

---

Thursday 13 December 2007 at 7pm



## **Handel** Messiah

---

### **The Sixteen**

**Harry Christophers** conductor

**Gillian Keith** soprano

**Robin Blaze** counter-tenor

**John Mark Ainsley** tenor

**Matthew Rose** bass

There is one interval of 20 minutes in this performance.

The performance will end at approximately 10pm.

## Barbican Hall

---



The Barbican is provided by the City of London Corporation.

**Find out first** Why not download your Great Performers programme before the concert? Programmes are now available online five days in advance of each concert. To download your programme, find out full details of concerts, watch videos or listen to soundclips, visit [www.barbican.org.uk/greatperformers0708](http://www.barbican.org.uk/greatperformers0708)

Due to possible last-minute changes, the online content may differ slightly from that of the printed version.

## What Handel did next

*Messiah* was composed at a pivotal moment in Handel's career. On 8 April 1741 he gave the last concert of his Lenten oratorio series in the theatre in Lincoln's Inn Fields, with a performance which included his settings of Milton's *L'Allegro & Il Penseroso* and Dryden's *Ode on St Cecilia's Day*. It had not been a particularly successful season and an anonymous writer to a London newspaper four days earlier had berated fickle metropolitan audiences for abandoning the composer: 'He has charmed from my Childhood to this Day, and I have been so long his Debtor for one of the greatest Joys our Nature is capable of, I thought it a Duty incumbent upon me at this Time, when it is become a Fashion to neglect him, to recommend him to the public Love and Gratitude of this great City'.

The question among Handel's admirers was what he meant to do next. In February his last opera, the romantic comedy *Deidamia*, had run for only three nights and it seemed unlikely that he would ever return to writing for the lyric stage. Was the composer, 'impetuous, rough and peremptory in his manners', preparing to leave England altogether, indignant at the thanklessness of a public whose musical taste he had done so much to form during the past three decades?

Charles Jennens, librettist of the oratorio *Saul* and Handel's most discerning enthusiast, knew better. 'Handel says he will do nothing next Winter', he wrote to a friend, 'but I hope I shall persuade him to set another Scripture Collection I have made for him.' The 'Scripture Collection' was the text for *Messiah*, its patchwork of biblical quotation skilfully arranged (and sometimes discreetly tweaked) by Jennens so as to culminate in the ultimate 'mystery' of the Resurrection, promised to all mankind through Christ's triumph over Death. Jennens's letter was written on 10 July 1741. Just over a month later

Handel started work on the new oratorio, completing it on 14 September.

The intensity with which he approached the compositional process was entirely typical of him. All great composers have a myth-history attached to them and Handel is supposed to have said that when he wrote the Hallelujah chorus 'I did think I did see all Heaven before me, and the great God Himself'. One of his servants reported that when he brought the composer his breakfast cup of chocolate it was not unusual 'to see his master's tears mixing with the ink as he penned his divine notes'. Neither story quite rings true. Handel's autograph scores enact their own thrilling drama of smudges, blots, second thoughts and erasures sometimes so vigorous that the goose quill pen has torn into the paper, but tearstains have not so far been identified. Religious fervour is less likely to have brought the water to Handel's eyes in composing his new work than the sheer novelty and exciting uniqueness of the project in front of him.

For there had been nothing like *Messiah* in the history of oratorio. Handel, himself responsible for introducing the genre to London audiences, had made his earliest acquaintance with it in Rome, the city where it had first been evolved during the 17th century. Here, as later throughout Italy, the underlying concept was dramatic, or at least representational. Solo singers assumed the roles of biblical characters, early Christian martyrs, saints in the Catholic calendar, angels or personified abstracts. The chorus was not an essential element and hardly loomed large in the central action.

Handel's earliest English oratorios, though involving choral forces much more heavily, were still essentially narrative dramas. Even *Israel in Egypt* (written two years before *Messiah*), while the main vocal role is assigned to

the chorus, tells a story with named characters, Moses, Pharaoh and Miriam, in the foreground. As another of his librettists, Newburgh Hamilton, defined it, oratorio was 'a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage'.

*Messiah* takes a new direction from this. Its genesis during the summer of 1741 crowned a significant decade in which Handel, while making a distinctive mark on the culture of 18th-century England, had simultaneously stamped his individual personality on a whole range of musical forms. In stage works like *Partenope*, *Ariodante* and *Alcina* he had enlarged the imaginative scope of opera for London audiences, and in the oratorio *Saul* he and Jennens had shaped a drama of epic grandeur without parallels in the musical culture of Baroque Europe. He had broken new ground meanwhile in his vividly descriptive settings of poems by Milton and Dryden, which make for a closer integration between the traditional forms of solo air and chorus, and he had shown his mastery over the orchestra in the superb Twelve Grand Concertos Opus 6.

During this period of astonishing fecundity and originality, Handel had established his unique voice as a musical polyglot, a cosmopolite who mixed learning with urbanity and whose style, incorporating abundant borrowings from other composers, fused together a wide range of diverse idioms. An important part of *Messiah's* universal appeal is this very same quality of eclecticism, the fact that though the oratorio derives from a culture obsessed with correctness in everything from bowing to a lady and signing a letter to writing an ode or painting a fresco, it makes free with hints from various traditions to shape its own unforgettable identity.

Handel's experience as an opera composer is obviously never far off. Many of the soloists who took part in his own performances of *Messiah* were opera singers and he took full advantage of their particular vocal training. In 1750, for example, he provided new versions of 'But who may abide' and 'Thou art gone up on high' for the alto castrato Gaetano Guadagni, for whom he later wrote the part of Didymus in *Theodora* and who went on to create the title role in Gluck's *Orfeo*. Elsewhere, 'I know that my Redeemer liveth' has been described as 'quintessentially a love song', while an aria like 'Rejoice greatly' is tempting in its theatricality to a certain kind of soprano (one modern diva's rendition, indeed, was memorably described by her conductor as 'Mad Scene from *Messiah*').

While turning their backs on a conventional dramatic outline, Handel and Jennens nevertheless preserved several features which would have been familiar to habitués of Covent Garden and Lincoln's Inn Fields. An operatic three-act structure neatly accommodated the sequence of the Saviour's Nativity, Passion and Resurrection, and the duet 'O death, where is thy sting', in its place among the closing numbers, would inevitably have reminded some listeners of love duets such as those in the concluding moments of *Giulio Cesare* or *Ariodante*. The ending of the oratorio itself with the chorus 'Worthy is the Lamb' and its ensuing 'Amen' is essentially that *lieto fine* (happy ending) required by *opera seria* convention.

Yet this very same Amen belongs to a different world altogether, that of the contrapuntal skill underpinning Handel's musical training during his boyhood in the Saxon city of Halle. The Lutheran tradition of presenting the Passion story in music, exemplified in J.S. Bach's masterly settings, makes its impact on the sequence

opening Part Two of *Messiah*, in which a chorus like 'He trusted in God' recalls the mocking, menacing crowd at the foot of the cross. Here too the tenor soloist's role is closer to that of the Evangelist delivering the Passion narrative.

Music on a more intimate scale, from Italian chamber duets, some of which were composed just before Handel embarked on *Messiah*, inspired 'His yoke is easy' and 'All we like sheep'. From his first visit to Rome in the autumn of 1706 there surely came the idea for the 'Pifa' sinfonia introducing the 'shepherds abiding in the fields', evoking the pastoral bagpipe music to be heard until comparatively recent times in Italian towns at Christmas. As for 'He shall feed his flock', this too is a conscious reminiscence of Italian Christmas carols.

Did *Messiah*'s earliest audiences appreciate the brilliantly macaronic language in which the oratorio was speaking to them? Like Charles Jennens himself (though he complained of the composer's haste in setting the text) many of them echoed his verdict: 'Everything that has been united with Handel's music becomes sacred by such a union in my eyes', he wrote. In Dublin, where the work received its premiere, Dr Edward Synge, a Church of Ireland bishop, charmingly described the reaction of some of its first hearers: 'They seem'd indeed thoroughly engag'd from one end to the other. And in their great honour, tho' the young and gay of both Sexes were present in great numbers, their behaviour was uniformly grave & decent, which show'd that they were not only pleas'd but affected with the performance'.

Jonathan Keates © 2007

# George Frideric Handel (1685-1753)

Messiah (1741; rev. 1743–1750)

**Text** The following indicates the subject matter dealt with in each part, followed by the texts of the recitatives, arias and choruses being performed this evening.

## MESSIAH

### Part One

*Old Testament Promises of the Coming Messiah  
The Birth of the Messiah  
Messiah's Invitation to the People*

*Symphony (orchestra)*

*Accompagnato (tenor)*

Comfort ye, my people, saith your God;  
speak ye comfortably to Jerusalem,  
and cry unto her, that her warfare is accomplished,  
that her iniquity is pardoned.

The voice of him that crieth in the wilderness:

Prepare ye the way of the Lord,  
make straight in the desert  
a highway for our God.

(Isaiah 40:1-3)

*Air (tenor)*

Every valley shall be exalted,  
and every mountain and hill made low:  
the crooked straight and the rough places plain.

(Isaiah 40:4)

*Chorus*

And the glory of the Lord shall be revealed,  
and all flesh shall see it together:  
for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

*Accompagnato (bass)*

Thus saith the Lord of Hosts:  
Yet once a little while, and I will shake the heavens,  
the earth, the sea, and the dry land,

and I will shake all nations,  
and the desire of all nations shall come.

The Lord whom ye seek,  
shall suddenly come to his temple,  
even the messenger of the covenant,  
whom ye delight in, behold  
He shall come, saith the Lord of Hosts.

(Haggai 2:6-7; Malachi 3:1)

*Air (counter-tenor)*

But who may abide the day of His coming?  
And who shall stand when He appeareth?  
For He is like a refiner's fire.

(Malachi 3:2)

*Chorus*

And He shall purify the sons of Levi,  
that they may offer unto the Lord  
an offering in righteousness.

(Malachi 3:3)

*Recitative (counter-tenor)*

Behold a virgin shall conceive  
and bear a son,  
and shall call his name Emmanuel,  
God with us.

(Isaiah 7:14; Matthew 1:23)

*Air (counter-tenor)*

O thou that tellest good tidings to Zion,  
get thee up into the high mountain;  
O thou that tellest good tidings to Jerusalem,  
lift it up thy voice with strength;  
lift it up, be not afraid:  
say unto the cities of Judah:  
Behold your God! Arise, shine,

for thy light is come,  
and the glory of the Lord is risen upon thee.  
(Isaiah 40:9; 60:1)

*Chorus*  
O thou that tellest good tidings to Zion,  
arise, say unto the cities of Judah,  
behold your God! Behold!  
the glory of the Lord is risen upon thee.  
(Isaiah 40:9; 60:1)

*Accompagnato (bass)*  
For behold, darkness shall cover the earth,  
and gross darkness the people:  
but the Lord shall arise upon thee,  
and His glory shall be seen upon thee.  
And the gentiles shall come to thy light,  
and kings to the brightness of thy rising.  
(Isaiah 60:2-3)

*Air (bass)*  
The people that walked in darkness  
have seen a great light,  
and they that dwell  
in the land of the shadow of death,  
upon them hath the light shined.  
(Isaiah 9:2)

*Chorus*  
For unto us a child is born,  
unto us a son is given,  
and the government shall be upon His shoulder,  
and His name shall be called Wonderful,  
Counsellor, the mighty God,  
the everlasting Father, the Prince of Peace.  
(Isaiah 9:6)

*Pastoral Symphony (Pifa)*

*Accompagnato (soprano)*  
There were shepherds abiding in the field,  
keeping watch over their flock by night.  
(Luke 2:8)

*Recitative (soprano)*  
And lo, the angel of the Lord came upon them,  
and the glory of the Lord  
shone round about them,  
and they were sore afraid.  
(Luke 2:9)

*Recitative (soprano)*  
And the angel said unto them:  
Fear not, for behold, I bring you  
good tidings of great joy,  
which shall be to all people:  
for unto you is born this day  
in the city of David a Saviour  
which is Christ the Lord.  
(Luke 2:10-11)

*Accompagnato (soprano)*  
And suddenly there was with the angel  
a multitude of the heavenly host,  
praising God, and saying:  
(Luke 2:13)

*Chorus*  
Glory to God in the highest,  
and peace on earth,  
good will toward men.  
(Luke 2:14)

*Air (soprano)*  
Rejoice greatly, O daughter of Zion,  
shout, O daughter of Jerusalem,  
behold, thy King cometh unto thee.  
He is the righteous Saviour,  
and He shall speak peace unto the heathen.  
(Zachariah 9:9-10)

*Recitative (counter-tenor)*  
Then shall the eyes of the blind be opened,  
and the ears of the deaf unstopped;  
then shall the lame man leap as an hart,  
and the tongue of the dumb shall sing.  
(Isaiah 35:5-6)

*Air (counter-tenor and soprano)*

He shall feed His flock like a shepherd,  
 and He shall gather the lambs with His arm,  
 and carry them in His bosom,  
 and gently lead those that are with young.  
 Come unto Him, all ye that labour,  
 that are heavy laden,  
 and He will give you rest.  
 Take His yoke upon you,  
 and learn of him,  
 for He is meek and lowly of heart,  
 and ye shall find rest unto your souls.  
 (Isaiah 40:11; Matthew 11:28-29)

*Chorus*

His yoke is easy,  
 and His burden is light.  
 (Matthew 11:30)

*INTERVAL***Part Two**

*Sacrificial Mission of Messiah*  
*Rejection of Messiah by the Jews*  
*Crucifixion of Messiah*  
*Resurrection of Messiah*  
*Ascension of Messiah to Glory*  
*Proclamation of the Nations at the Second*  
*Advent of Messiah*

*Chorus*

Behold the lamb of God,  
 that taketh away the sin of the world.  
 (John 1:29)

*Air (counter-tenor)*

He was despised and rejected of men,  
 a man of sorrows and acquainted with grief.  
 He gave His back to the smiters,  
 and His cheeks to them that plucked off the hair;  
 He hid not His face from shame and spitting.  
 (Isaiah 53:3; 53:6)

*Chorus*

Surely He hath borne our griefs  
 and carried our sorrows.  
 He was wounded for our transgressions,  
 He was bruised for our iniquities,  
 the chastisement of our peace was upon Him.  
 (Isaiah 53:4-5)

*Chorus*

And with His stripes we are healed.  
 (Isaiah 53:5)

*Chorus*

All we like sheep have gone astray,  
 we have turned every one to his own way.  
 And the Lord hath laid on Him  
 the iniquity of us all.  
 (Isaiah 53:6)

*Accompagnato (tenor)*

All they that see Him laugh Him to scorn:  
 they shoot out their lips,  
 and shake their heads, saying:  
 (Psalm 22:8)

*Chorus*

He trusted in God that He would deliver Him:  
 let Him deliver Him if He delight in Him.  
 (Psalm 22:9)

*Accompagnato (tenor)*

Thy rebuke hath broken His heart;  
 He is full of heaviness:  
 He looked for some to have pity on Him,  
 but there was no man,  
 neither found He any, to comfort Him.  
 (Psalm 69:21)

*Air (tenor)*

Behold and see if there be any sorrow  
 like unto His sorrow.  
 (Lamentations 1:12)

*Accompagnato (tenor)*

He was cut off out of the land of the living,  
for the transgression of Thy people  
was He stricken.

(Isaiah 53:8)

*Air (tenor)*

But Thou didst not leave His soul in hell,  
nor didst Thou suffer Thy Holy One  
to see corruption.

(Psalm 16:10)

*Chorus*

Lift up your heads, O ye gates,  
and be ye lift up, ye everlasting doors,  
and the King of Glory shall come in.  
Who is the King of Glory?  
The Lord strong and mighty,  
the Lord mighty in battle.  
The Lord of Hosts:  
He is the King of Glory.

(Psalm 24:7-10)

*Air (soprano)*

How beautiful are the feet of them  
that preach the gospel of peace  
and bring glad tidings of good things.

(Romans 10:15)

*Chorus*

Their sound is gone out into all lands,  
and their words unto the ends of the world.

(Romans 10:18)

*Air (bass)*

Why do the nations so furiously rage together,  
and why do the people imagine a vain thing?  
The kings of the earth rise up,  
and the rulers take counsel together,  
against the Lord and against His Anointed.

(Psalm 2:1-2)

*Chorus*

Let us break their bonds asunder,  
and cast away their yokes from us,

(Psalm 2:3)

*Recitative (tenor)*

He that dwelleth in heaven  
shall laugh them to scorn:  
the Lord shall have them in derision.

(Psalm 2:4)

*Air (tenor)*

Thou shalt break them with a rod of iron;  
Thou shalt dash them in pieces  
like a potter's vessel.

(Psalm 2:9)

*Chorus*

Hallelujah!  
for the Lord God omnipotent reigneth.  
The kingdom of this world is become  
the kingdom of our Lord and of His Christ:  
and He shall reign for ever and ever.  
King of Kings, and Lord of Lords.  
Hallelujah!

(Revelation 19:6; 11:15; 19:16)

**Part Three**

*The Hope of the Redeemed*

*The Confidence of the Redeemed*

*Final Triumph of Messiah*

*Air (soprano)*

I know that my Redeemer liveth,  
and that He shall stand at the latter day  
upon the earth:  
and though worms destroy this body,  
yet in my flesh shall I see God.  
For now is Christ risen from the dead,  
the first fruits of them that sleep.

(Job 19:25-26; Corinthians 15:20)



*Chorus*

Since by man came death,  
by man came also  
the resurrection of the dead.  
For as in Adam all die,  
even so in Christ shall all be made alive.

(I Corinthians 15:21-22)

*Accompagnato (bass)*

Behold, I tell 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 trumpet.

(I Corinthians 15:51-52)

*Air (bass)*

The trumpet shall sound,  
and the dead shall be raised incorruptible,  
and we shall be changed.

(I Corinthians 15:52-53)

*Recitative (counter-tenor)*

Then shall be brought to pass  
the saying that is written,  
death is swallowed up in victory.

(I Corinthians 15:54)

*Duet (counter-tenor and tenor)*

O death, where is thy sting?  
O grave, where is thy victory?  
The sting of death is sin,  
and the strength of sin is the law.

(I Corinthians 15:55-56)

*Chorus*

But thanks be to God  
who giveth us the victory,  
through our Lord Jesus Christ.

(I Corinthians 15:57)

*Air (soprano)*

If God be for us,  
who can be against us?  
Who shall lay anything  
to the charge of God's elect?  
It is God that justifieth,  
who is he that condemneth?  
It is Christ that died,  
yea rather that is risen again,  
who is at the right hand of God,  
who makes intercession for us.

(Romans 8:31, 33-34)

*Chorus*

Worthy is the Lamb that was slain,  
and hath redeemed us to God by his blood,  
to receive power, and riches, and wisdom,  
and strength, and honour, and glory, and blessing.  
Blessing and honour, glory and power  
be unto Him that sitteth upon the throne  
and unto the Lamb, for ever and ever.

(Revelation 5:12-14)

*Chorus*

Amen.



**Harry Christophers**  
*conductor*

Harry Christophers is the 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 Choir and

Orchestra of the Sixteen throughout Europe, America and the Far East gaining recognition for his work in Renaissance, Baroque and 20th-century music. He has made numerous recordings for which he has won many awards including a Grand Prix du Disque for Handel *Messiah*, numerous Schallplattenkritik, the Gramophone Award for Early Music and, most recently, the Classical Brit Award 2005 for his disc entitled *Renaissance*. His CD *IKON* has recently been nominated for a 2007 Grammy. 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.

As a guest conductor, Harry Christophers enjoys a special partnership with the BBC Philharmonic, including a disc of American-inspired works by Ives, Stravinsky, Poulenc and Tippett which won a Diapason d'Or. He is also a regular guest conductor with the Deutsches Kammerphilharmonie, City of London Sinfonia, Boston's Handel and Haydn Society, the Granada Symphony Orchestra and the Orquesta de la Comunidad de Madrid. He recently made his debut with the Academy of St Martin in the Fields, the Hallé, the London Symphony Orchestra and San Francisco Symphony.

In opera, Christophers began a Monteverdi cycle in 1998, in new productions for Lisbon Opera House, with *Il ritorno d'Ulisse*, following his success there with Gluck's *Orfeo*. He has conducted Gluck's *Orfeo* and Handel's *Ariodante* at ENO as well as the UK premiere of Messenger's opera *Fortunio* for Grange Park Opera. In 2005 he conducted a new production of Mozart's *Ascanio in Alba* for Buxton Opera, for whom he will conduct a new production of Handel's *Samson* next year.



**Gillian Keith** *soprano*

Gillian Keith won the Kathleen Ferrier Award in 2000, studied at McGill University in Montréal and at the Royal Academy of Music in London. She appears frequently with many leading orchestras including the Academy of Ancient Music,

Orchestra of the Age of Enlightenment and English Baroque Soloists. Recent appearances include Britten's *Les Illuminations* with the Northern Sinfonia, Handel's *Deborah* with the Tafelmusik Baroque Orchestra, Bach's *St Matthew Passion* with The King's Consort, Mozart's *Mass in C minor* with The Sixteen and Bach's solo cantatas with City of Birmingham Symphony Orchestra. Recordings include Debussy's *Early Songs*, Purcell's *The Tempest*, Handel's *Gloria* with John Eliot Gardiner and Bach's Cantatas.

Operatic roles include Nannetta in *Falstaff* for English National Opera, Dew Fairy in *Hansel and Gretel* at the BBC Proms, Iole in *Hercules* and Silvia in Mozart's *Ascanio in Alba* at Buxton Festival, Poppea for Theater Basel, Woodbird in *Siegfried*, Papagena in *The Magic Flute* and Amor in *Orfeo ed Euridice*, all for Scottish Opera. She has sung Soprano Solo in Deborah Warner's staging of Bach's *St John Passion* for ENO, Bellezza in Handel's *Triumph of Time and Truth* for Almeida Opera and Diana in *La Calisto* for Toronto Consort.

This season's and future commitments include Zerbinetta in *Ariadne auf Naxos* at Covent Garden, Ginevra in *Ariodante* in Halle, Handel *Messiah* in Calgary, Madrid and with the Northern Sinfonia, *Mahler 8* with the RPO, Bach *Wedding Cantatas* with Tafelmusik, Mozart with the Iceland Symphony Orchestra, Tytania in Britten's *A Midsummer Night's Dream* with Richard Hickox at the Royal Opera House's Linbury Theatre, Diana in *The Assassin Tree* for ROH2 and at the Edinburgh Festival, Purcell *King Arthur* at English National Opera and in San Francisco, Elmira in *King Croesus* with Opera North, Tiny in *Paul Bunyon* at the Bregenz Festival and *Florentiner Intermedien* in Saarbrücken.



**Robin Blaze** *counter-tenor*

Robin Blaze is an established interpreter of Purcell, Bach and Handel. His schedule has taken him to Europe, South America, North America, Japan and Australia. He read Music at Magdalen College, Oxford and won a post-graduate

scholarship to the Royal College of Music where he trained with assistance from the Countess of Munster Trust and is now a Professor of Vocal Studies.

Blaze works with many of the leading conductors in the early music field and has visited festivals around the world. He regularly appears with the Academy of Ancient Music, Bach Collegium Japan, Collegium Vocale, The English Concert, the Gabrieli Consort, The King's Consort, Orchestra of the Age of Enlightenment, RIAS Kammerchor and The Sixteen.

Opera engagements have included Athamas in *Semele* at The Royal Opera House; Didymus in *Theodora* for Glyndebourne Festival Opera; Arsamenes in *Xerxes*, Athamas in *Semele*, Hamor in *Jephtha* and Oberon in *A Midsummer Night's Dream* for English National Opera and Bertarido in *Rodelinda* for Glyndebourne Touring Opera and at the Göttingen Handel Festival.

Blaze enjoys chamber music and regularly joins forces with Concordia, Fretwork and The Palladian Ensemble. He has given recitals in Tenerife, at the Théâtre Grévin in Paris, in Karlsruhe, Innsbruck, Göttingen, at the York Early Music, West Cork International Chamber Music, Sherbourne and Gloucester Three Choirs Festivals, for BBC Radio 3 and at Wigmore Hall.

Future engagements include Guido in *Flavio* with the Academy of Ancient Music, *Israel in Egypt* with Concerto Köln at the Concertgebouw, Amsterdam, as well as appearances with the Wiener Akademie, Washington and the Philharmonia Baroque. He will also tour the US with Les Violons du Roy and the Netherlands with the Nederlandse Bachvereniging and Gustav Leonhardt.



**John Mark Ainsley** *tenor*

John Mark Ainsley was born in Cheshire, began his musical training in Oxford and continues to study in London with Diane Forlano.

A highly versatile concert singer, his recent international engagements include

appearances with many of the world's leading orchestras.

His discography is extensive and includes Handel's *Saul* with Gardiner, Britten's *A Midsummer Night's Dream* with Davis, Stravinsky's *Pulcinella* with Haitink, *L'Enfance du Christ*, *Alexander's Feast*, *Acis and Galatea*, the Berlioz *Requiem* and the title role in Monteverdi's *Orfeo* as well as a series of recital records of Schubert, Mozart, Purcell, Grainger, Warlock and Quilter. His recent recording of Vaughan Williams' *On Wenlock Edge* with the Nash Ensemble was nominated for a Gramophone Award.

Other recordings include the Britten cycles *Serenade for tenor, horn and strings*, *Les Illuminations* and *Nocturne*, Charlie in *Brigadoon*, Handel's *La Resurrezione*, Rameau's *Dardanus* and Handel's *Messiah* with Minkowski and *L'Heure Espagnole* with Previn.

On the operatic stage Ainsley has sung Don Ottavio at the Glyndebourne Festival, the Aix-en-Provence Festival and at the Royal Opera House. He has appeared with Opera Australia as Tito and Idomeneo; with the Netherlands Opera as the title role in Handel's *Samson*, with the San Francisco Opera as Don Ottavio and Jupiter in *Semele* and at the Munich Festival as Jonathan in *Saul* and as Orfeo, for which he received the Munich Festival Prize.

Recent operatic engagements include The Madwoman in Britten *Curlew River* in Frankfurt, his first Pelleas for the Deutsche Oper, Berlin, Skuratov in Janáček's *From the House of the Dead* at the Amsterdam, Vienna and Aix-en-Provence Festivals, Hippolyt in the world premiere of Henze's *Phaedra* in Berlin and Brussels and his first Captain Vere in *Billy Budd* in Frankfurt. Future engagements include Bajazete in *Tamerlano* and Idomeneo for the Bayerische Staatsoper. In 2007 Ainsley won the Royal Philharmonic Society Singer Award.



**Matthew Rose** *bass*

Matthew Rose studied at the Curtis Institute of Music, Philadelphia. He was a member of the Young Artist Programme at the Royal Opera House, 2003-05, and has returned subsequently as Tom in *Un ballo in maschera*,

Zuniga in *Carmen* and Masetto in *Don Giovanni*. Other recent appearances include *The Marriage of Figaro* with WNO, Bottom in *A Midsummer Night's Dream* at Glyndebourne, for which he was the recipient of the 2006 John Christie Award, Colline in *La Bohème* and Speaker in *The Magic Flute* with ENO and Collatinus in *The Rape of Lucretia* at the Teatro Réal, Madrid. Future engagements include Bottom at Covent Garden, Opéra National de Lyon and Houston Grand Opera, Colline at Covent Garden and Figaro for Nationale Opera de Lille.

In concert he has appeared at the Edinburgh and Aldeburgh Festivals, at the BBC Proms and with the BBC SO, LSO, SCO, RPO and RLPO, and has performed with the LSO under Harding. Future engagements will include appearances with Tilson Thomas and Sir Colin Davis; the Tonhalle Orchestra Zurich with Dutoit and the Dresden Staatskapelle with Mackerras.



**The Sixteen**

After 28 years of worldwide performance and recording, The Sixteen has attracted a wide, international reputation for its performances of early English polyphony, Renaissance and Baroque music and a range of 20th-century music, under its conductor and founder, Harry Christophers. At home in the UK, The Sixteen are 'The Voices of Classic FM' as well as Associate Artists of Southbank Centre, London. The group promotes an annual series in the Queen Elizabeth Hall and in Oxford as well as The Choral Pilgrimage, a tour of cathedrals bringing music back to the buildings for which it was written.

The Sixteen tour throughout Europe, Japan, Australia and the Americas and have given regular performances at major concert halls and festivals worldwide.

Over 100 recordings represent work spanning the music of five hundred years. The group has won many awards and has most recently been nominated for a Grammy Award and two Classical Brits for IKON.

Over the last six years The Sixteen has been building its own record label, CORO, which now boasts 50 releases. Bringing together live concerts and recording plans has allowed The Sixteen to develop a catalogue of releases, containing music from the Renaissance and Baroque through to great works of our time.

---

## The Orchestra of The Sixteen

### Violin I

Walter Reiter *leader*

Jean Paterson

Andrea Morris

Iwona Muszynska

Ellen O'Dell

Henrietta Wayne

### Violin II

Miles Golding

Theresa Caudle

Peter Fender

Claire Mera-Nelson

Rebecca Miles

### Viola

Stefanie Heichelheim

Mari Giske

Emma Alter

### Violoncello

Anna Holmes

Timothy Kraemer

### Double Bass

Jan Spencer

### Oboe

Anthony Robson

Catherine Latham

### Bassoon

Sally Jackson

### Trumpet

Robert Farley

Christopher Pigram

### Timpani

Adam Dennis

### Theorbo

David Miller

### Harpichord

Benjamin Bayl

### Organ

Huw Williams

## The Sixteen

### Soprano

Ildiko Allen

Emma Brain-Gabbott

Julie Cooper

Anna Crookes

Charlotte Mobbs

Amy Moore

### Alto

Ian Aitkenhead

David Clegg

William Missin

Christopher Royall

### Tenor

Simon Berridge

Mark Dobell

David Roy

Julian Stocker

### Bass

Jonathan Arnold

Eamonn Dougan

Timothy Jones

Stuart Young

*Founder & Conductor* Harry Christophers

*Assistant Conductor* Eamonn Dougan

*General Manager* Robert Moffat

*Concerts Director* Costa Peristianis

*Administrator* Suzanne Doyle

*Assistant Administrator* Eleanor Dragonetti

# § The Sixteen

in London

Queen Elizabeth Hall, Southbank Centre

Monday 17 March 2008, 19.30

## La Guerre

The Sixteen

Harry Christophers *conductor*

Janequin's famous chanson *La Guerre* was so popular in the 16th Century that it led to the Spanish Renaissance composer Francisco Guerrero, Janequin himself and numerous others, writing mass settings based on it. Centuries later Poulenc, reacting against the horrors of the German occupation, composed *Figure Humaine* to poems by Eluard. It was to be symbolic of the French resistance in the Second World War.

Free pre-concert talk at 18.15

Thursday 15 May 2008, 19.30

## Orpheus Explored

The Sixteen

Harry Christophers *conductor*

### Tickets

0871 663 2500

[www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

An evening of poetry and music, all emanating from Orpheus, the father of song. In *Orpheus Behind the Wire*, Henze sets highly charged political poems by Edward Bond. Henze was heavily influenced by Monteverdi and more than any other living composer captures Monteverdi's use of text and in particular the way the voice can utter that text. Three of Monteverdi's Madrigals of War and Love frame Henze's powerful masterpiece.

Free pre-concert talk at 18.15

The Old Royal Naval Chapel, Greenwich

Thursday 24 April 2008, 19.30

## Thy Muse lives on...

## Treasures of Tudor England

Part of the 2008 Choral Pilgrimage which this year focuses on English Tudor composers Christopher Tye, Robert Parsons and Robert White.

Tickets will be on sale from 6 January from our National Box Office: 01904 651 485 [www.ncem.co.uk](http://www.ncem.co.uk) and from the Greenwich Tourist Information Centre: 0870 608 2000

[www.thesixteen.com](http://www.thesixteen.com)

