

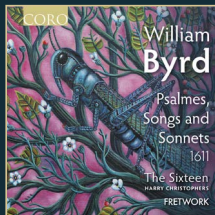
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A

WATCHFUL GAZE

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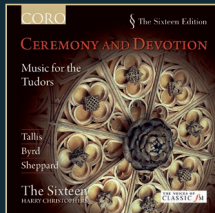


William Byrd: Psalms Songs and Sonnets (1611)

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GRAMOPHONE – ALBUM OF THE MONTH

COR16077

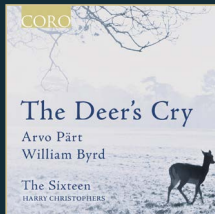


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COR16195

Byrd · Clemens · de Monte
Tabakova · van Wilder

The Sixteen | HARRY CHRISTOPHERS



Photograph: Marco Borggreve

Today we have television, radio, the world wide web, email and social media spreading new ideas and keeping us up to date with things at the drop of a hat, so it is a constant source of amazement to me how, centuries ago, there was none of that; yet doctrines, ideas and the word spread. 400 years ago one of the greatest composers of the Renaissance died. William Byrd was widely admired in his own time, both at home and abroad, and the influence he had on future generations was immense.

Here we look at his influences, his colleagues and his pervading faith, how his music spread impassioned messages and how it is influencing composers today as it did in the 16th century. We take you from the Flemish composer Clemens non Papa, whose sombre text and general plan for his setting of *Tristitia et anxietas* Byrd borrowed to write his own setting, to another Flemish composer - Philip van Wilder - whose secular madrigal *O doux regard* Byrd openly borrowed from for his sacred motet *Ne irascaris*.

I have long been an admirer of the works of Dobrinka Tabakova, and I was drawn to her by something the broadcaster and writer, Tobias Fischer, said about her: “The term

‘avant-garde’ is changing and Dobrinka is one of those lending it a new meaning. Her credo...consists of a simple basic idea: that something new can always be found, even in the most familiar places.” As a result, I commissioned Dobrinka to write settings of two of the texts Byrd had used all those centuries ago. By her own admission she said that providing partner settings carries a set of advantages and challenges. I can safely say that Dobrinka was up for that challenge and has produced for us two exceptional works which will delight listeners for years to come and bring solace to many.

William Byrd sought solace through his music. He lived his life under constant threat of religious persecution – a devout Catholic and, moreover, a practising Catholic in a country where only the Anglican faith could be celebrated. While Byrd spent many years facing adversity and persecution, de Monte was enjoying a lifetime of freedom to express his faith. Settings of verses from Psalm 137 represent one of the most amazing exchanges in history. As a member of Philip of Spain’s private chapel choir, de Monte visited England in 1554 for the marriage of Philip to Queen Mary. Some 30 years later, he sent Byrd a setting of the opening verses of Psalm 117 – ‘Super flumina Babylonis, illic sedimus et flevimus’ (‘By the waters of Babylon, we sat down and wept’) – sympathising profoundly with his religious beliefs. Byrd responded with the next few verses from that very same psalm – ‘Quomodo cantabimus canticum Domini in terra aliena?’ (‘How shall we sing the Lord’s song in a strange land?’). While de Monte’s setting is wonderfully eloquent, beautifully shaped and highly effective, Byrd’s response is all that and more. It is quite radically defiant and when performed together, as they are here, the result is incredibly powerful.

Harry
Anisimer,

A WATCHFUL GAZE

1	William BYRD (c.1540-1623)	Arise Lord into thy rest	2.20
2	Philip van WILDER (c.1500-54)	O doux regard	2.29
3	William BYRD	Ne irascaris, Domine	3.59
4	William BYRD	Civitas sancti tui	4.40
5	Philippe de MONTE (1521-1603)	O suavitas et dulcedo	5.08
6	Dobrinka TABAKOVA (b.1980)	Arise Lord into thy rest	5.47
7	Jacobus CLEMENS non Papa (c.1510/15-55/6)	Tristitia et anxietas	9.06
8	William BYRD	Tristitia et anxietas	9.22
9	William BYRD	Turn our captivity	4.20
10	Jacobus CLEMENS non Papa	Ego flos campi	3.49
11	Dobrinka TABAKOVA	Turn our captivity	5.47
12	Philippe de MONTE	Super flumina Babylonis	5.12
13	William BYRD	Quomodo cantabimus?	7.06
14	William BYRD	Vigilate	4.03
		Total Running Time:	73.09

It fell to the accurately named English Singers to make the first known recordings of William Byrd's sacred choral works. Their stately readings of music from the Masses for three and four voices, the anthem *Turn our captivity, O Lord* and the motet *Exsurge quare obdormis, Domine?*, performed one voice per part, were issued by His Master's Voice to mark the tercentenary of the composer's death in 1923. Those black-label shellac discs belonged to what the musicologist Richard Turbet describes as the anniversary year's "tumultuous celebration of Byrd and his music". In the century since, despite early setbacks of the Great Depression and the Second World War, Byrd scholarship and performance have flourished, often in tandem. The Sixteen's quatercentenary programme continues that fruitful project by exploring the international influences and local conditions that shaped Byrd's Latin sacred music.

Arise Lord into thy rest and *Turn our captivity, O Lord*, included by Byrd in

what proved to be his final publication, *Psalmes, Songs and Sonnets* (1611), recalls the finely woven counterpoint of his early Latin motets. Both are tinged with nostalgia for a lost world of English Catholicism. Byrd chose to set translations of psalm texts first published in 1599 in Antwerp in the *Primer of the Blessed Virgin Marie* and smuggled into England by their author, the Catholic exile and intelligence agent Richard Verstegan. *Arise Lord into thy rest*, while not lacking in fervour, adopts a solemn tone for its central consideration of the 'Ark of thy sanctification', long recognised as a simile for the Church. Byrd must still have hoped that the one true church, the Church of Rome, would rise again in England, like the risen Christ. *Turn our captivity, O Lord* for six voices echoes a theme of lamentation common to Byrd's motets of the 1580s, expressed here in words from Psalm 126, a prayer to the Lord to improve the lot of his people. The psalmist's metaphor of seeds sown in tears and reaped in joy would have felt bittersweet to a composer who, for all his

Catholic faith, knew that he was destined to die as a member of a diminishing religious minority.

Dobrinka Tabakova pays tribute to Byrd in two works commissioned by The Sixteen, a continuation of the Bulgarian-born composer's creative dialogue with the pre- and post-Reformation English choral tradition. Her setting of *Arise Lord into thy rest* grows from the assertive energy of a rising fifth, stated repeatedly at the work's opening and embedded in the homophonic choral chords that preface and support a florid, rhythmically flexible solo soprano line. Tabakova's response to *Turn our captivity, O Lord* rests on an expressive cantilena for unison sopranos and its underlying chordal texture, the latter evocative of Byrd's motet *Emendemus in melius*. The affective power of the psalmist's imagery is heightened by sustained chords for divided altos, tenors and basses and the gentle dissonances for divided sopranos, reserved for the second statement of "They that sow in

tears', and again by the glacial harmonic shifts and hushed reverence of the work's closing contemplation of the words 'tears', 'reap' and 'joy'.

"Providing partner settings carries a set of advantages and challenges, particularly if the original is by one of the greatest Renaissance composers and a master of polyphony," notes Dobrinka Tabakova. "Picking up on motifs, like the interval of a rising fifth in *Arise Lord* or the embellishment runs of *Turn our captivity*, transforming and weaving them in the new reading of the text, is a pleasing compositional riddle. However, finding a distinct, yet complementary approach to the word setting is always a long process. In the end I settled on a distinctly homophonic texture, to contrast with the layered polyphony of Byrd's exquisite settings. With some of the ornamentation I also wanted to bring in a reference to a third Christian vocal tradition – that of Byzantine chant, to add to the Catholic and Anglican faiths which Byrd would have been familiar with."

As a young musician employed as organist and master of the choristers at Lincoln Cathedral, Byrd witnessed a softening of England's brand of militant Protestantism. News of Queen Elizabeth's disapproval of ardent reformers, love of ornate sacred music and tolerance of spoken and sung Latin in her Chapel Royal offered the composer and his fellow Catholics hope that they might, in private at least, remain to practise their faith and fortify their souls with the rituals of the old religion. Indeed, Byrd felt at liberty to compose Latin motets, if not for Lincoln's services then for the private devotions of local Catholic nobility. His Catholicism, however, clashed with the strengthening puritanism of his Lincoln employers, who suspended his salary in 1569 for an apparent excess of popish organ playing during services.

Byrd found a more conducive home in London, where he was formally admitted as a Gentleman of Elizabeth's Chapel Royal in February 1572. The capital's connections with the continent offered

access to new styles in Latin sacred music and to fashionable Italian madrigals; the city was also home to a substantial population of skilled musical amateurs, among them Catholics who wished to perform or hear settings of Latin biblical texts. Byrd readily absorbed influences from works that flowed from Catholic Europe to cosmopolitan London, blending them with elements of earlier English Latin church music to form a distinctive personal musical style, rich in its bold expressive rhetoric, striking textural contrasts and brilliant contrapuntal invention.

The initial liberalism of the Elizabethan Religious Settlement was tempered in 1569 by the so-called Rising in the North, an attempt by Catholic nobility from the north of England to depose the queen and replace her with her cousin Mary Stuart, Queen of Scots; it was thereafter tested to destruction by Elizabeth's excommunication by Pope Pius V and the anti-Catholic backlash that followed the defeat of the Spanish

Armada in 1582. Recent research suggests that Catholic nonconformity or recusancy, the individual's refusal to obey the law and attend Church of England services, was encouraged not only by an influx of seminarians and Jesuit missionaries from the continent but also by a highly motivated homegrown network of Catholic clergy from the time of Mary Tudor. While recusants were subject to fines, imprisonment or even capital punishment, their principled stand against the state religion took place within the context of a concerted campaign of non-conformity that ran throughout Elizabeth's long reign. The profound spiritual attachment of Catholics to the Mass, during which they believed Christ's body and blood were momentarily present in the bread and wine of the Eucharist, was undoubtedly intensified by the circumstances of its celebration by Elizabethan recusants in the private chapels or country houses of members of the gentry, Byrd's patrons Sir Thomas Paget and Sir John Petre among them; likewise, the biblical texts chosen

by recusant composers for their motets would have carried profound meaning for those who heard or performed them in clandestine Catholic congregations.

Many of Byrd's Latin motets, including those on this album, were written for the recusant cause during the 1580s, anxious times for Catholics in England. In his professional life, Byrd was the leading composer of Elizabeth's Anglican Chapel Royal, a true national asset; in private, he set biblical texts in Latin that contained covert messages of support for his fellow recusants, laments for the Jesuit priest Edmund Campion and other Catholic martyrs, and apposite metaphors that liken the plight of the English Catholics to that of the Israelites in their Babylonian and Egyptian captivities and despair following the destruction of Jerusalem. It is a sign of Byrd's favoured status that, in the decade of the Armada and Catholic plots against the queen, he was able to publish the 16 Latin-texted motets of his *Cantiones Sacrae* (1589). For as long as he served

his queen and played no part in treason against her, he remained free to create and distribute music that expressed a personal protest against the treatment of his fellow Catholics. *Tristitia et anxietas* for five voices, the collection's finest work, considers the suffering of the individual, the poor sinner beset by grief, seized by sorrow and anxiety. Byrd echoes the innermost state of the true believer (for which, read Roman Catholic). He counters the expression of woe in the motet's first part, developed with great harmonic and rhythmic ingenuity, with the consolation of hope contained in its second part's plea for mercy.

Joseph Kerman was the first to draw comparisons between Byrd's motet and an earlier setting for four voices of *Tristitia et anxietas* by Jacobus Clemens non Papa, published in Antwerp in 1553. Clemens served as succentor at Bruges Cathedral in the mid-1540s, was close to one of the most powerful Catholic families in the South Netherlands and wrote ceremonial motets for the Emperor

Charles V. His *Tristitia et anxietas* embodies the text's penitential mood within the rising semitone of its initial contrapuntal theme, the ascending scale figures given to the words 'occupaverunt interiora mea' ('have occupied my soul') and the austere treatment of 'Vae mihi' ('Woe unto me'). The motet's second half, like that of Byrd's setting, suggests the sustaining force of unconditional trust in God's grace; it closes with a stream of imitative repetitions of the formula 'et in saecula saeculorum' and an exquisitely simple 'Amen.'

Clemens most likely wrote *Ego flos campi*, a sublime setting of words from the Song of Songs, as a gift for the Illustrious Brotherhood of Our Blessed Lady in 's-Hertogenbosch. The fraternity, which he served as singer and composer from 1 October to 24 December 1550, organised its services around a supposedly miraculous wooden image of the Virgin Mary in the city's gothic Cathedral of St John; it drew its motto 'Sicut lilium inter spinas' ('Like a lily

among thorns') from *Ego flos campi*, the second of the Song of Songs texts. Its members would have recognised the Marian symbolism of a work conceived for seven voices, the number of sorrows and joys associated with events in the sacred story of the Mother of God; they would have appreciated also, and perhaps even stipulated, the motet's threefold chordal statement of 'Sicut lilium inter spinas', which Clemens frames with intricate polyphony. *Ego flos campi* was published in Louvain in 1555 as part of a volume of motets by Flemish and French composers that may have reached London during Mary Tudor's reign.

The composer and lutenist Philip van Wilder journeyed from his native South Netherlands to England in the early 1520s, making his home in London and joining Henry VIII's court band soon after. By 1529 he was the highest paid of the king's musicians and a member of Henry's Privy Chamber. He later took English citizenship and gained the privileged position of Gentleman

of the Privy Chamber. Copies of van Wilder's secular chansons and sacred motets circulated on the continent, a unique distinction among early Tudor composers. His chanson for five voices *O doux regard* (or 'O dulks regard' as it appears in early sources) combines the simple yet elegant style of counterpoint cultivated by contemporary Franco-Flemish composers with the sonorous harmonies of English vocal music favoured at the time of King Henry's break with the Church of Rome.

Manuscript copies of Byrd's so-called political motets appear to have reached the court of the Holy Roman Emperor and its ageing Kapellmeister, Philippe de Monte. In 1583, perhaps on command from Rudolf II, de Monte sent Byrd a setting for eight voices of words from Psalm 137, *Super flumina Babylonis*. By rearranging the order of the psalmist's verses, de Monte fashioned a subtle yet clear message of solidarity for England's Catholic community. Byrd responded to the question 'How shall we sing

the Lord's song in a strange land?' by restating and answering it in his motet *Quomodo cantabimus canticum Domini in terra aliena?* The first half of *Quomodo cantabimus* includes a canon by inversion in three parts, interlaced with consummate skill throughout the motet's eight voices; its second half recounts the sorrow of a people in exile, notably so in its emphatic antiphonal pleas to God to 'remember the children of Edom', treacherous descendants of Abraham, who had called for Jerusalem to be raised to the ground.

Monte travelled to England in 1554 as a singer with the chapel of Prince Philip of Spain for the future king's marriage to Mary Tudor. It is plausible that Byrd sang as a boy chorister with the combined English and Spanish royal chapels at the royal wedding ceremony in Winchester Cathedral, and that he and his mentor Thomas Tallis met de Monte. "Although [the Netherlander] de Monte was a good deal older than Byrd," observes John Harley in his biography of Byrd, "he was

said to have been unhappy as the only non-Spanish member of Prince Philip's musical entourage, and could well have spent some time in the company of Tallis and his protégé". De Monte's first-hand knowledge of the voice and its expressive qualities is clear in *O suavitas et dulcedo*, published in 1575 in his *Libro quarto de motetti*. The composer's mellifluous part-writing for eight voices and largely consonant harmonies are tailored to complement the nature of mankind's 'sweet and gentle' saviour.

Political statements, often associated with the Jesuits and their subversive Catholic propaganda, surface in more than 20 of Byrd's motets; some even recall the last words spoken by English Jesuit martyrs as they faced execution. During the 1580s, he returned repeatedly to themes of persecution, the catastrophe of the Israelite exile to Babylon, and the destruction of Jerusalem. *Ne irascaris / Civitas sancti tui*, the finest of Byrd's 'Jerusalem' motets, to prophetic words from the Book of Isaiah, begins with a

plea for divine forgiveness. *Ne irascaris* opens with music based on van Wilder's *O doux regard*. Its solemn mood is established and sustained by part-writing that generally sits low in each of the work's five voices. The plea intensifies with a chordal statement of the imperative 'Ecce' ('Behold'), an arresting call to God for mercy that leads to 'populus tuus omnes nos', a gentle contrapuntal reminder that 'we are all thy people'.

Byrd maintains the reflective mood in the opening of the motet's second part, *Civitas sancti tui*, as he considers the wasteland of God's holy cities. The flow of imitative counterpoint is broken by an unexpected harmonic shift and successive chordal statements by two groups of voices of 'Sion deserta facta est' ('Zion is become a wilderness'), an abrupt change that clears the way for a fresh point of imitation, a descending figure emblematic of Jerusalem's fall. Byrd's personal anguish courses through the 54 entries he assigns to the word 'desolata', an austere expression of the

desolation felt by England's Catholics at the prospect of permanent exile from Rome. *Vigilate*, meanwhile, reminds those who have turned their backs on the Lord, heretical Protestants no doubt chief among them, to be watchful. Its animated counterpoint evokes the moment in St Mark's Gospel where Jesus forewarns his disciples Peter, James, John and Andrew of the destruction of the temple in Jerusalem and of signs of the end of days.

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TEXTS and TRANSLATIONS

1 William BYRD (c.1540-1623)

Arise Lord into thy rest

Arise Lord into thy rest,
Thou, and the ark of thy sanctification.
Let the priests be clothed with justice,
And let the saints rejoice.

Psalm 132: 8-9

2 Philip van WILDER (c.1500-54)

O doux regard

*O doux regard,
O parler gracieux,
O ris humain,
O face un peu brunette,
O doux aimer qui provident de ses yeux,
Qui sont assis en face si très nette,
O grand douleur,
O céleste planète,
Sous qui le ciel a voulu ma naissance,
Ma liberté je mets en ta puissance
Puisque le ciel ton serf m'a destiné,
Ayant espoir qu'après longue souffrance,
Dedans ton coeur j'aurai lieu assigné.*

O sweet gaze,
O graceful speech,
O human laugh,
O face a little brunette,
O sweet love that comes from his eyes,
Who sit opposite so very clear,
O great pain,
O heavenly planet,
Under whom heaven willed my birth,
My freedom I place in your power
Since heaven has destined me to be your servant,
In hope that after long suffering,
In your heart I will take my assigned place.

3 William BYRD

Ne irascaris, Domine

*Ne irascaris, Domine, satis
et ne ultra memineris iniquitatis nostrae.
Ecce, respice, populus tuus omnes nos.*

Do not let your anger grow too great, Lord,
And do not call to mind our sinfulness for ever.
Look on us and see, all of us are your people.

Isaiah 64: 9

4 William BYRD

Civitas sancti tui

*Civitas sancti tui facta est deserta:
Sion deserta facta est,
Jerusalem desolata est.*

The city sacred to you has become a wasteland:
Zion is abandoned,
Jerusalem is forsaken.

Isaiah 64: 10

5 Philippe de MONTE (1521-1603)

O suavitas et dulcedo

*O suavitas et dulcedo
humani generis Jesu Christe,
qui pro nostra salute
in cruce extensus fuisti,
per omnia membra et ossa corporis tui,
quae distenta in te
et dinumerata fuerunt:
rogo te, piissime Jesu,
ut me miserum sic tibi iungas,
quod per prospera
et adversa, huius saeculi
a te nunquam possim separari.
Amen.*

O Jesus Christ,
the very gentleness and sweetness of mankind,
who for our salvation
was stretched out on the cross;
by all the limbs and bones of your body
which were distended in you
so that they could be counted:
I pray you, most loving Jesus,
that you join me, wretch that I am, to you in such wise,
that through both the favourable
and the adverse circumstances of this world
I may never be parted from you.
Amen.

6 Dobrinka TABAKOVA (b.1980)

Arise Lord into thy rest

Soprano solo: Julie Cooper

Arise Lord into thy rest,
Thou, and the ark of thy sanctification.
Let the priests be clothed with justice,
And let the saints rejoice.

Psalms 132: 8-9

7] Jacobus CLEMENS non Papa (c.1510/15-55/56)

Tristitia et anxietas

*Tristitia et anxietas
occupaverunt interiora mea.*

*Moestum factum est cor meum in dolore,
et contenebrati sunt oculi mei.*

Vae mihi quia peccavi.

Sed tu Domine, qui non derelinquis

sperantes in te,

consolare et adiuva me,

propter nomen sanctum tuum,

sit igitur nomen tuum benedictum

nunc et semper

et in saecula saeculorum

Amen

Sadness and distress

have overwhelmed my mind.

My heart is weighed down with grief,
and my eyes are shrouded in darkness.

Woe is me, for I have sinned.

But you, Lord, who do not desert

those who hope in you,

give me your consolation and help,

for the sake of your holy name,

and so may your name be blessed

both now and forever

and for all ages to come.

Amen

adapted from Lamentations 5: 17

8] William BYRD

Tristitia et anxietas

Tristitia et anxietas

occupaverunt interiora mea.

*Moestum factum est cor meum in dolore,
et contenebrati sunt oculi mei.*

Vae mihi quia peccavi.

Sed tu Domine, qui non derelinquis

sperantes in te,

consolare et adiuva me,

propter nomen sanctum tuum,

et miserere mei.

Sadness and distress

have overwhelmed my mind.

My heart is weighed down with grief,
and my eyes are shrouded in darkness.

Woe is me, for I have sinned.

But you, Lord, who do not desert

those who hope in you,

give me your consolation and help,

for the sake of your holy name,

and have mercy on me.

adapted from Lamentations 5: 17

9] William BYRD

Turn our captivity, O Lord

Turn our captivity, O Lord, as a brook in the south.

They that sow in tears shall reap in joyfulness,

Going they went and wept, casting their seeds,

But coming they shall come with jollity,

Carrying their sheaves with them.

Psalms 126: 4-6

10 Jacobus CLEMENS non Papa

Ego flos campi

*Ego flos campi
et lilium convallium:
sicut lilium inter spinas
sic amica mea inter filias;
fons hortorum
et puteus aquarum viventium
quae fluunt impetu de Libano.*

I am the flower of the field,
and the lily of the valley:
like a lily among thorns
so is my beloved among women;
like a garden spring,
the well of living waters
that flow swiftly down from Lebanon.

Song of Songs 2: 1–2; 4: 15

11 Dobrinka TABAKOVA

Turn our captivity, O Lord

Turn our captivity, O Lord, as a brook in the south.
They that sow in tears shall reap in joyfulness,
Going they went and wept, casting their seeds,
But coming, they shall come with jollity,
Carrying their sheaves with them.

Psalm 126: 4–6

12 Philippe de MONTE

Super flumina Babylonis

*Super flumina Babylonis,
illic sedimus, et flevimus
dum recordaremur tui Sion.
Illic interrogaverunt nos,
qui captivos abduxerunt nos,
verba cantionum.
Quomodo cantabimus canticum
Domini in terra aliena?
In salicibus in medio eius,
suspendimus organa nostra.*

By the waters of Babylon,
there we sat and wept
when we remembered you, Zion.
There they questioned us,
those who had led us into captivity,
about the words of our songs.
How shall we sing the Lord's song
in a foreign land?
There on the willows
we hung up our harps.

Psalm 136: 1-3

13 William BYRD

Quomodo cantabimus?

*Quomodo cantabimus canticum Domini
in terra aliena?*

*Si oblitus fuero tui, Jerusalem,
oblivioni detur dextra mea.*

*Adhaereat lingua mea faucibus meis,
si non meminero tui;*

*si non proposuero Jerusalem
in principio laetitiae meae.*

*Memor esto Domine, filiorum Edom
in die Jerusalem.*

How shall we sing the Lord's song
in a foreign land?

If I forget you, Jerusalem,
let my right hand be forgotten.

Let my tongue stick to my throat,
if I do not remember you;

if I do not keep Jerusalem
as the greatest of my joys.

Remember, O Lord, the children of Edom
on that day in Jerusalem.

Psalm 136: 4-7

14 William BYRD

Vigilate

*Vigilate, nescitis enim
quando dominus domus veniat:*

*sero, an media nocte,
an galli cantu, an mane.*

*Vigilate ergo,
ne cum venerit repente
inveniat vos dormientes.*

*Quod autem dico
vobis omnibus dico: Vigilate.*

Keep watch, for you do not know
when the lord of the house will come:

at evening, at midnight,
at cockcrow or in the morning.

Keep watch therefore,
lest he should come suddenly
and find you sleeping.

But what I say
is said to you all: keep watch.

Mark 13: 35-37

The parable of the five wise and five foolish virgins

HARRY CHRISTOPHERS stands among today's great champions of choral music. In partnership with The Sixteen, the ensemble he founded over 40 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 150 recordings and has been enhanced by his work as Artistic Director of Boston's Handel and Haydn Society and as a 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 new series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry served as Artistic Director of the Handel and Haydn Society for 13 years, and has recently been appointed their Conductor Laureate. 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.



Photograph: Firedog

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.

§ The Sixteen

SOPRANO	ALTO	TENOR	BASS
Julie Cooper	Daniel Collins	Jeremy Budd	Jonathan Arnold *
Katy Hill	Martha McLorinan	Oscar Golden-Lee	Ben Davies
Kirsty Hopkins	Edward McMullan	Steven Harrold	Eamonn Dougan #
Alexandra Kidgell	Kim Porter	George Pooley	Tim Jones
Charlotte Mobbs			Rob Macdonald
Emilia Morton		* Tracks 12 & 13 only	
		# Not Tracks 12 & 13	

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

RECORDED AT: All Hallows’ Church, Gospel Oak, London, 9-11 November 2022

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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