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Harry Christophers
The Sixteen

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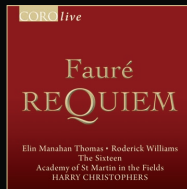
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“...this inspiring new performance becomes a first choice.”

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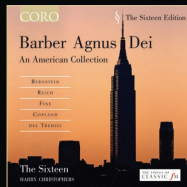
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Roderick Williams
Harry Christophers
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THE TIMES

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“The Sixteen are, as usual, in excellent form here. Recording and remastering are top-notch.”

AMERICAN RECORD GUIDE

COR16031

CORO

Handel AND Haydn SOCIETY

HARRY CHRISTOPHERS
Artistic Director

MOZART
Mass in C minor

Harry Christophers
Handel and Haydn Society

Gillian Keith
Tove Dahlberg
Thomas Cooley
Nathan Berg

To find out more about CORO and to buy CDs visit
www.thesixteen.com

COR16084

One of the many delights of being Artistic Director of America's oldest continuously performing arts organization, the **Handel and Haydn Society**, is that I am given the opportunity to present most of our concert season at Boston's glorious Symphony Hall. Built in 1900, it is principally the home of the Boston Symphony Orchestra, but it has been our primary performance home since 1900 as well, and it is considered by many, with some justification I would add, to be one of the finest concert halls in the world. It's that classic 'shoebox style' reminiscent of the Musikverein in Vienna; the acoustics are quite superb and, despite its size – c. 2500 capacity – perfect for playing music on period instruments.



Photograph: Marco Borggreve

Making recordings from live performances has an element of risk; personally, I think this is less so in Symphony Hall, not only because of its amazing sound quality but also because of the physical presence of its audience. In truth, we must cope with the odd “rough edge” but the excitement that is generated from performing live along with that natural uninterrupted progression of the music is reward indeed! One need only take the opening phrase of the whole work, that moment of preparation, the violinists raising their bows to the strings for the poignancy of that opening bar so evocative of human frailty and the listener unaware of the powerfully emotional entrance of the chorus and brass a few bars later. Add to that, for instance, the frisson of humility and “on the edge

of your seat” suspense that one feels in the exquisite ‘Et incarnatus est’ and it is well worth that risk. One can never achieve this degree of concentration and total immersion in the music whilst in the recording studio; whatever mood is set, subconsciously we always know we can have another go at it.

I feel very privileged to take this august Society towards its Bicentennial; yes, the Handel and Haydn Society was founded in 1815. Handel was the old, Haydn the new (he had just died in 1809), and what we can do is continue to perform the music of the past but strip away the cobwebs and reveal it anew. This recording will be the first of many recorded live by this historic orchestra and chorus in the equally historic Symphony Hall of Boston.

The Mass in C minor recording was made possible by a few individuals who were inspired by the work of the Handel and Haydn Society. Our sincere thanks go to all of them.

Harry Christophers

“Christophers led the Handel and Haydn chorus and orchestra in a clear, articulate, and highly rewarding performance of the Mass in C minor. The overall sound had sufficient heft and definition, yet this account felt light on its feet, solemn where called for, yet also theatrically vivid. The ‘Et incarnatus est’, the work’s most magical moment, in which the soprano soloist is exquisitely showcased with wind trio, was the highpoint, as of course it should be.”

Jeremy Eichler / THE BOSTON GLOBE

Wolfgang Amadeus Mozart (1756-91)
MASS IN C MINOR, K427

1	KYRIE	6.59
	GLORIA	
2	Gloria in excelsis Deo	2.11
3	Laudamus te	4.43
4	Gratias	1.16
5	Domine Deus	2.40
6	Qui tollis	5.43
7	Quoniam	3.38
8	Jesu Christe	0.32
9	Cum Sancto Spiritu	3.48
	CREDO	
10	Credo	3.21
11	Et incarnatus est	7.50
12	SANCTUS	1.38
13	Osanna	1.51
14	BENEDICTUS	4.55
	Total running time	54.10

MASS IN C MINOR, K427

Mozart composed a total of sixteen settings of the Mass before he moved to Vienna from his native Salzburg in 1781, and only two in the remaining ten years of his life, neither of which he completed. The reason for the imbalance is simple enough; in Salzburg he had been an employee of the ruling Prince-Archbishop, latterly as court organist, and the composition and performance of church music was part of his professional life. Yet circumstances were far from congenial. As far as church music was concerned, Mozart resented the austerities the Enlightenment-inspired Archbishop Colloredo had imposed on the duration and musical style of the Mass, complaining in a letter to the theorist and church composer Padre Martini that ‘a Mass, with the whole Kyrie, the Gloria, the Credo, the epistle sonata, the Offertory, the Motet, the Sanctus and the Agnus, must last no longer than three-quarters of an hour’. When this and many other

Wolfgang Amadeus Mozart

frustrations with the indignities of court employment came to a head in an angry exchange with the Archbishop and subsequent dismissal from his service, it was on Vienna’s more sophisticated and worldly surroundings and the life of a freelance pianist, composer and teacher that Mozart pinned his hopes.

So why, towards the end of 1782, did he begin work on the composition of a new Mass, a work for which he had received no commission? The straightforward answer is that it related to his marriage to the singer Constanze Weber and the prospective arrival of their first child; years after Mozart’s death, Constanze told her second husband (and the composer’s first biographer) Georg Nikolaus Nissen that the Mass had been ‘solemnly promised for his wife when her confinement was happily over’. Mozart’s father Leopold had not been present at the wedding on 4 August, however, and by the beginning of 1783 Wolfgang was

writing to him, apparently in answer to questions about when he was going to fulfil a promise to visit Salzburg and perform a Mass of thanksgiving: 'About my moral commitment, yes, that is right; [...] – I made the promise in my heart and hope to keep it. – When I promised it, my wife was still single – but as I was determined to marry her, the promise was easily made. Time and circumstances thwarted our journey, as you know; – but as proof of my promise I have the score of half a Mass, which is still lying here in the hope of completion.'

If this sounds just a little unconvincing in its urgent assurances, like a schoolchild explaining away some undone piece of homework, then there is good reason. Leopold was far from keen on the match his son had made and it seems that Wolfgang, who never really escaped his censures, was trying hard to soften him up. When the young couple did finally visit Salzburg later that year (leaving behind their son, Raimund Leopold, who had been born on 17 June), the

Mass was still uncompleted. Even so, a performance of sorts – perhaps just the new Kyrie and Gloria with the other movements drawn from earlier Masses – was given on 26 October in the Abbey Church of St Peter. Constanze sang the soprano arias.

The Mass in C minor, then, was partly a work of appeasement – an olive branch in the age-old conflict between parent and child. But that does not explain everything. Mozart's mention of a vow does not necessarily mean that this was the only impetus for the work, and indeed the more one looks at it, the less the Mass seems the sort of piece a composer might produce simply to fulfill an obligation, moral or otherwise. This is a work which, if Mozart had finished it, would have rivalled Bach's great B minor Mass for scale, lavishly scored for four soloists, a chorus mostly in five parts but sometimes swelling to eight, and an orchestra including trumpets, drums and trombones. It would have been an exotic creature in

Salzburg, used to Colloredo's concise Masses, and where Mozart had once described the court musicians as 'coarse, slovenly and dissolute'. Clearly some other stimulus was at work. If the surface facts do not appear to represent the whole story, then it is to the music that we must look for guidance.

And indeed the evidence of one's ears soon suggests a solution: Mozart had encountered the music of Bach and Handel. It happened not long after his arrival in Vienna, when he first came into contact with Baron Gottfried van Swieten, the court librarian and a keen amateur musician with an influential taste for what at that time were the rarely heard works of the Baroque. Mozart performed regularly at his private Sunday-lunchtime gatherings, and it was there that he was introduced to many works by masters from this earlier generation. Before long he was collecting them for himself, arranging some of Bach's fugues for string quartet and even attempting works of his own in

imitation (though, significantly enough, not always finishing them). His newfound enthusiasm for counterpoint even had him writing home to request copies of works by the Salzburg composers Johann Ernst Eberlin and Michael Haydn, though it did not take him long to discover that Eberlin's, at least, were 'far too trivial to deserve a place beside Handel and Bach'. The C minor Mass, with its powerful counterpoint and stirring Baroque textures, is his most grandiose response to this new influence. Contrapuntal procedures were soon to be assumed more organically into Mozart's stylistic development – the line continues into the string quartets dedicated to Haydn, on through the Da Ponte operas, to climax in the towering achievement of the finale of the 'Jupiter' Symphony – but in the Mass they are out in the open, proudly on display. Seeing it in this light, is it not possible to imagine that the normally pragmatic Mozart began the composition out of inner compulsion, and the desire of an artist justifiably proud of his own talents

to pitch himself against the giants of a former age? And if that is why he started the work, perhaps that is also why, having achieved as much with it as he did, he felt no need to finish it.



The parts of the Mass that Mozart did complete were the Kyrie, the Gloria and the Benedictus. Of the Credo he set only as far as the ‘Et incarnatus’ in draft score, while even less exists in his hand of the Sanctus (though reconstruction is possible here from secondary sources). Of the second half of the Credo (from ‘Crucifixus’ onwards) and the Agnus Dei, we have nothing.

That it was to have been a Mass both diverse and conceived on the grand scale is evident in the very opening movement. Drooping string phrases sombrely precede the implacable entry of the chorus, but the atmosphere is soon lightened with the arrival of the

exquisite soprano prayer of the ‘Christe eleison’. The movement ends, though, with a return to the unbending music of the Kyrie. After this, the Gloria opens with a joyful burst of counterpoint but gives way to a more reflective mood for the words ‘Et in terra pax’, after which the music turns Italianate for the untroubled operatic coloratura of the ‘Laudamus te’. With the ‘Gratias’ we really come into contact with the world of Bach and Handel, a powerful chord sequence spiced by rising and plunging string figures reasserting the air of high seriousness, but once again it is short-lived, as Mozart answers it with another thoroughly modern-sounding soprano duet for the ‘Domine Deus’. This is followed by the most strikingly Baroque movement of the whole work, the ‘Qui tollis’, a mighty chain of suspensions held together by a relentless ostinato, which prompted Mozart’s great early 20th-century biographer, Hermann Abert, to envision an endless procession of penitents moving past the Cross. Once again, though, solemnity gives

way to quasi-operatic vocal display (if not entirely to carefree happiness) in the next movement, an Italianate trio for the ‘Quoniam’. A stern chordal setting of ‘Jesu Christe’ then prepares the way for an inspired fugue for ‘Cum Sancto Spiritu’.

The Credo brings a return to the choral-declamatory style of Mozart’s short Salzburg Masses, with the busy orchestral accompaniment providing the movement’s principal momentum. After this the picture changes in the ‘Et incarnatus’ to a lilting pastoral scene suggestive of the adoration of the shepherds. This was a common enough conceit in the Masses of the time, but seldom was the connection made quite so openly as in this charming movement, in which Mozart writes an extended siciliana, complete with teasing cadenza, for solo soprano and three obbligato wind instruments.

In the absence of an Agnus Dei, it is left to the Sanctus and Benedictus to bring this

torso of a work to a ‘finish’. In the former a portentous declamation is followed by a ‘Osanna’ fugue for double chorus which challenges the ‘Cum Sancto Spiritu’ of the Gloria for technical and inspirational brilliance; after which the Benedictus is an intricate, unusually serious quartet which runs into a returning, shortened version of the ‘Hosanna’. In this way Mozart’s greatest Mass comes to its unintended close. If, in the end, its diversity, its liturgical incompleteness and its worldly diversions erode its value as a purely religious statement, its importance in the creative development of its composer cannot be doubted. It is not just that this is a work in which, in Mozart scholar Alfred Einstein’s words, ‘Mozart sums up his century and transfigures its musical language’; the C minor Mass is where he comes to terms with the legacy of Bach and Handel and emerges, refreshed from that source, ready to take it into a new age.

Lindsay Kemp © 2010

TEXTS & TRANSLATIONS

1 KYRIE

Gillian Keith *soprano*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

GLORIA

2 Gloria in excelsis Deo

Gloria in excelsis Deo,

Et in terra pax

hominibus bonae voluntatis.

Glory to God in the highest,

and on earth peace

to all those of good will.

3 Laudamus te

Tove Dahlberg *mezzo-soprano*

Laudamus te,

Benedicimus te,

Adoramus te,

Glorificamus te.

We praise You,

We bless You,

We adore You,

We glorify You.

4 Gratias

Gratias agimus tibi,

propter magnam gloriam tuam.

We give thanks to You,

according to Your great glory.

5 Domine Deus

Duet: Gillian Keith *soprano*

Tove Dahlberg *mezzo-soprano*

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Lord God, King of heaven,

God the almighty Father.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

6 Qui tollis

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

You who remove the sins of the world,

have mercy on us.

You who remove the sins of the world,

receive our prayer.

You who sits at the right hand of the Father,

have mercy on us.

7 Quoniam

Trio: Gillian Keith *soprano*
Tove Dahlberg *mezzo-soprano*
Thomas Cooley *tenor*

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, ...

Because you alone are holy.
You alone are the Lord.
You alone are the highest, ...

8 Jesu Christe

Jesu Christe.

Jesus Christ.

9 Cum Sancto Spiritu

Cum sancto Spiritu
in gloria Dei Patris, Amen.

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

CREDO

10 Credo in unum Deum

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.

I believe in one God,
the Almighty Father,
maker of heaven and earth,
and all things visible and invisible.
And I believe in one Lord Jesus Christ,
the only-begotten Son of God,
and born of the Father before all ages.
God from God, Light from Light,
True God from True God.
Begotten, not made,
of one substance with the Father:
by whom all things were made.
Who, for us and for our salvation
descended from the heavens.

11 Et incarnatus est

Gillian Keith *soprano*
Christopher Krueger *flute*, Marc Schachman *oboe*, Andrew Schwartz *bassoon*

Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.

And was made flesh by the Holy Ghost
from the Virgin Mary, and was made man.

12 SANCTUS

*Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth,
pleni sunt caeli et terra gloria tua.*

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled with your glory.

13 Osanna

Osanna in excelsis!

Hosanna in the highest!

14 BENEDICTUS

Quartet: Gillian Keith *soprano*
Tove Dahlberg *mezzo-soprano*
Thomas Cooley *tenor*
Nathan Berg *bass-baritone*

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis!*

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest!

Gillian Keith *soprano*, Tove Dahlberg *mezzo-soprano*,
Thomas Cooley *tenor*, Nathan Berg *bass-baritone*

Handel and Haydn Society Orchestra

VIOLIN I

Christina Day Martinson*
Joan & Remsen Kinne Chair
Lena Wong
Susanna Ogata
Clayton Hoener
Abigail Karr
Jane Starkman
Scott Metcalfe
Fiona Hughes

VIOLIN II

Linda Quan §
Dr. Lee Bradley III Chair
Julie Leven
Krista Buckland Reisner
Guiomar Turgeon
Katherine Winterstein
Julia McKenzie

VIOLA

David Miller §
*Chair funded in memory
of Estah & Robert Yens*
Barbara Wright
Anne Black
Susan Seeber

CELLO

Guy Fishman §
Candace & William Achtmeyer Chair
Sarah Freiberg
Marc Moskovitz
Colleen McGary-Smith
BASS
Anne Trout §
Amelia Peabody Chair
Heather Miller Lardin

FLUTE

Christopher Krueger §

OBOE

Marc Schachman §
*Chair funded in part by
Dr. Michael Fisher Sandler*
Stephen Hammer

BASSOON

Andrew Schwartz §
Marilyn Boenau

HORN

Richard Menaul §
Grace & John Neises Chair
John Boden

TRUMPET

Bruce Hall §
Jesse Levine

TROMBONE

Robert Couture §
Hans Bohn
Brian Kay

TIMPANI

John Grimes
Barbara Lee Chair

ORGAN

Ian Watson

* = concertmaster § = principal

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO	ALTO	TENOR	BASS
Gail Plummer Abbey	Marylène Altieri	Matthew Anderson	Jonathan Barnhart
Roberta Anderson	Karen S. Bell	James DeSelms	Thomas Dawkins
Lydia Brotherton	Katharine Emory	Thomas Gregg	Paul Guttry
Jessica Cooper	Mary Gerbi	Murray Kidd	Herman Hildebrand
Cassandra Extavour	Catherine Hedberg	Randy McGee	Brett Johnson
Janice Giampa	Margaret E. Lias	Jason S. McStoots	Nikolas Nackley
Shannon Larkin	Thea Lobo	David McSweeney	John Profit
Jill Malin	Emily Marvosh	Mark Sprinkle	Donald Wilkinson
Carol Millard	Letitia Stevens		
Andrea Veal	Susan Trout		
Teresa Wakim			
Brenna Wells			

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.



Harry Christophers

Harry Christophers has conducted the Handel and Haydn Society each season since September 2006, when he led a sold out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria, the Society's first appearance in Europe. Handel and Haydn's 2009-2010 Season marked Harry's first as Artistic Director. Internationally Harry is known as founder and conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and the Far East gaining a distinguished reputation for his work in Renaissance, Baroque and twentieth-century music. In 2000 he instituted the Choral Pilgrimage, a national tour of British cathedrals from York to Canterbury in music from the pre-Reformation; it raised awareness of this historic repertoire so successfully that it is now central to The Sixteen's annual artistic programme.

In addition, Harry is also Principal Guest Conductor of both the Granada Symphony Orchestra and the Orquesta de la Comunidad de Madrid. As well as enjoying a very special partnership with the BBC Philharmonic, with whom he won a Diapason d'Or, he is a regular guest conductor with the Academy of St Martin in the Fields and has also conducted the Hallé, the London Symphony Orchestra and the San Francisco Symphony.

Increasingly busy in opera, Harry has conducted numerous productions for Lisbon Opera and English National Opera as well as conducting the UK premiere of Messager's opera *Fortunio* for Grange Park Opera. He conducts regularly at Buxton Opera. Harry Christophers is an Honorary Fellow of Magdalen College, Oxford as well as the Royal Welsh College of Music and Drama and has been awarded the Honorary Degree of Doctor of Music from the University of Leicester.



Photograph: Marco Borggreve

The Handel and Haydn Society

The Handel and Haydn Society is a professional chorus and period instrument orchestra that is internationally recognized as a leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed.

Founded in Boston in 1815, the Society is the oldest continuously performing arts organization in the United States and has a longstanding commitment to excellence and innovation: it gave the American premieres of Handel's *Messiah* (1818), Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Under the leadership of Artistic Director Harry Christophers, the Society is committed to its mission "to perform baroque and classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible," and is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Handel and Haydn Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *Peace*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart.



Since 1985, the Society's award-winning Karen S. and George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people, including in underserved schools and communities. The program brings music education and vocal training to more than 10,000 students in the Greater Boston area annually.

Gillian Keith *soprano*

Gillian Keith has emerged as one of Canada's leading sopranos. A past winner of the Kathleen Ferrier Award, she made her Royal Opera, Covent Garden debut as Zerbinetta in *Ariadne auf Naxos* which role she has since sung in Oviedo and for Welsh National Opera. Other operatic appearances include Tytania (*A Midsummer Night's Dream*), also at ROH, Nannetta (*Falstaff*) with ENO and Pretty Polly (*Punch and Judy*), at ENO and in Geneva, Lucinda (*Don Chisciotte*) with Netherlands Opera, Tiny (*Paul Bunyan*) for the Bregenz Festival, Elmira in Opera North's *Croesus*, Ginevra (*Ariodante*) in Halle, Woodbird in Scottish Opera's *Siegfried* and Poppea in Basel and Boston.



Concert performances include Bach's *St Matthew Passion* in Washington Cathedral, Handel's *La Resurrezione* with the Wiener Staatskapelle, Purcell's *The Indian Queen* at the Edinburgh Festival, Mozart's *Mass in C minor* with the Handel and Haydn Society, Mahler's *Symphony No. 8* with the Royal Philharmonic Orchestra, Haydn's *The Creation* with City of Birmingham Symphony Orchestra, Bach's *Mass in B Minor* at London's Barbican Hall and Handel's *Messiah* with The Toronto Symphony, as well as regular appearances at The Edinburgh Festival, under such conductors as Sir John Eliot Gardiner, Daniele Gatti, Sir Richard Armstrong, Peter Schreier, Sir Richard Hickox, Gianandrea Noseda, Harry Christophers and Sir Mark Elder.

Recordings include Handel's *Gloria* with Sir John Eliot Gardiner (Philips) and Bach Cantatas as part of his Bach Pilgrimage on *Soli Deo Gloria*. She has recorded orchestral songs by Dallapiccola with Gianandrea Noseda and the BBC Philharmonic, and Zerbinetta for forthcoming release (in Strauss's *Ariadne auf Naxos*), both for Chandos. Her recital discs include *Debussy: Early Songs* for Deux-Elles and Schubert Lieder with fellow Canadian Gerald Finley on Marquis, as well as an all Strauss programme with pianist Simon Lepper.

Tove Dahlberg *mezzo-soprano*

Swedish mezzo-soprano Tove Dahlberg studied at the University College of Opera in Stockholm, where she made her debut at the Royal Swedish Opera singing Cherubino in Mozart's *Le nozze di Figaro*. After that, she was a member of the Young Artists Programme at the Royal Opera House in London for two years.

During her time there she worked with conductors such as Semyon Bychkov, Antonio Pappano and Sir Charles Mackerras. About her performance in *Boris Godunov* at the ROH *The Financial Times* remarked: "...Tove Dahlberg's radiant Fyodor nearly steals the show".

At Opéra de Lyon she sang Dorabella in *Così fan tutte* and Cherubino under William Christie. In Debussy's *Pelléas et Mélisande* at Glyndebourne on Tour she sang the female title role, for which she was awarded the GOT Promise Award. At the Glyndebourne Festival she performed as Hermia in Britten's *A Midsummer Night's Dream*. Tove played the title role in a new opera, *Julie*, based on Strindberg's *Miss Julie*, composed by Philippe Boesmans for La Monnaie, Brussels and the Aix-en-Provence Festival, conducted by Kazushi Ono.

Tove's singing has brought her to festivals in many European countries including Maggio Musicale in Florence and The Edinburgh Festival, not forgetting the Drottningholm Court Theatre in her home country Sweden. In Asia she has performed in Macao as a soloist with Academy of Ancient Music. In the USA, Tove has performed in several major cities. She has sung Mozart's *Mass in C minor* at the Mostly Mozart Festival at the Lincoln Center in New York and Handel's *Messiah* with the San Francisco Symphony. Tove was one of the soloists in *Holocaust: A Music Memorial Film* from Auschwitz, a BBC Two production awarded with an Emmy as the Best Arts Production.



Thomas Cooley *tenor*

American tenor Thomas Cooley is establishing a worldwide reputation as a singer of versatility and virtuosity, praised for his performances' emotional depth. Equally at home on the concert stage and in the opera house, his repertoire ranges across more than four centuries, from Monteverdi to Philip Glass.

His engagements have included the Atlanta Symphony (Bach/Spano), Cleveland Orchestra (Haydn/Welser-Möst), St. Louis Symphony and Kansas City Symphony (Beethoven and Mendelssohn/McGegan), the Radio Kamer Filharmonie (Steffani/Marcon), the St. Paul Chamber Orchestra (Berlioz/Boyd), Philharmonia Baroque Orchestra (McGegan), and Minnesota Orchestra (Handel/Layton); tours of Spain and Germany with the Windsbacher Knabenchor and concerts with the International Bach-Academie Stuttgart; the title role in Bernstein's *Candide* with the Charleston Symphony; and Beethoven's *Symphony No. 9* in Singapore, Munich, and with Eiji Oue in Japan.

Thomas Cooley was a member of the ensemble at the Staatstheater am Gärtnerplatz, where he sang such roles as Ferrando (*Così fan tutte*), Tamino (*Die Zauberflöte*) Belmonte (*Die Entführung aus dem Serail*), the title role in *Idomeneo*, and Almaviva in Rossini's *Il barbiere di Siviglia*. Also closely associated with the music of Handel he has sung Acis (*Acis and Galatea*) with Music of the Baroque (Glover) and Bajazet in *Tamerlano* with Nicholas McGegan at the International Handel Festival Gottingen, with whom he also recorded the title role in Handel's *Samson* for Carus.

His other recordings include Mathan in Handel's *Athalia* with Peter Neumann and the Kölner Kammerchor (MDG) and the premiere recording of Vivaldi's *Dixit Dominus* (Deutsche Grammophon) as well as Mozart's *Requiem* with the Windsbacher Knabenchor (Sony).



Photograph: Michael Schilhansl

Nathan Berg *bass-baritone*

With a “first-class voice” (*The Boston Globe*), Nathan Berg has emerged as one of the most in-demand bass-baritones of his generation. He enjoys a versatile career that incorporates a balance of concert, recital and operatic performances. With repertoire ranging from Bach and Handel to Mozart and Mahler, he has travelled extensively to perform with such conductors as Abbado, Boulez, Christie, Davis, Dohnanyi, Dutoit, Eschenbach, Haenchen, Harding, Herreweghe, Hogwood, King, Leppard, Lockhart, Masur, Maazel, Norrington, Rilling, Salonen, Slatkin and Tilson-Thomas.



Symphony engagements have included *The Passion According to St. John* with the Chicago Symphony Orchestra, Mahler's *Symphony No. 8* with the Milwaukee Symphony and the *Mozart Mass in C minor* with the Handel and Haydn Society. Operatic highlights include *The Rake's Progress* and *Semele* at La Monnaie and *Don Giovanni* with The Calgary Opera.

Nathan Berg's operatic credits include the roles of Figaro, Leporello, Ferrando (*Il Trovatore*), Mercurio (*L'Incoronazione di Poppea*), Schaunard and Coline (*La Bohème*), Guglielmo (*Così fan tutte*) and many more at leading opera companies including the Canadian Opera Company, English National Opera, Glyndebourne, New York City Opera, Opera de Paris, Bayerische Staatsoper, Vancouver Opera and Netherlands Opera.

A winner of prizes in the Royal Over-Seas League, Peter Pears, Kathleen Ferrier and Walther Gruner Lieder Competitions, his musicality and artistry continues to receive international critical acclaim.

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