

A photograph of a lighthouse on a rocky island at sunset. The lighthouse is a tall, cylindrical stone tower with a lantern room at the top. The lantern room is illuminated, and the light is visible. The sky is a mix of orange, yellow, and blue, with some clouds. The ocean is dark blue with some white foam from waves crashing against the rocks.

The
Sixteen
HARRY CHRISTOPHERS

The Choral
Pilgrimage 2026

Lead, Kindly Light

16 April – 17 October 2026
thesixteen.com



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Welcome to our 2026 Choral Pilgrimage

For our 26th *Choral Pilgrimage*, we are going to explore the wealth of Renaissance music emanating from Spain. In the 16th-century, Spain was very much the most powerful country in Europe. It was arguably also the most influential, truly imperial with the acquisition of vast new lands in the Americas, a plethora of universities and a wealth of great art and music. We are going to concentrate on two composers, Cristóbal de Morales, the old and revered master, and Sebastián de Vivanco, who represents the last generation of Renaissance-style composers in Spain.

The range of emotion they cover is staggering. Alongside his compatriots, Morales cuts a rather tragic figure. Plagued by illness throughout his life, he also had to suffer moments of great disappointment and misery and that is made even more poignant by the quality of his music. Sadness to great rejoicing is exemplified in the beautiful yet highly impassioned setting of Jacob's lament for his two sons, Joseph and Benjamin (*Lamentabatur Jacob*) and his ebullient motet rejoicing in peace, *jubilare Deo omnis terra*. While Morales spent time in Rome, Vivanco remained in Spain all his life. The walled city of Ávila came to be the birthplace of three distinguished figures, not only the mystic, Teresa of Ávila, but also two highly revered composers, one the internationally renowned Tomás Luis de Victoria, and the other less well known but extremely talented, Vivanco. His sumptuous eight-part *Magnificat*, lively and brilliantly scored, and the exotic nine-part *Caritas Pater est* are testament to that.

There is something about the music of the Spanish Renaissance coupled with the mysticism of Teresa of Ávila which has echoes in the now beatified Cardinal Newman. His importance among all denominations of Christian faith and, indeed, those of no faith cannot be



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underestimated. His writings represent a rich and thought-provoking legacy and, in music, his epic poem *The Dream of Gerontius* resulted in Sir Edward Elgar's celebrated oratorio in 1900. Elgar worked hard to adapt Newman's poem into a workable libretto and, similarly, I felt that the prose of Newman's meditation *Nothing in vain* presented difficulties for composers to find their own voice. As a result, I asked the late Robert Willis, Dean of Canterbury, himself a fine poet, to adapt Newman's prose into a poem that would be an inspiration to composers. James MacMillan rose to that challenge; both he and Robert have skilfully managed to reaffirm Newman's conviction that every human being is called to 'some definite service'. James's setting catches the immense drama which is packed into this brief reflection.

Probably Newman's most famous poem is *Lead, Kindly Light*. Just as Morales centuries earlier was beset by illness in Rome, Newman as a young priest fell sick in Italy. He was desperate to get home but had to wait weeks before he could get a boat and, when at last he boarded one, he wrote this poem. We invited Kerensa Briggs to write a new setting of these words which we look forward to performing many times. Newman's plea for guidance through adversity is eternal; it is no wonder *Lead, Kindly Light* is used frequently as a motto.

Harry
Christophers.

Lead, Kindly Light

Programme

Vivanco Christus factus est pro nobis

Morales Emendemus in melius

Vivanco Assumpta est Maria

Morales Gaude et laetare Ferrariensis civitas

Kerensa Briggs Lead, Kindly Light

(new commission, world premiere performances)

Vivanco Magnificat octavi toni

INTERVAL

Morales Jubilate Deo omnis terra

Vivanco O quam suavis est, Domine

Morales Exaltata est sancta Dei Genitrix

Morales Lamentabatur Jacob

Vivanco Caritas Pater est

James MacMillan Nothing in Vain

*(Commissioned in 2021 by the Genesis Foundation
for Harry Christophers and The Sixteen)*

The Sixteen respectfully requests that audience members reserve their applause until after each group of pieces, as indicated, rather than after each piece.

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The Sixteen

Harry Christophers
conductor

Eamonn Dougan
associate conductor

Soprano
Julie Cooper
Lucy Cronin
Katy Hill
Kirsty Hopkins
Alexandra Kidgell
Victoria Meteyard
Charlotte Mobbs
Emilia Morton

Alto
Robin Blaze
Daniel Collins
Stephanie Franklin
Edward McMullan
Tania Murphy
Elisabeth Paul
Kim Porter

Tenor
Jeremy Budd
Mark Dobell
Steven Harrold
Oscar Golden-Lee
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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Tour Dates and Locations

16 April 7.30pm

Southwell Minster

17 April 7.30pm

Derby Cathedral

18 April 7.30pm

Peterborough Cathedral

24 April 7.30pm

Liverpool Metropolitan Cathedral

25 April 3pm

Blackburn Cathedral

8 May 7.30pm

Trinity College Chapel, Cambridge

12 May 7.30pm

Old Royal Naval College Chapel, Greenwich

15 May 7.30pm ■

Douai Abbey, Newbury

6 June 7.30pm

Rochester Cathedral

11 June 7.30pm

Exeter Cathedral

12 June 7.30pm

Truro Cathedral

15 June 7.30pm

Croydon Minster

3 July 7.30pm

University Church, Oxford

4 July 7.30pm ■

York Minster

3 September 7.30pm

St Martin-in-the-Fields, London

10 September 7.30pm

Hereford Cathedral

11 September 7.30pm

Wells Cathedral

12 September 3pm

Tewkesbury Abbey

19 September 7.30pm

Chichester Cathedral

15 October 7.30pm

Middlesbrough Cathedral

16 October 7.30pm

Hexham Abbey

17 October 3pm

Greyfriars Kirk, Edinburgh

■ Tickets not available from The Sixteen's box office, please see website for booking details.

Choral Workshops for Wellbeing

14 June, 10.30am – 4.30pm

Conference Centre, King's School Rochester
Preparatory School

18 July, 10.30am – 4.30pm

Wesley Memorial Methodist Church, Oxford

18 October 10.30am – 4.30pm

Binks Hall, Charteris Centre, Edinburgh

Lead, Kindly Light

In one of his letters from the Spanish colonies in Central and Southern America, Peter Martyr d'Anghiera declared that 'Spain is the only happy country'. The Italian-born historian's verdict, recorded in 1490 and shared by many of his contemporaries, reflected a reality far removed from the experience of earlier generations. It was shaped by the successful political and dynastic project that grew from the marriage of Ferdinand II of Aragon and the young Isabella of Castile in 1469. Their union helped bind together the formerly disparate Iberian kingdoms, creating a centralised monarchy that set about eroding the influence of the old nobility and the Cortes or general councils. It also prepared the ground for colonial expansion overseas, which brought untold riches to Spain and bankrolled the Siglo de Oro, a true Golden Age of sacred art, architecture and music that lasted from the time of Ferdinand and Isabella at least until the mid-1600s.

The Spanish explorer and conquistador Vasco Núñez de Balboa, the first European to discover the Pacific Ocean, wrote to Ferdinand II in 1513 to report that 'rivers of gold' flowed through his settlement at Santa María la Antigua del Darién. Food, he added, was scarcer than treasure. His letter triggered a gold rush to what Peter Martyr labelled as the New World. The Siglo de Oro, the Age of Gold, was also aptly named. It drew from both the vast riches of Spain's American empire and the great strength of what the historian of religion Diarmaid MacCulloch calls 'an especially self-conscious version' of traditional Latin Christianity and the 'monolithic Christian culture' which it supported. The Sixteen's *Choral Pilgrimage* programme presents the fruits of that culture as cultivated by Cristóbal de Morales, the greatest of the

early Golden Age composers, and Sebastián de Vivanco, whose intricate, often complex counterpoint and expressive use of modal harmonies adorned the liturgy at the height of the Spanish Empire

Vivanco's story shares common features with that of his illustrious contemporary, Tomás Luis de Victoria. Both were born and raised in Ávila, both were choirboys at the city's cathedral, both were ordained to the priesthood. Unlike Victoria, who made his name in Rome before returning home to serve the Dowager Empress Maria, Vivanco spent his long career in Spain, rising from relative obscurity as *maestro de capilla* or chapel master at Lleida (Lérida) Cathedral to hold the same post at the prestigious cathedrals of Ávila and Salamanca. Soon after arriving in Salamanca in 1602, Vivanco was appointed professor of music at the city's ancient university, a leading training ground for administrators of Spain's colonial possessions. The composer's devotion as cathedral prebend and university professor is reflected in the engraving from the titlepage of his *Liber magnificarum* (Book of Magnificats) of 1607, in which he is depicted kneeling before a crucifix, flanked by his clerical biretta and academic cap and holding a book inscribed in Latin with the words 'Give me of thy gifts', a heartfelt prayer for God's blessing.

Devotion to God, Jesus and the Virgin Mary are interlocked in Vivanco's *Magnificat octavi toni*, one of two settings from the *Liber magnificarum* built on the last of the eight Gregorian tones used for reciting the Magnificat. In this version, Vivanco sets the text's odd verses to majestic polyphony for up to eight voices and sets the even verses to plainchant. In the concluding 'Gloria', two antiphonal choirs heighten the reverence shown to the words 'et Spiritui Sancto'.

Reverence and ecstasy coalesce in *Assumpta est Maria*, a setting for six voices that rivals rival Palestrina's famous setting of the Marian antiphon with the economy of its counterpoint.

Most of Vivanco's surviving motets were published in 1610 in an anthology that spans the church year. *Christus factus est pro nobis*, to a text from Saint Paul's Epistle to the Philippians, was written as the Gradual at Mass on Maundy Thursday. It commemorates Christ's obedience to God to the point of submitting to death on the cross, expressed in austere yet agile counterpoint for three choirs, each of four voices. *Caritas Pater est* concerns the co-equal, co-eternal nature of the Holy Trinity and the unconditional love that emanates from God. Vivanco pays homage to the triune divinity by using three choirs of three voices, each heard in succession, then as one, then again as independent yet equal entities, creating a sumptuous aural metaphor for the *homoousion*, the one substance shared by the three persons of the Trinity. *O quam suavis*, preserved in a Salamanca Cathedral manuscript, evokes the intensity of private prayer. Its exquisite four-part writing, coloured with delicate touches of harmonic tension and release, is matched to the tenderness of a text associated with the sacrament of the Eucharist.

Famed during his lifetime and long after, Cristóbal de Morales earned an esteemed reputation with publications distributed widely in Europe and the New World. Born in Seville, he may have been a chorister at its cathedral and was certainly educated there in music and its sister liberal arts. Appointed as *maestro de capilla* of Ávila Cathedral in 1526, he left soon after to take up the same job at Plasencia; it seems likely

that he met his older contemporary, the Franco-Flemish composer Nicolas Gombert, during the wedding festivities held in Seville in 1526 for Emperor Charles V and Isabella of Portugal. Having quit his Plasencia post in 1531, he travelled to Italy, possibly settling in Naples, before moving to Rome in 1534, where documents refer to him as a 'priest from Toledo' and a chaplain to the imperial ambassador to the Holy See.

Morales joined the papal chapel choir in 1535 where he enjoyed the support of Pope Paul III, a repentant former libertine who instigated the Catholic Reformation in 1545 by convening the Council of Trent. He returned to Spain after a decade at the Vatican to serve as *maestro de capilla* in Toledo, then Marchena and finally, from 1551 until his death two years later, in Málaga. Despite suffering from chronic poor health, Morales' output of sacred compositions was both large and consistently high in quality. *Emendemus in melius* for five voices sets the responsory for Ash Wednesday, a time for repentance accentuated by the motet's yearning nature and presence in a tenor *cantus firmus* to words from Genesis: 'Remember, man, that thou art dust and unto dust thou shalt return'.

Remembrance runs likewise through *Lamentabatur Jacob*. Morales' motet, a setting of the Respond for the third Sunday in Lent, first published in 1543, recalls a powerful story from the Old Testament Book of Genesis. Jacob's favourite son, Joseph, is sold into slavery by his jealous half-brothers, who tell their father that he has been ripped to pieces by vicious beasts. 'Jacob tore his clothes; he put on sackcloth and for many days he mourned his son,' says the Bible. Joseph, meanwhile, rises from slavery in Egypt to become vizier, the

pharaoh's highest official. During the second year of a long famine, Jacob sends his sons into Egypt, where Joseph has overseen the storage of enormous quantities of grain. Unrecognized by his brothers, he has them arrested as spies, keeps all but one in prison and tells the rest that he will release him in exchange for their youngest brother, Benjamin. The first part of *Lamentabatur Jacob*, with its long lines of austere counterpoint, conveys Jacob's grief over the apparent loss of Joseph and news that Benjamin has been held as surety in Egypt. The old man's sadness becomes almost palpable as the music unfolds, underlined by his despairing plea to God that he may see his sons once more. A thinning of texture and more urgent rhythms at the start of the motet's second part mark the moment when Jacob falls to the ground and, with tears in his eyes, begs the Lord to 'allow me in my distress to see them again'.

Penitence and lament give way to joy and exaltation in *Gaude et laetare Ferrariensis civitas*. This ceremonial motet for six voices was written for a service of thanksgiving held at Ferrara Cathedral in 1539 to celebrate the recent appointment as cardinal of Ippolito II d'Este, the art-loving son of Lucrezia Borgia and Alfonso I d'Este, Duke of Ferrara. Its counterpoint strikes a fine balance between exuberance and elegance, apt for the occasion for which it was created. *Jubilate Deo omnis terra*, Morales' earliest dateable composition, was written in 1538 to mark the Truce of Nice, a peace treaty brokered by Pope Paul III to settle the bloody rivalry between Francis I of France and Emperor Charles V. The work's intricate polyphony is woven around an intense five-note *cantus firmus* that proclaims the imperative, 'Gaudeamus', 'Let us rejoice'. *Exaltata est sancta Dei*

Genitrix, a motet for the feast of the Assumption of the Blessed Virgin, blends the rigours of Franco-Flemish counterpoint with a melodic radiance that conjures the warmth of Spain and invites deep reverence for Mary, the Mother of God.

Saint John Henry Newman left an indelible legacy as theologian and as champion of the post-Reformation revival of Roman Catholicism in England and Wales. The depths of his achievements were recognized in 2025 when Pope Leo XIV named him as a Doctor of the Church, one of only 38 saints to be so recognized for their contributions to theology or doctrine. The clarity of Newman's thinking resounds in his hymn *Lead, Kindly Light*, drafted in 1833 during the young Anglican clergyman's slow return from Italy, where he had fallen gravely ill and almost died of fever. The hymn speaks of casting off pride and placing absolute faith in God's guidance, a faith that led to its Anglican author's conversion to Catholicism. Kerensa Briggs's setting, commissioned for The Sixteen's 2026 *Choral Pilgrimage*, opens in the luminous key of F sharp major but does not rest there. Its sonorous harmonies are enriched by passing dissonances and complex chords that so often pierce the 'encircling gloom'. Textural contrasts involving solo soprano and alto and choral writing in four parts that frequently divide further enhance the music's shimmering quality. The English folksong melody 'Dives and Lazarus' emerges early in the piece to recall the parable from Luke's gospel of the rich man condemned to hell for ignoring the beggar at his gate and the beggar raised to heaven's eternal light.

Nothing in Vain sets words from Newman's meditation on the individual's relationship with God. The original text was sensitively adapted in 2021 by Robert Willis,

the music-loving Dean of Canterbury Cathedral, whose reworking emphasizes the importance of personal mission to the divine plan. James MacMillan's work, written to mark the 65th birthday of the American-British philanthropist John Studzinski, exploits the textural and expressive possibilities of double-choir writing. Its spirited counterpoint is burnished with traces of polytonality, creating what the composer calls 'impressionistic cloudiness'. *Nothing in Vain* opens with a solo soprano melody etched with the inflections of traditional highland Scottish and Celtic music, picked up and restated in imitative counterpoint by the first choir. Points of imitation, canon and antiphonal repetition, meditative in their mantra-like restatements, serve as structural features throughout the score. The double choir becomes a

metaphor for 'the bond of connection between persons', with each link – or voice part – having equal value in its musical function and spiritual intensity. All voices surge to proclaim, 'I shall be good, I shall be an angel of peace', before making way for the cantorial solo tenor's florid profession of the providential rewards that come from keeping God's commandments. Choral counterpoint pervades the work's second half, punctuated by an iridescent setting of 'my sickness, my perplexity, my sorrow' and, at its close, by rapturous homophonic declarations that 'God does nothing in vain'.

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Learning and Participation Programme

Alongside our performances, we are committed to widening access to singing and helping more people experience the benefits of making music together.

In 2026 we launch **IGNITE**, a new learning and participation programme that will reach more than 5,000 people across the UK. IGNITE focuses on expanding access to choral music, particularly for individuals and communities who may not usually have opportunities to take part. By supporting underrepresented groups within the music sector, the programme aims to encourage participation and help develop the next generation of singers.

IGNITE Digital, launching in September 2026, is a free online resource hub for primary and secondary schools. Featuring newly commissioned works and arrangements by Bob Chilcott, Will Todd, and Lucy Walker, the platform will provide teachers and students with a structured programme to explore choral music in the classroom.

Launching in autumn 2026, **IGNITE Academy** will offer an intensive residential programme for talented singers aged

14–18 from underrepresented backgrounds. Through coaching, mentoring, and performance opportunities across the academic year, the fully-funded Academy will support young singers as they develop their skills and confidence.

IGNITE will also include **community residencies** in Peterborough, Blackburn with Darwen, and Medway. These projects will work with young people aged 5–18, as well as older adults at risk of isolation, refugees, care home residents, and people experiencing homelessness. The Sixteen will also share its expertise with adult amateur singers through a series of **Choral Workshops for Wellbeing** held around the UK.

On 11th July, The Sixteen hosts the annual *Sounds Sublime Choral Festival*, celebrating the development of young singers—from children experiencing singing for the first time to the musicianship of our Genesis Sixteen choir.

Collaboration is central to IGNITE

To find out more or take part in one of our Learning and Participation activities, please contact:

learning@thesixteen.com | 020 7936 3420

Texts and Translations

Sebastián de Vivanco (c.1551-1632) Christus factus est pro nobis

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

*Christ became obedient for us
even unto death, death on the cross.
God therefore exalted him
and gave him a name
which is above all names.*

Philippians 2: 8-9

Cristóbal de Morales (c.1500-1553) Emendemus in melius

Emendemus in melius,
quae ignoranter peccavimus:
ne subito praeoccupati die mortis,
quaeramus spatium paenitentiae
et invenire non possimus.
Attende, Domine, et miserere,
quia peccavimus tibi.

*Let us make amends for the sins
we have committed in ignorance,
lest we should suddenly, at the day of death,
seek a place of repentance,
and not be able to find one.
Hearken to us, O God, and have pity on us,
because we have sinned against thee.*

Tenor: Memento, homo, quia pulvis es,
et in pulverem reverteris.

*Tenor: Remember, man, that thou art dust
and unto dust thou shalt return.*

Responsory on Ash Wednesday

Sebastián de Vivanco Assumpta est Maria

Assumpta est Maria in caelum:
gaudent angeli,
laudantes benedicunt Dominum.
Alleluia.

*Mary has been taken up into heaven:
the angels all rejoice:
they bless the Lord praising him.
Alleluia.*

Antiphon for the Assumption
of the Blessed Virgin Mary

Cristóbal de Morales Gaude et laetare Ferrariensis civitas

Gaude et laetare, Ferrariensis civitas,
nam maximus Pontifex Paulus,
laudabilis valde et sapientiae cuius
non est numerus,
qui de fulgore Italiae, lumen ecclesiae suae
vocavit Hippolytum.

Beatam igitur familiam Estensium
dicant omnes generationes,
quia fecit ei magna qui potens est,
et gloriosum nomen eius in aeternum.

Jubilemus Hippolyto
et cantemus canticum novum,
Hippolyte, tuorum Ferrariaeque decus,
respice in servum tuum,
quia spes mea et salus mea es tu,
et factus es mihi in salutem,
tu es Dominus meus,
et magnificabo nomen tuum in aeternum.

Cantus firmus: Magnificabo nomen tuum in
aeternum

*Rejoice and be glad, city of Ferrara,
for the most mighty Pope Paul [III],
greatly worthy of praise and of whose wisdom
there is no number,
has called Ippolito from the splendour of Italy
to be a light for his Church.*

*Therefore shall all generations call
the House of Este blessed,
for he that is mighty has done great things for
him, and glorious is his name for ever.*

*Let us rejoice with Ippolito
and sing a new song: Ippolito,
glory of your people and of Ferrara,
look upon your servant,
for you are my hope and my saviour,
and have become a salvation for me,
you are my Lord,
and I shall magnify your name for ever.*

*Cantus firmus: I shall magnify your name for
ever.*

In honour of Ippolito II d'Este

Kerensa Briggs (b.1991) Lead, Kindly Light

Lead, kindly light, amid the encircling gloom;
Lead thou me on;
The night is dark, and I am far from home;
Lead thou me on.
Keep thou my feet; I do not ask to see
The distant scene; one step enough for me.

I was not ever thus, nor prayed that thou
Should'st lead me on;
I loved to choose and see my path; but now
Lead thou me on.
I loved the garish day, and, spite of fears,
Pride ruled my will: remember not past years.

So long thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, 'til
The night is gone;
And with the morn those angel faces smile,
Which I have loved long since and lost awhile.

St John Henry Newman (1801-90)

Sebastián de Vivanco Magnificat octavi toni

Magnificat anima mea Dominum.
Et exsultavit spiritus meus
in Deo, salutari meo.
Quia respexit
humilitatem ancillae suae:
ecce enim ex hoc
eatam me dicent omnes generationes.
Quia fecit mihi magna,
qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie
in progenies: timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham, et semini eius in saecula.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.

*My soul proclaims the greatness of the Lord.
And my spirit has rejoiced
in God my saviour.
For he has regarded
the lowliness of his handmaiden:
for, behold, from henceforth
all generations shall call me blessed.
For he that is mighty
has done great things to me:
and holy is his name.
And his mercy is from generation
unto generation, unto them that fear him.
He has shown strength with his arm;
he has scattered the proud
in the imagination of their hearts.
He has put down the mighty from their seat
and exalted the humble.
He has filled the hungry with good things,
and the rich he has sent empty away.
He has received Israel, his servant,
being mindful of his mercy.
As he spoke to our forefathers,
to Abraham and his seed for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning,
is now and ever shall be,
world without end. Amen.*

INTERVAL

Cristóbal de Morales Jubilate Deo omnis terra

Jubilate Deo omnis terra,
cantate omnes, jubilate et psallite,
quoniam suadente Paulo,
Carolus et Franciscus, principes terrae,
convenerunt in unum,
et pax de caelo descendit.
O felix aetas, O felix Paule,
O vos felices principes,
qui christiano populo pacem tradidistis.
Vivat Paulus! Vivat Carolus!
Vivat Franciscus!
Vivant simul,
et pacem nobis donent in aeternum!

Cantus firmus: Gaudeamus!

*Rejoice in the Lord, all you lands,
sing, all of you, rejoice and make music,
since, persuaded by Paul,
Charles and Francis, princes of the world,
have reached agreement,
and peace has descended from heaven.
O happy age, O happy Paul,
O ye happy princes,
who have restored peace to the Christian people.
Long live Paul! Long live Charles!
Long live Francis!
Long may they all live,
and may they give us peace for eternity!*

Cantus firmus: Let us rejoice!

Sebastián de Vivanco O quam suavis est, Domine

O quam suavis est, Domine, Spiritus tuus
qui ut dulcedinem tuam
in filios demonstrares,
pane suavissimo de caelo praestito,
esurientes replens bonis,
fastidiosos divites dimittens inanes.

*O how gentle, Lord, is thy Spirit,
who, to show thy kindness
to thy children,
have given the most delicate sweet bread of
heaven,
and have filled the hungry with good things
and sent the haughty rich empty away.*

*Antiphon at First Vespers on the
Feast of Corpus Christi*

Cristóbal de Morales Exaltata est sancta Dei Genitrix

Exaltata est sancta Dei Genitrix
super choros angelorum
ad caelestia regna.

Virgo prudentissima
quo progredieris
quasi aurora valde rutilans?

Filia Sion
tota formosa et suavis es:
pulchra ut luna, electa ut sol.

*The holy Mother of God is raised up
above the choir of angels
to the heavenly kingdom.*

*Virgin most wise,
where are you going,
shining brightly as the dawn?*

*Daughter of Sion,
you are most comely and sweet:
as beautiful as the moon, bright as the sun.*

Cristóbal de Morales Lamentabatur Jacob

Lamentabatur Jacob de duobus filiis suis:
Heu me, dolens sum de Joseph perditio
et tristis nimis de Benjamin ducto pro
alimoniis. Precor caelestem Regem ut me
dolentem nimium faciat eos cernere.

Prosternens se Jacob vehementer cum
lacrimis pronus in terram et adorans ait.
Precor caelestem Regem ut me
dolentem nimium faciat eos cernere.

*Jacob was lamenting for his two sons, saying:
Woe is me, I am distraught over the loss of Joseph,
and deeply sad for Benjamin, taken as surety.
I beseech the heavenly King that he might allow
me in my distress to see them again.*

*Jacob prostrated himself violently into the ground;
flat on his face and in tears he worshipped
and said: I beseech the heavenly King that he
might allow me in my distress to see them again.*

Sebastián de Vivanco Caritas Pater est

Caritas Pater est, gratia Filius,
communicatio Spiritus Sanctus.
O beata Trinitas!
Pater et Filius et Spiritus Sanctus
una substantia est.
O beata Trinitas!
Tibi laus, tibi gloria,
tibi gratiarum actio
in saecula sempiterna.
O beata Trinitas!

*The Father is love, the Son is grace,
the Holy Spirit is imparting.
O blessed Trinity!
The Father, the Son, the Holy Spirit
is one in substance.
O blessed Trinity!
Praise to you, glory to you,
acts of thanksgiving to you
through everlasting ages.
O blessed Trinity!*

James MacMillan (b.1959) Nothing in vain

God has created me to do some definite service –
Some work which has not been committed to another.
I am a link in a chain, a bond of connection between persons.
I shall do good, be an angel of peace, a preacher of truth in my own place
If I do but keep God's commandments.
Whatever I am I can never be thrown away.
My sickness, my perplexity, my sorrow may serve God
Who does nothing in vain.
When I am amongst strangers and friendless,
When my spirits sink and my future is hidden,
Still I may serve –
For God does nothing in vain.

St John Henry Newman, adapted by Robert Willis (1947-2024)

§ The Sixteen

HARRY CHRISTOPHERS

Angel of Peace

Watch now on BBC iPlayer

Last year, the BBC, in collaboration with The Space Arts, filmed our *2025 Choral Pilgrimage* performance in Peterborough Cathedral.

Taking audiences on a journey of peace and reflection, our *Angel of Peace* programme featured luminous choral music from across six centuries, combining the medieval beauty of Hildegard of Bingen with Will Todd, and Taverner's joyous large-scale works. We also explored the mesmeric soundworld of Arvo Pärt, who celebrated his 90th birthday last year, and the magical realm of a new commission by Anna Clyne for solo violin and choir.

We are thrilled that this performance, conducted by Harry Christophers and presented by Hannah French, is available to watch on BBC iPlayer.



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 45th anniversary in 2024, 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', 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*, and a specially-curated series of online films entitled *A Choral Odyssey*, both presented by Simon Russell Beale, have also helped grow The Sixteen's audience.

'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. Their long-standing relationship with James MacMillan has continued to flourish with the group performing the world premiere of his Fifth Symphony at the 2019 Edinburgh International Festival, and earlier this year, returning to the Sistine Chapel to perform the world premiere of *Angels Unawares*, also commissioned by the Genesis Foundation.

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, and in autumn 2024 toured to eight locations in the US, followed by more recent tours of the Netherlands and Japan. 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 Gluck's *Orfeo ed Euridice* and Purcell's *Dido & Aeneas* at Grange Festival.

Following the success of the inaugural *Choral Pilgrimage*, The Sixteen launched its own record label in 2001. CORO Records has since cultivated an award-winning catalogue of over 220 titles and now works with four principal label partners including The Sixteen. The label celebrates its 25th anniversary in 2026 releasing new recordings spanning music from the Renaissance to the present day. 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 www.thesixteen.com.

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Harry Christophers

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 Sir James MacMillan's *Angels Unawares*, performed in the Sistine Chapel and broadcast on BBC Radio 3, and the world premiere of his Fifth Symphony at the 2019 Edinburgh International Festival. Their future projects, meanwhile, comprise a 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 for the past 13 years and has just been appointed their Conductor Laureate. He 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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Becoming a Patron of The Sixteen is like becoming part of the family. Patron benefits can include priority booking, complimentary advance copies of recordings, exclusive invitations to rehearsals and behind-the-scenes events.

The Sixteen Club £5000+

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.

Sixteen Club members get all the benefits of Handel Circle membership, plus invitations to special events, such as the annual Sixteen Club dinner, and drinks receptions throughout the year

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
- A complimentary advance copy of the annual *Choral Pilgrimage* programme
- Regular updates on upcoming tours, CDs and activities

Purcell Circle £500

- **Invitations to recording sessions and rehearsals with The Sixteen**
- **Advance copies of The Sixteen's *Choral Pilgrimage* CD**
- Priority booking for own-promoted concerts
- A complimentary copy of the annual *Choral Pilgrimage* programme
- Regular updates on upcoming tours, CDs and activities

Tallis Circle £100

- Priority booking for own-promoted concerts
- A complimentary copy of the annual *Choral Pilgrimage* programme
- Regular updates on upcoming tours and activities

Contact us

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Development Director
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020 7936 3420

Natalie Bouloudis
Development Manager
natalie@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

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.



© Adrian Myers

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 Mary Sumner House, 24 Tufton Street, London, SW1P 3RB 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 Mary Sumner House, 24 Tufton Street, London, SW1P 3RB, (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.

§ The Sixteen

HARRY CHRISTOPHERS

Choral Workshops for Wellbeing

14 June, 10.30am – 4.30pm | Conference Centre, King's School Rochester Preparatory School

18 July, 10.30am – 4.30pm | Wesley Memorial Methodist Church, Oxford

18 October 10.30am – 4.30pm | Binks Hall, Charteris Centre, Edinburgh

Join The Sixteen's associate conductor Eamonn Dougan, and Sixteen sopranos Julie Cooper and Charlotte Mobbs for a unique choral workshop designed to nurture both your voice and your wellbeing.

As well as lots of singing, participants will explore a range of vocal warm-ups and techniques to enhance vocal health, learn about the role nutrition plays in singing well, and much more.

These workshops will help you better understand the vital link between vocal health, what you eat and how you sing, leaving you with practical tips and insights to help keep your voice in tip-top shape for years to come!

Suitable for participants with some experience of singing



Tickets: £48

Buy a ticket for the corresponding *Choral Pilgrimage* concert in the same transaction and get £5 off

Book now thesixteen.com



Genesis Sixteen

Genesis Sixteen is The Sixteen's free young artists' programme for 18-23 year olds, which aims to nurture the next generation of talented ensemble singers.

During the course of a year, a series of week-long and weekend courses based in the UK are led by key figures from The Sixteen, including founder and conductor Harry Christophers and associate conductor Eamonn Dougan.

Participants receive group tuition, individual mentoring and masterclasses run by some of the industry's top vocal experts. Amongst our tutors are members of The Sixteen who are qualified vocal health and nutrition advisers, so a truly holistic package of support is

offered to young singers. Thanks to a close partnership with the Genesis Foundation participants not only receive free tuition but also a bursary to cover all additional costs.

This is the UK's first ever fully funded programme of its kind and alumni from the first fourteen cohorts have already had much success since graduating. Many are now performing, recording and touring with professional groups, including The Sixteen. A number of them have set up their own choirs, charities and music businesses, and are showing true entrepreneurialism in developing their brand and reputation on the music circuit.

Applications for the 2027-28 season open in November 2026.

For details and how to apply visit [thesixteen.com](https://www.the-sixteen.com)



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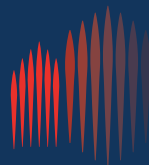
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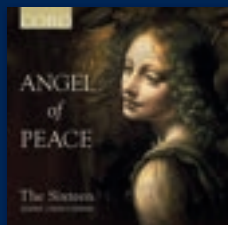
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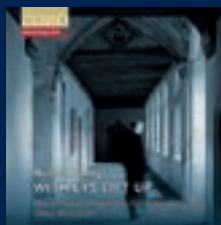
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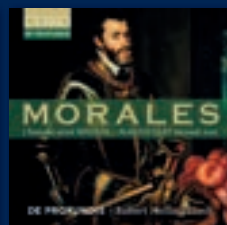
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