

COR16181

### 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

### **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

### **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

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

HAYD London Symphony No. 100 **Nelson Mass** Harry Christophers Handel and Haydn Society Mary Bevan 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, 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.

Christper,

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. 100 in G major, 'Military', Hob.I: 100 |                                    |       |
|---|------------------------------------|-------|
| 1   | Adagio – Allegro                   | 8.02  |
| 2   | Allegretto                         | 5.25  |
| 3   | Menuet & Trio: Moderato            | 5.44  |
| 4   | Finale: Presto                     | 5.35  |
| Missa in angustiis, 'Nelson Mass', Hob.XXII:11      |                                    |       |
| 5   | Kyrie                              | 4.57  |
| 6   | Gloria in excelsis deo             | 3.46  |
| 7   | Qui tollis                         | 4.15  |
| 8   | Quoniam tu solus sanctus           | 3.00  |
| 9   | Credo in unum Deum                 | 1.37  |
| 10  | Et incarnatus est                  | 4.09  |
| 11  | Et resurrexit                      | 3.55  |
| 12  | Sanctus                            | 2.20  |
| 13  | Benedictus                         | 6.19  |
| 14  | Agnus Dei qui tollis peccata mundi | 2.47  |
| 15  | Dona nobis pacem                   | 2.51  |
|   | Total running time                 | 64.47 |

# JOSEPH HAYDN (1732–1809)

Symphony No. 100 in G major, 'Military', Hob. I:100 Missa in angustiis, 'Nelson Mass', Hob. XXII:11

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.

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 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 wideranging 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

Photograph: Chris Petre-Baume

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 crescent 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' Zildjians, 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**

# Missa in angustiis, 'Nelson Mass', Hob. XXII: 11

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.

#### GLORIA in excelsis Deo

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus 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.

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

### Quoniam tu solus sanctus

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

#### CREDO in unum Deum

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.

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 beaven.

#### 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.

of the Virgin Mary and was made man. And was crucified also for us under Pontius Pilate; He suffered and was buried.

And was incarnate by the Holy Ghost

#### Et resurrexit

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

#### SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Holy, holy, holy Lord God of hosts.

Heaven and earth are full of Your glory.

Hosanna in the highest.

Hosanna in excelsis

#### BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis

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

### AGNUS DEI qui tollis peccata mundi

Agnus Dei,

Lamb of God.

qui tollis peccata mundi, miserere nobis.

who takes away the sins of the world,

have mercy on us.

Agnus Dei, qui tollis peccata mundi.

who takes away the sins of the world.

Dona nobis pacem.

Lamb of God.

Grant us peace.

### Dona nobis pacem

Agnus Dei. Dona nobis pacem. 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 Guiomar Turgeon Fiona Hughes Iane 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 Iordan § Chair funded in memory of Estah & Robert Yens Jenny Stirling Anne Black Joy Grimes

Cello Guv Fishman §

Nancy & Richard Lubin Chair Sarah Freiberg

Colleen McGary-Smith Shirley Hunt

BASS Heather Miller Lardin § Amelia Peabody Chair

Sue Yelanjian

FLUTE

Emi Ferguson §

OBOE

Debra Nagy § Chair funded in part by Dr. Michael Fisher Sandler Stephen Bard

CLARINET Diane Heffner § Thomas Carroll

BASSOON Andrew Schwartz § Stephanie Corwin

Horn

Todd Williams § Grace & John Neises Chair Elisabeth Axtell

TRUMPET Iesse Levine § Bruce Hall Paul Perfetti

TIMPANI Ionathan 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

<sup>\* =</sup> concertmaster § = principal

### Handel and Haydn Society Chorus

Funded in perpetuity by Jane and Wat Tyler

SOPRANO
Jessica Cooper
Cassandra Extavour
Maggie Finnegan
Elise Groves
MaryRuth Lown
Elisabeth Marshall
Janet Ross
Sonja DuToit Tengblad
Ruby White
Sarah Yanovitch

ALTO
Cody Bowers
Doug Dodson
Katherine Growdon
Catherine Hedberg
Miranda Loud
Emily Marvosh
Clare McNamara
Caroline Olsen

TENOR Jonas Budris Colin Campbell Marcio de Oliveira Ethan DePuy Eric Christopher Perry Patrick T. Waters Steven Caldicott Wilson Gregory Zavracky Bass Glenn Billingsley Woodrow Bynum Ryne Cherry Jacob Cooper Bradford Gleim Scott Allen Jarrett David McFerrin Peter Walker



Handel and Haydn Society

### 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

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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 the Royal Welsh College of Music and Drama, and has Honorary Doctorates from the Universities of Leicester, Canterbury Christ Church, Northumbria and Kent, 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 nineconcert 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 vouth 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 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.

### Mary Bevan soprano

Mary Bevan enjoys huge success in baroque, classical, and contemporary repertoire, and appears regularly with leading orchestras and ensembles around the world. She was awarded an MBE in the 2019 Oueen's Birthday Honours. She is a winner of the Royal Philharmonic Society's Young Artist Award and UK Critics' Circle Award for Exceptional Young Talent in Music.

She has performed roles such as Rose Maurrant in Weill's Street Scene, Zerlina in Mozart's Don Giovanni, Susanna and Barbarina in Mozart's Le nozze di Figaro, the title role



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in Rossi's Orpheus, Bellezza in Handel's Il Trionfo del Tempo e del Disinganno, Eurydice in Offenbach's Orpheus in the Underworld for opera houses such as Teatro Real, Opéra de Monte-Carlo, Royal Danish Opera, the Royal Opera House, Covent Garden, English National Opera, Garsington Opera Festival and Adelaide Festival.

On the concert platform, she has performed with the BBC Symphony, BBC Concert 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.

### Catherine Wyn-Rogers mezzo-soprano

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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,



and made her debut for the Teatro alla Scala as Mrs Sedley in Peter Grimes. For English National Opera, she has appeared in Madama Butterfly, War and Peace, La Gioconda, The Handmaid's Tale, The Rape of Lucretia, and Deborah Warner's productions of St John Passion and Messiah. She has had a close relationship with the

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.

### 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 Grammynominated recording of Monteverdi's Vespers by Harry Christophers and The Sixteen. 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, 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 Montreal, 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.

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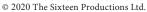
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For further information about the **Handel and Haydn Society** call + 1 617 262 1815 or e-mail: info@handelandhaydn.org www.handelandhaydn.org

For further information on CORO call +44 (0) 1865 793999 or e-mail: coro@thesixteen.com www.thesixteen.com