HAYDN

Symphony No. 99 & Harmoniemesse
Harry Christophers & Handel and Haydn Society
Mireille Asselin soprano, Catherine Wyn-Rogers mezzo-soprano, Jeremy Budd tenor, Sumner Thompson baritone
“What Harry is particularly good at is nurturing the natural beauty of the instruments and voices and, indeed, acoustic that are in front of him. It's very handsome.”
BBC RADIO 3 RECORD REVIEW

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

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

To find out more about CORO and to buy CDs visit
www.thesixteen.com
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 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), we are now focusing on some of his outstanding Masses, each set alongside a symphony reflecting the sentiments of the Mass. We began with Symphony No. 99 and the Mass in B flat major more commonly known as the Harmoniemesse (COR16176). Haydn was at the peak of his career at this time and in the midst of writing his 12 'London' symphonies as well as his six late Masses. With the London symphonies he had access to larger orchestral forces and he certainly made the most of it.

Symphony No. 100 was billed the 'Military' for its premiere in 1794; the Turkish wars had recently ended but this was not Haydn glorifying war, it was more about him reflecting on the horrors of war. Yes, the battery of Turkish percussion instruments he calls for in the second and final movements are exotic, but they are there to serve as a warning. One critic at an early performance said it evoked "the hellish roar of war increased to a climax of horrid sublimity!" For this performance both the bass drum and the Turkish crescent were made specially, the former modelled on a Turkish davul and the latter on an instrument in Boston's Museum of Fine Arts.

Four years later, Haydn wrote arguably his greatest work, Missa in angustiis (Mass in troubled times); and troubled times they were. Napoleon was sweeping through Austria, but in August 1798 at the Battle of Aboukir he was defeated by Admiral Horatio Nelson. A month later Haydn's Mass was given its premiere, and from then on the nickname 'Nelson Mass' became indelible. As a Mass setting, it is dramatic and sophisticated, but it is also very personal. Of the soloists, the soprano has the lion's share and it is she who initiates most of the drama, sung gloriously here by Mary Bevan. If I were to pick out one sublime moment, it would be towards the end of the Credo where she sings softly and radiantly "et vitam venturi saeculi" (and the life of the world to come) over a sustained almost plaintive cello. Even the final Dona nobis pacem, although it is triumphant, is more about Haydn pleading for peace; he demands it.

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.

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

Peacelwoods Charitable Fund
Peter G. Manson & Peter A. Durfee
invite Haydn to become resident composer for his concert series in Hanover Square. Haydn accepted, and by early 1791 was in England. The personal reactions of this wheelwright’s son to the celebrity status he enjoyed in this foreign land can only be guessed, but it is clear that the whole adventure of the visit, which lasted until the summer of 1792, and of a second that he made in 1794-5, had a rejuvenating effect that was to fuel his creative powers not only while he was there, but for the next decade as well.

Central to Haydn’s composing activities in England were his 12 ‘London’ symphonies (Nos. 93-104), state-of-the-art examples of the genre which carefully catered to the taste of their intended audience. Haydn wrote to a friend that he had had to “change many things for the English public”, and though he did not enlarge on this we may guess that was to fuel his creative powers not only while he was there, but for the next decade as well.

The death in 1790 of Prince Nikolaus Esterházy brought an important change in the life of his court music director (or Kapellmeister), Joseph Haydn. Haydn had happily served the Esterházy family for nearly 30 years, and, as he approached the age of 60, 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 rest of the court music, retaining Haydn only in a largely titular capacity.

It was now, as public eagerness throughout Europe to see the man acknowledged as the greatest living composer grew ever stronger, that Johann Peter Salomon, a London-based impresario, violinist and orchestra-leader, saw his chance and hastened to Austria to invite Haydn to become resident composer for his concert series in Hanover Square. Haydn accepted, and by early 1791 was in England. The personal reactions of this wheelwright’s son to the celebrity status he enjoyed in this foreign land can only be guessed, but it is clear that the whole adventure of the visit, which lasted until the summer of 1792, and of a second that he made in 1794-5, had a rejuvenating effect that was to fuel his creative powers not only while he was there, but for the next decade as well.
that he was referring to the scale of his new symphonies, the gestural breadth that admitted both a wealth of appealing detail and a joy in the sonorities of Salomon’s large orchestra. A distinctly popular element also seems calculated to appeal; ever since Handel, the English had wanted their music to be grand and sublime, but they also liked it plain-speaking and attractive. Haydn in his genius gave them all of these.

Symphony No. 100 was composed for Haydn’s second London visit, and was first heard in March 1794. It was an immediate success with the public, who apparently responded with “absolute shouts of applause” to the second movement, a perky march originally composed as part of a harmless divertimento for the King of Naples, but which here picks up a battery of percussion instruments before darkening into what is apparently a harrowing vision of the battlefield. Certainly the correspondent of the Morning Chronicle, reporting on a subsequent performance, felt the force of it: “It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increased to a climax of horrid sublimity! Which, if others can conceive, [Haydn] alone can execute.”

The rest of the symphony is typically Haydnesque: the wide-ranging first movement opens with a slow introduction that encompasses a brush with the sinister, before a chirpy theme for high woodwind sets the music off into a muscular and invigorating Allegro; the third movement is a genial Menuet, but one in which the pleasantries are briefly interrupted by a timpani-led outburst in the central Trio section; and the Finale runs a brilliant and eventful course with its springy rondo theme – “a kitten”, wrote the early 20th-century essayist Donald Tovey, “until Haydn shows it to be a promising young tiger”.

By the last years of the 18th century, Haydn was basking in the esteem and recognition he enjoyed as Europe’s most venerated composer. Life was good: his London trips had made him a relatively wealthy man; his professional obligations to the Esterházys continued to be undemanding; and he had taken a town house 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, in his late sixties, Haydn was still full of adventure. In London he had heard Handel’s oratorios performed on a giant scale in Westminster Abbey, and had drawn from them the inspiration to compose two rich and uplifting oratorios of his own, The Creation and The Seasons. And in his principal remaining duty for the Esterházys – the apparently unpromising one of composing a Mass to mark the nameday each September of the Prince’s wife – he found a new vehicle for his boundless creative energy and, between 1796 and 1802, produced six sacred masterpieces of truly symphonic breadth and vigour.

The Missa in angustiis is the third of these six Masses, composed just after The Creation in the summer of 1798. Haydn’s own Latin title means ‘Mass in difficult circumstances’, and no doubt refers to the war-gripped condition in which Austria then found itself, with many of its territories occupied by the armies of Napoleon. A dark-hued, at times even fearfully sombre aspect – partly created by the unusual scoring of trumpets, drums, solo organ and strings, and most in evidence in the powerful Kyrie and the startlingly menacing trumpet fanfares that interrupt the restless course of the Benedictus – is one of the work’s most striking characteristics, and cannot have failed to turn its first listeners’ minds to thoughts of war. Yet, if it did, there is also music here of a cheerfulness and celebratory optimism that must have struck just as resonant a chord within them, for only a few days before the first performance, the news had reached Vienna of Admiral Nelson’s unexpected and audacious destruction of the French fleet at Aboukir. When Nelson visited the Esterházys at Eisenstadt two years later (the Hero of the Nile swapping a watch for one of Haydn’s old pens), this Mass was performed especially for him, thereby acquiring its now more familiar nickname of the ‘Nelson Mass’.

Above all, however, this is a work that achieves greatness on its own terms, showing the kind of compositional skill and lively effusiveness that only Haydn could have
managed in the period between the death of Mozart and the rise of Beethoven. Among its delights are a stupendous fugue at the end of the Gloria on the words ‘in gloria Dei Patris’, quickly followed at the start of the Credo by a 78-bar canon, with the sopranos and tenors faithfully shadowing the altos and basses; a ravishingly warm and soothing Largo movement at ‘Et incarnatus est’; and an Agnus Dei that sees no problem in ending the work by following a serious and substantial slow introduction with fugal music of unashamed gaiety.

Haydn's late Masses have sometimes been criticised for alleged frivolity, yet in the wide-ranging contrasts of the Missa in angustiis there could be no truer demonstration not only of this unassuming sexagenarian's deep and abiding faith, but also of his grateful awareness of his own talents.

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About the Instruments

Haydn calls for bass drum, triangle and cymbals in his janissary band and, though not indicated in the score, it is also traditional to add a Turkish crescent, improvised by the player. While the exact sizes and construction of drums and cymbals used at the time would have varied from region to region, we chose instruments inspired by what would have likely been used by the military bands of the 18th-century Ottoman Empire. Assuming that Haydn intended to evoke these sounds rather than replicate, we tried to approach the music from the point of view of an 18th-century London percussionist trying their best to make a composer (and conductor) happy.

The bass drum is based on the typical dimensions of a Turkish duval. This type of drum is still found across the Middle East and produces a distinctive high and low sound due to its construction and playing technique. A player uses one heavy stick and one light stick (typically made of cane) on opposite sides to create two different tones; one deep and full and the other crisp and high. Our drum is slightly deeper than it is wide (24x26 inches) so it lends itself well to this playing technique, but is constructed in a style closer to the rope-tensioned drums that would have been common in London during the 18th century.

The Turkish crescent is a unique instrument in that its impact is perhaps more visual than sonic. Essentially, it is a long and elaborately decorated stick with bells arranged around ornate brass fixtures. While there is no prescribed way of playing this, it is usually...
shaken, twisted or struck vertically on the floor. The instrument we used is based on the one at the Museum of Fine Arts in Boston. Both the cymbal and bass drum were especially made for this production by Bill Whitney of Calderwood Percussion.

In contrast to the brilliant, singing instruments of today, the triangles of the early classical period would have sounded darker with generally less sustain and closer in sound and construction to a Cajun triangle. This is probably because they were often made from repurposed iron or steel as opposed to the engineered alloys of today. Classical triangles often had several metal rings attached resulting in a more articulate attack with a slight 'rattling' sound after the note is struck.

Jonathan Hess

The cymbals used for this recording were a pair of 14-inch ‘Old K’ Zildjian, hand hammered, forged in Istanbul sometime in the early- to mid-20th century. These cymbals differ significantly from their modern American counterparts, possessing a darker tone with less sustain overall. Finding older, yet still playable cymbals is a rare thing indeed, a sort of Holy Grail for percussionists. We estimate this pair to be anywhere from 75 to 100 years old. What they share with even older cymbals is the centuries-old ‘secret Zildjian formula’, famously handed down from generation to generation, since the company’s founding in 1623. This pair was obtained quite by accident, bought as part of a cheap and dreadfully beaten-up drum set. At the time, the cymbals were covered in dust and unrecognisable as vintage instruments. In fact, they were being used by the owner as hi hat cymbals! In deciding to use these particular instruments for this project, we were guided by the words of author, historian, and curator of musical instruments, Jeremy Montague, from his definitive work on the matter, Timpani & Percussion: “The cymbals [of the classical period] were smaller and thicker than those used today, though larger and thinner than the medieval instruments. The sound was more of a clang than the modern clash and it was much shorter in duration”.

Robert Schulz

HAYDN

Mary Bevan soprano, Sonja DuToit Tengblad soprano II (Kyrie only), Catherine Wyn-Rogers mezzo-soprano, Jeremy Budd tenor, Sumner Thompson baritone

5 KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

6 GLORIA in excelsis Deo

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedictimus te,
adoramus te, glorificamus te.
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.

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.
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.

7 Qui tollis

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,

You who take away the sins of the world,
have mercy upon us.
You who take away the sins of the world,
Quoniam tu solus sanctus
Quoniam tu solus Sanctus,
tu solus Dominus,
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

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

Et resurrexit
Et resurrexit tertia die,
secundum scripturas,
et ascendit in caelum,
seiset ad dexteram Dei Patris,
et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.

CREDO in unum Deum
Credo in unum Deum
Patrem omnipotentem,
factorem caeli et terrae,
visibilibus omnium et invisibilibus.
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.

receive our prayer.
You that sit at the right hand of the Father,
have mercy upon us.

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.

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.

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.

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

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

AGNUS DEI qui tollis peccata mundi
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi. Dona nobis pacem.

Dona nobis pacem
Agnus Dei, Dona nobis pacem.

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

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

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world. Grant us peace.

Lamb of God, Grant us peace.

Handel and Haydn Society Orchestra
Harry Christophers Artistic Director

VIOLIN I
Aisslinn Nosky *
Concertmaster Chair
funded by Rhoda & Paul Joss
Guionmar Turgeon
Fiona Hughes
Jane Starkman
Valerie Gordon
Abigail Karr
Francis Liu

VIOLIN II
Adriane Post $
Dr. Lee Bradley III Chair
Maureen Murchie
Jesse Irons
Chloe Fedor
Jessica Park
Rebecca Nelson
Krista Buckland Reisner

VIOLA
Patrick Jordan $
Chair funded in memory
of Estah & Robert Yens
Jenny Stirling
Anne Black
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Guy Fishman $
Nancy & Richard Lubin Chair
Sarah Freiberg
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Shirley Hunt

BASS
Heather Miller Lardin $
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Sue Yelanjian

FLUTE
Emi Ferguson $

OBIE
Debra Nagy $
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CLARINET
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HORN
Todd Williams $
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TRUMPET
Jesse Levine $
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Paul Perfetti

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

PERCUSSION
Desiree Glazier-Nazro
Thomas Schmidt
Robert Schulz
Gregory Simonds

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

* = concertmaster
$ = principal
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, 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.

In 2018 with The Sixteen he won a Royal Philharmonic Society Music Award. Away from the concert hall, he has recently collaborated with BBC Radio 3 presenter
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.

Handel and Haydn Society

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Sara Mohr-Pietsch to produce a book published by Faber entitled A New Heaven: Choral Conversations.

Harry Christophers is an Honorary Fellow of Magdalen College, Oxford, as well as

standard
Catherine Wyn-Rogers mezzo-soprano

Catherine Wyn-Rogers has appeared with the Three Choirs, Edinburgh, and Aldeburgh festivals, and also at the BBC Proms, where she was a memorable Last Night soloist. She has performed in concert with Leonard Slatkin, Bernard Haitink, Sir Andrew Davis, Sir Colin Davis, Gennady Rozhdestvensky, Sir Charles Mackerras, Sir Roger Norrington, David Zinman, Peter Oundjian, Edward Gardner, and Zubin Mehta. She sang Erda (Das Rheingold and Siegfried) and Waltraute (Götterdämmerung) in Valencia and Florence with Zubin Mehta; appeared at the Lyric Opera of Chicago as Sosostris in The Midsummer Marriage, Orchestra at the Proms, CBSO, OAE and AAM, among others.

Mary’s recordings include her art song albums The Divine Muse and Voyages with pianist Joseph Middleton under Signum Records, Handel’s Queens under Signum Classics, Mendelssohn songs for Champs Hill Records, Vaughan Williams Symphony No.3 and Schubert Rosamunde with the BBC Philharmonic.

On the concert platform, she has performed with the BBC Symphony, BBC Concert Orchestra at the Proms, CBSO, OAE and AAM, among others.

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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, Sir Roger Norrington, Sir Charles Mackerras, Paul McCreesh, John Butt, Bernard Labadie and Jeffrey Skidmore.

He is featured on the 2016 Grammy-nominated recording of Monteverdi’s Vespers by Harry Christophers and The Sixteen. Notable performances have included a tour of Monteverdi’s Vespers Royal Opera House, Covent Garden, and made her debut with the Metropolitan Opera as Adelaide in Arabella. Recent concert engagements include Semele in London and Vienna with Ivor Bolton, Sea Pictures with the BBC National Orchestra of Wales, and Das Lied von der Erde with the Melbourne Symphony Orchestra.
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, Monteverdi madrigals with Jonathan Cohen and Arcangelo in Wigmore Hall, a tour of Bach’s *Christmas Oratorio* with Masaaki Suzuki and the Orchestra of the Age of Enlightenment, Bach’s *St Matthew Passion* with Paul McCreesh and the Gabrieli Consort, and Monteverdi *Vespers* with the Handel and Haydn Society, both in Boston and at the Metropolitan Museum of Art in New York.

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 *Psyche* 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, the Boston Early Music Festival, Apollo’s Fire, Pacific Baroque Orchestra, Les Boreades 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* and 2019 recording of Haydn’s *Harmoniemesse*, both on CORO.