

Another year has flown by and what a busy 12 months it's been – our Choral Pilgrimage, **A Watchful Gaze** celebrating William Byrd's 400th Anniversary, has travelled the length and breadth of the UK visiting towns and cities from Truro to Edinburgh and Londonderry to Rochester. We were also delighted to have returned to Dublin for the first time in eight years. And earlier in the year it was our great pleasure to perform a wonderful opera double-bill at The Grange Festival of Gluck's *Orfeo ed Euridice* and Purcell's *Dido and Aeneas*.

In between all of our concerts we have also been busy with our Learning and Participation programme. It's a strand of our activity that we are hugely proud of and we are delighted that over 3,500 people have attended our events around the country in the last year. These include 2,200 5-18 year-olds through our Schools Workshops and a further 600 11-18 year-olds through our Singing and Chorister Workshops; 400 adult amateur singers via our Choral Workshops and over 23 emerging professionals through our Genesis Sixteen training ensemble. In addition our partnership projects, 'Song Circles' and informal concerts have enabled us to reach over 100 adults including those at risk of isolation or loneliness, some who have experienced homelessness, refugees and asylum seekers, and care home residents.

Back to recordings and for those of you collecting our **Palestrina** series we hope you are enjoying the latest instalment which this time focuses on music for St John the Baptist and St John the Evangelist. It also includes the fascinating *Missa Ut Re Mi Fa Sol La* (also called the 'Hexachord' Mass) which was an absolute revelation to me and the singers.

It's not often that The Sixteen records a complete programme of secular music but this year we redressed the balance a little with an album dedicated to English Partsongs. At the heart of the album, and providing the title track, is Elizabeth Maconchy's dreamy yet evocatively luring **Sirens' Song**. Also included are Stanford's cycle of Eight Partsongs and Finzi's *Seven Poems of Robert Bridges*, but it is Imogen Holst's idyllic Partsongs *Welcome Joy and Welcome Sorrow* scored for female voices and harp and set to poetry by John Keates that, for me, are the stand out tracks.

Many of you will be aware that, as well as releasing recordings by The Sixteen, CORO works with a number of guest artists and, earlier in the year, we were delighted to confirm a new deal with award-winning single-voice consort, I Fagiolini and its director Robert Hollingworth. We have released a couple of one-off albums with the group in the past but the new collaboration will introduce five new recordings including three world premiere albums of music by **Orazio Benevoli** (the first of which was released at the beginning of October) and three re-releases of I Fagiolini's acclaimed albums previously available on the Decca label - starting with the Gramophone-Award-winning **Alessandro Striggio - Mass in 40 Parts** which is now available on CORO.

We're now looking forward to 2024 when The Sixteen will mark its 45th anniversary but, until then, we wish you all a joyful and music-filled Christmas and a very happy and prosperous New Year.

*Harry  
Christophers*

### Monteverdi: Vespers of 1610

15 May 2024 7.30pm,  
Barbican Hall

Famed for its thrilling rhythms, grand choruses and beautiful solo movements, Monteverdi's *Vespers* mixes profound expression with unflinching musical beauty. Hear The Sixteen choir & orchestra conducted by Harry Christophers, perform this cornerstone of the classical repertoire in London's Barbican Hall.

Tickets from £10  
On sale at [barbican.org.uk](http://barbican.org.uk)

### Gramophone Award Nominees

We were so proud that two of our 2022 albums were short-listed for Gramophone Awards this year.



William Byrd: *Psalmes, Songs and Sonnets (1611)* was shortlisted in the Early Music category and *An Old Belief* in the Choral category.

For more on both of these recordings visit our online shop [thesixteenshop.com](http://thesixteenshop.com)



### NEW SIRENS' SONG COR16198

Featuring a whole programme of secular music, The Sixteen's latest recording is devoted to English partsongs. Elizabeth Maconchy's vivid *Sirens' Song* provides the title and the centrepiece to this album which also includes Stanford's cycle of Eight Partsongs, Finzi's *Seven Poems of Robert Bridges* and Imogen Holst's idyllic Six Partsongs *Welcome Joy and Welcome Sorrow*.

**EDITOR'S CHOICE** Gramophone, October 2023  
**CHORAL CHOICE** BBC Music Magazine, October 2023



# 2023 Releases on CORO



## A WATCHFUL GAZE The Sixteen | Harry Christophers COR16195

*'Some of Byrd's greatest works are contextualised and illuminated, with two specially commissioned motets by Dobrinka Tabakova. Christophers' juxtapositions are always rewarding, and The Sixteen is on ravishing form. A Watchful Gaze is a quadricentennial tribute beautifully judged and exquisitely executed.'*

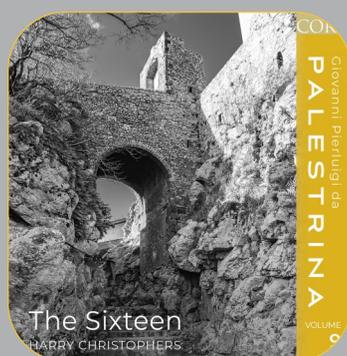
★★★★★ BBC Music Magazine



## CORONATION: MUSIC FOR ROYAL OCCASSIONS The Sixteen | Harry Christophers COR16196

*'[Zadok the Priest is] a gloriously joyous moment in a disc that includes music for the first Queen Elizabeth by Byrd and Tallis, and for successive monarchs by Gibbons, Purcell and Britten. There's a sumptuous contemporary anthem by Cecilia McDowall with exquisite harp accompaniment.'*

The Scotsman



## PALESTRINA VOLUME 9

### The Sixteen | Harry Christophers COR16197

*'In this series, Harry Christophers certainly acknowledges Palestrina as 'the master craftsman'. [Some of] the finest moments are in the motets from the Song of Songs, which seem to catch Palestrina at his most sensuous...ravishing.'*

Gramophone



## ORAZIO BENEVOLI: MISSA TU ES PETRUS I Fagiolini | Robert Hollingworth COR161201

*'Benevoli's Mass is remarkable...The singing is engagingly vital; there's muscle but subtleness. Then there's the pacing of the Agnus Dei...how this builds without warning but also utter inevitability is magnificent. Capturing that which words can only gesture towards: musical magic.'*

Gramophone



## ALESSANDRO STRIGGIO: MASS IN 40 PARTS I Fagiolini | Robert Hollingworth COR16199

*'This new re-mix by original producer Adrian Hunter confirms the recital's high reputation... the results are thrilling, at times ecstatic. If you missed this exceptional issue the first time round, buy it now—it's sounding better than ever.'*

★★★★★ BBC Music Magazine

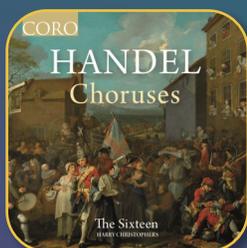


## MOZART VIOLIN CONCERTOS Vol.II

### Handel and Haydn Society | Aisslinn Nosky COR16200

Nosky's fierce passion for early music and her skill as a soloist, director and conductor has generated much critical acclaim, described by *The New York Times* as "superb".

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# Don't Forget our Special Book & CD Offers



## TALLIS by KERRY McCARTHY

Thomas Tallis lived and worked through much of the turbulent Tudor period in England. Unlike many of his contemporaries, he did not just react to radical change, he thrived on it. He helped invent new musical styles to meet the demands of the English Reformation. Fewer than a hundred of his works have survived, but they are incredibly diverse, from miniature settings of psalms and hymns to his monumental 40-voice motet *Spem in alium*.



In this biography, author Kerry McCarthy traces Tallis's long career revisiting the most important documents of his life and a wide variety of his musical works. The book also takes readers on a guided journey along the River Thames to the palaces, castles, and houses where Tallis made music for the four monarchs he served. *Tallis* will be treasured by performers, scholars, Tudor enthusiasts, and anyone interested in English Renaissance music.

This special offer comprises the *Tallis* book as well as The Sixteen's stunning Surround Sound recording of Tallis's *Spem in alium*.

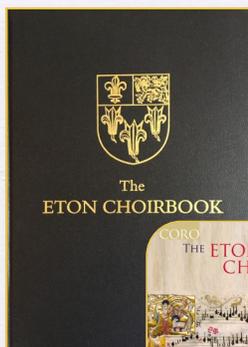
**Exclusive price for *Tallis* & The Sixteen's *Spem in alium* CD:  
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## ETON CHOIRBOOK

### Exclusive Facsimile Offer

One of the most iconic music manuscripts, the Eton Choirbook is of unique importance, both in its own right as a cultural artefact and as a source of English choral polyphony composed during the late-15th and early-16th centuries. Had it perished, along with so many other (less fortunate) pre-Reformation music manuscripts, our knowledge of a critical moment in the history of English music would have been immensely diminished. Ever since it was first copied for use in

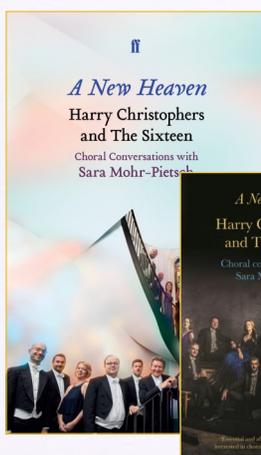
the college chapel in the early 1500s, the choirbook has been continuously in the possession of Eton College. Several composers whose works were included in it had close associations with the college including Wylkynson, Browne, Cornyshe, Davy, Fawkyner, Fayrfax, Hygons, Lambe and Turges. The manuscript is also a work of consummate artistry, copied by an experienced scribe and illuminated by a professional limner. Even in its incomplete state (nearly half of its original 224 leaves have been lost), the Eton Choirbook is the undoubted queen of early Tudor music manuscripts.



Offer includes the deluxe half-size facsimile version of the extraordinary Eton Choirbook with an extensive illustrated introductory study by Magnus Williamson and in beautiful buckram binding, along with The Sixteen's Eton Choirbook Collection of five recordings.

**Exclusive price for The Eton Choirbook Facsimile:  
& 5CD Boxed Set: £195.00 (Including UK postage\*)**

\* for postage rates for orders outside of the UK please email [coro@thesixteen.com](mailto:coro@thesixteen.com) or visit [www.thesixteenshop.com](http://www.thesixteenshop.com)



## A NEW HEAVEN Harry Christophers & The Sixteen Choral Conversations with SARA MOHR-PIETSCH

Harry Christophers is a unique figure in music. With The Sixteen, Christophers has succeeded in nurturing a choir of exceptional calibre, establishing a business model that includes a record label and extensive tours to capacity audiences, mining a rich variety of repertoire, and combining enormous popular appeal with the stamp of approval from experts. This book will appeal to anyone interested in classical music, to those who sing in amateur or professional choirs, and those who love the sound of the human voice.

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