

CORO

§ The Sixteen Edition

EIN DEUTSCHES REQUIEM JOHANNES BRAHMS



Julie Cooper
Eamonn Dougan

Gary Cooper
Christopher Glynn

The Sixteen
HARRY CHRISTOPHERS

THE VOICES OF
CLASSIC *fm*



This performance of Brahms' *German Requiem* is a direct result of our association with the Southbank Centre in London; it opened our first season there in October 2006. Many of you will see it as quite a departure from our customary Renaissance and Baroque repertoire but, since Brahms had been so influenced by the Protestant church music of the great German master of the early Baroque, Heinrich Schütz, the *Requiem* seemed to be perfect material for The Sixteen.

Brahms' *Requiem* is one of the great choral masterpieces of all time, and when I came across this version for piano duet by Brahms himself (known most aptly as the 'London' version), I was fascinated to see what it could offer. From my schooldays I have adored the rich and varied orchestration of the *Requiem* and I, like many of you I suspect, was wary of this very much scaled-down version. At the request of his publisher, it had been arranged for piano duet by Brahms himself, specifically to promote the work outside his native Germany. It was in this actual version that it received its British première, albeit at a private function, in the home of Sir Henry Thompson.

Our performance, which I decided to record 'as live' the day after our Southbank concert, benefits from the use of an 1872 Bösendorfer piano, thus allowing us to experience the sort of sound Brahms would have heard. I am so grateful to Simon Neal for lending us his prize possession, and I do genuinely feel that the sound of this instrument is a revelation. Brahms did not simply make a piano reduction from his orchestral score - he made one or two adjustments to bring out the piano colour; what we may lose in orchestration we undoubtedly gain by hearing the brilliant choral effects that so often become clouded in the full version. In addition to all this, we can enjoy the amazing solo singing that The Sixteen seems to produce every year, in this case the intensely musical performances of Julie Cooper and Eamonn Dougan. With all these factors I do believe we arrive at the heart of Brahms' very human *Requiem*.

Harry
Christophers,

EIN DEUTSCHES REQUIEM - Johannes Brahms

1	Selig sind, die da Leid tragen	<i>(chorus)</i>	9.46
2	Denn alles Fleisch ist wie Gras	<i>(chorus)</i>	14.50
3	Herr, lehre doch mich	<i>(bass/chorus)</i>	10.22
4	Wie lieblich sind deine Wohnungen	<i>(chorus)</i>	6.27
5	Ihr habt nun Traurigkeit	<i>(soprano/chorus)</i>	6.21
6	Denn wir haben hie keine bleibende Statt	<i>(bass/chorus)</i>	11.08
7	Selig sind die Toten	<i>(chorus)</i>	10.23
	Total playing time		69.52

The Sixteen

SOPRANO	Julie Cooper (& soloist), Grace Davidson, Alison Hill, Kirsty Hopkins, Elin Manahan Thomas, Charlotte Mobbs, Rebecca Outram
ALTO	David Clegg, Sally Dunkley, Kim Porter, Matthew Venner
TENOR	Simon Berridge, Mark Dobell, David Roy, Julian Stocker
BASS	Eamonn Dougan (& soloist), Jonathan Arnold, Ben Davies, Timothy Jones, Robert Macdonald, Stuart Young
PIANO	Gary Cooper, Christopher Glynn

Bösendorfer piano of 1872 kindly loaned by Simon Neal and tuned by Michael Lewis

Johannes Brahms (1833-1897)

EIN DEUTSCHES REQUIEM op. 45

Johannes Brahms was one of the first musicians to revive the works of Schütz, which had fallen into neglect before the seventeenth century was out. In his capacity as conductor of the Viennese Singakademie, Brahms staged a series of concerts presenting choral works by Schütz and J. S. Bach in 1863-4. While Viennese audiences were predictably unenthusiastic, his labours were not in vain: Schütz's mastery of counterpoint, texture, and text-setting doubtless appealed to Brahms's compositional instincts at a time when he was working on the large-scale choral work that would make his international reputation. As if to acknowledge his influence, Brahms borrowed the verse 'Selig sind die Toten' from Part III of Schütz's *Musikalische Exequien* (available on CORO as COR16036) for the last movement of

his own German-language Requiem. Rather than presenting Schütz's music as an antiquarian curiosity, Brahms's gesture stresses the cultural continuities that link the two composers. While Brahms's post-Enlightenment scepticism may seem to be at odds with Schütz's devout faith, even the starkest contrasts between the two composers' religious and musical idioms can be reconciled within the broad historical sweep of Protestantism: taking Luther's Bible as an exemplar of unorthodoxy, both Schütz and Brahms negotiated between the national and the universal as well as the human and the divine.

The drawn-out genesis of Brahms's *German Requiem* was typical of a composer whose dogged perfectionism seemed to intensify in proportion with the size of the challenge that faced him. The sinister 'march' of the second

movement is rooted in music written around the time of Robert Schumann's tragic demise in 1856, while much of the rest was composed in the aftermath of the death of Christiane Brahms, the composer's beloved mother, nine years later. While Brahms himself remained characteristically tight-lipped, those close to him were convinced that his *Requiem* honoured the memory of both. Yet, as many critics have noted, the work offers more comfort to the living than it advocates for the dead: if the hell of the Thirty Years War had become nothing more than a remote historical backdrop for nineteenth-century Germans, then philosophical and social developments ensured that heaven had receded into the distance too. Brahms's primary concern for those who remain on Earth is evident from the text he chose for the first movement, delivered by the chorus with hushed tenderness and achingly beautiful suspensions. The instrumental introduction outlines what many believe to be a reference to the Lutheran chorale *Wer nur den lieben*

Gott lässt walten, although Brahms's reticence again precludes confirmation of the allusion. In any case, the initial choral melody of the funereal second movement, haunting and terrifying by turn, draws on the same succession of pitches, encouraging us to hear it as a dark counterpart to the first movement. The prevailing gloom eventually gives way to the radiant sunlight beamed forth by the first of the *Requiem's* Handel-like fugal passages, a transformation effected by Brahms's dramatic treatment of the verse 'But the word of the Lord endureth for ever'. The third movement follows a similar trajectory: human ephemerality is contrasted with divine immortality, minor with major, soloist with chorus, and antiphony with magisterial counterpoint.

Wie lieblich sind deine Wohnungen brings some welcome respite in the form of a charming Schubertian Ländler before *Ihr habt nun Traurigkeit*, written almost two years later than the rest of the work, introduces the soprano soloist as a maternal figure

who brings comfort to the sorrowful. The taut opening of *Denn wir haben keine bleibende Statt* gives way to Brahms's thrilling tone-painting of the resurrection of the dead, marking the *Requiem's* dramatic highlight; the ensuing fugue reaches heavenwards by miraculously extending the three-note choral motive that opened the whole work. In the wake of such a stirring set-piece, *Selig sind die Toten* may seem anticlimactic despite – or even owing to – its neat symmetry with the first movement. Having depicted the transfiguration that might await us, Brahms seems to return us to where we began: if Schütz's choir verges on the angelic, Brahms's remains resolutely human. Neither composer could reveal what lies beyond the grave, but the fact that 'their works do follow them', as the chorus sings, offers both a fleeting glimpse of immortality.

Throughout the *Requiem*, Brahms neither flinches from pain nor resorts to pietism, but rather gazes steadfastly into the unknown. His choice of texts concerned the conductor Karl

Reinthalder, who complained in a letter to the composer that “the central point about which all else turns is missing--namely, redemption through the death of our Lord.” In Bremen, this omission was rectified by the insertion of *I Know that My Redeemer Liveth* from Handel's *Messiah* halfway through the *Requiem*, a practice that became something of a local tradition. But a letter from Brahms to his publisher Melchior Rieter-Biedermann suggests that those who assumed that the work was a traditional *Requiem* manqué were missing the point: “It can in no way whatsoever be sung in place of the *Requiem* Mass in church.” The natural home of the *German Requiem* was the concert hall rather than the cathedral, but Brahms was not content with the limited opportunities for performance occasioned by the work's massed orchestral and choral demands. He thus arranged the orchestral score for piano duet, as he had previously done with his D-minor Piano Concerto, op. 15, in order to encourage the work's domestic dissemination. Since

the piano was a mainstay of almost every bourgeois German household, duet arrangements were extremely popular; they often provided the only means by which interested amateurs could acquaint themselves with the latest orchestral music from outside the region. Although many composers delegated the transcription of their music to their publishers' underlings, Brahms took pride in carrying out the work himself, and his arrangements are invariably idiomatic and faithful to the spirit of the score rather than slavish to its letter. The piano accompaniment to the *Requiem* might lack the colour and variation of the orchestral version, but it allows for an unsurpassed degree of intimacy, nimbleness, precision, and contrapuntal clarity. In the case of *Wie lieblich sind deine Wohnungen*, the timbre of the piano brings the music closer to its siblings amongst the *Liebeslieder-Walzer*, op. 52. Similarly, rendering the second movement via four hands at the keyboard evokes the lost sound-world of the symphony-cum-sonata-for-two-pianos from

which it emerged.

Brahms's piano arrangement also found favour with choral societies and facilitated the international transmission of his music at a time when his name was not sufficiently well known to guarantee the provision of orchestral forces overseas. In 1871, the piano-accompanied *Requiem* was given its English première under the baton of Brahms's friend Julius Stockhausen, who also sang the baritone solo part, at the residence of the noted surgeon and polymath Sir Henry Thompson. (The piano used on this recording is a Bösendorfer that dates from 1872.) To perform the work in this manner is thus to follow in a long and distinguished tradition that places pragmatism and the desire to communicate above canonicity for its own sake; in this sense, it is congruent not only with what we can discern of Brahms's own musical ethos, but also with the Lutheran tradition in which he and Schütz lived, worked, and died.

Roger Moseley

EIN DEUTSCHES REQUIEM

1 Selig sind, die da Leid tragen

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

2 Denn alles Fleisch ist wie Gras

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und is geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

A GERMAN REQUIEM

Blessed are they that mourn; for they shall be comforted. (Matthew 5: 4)

They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. (Ps. 126: 5, 6)

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. (1 Peter 1: 24)

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. (James 5: 7)

But the word of the Lord endureth for ever. (1 Peter 1: 25)

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. (Isaiah 35: 10)

③ Herr, lehre doch mich, daß ein Ende mit mir haben muß

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

*Siehe, meine Tage sind einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.*

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben.

*Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht wer es kriegen wird.*

Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

④ Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

*Meine seele verlangt und sehnet sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in dem lebendigen Gott.*

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

⑤ Ihr habt nun Traurigkeit

*Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen
und eure Freude soll neimand von euch nehmen.*

*Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.*

Ich will euch trösten, wie Einen seine Mutter tröstet.

Lord, make me to know mine end, and the measure of my days, what it is:
that I may know how frail I am.

Behold, thou hast made my days as an handbreadth;
and mine age is as nothing before thee....

Surely every man walketh in a vain shew: surely they are disquieted in vain:
he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? my hope is in thee. (Psalm 39: 4-7)

But the souls of the righteous are in the hand of God,
and there shall no torment touch them.

(Wisdom of Solomon 3: 1)

How amiable are thy tabernacles, O Lord of hosts!

My soul longeth, yea, even fainteth for the courts of the Lord:
my heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house: they will be still praising thee. (Psalm 84:1, 2, 4)

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice,
and your joy no man taketh from you. (John 16: 22)

Ye see how for a little while I labour and toil,
yet have I found much rest.

(Ecclesiasticus 51: 27)

As one whom his mother comforteth, so will I comfort you....

(Isaiah 66: 13)

6 Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:

*Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune.*

*Denn es wird die Posaune schallen,
und die Toten wervandelt werden.*

Dann wird erfüllet werden das Wort, das geschrieben steht:

Der Tod is verschlungen in den Sieg.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist Würdig zu nehmen Preis und Ehre und Kraft,

denn du hast alle Dinge geschaffen,

und durch deinen Willen haben, sie das Wesen und sind geschaffen.

7 Selig sind die Toten

*Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.*

For here have we no continuing city, but we seek one to come. (Hebrews 13: 14)

Behold, I shew you a mystery;
We shall not all sleep, but we shall all be changed.
In a moment, in the twinkling of an eye, at the last trump:
for the trumpet shall sound,
and the dead shall be raised incorruptible, and we shall be changed.
....Then shall be brought to pass the saying that is written:
Death is swallowed up in victory.
O death, where is thy sting? O grave, where is thy victory?

(1 Corinthians 15: 51, 52, 54, 55)

Thou art worthy, O Lord, to receive glory and honour and power:
for thou hast created all things,
and for thy pleasure they are and were created.

(Revelation 4: 11)

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit,
that they may rest from their labours; and their works do follow them.

(Revelation 14: 13)

English translations taken from the Bible, Authorised (King James) Version



JULIE COOPER read English and Music at Durham University. She studied with Julie Kennard at the Royal Academy of Music on a scholarship, winning prizes including the Croft Prize for Early Music and the Oratorio Prize, before graduating with a DipRAM.

As well as being a member of The Sixteen, Julie performs extensively as a soloist and consort singer worldwide, including Britten's *War Requiem* with the CBSO in Symphony Hall, Birmingham, Mahler's Second Symphony in Salisbury Cathedral, Arvo Pärt with the Hilliard Ensemble in St Thomas' Fifth Avenue, New York, Mozart's *Mass in C Minor* (Three Choirs Festival), Purcell's *The Fairy Queen* with The Orchestra of the Age of Enlightenment and a Bach recital in the Wigmore Hall with the Hilliard Ensemble.

Operatic roles include Susanna (Mozart's *The Marriage of Figaro*), Anne Truelove (Stravinsky's *The Rake's Progress*) and Fiordiligi (Mozart's *Così fan Tutte*) for Cambridge Opera; Second Woman (Purcell's *Dido and Aeneas*) for Harry Christophers in Turin and Zagreb and Dido (Purcell's *Dido and Aeneas*) for the Three Choirs Festival. In 2005, Julie created the roles of Hummingbird and Iris in Ed Hughes' *The Birds* for The Opera Group and was invited back to the Buxton Festival in 2006 to sing the roles of Lucinda and Shepherdess in Gluck's *Armide*. Recently Julie sang the role of Iphis in a staged performance of Handel's *Jephthe* with the Frankfurt Festival Chorus in Mainz.

She is making a recording of Haydn songs for the Naxos label.



EAMONN DOUGAN read music at New College, Oxford, where he was a choral scholar and lay clerk in the renowned chapel choir, before furthering his musical education at the Guildhall School of Music and Drama, London.

He studied choral conducting with Edward Higginbottom (New College Choir) and Peter Erdei (Kodaly Institute) and in autumn 2006 was appointed the first assistant conductor of The Sixteen. He has since directed the group in concerts at the Queen Elizabeth Hall, London (receiving a four star review in the Independent), the Jacqueline du Pré Music Building, Oxford and in recordings with

Matthew Herbert and the Bonachela dance company and ambient Icelandic group Sigur Rós. He was chorus master for a choir of 400 Spaniards for the annual 'massed Messiahs' in Barcelona in December 2006 conducted by Harry Christophers and he also directed The Sixteen's Choral Pilgrimage programme, *Music from the Sistine Chapel*, at the Lake District Summer Music Festival in 2007.

As a singer, he has appeared both on disc and the concert platform throughout the world with many of Britain's leading ensembles including The Gabrieli Consort, Ex Cathedra, The Cardinal's Musick, The Monteverdi Choir and is a member of The Sixteen and I Fagiolini.

He has performed with The Academy of Ancient Music, The Hanover Band, The City of Birmingham Symphony Orchestra and The Symphony of Harmony and Invention in recent performances, including Bach's *St. Matthew Passion*, Mozart's *Requiem* and Haydn's *Nelson Mass* at Symphony Hall, Birmingham, Bach's *St. John Passion* at the Chichester Festival and Bach's *Mass in B minor* at the Festival de Musique Ancienne de Lyon.

He made his solo recording debut for Naxos (*St John Passion*/Higginbottom), followed by *Messiah* with The Academy of Ancient Music, released in October 2006.



GARY COOPER studied at Chetham's School of Music, the John Loosemore Centre and at New College, Oxford. He is considered one of the foremost ambassadors of the harpsichord and fortepiano - in particular, as an interpreter of Bach's and Mozart's keyboard music.

Since making his solo Wigmore Hall debut in 2000, performing the complete *Well-Tempered Clavier*, he has since given performances of it together with the *Goldberg Variations*, at venues throughout Europe, N. America & Asia. Gary has made countless recordings, for radio, TV & on disc.

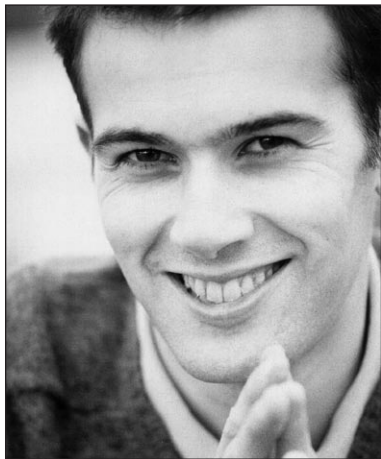
He is also an established conductor,

having worked with many ensembles - most recently with the Mozart Festival Orchestra, performing Mozart piano concertos, and with English Touring Opera, conducting Handel's *Alcina*, both on tour around the UK. He has conducted Handel's *Orlando* at Sadler's Wells and directed the new Belgian period instrument ensemble, B'Rock in Berlin and the Low Countries.

His duo partnership with baroque violinist Rachel Podger recently commenced on disc with a long-term venture to record the Complete Sonatas for Keyboard & Violin by Mozart, four volumes of which are already recorded, meeting with universal acclaim. He is recording both Mozart's Variations on fortepiano and his works for organ, directing operas in Berlin & London, commencing a project to perform & record all of Beethoven's Piano Sonatas, whilst also starting up a new piano trio using period instruments. In addition, Gary is conducting the period instrument ensemble Arion in Montreal, the Akademie für Alte Musik Berlin, the Orchestra of the Age of Enlightenment and the Irish Baroque Orchestra. He directs operas at the Potsdam Festival and for English Touring Opera. He also teaches harpsichord and fortepiano at the Royal Welsh College of Music and Drama, and at York University.

Gary was named 'Best Newcomer in Classical Music, 2001' in *The Times*. He has been dubbed 'a rising star in early music' (*Observer*), 'something of a genius'

(*The Times*), and *The Sunday Times* recently declared of his solo playing, 'music-making rarely comes as impressive as this'.



CHRISTOPHER GLYNN was born in Leicester, read music at New College, Oxford and then studied piano with John Streets in France and with Malcolm Martineau at the Royal Academy of Music. He now lives in London and performs with

many leading singers and instrumentalists.

He has appeared in recital with singers including Anthony Rolfe Johnson, Joan Rodgers, Andrew Kennedy, Toby Spence, Matthew Best, Michael George, Julie Kennard, James Rutherford, Lucy Crowe, Catherine Wyn Rogers, Carolyn Sampson, Derek Lee Ragin, Robert Murray, Sally Burgess, Sine Bundgaard and Ronan Collett. He made his debut at the Wigmore Hall in 2001 and has since performed in many of the major concert halls and festivals throughout Europe and in the Far East.

In 2001 Chris was artistic director of a festival at the Royal Academy of Music to celebrate the 50th anniversary of the death of Benjamin Britten. He has also been artistic director of two series of McCann Concerts at the National Portrait Gallery. He has made several CD recordings and is frequently heard on BBC Radio 3. He was awarded the piano accompaniment prize in the 2001 Kathleen Ferrier competition and the 2003 Gerald Moore award. He is an Associate of the Royal Academy of Music.

The Sixteen is recognised as one of the world's greatest vocal ensembles. Its special reputation for performing early English polyphony, masterpieces of the Renaissance and a diversity of 20th century music is drawn from the passions of conductor and founder, Harry Christophers. Over ninety recordings reflect The Sixteen's quality in a range of work spanning the music of five hundred years, winning many awards including a Grand Prix du Disque for Handel's *Messiah*, numerous Schallplattenkritik, the coveted Gramophone Award for Early Music for the Eton Choirbook, and most recently the prestigious Classical Brit Award 2005 for 'Renaissance'.

The Sixteen tours throughout Europe, Japan, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre, Queen Elizabeth Hall, Sydney Opera House, and Vienna Musikverein; also the BBC Proms, and the festivals of Salzburg, Granada, Lucerne and Istanbul. The group promotes The Choral Pilgrimage in some of the UK's finest cathedrals, bringing music back to the buildings for which it was written.

The Sixteen are Associate Artists of London's Southbank Centre and also well known as the 'The Voices of Classic fM'. The Sixteen's own CD label CORO now releases most of the group's recordings.

Recording Producer: Mark Brown
Recording Engineer: Mike Hatch (Floating Earth Ltd)
Recorded in Henry Wood Hall, London
on 26 October, 2006
1872 Bösendorfer piano kindly loaned by Simon Neal
German Coach: Geraldine Frank

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