

CORO

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COR16168



HAYDN Symphonies Nos. 49 and 87 MOZART: Sinfonia Concertante

Harry Christophers & Handel and Haydn Society
Aisslinn Nosky violin, Max Mandel viola

"Christophers once again demonstrates that his 203-year old band are in rude health"
GRAMOPHONE

COR16158

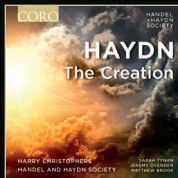


HAYDN Symphonies Nos. 26 *Lamentatione* and 86 MOZART: Violin Concerto No. 3

Harry Christophers & Handel and Haydn Society
Aisslinn Nosky violin

"Symphonies, nos. 26 (Lamentatione) and 86... are rendered with vigor and style"
THE ARTS FUSE

COR16135



HAYDN The Creation

Harry Christophers & Handel and Haydn Society
Sarah Tynan, soprano, Jeremy Ovenden tenor, Matthew Brook bass

"Harry Christophers, the artistic director, led a performance that was brilliant... From the opening through the final, buoyant chorus, Christophers emphasized both the music's dramatic contours and its almost boundless well of character."
THE BOSTON GLOBE

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COR16176

HAYDN

London Symphony
No. 99

Harmoniemesse

Harry Christophers
Handel and Haydn Society

Mireille Asselin
Catherine Wyn-Rogers
Jeremy Budd
Sumner Thompson



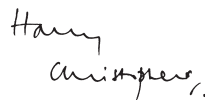
One of the many delights of being Artistic Director of America's oldest continuously performing arts organisation, the Handel and Haydn Society (H+H), is that I am given the opportunity to present most of our concert season at Boston's glorious Symphony Hall. Built in 1900, it is principally the home 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 is 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 our namesake, Haydn. Having completed our cycle of his Paris symphonies (COR16104, COR16113, COR16139, COR16148, COR16158 & COR16168) it is high time we featured some of his outstanding Masses but set alongside a symphony reflecting the sentiments of the Mass. The *Harmoniemesse* was to be one of Haydn's last major works and what a Mass; "not of the gloomy, suffering sort but rather cheerful and reconciled" so said his friend and biographer, Georg Griesinger. Full of harmony it is, but the reason for the nickname is because it is one of the early examples where a full wind band ("harmonie" in German) is employed in addition to the customary strings thus making it the largest orchestra in any Mass by Haydn. It is also the most richly and colourfully scored of his Masses blending intense drama with sumptuous mellowness, at times playful and ecstatic but always ravishing. The *Benedictus* is, without doubt, the most unexpected of movements. Unlike the customary pastoral feeling most composers of the classical era adopted, Haydn demands a brisk *Molto Allegro* sung and played to achieve a hushed and restless effect. Even more of a surprise is the ebullient closing section of the *Agnus Dei* where dramatic *fortissimo* fanfares herald in the *Dona nobis pacem* resulting in a feeling of total assurance.

I also nickname his incredible Symphony No. 99 "Harmonie" as it is one of the early examples in symphonic repertoire of that extensive use of the wind band. This is one of Haydn's twelve "London" symphonies composed between 1791 and 1795 when London was the indisputable musical capital of Europe. Its musical life fascinated Haydn and he clearly enjoyed not only the

fact that he was writing for a paying audience, but also the press and their daily music criticism – something which didn't happen on the continent. London loved him and his Symphony No. 99 was not to disappoint. One critic hailed it as "a composition of the most exquisite kind, rich, fanciful, bold and impressive". The woodwind writing in the second movement *Adagio* is simply exemplary and demonstrates his mastery of symphonic art. Haydn was out to enlighten and delight and its Finale certainly achieves the latter. He litters the movement with numerous jokes of instrumentation and the overall effect is quite simply breathtaking.

I feel very privileged to have taken this august Society into 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 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.



"The beautiful Mass in B-flat Major of 1802, the last of the six mass settings Haydn composed in Vienna following his return from London... exploits the complementary functions of chorus and soloists—in this case the excellent soprano Mireille Asselin, mezzo-soprano Catherine Wyn-Rogers, tenor Jeremy Budd, and baritone Sumner Thompson. The 34-person chorus executed its role with tremendous sensitivity and fine projection."

THE BOSTON MUSICAL INTELLIGENCER

This recording has been made possible through the generous support of the following:

Peacewoods Charitable Fund

Peter G. Manson & Peter A. Durfee

JOSEPH HAYDN (1732–1809)

Symphony No. 99 in E-flat major, Hob.I:99

①	Adagio – Vivace assai	8.40
②	Adagio	7.47
③	Menuet & Trio: Allegretto	5.16
④	Finale: Vivace	4.44

Mass in B-Flat Major, Hob. XXII 14 *Harmoniemesse*

⑤	Kyrie	7.35
⑥	Gloria	2.08
⑦	Gratias agimus tibi	5.39
⑧	Quoniam tu solus sanctus	3.31
⑨	Credo	2.51
⑩	Et incarnatus est	2.59
⑪	Et resurrexit	4.36
⑫	Sanctus	2.35
⑬	Benedictus	4.24
⑭	Agnus Dei	5.39

Total running time 68.25

JOSEPH HAYDN (1732–1809)

Symphony No. 99 in E flat major, Hob.I:99

Mass in B flat major, Hob.XXII:14 *Harmoniemesse*

The death of Prince Nikolaus Esterházy in 1790 brought an important change in the life of his court music director, Joseph Haydn. Haydn had served the Esterházy for nearly 30 years, and, now approaching his sixties, had scarcely ventured outside the 50-mile triangle between the Prince's Viennese residence and his country palaces at Eisenstadt and Eszterháza. Nikolaus's successor Anton did not share his father's enthusiasm for music, however, and disbanded the court music, retaining Haydn only in a titular capacity. It was now, as public eagerness to see the man acknowledged as the greatest living composer grew ever stronger, that the London-based impresario Johann Peter Salomon took the opportunity to engage Haydn for a residency at his concert series in Hanover Square. By early 1791 Haydn was in England and being fêted in a way that he could never have imagined back home. The adventure, which lasted until

the summer of 1792 and was followed by a second visit in 1794-5, had a rejuvenating effect that was to fuel his creative powers not only while he was in London, but for the next decade as well.

Central to Haydn's fame in England were his 12 'London' symphonies, known today as Nos. 93-104 (though the numbering does not reflect their order of composition). These were state-of-the-art examples of the genre which found a new gestural breadth and revelled in the sonorities of Salomon's large orchestra. Symphony No. 99 – composed back home in Vienna and first heard at the start of the 1794 London season – is the first Haydn symphony to require clarinets, and the added grandeur they bring is apparent right from the big chords of the first movement's opening. As in most of Haydn's late symphonies, this is an imposing and probing slow introduction, but the main part

of movement is full of drive and energetic *bonhomie*, with a leaning, lilting second theme that is used to push the music in a number of directions throughout the central development section and again after the theme's formal recapitulation.

The G major *Adagio* has been called by the 20th-century analyst Donald Tovey 'one of Haydn's most majestic things,' and its rich detailing includes some exquisite writing for the woodwind, not just in their exchanges with the strings but also in a passage of warmly throbbing accompaniment towards the end. The Menuet has the ebullient, get-on-with-it quality (as well as some of the off-beat accents) of an early Beethoven scherzo, and is coupled with a Trio whose strangely disconnected feel owes much to its being in the unexpected key of C major, remote from the symphony's home key of E flat. The work ends with a boisterous *sonata-rondo*, featuring some typically Haydnesque surprise turns, and some delicious whimsy from the woodwind.

By the end of the 1790s, Haydn was basking in the esteem and recognition he

had acquired as Europe's most famous and venerable composer. Life was good: his London trip had made him a relatively wealthy man; his professional obligations to the Esterházy continued to be undemanding; and he had taken a townhouse in Vienna for the first time since the 1750s. In the light of all this, he could have been forgiven if in his final years he had contented himself with composing a few trifles, happy to live off the reputation he had made for himself in an astonishingly vast and varied corpus of works. Yet Haydn was still full of adventure. While in London he had heard Handel's oratorios performed on a giant scale in Westminster Abbey, and drawn from them the inspiration to come home and compose two rich and uplifting oratorios of his own, *The Creation* and *The Seasons*. And in his principal remaining duty for the Esterházy – the apparently unpromising one of composing a mass to mark the nameday each September of the Prince's wife, Princess Marie Hermenegild – he found a new vehicle for his boundless creative energy, and produced between 1796 and 1802 six sacred choral masterpieces of truly symphonic breadth and vigour.

The *Harmoniemesse* was the last of these great masses, and, uniquely, a description survives of the first performance, which took place on 8 September 1802 in the Bergkirche, a church in the grounds of the palace at Eisenstadt. The diary of Prince Starhemberg, a visiting Austrian diplomat, tells us of the occasion, as well as revealing something of Haydn's now elevated social status:

"we went in a large cortège of many carriages to Mass. The Mass superb, new and excellent music by the famous Haydn and conducted by him... Nothing could have been more beautiful or better executed; after the Mass, returned to the palace... An immense dinner afterwards, as excellent as it was well-attended, with music during the meal. Toasts to the Princess proposed by the Prince, and answered by fanfares and cannonades – then more toasts, including for me, and for Haydn (who was dining with us), proposed by myself.

After dinner, in evening dress to the ball, which was quite superb, like a court ball. The Princess opened with a *menuet à quatre*. After that, nothing but waltzes.

Thursday 9 September. Left at 9 o'clock for the hunt, having been roused by horns... after this a superb concert directed by Haydn and consisting of the most beautiful parts of the Mass."

As is the case with most of Haydn's late masses, the name by which this one is now known was not given to it by the composer, but arose some time after his death. It does not refer to any particular characteristics of the music itself, but rather to its scoring; "*Harmonie*" was the German word for a wind band, and the orchestra for this mass, unusually for its time, features a full complement of Classical wind instruments – flute and pairs of oboes, clarinets, bassoons, horns and trumpets (plus timpani) – alongside the expected strings, organ, vocal soloists and choir. Thus to this 'Mass with wind band' there is a special richness and depth to the sound, and while wind solos are not frequent, where they do appear they are keenly effective.

Haydn had written masses on and off since his earliest days as a composer 50 years before, and was largely happy to follow many of the genre's accepted formal practices. Thus

we get such tried and tested constructional procedures as a Gloria in three sections, the first a fast one led off by the solo soprano, the central one (starting at “*Gratias agimus tibi*”) being slower and more reflective, and the last (from “*Quoniam, tu solus sanctus*”) fast again and culminating in a vigorous fugue. The Credo follows a similar scheme, but with even more purpose, as the central section (from “*Et incarnatus est*”) allows for a gloomy contemplation of the Crucifixion to contrast with the subsequent noisy celebration of the Resurrection (“*Et resurrexit*”). But conventional though these strokes may be, Haydn’s genius and confidence imbues them with all the same strength, vitality and momentum that had flooded out in the London symphonies just a few years before. And he did have some surprises up his sleeve: the “*Kyrie eleison*” is conventionally noble and devout in tone, but is here a self-contained movement, drawing the words “*Christe eleison*” unto itself rather than allotting them a contrasted central paragraph of their own; the Sanctus intensifies the volume and harmonic interest with each of its opening declarations, before breaking out in joy; and where traditionally the Benedictus would be

tender and lyrical, and set for soloists, Haydn instead writes a swift-moving, largely choral movement suggestive of excited anticipation; shortly afterwards, an unexpected switch of key (to G major) imparts a special radiance to the opening part of the Agnus Dei, before resolving on to the home key of B flat for the closing “*Dona nobis pacem*”.

Haydn claimed that he had “toiled wearily and laboriously” on the *Harmoniemesse*, and indeed this was to be his last major composition. But if he was an artist reaching the end of his creative life, you would never guess so from the fresh and inspiring work with which he signed off.

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HAYDN

Mass in B-flat major, Hob.XXII:14

Harmoniemesse

5 KYRIE

Mireille Asselin *soprano*, Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Sumner Thompson *baritone*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

6 GLORIA

Mireille Asselin *soprano*

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te.

Glory be to God on high.

And on earth peace to men of good will.

We praise You, we bless You,

we worship You, we glorify You.

7 Gratias agimus tibi

Mireille Asselin *soprano*, Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Sumner Thompson *baritone*

*Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

We give thanks to You
for Your great glory.
Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy upon us.
You who take away the sins of the world,
receive our prayer.
You that sit at the right hand of the Father,
have mercy upon us.

8 Quoniam tu solus sanctus

Mireille Asselin *soprano*, Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Sumner Thompson *baritone*

*Quoniam tu solus Sanctus,
tu solus Dominus,
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

For You alone are holy,
You alone are the Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

9 CREDO

Jeremy Budd *tenor*, Sumner Thompson *baritone*

*Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum, Jesum Christum,
Filiū 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 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.

10 Et incarnatus est

Mireille Asselin *soprano*, Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Sumner Thompson *baritone*

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato;
passus et sepultus est.*

And was incarnate by the Holy Ghost
of the Virgin Mary and was made man.
And was crucified also for us
under Pontius Pilate;
he suffered and was buried.

11 Et resurrexit

Mireille Asselin *soprano*, Sonja DuToit *Tengblad 2nd soprano*,
Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Stefan Reed *2nd tenor*,
Sumner Thompson *baritone*

*Et resurrexit tertia die,
secundum scripturas,
et ascendit in caelum,
sedet ad dexteram Dei Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.*

And the third day He rose again
according to the scriptures;
and ascended into heaven
and is seated at the right hand of God the Father,
and He will come again with glory
to judge both the living and the dead;
whose kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord and giver of life,
who proceeds from the Father and the Son;
who with the Father and Son together
is worshipped and glorified;
He has spoken through the Prophets.
And I believe 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.

12 SANCTUS

Chorus

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

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

13 BENEDICTUS

Mireille Asselin *soprano*, Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Sumner Thompson *baritone*

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

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

14 AGNUS DEI

Mireille Asselin *soprano*, Catherine Wyn-Rogers *mezzo-soprano*,
Jeremy Budd *tenor*, Sumner Thompson *baritone*

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

Lamb of God,
Who takes away the sins of the world,
have mercy on us.

*Agnus Dei,
qui tollis peccata mundi.
Dona nobis pacem.*

Lamb of God,
Who takes away the sins of the world.
Grant us peace.

Handel and Haydn Society Orchestra

Harry Christophers Artistic Director

VIOLIN I

Aisslinn Nosky *
Concertmaster Chair
funded by Rhoda & Paul Joss
 Susanna Ogata
 Adriane Post
 Karen Dekker
 Jane Starkman
 Abigail Karr
 Krista Buckland Reisner

VIOLIN II

Christina Day Martinson \$
Dr. Lee Bradley III Chair
 Fiona Hughes
 Johanna Novom
 Francis Liu
 Maureen Murchie
 Guiomar Turgeon
 Julie Leven

VIOLA

Karina Schmitz \$
Chair funded in memory
of Estah & Robert Yens
 Anne Black
 Jenny Stirling
 Emily Rideout

CELLO

Guy Fishman \$
Nancy & Richard Lubin Chair
 Sarah Freiberg
 Michael Unterman
 Shirley Hunt
 BASS
 Pippa Macmillan \$
Amelia Peabody Chair
 Douglas Balliett

FLUTE

Emi Ferguson \$
 Andrea LeBlanc

OBOE

Debra Nagy \$
Chair funded in part by
Dr. Michael Fisher Sandler
 Priscilla Herreid

CLARINET

Eric Hoeprich
 Diane Heffner

BASSOON

Andrew Schwartz \$
 Marilyn Boenau

HORN

Todd Williams \$
Grace & John Neises Chair
 Elisabeth Axtell

TRUMPET

Jesse Levine
 Bruce Hall

TIMPANI

Jonathan Hess \$
Barbara Lee Chair,
in memory of John Grimes

ORGAN

Ian Watson
Chair funded in
perpetuity in memory
of Mary Scott Morton

* = concertmaster

\$ = principal

Handel and Haydn Society Chorus

Funded in perpetuity by Jane and Wat Tyler

SOPRANO

Jessica Cooper
 Cassandra Extavour
 Maggie Finnegan
 Elise Groves
 Monica Hatch
 MaryRuth Lown
 Nacole Palmer
 Carey Shunskis
 Sonja DuToit Tengblad*
 Sarah Yanovitch

ALTO

Doug Dodson
 Katherine Growdon
 Catherine Hedberg
 Margaret Lias
 Miranda Loud
 Emily Marvosh
 Clare McNamara
 Caroline Olsen

TENOR

Jonas Budris
 Marcio de Oliveira
 Ethan DePuy
 Alexander Nishibun
 Stefan Reed*
 Jason Wang
 Patrick T. Waters
 Steven Caldicott Wilson

BASS

Glenn Billingsley
 Woodrow Bynum
 Jacob Cooper
 Bradford Gleim
 Scott Allen Jarrett
 Craig Juricka
 David McFerrin
 David Tinervia

* = soloist in *Et resurrexit* (track [11](#))



Photograph: Sam Brewer

Harry Christophers

Appointed Artistic Director of the Handel and Haydn Society (H+H) in 2008, Harry Christophers began his tenure with the 2009-2010 Season and has conducted H+H each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Leading up to the organisation's 2015 Bicentennial, Christophers and H+H embarked on an ambitious artistic journey with a showcase of works premiered in the United States by H+H since 1815, education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument orchestra, The Sixteen. He has directed The Sixteen throughout Europe, America, and the Asia-Pacific region, gaining a distinguished reputation for his work in Renaissance, baroque, and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 150 titles for which he has won numerous awards,



Photograph: Stu Rosner

including a Grand Prix du Disque, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that in addition received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St Martin in the Fields. He is an Honorary Fellow of Magdalen College, Oxford, as well as

the Royal Welsh College of Music and Drama, and has Honorary Doctorates from the Universities of Canterbury Christ Church and Leicester. He was awarded a CBE in the 2012 Queen's Birthday Honours.

Handel and Haydn Society

The Handel and Haydn Society (H+H) is internationally acclaimed for its performances of baroque and classical music. Based in Boston, H+H's Period Instrument Orchestra and Chorus delight more than 50,000 listeners each year with a nine-concert subscription series at Symphony Hall and other leading venues in addition to a robust program of intimate events in museums, schools, and community centres. Under the leadership of Artistic Director Harry Christophers, the ensemble embraces historically informed performance, bringing classical music to life with the same immediacy it had the day it was written. Through the Karen S. and George D. Levy Education Program,

H+H also provides engaging, accessible, and broadly inclusive music education to over 10,000 children each year through in-school music instruction and a Vocal Arts Program that includes six youth choruses.

Founded in Boston in 1815, H+H is the oldest continuously-performing arts organisation in the United States, and is unique among American ensembles for its longevity, capacity for reinvention, and distinguished history of premieres. H+H began as a choral society founded by middle-class Bostonians who aspired to improve the quality of singing in their growing American city. They named the organisation after two composers – Handel and Haydn – to represent both



Photograph: Lara Silberklang

the old music of the 18th century and what was then the new music of the 19th century. In the first decades of its existence, H+H gave the US premieres of Handel's *Messiah* (1818), Haydn's *The Creation* (1819), Verdi's *Requiem* (1878), and Bach's *St Matthew Passion* (1879). Between 2014 and 2016, H+H celebrated its Bicentennial with two seasons of special concerts and initiatives to mark two centuries of music making. Since its founding, H+H has given more than

2,000 performances before a total audience exceeding 2.8 million.

In addition to its subscription series, tours, and broadcast performances, H+H reaches a worldwide audience through ambitious recordings including the critically acclaimed Haydn *The Creation*, the best-selling *Joy to the World: An American Christmas*, and Handel *Messiah*, recorded live at Symphony Hall under Christophers' direction.

Mireille Asselin *soprano*

Mireille Asselin enjoys a diverse, international career spanning concert, recital and opera repertoire, singing a wide range of musical periods and styles.

To date, she has sung five seasons at the Metropolitan Opera. Recent engagements have included Garsington Opera in England, the Champs-Élysées in Paris, Odyssey Opera in Boston, and a return to Carnegie Hall. Other appearances have been with Minnesota Orchestra, National Symphony Orchestra, Les Violons du Roy, Festival Lanaudière, the Cecilia Chorus, Opera Columbus, Wolf Trap Opera and the symphony orchestras of Calgary, Edmonton and Kitchener-Waterloo.

As a respected performer of early music, Mireille appears with Opera Atelier, the Boston Early Music Festival, the Royal



Photograph: © Kristin-Hoebemann

Opera of the Palace of Versailles and the Handel and Haydn Society in Boston.

Her recordings include two albums of Canadian repertoire. Born in Ottawa, she is a graduate of the Royal Conservatory of Music, Canadian Opera Company Studio and Yale University.

Catherine Wyn-Rogers *mezzo-soprano*

Catherine Wyn-Rogers studied at the Royal College of Music and works with Diane Forlano. She performs regularly with: BBC Proms, where she was a memorable Last Night soloist; Three Choirs, Edinburgh and Aldeburgh festivals; Bayerische Staatsoper; and for the Royal Opera House, Covent Garden, where her many roles have included Mrs Sedley and Auntie (*Peter Grimes*), First Norn (*Götterdämmerung*), Erda (*Das Rheingold* and *Siegfried*), Sosostris (*The Midsummer Marriage*), Magdalene (*Die Meistersinger von Nürnberg*), Geneviève (*Pelléas et Mélisande*) and Filipyevna (*Eugene Onegin*). She has also appeared with the houses of Chicago, Houston, Milan, Amsterdam, Dresden, Madrid and Paris, at Scottish Opera, Welsh National Opera and Opera North, and for the Salzburg, Glyndebourne and Verbier festivals; and in concert with Andrew Davis, Barenboim, Slatkin, Haitink, Colin Davis, Rozhdestvensky, Mackerras, Norrington, Gardner, Harding and Mehta.



Photograph: © Paul Foster-Williams

Jeremy Budd *tenor*

Born in Hertfordshire, Jeremy started out as a chorister at St Paul's Cathedral in London before going on to study at the Royal Academy of Music. Since finishing his studies he has been much in demand on the concert platform predominantly for his Baroque repertoire. Jeremy has worked with many of the foremost conductors in this field including Sir John Eliot Gardiner, Harry Christophers, Paul McCreesh, John Butt, Bernard Labadie and Jeffrey Skidmore.

Notable performances have included a tour of Monteverdi's *Vespers of 1610* with Harry Christophers and The Sixteen, an abridged performance of Bach's *St Matthew Passion* in collaboration with Streetwise Opera and The Sixteen, the Evangelist in Bach's *St Matthew Passion* at Symphony Hall with Jeffrey Skidmore and Ex Cathedra, Monteverdi's Madrigals with Jonathan Cohen and Arcangelo in Saffron Hall, Purcell's *King Arthur* with Paul McCreesh and also a programme of Purcell Odes in the Wigmore Hall. Recently Jeremy has



also performed Gibbons' Verse Anthems with Fretwork and toured Bach's *Christmas Oratorio* with Masaaki Suzuki and the Orchestra of the Age of Enlightenment.

Sumner Thompson *baritone*

Sumner Thompson has been hailed as “the real thing” by The Cleveland Plain Dealer and praised for his “elegant style” by The Boston Globe. He has appeared on operatic stages from Boston to Copenhagen, including the Boston Early Music Festival’s productions of Conradi’s *Ariadne* and Lully’s *Psyché* and in the title role of Monteverdi’s *Orfeo* with Contemporary Opera Denmark.

He has performed as a concert soloist with many leading ensembles, including the Britten-Pears Orchestra, the National Symphony, Apollo’s Fire, Pacific Baroque Orchestra, Les Boréades de Montréal, Mercury Baroque, Les Voix Baroques, Boston Baroque, and Tafelmusik, and is a soloist on Handel and Haydn Society’s 2014 recording of Handel’s *Messiah* on CORO.



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