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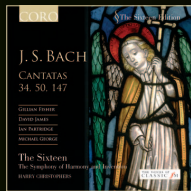
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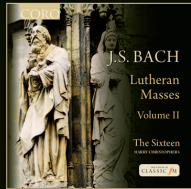
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*"...a pleasure to listen  
to when played and  
sung as well as this."*

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THE INDEPENDENT

J.S. Bach:  
Lutheran Masses – Volume II



RELEASED IN 2014  
Mass in G major  
BWV 236

Cantata  
BWV 79

Mass in A major  
BWV 234

COR16120

CORO

# J.S. BACH

## Lutheran Masses

### Volume I

### The Sixteen

HARRY CHRISTOPHERS

To find out more about The Sixteen, concert tours, and to buy CDs visit  
[www.thesixteen.com](http://www.thesixteen.com)

COR16115

THE VOICES OF  
CLASSIC *fm*

Some years ago I devised a plan to record Bach's seldom heard Lutheran Masses. My intention was to use the full choir but, as luck would have it, it never materialised, because if there is any Bach that really does warrant more of a solo voice approach, it is these wonderful masses. I have actually adopted a pattern of using two voices to a part in the choruses, thereby allowing vocal support for the incredibly demanding and continuous phrases. Luck also played a part in the conception of this recording. I was asked by London's Kings Place to take part in their season's series, "Bach Unwrapped". The concert hall is very much a chamber music venue, so I decided to programme the Lutheran Masses and investigate Bach and his self-plagiarism.



Photograph: Marco Borggreve

Many composers, through the ages, have reworked other people's material as well as their own. Renaissance composers were notorious for their parody masses often using secular chansons as the basis for their imitation – Lassus was the undoubted master of that genre. Handel blatantly borrowed other composers' music and totally transformed it with his own unmistakable brilliance. Bach, more often than not, used his own material and the Lutheran Masses are a perfect example of his artistry.

On this first volume it is his Cantata 102 *Herr, deine Augen sehen nach dem Glauben!* for the Tenth Sunday after Trinity which provides some of the material for the G minor and F major Masses. The Kyrie of the G minor Mass is an exact borrowing from the first chorus of the cantata which Dürr called "one of the greatest achievements of the mature Bach". No wonder he wanted to reuse it. Consecutive arias in the F major Mass have very subtle reworkings from the cantata. The soprano aria *Qui tollis* is the beautiful alto lament, *Weh der Seele*, and this is followed by the D minor *Quoniam* for alto which is the incredibly agitated G minor tenor aria with extraordinary flute obbligato *Erschrecke doch*.

The concerts and recording sessions were some of the most wonderfully concentrated days of our existence – Bach's music is quite simply a privilege for us all to perform and listen to.

Harry  
Christophers,

**This recording was made possible by the generous support  
of the following donors:**

Timothy and Damaris Sanderson  
Eric W. Nye and Carol D. Frost  
Adam and Sara Broadbent

Michael Keays  
Tim Lewis  
Rosemary Prebble

Peter Schabacker  
Sir Martin Smith

## MASS IN G MINOR, BWV 235

1	Kyrie	7.09
2	Gloria	3.05
3	Gratias	2.57
4	Domine Fili	5.24
5	Qui tollis - Quoniam	4.06
6	Cum Sancto Spiritu	4.39

## CANTATA 102 – Herr, deine Augen sehen nach dem Glauben! BWV 102

7	Coro: Herr, deine Augen sehen nach dem Glauben!	6.29
8	Recitativo: Wo ist das Ebenbild, das Gott uns eingeprägt	1.07
9	Aria: Weh der Seele, die den Schaden	4.40
10	Arioso: Verachtest du den Reichtum seiner Gnade	2.53
11	Aria: Erschrecke doch	3.22
12	Recitativo: Beim Warten ist Gefahr	1.17
13	Choral: Heut lebst du, heut bekehre dich	2.02

## MASS IN F MAJOR, BWV 233

14	Kyrie	4.16
15	Gloria	5.20
16	Domine Deus	3.21
17	Qui Tollis	5.11
18	Quoniam	4.03
19	Cum Sancto Spiritu	2.33
	Total playing time	74.07

# § The Sixteen

## SOPRANO

Grace Davidson  
Julia Doyle

## ALTO

Robin Blaze  
William Purefoy

## TENOR

Jeremy Budd  
Mark Dobell

## BASS

Ben Davies  
Eamonn Dougan

## VIOLIN I

Simon Jones  
Huw Daniel  
Graham Cracknell

## VIOLIN II

Daniel Edgar  
Jean Paterson  
Ellen O'Dell

## VIOLA

Jane Rogers  
Stefanie Heichelheim  
Peter Collyer \*

## CELLO

Joseph Crouch  
Imogen Seth-Smith

## VIOLONE

Jan Spencer

## FLUTE

Christine Garratt

## OBOE

Hannah McLaughlin  
Catherine Latham

## BASSOON

Sally Jackson

## HORN

Anneke Scott  
Joseph Walters

## ORGAN

Ian Watson

## THEORBO

David Miller

\* Tracks 4 and 16 only

## J.S. Bach Lutheran Masses

As an example of the western cultural tradition before 1600, the 'Mass' might be considered the musical genre *par excellence*. Its structure of five movements – the 'Ordinary' – comprising Kyrie, Gloria, Credo, Sanctus (incorporating the Benedictus and Osanna) and Agnus Dei, provided composers with a text in a fixed and unalterable form; the compositional test was very much to see what the composer was capable of within these strict boundaries. Once into the 17th century, composers began to absorb a much broader range of cultural perspectives into their compositions for the Church; the growth of opera, and the more stand-alone impulses of the court and theatre were inevitably to influence composers' musical responses to arguably the most durable text so frequently set to music. By the early 18th century, the Mass was no longer the single emblem of the high Renaissance; instead, it was a cross-fertilisation of the

many flavours of Church and State; a combination of opera, sonata, concerto and many other secular musical genres, no longer from a uniquely 'German' climate, but more pan-European, and specifically more Italian.

It is within this broader cultural perspective that Bach was developing his ideal of the high Catholic Mass, but now firmly within the Lutheran tradition. It is a mistake to see Luther as a strict, anti-Catholic figure. He was not in opposition to Catholic liturgy per se; Latin was accepted in places where it could be readily understood. For Luther, his interests lay far more in reforming doctrine; his was a cause concerned with adaptability as opposed to strict rules. Luther's *Formula Missae*, an evangelical reform of the Latin Mass from 1523, resulted in a fragmentation of the Ordinary. Furthermore, his *Deutsche Messe* of 1526 introduced a vernacular liturgy with hymnic substitutes for some parts of the Ordinary. Later confluences of these

two forms resulted in a mix and match approach; the first half of the service followed the Catholic *Formula Missae* for the Kyrie and Gloria, whilst the second half saw the introduction of the vernacular setting of the Credo, Sanctus and Agnus from the *Deutsche Messe*. The Credo, *Wir glauben all an einen Gott*, was often intoned in German, and the Sanctus and Agnus Dei were optional. As musical settings of these three texts were rare, the so-called 'Lutheran Mass' evolved into the Kyrie and Gloria only. Whilst criticism of the Lutheran service was more widespread by the early 18th century, Lutheran directives were still keenly observed in Leipzig, where Bach worked from 1723 until his death in 1750. Even though worshippers in that city were not unaware of the disintegration of traditions elsewhere, they were conscious of the value accorded to church music by having, side-by-side, the Latin and German languages in a mix of concerted, chanted and polyphonic styles, some sung by choir alone and some

involving congregational participation. This readily adaptable liturgy was to provide Bach with an enviable chance for experimentation; in such a context his musical and theological ideas were afforded the space and oxygen to ferment and develop, perhaps more so than anywhere else he might have worked at this time.

Within Bach's oeuvre there are five masses in which the first two of the five sections of the Ordinary are set polyphonically. A remarkable collection of individual movements, the Masses are varied in style and form, placing equal demands on singers and instrumentalists. A cursory glance at the list of settings of the Mass by other composers, to be found in Bach's library around 1730, reveals eclectic tastes. Ranging from the *stile antico* settings of Palestrina and Fux to the *stile moderno* voices of Wilderer, Graun, de Grigny and Durante, the index supports what is known of Bach's habit throughout his career of learning from the best works of others. This process of

assimilating the tradition and learning one's craft through a deep analysis of the works of others was the standard method of teaching and learning in the 18th century. It is no surprise then that in his composition of the Lutheran Masses, Bach's use of parody from his own works as the starting point would have been the logical next step; having learnt from others, Bach was not going to rest on his laurels, choosing instead to revisit some of his own earlier compositions, and see whether they could be worked out further, and re-shaped in new forms. So far as the Masses are concerned, by choosing music from two of his cantata cycles, and therefore taking musical material previously assigned to specific feast days and occasions within the church year, and apportioning the 'best bits' to the more general and recurring context of the Mass Ordinary, Bach was ensuring his music had the chance of more regular performance. Living as he was in the age of the encyclopaedia, this must have been a very conscious and determined act on his part.

Of the five Masses, the first, BWV 232/I, forms the basis of the *Mass in B minor*. Of the remaining four, theories abound as to why Bach composed them. Stephen Daw has suggested that they may have been written as some sort of preliminary study towards the later completion of the *Mass in B minor*. Other evidence suggests that the Mass in F, BWV 233, was possibly written for Easter 1736; the Mass in A, BWV 234, might have been specifically designed for Christmas. Whatever the reasons, it appears that Bach needed a new challenge. By 1730 he had written between three and five complete cycles of cantatas, and whilst his interest in cantata composition was obviously waning, the idea of parody as a compositional process for the Masses was therefore an obvious way to conserve some of the best moments from the cantatas. Parody itself was an important part of the cantatas' composition: of the three surviving cycles totalling 250 or so sacred and secular cantatas, no fewer than 163, or 65 percent, show traces of borrowing to a greater or lesser extent.

20 out of 24 movements in the four *Lutheran Masses*, BWV 233-6, are parodies of movements from earlier cantatas. The extent to which the music is changed varies enormously; some show simple transcription, others changes in instrumentation; some are more elaborate results of cutting and pasting, whilst others show complete recomposition. Other movements Bach chose were clearly already of superlative musical quality, and the parodies are only altered minimally to accommodate the new Latin text. Laurence Dreyfus has written extensively on Bach's compositional process showing 'patterns of invention'; contrary to the 19th-century image of Bach, the tortured genius who just wrote the music out as he heard it in his head, Dreyfus has argued most convincingly that like any composer developing his thoughts, Bach had to play with the basic musical ideas and invent the music through a process of trial and error. With reference to Bach's parody technique, it is logical to understand,

as Robert Marshall has suggested, that 'Bach did not have the patience or the inclination – or ability – merely to copy any vocal work on a larger scale...in a purely mechanical manner without introducing improvements of detail.' Critical reception of the *Lutheran Masses* has not always been kind. The now outdated 19th-century view that only a fundamental compatibility between words and music could guarantee a work of highest quality prompted Spitta to denounce the Masses as 'mindless adaptations'. Similarly, Albert Schweitzer found them to be 'perfunctory and occasionally quite nonsensical.' Only more recent musicological research by Blankenburg, amongst many others, has revealed the extent to which Bach went during the parody process to 'provide full justice for the new text, both as to meaning and expression, that the duplicate, in comparison with the original, experiences marked diffraction and receives its own individual character.'

On this first disc in Harry Christophers' survey of the *Lutheran Masses*, The Sixteen presents the Masses in G minor BWV 235 and F major BWV 233, interspersed with the Cantata *Herr, deine Augen sehen nach dem Glauben!* (Lord, Your eyes look for faith) BWV 102. This cantata was written for the tenth Sunday after Trinity and is from Bach's third cycle of cantatas, first performed on 25 August 1726. Parodies from this cantata appear in BWV 235 – the opening Kyrie shows very few changes, and the Quoniam and Qui tollis sections of BWV 233 display alterations in instrumentation and scoring. The Kyrie of BWV 233 is taken from an earlier work (BWV 233a), and one can conjecture that this may have been the first movement of a now lost cantata. Of the remaining movements of BWV 233, the Gloria and Domine Deus are not known to be parodies of any extant cantata movements, though that is not to say that those originals have not been lost and so are unknown to us.

All four *Lutheran Masses* follow the same structure of a tripartite Kyrie – Christe – Kyrie and then a five-movement Gloria. Each Gloria is framed by big chorus movements, allowing flexibility for the middle three movements to be shared out as arias. As Robin Leaver has pointed out, as the central focus of all four Glorias, the arias are significantly Eucharistic; in BWV 235 and 236, the focus is on Christ as the Lord and only begotten son – the sacrificial lamb; in BWV 233 and 234, the focus is on Christ and his actions in taking away the sins of the world. Such subtle shifts of focus within the fixed parameters of the Ordinary of the Mass show Bach's creativity and feel for liturgical meaning in his music; such care in the re-composition of his extant music reveals that as a technique, Bach's parody was not merely a process of arrangement or transcription, but instead a full-scale remoulding of the musical material at the service of the text.

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## TEXTS & TRANSLATIONS

### Mass in G minor, BWV 235

#### ① Kyrie chorus

*Kyrie eleison.*  
*Christe eleison.*  
*Kyrie eleison.*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

#### ② Gloria chorus

*Gloria in excelsis Deo.*  
*Et in terra pax hominibus bonae voluntatis.*  
*Laudamus te, benedicimus te,*  
*adoramus te, glorificamus te.*

Glory be to God on high.  
And on earth peace to men of good will.  
We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee.

#### ③ Gratias aria *bass:* Eamonn Dougan

*Gratias agimus tibi*  
*propter magnam gloriam tuam.*  
*Domine Deus, Rex coelestis,*  
*Deus Pater omnipotens.*

We give you thanks to Thee  
for Thy great glory,  
Lord God, heavenly King,  
God the Father almighty.

#### ④ Domine Fili aria *alto:* Robin Blaze

*Domine Fili unigenite Jesu Christe.*  
*Domine Deus, Agnus Dei, Filius Patris,*  
*qui tollis peccata mundi,*  
*miserere nobis.*

Lord, only begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
Thou that takest away the sins of the world,  
have mercy on us



⑤ *Qui tollis – Quoniam aria* tenor: Mark Dobell

*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.*

Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy on us.

For Thou alone art holy,  
Thou alone art the Lord,  
Thou alone art most high  
Jesus Christ.

⑥ *Cum Sancto Spiritu chorus*

*Cum Sancto Spiritu  
in gloria Dei Patris, amen.*

With the Holy Ghost  
in the glory of God the Father, Amen

## Cantata 102

### Herr, deine Augen sehen nach dem Glauben! BWV 102

#### Erster Teil / Part One

⑦ *chorus*

*Herr, deine Augen sehen nach dem Glauben!  
Du schlägest sie, aber sie fühlen's nicht;  
du plagest sie,  
aber sie bessern sich nicht.  
Sie haben ein härter Angesicht denn ein Fels  
und wollen sich nicht bekehren.*

Lord, Your eyes look for faith!  
You strike them, but they do not feel it.  
You torment them,  
but they do not improve themselves  
Their face is set harder than stone  
and they are not willing to be converted.

⑧ *recitative* bass: Ben Davies

*Wo ist das Ebenbild,  
das Gott uns eingepräget,  
Wenn der verkehrte Will  
sich ihm zuwiderleget?  
Wo ist die Kraft von seinem Wort,  
Wenn alle Besserung  
weicht aus dem Herzen fort?  
Der Höchste sucht uns  
durch Sanftmut zwar zu zähmen,  
Ob der verirrte Geist  
sich wollte noch bequemen;  
Doch, fährt er fort  
in dem verstockten Sinn,  
So gibt er ihn  
in's Herzens Dünkel hin.*

Where is the image  
that God has stamped upon us,  
if our perverted will  
sets itself against him?  
Where is the might of his word,  
if all improvement  
disappears from our hearts?  
The Almighty strives  
to tame us through gentleness,  
in the hope that the misguided spirit  
might be willing to be calm;  
but if someone persists  
in his arrogant frame of mind,  
then he abandons them  
to the darkness of their hearts.

⑨ *aria* alto: William Purefoy

*Weh der Seele, die den Schaden  
Nicht mehr kennt  
Und, die Straf auf sich zu laden,  
Störrig rennt,  
Ja von ihres Gottes Gnaden  
Selbst sich trennt.*

Alas for the soul that of its shame  
is no more conscious  
and, to bring punishment upon itself,  
rushes headlong,  
indeed from God's grace  
separates itself.

10 *arioso* bass: Ben Davies

*Verachtest du den Reichtum seiner Gnade,  
Geduld und Langmütigkeit?  
Weißest du nicht, daß dich Gottes Güte  
zur Buße locket?  
Du aber nach deinem verstockten  
und unbußfertigen Herzen  
Häufest dir selbst den Zorn  
auf den Tag des Zorns  
Und der Offenbarung  
des gerechten Gerichts Gottes.*

Do you despise the riches of his grace,  
patience and forbearance?  
Do you not know that God's goodness  
should lead you to repentance?  
But you with your stubborn  
and impenitent heart  
are heaping upon yourself anger  
in the day of anger  
and of the revealing  
of the righteous judgement of God.

## Zweiter Teil / Part Two

11 *aria* tenor: Jeremy Budd

*Erschrecke doch,  
Du allzu sichere Seele!  
Denk, was dich würdig zähle  
Der Sünden Joch.  
Die Gotteslangmut  
geht auf einem Fuß von Blei,  
Damit der Zorn hernach dir  
desto schwerer sei.*

Feel fear then,  
you soul who are all too confident!  
Think on why you deserve  
the yoke of sin.  
The forbearance of God  
goes on feet of lead  
but for that reason his anger with you  
will later be all the heavier.

12 *recitative* alto: William Purefoy

*Beim Warten ist Gefahr;  
Willst du die Zeit verlieren?  
Der Gott, der ehemals gnädig war,  
Kann leichtlich dich  
vor seinen Richtstuhl führen.  
Wo bleibt sodann die Buß?  
Es ist ein Augenblick,  
Der Zeit und Ewigkeit,  
der Leib und Seele scheidet;  
Verblendter Sinn, ach kehre doch zurück,  
Daß dich dieselbe Stund  
nicht finde unbereitet!*

In waiting there is danger;  
do you want to waste your time?  
God, who before now was merciful  
can easily bring you  
before his judgement seat.  
Where then is your repentance?  
It is only an instant  
that separates time and eternity,  
body and soul;  
Blinded mind, turn back now  
so that this very hour  
does not find you unprepared!

13 *chorale*

*Heut lebst du, heut bekehre dich,  
Eh morgen kömmt, kann's ändern sich;  
Wer heut ist frisch, gesund und rot,  
Ist morgen krank, ja wohl gar tot.  
So du nun stirbest ohne Buß,  
Dein Leib und Seel dort brennen muß.*

Today you live, today be converted,  
before tomorrow comes, things could change  
The person who today is vigorous, healthy, ruddy,  
tomorrow is ill, or even dead.  
If you die now without repentance  
your body and soul must burn there.

*Hilf, o Herr Jesu, hilf du mir,  
Daß ich noch heute komm zu dir  
Und Buße tu den Augenblick,  
Eh mich der schnelle Tod hinrück,  
Auf daß ich heut und jederzeit  
Zu meiner Heimfahrt sei bereit.*

Help, oh Lord Jesus, help me  
so this day I may come to you  
and in a moment do penance  
before swift death overtakes me,  
so that in this way today and at all times  
I may be ready for my journey home.



## Mass in F major, BWV 233

### 14 Kyrie chorus

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

### 15 Gloria chorus

*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.*

Glory be to God on high.  
And on earth peace to men of good will.  
We praise Thee, we bless Thee.  
We worship Thee, we glorify Thee.  
We give thanks to Thee  
for Thy great glory.

### 16 Domine Deus aria bass: Ben Davies

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

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

### 17 Qui tollis aria soprano: Grace Davidson

*Qui tollis peccata mundi,  
miserere nobis,  
Qui tollis peccata mundi,*

Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,

*suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
miserere nobis.*

receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.

### 18 Quoniam aria alto: Robin Blaze

*Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus Jesu Christe.*

For Thou alone art holy,  
Thou alone art the Lord;  
Thou alone art most high, O Jesus Christ.

### 19 Cum Sancto Spiritu chorus

*Cum Sancto Spiritu  
in gloria Dei Patris, amen.*

With the Holy Ghost  
in the glory of God the Father, Amen

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

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DESIGN: Andrew Giles: [discoyd@aegidius.org.uk](mailto:discoyd@aegidius.org.uk)



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Also available as a studio master quality download at  
[www.thesixteen.com](http://www.thesixteen.com)

Harry Christophers is known internationally as founder and conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and Asia Pacific gaining a distinguished reputation for his work in Renaissance, Baroque and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a national tour of English cathedrals from York to Canterbury in music from the pre-Reformation, as The Sixteen's contribution to the millennium celebrations. The Pilgrimage in the UK is now central to The Sixteen's annual artistic programme.



Photograph: Marco Borggreve

In 2008 Harry Christophers was appointed Artistic Director of Boston's Handel and Haydn Society; he is also Principal Guest Conductor of the Granada Symphony Orchestra. As well as enjoying a partnership with the BBC Philharmonic, with whom he won a Diapason d'Or, he is a regular guest conductor with the Academy of St Martin in the Fields. With The Sixteen he is an Associate Artist at The Bridgewater Hall in Manchester and features in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale.

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

Harry Christophers is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama and has been awarded the Honorary Degree of Doctor of Music from the University of Leicester. He was awarded a CBE in the 2012 Queen's Birthday Honours.

## § The Sixteen

After more than three decades of world-wide performance and recording, The Sixteen is recognised as one of the world's greatest ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance, baroque and early classical periods, and a diversity of 20th- and 21st-century music, all stems from the passions of conductor and founder, Harry Christophers.

The Sixteen tours internationally giving regular performances at the major concert halls and festivals. At home in the UK, The Sixteen are 'The Voices of Classic FM' as well as Associate Artists of The Bridgewater Hall, Manchester. The group also promotes The Choral Pilgrimage, an annual tour of the UK's finest cathedrals.

The Sixteen's period-instrument orchestra has taken part in acclaimed semi-staged performances of Purcell's *Fairy Queen* in Tel Aviv and London, a fully-staged production of Purcell's *King Arthur* in Lisbon's Belem Centre, and new productions of Monteverdi's *Il ritorno d'Ulisse* at Lisbon Opera House and *The Coronation of Poppea* at English National Opera.

Over 100 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 years. In 2009 they won the coveted Classic FM Gramophone Artist of the Year Award and the Baroque Vocal Award for Handel's *Coronation Anthems*. The Sixteen also features in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale.

In 2011 the group launched a new training programme for young singers called Genesis Sixteen. Aimed at 18 to 23 year-olds, this is the UK's first fully-funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.