the Choral Pilgrimage, an annual tour of the UK’s finest cathedrals.

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. In 2009 they won the coveted Classic FM Gramophone Artist of the Year Award and the Baroque Vocal Award for Handel’s Coronation Anthems. The Sixteen also feature in the highly successful BBC television series, Sacred Music, presented by Simon Russell Beale. In 2011 the group launched a new training programme for young singers called Genesis Sixteen. Aimed at 18 to 23 year-olds, this is the UK’s first fully-funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.

The Sixteen Productions Ltd. © 2011

Recordings Producer: Mark Brown
Recording Engineer: Mike Hatch (Floating Earth)
Recorded at: St Giles, Cripplegate, London, January 2011
Cover Image: The installation ‘Light’ by Chris Levine for the Genesis Foundation Photo by Delmar Mavignier
Design: Andrew Giles: agd@aegidius.org.uk

For further information about recordings on CORO or live performances and tours by The Sixteen, call: +44 (0) 20 7936 3420 or email: coro@thesixteen.org.uk

www.thesixteen.com

SOPRANO
Julie Cooper, Grace Davidson, Sally Dunkley, Kirsty Hopkins, Elin Manahan Thomas, Charlotte Mobbs

ALTO
Ian Aitkenhead, David Clegg, William Missin, Christopher Royall

TENOR
Simon Berridge, Jeremy Budd, Mark Dobell, Matthew Long

BASS
Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald

ORGAN / PIANO
Robert Quinney

Photograph: Mark Harrison

SOPRANO  Julie Cooper, Grace Davidson, Sally Dunkley, Kirsty Hopkins, Elin Manahan Thomas, Charlotte Mobbs
ALTO   Ian Aitkenhead, David Clegg, William Missin, Christopher Royall
TENOR   Simon Berridge, Jeremy Budd, Mark Dobell, Matthew Long
BASS  Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald
ORGAN / PIANO  Robert Quinney

Recording Producer: Mark Brown
Recording Engineer: Mike Hatch (Floating Earth)
Recorded at: St Giles, Cripplegate, London, January 2011
Cover Image: The installation ‘Light’ by Chris Levine for the Genesis Foundation Photo by Delmar Mavignier
Design: Andrew Giles: agd@aegidius.org.uk

© 2011 The Sixteen Productions Ltd.

For further information about recordings on CORO or live performances and tours by The Sixteen, call: +44 (0) 20 7936 3420 or email: coro@thesixteen.org.uk

www.thesixteen.com

Photograph: Mark Harrison