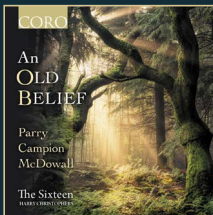


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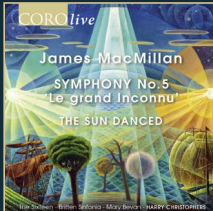


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A Meditation

St John Henry Newman

Elgar · MacMillan · Todd
Desmond · Robertson · Semple

The Sixteen · HARRY CHRISTOPHERS



Photograph: Marco Borggreve

John Henry Newman, poet, clergyman, theologian and educator, was canonised as Saint John Henry Newman in 2019. His importance among all denominations of Christian faith and, indeed, those of no faith, cannot be underestimated. This album, built around his Meditations, serves to emphasise his eternal desire to bridge divisions between traditions.

His writings represent a rich and thought-provoking legacy and, in music, his epic poem *The Dream of Gerontius* resulted in Sir Edward Elgar's celebrated oratorio in 1900. Elgar worked hard to adapt Newman's poem into a workable libretto and, similarly, I felt that the prose of Newman's *A Meditation on Trust in God* presented difficulties for composers to find their own voice. As a result, I asked Robert Willis, Dean of Canterbury, himself a fine poet, to adapt Newman's prose into a poem that would be an inspiration to composers. Robert Willis has skilfully managed to reaffirm Newman's conviction that every human being is called to "some definite service". Throughout the album we have contrasting settings by Eoghan Desmond, Sir James MacMillan, Lisa Robertson and Anna Semple

with each composer bringing their own insights into the poem; I find it fascinating how the same text can resonate in such differing ways but ultimately convey the same message. We open with a setting by Will Todd who asked his own librettist, Ben Dunwell, to rework Newman's original prayer.

I have also included three hymns to texts by Newman, one of which is *Praise to the Holiest in the height*, whose words are taken from *Gerontius*, alongside Elgar's own setting of *They are at rest*. Can there be a more heartfelt elegy than this motet with its melting harmonies and poignant delivery? Elgar's music so brilliantly reflects Newman's ideology that it presented me with the opportunity to include two of Elgar's great psalm settings, *Great is the Lord* and *Give unto the Lord*, Psalms 48 and 29 respectively. These are monumental works for choir and organ, full of grandeur, genuine simplicity and thunderous drama. Yet it is the meditative nature of the close of *Give unto the Lord* to the words "the Lord shall give His people the blessing of peace" which resonates so well with Newman's own meditation "For God does nothing in vain".

We were blessed on this recording with the incredibly versatile organ playing of Simon Johnson in the equally wonderful acoustic of Temple Church in the heart of London, the exquisitely tender violin of Sarah Sexton and, of course, the amazing singing of The Sixteen. This recording presents us with five new commissions all made possible by the extraordinary vision of John Studzinski and the Genesis Foundation. Our hope is that this music will resound around cathedrals and concert halls for years to come.

Harry
Christophers,

A note from John Studzinski

In partnership with The Sixteen and Harry Christophers, the Genesis Foundation is committed to expanding the repertoire of modern sacred music, and to extending its reach through live performance, recording and the internet. Over the past two decades we have commissioned almost 30 new pieces from both established and emerging composers. All of them heighten the relevance and currency of important religious texts.

The five new choral works on this album – by James MacMillan, Will Todd, Anna Semple, Eoghan Desmond and Lisa Robertson – grow from a meditation by St John Henry Newman, a theologian of towering stature and broad influence. Unforgettably, I first heard its opening words in Rome in October 2019, on the eve of Newman’s canonisation, but under any circumstances they resonate with faith and humanity: “God has created me to do Him some definite service.” Thanks to this recording by The Sixteen and Harry Christophers, we can deepen our understanding of Newman’s meditation as we deepen our acquaintance with these inspiring pieces.

It speaks to people of every faith, but also to people who profess to no religious belief at all. Reflecting on the way we each have a specific role to play, and reminding us just how much each moment of our life matters, St John Henry Newman’s meditation attests to the community of mankind.

John Studzinski KSG, CBE, Founder & Chairman of the Genesis Foundation



St John Henry Newman (1801–90)

A Meditation on Trust in God

God has created me to do Him some definite service. He has committed some work to me which He has not committed to another. I have my mission. I may never know it in this life, but I shall be told it in the next.

I am a link in a chain, a bond of connection between persons. He has not created me for naught. I shall do good; I shall do His work. I shall be an angel of peace, a preacher of truth in my own place, while not intending it if I do but keep His commandments.

Therefore, I will trust Him, whatever I am, I can never be thrown away. If I am in sickness, my sickness may serve Him, in perplexity, my perplexity may serve Him. If I am in sorrow, my sorrow may serve Him. He does nothing in vain. He knows what He is about. He may take away my friends. He may throw me among strangers. He may make me feel desolate, make my spirits sink, hide my future from me. Still, He knows what He is about.

A Meditation

1	Will TODD (b.1970)	I shall be an angel of peace *	10.02
2	Sir William Henry HARRIS (1883-1973) Hymn (Tune: <i>Alberta</i>)	Lead, kindly light	2.38
3	Anna SEMPLE (b.1997)	A Meditation *	5.34
4	Richard Runciman TERRY (1864-1938) Hymn (Tune: <i>Billing</i>)	Praise to the Holiest in the height	3.52
5	Sir Edward ELGAR (1857-1934)	Great is the Lord, Op.67	10.19
6	Lisa ROBERTSON (b.1993)	...a link in a chain... *	5.52
7	Sir Edward ELGAR	They are at rest (Elegy)	3.53
8	William BOYCE (1710-79) Hymn (Tune: <i>Halton Holgate</i>)	Firmly I believe and truly	2.34
9	Sir Edward ELGAR	Give unto the Lord, Op.74	8.30
10	Eoghan DESMOND (b.1989)	Nothing in vain *	8.19
11	Sir James MACMILLAN (b.1959)	Nothing in vain *	11.10
Bonus track:			
12	Bob CHILCOTT (b.1955)	O Lord, Thou hast searched me, and known me **	5.45
TOTAL Running Time			78.30

* Commissioned by the Genesis Foundation for Harry Christophers and The Sixteen

** Commissioned by the Genesis Foundation for Mons Vladimir Felzmann on his 80th birthday

Surrendering the ego to the unknown, the unknowable God, runs contrary to so many of today's cherished assumptions about autonomy and agency, free will and personal growth. The notion of placing one's fate in the hands of an omniscient power jars against the defensive walls of 'I, me, my', the illusion that life is about making choices of the kind one might expect to find in the seemingly infinite online storehouse. And yet, all in all, there remains a yearning for something in short supply on the secular world's markets, something rooted in faith, hope and love, eternal qualities that might just heal a fractured world.

John Henry Newman (1801-90), cardinal and saint, distils love for God and God's love for his ceaseless creation into *A Meditation on Trust in God*. His prayer evokes our interdependence as links in the great human chain, each with its God-given meaning, each

subject to God's will, each of equal value, each capable of being an angel of peace, a bearer of truth. Newman's words range beyond the premise of 'doing good' to comprehend a profound state of trust, devotion and unconditional love. There is something else here, too: the courage to accept whatever life brings, not passively but in the knowledge that our sorrows, sickness and suffering are never in vain, that they serve a higher purpose.

A Meditation pre-empts questions about whether the Lord's plan includes war, genocide, pandemics, famine, ecocide, by articulating the indispensable value of every human being to God. Of his commandments, the greatest of all, as Jesus taught, is to love: "to love the Lord your God with all your heart and mind and soul and strength, and to love your neighbour as yourself". Newman's prayer contains material enough for a year's quiet contemplation and a lifetime's

action; it encapsulates the author's simple spirituality, uncluttered by fancy theological language, easy to understand if not to put into practice. Above all it concerns service without question or complaint. In one of his sermons, Newman suggested that such service involves "the continual practice of small duties which are distasteful to us", a state of being that becomes part of life and positively affects the lives of others.

Newman was raised in the conventions of the Church of England. At the age of 15, he experienced a spiritual crisis that "made me [an evangelical] Christian", as he later recalled. His second conversion came following his election as a fellow of Oriel College, Oxford, and ordination as a deacon; it led Newman to turn to the writings of the early Fathers of the Church and away from religious liberalism. He became a leader of the Oxford Movement which, not least through his pamphlets for *Tracts*

for the Times, set the foundations of Anglo-Catholicism. "From the end of 1841," Newman noted in *Apologia pro vita sua*, his autobiographical "history of my religious opinions", "I was on my death-bed, as regards my membership with the Anglican Church, though at the time I became aware of it only by degrees." Years of personal deliberation and doubt ended in 1845 when he converted to the Roman Catholic Church. Newman was ordained a priest in Rome in 1847, founded the Birmingham Oratory two years later, became rector of the Catholic University of Ireland and, in 1879, was created a cardinal by Pope Leo XIII.

John Studzinski, Founder and Chairman of the Genesis Foundation, planted *A Meditation* as the seed for his charity's latest round of commissions for The Sixteen. The prayer in its original form falls short of a composer's ideal requirements. Harry

Christophers recognised the difficulties of matching its prose to music; he sought advice from Robert Willis, the Dean of Canterbury, a fine poet and accomplished musician, who had often woven ideas from *A Meditation* into his sermons. Dean Willis responded by drafting a poem, gender-neutral in voice, which encompasses some of the most resonant lines from the saint's prayer, those regarding service, interconnection and intent. His elegant refashioning of Newman's prayer presents an unequivocal statement that no act of service is ever in vain.

James MacMillan's setting of *Nothing in vain* fathoms the textural and expressive depths of double-choir writing. Its spirited counterpoint is burnished with passages of polytonality, what the composer calls "impressionistic cloudiness". It opens with a melody for soprano solo touched by the inflections of traditional highland Scottish and

Celtic music, a theme picked up and restated in imitative counterpoint by the first choir. Points of imitation and canon serve as structural features of MacMillan's work, meditative in their mantra-like restatements. The double choir becomes a metaphor for "the bond of connection between persons", with each link – or voice part – of equal value in its musical function and spiritual intensity. All voices surge to proclaim, "I shall be good, I shall be an angel of peace", before making way for the solo tenor's mellifluous expression of the universal rewards of keeping God's commandments. Choral counterpoint continues throughout the work's second half, punctuated at its close by MacMillan's mighty homophonic declarations that "God does nothing in vain".

Will Todd wrote the first Genesis Foundation commission for The Sixteen, *Among Angels*, in honour of

John Studzinski's 50th birthday in 2006. His fourth commission for the Foundation, a 65th birthday tribute to the philanthropist, is based on Ben Dunwell's poetic paraphrase of *A Meditation*. *I shall be an angel of peace* combines music for choir with a single instrumental voice. "The musical setting weaves solo violin around sumptuous choral textures, contrasting lush and lyrical with ethereal and mysterious," notes the composer. The work's simplicity heightens the intensity of Newman's prayer, inviting listeners to meditate on the meaning of absolute trust in God.

London-based composer and singer Anna Semple read music at Trinity Hall, Cambridge, and pursued postgraduate studies in composition at the Guildhall School of Music and Drama. Her already extensive output of works for choir is hallmarked by its inventive treatment of vocal textures and timbres,

by her feeling for the affective power of chant, and by her fascination with the embodied nature of the voice. Semple's setting of *A Meditation* evokes the intimate world of private prayer, its notated central section framed by meditative incantations on the opening and closing phrases of the text. Her collage of choral utterances makes telling use of repetition and cultivates great textural variety even within a narrow pitch range. Its close harmonies at last broaden to bear a mighty proclamation of the words "still I may serve", before each voice withdraws into a final, prayerful reiteration of "For God does nothing in vain".

Eoghan Desmond's *Nothing in vain* is marked to be performed "meditatively, with great tranquillity and certainty", an instruction that might stand for the performance of the mature spiritual life. The Cork-born, Dublin-based composer, an experienced choral singer

and bass-baritone soloist, builds a work rich in low harmonics, voiced at first as block chords for alto, tenor and bass and intensified by a chant-like soprano melody. A shift to the minor mode and rapid-fire rhythms evoke the condition of *apatheia*, the state of 'dispassion' prized by pre-Christian Stoics and adopted by early Christians as a way of stepping back from human feelings and desires, reinforced by lyrical melodies in the bass line and for solo soprano. The passions resurface in a metrically complex section, agitated by thoughts of sickness and sorrow yet resolved in a passage of slow, hushed chords, from which a solo quartet emerges and grows in fortitude. The music is finally stripped back to leave an almost inaudible, almost immobile affirmation of God's infinite care.

Raised in the West Highlands of Scotland, Lisa Robertson studied music at Royal Holloway, University

of London and violin at the Royal Conservatoire of Scotland. Her compositions draw inspiration from folk music and the sights and sounds of nature, connecting with traditions and environments made fragile all too often by mankind's indifference or neglect. The fine balance of constancy and change runs through *...a link in a chain...*, Robertson's graceful setting of Newman's words. Her music flows without interruption, save for silent bars after the score's introductory solos and a few barely perceptible moments for the choir to catch its breath; its textures, however, ebb and flow, moving from words to wordlessness, light to shade, like a familiar landscape transformed by passing clouds.

Saint John Henry Newman exercised a lasting influence on the spirituality and theology of Roman Catholicism and of the Anglican Church. The importance of ritual, an emphasis on

the mystical nature of worship and the examination of personal conscience, and the involvement of lay people in the Church were among his chief concerns. While Newman looked to the past and tradition for spiritual inspiration, he was fully aware of the inequities of the present. He proved a caring and compassionate minister to his poor parishioners in Birmingham. Newman's *Apologia* (1864) achieved popular success, while his long poem *The Dream of Gerontius* (1865) appealed to the Victorian fascination with death and the afterlife. *Gerontius*, the prayer of a dying man and the story of his disembodied soul's journey through the courts of Heaven into Purgatory, inspired Elgar's majestic setting for soloists, choir and orchestra; it also contains two of the finest hymns in the English language: *Praise to the Holiest in the height* and *Firmly I believe and truly*. Newman's earlier and equally fine hymn, *Lead, kindly light*, started life in 1833

as a poem written on a becalmed orange boat during the young clergyman's return from Italy, where he had fallen gravely ill and almost died of fever.

Past memories and future projections are set aside in *Lead, kindly light* for the eternal present: that which we always have, one step at a time. William Henry Harris, organist at St George's Chapel, Windsor, for almost 30 years, and before that at New College and Christ Church, Oxford, was known to generations of choristers as 'Doc H', affectionate shorthand for a man who enriched the Anglican choral repertoire with majestic anthems for double choir, canticle settings and the hymn 'Alberta', his skilful setting of 'Lead, kindly light'. The latter, written in 1924 during a train journey through the Canadian prairie province of Alberta, matches Newman's irregular verse to a melody that conveys despair while expressing hope and a sense of Christian duty.

The first musical setting of *Praise to the Holiest in the height* was specially written for the 1868 Appendix to *Hymns Ancient and Modern* by John Bacchus Dykes, the Durham-based clergyman and distinguished amateur musician. It soon became a fixture of Anglican worship and was sung at the funeral of William Gladstone at Westminster Abbey in 1898. Richard Runciman Terry, the inaugural organist and Master of Music at Westminster Cathedral, included his rousing version in the *Old Westminster Hymnal*, an anthology of new and traditional tunes "in common use amongst English-speaking Catholics", compiled and edited by Terry and first published in 1912.

'Halton Holgate', the solid tune of *Firmly I believe and truly*, was composed by William Boyce, first published in the mid-1760s and included, with modifications, in Thomas

Williams' *A Complete Set of Psalm and Hymn Tunes for Public Worship* in 1789. Samuel Sebastian Wesley's harmonisation found favour thanks to its inclusion in his 1872 anthology of hymns, *The European Psalmist*. The fervour and conviction of Newman's verse are supported by a secure marriage of melody and harmony.

The roots of Elgar's grand anthems, *Give unto the Lord* not least among them, stem from the motets he wrote for St George's Roman Catholic Church, Sansome Place, Worcester, where he succeeded his father as organist in the mid-1880s. It seems likely that Elgar first read *The Dream of Gerontius* during his time as assistant organist at St George's; he and his future wife, like many others, subsequently transferred the annotations made by General Gordon before his death at Khartoum into their copies of the poem. Elgar set a large part of the text in 1900

in response to a commission for an oratorio for the Birmingham Triennial Festival. *The Dream of Gerontius*, while not an overnight success, helped secure the composer's fame; he turned to Newman's poem *Rest* in 1909 for the words of ***They are at rest***, a commission from Sir Walter Parratt, organist at St George's Chapel, Windsor. Elgar's 'Elegy' for unaccompanied choir was first performed on 22 January 1910 at the Royal Mausoleum at Frogmore in Windsor Home Park, to mark the anniversary of Queen Victoria's death nine years earlier. Its simple opening and austere mood, in addition to honouring the late queen and her consort, reflect concerns for the declining health of their son Edward VII.

Elgar began work on ***Great is the Lord***, a setting of words from Psalm 48, in 1910. He left its score unfinished for almost two years to concentrate on his Violin Concerto

and other commissions, including the offertory anthem *O harken Thou* for the coronation of George V. Sir Frederick Bridge, who conducted the music at the coronation, gave the first performance of *Great is the Lord* with the Choir of Westminster Abbey in July 1912. The work's grandeur flows through its opening melody, stated in unison by altos, tenors and basses, and is amplified by the chordal pronouncement that "God hath made Himself known in her palaces for a refuge". The choral hymn of praise to God and Jerusalem, "the city of the great King", gives way to a flowing triple-time meditation for solo bass on God's loving-kindness. Jerusalem's towers and bulwarks, symbols of God's everlasting faithfulness, furnish Elgar with rich material for the anthem's stately choral conclusion.

Give unto the Lord, a refined paraphrase of Psalm 29, was written in February

1914 in response to a commission from Sir George Martin, organist of St Paul's Cathedral, for the 200th anniversary service of the Festival of the Sons of the Clergy. Elgar's setting of "In His temple doth everyone speak of His glory", a clear expression of the composer's introspective religious faith, offsets the imposing power of the work's opening bars, its thundering contrapuntal writing, and the dramatic impact of God's voice speaking through a storm.



The first ten verses of Psalm 139 deal with God's omniscience and omnipresence. The psalmist's words amount to a declaration of fidelity to a power beyond all understanding, the power of God's love. Bob Chilcott's setting of ***O Lord, Thou hast searched me, and known me*** was commissioned by the Genesis Foundation to mark the 80th birthday of Monsignor Vladimir Felzmann, or Father Vlad as he is universally known. Purity and gentleness govern the composition's harmonic language and choral textures. But there's great strength here too, harnessed to the joyful expression of "Such knowledge is too wonderful for me". *O Lord, thou hast searched me and known me* was first performed at Westminster Cathedral in October 2019 by Genesis Sixteen under director Harry Christophers.

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1 Will TODD (b.1970)

I shall be an angel of peace

Whatever I am, I shall not be cast away.
As I was made, so I am known.
Sickness, sorrow, loss, all serve
and nothing is in vain.

Whatever I am, I shall not be cast away.
Friends may be taken from me,
all hope for tomorrow taken from me,
still I will remain, my life a link,
unlike all others in a chain.

If I am in sorrow, let me shed light,
if sick, let me share hope,
if lost, draw strangers close.

Let me be an angel of peace, of solace,
a preacher of truth in my own place,
a fastener of hands, a keeper of goodwill,
an angel of peace.

And I have faith that I,
whatever I am, I shall not be cast away,
accepting that this life can only teach
what we must do, not why.

Words by St John Henry Newman (1801–90)
Adapted by Ben Dunwell (b.1969)

2 Sir William Henry HARRIS (1883-1973)

Hymn: **Lead, kindly light** Tune: *Alberta*

Lead, kindly light, amid the encircling gloom;
Lead thou me on;
The night is dark, and I am far from home;
Lead thou me on.
Keep thou my feet; I do not ask to see
The distant scene; one step enough for me.

I was not ever thus, nor prayed that thou
Should'st lead me on;
I loved to choose and see my path; but now
Lead thou me on.
I loved the garish day, and, spite of fears,
Pride ruled my will: remember not past years.

So long thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone;
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

Words by St John Henry Newman

3 Anna SEMPLE (b.1997)

A Meditation

God has created me to do some definite service,
Some work which has not been committed to another.
I am a link in a chain, a bond of connection between persons.
I shall do good, be an angel of peace, a preacher of truth in my own place,
If I do but keep God's commandments.

Whatever I am, my sickness, my perplexity, my sorrow may serve God,
Who does nothing in vain.
When I am among strangers and friendless,
When my spirits sink and my future lies hidden,
Still I may serve God, for God does nothing in vain.

Words by St John Henry Newman

Adapted by Robert Willis (b.1947), Dean of Canterbury Cathedral

4 Richard Runciman TERRY (1864-1938)

Hymn: Praise to the Holiest in the height Tune: *Billing*

Praise to the Holiest in the height,
And in the depth be praise;
In all His words most wonderful,
Most sure in all His ways.

O loving wisdom of our God!
When all was sin and shame,
A second Adam to the fight,
And to the rescue came.

O wisest love! that flesh and blood,
Which did in Adam fail,
Should strive afresh against their foe,
Should strive and should prevail.

And that a higher gift than grace
Should flesh and blood refine,
God's presence and His very self,
And essence all-divine.

O generous love! That He who smote
In man for man the foe,
The double agony in man
For man should undergo;

And in the garden secretly,
And on the cross on high,
Should teach His brethren, and inspire
To suffer and to die.

Praise to the Holiest in the height,
And in the depth be praise;
In all His words most wonderful,
Most sure in all His ways.

Words by St John Henry Newman

5 Sir Edward ELGAR (1857-1934)

Great is the Lord, Op. 67

Solo: Eamonn Dougan *bass*

Great is the Lord and greatly to be praised in the city of our God,
in the mountain of His holiness.

Beautiful in elevation, the joy of the whole earth, is mount Zion, on the sides of the north,
the city of the great King.

God hath made Himself known in her palaces for a refuge.

For, lo! The kings assembled themselves, they passed by together;
they saw; then were they amazed; they were dismay'd, they hasted away;
trembling took hold of them there, pain, as of a woman in travail,
as with the east wind that breaketh the ships of Tarshish.

As we have heard, so have we seen in the city of the Lord of hosts, in the city of our God:
God will establish it for ever.

We have thought on Thy loving-kindness, O God, in the midst of Thy temple:

as is Thy name, O God, so is Thy praise unto the ends of the earth;
Thy right hand is full of righteousness.

Let mount Zion be glad, let the daughters of Judah rejoice, because of Thy judgements;
walk about Zion and go round about her, tell the towers thereof, mark ye well her
bulwarks, consider her palaces, that ye may tell it to the generation following.

For this God is our God for ever and ever; He will be our guide even unto death. Amen.

Psalm 48

6 Lisa ROBERTSON (b.1993)

... a link in a chain ...

Soli: Julie Cooper, Alexandra Kidgell *soprano*, Daniel Collins *alto*,
Mark Dobell *tenor*, Ben Davies *bass*

God has created me to do some definite service -

Some work which has not been committed to another.

I am a link in a chain, a bond of connection between persons.

I shall do good, be an angel of peace, a preacher of truth in my own place

If I do but keep God's commandments.

Whatever I am I can never be thrown away.

My sickness, my perplexity, my sorrow may serve God

Who does nothing in vain.

When I am amongst strangers and friendless,

When my spirits sink and my future is hidden,

Still I may serve -

For God does nothing in vain.

Words by St John Henry Newman

Adapted by Robert Willis (b.1947), Dean of Canterbury Cathedral

7 Sir Edward ELGAR (1857-1934)

They are at rest (Elegy)

They are at rest;
We may not stir the heav'n of their repose
By rude invoking voice, or prayer address
In waywardness to those
Who in the mountain grotts of Eden lie,
And hear the fourfold river as it murmurs by.

And soothing sounds
Blend with the neighb'ring waters as they glide;
Posted along the haunted garden's bounds,
Angelic forms abide,
Echoing, as words of watch, o'er lawn and grove
The verses of that hymn which Seraphs chant above.

Words by St John Henry Newman

8 William BOYCE (1710-79)

Hymn: **Firmly I believe and truly** Tune: *Halton Holgate*

Firmly I believe and truly
God is Three, and God is One;
And I next acknowledge duly
Manhood taken by the Son.

And I trust and hope most fully
In that manhood crucified;
And each thought and deed unruly
Do to death, as He has died.

Simply to His grace and wholly
Light and life and strength belong,
And I love supremely, solely,
Him the holy, Him the strong.

And I hold in veneration,
For the love of Him alone,
Holy Church as His creation,
And her teachings as His own.

Adoration aye be given,
With and through the angelic host,
To the God of earth and heaven,
Father, Son, and Holy Ghost. Amen.

Words by St John Henry Newman

9 Sir Edward ELGAR (1857-1934)

Give unto the Lord, Op. 74

Give unto the Lord, O ye mighty,
give unto the Lord glory and strength,
give unto the Lord the glory due unto His name;
worship the Lord in the beauty of holiness.

The voice of the Lord is upon the waters:
the God of glory thundereth; it is the Lord that ruleth the sea.

The voice of the Lord is mighty in operation; the voice of the Lord is full of majesty;
the voice of the Lord breaketh the cedars.
Yea, the Lord breaketh the cedars of Lebanon.

Yea, the voice of the Lord divideth the flames of fire;
yea, the voice of the Lord shaketh the wilderness and strippeth the forests bare.

In His temple doth ev'ryone speak of His glory.
Worship the Lord in the beauty of holiness.

The Lord sitteth above the water-flood;
and the Lord remaineth a King for ever;
The Lord shall give strength unto His people;
the Lord shall give His people the blessing of peace.

Psalm 29

10 Eoghan DESMOND (b.1989)

Nothing in vain

Soli: Julie Cooper *soprano*, Elisabeth Paul *alto*, Jeremy Budd *tenor*, Ben Davies *bass*

See track 6 for text

11 Sir James MACMILLAN (b.1959)

Nothing in vain

Soli: Katy Hill *soprano*, Jeremy Budd *tenor*, Ben Davies *bass*

See track 6 for text

BONUS TRACK:

12 Bob CHILCOTT (b.1955)

O Lord, Thou hast searched me, and known me

O Lord, Thou hast searched me, and known me.

Thou knowest my downsitting and mine uprising, Thou understandest my thought afar off.

Thou compassest my path and my lying down, and art acquainted with all my ways.

For there is not a word in my tongue, but, lo, O Lord, Thou knowest it altogether.

Thou hast beset me behind and before, and laid Thine hand upon me.

Such knowledge is too wonderful for me; it is high, I cannot attain unto it.

Whither shall I go from Thy spirit? Or whither shall I flee from Thy presence?

If I ascend into heaven, Thou art there: if I make my bed in hell, Thou art there.

If I take the wings of the morning, and dwell in the uttermost parts of the sea;

Even there shall Thy hand lead me, and Thy right hand shall hold me.

Psalm 139

HARRY CHRISTOPHERS stands among today's great champions of choral music. In partnership with The Sixteen, the ensemble he founded over 42 years ago, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers. His international influence is supported by more than 160 recordings and has been enhanced by his work as Artistic Director of Boston's Handel and Haydn Society and as guest conductor worldwide.

The Sixteen's soundworld, rich in tonal variety and expressive nuance, reflects Christophers' determination to create a vibrant choral instrument from the blend of adult professional singers. Under his leadership The Sixteen has established its annual Choral Pilgrimage to cathedrals, churches and other UK venues, created the *Sacred Music* series for BBC television, and developed an acclaimed period-instrument orchestra. Highlights of their recent work include an Artist Residency at Wigmore Hall, a large-scale tour of Monteverdi's *Vespers of 1610*, and the world premiere of James MacMillan's *Symphony No.5, 'Le grand Inconnu'*; their future projects, meanwhile, comprise a series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry has served as Artistic Director of the Handel and Haydn Society since 2008. He was also appointed as Principal Guest Conductor of the City of Granada Orchestra in 2008 and has worked as guest conductor with, among others, the London Symphony Orchestra, the BBC Philharmonic, the San Francisco Symphony Orchestra and the Deutsches Kammerphilharmonie. Christophers' extensive commitment to opera has embraced productions for English National Opera and Lisbon Opera and work with the Granada, Buxton and Grange festivals.

He was appointed a CBE in the Queen's 2012 Birthday Honours for his services to music. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has Honorary Doctorates in Music from the Universities of Leicester, Northumbria, Canterbury Christ Church and Kent.

§ The Sixteen

Whether performing a simple medieval hymn or expressing the complex musical and emotional language of a contemporary choral composition, The Sixteen does so with qualities common to all great ensembles. Tonal warmth, rhythmic precision and immaculate intonation are clearly essential to the mix. But it is the courage and intensity with which The Sixteen makes music that speak above all to so many people.

The Sixteen gave its first concert in 1979 under the direction of Founder and Conductor Harry Christophers CBE. Their pioneering work since has made a profound impact on the performance of choral music and attracted a large new audience, not least as ‘The Voices of Classic FM’ and through BBC television’s *Sacred Music* series.

The voices and period-instrument players of The Sixteen are at home in over five centuries of music, a breadth reflected in their annual Choral Pilgrimage to Britain’s great cathedrals and sacred spaces, regular appearances at the world’s leading concert halls, and award-winning recordings for The Sixteen’s CORO and other labels.

Recent highlights include the world premiere of James MacMillan’s *Symphony No. 5, ‘Le grand Inconnu’*, commissioned for The Sixteen by the Genesis Foundation, an ambitious ongoing series of Handel oratorios, and a debut tour of China.



Photograph: Firedog

SARAH SEXTON *violin*

Born in Cork, Sarah Sexton enjoys a versatile career as chamber musician, orchestral player and session musician on both baroque and modern violin.

Sarah was awarded a scholarship to the Royal Academy of Music in London where she studied with Erich Gruenberg, Lydia Mordkovich and Simon Standage. As a student, she became the first Irish person to lead the European Union Youth Orchestra, under the baton of Sir Colin Davis and Paavo Jarvi.

Sarah has been invited to perform as guest leader of the RTÉ National Symphony and Concert Orchestras, the Scottish Chamber Orchestra, Camerata Ireland, the Irish Baroque Orchestra, Dunedin Consort, the Orchestra of the Age of Enlightenment and has been the leader of the Orchestra of The Sixteen since 2013.

Chamber music has always been a huge part of Sarah’s musical life. As a founder member, she toured internationally with the Callino Quartet for almost two decades until 2017. She has enjoyed collaborations with diverse artists including John Abercrombie, Arcade Fire, the Kronos Quartet, Kurtàg, Vasks and Aleksandra Vrebalov.



SIMON JOHNSON *organ*

Following 13 years as the Organist and Assistant Director of Music at St Paul's Cathedral, Simon Johnson became Master of Music at Westminster Cathedral in September 2021, where he is responsible for directing the world-famous choir. He was involved in all of the national occasions that took place at St Paul's during his time there, playing for Her Majesty the Queen and the Dalai Lama, as well as numerous Prime Ministers and Archbishops.



An active recital schedule takes him regularly to the USA, as well as to many of the great venues in Europe, including a Royal Festival Hall debut in 2017. As a director he became well-known for establishing the reputation of the St Albans Abbey Girls' Choir. He has also performed with groups such as the LSO, RPO and The Sixteen, and has recorded for Decca, Hyperion and Chandos. He has been published by OUP and Peters Edition, collaborated with NASA and the International Space Station and worked on the Oscar-winning soundtrack for *The Grand Budapest Hotel*.

The Sixteen

SOPRANO	ALTO	TENOR	BASS
Julie Cooper	Daniel Collins	Jeremy Budd	Ben Davies
Katy Hill	Edward McMullan	Joshua Cooter	Robert Davies**
Alexandra Kidgell	Elisabeth Paul	Mark Dobell	Eamonn Dougan
Victoria Meteyard	Kim Porter	George Pooley	Tim Jones
Charlotte Mobbs			Rob Macdonald*
Emilia Morton##	VIOLIN	ORGAN	
Ruth Provost#	Sarah Sexton	Simon Johnson	

Not Tracks 10 & 11

Tracks 10 & 11 only

** Not Tracks 1, 3, 10, 11

* Tracks 1, 3, 10, 11 only

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

RECORDED AT: Temple Church, London, 18-20 January 2022

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DESIGN: Andrew Giles: discoyd@aegidius.org.uk



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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.com

www.thesixteen.com