



§ The
Sixteen
HARRY CHRISTOPHERS

The Choral Pilgrimage 2021
The Call of Rome

thesixteen.com



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§ **The
Sixteen**
HARRY CHRISTOPHERS

The power and wealth of the Catholic church during the Renaissance centred on Rome. The papacy was supreme, and naturally it attracted the greatest composers from all over Europe. Our 2021 tour concentrates on that call of Rome which was irresistible for the Flemish composer Josquin and the Spaniard Victoria. Here they sit alongside Felice Anerio and Gregorio Allegri who spent their lives in Rome in the service of the Papal chapels.

Collectively they span well over 100 years of musical excellence but whereas the Italians, Anerio and Allegri, very much wrote under the influence of the 'Prince of Music' Palestrina, Josquin (many years their predecessor) and Victoria maintained a unique voice in sacred music. They both achieve brilliance in sometimes the most economical ways, be it the imitative duets at the start of Josquin's *Illibata Dei virgo* or the stillness of Victoria's *O vos omnes* where nothing really happens on the page, yet a searing intensity of emotion is created. The latter is one of the responsories for Tenebrae. Here we concentrate on the set for Holy Saturday; Christ has died and we reflect on his death and the sealing-up of his tomb.

Allegri's *Miserere* is quite possibly the single most famous piece of sacred music ever written. However, mythology surrounds it and here we shed light on its complicated history. Sadly, nothing survives from Allegri's lifetime, and what we usually hear today is the result of scribal errors and fanciful interpretation. As a result of Ben Byram-Wigfield's extensive research on the work and by making use of the many sources, we here show how the piece has evolved over the centuries into the version audiences know and love today.



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Although born around the same time as Allegri, Anerio died relatively young, but he left us a wealth of splendid double-choir motets. His setting of *Regina caeli laetare* and the *Litaniae Beatissimae Virginis Mariae* are brilliantly crafted and, at times, break with tradition with just a hint of the Baroque. In fact, I think many of you listening will be surprised by the contrapuntal skills that Allegri displays in the 'Gloria' of his *Missa In lectulo meo*, a far cry from the simplicity of the *Miserere*.

This is quite simply glorious music; it is timeless and I have no doubt it will enrich all our lives just as it did for people centuries ago.

Harry
Anierio,

The Call of Rome

Programme for summer concerts

Plainsong De Lamentatione

Victoria Tenebrae Responsories for Holy Saturday 1, 2 & 6
1. Recessit pastor noster
2. O vos omnes
6. Sepulto Domino

Josquin Gaude virgo mater Christi

Allegri Gloria from 'Missa In lectulo meo'

F. Anerio Regina caeli laetare *a8*

Allegri Miserere (its evolution)

Josquin Illibata Dei virgo

Victoria Salve Regina *a8*



Programme for autumn concerts

Plainsong De Lamentatione

Victoria Tenebrae Responsories for Holy Saturday 1-3

1. Recessit pastor noster

2. O vos omnes

3. Ecce quomodo moritur iustus

Josquin Pater noster / Ave Maria

Victoria Tenebrae Responsories for Holy Saturday 4-6

4. Astiterunt reges

5. Aestimatus sum

6. Sepulto Domino

F. Anerio Litaniae Beatissimae Virginis Mariae

Josquin Gaude virgo mater Christi

Allegrì 'Gloria' from *Missä In lectulo meo*

Josquin Illibata Dei virgo

Allegrì Miserere (its evolution)

F. Anerio Regina caeli laetare a8

Victoria Salve Regina a8

INTERVAL



The Sixteen

Harry Christophers

conductor

Eamonn Dougan

associate conductor

Soprano

Sam Cobb
Julie Cooper
Katy Hill
Kirsty Hopkins
Alexandra Kidgell
Victoria Meteyard
Charlotte Mobbs
Emilia Morton
Ruth Provost

Alto

Daniel Collins
Edward McMullan
Elisabeth Paul
Simon Ponsford
Kim Porter

Tenor

Simon Berridge
Jeremy Budd
Joshua Cooter
Mark Dobell
Steven Harrold
George Pooley

Bass

Ben Davies
Eamonn Dougan
Tim Jones
Rob Macdonald
Stuart Young

In preparation for this tour, 25 singers are rehearsed, of whom 18 (six sopranos, four altos, four tenors and four basses) perform in each concert.

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With grateful thanks to the following tour supporters:



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Tour dates and locations

Box office: thesixteen.com / 0333 010 2850

5 June, 4.30 & 7.30pm
St Mary's Church, Warwick

18 June, 7.30pm
Winchester Cathedral ■

19 June, 2.30 & 8pm
Christ Church Cathedral, Oxford

25 June, 7.30pm
Liverpool Metropolitan Cathedral

26 June, 7.30pm
Hereford Cathedral

1 July, 7.30pm
Kings Place, London ■

2 July, 7.30pm
Derby Cathedral

3 July, 7.30pm
Peterborough Cathedral ■

15 September, 7.30pm
Llandaff Cathedral

16 September, 7.30pm
Truro Cathedral

17 September, 7.30pm
Exeter Cathedral

18 September, 7.30pm
Tewkesbury Abbey

20 September, 7.30pm
Croydon Minster

29 September, 7.30pm
Rochester Cathedral

30 September, 7.30pm
Southwell Minster

1 October, 7.30pm
Blackburn Cathedral

7 October, 7.30pm
St James's Church, Spanish Place, London

13 October, 7.30pm
Carlisle Cathedral

14 October, 7.30pm
Lancaster Priory

15 October, 7.30pm
Durham Cathedral

16 October, 7.30pm
Greyfriars Kirk, Edinburgh

■ Concert not promoted by The Sixteen.
See website for booking details

■ Conducted by Eamonn Dougan

The Call of Rome

The call of Rome was heard by many in the early modern period: pilgrims and clerics, artists and craftsmen, cooks and courtesans – and musicians. This last group came for various reasons: in the early Renaissance period a Rome-centred bureaucracy controlled church appointments throughout Europe. Singers – usually clerics – found that a period in the papal choir, or working for a cardinal, helped them obtain such appointments. Beyond that, opportunities for employment in the expanding city were many. From the time of its return from Avignon in the early 15th century, the papacy sought to transform Rome into both the capital of a princely state and the foremost pilgrimage centre in Western Christendom. Building programmes, aimed at renewing churches, palaces and houses, attracted workmen and artists; service industries expanded and the city was totally refashioned. Musicians were required by the papal court, by an increasing number of churches (including those of foreign nationalities), by cardinals and aristocratic families, bankers and diplomats. In the second half of the 16th century there were new seminaries and colleges, as well as hospitals and a burgeoning lay confraternity movement. Singing and instrumental playing accompanied church services, processions, banquets, jousts and other entertainments. It is therefore not surprising that musicians flocked to Rome, from Northern Europe initially, but also from Spain, Germany and other Italian states.

Josquin Desprez, the best-known European composer of the early 16th century, spent five years (1489-94) as a member of the papal choir which had been expanded in the 1470s by Pope Sixtus IV, who also built the Sistine Chapel for papal liturgies. Like other singers, Josquin carved his name on the wall of the chapel's choir-loft; these graffiti have recently come to

light as a result of restoration. Although having independent means, he still coveted a church position in his native Condé-sur-l'Escaut (now in Northern France) which his period in Rome helped him obtain. Josquin had a strong sense of his own worth, illustrated by his Marian motet *Illibata Dei virgo* which survives in a papal chapel manuscript. The text of the first part is an acrostic, where the initial letter of each line spells out the name 'Josquin Desprez'. The tenor part has a recurring three-note motif, solemnised as 'la-mi-la' (A-E-A), standing for 'Ma-ri-a'. There are 29 repetitions, with one final note added to make a total of 88 in the tenor part; this is also the result of adding up the number equivalents of the letters which make up 'Desprez' (a=1, b=2 etc, with i and j both=9 and u and v both=20). Josquin has thus embedded his own name with that of the Virgin Mary in a piece which celebrates her various attributes. Although an early work, *Illibata Dei virgo* shows the composer's mastery of musical structure. The first part uses lengthy duets, alternating between higher and lower pairs of voices, with occasional tuttis; later, the speed quickens and the texture becomes denser, with more frequent occurrences of the ostinato figure. After a lively triple-time section, the pace slows again for the final 'Ave Maria' peroration.



Josquin's name carved into the Sistine Chapel Choir loft

Josquin's trademark duets and use of imitation between the voices are very much to the fore in his later Marian motet, *Gaude virgo mater Christi* which celebrates the joys experienced by Mary. Here the words of Luther are well illustrated: '[Josquin] is the master of the notes, which do as he wills; other composers must do as the notes will'. Hear how the music matches the words 'Christo ascendente' (Christ ascending) with rising scales, the lively syncopations at 'ubi fructus ventris tui' (where the fruit of your womb) and the joyous Alleluia ending. Josquin's six-voice setting of two linked well-known prayers, *Pater noster* and *Ave Maria*, is recognised as one of his finest achievements. He clearly thought highly of it himself, since he left money for the motet to be sung outside his house during processions after his death. Based on a canon between the two tenor parts, it has a rather sombre character with little dissonance and lots of hypnotic repetitions.

Holy Week was a period of particular religious intensity in Rome, when pilgrims crowded the streets and confraternities organised processions which included floats, flagellants, groups of chanting friars and singers of polyphony. Churches and oratories hosted the *Tenebrae* offices, pared-down versions of Matins and Lauds which were dramatised by gradually extinguishing candles and lights, and ended with the singing of the *Miserere* (Psalm 51) in total darkness. The lessons, taken from the Lamentations of Jeremiah, were sung to a special tone, heard at the opening of this programme. Each was followed by one of a series of responsories telling the story of Christ's Passion: those for Holy Saturday describe the repose of his body in the tomb while he harrowed Hell ('*Recessit pastor noster*', '*Aestimatus sum*', '*Sepulto Domino*'); they also highlight his role as the wronged and suffering Saviour ('*O vos omnes*', '*Ecce quomodo moritur iustus*', '*Astiterunt reges*').

The Spanish composer Tomás Luis de Victoria's call to Rome was initially to study for the priesthood, but he became heavily involved with two confraternities for immigrant Spaniards, as well as with the newly founded Oratorian congregation of the charismatic Saint Philip Neri (with whom he shared lodgings), and he ended up staying for 20 years. Although he was not a member of the papal choir, its library holds an early version of his music for Holy Week, revised for publication in 1585 just before he returned to Spain. His settings of the Holy Saturday responsories are among his most emotionally-charged music, particularly '*O vos omnes*', one of his iconic works.

While in Rome, Victoria helped pioneer the polychoral style for two or more separate choirs. This expanded the possibilities for textural variety while ensuring that the words were clearly heard. His eight-voice *Salve Regina* is a prime example of this early Roman style, favouring long phrases for individual choirs and reserving the double-choir tutti for particular effects. After four verses for single choir, our patience is rewarded when both choirs ring out gloriously on '*Eia ergo*'. Here Victoria exploits to the full his three soprano parts and an unusually wide three-octave choral range. Even more effective is the final verse '*O clemens...*', which contains some of his most sublime music. He clearly thought so too, since he repeats the final '*O dulcis Virgo Maria*' section, with its soaring high notes and closely packed descending scales.

Felice Anerio was born in Rome to a musical family: his father played trombone in the papal wind band while his younger brother Giovanni Francesco was also a successful composer (the two are often confused!). Felice trained as a choirboy with Palestrina at St Peter's Basilica and subsequently held positions as choirmaster at a number of the city's institutions. When Palestrina died in 1594, Felice was appointed composer to the papal choir in his place; this

was due to the intervention of his patron, the papal nephew Cardinal Pietro Aldobrandini, and was not welcomed by the members, who would have preferred a new singer – they already had a number of composers in their ranks. Anerio's double-choir *Regina caeli laetare* shows how the polychoral idiom had developed by the early 17th century: the text is now much more fragmented between the choirs, with lots of quick-fire exchange. Slower sections based on plainchant alternate throughout with bouncy Alleluias celebrating the joy of Easter.

Litanies were a staple item of processions but Anerio's double-choir *Litaniae Beatissimae Virginis Mariae* is more likely to have been sung indoors, by professional singers in front of an image of the Virgin. It shows tremendous skill in ensuring that a repetitive text, which might have become tedious, is continually energised through endlessly varied choral textures and rhythms. There is a beautiful moment at the start of the final section when the two soprano parts alone sing 'Regina angelorum', before the full might of the heavenly choirs brings the piece to a resounding close.

Our fourth featured composer, Gregorio Allegri, was also born in Rome. He served for 23 years in the papal choir, where he was particularly regarded for his contrapuntal skills, carrying on the tradition which went back to Josquin. His double-choir *Missa In lectulo meo* owes more to Anerio's style than to Victoria's. Reworking a motet by the Liège-born Pierre Bonhomme (one of the last musicians from Northern Europe to answer the call of Rome), Allegri breaks up the 'Gloria' text into short phrases which bounce between the choirs like an extended tennis volley. There are some bouncy rhythms, particularly towards the end, and a very beautiful tutti setting of the words 'Jesu Christi' towards the end of the first section.

The most renowned of all the pieces composed for the Sistine Chapel was undoubtedly

Allegri's *Miserere*. For a century and a half it was the preferred setting for Holy Week, achieving the status of star tourist attraction by the mid-18th century. The basic composition was actually very simple: two choirs, one of four soloists, the other in five parts, sang alternate verses interspersed with plainchant. The writing used simple chordal textures with lightly ornamented cadences; the whole pattern was repeated six times. What excited those who heard it, though, were the *abbellimenti*, the ornaments which the singers increasingly added over time, spinning out the music in an ever more elaborate filigree. None of this was formally written down - it was famously guarded as a papal secret - until after the Napoleonic wars, but naturally everybody tried to get a copy; the young Mozart notably transcribed it from memory and others left attempts. This performance provides a special opportunity to follow the work's development. With the help of Ben Byram-Wigfield, who has done a special study of the piece, Harry Christophers has put together a version which mirrors its historical progress. Starting with the simple Allegri original, layers of ornamentation are added to successive verses, taken from a few surviving sources or imitating their style. Note the chromatic steps in the first half of the solo verse which were a typical feature of the late-18th-century version. The performance ends with the well-known high-C version, though not quite the familiar one; this top note first appeared in the 20th century Kings College, Cambridge version.

These four composers represent all that was best about the music written for the papal choir and in early modern Rome more generally: a passionate commitment to the text, and to compositional and improvisational skill. This music helped attract pilgrims and tourists historically, and continues to weave its magic on us today.

Noel O'Regan © 2019

Allegri's Miserere: Everything you know is wrong!

Gregorio Allegri's setting of the *Miserere* is one of the most famous, widely performed and frequently recorded pieces of sacred choral music. It is probably one of your favourite pieces of music. There is only one problem with this: the entire piece is a work of fiction! Very little of what is usually performed today bears any similitude to the music that Allegri wrote and that was performed in the Sistine Chapel by the papal choir.

The mythology of the work is often repeated: it was an excommunicable offence to make a copy of the score, and hearing it sung was the desire of every gentleman on the Grand Tour through Italy. The papal choir ornamented the work with *abbellimenti* – secret musical devices known only to the choir. The precocious talent of the 12-year-old Mozart was evident when he wrote out the music after hearing it in 1770. The English musicologist Charles Burney laid his hands on a copy and published it in 1771, at which time the papal monopoly was lost forever.

Once again, reality tarnishes the myth's glister. No papal edict has ever been found on the subject (and they're quite keen on record-keeping in the Vatican). The young Mozart heard the piece twice, taking his score in his hat for correction the second time; as the music is based on a plainsong chant and repeats the same two short harmonic sequences five times, the task of recording it to paper or memory is not so astounding as it might seem. And finally we come to Burney's publication. Anyone buying Burney's collection of music sung in the Sistine Chapel at Holy Week might

be forgiven for demanding their money back. The version of Allegri's *Miserere* there is... well, bland. None of the legendary *abbellimenti* – the very ornamentations that made the work so special – were included. This edition was no Protestant firework under papal authority: it was a veritable damp squib. But it did open the floodgates to hundreds of copies of the work, all for sale in the markets of Rome, all of which are curiously different from what Burney published, though broadly consistent with each other.

Let's look at the music that we now call Allegri's *Miserere*. The work is a *falsobordone* – alternating verses of plainsong chant with choral polyphony melody. There is one further alternation: the choral verses themselves take turns between one choir of five voices and a second choir of four voices. The first verse is written for the five-part choir. This music was written by Mozart. It is close, but not identical to the music he heard, and it bears all the hallmarks of a more modern, Mozartian arrangement. It was of course Mozart's version that Burney published in 1771. Next comes the plainsong. This should be the chant on which the music is based, the *tonus peregrinus* (wandering tone), but it has frequently been heard with all sorts of other plainsong tones, and has also been sung to just one note.

Finally, we have the real 'jigsaw' puzzle of the four-part second choir. This starts off as the most accurate and authentic section of the entire piece. We hear the first half of the verse, complete with the *abbellimenti*, all the way to a cadence. The

music starts up again, and after two chords: what's this? A complete key change from G minor to C minor. Now here's the funny thing: the music is exactly the same as the first half of the verse, but up a fourth! So the top G for the soprano a few bars earlier is now repeated as a testing top C. The error is thought to have occurred by misinterpreting the clefs used. The most accurate section is the final half-verse, when all nine voices sing together.

How did this happen?

The first edition of Grove's Dictionary of Music and Musicians was published in 1880, and included an article by William Rockstro that used Allegri's *Miserere* as an example of ornamentation. However, in assembling the example, he somehow congealed the correct music with a transcription in which the whole work was transposed up a fourth. This transcription came from an account by Mendelssohn, who heard the papal choir in 1831 (at St John Lateran in the summer).

The musicologist Robert Haas created a version in the 1930s using the same mistake, and Sir Ivor Atkins, Organist at Worcester Cathedral, came up with an English-language edition in the 1950s, using the first choir from Burney's publication of 1771, combined with the second choir as it appeared in the edition by Haas. Atkins also used plainsong Tone VII, which was the chant used at that time in the Roman Catholic liturgy for this psalm on Good Friday.

The rest, as they say, is history. Unlikely as it may seem, this Frankenstein pastiche found favour with audiences for its serene and mystical quality, transcending the musical rules that it disobeys.

So what should the music be? Allegri wrote his original music in around 1638, at the age of 56. Some 23 years later, the music was written in a volume of settings of the *Miserere* by successive composers at the Sistine Chapel. The format of two choirs alternating between plainsong had already been long established. The first choir of five voices is written for two tenors instead of two sopranos (as well as one alto and bass), and the music is a simple progression of chords. In 1731, another Vatican manuscript shows a transformation of the first choir. One of the tenor parts has been transposed up an octave to provide a second soprano, and the music 'exploded' to provide more independent movement. No such treatment is found for the second choir. However, the second choir is where the *abbellimenti* were added by the singers to the existing music. These were not improvised *ad libitum*; they were set pieces, well-rehearsed phrases to be applied to any suitable cadence. They were already in existence in Palestrina's day, well before the *Miserere* was written. Allegri would have composed his simple structure with these phrases in mind.

We do have a reasonably accurate record of the *abbellimenti* themselves. Pietro Alfieri published them in 1840, and Mendelssohn's transcription, when read correctly, also details them. Other manuscripts and records also show the correct details. So what was the reason for the mystique of the *Miserere*? Leopold Mozart puts his finger on it in a letter of 14 April 1770 to his wife: 'Wolfgang has written it down and we would have sent it to Salzburg in this letter, if it were not necessary for us to be there to perform it. But the manner of performance contributes more to its effect than the composition itself.'

So it wasn't just the notes; it was how they were sung. Alfieri's record of the *abbellimenti* shows that the underlying music was slowed down, lengthened to give the soprano space to sing the embellishment. The trick was for the other three parts to change chord at the right time, all together. However it was done, the result of the embellishment and the way it was performed made Allegri's work one of the highlights of sacred music throughout the 18th century. But there was no modulation to the subdominant, and no top C either.

If the *Miserere* were a painting, its monetary value might be diminished by its somewhat dubious provenance and whimsical reconstruction. But that need not stop us from admiring it. There are many paintings and musical works that are not what they appear to be (portraits attributed to Vermeer, or Albinoni's *Adagio*, for example). They are still things of beauty, with the capacity to inspire and to evoke.

We may not ever know exactly how or what the Sistine Chapel choir sang; but we do have music – sweet music – even if it's not the right music.

© Ben Byram-Wigfield 2013

The version of Allegri's Miserere that The Sixteen performs on its 20th Choral Pilgrimage tour aims to portray the evolution of this famous work. It draws heavily on Ben Byram-Wigfield's research, which is summarised in the article above but explained in full in his essay 'Allegri's Miserere: A Quest for the Holy Grail?' (available to download free from www.ancientgroove.co.uk). Byram-Wigfield's research resulted in an 'authentic edition... to show in modern notation how the work would have been sung' during Allegri's day, and it is this edition that Harry Christophers used as the inspiration and starting point for creating the version you hear tonight.

Music, Mystery and Meaning

In the late-medieval Europe that witnessed the genius of Josquin Desprez, aesthetic experience was a gateway to the numinous and transcendent. Continental Christianity was characterised by the belief that there was a sense of abundance in the generosity of the heavens, which flowed out through the world in nature and the arts, allowing people to be open to the divine. In today's multi-faith and partly secularised society, the arts, and music in particular, still offer an important way into finding a path that can expand and enhance our experience of the world and help us to perceive the reality and truth of something beyond individualistic materialism. Through relationships we may perceive a spark of divinity, or spirit, and in art and music we might take that experience one stage further and intuit a deep knowledge of the spiritual life that cannot be found by reasoned argument or deductive thinking.

There are good evolutionary reasons for this. Music, and in particular singing, played an important part in early human development, social interaction and ritual practice. Singing as a primary form of communication pre-dates speech and language itself, as the psychiatrist and writer Iain McGilchrist has shown: '... the control of voice and respiration needed for singing came into being long before they would ever have been required by language ... intonation, phrasing and rhythm develop first; syntax and vocabulary come only later'. Therefore 'our love of music reflects the ancestral ability of our mammalian brain to transmit and receive basic emotional sounds.' This love of music, which developed largely in the right hemisphere of the brain, was concerned with communication, social cohesion and harmony and helped bond people together in community. In the age of modernity, from the 16th to the 20th centuries, language and the printed word dominated society for

generations. However, in the 21st century and an age of post-modernity and post-secularism, even when commitments to the life and doctrine of some religious institutions are waning, the search for spiritual encounter and relationship is as strong as ever. The work of the evolutionary psychologist Robin Dunbar and others shows us that music, and especially singing, is not 'auditory cheesecake' as Professor of Psychology at Harvard University Steven Pinker would have it, a kind of sweet extra to life that has no evolutionary function. It is rather a fundamental part of our make up as human beings. This was as much understood by Josquin in the 15th century as it was a millennium earlier by the great medieval music theorist Boethius, who was aware of music's essential nature to the human experience: 'Music is so naturally united with us that we cannot be free from it even if we so desired.'

This phenomenon is just as true today, whether we have religious belief or not. As English political philosopher John Gray has written, 'A godless world is as mysterious as one suffused with divinity, and the difference between the two may be less than you think'. The physical and neurological experience of music, whether composing, performing or listening, helps us to order our world. In the words of English psychiatrist, psychoanalyst and author Anthony Storr: 'Music exalts life, enhances life, and gives it meaning. Great music outlives the individual who created it. It is both personal and beyond the personal. For those who love it, it remains as a fixed point of reference in an unpredictable world. Music is a source of reconciliation, exhilaration, and hope which never fails ... It is irreplaceable, undeserved, transcendental blessing'. Such a blessing helps us to find a greater optimism for the future. Through this experience we approach, with meaning, the awesome mystery of our existence.

The sacred music in this evening's programme is suffused with Catholic religious doctrine. Josquin's pre-Reformation devotion is complimented by Anerio's and Victoria's post-Tridentine passionate intensity and Allegri's sublime vision. Yet, in today's post-secular west, the music reaches beyond the bounds of doctrinal and institutional propositional belief and out to the world hungry for spiritual nourishment, because music that speaks deeply into the human condition, promotes human flourishing and evokes spiritual meaning, appeals to believers and non-believers alike. It relates to the experience, encounter and relationality that transcend us and the world around us. Beauty can help us to intuit a truth beyond the confines of our materialist existence and lead us to the source of all truth, which is ultimately love, a truth that some call 'God'.

Whether we listen to the glorious sounds of this evening's sacred music, sung by The Sixteen, in a secular or religious space, whether we are confessional believers, seeking religious meaning in the sacred words, or have a less definite sense of the divine or spirituality, we can all find meaning in the numinous mystery of the music. No art form better conveys meaning and, in the words of George Steiner, '... communicates to our senses and to our reflection what little we can grasp of the naked wonder of life.'

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Performing, touring and recording forms an integral part of The Sixteen's artistic output, reaching thousands of choral enthusiasts across the world. In support of this, The Sixteen continues to invest in another important aspect – education. By developing a number of dynamic education and outreach projects, we are not only able to engage further with our current audience but also to develop a new one.

The ethos of access and support runs throughout our thriving education programme. Whether it's introducing oratorio to babies, mentoring choristers across the country, working with over 1000 Key Stage 2 pupils in our Schools' Matinee Concerts, nurturing student composers and conductors, exploring the fascinating stories behind the music in our Insight Days, or working with 800 amateur singers through our Choral Workshop series, we delight in inviting choral fans of all ages and backgrounds into our world.

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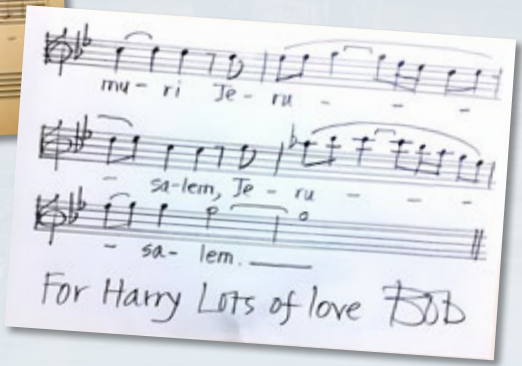
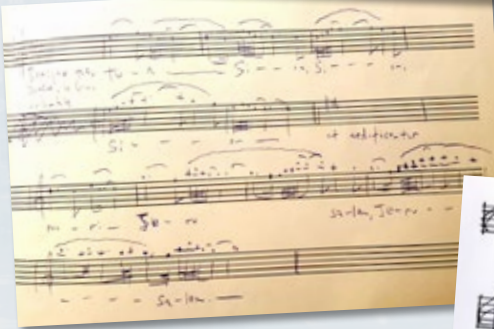
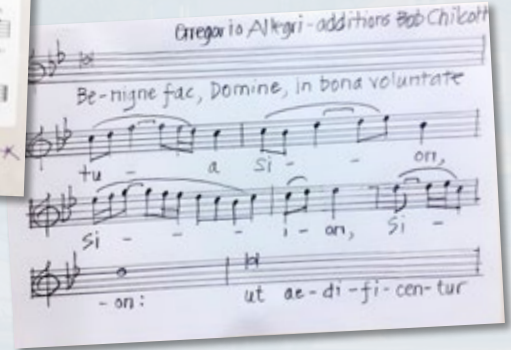
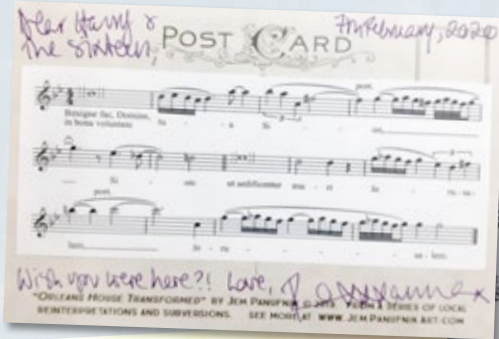
Do you have an idea for a future workshop? Would you like The Sixteen to come to your school, choir or workplace? The opportunities for collaboration are endless. Get in touch with our Education and Outreach Manager, Amanda MacLeod at amanda@thesixteen.com.

Allegri's Miserere – which version will you hear tonight?

Allegri's *Miserere* is one of the most famous pieces of choral music ever written, evolving through many different versions since its first performances in the Sistine Chapel.

To celebrate the return of our *Choral Pilgrimage*, we decided to ask three of today's most eminent composers – Bob Chilcott, Gabriel Jackson and Roxanna Panufnik – to compose their own versions of the soprano

line of verse 19 (the penultimate verse). You will hear one of these new versions tonight, but only our conductor knows which one it will be, so you'll have to wait until the concert to find out! The two lines that have been rewritten are highlighted in red in the texts and translations so you'll know when to expect it!



For Harry Lots of love Bob

Texts and Translations

Plainsong De Lamentatione

De Lamentatione Jeremiae Prophetae.

HETH. Misericordiae Domini, quia non sumus
consumpti;
quia non defecerunt miserationes eius.
HETH. Novi diluculo, multa est fides tua.
Pars mea Dominus, dixit anima mea;
propterea expectabo eum.
TETH. Bonus est Dominus sperantibus in eum,
animae quaerenti illum.
TETH. Bonum est praestolari cum silentio
salutare Dei.
TETH. Bonum est viro cum portaverit iugum ab
adolescentia sua.
JOD. Sedebit solitarius, et tacebit,
quia levavit super se.
JOD. Ponet in pulvere os suum, si forte sit spes.
JOD. Dabit percutienti se maxillam, saturabitur
opprobriis.

Jerusalem, Jerusalem, convertere ad Dominum
Deum tuum.

From the Lamentation of Jeremiah the Prophet.

HETH. *It is thanks to the Lord's mercy that we are
not consumed,
for his mercies are never lacking.*
HETH. *With each dawn I witness how great is
your faithfulness.*
HETH. *The Lord is my portion, my soul has
declared;
therefore I will hope in him.*
TETH. *The Lord is good to those who wait for him,
to the soul that seeks him.*
TETH. *It is good to wait in silence for the salvation
of God.*
TETH. *It is good for man to bear God's yoke from
his youth.*
JOD. *Then will he sit in solitude and in silence
when the Lord fixes it upon him*
JOD. *To put his mouth to the dust, in hopeful trust,*
JOD. *And to offer his cheek to the striker,
and be overwhelmed with insults.*

Jerusalem, Jerusalem; turn again to the Lord your God.

Tomás Luis de Victoria Tenebrae Responsories for Holy Saturday 1-3

I. Recessit pastor noster

Recessit pastor noster, fons aquae vivae,
ad cuius transitum sol obscuratus est.
Nam et ille captus est,
qui captivum tenebat primum hominem.
Hodie portas mortis et seras pariter Salvator noster
dirupit.
Destruxit quidem claustra inferni,
et subvertit potentias diaboli.

*Our shepherd, the fount of the living water,
is gone,
at whose passing the sun was darkened.
For he himself is taken,
who held captive the first man.
Today our Saviour has burst the gates of death
broken their locks.
Indeed he has destroyed hell's prison,
and overthrown the might of the devil.*

II. O vos omnes

O vos omnes, qui transitis per viam, attendite, et
videte si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum.

*O all you that pass by the way, attend and see,
if there be any sorrow like my sorrow.
Look, all you peoples, and see my sorrow.*

III. Ecce quomodo moritur iustus

Ecce quomodo moritur iustus, et nemo percipit corde,

et viri iusti tolluntur, et nemo considerat.

A facie iniquitatis sublatus est iustus:

et erit in pace memoria eius.

Tamquam agnus coram tondente se obmutuit,

et non aperuit os suum:

de angustia, et de iudicio sublatus est.

Behold how the just man meets his death, and no one takes it to heart,

and just men are swept away, and no one has a care.

The just man has been removed from the sight of iniquity, and his memory shall be in peace.

Like a lamb before the shearer he was mute,

and opened not his mouth:

he has been taken away from distress and from judgement.

Josquin Desprez Pater noster / Ave Maria

Pater noster, qui es in caelis,

sanctificetur nomen tuum.

Adveniat regnum tuum.

Fiat voluntas tua, sicut in caelo et in terra.

Panem nostrum quotidianum da nobis hodie,

et dimitte nobis debita nostra,

sicut et nos dimittimus debitoribus nostris.

Et ne nos inducas in tentationem

sed libera nos a malo.

Ave Maria, gratia plena, Dominus tecum:

benedicta tu in mulieribus,

et benedictus fructus ventris tui Jesu.

Sancta Maria, regina caeli, dulcis et pia,

o mater Dei, ora pro nobis peccatoribus,

ut cum electis te videamus.

Our Father, who art in heaven,

hallowed be thy name,

thy kingdom come, thy will be done

on earth as it is in heaven.

Give us this day our daily bread,

and forgive us our trespasses,

as we forgive those who trespass against us.

And lead us not into temptation,

but deliver us from evil.

Hail Mary, full of grace, the Lord is with thee;

blessed art thou among women,

and blessed is the fruit of thy womb, Jesus.

Holy Mary, queen of heaven, sweet and faithful,

O mother of God, pray for us sinners,

that among the chosen we may behold thee.

Tomás Luis de Victoria Tenebrae Responsories for Holy Saturday 4-6

IV. Astiterunt reges

Astiterunt reges terrae,

et principes convenerunt in unum

adversus Dominum, et adversus Christum eius.

Quare fremuerunt gentes,

et populi meditati sunt inania?

The kings of the earth have risen up,

and the princes have gathered together

against the Lord, and against his Christ.

Why are the nations in uproar,

and the peoples cherishing vain thoughts?

V. Aestimatus sum

Aestimatus sum cum descendentibus in lacum:

Factus sum sicut homo sine adiutorio,

inter mortuos liber.

Posuerunt me in lacu inferiori,

in tenebrosis, et in umbra mortis.

I am reckoned among those who go down to the pit;

I have become like a man without help,

a man free only among the dead.

They have laid me in the lower pit

in darkness, and in the shadow of death.

VI. Sepulto Domino

Sepulto Domino, signatum est monumentum,

volventes lapidem ad ostium monumenti,

ponentes milites, qui custodirent illum.

Accedentes principes sacerdotum ad Pilatum,

petierunt illum.

Once the Lord was buried, they sealed up the tomb,

and rolled a stone before the entrance to the

sepulchre,

placing soldiers to guard it.

The chief priests went to Pilate

and petitioned him.

Felice Anerio Litaniae Beatissimae Virginis Mariae

Kyrie eleison.

Christe eleison.

Christe audi nos.

Christe exaudi nos.

Pater de caelis, Deus: miserere nobis.

Fili Redemptor mundi Deus: miserere nobis.

Spiritus Sancte Deus: miserere nobis.

Sancta Trinitas unus Deus, miserere nobis.

Sancta Maria: ora pro nobis.

Sancta Dei Genitrix: ora pro nobis.

Sancta Virgo virginum: ora pro nobis.

Mater Christi: ora pro nobis.

Mater purissima: ora pro nobis.

Mater castissima: ora pro nobis.

Mater inviolata: ora pro nobis.

Mater misericordiae: ora pro nobis.

Mater creatoris et salvatoris: ora pro nobis.

Virgo prudentissima: ora pro nobis.

Virgo potens: ora pro nobis.

Virgo clemens: ora pro nobis.

Virgo fidelis: ora pro nobis.

Sedes sapientiae: ora pro nobis.

Causa nostra laetitiae: ora pro nobis.

Rosa mystica: ora pro nobis.

Turris Davidica: ora pro nobis.

Ianua caeli: ora pro nobis.

Stella matutina: ora pro nobis.

Salus infirmorum: ora pro nobis.

Regina Angelorum: ora pro nobis.

Regina Prophetarum: ora pro nobis.

Regina Apostolorum: ora pro nobis.

Regina Martyrum: ora pro nobis.

Regina Confessorum: ora pro nobis.

Regina Virginum: ora pro nobis.

Regina Sanctorum omnium: ora pro nobis.

Intercede pro nobis Dominum.

Lord, have mercy on us.

Christ, have mercy on us.

Christ, hear us.

Christ, graciously hear us.

God the Father of Heaven, have mercy on us.

God the Son, Redeemer of the world, have mercy on us.

God the Holy Ghost, have mercy on us.

Holy Trinity, one God, have mercy on us.

Holy Mary, pray for us.

Holy Mother of God, pray for us.

Holy Virgin of virgins, pray for us.

Mother of Christ, pray for us.

Mother most pure, pray for us.

Mother most chaste, pray for us.

Mother inviolate, pray for us.

Mother of mercy, pray for us.

Mother of our Creator and Saviour, pray for us.

Virgin most prudent, pray for us.

Virgin powerful, pray for us.

Virgin merciful, pray for us.

Virgin faithful, pray for us.

Seat of Wisdom, pray for us.

Cause of our joy, pray for us.

Mystical rose, pray for us.

Tower of David, pray for us.

Gate of heaven, pray for us.

Morning star, pray for us.

Health of the sick, pray for us.

Queen of Angels, pray for us.

Queen of Prophets, pray for us.

Queen of Apostles, pray for us.

Queen of Martyrs, pray for us.

Queen of Confessors, pray for us.

Queen of Virgins, pray for us.

Queen of all Saints, pray for us.

Intercede with the Lord for us.

Josquin Desprez Gaude virgo mater Christi

Gaude virgo mater Christi,
quae per aurem concepisti,
Gabriele nuntio.

Gaude quia Deo plena
peperisti sine poena,
cum pudoris lilio.

Gaude quia tui nati
quem dolebas mortem pati,
fulget resurrectio.

Gaude Christo ascendente,
Et in caelum te vidente,
motu fertur proprio.

Gaude quae post ipsum scandis,
et est honor tibi grandis,
in caeli palatio.

Ubi fructus ventris tui,
nobis detur per te frui,
in perenni gaudio.
Alleluia.

*Rejoice, virgin Mother of Christ
who conceived through your ear,
by the messenger, Gabriel.*

*Rejoice, for full of God
you gave birth without pain,
retaining the lily of modesty.*

*Rejoice, for your Son,
whose death you mourned,
shines in his resurrection.*

*Rejoice, for as Christ ascends,
and sees you in heaven,
he is borne up by his own power.*

*Rejoice, you who ascend after him,
for great honour awaits you
in the courts of heaven.*

*There may the fruit of your womb
through you be given to us to enjoy
in everlasting happiness.
Alleluia.*

Gregorio Allegri 'Gloria' from *Missa In lectulo meo*

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te.
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex caelestis.
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

*Glory be to God on high,
and on earth peace to men of good will.
We praise you, we bless you,
we adore you, we glorify you.
We give you thanks for your great glory.*

*Lord God, heavenly King,
God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.*

*You take away the sins of the world,
have mercy upon us.
You take away the sins of the world,
receive our prayer.
You are seated at the right hand of the Father,
have mercy upon us.*

*For you alone are Holy,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit
in the glory of God the Father. Amen.*

Josquin Desprez Illibata Dei virgo

Illibata Dei virgo nutrix,
Olympi tu regis o genitrix,
Sola parens verbi puerpera,
Quae fuisti Evae reparatrix,
Viri nefas tuta mediatrix,
Illud clara luce dat scriptura.
Nata nati alma genitura,
Des ut laeta musarum factura
Prevaleat hymnus et sit Ave,
Roborando sonos ut guttura,
Efflagitent laude teque pura
Zelotica arte clament Ave.

Ave virginum decus hominum
caelique porta.
Ave liliū, flos humilium,
virgo decora.
Vale ergo, tota pulchra ut luna,
electa ut sol clarissima gaude.
Salve tu sola consola amica
'la mi la' canentes in tua laude.
Ave Maria, mater virtutum, veniae vena.
Ave Maria, gratia plena, dominus tecum.
Amen.

*Inviolatē mother, nurse of God,
O you, mother of Olympus's ruler,
Who alone gave birth to the Word,
Who made good the sin of Eve,
And are the advocate for man in his wickedness
As the scriptures clearly tell us,
Nurturing daughter who would bear your own Son;
Grant that this hymn, the happy work of muses,
May work its power and be an 'Ave'
To give strength to sound, as our voices
Make their earnest prayer of praise and cry 'Ave'
To you with chaste and fervent art.
Hail, crown of all human virginity
and gateway to heaven.
Hail, lily, flower of humility,
beautiful virgin.
Hail, then, all beautiful as the moon,
and rejoice, chosen one, brilliant as the sun.
Hail to you alone, who alone bring loving comfort
to those who sing 'la mi la' in your praise.
Hail Mary, mother of virtues, rich vein of pardon.
Hail Mary, full of grace, the Lord is with you.
Amen.*

Gregorio Allegri Miserere - Its Evolution

Miserere mei, Deus:
secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.
Tibi soli peccavi, et malum coram te feci:
ut iustificeris in sermonibus tuis,
et vincas cum iudicaris.
Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.
Asperges me hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.
Auditui meo dabis gaudium et laetitia:
et exultabunt ossa humiliata.
Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.

*Have mercy upon me, O God,
according to the greatness of your mercy.
And according to the multitude of your mercies,
cancel out all my sins.
Wash me more and more from my wickedness
and cleanse me of my sin.
For I acknowledge my faults,
and my sin counts always against me.
Against you alone have I sinned
and done what is evil in your sight:
so that you are justified when you judge,
and clear when you pass sentence.
For look, I was conceived in wickedness,
and in sin my mother carried me in the womb.
And see, you delight in the truth,
and have revealed to me the hidden mysteries of
your wisdom.
You will sprinkle me with hyssop, and I shall be clean:
you will wash me, and I shall be made whiter than
snow.
You will make me hear of joy and gladness
and the bones which were broken will rejoice.*

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

Ne proicias 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 exaltabit lingua mea iustitiam tuam.

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

Quoniam si voluisses sacrificium
dedissem utique:
holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum,
Deus, non despicies.

**Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Jerusalem.**

Tunc acceptabis sacrificium iustitiae,
oblaciones et holocausta:
tunc imponent super altare tuum vitulos.

*Turn your face away from my sins
and do away with all my misdeeds.*

*Make me a clean heart, O God,
and renew an upright spirit within my heart.*

*Do not cast me away from your presence
nor take your holy spirit from me.*

*Give me again the joy of your salvation
and strengthen me with the spirit that leads.*

*Then I will teach the wicked your ways,
and sinners will be converted to you.*

*Deliver me from blood-guiltiness, O God,
the God of my salvation:
and my tongue will exalt your righteousness.*

*Open my lips, Lord,
and my mouth will declare your praise.*

*For if you had wanted sacrifices
I would have offered them to you,
but you take no pleasure in burnt-offerings.*

*The sacrifice God wants is a spirit that has been tried:
a contrite and humbled heart, O God,
you will never despise.*

***Show kindness to Sion in your great goodwill
and build up the walls of Jerusalem.***

*Then you will accept the rightful sacrifice,
the burnt-offerings and oblations:
then will they offer young bullocks on your altar.*

Felice Anerio 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:
He has risen, as he foretold. alleluia:
Pray for us to God. alleluia:*

Tomás Luis de Victoria Salve Regina a8

Salve Regina, mater misericordiae:
vita dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Evae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens: O pia:
O dulcis Virgo Maria.

*Hail, Queen, Mother of mercy:
our life, our sweetness and hope, hail.
To you we cry, banished children of Eve.
To you we send up our sighs,
mourning and weeping in this vale of tears.
Therefore, our advocate,
turn your merciful eyes towards us,
and after our exile here
show us Jesus, the blessed fruit of your womb.
O kind, O merciful,
O sweet Virgin Mary.*

The Sixteen

Images of audiences queuing to hear early Tudor polyphony or contemporary choral compositions belonged to the world of fantasy before The Sixteen and Harry Christophers brought them to life. The UK-based ensemble, hallmarked by its tonal richness, expressive intensity and compelling collective artistry, has introduced countless newcomers to works drawn from well over five centuries of sacred and secular repertoire. The Sixteen's choir and period-instrument orchestra stand today among the world's greatest ensembles, peerless interpreters of Renaissance, Baroque and modern choral music, acclaimed worldwide for performances delivered with precision, power and passion.

Celebrating its 40th anniversary in 2019, The Sixteen arose from its Founder and Conductor Harry Christophers' formative experience as cathedral chorister and choral scholar. His enterprise, launched in 1979, built on the best of the British choral tradition while setting new standards of virtuosity and musicianship. The Sixteen's professional female and male voices create a distinctive sound of great warmth and clarity. Although refined over four decades, that sound has remained remarkably consistent, always responsive to the emotional content of words and music, ever alert to subtle nuances of colour and shading.

The Sixteen has widened its reach at home in recent years as 'The Voices of Classic FM', Associate Artists of The Bridgewater Hall and Artistic Associates of Kings Place, and with an ongoing Artist Residency at Wigmore Hall. Since 2000 its annual *Choral Pilgrimage* has brought the ensemble to Britain's great cathedrals and abbeys to perform sacred music in the spaces for which it was conceived. Appearances in the BBC television series *Sacred Music*, presented by Simon Russell Beale, have also helped grow The Sixteen's audience. The most recent edition, an hour-long programme entitled *Monteverdi in Mantua: The Genius of the Vespers*, was

first broadcast in 2015. In 2020, The Sixteen reunited once again with Simon Russell Beale to produce a specially commissioned series entitled *A Choral Odyssey*.

'No praise would be too high for the range of The Sixteen, from seraphic notes on the brink of audibility to a richness of which a Russian choral ensemble would be proud,' concluded one reviewer following the world premiere performance of Sir James MacMillan's *Stabat mater*, commissioned for The Sixteen by the Genesis Foundation. The work, first performed at London's Barbican in October 2016, was later streamed live from the Sistine Chapel and recently received its US premiere at the Lincoln Center, New York. Their long-standing relationship with James MacMillan has continued to flourish with the group recently performing the world premiere of his Fifth Symphony at the 2019 Edinburgh International Festival.

International tours are an essential part of life for The Sixteen. The ensemble makes regular visits to major concert halls and festivals throughout Europe, Asia, Australia and the Americas. It gave its first tour of China in October 2017, followed soon after by debut concerts in Estonia and Lithuania. The Sixteen's touring credits include performances at the Cité de la musique in Paris, Amsterdam's Concertgebouw and Vienna's Musikverein, together with appearances at the BBC Proms and the Edinburgh, Hong Kong, Istanbul, Lucerne, Prague and Salzburg festivals.

The Sixteen's period-instrument orchestra, central to the ensemble's ambitious continuing series of Handel oratorios, has drawn critical acclaim for its work in semi-staged performances of Purcell's *Royal Welcome Songs* in London, a production of Purcell's *King Arthur* in Lisbon and new productions of Monteverdi's *Il ritorno d'Ulisse* at Lisbon Opera House, *The Coronation of Poppea* at English National Opera, and Handel's *Belshazzar* at Grange Festival.

Following the success of the inaugural *Choral Pilgrimage*, The Sixteen launched its own record label in 2001. CORO has since cultivated an award-winning catalogue of 170 titles, albums of choral works by Francis Poulenc, Purcell's welcome songs for James II, and the world premiere recording of MacMillan's *Stabat mater* recent among them. The Sixteen's substantial discography for CORO and other labels has attracted many prestigious international prizes, including a Gramophone Award for Early Music and a Classical Brit Award for *Renaissance*, recorded as part of the group's contract with Universal Classics and Jazz. In 2009 The Sixteen was named as Classic FM Gramophone Artist of the Year and received the Gramophone Best Baroque Vocal Award for its recording of Handel's *Coronation Anthems*. In 2018 the

group won the prestigious Royal Philharmonic Society award for best ensemble.

The Sixteen's commitment to the future of choral music is clearly reflected in its extensive outreach programme, using the power of music to engage and inspire new and existing audiences as well as transforming music education. Genesis Sixteen, supported by the Genesis Foundation, offers the UK's first fully funded choral training programme for singers aged 18 to 23. It has been specially designed to help participants navigate the testing transition from student status to life as professional performers.

For more information on The Sixteen, Harry Christophers and CORO, please visit thesixteen.com.

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Harry Christophers CBE

Founder and Conductor

Harry Christophers stands among today's great champions of choral music. In partnership with The Sixteen, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers.

Under his leadership The Sixteen has established its hugely successful annual *Choral Pilgrimage*, 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*, the world premiere of James MacMillan's *Stabat mater*, including a live-streamed performance from the Sistine Chapel and the world premiere of his Fifth Symphony at the 2019 Edinburgh International Festival. Their future projects, meanwhile, comprise a new series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry Christophers has served as Artistic Director of the Handel and Haydn Society since 2008, is Principal Guest Conductor of the City of Granada Orchestra 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 Park festivals.

Away from the recording studio, he has recently collaborated with BBC Radio 3 presenter Sara Mohr-Pietsch to produce a book entitled *A New Heaven: Choral Conversations* in celebration of the group's 40th anniversary.

Harry Christophers was awarded a CBE in the Queen's 2012 Birthday Honours list. 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, Canterbury Christ Church, Northumbria and Kent.

In 2020 he was made President of the Cathedral Music Trust.



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Eamonn Dougan

Associate Conductor



Eamonn Dougan is an inspirational communicator with a wide-ranging repertoire, and is a renowned vocal coach and baritone. Eamonn is Associate Conductor of The Sixteen, founding Director of Britten Sinfonia Voices, Music Director of the Thomas Tallis Society, and Chief Conductor for Jersey Chamber Orchestra.

Forthcoming conducting engagements include performances as part of the Royal Academy of Music's Bach European series, return visits to the Cumnock Tryst Festival, BBC Singers, Danish National Symphony Orchestra, VokalEnsemblet and KoncertKor, Orquesta y Coro de la Comunidad de Madrid (ORCAM), Ryedale Festival Opera, and Jersey Chamber Orchestra.

Recent highlights have included the world premiere of James MacMillan's *All the Hills and Vales Along* at the Cumnock Tryst Festival,

assisting Sir Mark Elder for the world premiere concert and recording of Puccini's *Le Villi* with Opera Rara and the London Philharmonic Orchestra and conducting the off-stage chorus for Berlioz *L'Enfance du Christ* with The Hallé, Britten Sinfonia Voices and Genesis Sixteen for BBC Proms 2019 at the Royal Albert Hall. In 2019 he directed The Sixteen's tour of Australia and Singapore, Messiah with Orquesta Sinfónica de Castilla y León and Cappella Amsterdam, made his Spanish debut with the Bilbao Orkestra Sinfonikoa and Real Orquesta Sinfónica de Sevilla, and in Paris at the La Seine Musicale with renowned ensemble Accentus. With Britten Sinfonia Voices he has conducted several world premieres including Sir John Tavener's *Flood of Beauty*, Esenvalds' *Aqua*, Nico Muhly's *Looking Forward* for Britten Sinfonia's 20th birthday and the choral premiere of Jóhann Jóhannsson's *Orphée* at the Barbican.

Eamonn's developing opera work has included *Dido and Aeneas*, Mozart's *La finta giardiniera* and *Così fan tutte* with Ryedale Festival Opera. Programming highlights have included a specially curated programme, *Sun, Moon and Sky*, for Salisbury Festival with violinist Harriet McKenzie and the London Chamber Orchestra.

Eamonn has a highly successful five-disc Polish Baroque series with The Sixteen which includes music by Bartłomiej Pekieli, *The Blossoming Vine*, music by Gorczycki, *Helper and Protector* and music by Marcin Mielczewski.

Eamonn Dougan is managed worldwide by Percius. www.percius.co.uk

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The Sixteen Club offers the opportunity to invest in our future, hear about our plans as they come to fruition, and celebrate the special relationship that we nurture with those who share our vision for the future of The Sixteen.

Call Carol to hear more about becoming one of our group of Sixteen Club stalwarts.

Handel Circle £1000

- **Invitations to recording sessions and rehearsals with The Sixteen**
- **Advance copies of The Sixteen's CDs**
- **Opportunities to meet Harry and the choir and orchestra**
- Priority booking for own-promoted concerts
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Tallis Circle £100

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Contact us

Carol McCormack
Development Director
carol@thesixteen.com
020 7936 3420

Isabel Crawley
Office & Development
Coordinator
isabel@thesixteen.com
020 7936 3420

For VAT purposes, your contribution is divided into a payment for benefits (£10 for Tallis Circle, £25 for Purcell Circle, £50 for Handel Circle and £250 for Sixteen Club) and a donation (£90 / £475 / £950 / £4750 depending on which level you choose to support us). If you would like to purchase the benefits separately please contact the Development team.

Leave a Legacy to The Sixteen

Having reached its 40th birthday in 2019, The Sixteen has dedicated its existence to keeping the great choral tradition alive and thriving. As it contemplates the future, it recognises that the continuance of its work is the single most important element to secure for generations to come. The handing down of the craft of choral singing and conducting and enabling audiences to discover choral music of the past, present and the future is more than a life's work. Please help us to ensure that The Sixteen remains an enduring voice in years to come by leaving a legacy in your Will.

How to leave a legacy to The Sixteen in your Will

There are a number of ways that you can give:

A residuary gift: the residue (or a proportion of the residue) of an estate after all other gifts, debts and expenses have been paid

A pecuniary gift: a fixed sum of money

A specific gift: an identifiable asset such as a property or an investment.

If you have already made a Will, or have updated it recently, you can add a legacy or bequest to The Sixteen by drafting a codicil. We have suggested wording below but recommend that you consult a solicitor to ensure that the Will or codicil is valid and your wishes are realised.

If you leave a Legacy to The Sixteen (registered charity 326917) it will not be subject to inheritance tax. Therefore, a legacy gift made to The Sixteen will be deducted from the value of the estate before tax liability is calculated.

Suggested wording for Wills and Codicils:

Residuary Legacy

"I give (the residue) / (—% of the residue) of my estate absolutely to The Sixteen (registered charity number 326917) of Quadrant House, 10 Fleet Street, London, EC4Y 1AU and I direct that the proceeds may be used for the general purposes of The Sixteen. I further direct that the receipt of the treasurer or other proper officer of The Sixteen for the time being shall be full and sufficient discharge for the said legacy."

Pecuniary Legacy

"I give to The Sixteen (registered charity number 326917) of Quadrant House, 10 Fleet Street, London, EC4Y 1AU, (the sum of £—)/(all my share and interest in— absolutely) and I direct that such money may be used for general purposes. I further direct that the receipt of the treasurer or other proper officer of The Sixteen for the time being shall be full and sufficient discharge for the said legacy."

Please contact Development Director, Carol McCormack on **07711 527 662** or email **carol@thesixteen.com** if you need further information. Also, we would love to hear from you if you have already entered a clause in your Will in respect of The Sixteen.





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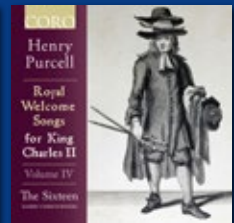
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