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Mozart: Mass in C minor

Harry Christophers & Handel and Haydn Society



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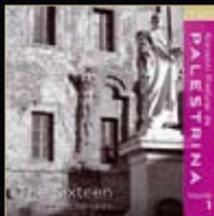
Fauré: Requiem Mozart: Vespers



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CORO



HARRY CHRISTOPHERS
Artistic Director

MOZART Requiem

Harry Christophers
Handel and Haydn Society

Elizabeth Watts
Phyllis Pancella
Andrew Kennedy
Eric Owens

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COR16093

One of the many delights of being Artistic Director of America's oldest continuously performing arts organisation, 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 on period instruments.



Photograph: Marco Borggreve

On this live recording we depict Mozart, having absorbed all styles and traditions of music, at the peak of his career, which, sadly, was to be cut all too short. *Ave verum corpus* shows Mozart in miniature – a gem of simplicity and sonority, while the Requiem brings us drama and poignancy. The story of its composition has so often been told; whatever we believe, this hybrid work has transcended its history to become one of the most famous pieces of music ever written. However, this disc delivers you a surprise: the bass concert aria *Per questa bella mano* – actually it is more a bass duet, with the glorious voice of Eric Owens in conversation with the virtuosic double-bass solo of our principal bass, Robert Nairn. 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 itself is reward indeed!

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 of music from Mozart's final year was made possible by individuals who are inspired by the work of the Handel and Haydn Society. Our sincere thanks go to all of them.

Harry
Christophers,

"Harry Christophers, the Society's music director, seemed determined not to let the piece's popularity overshadow its spiritual darkness. He led a high-tension performance that bristled with drama and sharp edges. Tempos were swift, and Christophers not only provided shape for individual phrases but for entire movements as well. The first half of the Requiem unfolded in a single broad arc, the forward momentum interrupted only by the heart-wrenching 'Lacrimosa'. The rest of the piece is more varied but Christophers paced it just as surely."

David Weinger / THE BOSTON GLOBE

Wolfgang Amadeus Mozart (1756–91)

1 Ave verum corpus, K618 2.41

REQUIEM, K626

2 INTROITUS: REQUIEM 3.54

3 KYRIE 2.09

SEQUENZ

4 Dies irae 1.47

5 Tuba mirum 2.51

6 Rex tremendae 1.41

7 Recordare 4.23

8 Confutatis 2.04

9 Lacrimosa 2.52

OFFERTORIUM

10 Domine Jesu 3.03

11 Hostias 3.42

12 SANCTUS 1.21

13 BENEDICTUS 4.39

14 AGNUS DEI 3.00

15 COMMUNIO: LUX AETERNA 4.41

16 Commentary from
Robert Nairn 1.40

17 Per questa bella mano, K612 7.24

Total running time 53.59

Wolfgang Amadeus Mozart (1756–91)

REQUIEM, K626

completed by Franz Xaver Süssmayr (1766–1803)

AVE VERUM CORPUS, K618 • PER QUESTA BELLA MANO, K612

The last few months of Mozart's life were astonishingly busy. Between September and November 1791 he premiered the operas *La clemenza di Tito* in Prague and *Die Zauberflöte* in Vienna, produced a clarinet concerto for his friend Anton Stadler, and composed a cantata for his Masonic lodge. Small wonder, then, that he was slow in his fulfilment of a commission he had received back in July for a Requiem Mass. The unusual circumstances of the commission may also have had something to do with it; it seems that it came from a 'messenger in black' who refused to reveal the identity of the person who had sent him. Mozart did not begin the work until October, by which time he was already suffering

the effects of what was probably an untimely concurrence of several long-suffered chronic conditions aggravated by exhaustion. On 20 November he took to his bed, and in the early hours of 5 December died with the Requiem still unfinished.

Much myth has grown up around these events, but the known facts are straightforward. The messenger was an envoy from one Count Franz von Walsegg, who wanted a Requiem to commemorate the recent death of his young wife Anna; the secrecy was because Walsegg was a keen amateur musician in the habit of commissioning pieces of music, having them performed at his house 50 miles south-west of

Vienna, and mischievously passing them off as his own. This he intended to do with the Requiem he had ordered for his wife.

After Mozart's death, his widow Constanze needed money fast, and, with an advance having already been paid on the Requiem, began to look around for someone who could complete it. Mozart's pupils Franz Jacob Freystädler and Joseph Eybler began the work, and more may have been done by the composer's friend Abbé Maximilian Stadler, but, for whatever reason, none of them finished the job. In the end the bulk of the task fell to another pupil, the 25-year-old Franz Xaver Süssmayr, who had already worked with the composer as an assistant on *La clemenza di Tito* and *Die Zauberflöte*. His completion was probably ready by the beginning of March 1792.

In this form the Requiem did eventually find its way to Walsegg, who had it performed in December 1793 amid no

more than a half-hearted pretence that it was his own. But it was also presented at least twice under Mozart's name during the following decade – once at a benefit concert for Constanze and her two children in 1793, and once in Leipzig in 1796 – and in 1800 it was published for the first time by Breitkopf & Härtel. Süssmayr's name was not mentioned at this point (and would not be until a new edition came out in 1827), but in a letter to the publisher he explained clearly that the only movement of the piece Mozart composed in full (i.e. in full score) was the 'Requiem aeternam'. The other movements up to and including the 'Hostias' (with the exception of the 'Lacrimosa', of which only the first eight bars were written) were composed in outline, with often just the vocal parts shown plus a few important instrumental lines and indications of harmonies. The more mechanical orchestrating tasks were left for later, and it was this 'filling out' work, much of which was the kind of thing a composer might well ask an amanuensis to perform anyway, that

was done by Freystädler, Eybler, Stadler, and Süssmayr. It was Süssmayr, however, who ended up pressing on with the more daunting project of composing a new 'Sanctus', 'Benedictus', and 'Agnus Dei', completing the 'Lacrimosa', and finally taking the traditional (and expedient) course of recasting music from the opening as the concluding 'Lux aeterna' and 'Cum sanctis tuis'.

It is a situation that has left some people admitting to a feeling of discomfort when listening to the Requiem, not least because of the perennial uncertainty over how much of the work is Mozart's and how much Süssmayr's. Süssmayr was a moderately talented composer, perhaps working in a hurry on a task which (ironically) he must have thought would bring him little notice, and he was more than aware of the impossibility of matching his admired teacher's standards of skill and inspiration. In his letter to Breitkopf he admitted that the sections he had composed were 'unworthy of [Mozart's] great name', but

also recorded that 'I had often sung and played through with him the movements there were already composed; that he had frequently talked to me about the detailed working of this composition and explained to me the how and the wherefore of his instrumentation.'

Did Süssmayr, then, base his newly composed contributions on material left to him by Mozart? It seems unlikely that we will ever know the full truth of the matter – Süssmayr's own death in 1803 removed a valuable witness at an early stage in the Requiem's career, and the result is that the piece has been subjected to much scholarly scrutiny down the years, as well as editorial 'revision', 'improvement', 'correction', and even 'recomposition'. In this performance Harry Christophers uses Süssmayr's original completion.

The larger truth is, of course, that Mozart's Requiem has made its way in the world for over 200 years in what is in considerable part Süssmayr's work,

and that in any case its immediately recognisable Mozartian qualities are what have enabled it to speak to listeners with such force. The 1780s had seen a considerable enrichment of Mozart's musical language, caused partly by his encounters with the choral masterpieces of Handel and the contrapuntal marvels of Bach. The Requiem itself starts with a section modelled on the opening of Handel's funeral anthem for Queen Caroline, *The ways of Zion do mourn*, and continues with a fugue based on one from his 'Dettingen' Te Deum. But Mozart was not merely imitating these works; as the regal dotted rhythms of the 'Rex tremendae' show, Mozart had succeeded in assimilating them into his own more modern but in its way no less serious or sophisticated style, thus making another significant advance in a line of development that had started nine years earlier with the uncompleted Mass in C minor.

Above all, the Requiem exerts a compelling emotional pull. For all

that the composer had once written to his father that death 'holds nothing terrifying for me', there are times in his music when the opposite seems to be true, when the grave is glimpsed with evident fear and horror. The first movement of the D minor Piano Concerto, K466, and the climactic scene of *Don Giovanni* are such moments, and they come too in this Requiem, cast in the same D minor tonality. There is, for instance, a palpable sense of dread in the 'Dies irae' and the opening of the 'Confutatis', and Mozart's sombre tone-colourings establish an essentially dark atmosphere, thanks to an orchestra which features strings with pairs of basset-horns, bassoons, and trombones, with trumpets and timpani only to provide occasional bursts of brightness. Yet there is consolation, too, in movements such as the 'Recordare' and the 'Hostias', or in the 'voca me' passages of the 'Confutatis', while the opening 'Requiem aeternam', with its sepulchral woodwinds and shaft of light thrown by a noble soprano solo, surely shows heaven and the tomb in close

proximity. The eight completed bars of the 'Lacrimosa', meanwhile, are among the most exquisitely poignant to have come from his pen.

One of the legends of the Requiem is that Mozart believed the strange messenger to have been sent to him as a premonition, and that he was writing it for his own funeral. Certainly his own mortality must have been on his mind in the later stages of composition, though how much that informed the character of a work he had begun in no expectation of death is open to question. Apart from being a useful commission, to Mozart the Requiem was undoubtedly an opportunity to engage in large-scale composition for the liturgy at a time when his career seemed about to move decisively in that direction – he had recently been appointed as unpaid assistant to the Kapellmeister of St. Stephen's Cathedral in Vienna, with a view to taking over the job upon the death of the ageing incumbent. Yet parts of the piece – probably the completed

'Requiem aeternam' and the 'Kyrie' – were heard at a memorial service organised by friends at St. Michael's Parish Church in Vienna only five days after his death. He surely deserved nothing less.



Mozart wrote only three sacred works after his move to Vienna in 1781, and of those only one was completed: *Ave verum corpus*, composed in June 1791. Mozart's wife Constanze was at that time taking the waters at the spa town of Baden, and in the course of his own visits to see her Wolfgang became friendly with the local choirmaster and schoolteacher there, Anton Stoll. Stoll was evidently well-liked by the Mozarts, since he later owned several autograph scores of sacred works by the composer. Even more cherishably, it was for him that this little Corpus Christi motet was written.

Scored for four-part choir, strings, and organ, and only 46 bars long, it is a

work which initially impresses with its tender simplicity. Closer inspection, however, reveals its meticulous and perfect craftsmanship, with melodic lines lovingly shaped, voice-leading exquisitely drawn, and every detail of harmony tellingly judged. Some commentators have heard in this piece echoes of the solemn music of *Die Zauberflöte*, while others have seen it as a ‘bright counterpart’ to the Requiem. Either way, it is a jewel.

Another important relationship in Mozart’s last year was with the actor and theatre director Emanuel Schikaneder. Schikaneder it was who organised the memorial service at which parts of the Requiem were first heard, but he is more famous for the fact that it was for his company, resident at Vienna’s Theater auf der Wieden and specialising in plays and comic operas in German, that Mozart created *Die Zauberflöte* in the summer of 1791. In fact his involvement with them had begun a year before that, when

he provided a few numbers for *Der Stein der Weisen*, a collaborative opera with music by several members of the company (Schikaneder included), and it was presumably out of friendship that in March 1791 Mozart composed the concert aria *Per questa bella mano* for one of those composers, Franz Xaver Gerl. Gerl – who as a boy had been a chorister in Salzburg and thus almost certainly a pupil of Mozart’s father – was a fine bass who would soon be *Die Zauberflöte*’s first Sarastro, and Mozart’s respect for him is clear from this one-off number, an earnest declaration of constancy in which high-lying lyricism is mixed with cavernous low notes in a manner prefiguring Sarastro’s famous aria ‘In diesen heil’gen Hallen’. But Gerl was not the only colleague to be honoured here: with a warmly virtuosic solo part Mozart also offered a chance to shine to the company’s evidently talented principal double-bass player, Friedrich Pischelberger.

© Lindsay Kemp

1 Ave verum corpus, K618

*Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.*

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man:
from whose pierced flank
flowed water and blood:
be a foretaste for us
in the trial of death.

REQUIEM, K626

2 INTROITUS: REQUIEM

Elizabeth Watts *soprano*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.*

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to you in Jerusalem.
Hear my prayer,
to you all flesh will come.

3 KYRIE

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

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

SEQUENZ

4 Dies irae

*Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

5 Tuba mirum

Elizabeth Watts *soprano* Phyllis Pancella *mezzo-soprano*
Andrew Kennedy *tenor* Eric Owens *bass-baritone*
Hans Bohn *tenor trombone*

*Tuba mirum spargens sonum
per sepulcra regionum,
coeget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?*

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgment.
A book will be brought forth,
in which all will be written,
by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say?

*quem patronum rogaturus,
cum vix justus sit securus?*

Who shall intercede for me,
when the just ones need mercy?

6 Rex tremendae

*Rex tremendae majestatis,
qui salvandos savas gratis,
salva me, fons pietatis.*

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

7 Recordare

Elizabeth Watts *soprano* Phyllis Pancella *mezzo-soprano*
Andrew Kennedy *tenor* Eric Owens *bass-baritone*

*Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.

*Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

8 Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

9 Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.*

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep
and separate me from the goats,
guiding me to Your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

OFFERTORIUM

10 Domine Jesu

Elizabeth Watts *soprano* Phyllis Pancella *mezzo-soprano*
Andrew Kennedy *tenor* Eric Owens *bass-baritone*

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini eius.*

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

11 Hostias

*Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini eius.*

Sacrifices and prayers of praise, Lord,
we offer to you.
Receive them on behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

12 SANCTUS

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of your glory.
Hosanna in the highest.

13 BENEDICTUS

Elizabeth Watts *soprano*
Andrew Kennedy *tenor*

Phyllis Pancella *mezzo-soprano*
Eric Owens *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.

14 AGNUS DEI

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest.
Lamb of God,
who takes away the sins of the world,
grant them eternal rest forever.

15 COMMUNIO: LUX AETERNA

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.*

Let eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with your saints in eternity,
because you are merciful.

17 Per questa bella mano, K612

Eric Owens *bass-baritone*
Robert Nairn *double bass obbligato*

*Per questa bella mano,
Per questi vaghi rai
Giuro, mio ben, che mai
Non amerò che te.
L'aire, le piante, i sassi,
Che i miei sospir ben sanno,
A te qual sia diranno
La mia costante fè.
Volgi lieti, o fieri sguardi,
Dimmi pur che modi o m'ami!
Sempre acceso ai dolci dardi,
Sempre tuo vo' che mi chiami,
Nè cangiar può terra o cielo
quel desio che vive in me.*

By this beautiful hand,
by these lovely eyes,
I vow, my dearest, that never
will I love another but you.
The breezes, the plants, the rocks,
which know my sighs well,
will tell you of
my constant loyalty.
Look brighter, oh stern visage,
and tell me whether you hate or love me!
Always your tender looks have won me,
always I want you to call me yours,
neither earth nor heaven could change
that desire that lives in me.

Soloists Elizabeth Watts *soprano*, Phyllis Pancella *mezzo-soprano*,
Andrew Kennedy *tenor*, Eric Owens *bass-baritone*

Handel and Haydn Society Orchestra

VIOLIN I	CELLO	HORN
Aisslinn Nosky *	Guy Fishman §	Richard Menaul §
<i>Joan & Remsen Kinne Chair</i>	<i>Candace & William Achtmeyer Chair</i>	<i>Grace & John Neises Chair</i>
Christina Day Martinson	Sarah Freiberg	John Aubrey
Clayton Hoener	Reinmar Seidler	
Lena Wong	Alice Robbins	TRUMPET
Abigail Karr		Jesse Levine §
Guiomar Turgeon	BASS	Paul Perfetti
Etsuko Ishizuka	Robert Nairn §	
Adriane Post	<i>Amelia Peabody Chair</i>	TROMBONE
	Anne Trout	Gregory Spiridopoulos §
		Hans Bohn
VIOLIN II	FLUTE	Brian Kay
Linda Quan §	Christopher Krueger §	
<i>Dr. Lee Bradley III Chair</i>		TIMPANI
Julie Leven	OBOE	Craig McNutt
Krista Buckland Reisner	Marc Schachman §	<i>Barbara Lee Chair</i>
Tatiana Chulochnikova	<i>Chair funded in part by</i>	
Jane Starkman	<i>Dr. Michael Fisher Sandler</i>	ORGAN
Fiona Hughes	Kathleen Staten	Ian Watson
VIOLA	BASSET HORN	
David Miller §	Eric Hoeplich §	
<i>Chair funded in memory</i>	Diane Heffner	
<i>of Estah & Robert Yens</i>		
Anne Black	BASSOON	
Jenny Stirling	Andrew Schwartz §	
Laura Jeppesen	Stephanie Corwin	

* = concertmaster § = principal

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO	ALTO	TENOR	BASS
Elissa Alvarez	Katharine Emory	Michael Barrett	Jonathan Barnhart
Jessica Cooper	Mary Gerbi	James DeSelms	Woodrow Bynum
Cassandra Extavour	Catherine Hedberg	Thomas Gregg	Jacob Cooper
Janice Giampa	Helen Karloski	Murray Kidd	Thomas Dawkins
Shannon Larkin	Abigail Levis	Randy McGee	Bradford Gleim
Jill Malin	Margaret Lias	David McSweeney	Paul Guttry
Margot Rood	Thea Lobo	Stefan Reed	Brett Johnson
Sonja DuToit Tengblad	Miranda Loud	Mark Sprinkle	John Profit
Teresa Wakim	Emily Marvosh		
Brenna Wells	Susan Trout		

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



Photograph: Kyle T. Hemingway

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 20th-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. The Pilgrimage is now central to The Sixteen's annual artistic programme.

Harry is an Associate Artist at The Bridgewater Hall in Manchester, and features in the highly successful BBC television series, *Sacred Music*, presented by Simon Russell Beale. He 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.

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 is a regular conductor at Buxton Opera where he initiated a very successful cycle of fully staged Handel oratorios including *Semele* and *Samson*. 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

Handel and Haydn Society

Founded in 1815, the Handel and Haydn Society is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, the Society's mission is 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. Handel and Haydn has an esteemed tradition of innovation and excellence, which began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's Mass in B minor and *St. Matthew Passion*. Today, the Society is widely known through its subscription concerts, tours, radio broadcasts, and recordings. Its first recording with Harry Christophers, Mozart's Mass in C minor, was released in September 2010, and is the start of a series of live commercial recordings leading to the Society's Bicentennial in 2015. The 2010–2011 Season marked the 25th anniversary of Handel and Haydn's Karen S. and George D. Levy Educational Outreach Program. This award-winning program reaches 10,000 children throughout Greater Boston, mostly in underserved communities.



Photograph: Kyle T. Hemingway

Elizabeth Watts *soprano*

Elizabeth Watts won the Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World competition in 2007. In the same year she was awarded the Outstanding Young Artist Award at the Cannes MIDEM Classique Awards and the previous year the Kathleen Ferrier Award. She is an Artist in Residence at the Southbank Centre, and a former BBC Radio 3 New Generation Artist. Her critically acclaimed debut recording of Schubert Lieder for SONY Red Seal was followed in 2011 by an equally successful disc of Bach Cantatas for Harmonia Mundi.

Elizabeth's engagements include Marzelline in *Fidelio* for the Royal Opera, Covent Garden; Susanna in *Le Nozze di Figaro* and Pamina in *Die Zauberflöte* for Welsh National Opera; Alminera in *Rinaldo* for Glyndebourne on Tour; Serpette in Mozart's *La Finta Giardiniera* with the Academy of Ancient Music and Richard Egarr; Mahler's Symphony No. 2 with the Netherlands Philharmonic Orchestra; Mozart's *Exsultate, jubilate* with Donald Runnicles and BBC Scottish Symphony Orchestra; and tours with the English Concert and Orchestra of the Age of Enlightenment.

As a recitalist, Elizabeth has performed at the UK's leading venues including Wigmore Hall and the Purcell Room, London, Bridgewater Hall, Manchester, and at the Aldeburgh and Cheltenham Festivals. She made her debut recital at the Concertgebouw, Amsterdam, in 2011.

Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London.



Photograph: Marco Borggreve

Phyllis Pancella *mezzo-soprano*

A consummate opera singer as well as a concert artist, American mezzo-soprano Phyllis Pancella received resounding praise for her performance in the title role of *Lizzie Borden* with both Glimmerglass Opera and New York City Opera. She has sung Sorceress in *Dido and Aeneas*; Dejanira in Handel's *Hercules* and Bach's Mass in B minor with Chicago's Music of the Baroque; Handel's *Dixit Dominus* with Boston's Handel and Haydn Society; Jonathan Miller's staged *St. Matthew Passion* at New York's Brooklyn Academy of Music; the title roles in *Rinaldo* and *The Rape of Lucretia* with Central City Opera; Sesto in *La clemenza di Tito* with Opera Boston; Mrs. Noye in Britten's *Noye's Fludde* with Los Angeles Opera; Dolores in Davis' *Wakonda's Dream* in the world premiere with Opera Omaha; Holofernes in *Juditha Triumphans* with Boston Baroque; Argento's *Casa Guidi* with Charleston Symphony Orchestra; Berlioz' *Les Nuits d'été* with Alabama Symphony; Mahler's Symphony No. 2 with Utah Symphony; Beethoven's Symphony No. 9 with Washington National Symphony; Bach's Magnificat with Baltimore Symphony and Cleveland Orchestra; Berio's *Folk Songs* and Berlioz' *La Mort de Cléopâtre* with New World Symphony Orchestra; Szymanowski's *Stabat Mater* with Milwaukee Symphony; and *Messiah* and *Christmas Oratorio* with Louisiana Philharmonic Orchestra, among many other credits. Internationally, she has performed the title role in *Carmen* at Teatro San Carlo, New Israeli, and English National operas; Britten's *Phaedra* with Orchestra della Toscana; Beethoven's Symphony No. 9 with Ensemble Orchestral de Paris; and Verdi's *Messa per Rossini* with Opéra de Lyon.



Photograph: Stephanie Paul Whitfield

Andrew Kennedy *tenor*

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera, Covent Garden and has won numerous awards including the 2005 BBC Cardiff Singer of the World Recital Prize.

Operatic roles include Tamino in *The Magic Flute* (English National Opera); Flute in *A Midsummer Night's Dream* (Royal Opera, Covent Garden); Jacquino in *Fidelio* (Glyndebourne Festival); Ferrando in *Così fan tutte* (Glyndebourne Touring Opera); Tom Rakewell in *The Rake's Progress* (La Scala, La Monnaie, and Opéra de Lyon); Vere in *Billy Budd* (Houston Grand Opera); Tito in *La Clemenza di Tito* (Opéra de Lyon); Peter Quint in *The Turn of the Screw* (Houston Grand Opera); and Belmonte in *Die Entführung aus dem Serail* (Welsh National Opera).

Concert engagements include Francesco in *Benvenuto Cellini* and Mozart's Requiem for the LSO and Sir Colin Davis; Orfeo in Haydn's *Orfeo e Euridice* (Handel and Haydn Society and Sir Roger Norrington); Finzi's *Intimations of Immortality* (BBCSO and Paul Daniel); and *St. Matthew Passion* (Netherlands Philharmonic and Colin Davis). Performances of Britten include *Serenade for Tenor, Horn and Strings* (CBSO, BBC National Orchestra of Wales and at the BBC Proms with the Nash Ensemble and Edward Gardner) and *Les Illuminations* (Edinburgh Festival).

Equally passionate about song repertoire, Andrew gives numerous recitals in Europe and the UK and appears regularly with the pianists Julius Drake, Roger Vignoles, Iain Burnside, and Malcolm Martineau.



Photograph: Benjamin Ealovega

Eric Owens *bass-baritone*

Eric Owens opened the 2010–2011 Season at The Metropolitan Opera as Alberich in a critically acclaimed performance of *Das Rheingold*, a new production by Robert Lepage conducted by James Levine. His concert calendar includes Beethoven's *Missa Solemnis* with Donald Runnicles and the Atlanta Symphony and Elgar's *The Dream of Gerontius* with Jaap van Zweden and the Netherlands Radio Philharmonic.

Owens's operatic career highlights include his San Francisco Opera debut as Lodovico in *Otello* conducted by Donald Runnicles; his Royal Opera, Covent Garden debut as Oroveso in *Norma*; Ramfis in *Aida* at Houston Grand Opera; Sparafucile in *Rigoletto*, Ferrando in *Il Trovatore*, and Colline in *La Bohème* at Los Angeles Opera; and the Speaker in *Die Zauberflöte* for his Paris Opera (Bastille) debut.

Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles.

A native of Philadelphia, Owens began his music training as a pianist at the age of six, followed by formal oboe study at age eleven under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of the Philadelphia Orchestra. He later studied voice while an undergraduate at Temple University, and then as a graduate student at the Curtis Institute of Music, and currently studies with Armen Boyajian. He serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services.



Photograph: Dario Acosta

Robert Nairn *double bass*

Principal bass of the Handel and Haydn Society and a member of Juilliard Baroque, Robert Nairn is a versatile performer with a career that has spanned Europe, the US, and Australia; his teachers include Klaus Stoll, Tom Martin, and Max McBride. He has performed with the Pittsburgh Symphony, the London Philharmonic, the English Chamber Orchestra, the Bavarian Radio Symphony Orchestra, The Melbourne Symphony, the Tasmanian Symphony Chamber Players, the Australia Ensemble, and the Australian String Quartet. He held the position of Principal bass with the Australian Chamber Orchestra and the Adelaide Symphony Orchestra, and guest Principal with the Hallé Orchestra, the London Mozart players, and the Sydney Symphony Orchestra. He has appeared as a soloist with the Australian Chamber, Adelaide, and Darwin symphony orchestras.



He has also worked with the Orchestre Révolutionnaire et Romantique, Concerto Caledonia, Washington Bach Consort, Aulos Ensemble, Rebel, Boston Early Music Festival, English Baroque Soloists, Florilegium, and the Orchestra of the Age of Enlightenment.

Active in commissioning new works, Robert has premiered more than forty solo and chamber music works featuring the bass, championing in particular the music of Australian composers. He has worked with such groups as the London Sinfonietta, Gruppe Neue Musik Berlin, Australysis, the Music Theatre of Wales, and the Sydney Alpha Ensemble. In 2009 he premiered a new concerto by Barry Conyngham. He has performed recitals in Europe, the US, and Australia.

Robert is on the faculty of both The Juilliard School and Penn State University, and is a recipient of a Howard Foundation Fellowship.

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