

# MESSIAH

G. F. HANDEL



**BBC SINGERS**  
**THE NORWEGIAN WIND ENSEMBLE**  
**DAVID HILL CONDUCTOR**

# George Frideric Handel (1685–1759)

arr. Stian Aareskjold

## Messiah, HWV 56

Susanna Hurrell *soprano*

Rebecca Afonwy-Jones *mezzo-soprano*

Samuel Boden *tenor*

James Platt *bass*

BBC Singers

The Norwegian Wind Ensemble

David Hill *conductor*



**BBC** SINGERS

### DISC ONE

#### Part I

1. Sinfonia	[3:09]
2. Comfort ye	[3:02]
3. Ev'ry valley shall be exalted	[3:17]
4. And the glory of the Lord	[2:43]
5. Thus saith the Lord	[1:20]
6. But who may abide	[3:39]
7. And He shall purify	[2:31]
8. Behold a virgin shall conceive	[0:22]
9. O thou that tellest good tidings	[5:22]
10. For behold	[2:21]
11. The people that walked in darkness	[3:22]
12. For unto us a child is born	[3:49]
13. Pifa (Pastoral Symphony)	[2:57]
14. There were shepherds – And lo! – And the angel said unto them – And suddenly	[1:30]
15. Glory to God	[1:58]
16. Rejoice greatly	[6:18]
17. Then shall the eyes of the blind	[0:21]
18. He shall feed His flock	[4:37]
19. His yoke is easy	[2:22]

#### Part II

20. Behold the lamb of God	[2:28]
21. He was despised	[10:51]
Total playing time	[68:29]

### DISC TWO

1. Surely He hath borne our griefs	[1:58]
2. And with His stripes	[1:53]
3. All we like sheep	[3:53]
4. All they that see Him	[0:47]
5. He trusted in God	[2:23]
6. Thy rebuke hath broken his heart	[1:47]
7. Behold and see	[1:24]
8. He was cut off	[0:14]
9. But thou didst not leave	[2:03]
10. Lift up your heads	[3:11]
11. Unto which of the angels	[0:16]
12. Let all the angels of God	[1:29]
13. Thou art gone up on high	[3:09]
14. The Lord gave the word	[1:08]
15. How beautiful are the feet	[3:25]
16. Their sound is gone out	[1:09]
17. Why do the nations	[2:46]
18. Let us break their bonds	[1:50]
19. He that dwelleth in heaven	[0:10]
20. Thou shalt break them	[2:00]
21. Hallelujah	[3:53]

#### Part III

22. I know that my redeemer liveth	[5:53]
23. Since by man came death	[1:58]
24. Behold, I tell you a mystery	[0:34]
25. The trumpet shall sound	[8:42]
26. Then shall be brought	[0:14]
27. O death where is thy sting?	[0:56]
28. But thanks be to God	[2:05]
29. If God be for us	[4:57]
30. Worthy is the lamb	[3:26]
31. Amen	[3:58]

Total playing time [73:47]



### **Handel's Messiah: Episodes in the Life of a Resilient Masterpiece**

When *Messiah* was first performed in Dublin on 13 April 1742, it was performed by a small choir in a version rather different from the first edition of the score, published a quarter of a century later in 1767, eight years after Handel's death. After the Dublin performance, and a second concert there in June 1742, Handel introduced the work to London on 23 March 1743, for which he made several alterations, including the addition of a solo version of 'Their sound is gone out'. For the revival of the work in 1745, Handel made several revisions. He rewrote 'Their sound is gone out' as a chorus, and 'Rejoice greatly' was altered. Further changes followed in 1749 and in 1750 Handel started the tradition of giving *Messiah* annually at the Foundling Hospital, including the performance in 1754 for which detailed records of the orchestra and choir (nineteen singers including six trebles from the Chapel Royal) survive. For almost every performance he conducted or supervised, Handel made musical revisions, so the work was in a constant state of flux during his lifetime with nine distinctive versions of the work. Incidentally, on several occasions in London it was not

called *Messiah* at all, but described merely as 'a new sacred oratorio'.

Thirty years later, the work had become established as a classic all over Europe and beyond – extracts from *Messiah* were performed on 9 January 1770 at Trinity Church in New York City. If Johann Adam Hiller (1728–1804) is remembered today, it is as the creator of the German *Singspiel* in the 1760s. But Hiller was also a conductor who eventually became (in 1789) Thomaskantor in Leipzig, taking on the post once held by J.S. Bach. A few years before this, Hiller conducted Handel's *Messiah* in Berlin Cathedral, and he described the performance in his *Nachricht von der Aufführung der Händel'schen Messias in der Domkirche zu Berlin den 19 Mai 1786*. Hiller wrote that 'by judicious use of wind instruments Handel's compositions may be improved.' Hiller certainly had confidence in his ability to liven up Handel's orchestral writing with his 'judicious' use of additional instruments – lots of them. When Hiller gave *Messiah* at Breslau (now Wrocław) on 30 May 1788, the forces used were noted. The choir comprised more than 250 singers, and the orchestra consisted of 52 violins, 11 violas, 12 cellos, 12 double basses, 8 flutes, 11 oboes, 4 clarinets, 10 bassoons, 8 horns, 7 trumpets, 4 trombones, timpani,

harpsichord and organ. The following year, in February 1789, Mozart made his arrangement of *Messiah* at the behest of Baron von Swieten, the first performance taking place on 6 March in Vienna with another on 7 April. Mozart's version brings the sound-world of *Messiah* into line with what was the modern orchestra of Mozart's time, including pairs of flutes, oboes, clarinets, bassoons (largely freed from their continuo function in Handel's original) and horns, as well as enriched viola parts. A glance at almost any page of Mozart's version reveals the hand of a great composer working with the ideas of another, but the additional instruments added by Mozart set a trend for much of what was to follow.

The process of expanding Handel's orchestration – and using a very large choir – had already started in England a few years before Hiller and Mozart. In his *Account of the Musical Performances in Westminster Abbey ... in Commemoration of Handel*, published in 1785, Charles Burney described a performance of *Messiah* the previous year given by a very large chorus and orchestra. He noted that a 'new and grand effect was produced [...] in the Hallelujah and last Chorus, "Worthy is the Lamb",

by the introduction of the tromboni.' Above the Handel monument in Westminster Abbey, dedicated in 1785, a plaque noted that *Messiah* was performed by a 'band consisting of 515 vocal and instrumental performers', conducted by John Bates.

In the nineteenth century, *Messiah* became a work of choice for gigantic performances by amateur choral societies. *The Times* reported on a Handel Festival at the Crystal Palace in June 1857 where the work was sung by a chorus of 2,000 supported by an orchestra of 500. This trend towards enormous forces continued right up to the outbreak of the First World War and even beyond it. At the Royal Albert Hall in on 22 May 1872, the Sacred Harmonic Society gave *Messiah* under Sir Michael Costa, advertising a Band and Chorus of 1,000 performers. The Royal Albert Hall Choral Society (later the Royal Choral Society) gave annual performances of *Messiah* on Good Friday under Joseph Barnby and his successor Frederick Bridge that usually boasted 1,000 performers and it's possible that even this was an underestimate: in 1899, the *Musical Times* reported that Bridge's Royal Choral Society had 842 singing members who were 'arranged as two separate choirs, one on each side' of the

Royal Albert Hall organ. It must have been an extraordinary sight. During the First World War, numbers inevitably dropped though annual performances continued. In 1923–4, two Royal Choral Society *Messiah* performances were conducted by Eugene Goossens (of whom more presently), and from 1926 until 1967, the conductor of the Good Friday *Messiahs* was Malcolm Sargent (the 1967 performance was the last time he conducted in the Royal Albert Hall).

Though the Sacred Harmonic Society was giving 'monster' performances of *Messiah* in the 1870s, its publication of a facsimile reproducing Handel's autograph manuscript in 1868 was an important landmark in recovering something of the work's original scoring and scale. The formation of the German Händel-Gesellschaft by Friedrich Chrysander in 1856 led to the publication of the most complete edition to date of Handel's works, and Chrysander's edition of *Messiah* appeared in 1902, the year after his death. The edition by Ebenezer Prout (very loosely based on Mozart's version, with Prout's own revisions and additions) appeared the same year and did much to bolster the tradition of performances on a grand scale. Even in the Victorian era, not everyone wanted to hear *Messiah* sung by huge choruses. In 1891, a festival performance in London

by 4,000 musicians prompted George Bernard Shaw to ask: 'Why, instead of wasting huge sums on the multitudinous dullness of a Handel Festival does not somebody set up a thoroughly rehearsed and exhaustively studied performance of *The Messiah* in St James's Hall with a chorus of twenty capable artists? Most of us would be glad to hear the work seriously performed once before we die.' Three years later, at King's College, Cambridge, Arthur Henry Mann examined all the available sources to prepare a performance that met Shaw's challenge, attempting to get as close as possible to the forces that might have been employed in Handel's time. This has led the distinguished Handel scholar Donald Burrows to write that 'in combining scholarship and practical intent, Mann may be regarded as the father of modern *Messiah* studies.' It took a while for his pioneering work to take root and, indeed one of the earliest recordings of choruses from *Messiah* – made by Columbia in at the Handel Festival 1926 – is billed on the label as performed by a 'choir and orchestra of 3,500', conducted by Sir Henry Wood. From about the same period come two versions of the 'Hallelujah' chorus: one, sung by a very large chorus at the Crystal Palace, conducted by Sidney Nicholson, which moves with the kind monolithic slowness

that so irritated Shaw. Another, played by massed bands of the National Brass Band Festival (without voices), conducted by John Henry Iles is far more invigorating and provides a welcome demonstration that performances by large forces could work in the right circumstances. The same turns out to be true of comprehensive reorchestration for modern symphony orchestra: Eugene Goossens's swashbuckling rescoring of the 'Hallelujah' Chorus, complete with cymbal crashes, triangle and plenty else besides, is very hard to resist when it's conducted by Thomas Beecham at a cracking speed and with absolute conviction, in his complete 1959 recording using Goossens's version.

*Messiah* is unusual in that it can survive so many different approaches, all the way from historically-informed versions with period instruments and choral forces that match those Handel is known to have used, to the most flamboyant reorchestration – and it still emerges unscathed. In December 1946, a review by Selwyn Jones in *Musical Times* described a performance of 'The Messiah with a Brass Band', given in the Rhonda Valley, and conducted by Denis Wright, who had also made the transcription. The critic wrote that he was 'prepared for the worst' but found himself delighted,

noting that 'Wright's efforts reaped a rich reward.' A much later recording of this version made in 2001 by the Black Dyke Band and Halifax Choral Society conducted by John Pryce-Jones gives this stirring version a welcome new lease of life.

What do transcriptions like this achieve? At their most imaginative – Mozart, Goossens and Wright, among others – they give us another way of coming to understand and enjoy this uniquely resilient masterpiece. Of course we want the chance to hear *Messiah* as Handel might have heard it, but there's scope, too, for a fresh and unusual reinterpretation. Presumably it was a quest for this that motivated Stian Aareskjold – a trumpeter with The Norwegian Wind Ensemble and a very experienced arranger – to take on the challenge of reworking *Messiah* for a small choir (of Handelian proportions) accompanied by wind instruments. There's a nice historical conceit here too: The Norwegian Wind Ensemble, for which it was written, is Norway's oldest professional orchestra, originally established in 1734, eight years before the Dublin premiere of *Messiah*. In some ways it is very much a twenty-first century transcription – the soprano saxophone solo in 'O Thou that tellest' has an unearthly beauty that is

worlds away from Handel and yet it somehow manages to be convincing in its own terms – but Aareskjold also uses a pair of Baroque trumpets. Here, then, is a version of *Messiah* to delight and provoke us at the same time.

© 2018 Nigel Simeone

### Texts

George Frideric Handel (1685–1759)  
**Messiah, HWV 56**

### DISC ONE

#### Part I

##### 1. Sinfonia

2. Comfort ye (*tenor: accomp.*)  
Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

*Isaiah 40: 1–3*

3. Ev'ry valley shall be exalted (*tenor: air*)  
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.

*Isaiah 40: 4*

4. And the glory of the Lord (*chorus*)  
And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

*Isaiah 40: 5*

5. Thus saith the Lord (*bass: accomp.*)  
Thus saith the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.

*Haggai 2: 6–7; Malachi 3: 1*

6. But who may abide (*bass: air*)  
But who may abide when He appeareth? For He is like a refiner's fire.

*Malachi 3: 2*

7. And He shall purify (*chorus*)  
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

*Malachi 3: 3*

8. Behold a virgin shall conceive (*alto: recit.*)  
Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us.

*Isaiah 7: 14; Matthew 1: 23*

9. O thou that tellest good tidings (*alto: air & chorus*)  
O thou that tellest good tidings to Zion,  
get thee up into the high mountain. O thou  
that tellest good tidings to Jerusalem, lift  
up thy voice with strength; lift it up, be not  
afraid; say unto the cities of Judah, behold  
your god! Arise, shine, for thy light is  
come, and the glory of the Lord is risen  
upon thee.

*Isaiah 40: 9; 60: 1*

10. For behold (*bass: accomp.*)  
For behold, darkness shall cover the earth, and  
gross darkness the people; but the Lord shall arise  
upon thee, and His glory shall be seen upon thee.  
And the Gentiles shall come to thy light, and  
kings to the brightness of thy rising.

*Isaiah 60: 2-3*

11. The people that walked in darkness (*bass: air*)  
The people that walked in darkness have seen a  
great light; and they that dwell in the land of the  
shadow of death, upon them hath the light shined.

*Isaiah 9: 2*

12. For unto us a child is born (*chorus*)  
For unto us a child is born, unto us a son is given,  
and the government shall be upon His shoulder;  
and His name shall be called Wonderful,  
Counsellor, the mighty God, the Everlasting  
Father, the Prince of Peace.

*Isaiah 9: 6*

13. Pifa (Pastoral Symphony)

14. There were shepherds (*soprano: recit.*)  
There were shepherds abiding in the field,  
keeping watch over their flocks by night.

*Luke 2: 8*

And lo! (*soprano: accomp.*)  
And lo, the angel of the Lord came upon them,  
and the glory of the Lord shone round about  
them, and they were sore afraid.

*Luke 2: 9*

And the angel said unto them (*soprano: recit.*)  
And the angel said unto them: "Fear not, for  
behold, I bring you good tidings of great joy,  
which shall be to all people. For unto you is  
born this day in the city of David a Saviour,  
which is Christ the Lord."

*Luke 2: 10-11*

And suddenly (*soprano: accomp.*)  
And suddenly there was with the angel, a  
multitude of the heavenly host, praising God,  
and saying:

*Luke 2: 13*

15. Glory to God (*chorus*)  
"Glory to God in the highest, and peace on  
earth, good will towards men."

*Luke 2: 14*

16. Rejoice greatly (*soprano: air*)  
Rejoice greatly, O daughter of Zion; shout,  
O daughter of Jerusalem! Behold, thy King  
cometh unto thee; He is the righteous Saviour,

and He shall speak peace unto the heathen.

*Zechariah 9: 9-10*

17. Then shall the eyes of the blind (*alto: recit.*)  
Then shall the eyes of the blind be opened,  
and the ears of the deaf unstopped.  
Then shall the lame man leap as an hart,  
and the tongue of the dumb shall sing.

*Isaiah 35: 5-6*

18. He shall feed His flock (*alto: air*)  
He shall feed His flock like a shepherd;  
and He shall gather the lambs with His arm,  
and carry them in His bosom, and gently lead  
those that are with young. Come unto Him, all  
ye that labour, come unto Him that are heavy  
laden, and He will give you rest. Take his yoke  
upon you, and learn of Him, for He is meek  
and lowly of heart, and ye shall find rest unto  
your souls.

*Isaiah 40: 11; Matthew 11: 28-29*

19. His yoke is easy (*chorus*)  
His yoke is easy, and His burden is light.

*Matthew 11: 30*

## Part II

20. Behold the lamb of God (*chorus*)  
Behold the Lamb of God, that taketh away  
the sin of the world.

*John 1: 29*

21. He was despised (*alto: air*)  
He was despised and rejected of men, a man of  
sorrows and acquainted with grief. He gave His  
back to the smiters, and His cheeks to them that  
plucked off His hair: He hid not His face from  
shame and spitting.

*Isaiah 53: 3 & 6*

## DISC TWO

1. Surely He hath borne our griefs (*chorus*)  
Surely He hath borne our griefs, and carried  
our sorrows! He was wounded for our transgressions,  
He was bruised for our iniquities; the chastisement  
of our peace was upon Him.

*Isaiah 53: 4-5*

2. And with His stripes (*chorus*)  
And with His stripes we are healed

*Isaiah 53: 5*

3. All we, like sheep (*chorus*)  
All we like sheep have gone astray; we have turned  
every one to his own way. And the Lord hath laid on  
Him the iniquity of us all.

*Isaiah 53: 6*

4. All they that see Him (*tenor: accomp.*)  
All they that see Him laugh Him to scorn; they  
shoot out their lips, and shake their heads, saying:

*Psalms 22: 7*

5. He trusted in God (*chorus*)  
"He trusted in God that He would deliver Him;  
let Him deliver Him, if He delight in Him."

*Psalm 22: 8*

6. Thy rebuke hath broken His heart (*tenor: recit.*)  
Thy rebuke hath broken His heart: He is full of  
heaviness. He looked for some to have pity on  
Him, but there was no man, neither found  
He any to comfort him.

*Psalm 69: 20*

7. Behold and see (*tenor: air*)  
Behold, and see if there be any sorrow like  
unto His sorrow.

*Lamentations 1: 12*

8. He was cut off (*tenor: recit.*)  
He was cut off out of the land of the living; for  
the transgressions of Thy people was He stricken.

*Isaiah 53: 8*

9. But thou didst not leave (*tenor: air*)  
But Thou didst not leave His soul in hell; nor  
didst Thou suffer Thy Holy One to see corruption.

*Psalm 16: 10*

10. Lift up your heads (*chorus*)  
Lift up your heads, O ye gates; and be ye lift up, ye  
everlasting doors; and the King of Glory shall come  
in. Who is this King of Glory? The Lord strong and  
mighty, The Lord mighty in battle. Lift up your  
heads, O ye gates; and be ye lift up, ye everlasting  
doors; and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts,  
He is the King of Glory.

*Psalm 24: 7–10*

11. Unto which of the angels (*tenor: recit.*)  
Unto which of the angels said He at any time:  
"Thou art My Son, this day have I begotten Thee?"

*Hebrews 1: 5*

12. Let all the angels of God (*chorus*)  
Let all the angels of God worship Him.

*Hebrews 1: 6*

13. Thou art gone up on high (*bass: air*)  
Thou art gone up on high; Thou hast led  
captivity captive, and received gifts for men;  
yea, even from Thine enemies, that the Lord  
God might dwell among them.

*Psalm 68: 18*

14. The Lord gave the word (*chorus*)  
The Lord gave the word; great was the  
company of the preachers.

*Psalm 68: 11*

15. How beautiful are the feet (*soprano & alto:*  
*duet & chorus*)  
How beautiful are the feet of him that bringeth  
glad tidings of salvation that saith unto Sion,  
thy God reigneth! Break forth into joy!  
Glad tidings thy God reigneth!

*Isaiah 52: 7–9*

16. Their sound is gone out (*tenor: air*)  
Their sound is gone out into all lands,  
and their words unto the ends of the world.

*Romans 10: 18; Psalm 19: 4*

17. Why do the nations (*bass: air*)  
Why do the nations so furiously rage together,  
and why do the people imagine a vain thing?  
The kings of the earth rise up, and the rulers  
take counsel together against the Lord,  
and against His anointed.

*Psalm 2: 1–2*

18. Let us break their bonds (*chorus*)  
Let us break their bonds asunder, and cast  
away their yokes from us.

*Psalm 2: 3*

19. He that dwelleth in heaven (*tenor: recit.*)  
He that dwelleth in Heav'n shall laugh them to  
scorn; The Lord shall have them in derision.

*Psalm 2: 4*

20. Thou shalt break them (*tenor: air*)  
Thou shalt break them with a rod of iron; thou  
shalt dash them in pieces like a potter's vessel.

*Psalm 2: 9*

21. Hallelujah (*chorus*)  
Hallelujah: for the Lord God Omnipotent  
reigneth. The kingdom of this world is become  
the kingdom of our Lord, and of His Christ; and

He shall reign for ever and ever.  
King of Kings, and Lord of Lords.

*Revelation 11: 15; 19: 6 & 16*

### Part III

22. I know that my redeemer liveth (*soprano: air*)  
I know that my Redeemer liveth, and that He  
shall stand at the latter day upon the earth.  
And though worms destroy this body, yet in  
my flesh shall I see God. For now is Christ risen  
from the dead, the first fruits of them that sleep.

*Job 19: 25–26; I Corinthians 15: 20*

23. Since by man came death (*chorus*)  
Since by man came death, by man came also  
the resurrection of the dead. For as in Adam all die,  
even so in Christ shall all be made alive.

*I Corinthians 15: 21–22*

24. Behold, I tell you a mystery (*bass: recit.*)  
Behold, I tell you a mystery; we shall not all sleep,  
but we shall all be changed in a moment, in the  
twinkling of an eye, at the last trumpet.

*I Corinthians 15: 51–52*

25. The trumpet shall sound (*bass: recit.*)  
The trumpet shall sound, and the dead shall  
be raised incorruptible, and we shall be changed.  
For this corruptible must put on incorruption and  
this mortal must put on immortality.

*I Corinthians 15: 52–53*

26. Then shall be brought (*alto: recit.*)  
Then shall be brought to pass the saying that is  
written: "Death is swallowed up in victory."

*I Corinthians 15: 54*

27. O death, where is thy sting? (*alto & tenor: duet*)  
O death, where is thy sting? O grave, where is  
thy victory? The sting of death is sin, and the  
strength of sin is the law.

*I Corinthians 15: 55–56*

28. But thanks be to God (*chorus*)  
But thanks be to God, who giveth us the victory  
through our Lord Jesus Christ.

*I Corinthians 15: 57*

29. If God be for us (*soprano: air*)  
If God be for us, who can be against us?  
Who shall lay anything to the charge of God's  
elect? It is God that justifieth, who is he that  
condemneth? It is Christ that died, yea rather,  
that is risen again, who is at the right hand of  
God, who makes intercession for us.

*Romans 8: 31, 33–34*

30.–31. Worthy is the lamb & Amen (*chorus*)  
Worthy is the Lamb that was slain, and hath  
redeemed us to God by His blood, to receive  
power, and riches, and wisdom, and strength,  
and honour, and glory, and blessing. Blessing  
and honour, glory and power, be unto Him  
that sitteth upon the throne, and unto the Lamb,  
for ever and ever. Amen.

*Revelation 5: 12–14*

### Susanna Hurrell (soprano)

British soprano Susanna Hurrell made a critically  
acclaimed debut with the Royal Opera House,  
Covent Garden as Lauretta in Puccini's *Gianni  
Schicchi* under Nicola Luisotti in 2016. Most  
recently Hurrell returned to the Royal Opera  
House in 2018 as Micaela in Barrie Kosky's  
production of *Carmen* under Jakub Hruška,  
and made her role debut as Anne Trulove  
in Stravinsky's *The Rake's Progress* for Opera  
Glass Works. She also performed in the revival  
of Philip Venables' *4.48 Psychosis* for the Royal  
Opera House, a role she originated in 2016.

Previous highlights include include Mélisande  
with Norwegian National Opera, Adimira in  
Cavalli's *Erismena* for the Festival d'Aix-en-  
Provence, Dido in Purcell's *Dido and Aeneas*  
with The English Concert, Despina (*Così fan tutte*)  
at Opéra de Limoges, Norina (*Don Pasquale*) at  
Longborough Festival Opera, Cephise in  
Rameau's *Pigmalion* with the Orchestra of the  
Age of Enlightenment, Nymph in Monteverdi's  
*L'Orfeo* with the Royal Opera House, Erisbe in  
Cavalli's *L'Ormindo* with the ROH, and title  
role (cover) in *Rodelinda* for Scottish Opera.

On the concert platform, Hurrell has performed  
Mahler's Symphony No. 4 with the BBC  
Symphony Orchestra and John Storgårds,  
Britten *Les Illuminations* with the English  
Chamber Orchestra, the world premiere  
of David Oppenheimer's *Deborah* with the  
Southbank Sinfonia, Handel's *Messiah* with  
the Royal Liverpool Philharmonic Orchestra,



Susanna Hurrell



Rebecca Afonwy-Jones  
(Photography: Tim Dunk)



Samuel Boden  
(Photography: Marco Borggreve)



James Platt  
(Photography: Maximilian Van London)



Royal Northern Sinfonia, and Mozart Festival Orchestra; and Bach's Mass in B Minor with the BBC Singers. Previous highlights include Fauré's *Requiem* with the Royal Philharmonic Orchestra, Pergolesi's *Stabat Mater* with the Orchestra of the Age of Enlightenment, Kurt Weill's *From Berlin to Broadway* with Keith Lockhart and the BBC Concert Orchestra, Haydn's Nelson Mass with András Schiff, and operatic arias for the Proms 'Out and About' event with the BBC Symphony Orchestra.

#### **Rebecca Afonwy-Jones (mezzo-soprano)**

Welsh mezzo-soprano Rebecca Afonwy-Jones studied at The Guildhall School of Music and Drama and the Alexander Gibson Opera School at the Royal Conservatoire of Scotland. She was a Scottish Opera Emerging Artist and sang the title role in its touring production of *Carmen*, Fox (*The Cunning Little Vixen*), Resi (*Intermezzo*), and Countess Ceprano (*Rigoletto*). Further roles also include Cherubino (*Le Nozze di Figaro*), Maria Akhrossimova (*War & Peace*), La Mera/Nicklausse (*Les Contes d'Hoffmann*) and Komponist in *Ariadne auf Naxos* (Rostov-on-Don, Russia).

Concert engagements include Vaughan Williams *Serenade to Music* at the BBC Proms, conducted by Donald Runnicles, Mahler *Kindertotenlieder* with RCS, Verdi's *Requiem* at The Usher Hall, Edinburgh & Ronald Corp's *The Wayfarer* at The Royal Festival Hall. Further concert engagements include

Haydn's Nelson Mass for St Alban's Choral Society, Mahler's 2nd Symphony at Manchester's Bridgewater Hall, *Messiah* at the Usher Hall, Mozart's Mass in C Minor for Nottingham Festival Chorus, Ravel's *Shéhérazade* for The Sinfonia of Leeds with Anthony Kraus and Handel's *Solomon* for the Oxford Bach Choir with Nicholas Cleobury.

Following her company and role debut as Countess Geschwitz Lulu, Rebecca became an Associate Artist at Welsh National Opera for the 2013/14 season, where highlights included Sara, Duchess of Nottingham (cover) (*Roberto Devereux*) and Anna Kennedy (*Maria Stuarda*) in both the UK and Oman. Further roles with WNO include Judith Weir's *Sleeping Mat–Ballad*, Flora (*La Traviata*), 4th Naked Virgin/Sick Woman (*Moses und Aron*) at the Royal Opera House, Covent Garden, Beggar Woman (*Sweeney Todd*), Lola (*Cavalleria Rusticana*), and Suzuki (*Madama Butterfly*). Rebecca has also sung Louhi (*Swanhunter*) for Opera North, Olga (*Eugene Onegin*) for Grange Park Opera and Kunstgewerblerin/cover Geschwitz (*Lulu*) for Teatro Comunale, Bolzano.

#### **Samuel Boden (tenor)**

British tenor Samuel Boden began his professional career as a chef before studying singing with John Wakefield at Trinity Laban Conservatoire.

Opera engagements include Boy and Young King in George Benjamin's *Lessons in love and violence* at the Royal Opera House, Covent

Garden and the Holland Festival; Telemaco (*Il Ritorno d'Ulisse in Patria*) at The Round House and the title role of Cavalli's *L'Ormindo* at the Sam Wanamaker Playhouse both also for the Royal Opera; *The Fairy Queen* at Glyndebourne and Theater St Gallen; *Orphée in Gluck's Orphée et Euridyce* with Nationale Reïsoopera; the title role in Rameau's *Pigmalion* with Pinchgut Opera Sydney and Prologue and Quint in *The Turn of the Screw* with The Koenig Ensemble in Mexico. He has sung Hippolyte *Hippolyte et Aricie* in concert with Ensemble Pygmalion and Raphaël Pichon; Abaris (*Les Boréades*) in concert at the Aix-en-Provence Festival and Damon (*Acis & Galatea*) in the Salzburg Mozart Week both with Les Musiciens du Louvre and Marc Minkowski, and Castor (*Castor et Pollux*) with the Early Opera Company and Christian Curnyn.

Samuel has appeared with many highly-regarded period ensembles as well as symphony and chamber orchestras: the Bavarian Radio Symphony Orchestra and Giovanni Antonini; Rotterdam Philharmonic and Natalie Stutzmann; Gabrieli Consort and Paul McCreesh; Royal Northern Sinfonia and Thomas Zehetmair; Scottish Chamber Orchestra and Harry Bicket; Les Arts Florissants and William Christie, and Arcangelo and Jonathan Cohen; BBC Symphony Orchestra and Sir Andrew Davis, John Storgårds, Sakari Oramo and Giancarlo Guerrero; Frankfurt Radio Orchestra and Emmanuelle Haïm; Collegium Vocale Gent and Philippe Herreweghe; Wiener Akademie and Martin Haselböck and

Salzburg Camerata and Teodor Currentzis.

His growing discography includes Berlioz's *Roméo et Juliette* with the BBC Symphony Orchestra and Sir Andrew Davis and discs of Monteverdi, Charpentier, Daniel Purcell, Rameau, Bach alongside Tansy Davies and Alec Roth.

#### **James Platt (bass)**

British bass James Platt was educated at Chetham's School of Music and at the Royal Academy of Music and the Guildhall School of Music and Drama.

A member of the Jette Parker Young Artist Programme at the Royal Opera, Covent Garden from 2014–2016 his roles in the house included Gremin (*Eugene Onegin*), Caronte (*Orfeo*), Dr Grenvil (*La traviata*), Frontier Guard (*Boris Godunov*) and Blansac in Rossini's *La scala di seta*. Elsewhere he has sung Ortel (*Die Meistersinger von Nürnberg*) at La Scala, Milan; First Soldier (*Salome*) for Dutch National Opera; High Priest of Baal (*Nabucco*) for Welsh National Opera; Notary (*Don Pasquale*) at the Glyndebourne Festival; his debut with Opera North as Il Commendatore (*Don Giovanni*); and with Scottish Opera as Dr Grenvil (*La traviata*).

Concert appearances include Bach's *Weihnachtsoratorium* on tour with Les Musiciens du Louvre and Marc Minkowski, Shostakovich's Four Romances on Poems by Pushkin with the Hallé Orchestra and Sir Mark Elder, Haydn's Nelson

Mass with the Bach Choir and David Hill, Verdi's *Requiem* with the Orchestre National de Lyon and Leonard Slatkin, Dvorak's *Requiem* with the BBC Symphony Orchestra and Jiří Bělohlávek, Rossini's *Petite Messe Solennelle* at the BBC Proms with the BBC Singers and David Hill and Nino's Ghost in Rossini's *Semiramide* also at the BBC Proms with the OAE and Sir Mark Elder.

He was a finalist in the GSMD's Gold Medal Competition and was awarded the Silver Medal by the Worshipful Company of Musicians. James has studied with Brindley Sherratt and Sir John Tomlinson and, as a Samling Scholar, he has worked with Malcolm Martineau, Stephen King and Sir Thomas Allen. James continues his studies with Janice Chapman.

Recordings include Don Pasquale (Opus Arte DVD); *Fata Morgana*, an album of songs by Pavel Haas with pianist Lada Valasova and *Messiah* (Resonus) and *Semiramide* (Opera Rara).

### **BBC Singers**

The BBC Singers hold a unique position in British musical life. The choir's virtuosity sees it performing everything from Byrd to Birtwistle, Tallis to Takemitsu. Its expertise in contemporary music has brought about creative relationships with some of the most important composers and conductors of the twentieth and twenty-first centuries, including Britten, Maxwell Davies, Poulenc and Judith Weir, Associate Composer of the

BBC Singers and Master of the Queen's Music. Alongside their annual concert series at Milton Court Concert Hall, the BBC Singers perform at the BBC Proms at the Royal Albert Hall each year. Based at the BBC's Maida Vale Studios, the choir also gives free performances at St Paul's Knightsbridge and other venues. The BBC Singers also make regular appearances at major festivals across the UK and beyond, with the vast majority of its performances broadcast on BBC Radio 3. The world-class ensemble is committed to sharing its enthusiasm and creative expertise through a nationwide outreach programme. This includes frequent collaborations with schoolchildren, youth choirs and the amateur choral community, as well as with the professional composers, singers and conductors of tomorrow.

### **The Norwegian Wind Ensemble**

The Norwegian Wind Ensemble is a unique institution in Norway's cultural life. The orchestra's eventful history stretches back to 1734 and the 'First Brigade Band' or 'Division Band' of Fredriksten Fortress in Halden. It is the oldest orchestra in Norway as well as the oldest cultural institution of any kind with an unbroken history. The ensemble is based in a purpose-built facility in the border town of Halden, south of Oslo, and produces and performs around 120 concerts every year – nationally and internationally.

While the musical profile of this unique ensemble features a variety of genres, it has two particular areas of commitment; historic music, in collaboration with curator Steven Devine, with an emphasis on developing and nurturing an understanding of style and performance practice. The ensemble is concentrating on the period from the Renaissance to Viennese School. The combination of authentic and modern instruments gives the ensemble a unique sound that gives new life to familiar works from this era. Their next area of commitment; Real Time Music, has in recent years paved the way for 'new' classical music. In collaboration with curator Professor Geir Lysne, the ensemble has worked purposefully to develop collective knowledge and individual skills in improvisation – with classical references as framework. The orchestra has become a reference ensemble in Europe and are referred to as trailblazers by inspiring ground-breaking musical development.

Some of the recent years highlights include invitation and re-invitation to one of the largest Baroque festivals in Bolivia – Misiones de Chiquitos. The recording of the album *The Mission* which was rewarded with very favourable reviews. Furthermore, performances of *Messiah* with the BBC Singers in Norway and England, and the following recording of this disc. During recent years, in the realm of Real Time Music, the ensemble has done a series of successful concerts in cooperation

with the award-winning German pianist Michael Wollny – in both Norway and Germany.

### **David Hill (conductor)**

Renowned for his fine musicianship, David Hill is widely respected as both a choral and orchestral conductor. His talent has been recognised by his appointments as Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society, Associate Guest conductor of the Bournemouth Symphony Orchestra and Principal Conductor of Yale Schola Cantorum. He was Chief Conductor of the BBC Singers from September 2007 to September 2017 and is a former Music Director of Southern Sinfonia. Born in Carlisle and educated at Chetham's School of Music, of which he is now a Governor, he was made a Fellow of the Royal College of Organists at the remarkably young age of 17. Having been Organ Scholar at St John's College, Cambridge, David Hill returned to hold the post of Director of Music from 2004–2007. His other appointments have included Master of the Music at Winchester Cathedral, Master of the Music at Westminster Cathedral and Artistic Director of the Philharmonia Chorus. He holds an Honorary Doctorate from the University of Southampton for Services to Music.

Hill has also appeared with leading ensembles and orchestras worldwide, including the BBC Symphony and BBC Philharmonic orchestras, London Philharmonic, English Chamber

Orchestra, Royal Philharmonic Orchestra, BBC National Orchestra of Wales, Portland Baroque Orchestra and Sydney Symphony Orchestra, as well as the Netherlands Radio Choir and RIAS Chamber Choir, Berlin.

David Hill has a broad-ranging discography covering repertoire from Thomas Tallis to a number of world premiere recordings. As well as achieving Grammy and Gramophone Awards, many of his discs have been recommended as Critic's Choices. His ongoing series of English choral music for Naxos has received particular acclaim including being shortlisted for the 2010 Gramophone Awards.

### **BBC Singers**

#### **Soprano**

Helen Neeves  
Elizabeth Poole  
Olivia Robinson  
Alison Smart  
Emma Tring  
Ildiko Allen  
Jessica Gillingwater  
Rebecca Lea

#### **Alto**

Lynette Alcántara  
Margaret Cameron  
Rebecca Lodge  
Ciara Hendrick  
Ksynia Loeffler  
Sian Menna

#### **Tenor**

Christopher Bowen  
Andrew Murgatroyd  
Jon English  
Robert Jenkins  
Philip Salmon  
Julian Stocker

#### **Bass**

Michael Bundy  
Stephen Charlesworth  
Charles Gibbs  
Jamie W Hall  
Oliver Hunt  
Thomas Oldham

### **The Norwegian Wind Ensemble**

#### **Flute**

Inger Johanne Berg  
Linn Cecilie Aasvik

#### **Oboe & Cor Anglais**

Ingunn Lien Gundersen

#### **Oboe d'amore**

Carolina Grinne

#### **Cor anglais**

Marianne Svenning

#### **Bassoon**

Christer Bergby

#### **Bassoon & Contrabassoon**

Leann Currie

#### **Clarinet & basset horn**

Eirik Jordal  
Catherine Leclerc

#### **Clarinet, basset horn & contrabass clarinet**

Roar Alnes Aarum

#### **Bass clarinet**

Tor Egill Hansen

#### **Soprano saxophone**

Kristin Haagensen  
Camilla Bjørndahl Blomqvist

### **Natural horn**

Steinar Granmo Nilsen  
Britt Kristin Larsen

### **Natural trumpet**

Stian Aareskjold  
Torgeir Haara

### **Sackbut**

Torild Grytting Berg  
Tarjei Grimsby  
Roger Fjeldet

### **Cello**

Joseph Crouch

### **Double bass**

Roger Morland

### **Organ**

Stephen Farr

### **Harpsichord**

Steven Devine

### **Timpani**

Alan Emsley



The Norwegian Wind Ensemble (Photography: Veronica Van Groningen)

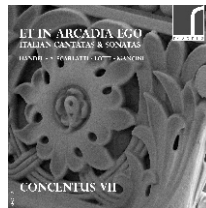


David Hill  
(Photography: John Wood)



Stian Aareskjöld  
(Photography: Veronica Van Groningen)

## More titles from Resonus Classics



Et in Arcadia ego: Italian Cantatas and Sonatas  
Concentus VII  
RES10142

*'Period-instrument group Concentus VII brings vivacious colour to these melodramatic scenes'*  
Classical Ear



G.P. Telemann: Fantasias for Viola da Gamba,  
TWV 40:26-37  
Robert Smith (viola da gamba)  
RES10195

*'[...] the expressive quality which [Smith] brings to these attractive pieces together with a feeling for rhetoric and an accomplished technique deserve to win many friends.'*  
BBC Music Magazine (5 stars, performance & recording)

© 2018 Resonus Limited  
© 2017 BBC. The copyright in the recording is owned by the BBC. The BBC word mark and logo are trade marks of the British Broadcasting Corporation and used under licence. BBC Logo © 2007 BBC  
Recorded in Saffron Hall, Saffron Walden, Essex on 8–12 August 2016  
Producer: Jonathan Manners  
Engineer: Susan Thomas  
Cover design: David Hughes ([www.davidhughesdesign.co.uk](http://www.davidhughesdesign.co.uk))

RESONUS LIMITED – UK

[info@resonusclassics.com](mailto:info@resonusclassics.com)  
[www.resonusclassics.com](http://www.resonusclassics.com)

