James MacMillan: Miserere
"MacMillan’s Strathclyde Motets and Tenebrae Responsories offer an opportunity to savour just what a superb choir The Sixteen are, and their especial affinity with this music heightens the impact of these powerful performances." THE GUARDIAN

Allegri: Miserere
“Christophers draws brilliant performances from his singers, both technically assured and vividly impassioned.”

The Queen of Heaven

Palestrina Volume 3
Volume 3 celebrates Palestrina’s exquisite music for Easter including

• Missa Regina caeli
• Stabat Mater a 8
• Hymn: Ad caenam agni providi

Claudio Monteverdi
Selva morale e spirituale Vol. III
The third and final disc in the Selva morale series includes the eight-part Magnificat (Primo); the old style Credidi and Memento; and the exquisitely beautiful soprano solo, Pianto della Madonna.

The Sixteen
HARRY CHRISTOPHERS

To find out more about The Sixteen, concert tours, and to buy CDs visit www.thesixteen.com

CORO
COR16106
COR16109
COR16118
COR16096
COR16014
COR16096
COR16014

All the music from The Choral Pilgrimage 2013 including ALLEGRI MISERERE − ITS EVOLUTION
For our 13th Choral Pilgrimage, I decided to look at the music of three composers who, although separated by centuries, are unique in their devotion to the Church.

Giovanni Pierluigi da Palestrina is often billed as ‘The Prince of Music’ and by some ‘The Saviour of Church Music’; of course there are many great composers of the Renaissance, but Palestrina shines out for his immaculate craftsmanship and his sheer output. Today’s ‘Saviour of Church Music’ is undoubtedly James MacMillan, a composer with whom The Sixteen has had a long and empathetic association.

His setting of the *Miserere* is quite an astounding work, and I could not resist the opportunity to contrast MacMillan’s powerfully emotional setting with that of Gregorio Allegri.

Allegri’s *Miserere* is the single most famous piece of sacred music ever written. However, mythology surrounds it and, in our Choral Pilgrimage, we shed light on its complicated history. I am so grateful for musicologist Ben Byram-Wigfield’s amazing work on the Allegri. He has scrutinised all the available source material from the Vatican and other libraries, giving us an invaluable insight into the origins of the music. Sadly, nothing survives from Allegri’s lifetime, and what is usually heard today is the result of scribal errors and fanciful interpretation. What we have attempted to do, by making use of the many sources, is to show how the piece has evolved over the centuries into the version audiences know and love today.

The Queen of Heaven
Giovanni Pierluigi da Palestrina (1525–1594) was fortunate to live at a time of revitalisation and regeneration in the Roman Catholic Church. Palestrina lived and worked in Rome where there may be as many as 900 churches today, commonly of ancient foundation, repaired and rebuilt, expanded and improved through the centuries. Symbolic of the continuing richness and power of the Roman Church, several of them, built during the 16th century, are among the greatest architectural and artistic masterpieces of our time. Palestrina’s life coincided also with the rise of a cultured middle class eager for spiritual and artistic enlightenment. An ambitious building and refurbishment program was begun by Pope Sixtus IV in the late 15th century with the restoration and decoration of what was to be known as the Sistine Chapel, the home of the Papal Choir (later renowned for its exclusive annual Holy Week performances of Allegri’s Miserere). The construction of the greatest church in Christendom, St Peter’s Basilica, provided more inspiring surroundings for Palestrina and his contemporaries in their work and worship. St John Lateran, the official ecclesiastical seat of the Pope as the Bishop of Rome, was also extensively restored around this time.

After an early sojourn as organist, later choirmaster, in the church of St Agapito in the town of Palestrina during 1544–1550, Palestrina was appointed maestro of the Cappella Giulia in Rome by Pope Julius II. The Cappella Giulia sang in St Peter’s, except for certain occasions when their role was taken over by the Papal Choir. Palestrina served there from 1551 until 1554, then from 1571 until his death. Construction of St Peter’s was begun in 1506, continuing during Palestrina’s employment there. It was not in fact completed and consecrated until 1626 when the gigantic dome was finally finished.

In 1555 Palestrina, despite being married, was appointed to the Papal Choir. It sang in the magnificent surroundings of the Sistine Chapel, now decorated by the inspired frescoes of Michelangelo, who had laboured at them from 1508 to 1512. Pope Julius died, and Palestrina was ejected from the choir by the succeeding Pope for being married. He then took up the post of maestro at
St John Lateran until 1561 when he left for a similar position at St Maria Maggiore, and where he remained some years. In 1565 Palestrina was appointed Papal Composer, with responsibility for provision of music to be sung by the Papal Choir in the Sistine Chapel, thus renewing his close relationship with that magnificent building.

It seems improbable that Palestrina could not have been inspired by the great buildings he worshipped and worked in every day of his life. St Peter’s, St Maria Maggiore, St John Lateran, and particularly the Sistine Chapel, with their awe-inspiring grandeur and beauty: all continue to attract thousands of pilgrims and tourists today. In Palestrina’s time they would have resounded to the great melodies of the ancient Gregorian chants as much as to polyphonic music. And much of the music Palestrina wrote sounds at its most impressive in the vast interiors of such buildings, so high they almost seem to reach up to heaven.

The great plainsong Antiphon Regina caeli laetare (Rejoice, Queen of Heaven) is the foundation for this programme, with contrast provided by a selection of religious choral works by one of today’s major living composers, James MacMillan.

Palestrina’s inspired polyphonic reworking of Regina caeli laetare in the Kyrie and Agnus Dei of his five-voice Missa Regina caeli open the programme; his eight-voice Regina caeli motet joyfully reminds us of the happy side to Easter, following after his Stabat Mater with its words of anguish and pain.

The Masses of Palestrina clearly demonstrate why he was regarded by his peers as the foremost composer of his time, and they remain the basis of his modern reputation. They must have been popular and widely used at the time: copies of the various prints and manuscript sources have survived in many Italian churches and libraries, as well as in Germany, Spain, Portugal and other parts of Europe. Missa Regina caeli is written for five voices, with two tenor parts. Melodic references to the chant are audible everywhere: the Kyrie opens with an imitative point quoting the opening few notes, as does the Agnus Dei I.

Palestrina’s 68 offertories for five voices, published in two books in 1593, the year before his death, are a summation in technique and expression of his life’s work: they are consistently fine, despite their limited canvas. Improperium exspectavit cor meum (for Palm Sunday), with its bleak and bitter text, is coloured with a second soprano rather than the more usual second tenor preferred elsewhere by Palestrina. Sensitive to the natural accentuation and meaning of the text, Palestrina creates melodic lines always of elegance and poise, from the lowest voice to the highest, making them a pleasure to experience as a singer or as a listener, in religious service or concert.

Gregorio Allegri (1582-1652) was an important singer and composer in the Papal Choir after 1630. After his death his polyphonic works continued to be copied in the Sistine Chapel manuscripts almost into the 19th century. His compositions encompassed both the modern style, in pieces for solo voices and basso continuo, as well as conventional ‘old style’ polyphony for four to eight voices: Masses, motets, hymns, Lamentations, in the manner of Palestrina. His modern reputation has rested on just a single work, the Miserere (and, strangely, on modern performances of corrupt versions of it). Ironically, its fame was and is largely due to the decorations, the embellimenti, added to the simple chords, their secret supposedly guarded jealously by the Papal singers until the time of Mozart, probably the first outsider to write them down.

The new, unique version of Allegri’s Miserere that you hear on this recording aims to portray the evolution of this famous work. Verses 1-14 are largely based on Ben Byram-Wigfield’s research and resultant musical edition, which are summarised in his article ‘Allegri’s Miserere: A Quest for the Holy Grail?’. From verse 15 onwards however, the quartet sing from the Atkins edition that audiences commonly hear today with additional embellishments added by Harry Christophers. This synergy of old and new results in a compelling performance that illustrates the work’s transformation since its conception.

James MacMillan (b. 1959) is a Scottish composer indeed inspired by the great Latin texts of the Roman Church, by the melodies of the ancient Gregorian chant, which would have been so familiar to the masters of Renaissance polyphony:
Palestrina, Lassus, Byrd, Tallis, Victoria and their contemporaries. Here The Sixteen has recorded a selection of his compositions, culminating in his magnificent setting of Psalm 51, *Miserere*.

Dominus dabit benignitatem is a Communion motet for the first Sunday of Advent, the text coming from Psalm 84: v.13. One is immediately struck by the hypnotic chord repetitions in the lower voices, almost like a quiet bagpipe drone, the soaring short melodic phrases in the alto part, and the use of silence to create expectation. The climax comes with insistent repetitions of 'Amen', the soaring sopranos gradually subsiding into near silence.

O radiant dawn is the equivalent in the vernacular of the Latin *O oriens, splendor lucis aeternae*, one of the seven pre-Tridentine 'O' antiphons for Advent and Christmas. Set in a simple style, for four-voice choir, the opening four-note theme is exactly that of Tallis' hymn *O nata lux de lumine* except that MacMillan introduces a kind of 'Scotch snap' into the melodic line. And the cumulative suggestive power of repetition at the invocation: 'Come, come... ', reminds one of the glorious passage at the close of the 16th century William Mundy's *Vox Patris caelestis* ('Veni... coronaberis'), except that MacMillan uses to great effect short silences between the six statements, as well as increasing the intensity of each repetition. *O radiant dawn* is in ABA form, the central B section expounding Isaiah's prophecy in lyrical sequential passagework. A short coda of ostinato repetitions of 'Amen' quietly closes this most memorable work.

Videns Dominus is another of James MacMillan's Communion motets, this time for the Sunday of the fifth week in Quadragesima, and it describes the event recounted in John 11, where Jesus brings Lazarus back from the dead. We must remember that James MacMillan is not merely a composer, but, like Palestrina and Allegri, an active performer of his own music in church services. As such he shows himself intimately aware of the possibilities of the choral medium in enlivening the text in sounds and rhythms. Drama is a prominent feature of *Videns Dominus* right from the beginning: the opening phrase, oscillating round the note C, ends with a brief but pregnant silence, and the music continues in this strikingly declamatory manner. The plainchant melody which accompanies these words in the *Graduale Romanum* is evident too, even though the composer decorates the lines always with grace notes (the influence of Celtic/bagpipe music perhaps). Even so, for example, at the words 'lacrimatus est coram Judaeis', the shape of the chant, with its rising third at the beginning of the phrase, and the falling fourth at the end, is easily recognised. Major sonorous contrasts abound: the nine repetitions of 'Lazare, veni foras' in the higher voices give the final phrases in the lower voices, when Lazarus emerges from the tomb, an unforgettable positively sepulchral character.

Palestrina's famous *Stabat Mater*, composed, it is thought, around 1590 during the papacy of Gregory XIV, was sung exclusively by the Papal Choir at the Offertory in St Peter's during Holy Week, during a temporary break in the progress of the mass. Like Allegri's *Miserere*, it was jealously guarded by the Choir: the only contemporary source is a Vatican manuscript dating from c. 1590; the other nine extant sources are much later, either 18th- or 19th-century, all Italian in origin. The words are thought to be by the Franciscan Jacopone da Todi (c. 1228-1306) and the *Stabat Mater* was widely circulated, often amongst similar texts, in Books of Hours. Davy, Browne, Cornysh and Fayrfax (from the Eton Choirbook), Josquin Desprez, Weerbeke, Escobar, Peñalosa, Lassus, Palestrina, Nanino, Padilla, to mention but a few, wrote music for some or all the verses. Indeed these words have inspired 600 or more musical settings up to our own time.

Palestrina's eight-voice setting of this plainsong sequence text is masterly in its eloquent exposition of this unremittingly harrowing subject. The text, in 20 verses, with three lines each, falls naturally into three main sections:

Verses 1-8: an objective description, perhaps from some distance away, of the scene at the foot of the Cross; and of Mary weeping for her crucified son; and of her thoughts.

Verses 9-10: here the narrator cannot stand back any longer; he is overcome and seeks resolution by a fervent appeal to the Holy Mother to share in her suffering.

Verses 11-20: ever more subjective and extravagant appeals to be totally immersed in...
the pain, to feel the wounds and the anguish of both Mother and Son, only to be finally redeemed in the eternal peace of Paradise.

Palestrina’s setting is for eight voices in two choirs, although for most of the time only four voices are singing. His musical technique subsumes itself here to the syllabic rhyming text and verse structure. The essentially homophonic character of the music and the antiphonal exchanges between the two choirs permit total clarity of the text. This allows Palestrina to point out important psychological moments, erecting structural pillars with use of the full double-choir combinations between the full-choir sections. The essentially four voices are singing. His musical technique scored by Palestrina with more variety in voice and verse structure. The essentially four voices are singing. His musical technique scored by Palestrina with more variety in voice and admission of sin to positive hope at the conclusion. In contrast to some of his shorter pieces, here the composer extends his melodies in longer phrases, with more complex textures. The opening is bleak, in E minor, rising from the gloom with tenors and basses, brightening into G major at ‘misericordiam tuam’. The soprano and alto parts, introducing first Bb, then later Eb, like dagger thrusts, wailing, circling the words ‘offences’, ‘wickedness’, ‘sin’ – we feel a sudden polar chill.

Once again in this composer’s music, chant or chant-like passages underlie the whole structure and are used to great effect. Here from ‘Auditu meo dabis gaudium...’ through ‘Cor mundum crea...’ melodic ranges are restricted; the hushed low voices, alternating with the high voices, harmonise the psalm chant in simple chords, suddenly sounding very much like Allegri in his Miserere. Later, beginning at ‘Domine, labia mea aperies...’, several phrases of psalm tone are clearly quoted in the low voices. Exchanged between all the voices in turn, with a static drone-like pianissimo accompaniment, intertwined with a textless solo soprano, they presage a full-voiced closing section in radiant E major harmonies.

© Martyn Imrie 2013

* Ben Byram-Wigfield’s essay Allegris’ Miserere: A Quest for the Holy Grail? is available to download free from www.ancientgroove.co.uk.
1 PALESTRINA  Kyrie (from Missa Regina caeli)

Kyrie eleison.  Lord, have mercy upon us.
Christe eleison.  Christ, have mercy upon us.
Kyrie eleison.  Lord, have mercy upon us.

2 PALESTRINA  Improperium exspectavit cor meum

Improperium exspectavit cor meum, My heart hath expected reproach, et miseriam: and I am full of misery: et sustinui qui simul mecum but there was none: contristaretur, et non fuit: I sought for a comforter, consolantem me quaesivi, but I found none: et non inveni: They gave me gall for my meat; et dederunt in escam meam fel, and in my thirst they gave me vinegar to drink. et in siti mea potaverunt me aceto.

3 PALESTRINA  Agnus Dei I-III (from Missa Regina caeli)

Agnus Dei, qui tollis peccata mundi: Lamb of God, Who takes away the sins of the world: miserere nobis. have mercy upon us. Agnus Dei, qui tollis peccata mundi: Lamb of God, Who takes away the sins of the world: miserere nobis. have mercy upon us. Agnus Dei, qui tollis peccata mundi: Lamb of God, Who takes away the sins of the world: dona nobis pacem. grant us peace.

4 ALLEGRI  Miserere – Its Evolution

solo quartet:  soprano  Grace Davidson, Kirsty Hopkins
alto  Kim Porter
bass  Eamonn Dougan

Miserere mei, Deus: Have mercy upon me, O God: secundum magnam misericordiam tuam. after Thy great goodness.

Et secundum multitudinem miserationum According to the multitude of Thy mercies: tuarum: dele iniquitatem meam. do away mine offences.

Amplius lava me ab iniquitate mea: Wash me throughly from my wickedness: et a peccato meo munda me. and cleanse me from my sin.

Quoniam iniquitatem meam ego cognosco: For I acknowledge my faults: et peccatum meum contra me est semper. and my sin is ever before me.

Tibi soli peccavi Against Thee only have I sinned et malum coram te feci: and done this evil in Thy sight: ut justificeris in sermonibus tuis, that Thou mightest be justified in Thy saying, et vincas cum judicaris. and clear when Thou shalt judge.

Ecce enim in iniquitatis conceptus sum: Behold, I was shapen in wickedness: et in peccatis concepit me mater mea. and in sin hath my mother conceived me.

Ecce enim veritatem dilexisti: But lo, Thou requirest truth in the inward parts: incerta et occulta sapientiae tuae manifestasti mihi. and shalt make me to understand wisdom secretly.
Asperges me hyssopo, 
et mundabor: 
lavabis me 
et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam: 
et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis: 
et omnes iniquitates meas dele.

Cor mundum crea in me, Deus: 
et spiritum rectum innova in visceribus meis.

Ne projicias me a facie tua: 
et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui: 
et spiritu principali confirma me.

Docebo iniquos vias tuas: 
et impii ad te convertentur.

Libera me de sanguinibus, Deus, 
Deus salutis meae: 
et exultabit lingua mea justitiam tuam.

Domine, labia mea aperies: 
et os meum amuntiabit laudem tuam.

Thou shalt purge me with hyssop, 
and I shall be clean: 
Thou shalt wash me, 
and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness: 
that the bones which Thou hast broken may rejoice.

Turn Thy face from my sins: 
and put out all my misdeeds.

Make me a clean heart, O God: 
and renew a right spirit within me.

Cast me not away from Thy presence: 
and take not Thy holy Spirit from me.

O give me the comfort of Thy help again: 
and stablish me with Thy free Spirit.

Then shall I teach Thy ways unto the wicked: 
and sinners shall be converted unto Thee.

Deliver me from blood-guiltiness, O God, 
Thou that art the God of my health: 
and my tongue shall sing of Thy righteousness.

Thou shalt open my lips, O Lord: 
and my mouth shall show thy praise.

For Thou desirdest no sacrifice, 
ext else would I give it Thee: 
but Thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: 
a broken and contrite heart, O God, 
shalt Thou not despise.

O be favourable and gracious unto Sion: 
build Thou the walls of Jerusalem.

Then shalt thou be pleased with the sacrifice of righteousness, 
with the burnt-offerings and oblations: 
then shall they offer young bullocks upon Thine altar.

Psalm 51

MacMILLAN  Dominus dabit benignitatem 
(from The Strathclyde Motets)

Dominus dabit benignitatem: 
et terra nostra dabit fructum suum.

The Lord will give goodness: 
and our earth shall yield her fruit.

Communion motet for the first Sunday in Advent, 
Psalm 84:13
MacMILLAN  O radiant dawn

O Radiant Dawn, Splendour of eternal Light, Sun of Justice:
come, shine on those who dwell
in darkness and the shadow of death.

Isaiah had prophesied, 'The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone.'
Amen.

Antiphon for 21 December

MacMILLAN  Videns Dominus (from The Strathclyde Motets)

solo: Mark Dobell  tenor

Videns Dominus flentes sorores Lazari
ad monumentum,
lacrimatus est coram Judaeas,
et clamabat: Lazare, veni foras.
Et prodiit ligatis manibus et pedibus,
qui fuerat quatriduanus mortuus.

When the Lord saw the sisters of Lazarus
in tears near the tomb,
He wept in the presence of the Jews
and cried: 'Lazarus, come forth.'
And out he came, hands and feet bound,
the man who had been dead for four days.

Communion motet for Pentecost, Acts 2:2,4

PALESTRINA  Stabat Mater a8

1. Stabat mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filii.

2. Cujus animam gementem,
Contristatum et dolentem,
Pertransivit gladius.

3. O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.

4. Quae moeretur et dolebat
Et tremebat cum videbat
Nati poenas inclyti.

5. Quis est homo, qui non fleret
Christi Matrem si videret
In tanto supplicio?

6. Quis non posset contristari
Piam Matrem contemplari
Dolentem cum Filio?

7. Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subtutum.

8. Vidit suum dulcem Natum
Morientem desolatum
Dum emisit spiritum.

1. The grieving mother
stood by the Cross weeping
while her Son was hanging there.

2. Her weeping soul,
contrite and grieving,
was pierced by a sword.

3. O how sad and distressed
was that blessed
Mother of the Only-begotten.

4. She who mourned and grieved,
and shivered, while she watched
the torment of her glorious child.

5. Who is the man who would not weep
to see the Mother of Christ
in such torment?

6. Who could not feel compassion
on beholding the blessed Mother
suffering with her Son?

7. For the sins of His people
she saw Jesus in torment
and subjected to the scourge.

8. She saw her own sweet Offspring
dying, forsaken,
while He gave up the ghost.
9. Eja Mater fons amoris,  
Me sentire vim doloris,  
Fac ut tecum lugeam.

10. Fac ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

11. Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

12. Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

13. Fac me vere tecum flere,  
Crucifixo condolere  
Donec ego vixero.

14. Juxta crucem tecum stare,  
Te libenter sociare  
In planctu desidero.

15. Virgo virginum praeclara,  
Mihi jam non sis amara:  
Fac me tecum plangere.

16. Fac, ut portem Christi mortem,  
Passionis ejus sortem  
Et plagas recolere.

17. Fac me plagis vulnerari  
Cruce hac inebriari  
Ob amorem Filii.

18. Inflammatus et accensus  
Per te, Virgo, sim defensus  
In die judicii.

19. Fac me cruce custodiri,  
Morte Christi praemuniri,  
Confoveri gratia.

20. Quando corpus morietur  
Fac ut animae donetur  
Paradisi gloria.

9. O Mother, font of love,  
make me feel the strength of your sorrow  
that I may grieve with you.

10. Grant that my heart may burn  
in the love of Christ the Lord  
so that I might please Him.

11. Holy Mother, do this for me:  
let the pain of the Crucified  
be imprinted on my heart.

12. Of your wounded Son,  
worthy to be slain for me,  
share with me the torment.

13. Make me truly weep with thee  
and grieve with the Crucified,  
as long as I live.

14. That I may stand with thee by the Cross,  
sharing willingly with thee in mourning,  
this I desire.

15. Virgin of all virgins, most noble,  
be not bitter with me,  
let me lament with thee.

16. Make it that I may bear the death of Christ,  
share His Passion  
and endure His wounds.

17. Let me be wounded with His wounds,  
let me be inebriated by the Cross  
because of love for your Son.

18. Inflamed and set afire,  
through thee, Virgin, may I be defended  
on the Day of Judgement.

19. Let me be guarded by the Cross,  
armed by Christ’s death,  
strengthened by grace.

20. When my body dies,  
grant that to my soul is given  
the glory of Paradise.

§ PALESTRINA  Vineam meam non custodivi  
(from Song of Songs)

Vineam meam non custodivi.  
Indica mihi, quem diligit anima mea,  
ubi pascas,  
ubi cubes in meridie,  
ne vagari incipiam  
post greges sodalium tuorum.

Mine own vineyard have I not kept well.  
Show me, thou my soul doth love,  
where thou feedest,  
where thou liest at midday,  
lest I begin to wander  
after the flocks of thy companions.
**PALESTRINA**  Regina caeli laetare a8

Regina caeli laetare, alleluia:  
Quia quem meruisti portare, alleluia:  
Resurrexit, sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia:  
for He whom you were worthy to bear, alleluia:  
has risen, as He said, alleluia.  
Pray for us to God, alleluia.

**PALESTRINA**  Pulchrae sunt genae tuae (from *Song of Songs*)

Pulchrae sunt genae tuae sicut turturis;  
collum tuum sicut monilia.  
Marenulas aureas faciemus tibi  
vermiculatas argentas.  
Dum esset rex in accubitu suo,  
nardus mea dedit odorem suavitatis.

Thy cheeks are beautiful as doves;  
thy neck like jewels.  
We will make thee chains of gold,  
inlaid with silver.  
While the king was at his rest,  
my spikenard sent forth sweet perfume.

Canticum Canticorum I, 9-11

**MacMILLAN**  *Miserere*

For text see track 4

**PALESTRINA & ALLEGRI**

<table>
<thead>
<tr>
<th>SOPRANO</th>
<th>Julie Cooper, Grace Davidson, Sally Dunkley, Kirsty Hopkins, Alexandra Kidgell, Charlotte Mobbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALTO</td>
<td>Ian Aitkenhead, David Clegg, Kim Porter, Christopher Royall</td>
</tr>
<tr>
<td>TENOR</td>
<td>Simon Berridge, Jeremy Budd, Mark Dobell, William Knight</td>
</tr>
<tr>
<td>BASS</td>
<td>Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald</td>
</tr>
</tbody>
</table>

**MacMILLAN**

<table>
<thead>
<tr>
<th>SOPRANO</th>
<th>Julie Cooper, Grace Davidson, Sally Dunkley, Kirsty Hopkins, Elin Manahan Thomas, Charlotte Mobbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALTO</td>
<td>Ian Aitkenhead, David Clegg, William Missin, Christopher Royall</td>
</tr>
<tr>
<td>TENOR</td>
<td>Simon Berridge, Jeremy Budd, Mark Dobell, Matthew Long</td>
</tr>
<tr>
<td>BASS</td>
<td>Ben Davies, Eamonn Dougan, Tim Jones, Rob Macdonald</td>
</tr>
</tbody>
</table>
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 20th- and 21st-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. With The Sixteen he is an Associate Artist at The Bridgewater Hall in Manchester and features in the highly successful BBC television series, Sacred Music, presented by Simon Russell Beale.

Increasingly busy in opera, Harry has conducted numerous productions for Lisbon Opera and English National Opera as well as conducting the UK premiere of Messager’s opera Fortunio for Grange Park Opera. He is a regular conductor at Buxton Opera where he initiated a very successful cycle of Handel’s operas and oratorios including Semele, Samson and Saul.

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. He was awarded a CBE in the 2012 Queen’s Birthday Honours.

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 The 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 100 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 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 features 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.