Mozart: Mass in C minor
Harry Christophers & Handel and Haydn Society
Gillian Keith, Tove Dahlberg, Thomas Cooley, Nathan Berg

“...a commanding and compelling reading of an important if often overlooked monument in Mozart's musical development.”

GRAMOPHONE RECOMMENDED

Mozart: Requiem
Harry Christophers & Handel and Haydn Society
Elizabeth Watts, Phyllis Pancella, Andrew Kennedy, Eric Owens

“A requiem full of life...Mozart’s final masterpiece has never sounded so exciting.”

CLASSIC FM MAGAZINE

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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.

On this live recording, we present a programme devoted to monarchs and coronation. Nicknames pervade – Haydn’s extraordinarily vibrant Paris Symphony is called ‘La Reine’ simply because Marie Antoinette claimed it was her favourite, Mozart’s Mass in C major acquired its nickname ‘Coronation Mass’ a number of years after it was written – it was most likely performed at one of the coronation celebrations for either Leopold II or Franz I of Austria, or even both.

This disc also sees the debut of soprano Teresa Wakim. Tess has been a member of our excellent chorus and it is always abundantly satisfying for me to nurture ‘home grown’ talent and in Tess I do believe we have a very special voice. She graces us not only with the sublime Agnus Dei from the Coronation Mass but also with the renowned Exsultate, jubilate, one of the few solo sacred motets Mozart wrote. Believe it or not, this was first performed by the castrato, Rauzzini – how thankful I am that we have a soprano singing it on this recording.

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 by Haydn and Mozart 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.

"La Reine is a delicate work, with a first movement that suggests lovers tiptoeing up and down stairs ... The performance was dramatic and well shaped, with sweetly rustic oboe solos and a sweetly burbling flute obbligato. Mozart’s “Coronation” Mass is a mass of war and peace ... Christophers was majestic one moment, militant the next; every movement had its own distinctive character."

Jeffrey Gantz / the boston globe

"With commanding stage presence, soprano Teresa Wakim, in her Handel and Haydn Society debut, sang the jewel, Alleluia of “Exsultate, jubilate, K165” in a ravishing, pure-toned, crystal clear, lyric voice... Her memorable and regal performance was indeed a coronation!"

BERKSHIRE REVIEW
Wolfgang Amadeus Mozart (1756–91)
Mass in C major, K317, ‘Coronation’
Exsultate, jubilate, K165

Joseph Haydn (1732–1809)
Symphony No. 85 in B flat major, ‘La Reine’

Mozart’s 16 completed Mass settings all date from his Salzburg years, in particular from the period during the 1770s when, as Konzertmeister to the archiepiscopal court, he was required to compose liturgical music both for the cathedral and for the local churches. After his move to Vienna in 1781 to try his luck as a freelance composer and performer, he attempted only two more large-scale sacred works and finished neither – the first (the great Mass in C minor, K427) apparently through loss of interest, and the second (the Requiem) because of his death.

That might seem to imply that for Mozart sacred music was not a high priority, a supposition that appears to gain substance from a letter he wrote in 1776 to his former teacher, Padre Martini, in which he remarked that in the absence of operatic opportunities in Salzburg ‘I am amusing myself by writing chamber music and music for the church’. But it would certainly be wrong to suppose that Mozart relaxed his standards in his sacred compositions. It is true that little church music dates from the time of his greatest maturity, but the best of the Salzburg Masses show the familiar easy skills in counterpoint and fluid vocal melody in works of elegance and charm which, while not greatly radical, nevertheless successfully marry their...
composer’s particular strengths to the accepted Austrian church idiom of the day. That idiom had its roots in Italy, and the so-called ‘cantata’ or ‘Neapolitan’ Mass, in which the text was set in small chunks, the resulting sections creating a sometimes uneasy mixture of styles: choruses in the strict contrapuntal manner; homophonic, declamatory choral movements with busily independent instrumental accompaniments; and unashamedly operatic solo numbers. Such Masses were enormously influential during the 18th century, and in Austria that influence was felt as strongly as anywhere. Mozart was happy to follow these examples in some of his earliest Masses, while the unfinished C minor Mass of 1782–3 is a particularly fine example of the genre. Mozart was happy to follow these examples in some of his earliest Masses, while the unfinished C minor Mass of 1782–3 is a particularly fine example of the genre. But certain local preoccupations – among them the rise of sonata-based forms such as the symphony – contrived to create a more homogeneous Austrian style, one in which the sections became fewer and less diverse, with contrasts tending to be established within movements rather than between them. The six main sections of the Mass thus became single movements which might accommodate both contrapuntal and homophonic choral writing, as well as music for solo singers. Other factors, too, were responsible for shaping the Mass in Austria. Reforms introduced by the Enlightenment-inspired Emperor Joseph II discouraged the indulgences of elaborate church music, and in Salzburg Mozart found that his like-minded Prince-Archbishop set more precise limitations still: ‘our church music is very different from that of Italy,’ he told Martini; ‘a Mass with the whole Kyrie, the Gloria, the Credo, the Epistle sonata, the Offertory or Motet, the Sanctus and the Agnus Dei must not last longer than three-quarters of an hour.’ Paradoxically, perhaps, Mozart seemed to benefit from this situation in terms of his development as a composer of Masses: his efforts now became more compact, with the smaller number of component sections compelling him to find more subtle ways – among them the increasing use of sonata procedures – to maintain interest. The result was a church music that was simpler, more direct and more popular in conception, with what learned elements there were assumed naturally and without self-consciousness into the music’s frankly lyrical, at times even song-like manner. Significantly, it was mainly through his church music that Mozart was known to the Salzburg general public during the 1770s (his symphonies and serenades having been destined for the smaller audiences found in courtly circles); it is possible that far from being frustrated by the restrictions imposed on him by his austere employer, he was quite happy to tailor his style to suit a less high-flown audience.

The Mass in C major, K317, is one of his last Salzburg settings, dating from March 1779. Mozart obviously thought well of it, for he used it again on a number of occasions during the 1780s, but it was a performance arranged by a famous colleague that brought the work its nickname: in 1791 Antonio Salieri conducted it in Prague at the coronation of Leopold II as King of Bohemia, and the Mass soon became known locally as the Krönungsmesse. It was heard again the following year at the coronation of Franz I, Leopold’s successor as Holy Roman Emperor, and it is possible that Salieri also directed it at Leopold’s own imperial coronation in Frankfurt in 1790. The work is a fine example of a Mass which combines Neapolitan and Austrian elements in a varied but concise score. On the Neapolitan side there are declamatory choruses with busy string accompaniments (for instance in the Credo, or the ‘Hosanna’ sections of the Sanctus and Benedictus) and strikingly operatic moments such as the Agnus Dei, a soprano solo whose kinship to the later ‘Dove sono’ from The Marriage of Figaro is unmistakable. There is counterpoint, too, though not in the form of fugues but rather in the tuneful, unobtrusive species of part-writing – found here in the outer sections of the Credo – which came easily to Austrian composers in general and to Mozart especially. More clearly Austrian, though, is the quasi-symphonic concern to achieve some sort of unity. The reappearance
of material from the Kyrie in the concluding ‘Dona nobis pacem’ is an obvious example, but more significant is the sonata-like organisation of the Gloria: take away the chorus, and the whole section up to Cum Sancto Spiritu could almost be the sonata-allegro of an amiable Classical symphony or overture, complete with first subject (‘Gloria in excelsis Deo’), transition (‘Gratias agimus tibi’), second subject (‘Domine Deus rex coelestis’), development (‘Qui tollis’) and recapitulation (‘Quoniam tu solus sanctus’).

The orchestrational style of the Mass, too, is modern, save only for its omission of violas, a curious Salzburg church tradition. If these stylistic elements are received ones, features which are to be found in the work of a number of other eminent Austrian church musicians of the time, there are also moments of inspired individuality: such a moment comes at the heart of the Credo, where the movement’s boisterous progress is interrupted by a slow passage in which Mozart expresses with sinuous muted string figures, agonised harmonies and breathless pauses the mystery of the Incarnation, the agony of the Crucifixion and the fearfulness of the tomb.

Seven years before composing the Coronation Mass, the 16-year-old Mozart journeyed with his father to Milan to supervise the premiere of his latest opera, Lucio Silla. This was the third time the Mozarts had visited Italy (indeed, this was Wolfgang’s third Milanese opera), but while music for the stage was an obvious attraction for the young composer, he cannot have failed to take in a good deal of the latest Italian church music as well. Not that there was always that much difference between sacred and secular; Italian church composers were not unwilling to use the old polyphonic style when it was deemed suitable, but neither were they afraid to import the virtuosity and vocal glitter of the opera house into the solemnity of the service. Among the members of the cast of Lucio Silla was one Venanzio Rauzzini, a soprano castrato of considerable technical ability, and it was for him that, in the first few days of 1773, Mozart composed his showpiece motet Exsultate, jubilate.

The flautist and theorist Johann Joachim Quantz had defined the solo motet a couple of decades earlier as ‘a sacred solo cantata with Latin text consisting of two arias, two recitatives and a concluding ‘Alleluia’, commonly performed by one of the best singers during Mass.’ Vivaldi had written a number of motets of this type earlier in the century, and it is interesting to see that as late as the 1770s Mozart – in Italy and still at an impressionable age – was happy to follow this same basic plan. True, Exsultate, jubilate has only one recitative, but it does come between two contrasting arias, which are then followed by the famous ‘Alleluia.’ If the form is conservative, however, the musical language is right up to date, a buoyant and thoroughly charming demonstration of the uncomplicated elegance of the early Classical style that has helped to make this one of the best-loved of Mozart’s early compositions.

1779, the year of the Coronation Mass, also saw a significant change in the working life of Joseph Haydn, when his 13-year-old contract as Kapellmeister to the court of Prince Nikolaus Esterházy was renewed. Although in almost all respects his duties remained the same, one small change was to have wide-ranging implications: he was no longer bound to compose music for the exclusive use of the Prince. This new concession not only bestowed official recognition on his growing international reputation, it also enabled him to profit from it for the first time by selling his works abroad, where they were already known and admired via unauthorised publications and performances from which he had received hardly a penny. Ultimately, it would lead to the triumphs of the London visits of the 1790s but, for the time being, Haydn was happy to work from Austria, maintaining an astute business correspondence with publishers and patrons in Vienna, London and Paris.

It was from the last of these cities that, in the mid-1780s, he received the most prestigious commission of his career so far: six symphonies for one of Paris’s most important and fashionable concert societies, the Concert de la Loge
Olympique, led by the flamboyant West Indian-born violinist, composer and swordsman Joseph Boulogne, Chevalier de Saint-Georges. The symphonies – Nos. 82–87 – were composed during 1785 and 1786, supplied in time for performance during the 1787 season, and received with high acclaim.

They deserved it. These were Haydn’s finest symphonies for more than a decade, blending an approachable and popular style with an inventiveness and broad emotional range that revealed new possibilities in what was still a relatively youthful genre. Parisian orchestras were generally larger than the little band Haydn was used to back at the Esterházy court – the Loge Olympique’s orchestra enjoyed the services of 40 violins and 10 double basses – and it seems likely that the rich expressiveness of the new works was inspired not only by the composer’s growing awareness of his respected position in the musical world, but also by the thought of a large ensemble in action.

Evidence that these six symphonies really were written for Paris, rather than being recycled from works written for the Esterházy, is provided by No. 85, whose slow movement, given the unusual title of ‘Romance’ by Haydn, is a set of variations on the French folk tune ‘La gentille et jeune Lisette’. There is a hint of the French Baroque, too, in the dotted notes that dominate the Adagio introduction to the opening Vivace, a movement whose predominantly sunny mood is intermittently threatened by a secondary theme that seems to quote the opening of a work Parisian audiences would have already known, Haydn’s ‘Farewell’ Symphony (No. 45). More unquestionably Haydnesque are the bustling sonata-rondo Finale and the Menuet and distinctly Austrian-sounding Trio. The favour shown this symphony by Queen Marie Antoinette – herself a native Austrian – is thought to account for its nickname (which for once dates from Haydn’s time): ‘La Reine de France’.

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Joseph Haydn (1732–1809)
Symphony No. 85 in B flat major, ‘La Reine’

1 Adagio – Vivace
2 Romance: Allegretto
3 Menuetto & Trio: Allegretto
4 Finale: Presto

Wolfgang Amadeus Mozart (1756–91)
Exsultate, jubilate, K165

Teresa Wakim soprano

5 Aria Exsultate, jubilate

Exsultate, jubilate,
O vos animae beatae
exsultate, jubilate,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.

Rejoice, be glad,
O you blessed souls,
rejoice, be glad,
singing sweet songs;
in response to your singing
let the heavens sing forth with me.

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Aria

Tu Aria virginum corona

You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.

Alleluia

Alleluia

Mozart

Mass in C major, K317, ‘Coronation’

Teresa Wakim soprano
Paula Murrihy mezzo-soprano
Thomas Cooley tenor
Sumner Thompson baritone

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicticius te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.

Glory be to God on high.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
misericere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy,
Thou alone art the Lord,
Thou alone art most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Credo
Credo in unum Deum.
Patrem omnipotentem,
factorem caeli 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.
Et incarnatus est de Spiritu Sancto
ex Maria Virginis:
Et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et resurrectus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascensus in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicaret vivos et mortuos.
Cujus regni non erit finis.
Et in Spiritum sanctum
Dominum et vivificantem:
Qui ex Patre, et Filio simul
et in Spiritu sancto
confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

I believe in one God.
The Father Almighty,
maker of heaven and earth
and of all things visible and invisible.
And in one Lord, Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, light of light,
very God of very God,
begotten, not made.
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary:
and was made man.
And was crucified also for us
under Pontius Pilate,
suffered and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead:
His kingdom shall have no end.
And the Holy Ghost,
Lord and giver of life:
who proceedeth from the Father and Son.
Who with the Father and Son together
is worshipped and glorified:
who spake by the Prophets.
And in one holy, catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.
Sanctus, Sanctus, Sanctus, 
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit 
in nomine Domini.
Hosanna in excelsis.

Agnus Dei, qui tollis peccata mundi, 
meritere nobis.
Agnus Dei, qui tollis peccata mundi, 
meritere nobis.
Agnus Dei, qui tollis peccata mundi, 
donam nobis pacem.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he who cometh 
in the name of the Lord.
Hosanna in the highest.

Lamb of God, that takest away the sins of the world, 
have mercy on us.
Lamb of God, that takest away the sins of the world, 
have mercy on us.
Lamb of God, that takest away the sins of the world, 
grant us peace.

Soloists
Teresa Wakim soprano, Paula Murrihy mezzo-soprano, 
Thomas Cooley tenor, Summer Thompson baritone

Handel and Haydn Society Orchestra

VIOLIN I
Aisslinn Nosky *
Joan & Remsen Kimme Chair
Jane Starkman
Jesse Irons
Julie McKenzie
Lena Wong
Katherine Winterstein
Clayton Hoener
Etsuko Ishizuka

VIOLIN II
Christina Day Martinson §
Dr. Lee Bradley III Chair
Susanna Ogata
Krista Buckland Reisner
Joan Plana
Guionir Turgeon
Amy Sims

VIOLA
David Miller §
Chair funded in memory of Estah & Robert Yens
Laura Jeppesen
Jenny Stirling
Barbara Wright

CELLO
Guy Fishman §
Candace & William Achtmeyer Chair
Sarah Freiberg
Reinmar Seidler
André O’Neil

BASS
Robert Nairn §
Amelia Peabody Chair
Anthony Manzo

FLUTE
Christopher Krueger §

OBOE
Stephen Hammer §

BASSOON
Andrew Schwartz §
Marilyn Boenau

HORN
Richard Menaul §
John Boden

TRUMPET
Jesse Levine §
Paul Perfetti

TROMBONE
Steven Lundahl §
Christopher Reade
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*

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

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Harry Christophers

Harry Christophers is the Artistic Director of the Handel and Haydn Society and has conducted 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, 20th- and 21st-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*, *Samson* and *Saul*. 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. He was awarded a CBE in the 2012 Queen’s Birthday Honours.
Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered 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, using the instruments and techniques of the composer’s time. Under Artistic Director Harry Christophers’ leadership, H&H’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.

H&H’s esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel’s Messiah, Haydn’s The Creation, Verdi’s Requiem, and Bach’s St. Matthew Passion. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H’s first recording with Harry Christophers, Mozart Mass in C minor, was issued in September 2010 on the CORO label, followed by Mozart Requiem in September 2011 and Mozart Coronation Mass in 2012.

As a major performing organization, educator, resource centre, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens in the community through broad outreach efforts. Established in 1985, H&H’s award-winning Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year throughout Greater Boston, many in underserved communities.

Teresa Wakim soprano

American soprano Teresa Wakim has garnered wide acclaim for her performances of opera, oratorio and chamber music. Praised for her “gorgeous, profoundly expressive instrument” (Cleveland Plain Dealer), and possessing a voice of “extraordinary suppleness and beauty” (The New York Times), she enjoys an internationally successful career performing and recording music from the Renaissance to the freshly-composed, and is perhaps best known as “a fine baroque stylist” (The Miami Herald). Wakim has performed as soloist under many of the world’s renowned ‘early music’ specialists, including Harry Christophers, Ton Koopman, Nicolas McGegan, Sir Roger Norrington, Laurence Cummings, Martin Pearlman, Alex Weimann, Paul O’Dette, Stephen Stubbs, and Jeannette Sorrell. A graduate of the Oberlin Conservatory of Music and Boston University’s College of Fine Arts, she recently won First Prize in the Internationaler Solistenwettbewerb für Alte Musik in Austria and was named Lorraine Hunt Lieberson Fellow by Emmanuel Music. Noted engagements include Bach’s Mass in B minor and St. John Passion with the Amsterdam Baroque Orchestra in the U.S. and Europe, Bach’s Wedding Cantata and Mendelssohn’s Hear My Prayer with The Cleveland Orchestra at Severance Hall and the Blossom Music Center, Handel’s Messiah with the San Antonio Symphony, Pamina in Mozart’s The Magic Flute with Apollo’s Fire, and a title role in Handel’s Acis and Galatea with the Boston Early Music Festival. Wakim can be heard as a featured soloist on four Grammy-nominated recordings with the Boston Early Music Festival and Seraphic Fire.
Paula Murrihy mezzo-soprano

Mezzo-soprano Paula Murrihy is a native of County Kerry, Ireland. She received her Bachelor in Music from DIT Conservatory of Music and Drama in Dublin before going on to study for a Masters in Vocal Performance at New England Conservatory.

Murrihy has appeared previously with the Handel and Haydn Society in performances of Mozart’s Requiem, Handel’s Messiah, Monteverdi’s Orfeo and Bach’s St. Matthew Passion. She was soloist in Mendelssohn’s Elijah with Utah Symphony, Haydn’s Harmoniemesse for the Gabrieli Consort, Pauckenmesse as part of the Tanglewood season and the St. Matthew Passion for Boston Symphony Orchestra. She has also appeared in Handel’s Solomon with the Nederlandse Programme Stichting and Bach’s Christmas Oratorio with the RTE in Dublin.

Operatic roles include Ino in Semele for Boston Lyric Opera, Dido in Purcell’s Dido and Aeneas at the Teatro Comunale, Bologna, the title role in Ariodante for Emmanuel Music, and Good Witch in Transformations and Cherubino in The Ghosts of Versaille for Wexford Festival Opera. Paula made her Covent Garden debut as Tebaldo in a new production of Don Carlo; at the Chicago Opera Theater and Théâtre du Capitole, Toulouse as Annio in La Clemenza di Tito; and at Opéra de Nice as Medoro in Orlando Furioso.

Murrihy is a member of the ensemble at Oper Frankfurt where her roles have included Alisa in Lucia di Lammermoor, Maddalena in Il Viaggio a Reims, Annio in La Clemenza di Tito, Medoro in Orlando Furioso, Kreusa in Medea, Tebaldo in Don Carlo, Dido in Dido and Aeneas, Lazuli in L’etoile, and Baba the Turk in The Rake’s Progress.

Thomas Cooley tenor

American tenor Thomas Cooley is establishing a worldwide reputation as a singer of versatility, expressiveness, and virtuosity, praised for his performances’ emotional depth. Equally at home on the concert stage and in the opera house, his repertoire spans more than four centuries.

His engagements have included Mendelssohn’s Lobgesang with the National Arts Centre Orchestra (Rizzi), Beethoven’s Missa Solemnis with the Atlanta Symphony (Rinnicles), Berlioz’ Requiem at Carnegie Hall (Spano), Haydn’s Creation with Philharmonia Baroque Orchestra (McGegan), Mozart’s Requiem (Christophers), Honegger’s Le roi David (Schönwandt) and Handel’s Solomon (Montgomery) in Utrecht and Amsterdam, Beethoven’s Symphony No. 9 with the Osaka Symphony (Oue) and at the Oregon Bach Festival (Rilling), Berlioz’ Nuits d’Été with St. Paul Chamber Orchestra (Cabrera), and Handel’s Messiah with the Minnesota Orchestra (Vänskä). His operatic roles include Bajazet in Handel’s Tamerlano, the title role in Idomeneo, Tamino in Die Zauberflöte, and Almaviva in Il barbiere di Siviglia.

Recital highlights include performances of works by Monteverdi and Schütz (Berkeley), Britten (Britten Festival, Aldeburgh), Haydn and Beethoven (Göttingen), and Schubert’s Die schöne Müllerin with pianist Donald Sulzen.

Cooley lived in Munich for ten years, four as a member of the Staatsoper am Gärtnerplatz. Cooley’s recordings include Handel Samson (Göttingen Handel Festival Orchestra/ McGegan, Carus); Vivaldi Dixit Dominus (Dresdner Instrumental-Concert/Kopp, Deutsche Grammophon); Mozart Requiem (Windsbacher Knabenchor, Sony), and Mozart Mass in C minor with the Handel and Haydn Society and Harry Christophers for CORO (COR16084).
Sumner Thompson baritone

Described as possessing “power and passion” and “stylish elegance,” American baritone Sumner Thompson is in demand on concert and opera stages across North America and Europe. He has appeared as a soloist with many leading ensembles, including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival, Apollo’s Fire, Pacific Baroque Orchestra, Les Boréades de Montréal, Mercury Baroque, Les Voix Baroques, Boston Baroque, and Tafelmusik.

Notable engagements include Handel’s Messiah with the Handel and Haydn Society, Bach’s St. John Passion with Orchestra Iowa and with Switzerland’s Gli Angeli Genève, Early Music Vancouver’s summer festival with Les Voix Baroques, and Messiah with the Indianapolis Symphony Orchestra.

Thompson can be heard on the Boston Early Music Festival’s Grammy-nominated recording of Lully’s Psyché on the CPO label, and also with Les Voix Baroques in Canticum Canticorum, Carissimi Oratorios, and Humori, all on the ATMA label.

Handel and Haydn Society: Historical Highlights

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>March 24, 1815</td>
<td>The Handel and Haydn Society is founded “to promote the love of good music and a better performance of it.”</td>
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<tr>
<td>December 25, 1815</td>
<td>First public performance at King’s Chapel in Boston.</td>
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<td>February 9, 1816</td>
<td>Incorporated by a Special Act of the General Court, Commonwealth of Massachusetts.</td>
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<tr>
<td>July 15, 1817</td>
<td>The Society Chorus performs for President James Monroe (President Monroe’s March commissioned for the occasion).</td>
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<td>December 25, 1818</td>
<td>First complete performance of Handel’s Messiah in America.</td>
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<tr>
<td>February 16, 1819</td>
<td>First complete performance of Haydn’s The Creation in America.</td>
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<tr>
<td>1821</td>
<td>Society requests a new work from Ludwig van Beethoven, who died before fulfilling the commission.</td>
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<tr>
<td>1823</td>
<td>Publication of the first Handel &amp; Haydn Society music collection.</td>
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<tr>
<td>August 2, 1826</td>
<td>The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Boston’s Faneuil Hall.</td>
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<tr>
<td>September 3, 1827</td>
<td>Lowell Mason, noted music educator and editor, elected President of the Society.</td>
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<tr>
<td>January 26, 1845</td>
<td>First American performance of Handel’s Samson.</td>
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<tr>
<td>November 20, 1852</td>
<td>The Society Chorus performs for the dedication of Boston Music Hall, then the finest concert hall in America.</td>
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<tr>
<td>February 5, 1853</td>
<td>First Boston performance of Beethoven’s Ninth Symphony.</td>
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<tr>
<td>January 18, 1857</td>
<td>First complete Boston performance of Mozart’s Requiem.</td>
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June 1, 1865: Performance at the memorial services for President Lincoln.

April 11, 1879: First complete American performance of J.S. Bach’s *St. Matthew Passion*.

October 21, 1900: First Handel and Haydn Society concert in Boston’s new Symphony Hall.

April 29, 1945: The Chorus performs at the memorial services for President Franklin Roosevelt at Symphony Hall.

October 29, 1955: Society releases its first commercial recording, Handel’s *Messiah*.

December 1963: Society presents the first complete televised performance of *Messiah* for National Educational Television.

1967: Newly appointed Music Director Thomas Dunn shifts the Society’s focus from exclusively choral music to early and contemporary choral and instrumental music. In 1972 Dunn integrates the concept of Historically Informed Performance by reducing the chorus size for *Messiah* to 30 singers.

1985: Educational Outreach Program established.

June 30, 1986: Christopher Hogwood’s appointment as Artistic Director marks the beginning of the Orchestra’s transition to period instruments.

July 1, 2001: Grant Llewellyn becomes Music Director. Christopher Hogwood named Conductor Laureate.

July 2006: Sir Roger Norrington becomes Artistic Advisor.

October 2009: Harry Christophers begins his tenure as Artistic Director.

Since, the Society has released Mozart’s Mass in C minor (2010) and Mozart’s *Requiem* (2011) on the CORO label.

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**Recording Engineer:** James Donahue

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