

signum
CLASSICS

2CDs

MESSIAH



G.F. HANDEL
arr. W.A. MOZART

LOTT · PALMER · LANGRIDGE · LLOYD
THE HUDDERSFIELD CHORAL SOCIETY
ROYAL PHILHARMONIC ORCHESTRA
SIR CHARLES MACKERRAS

GEORGE FRIDERIC HANDEL (1685 - 1759)
MESSIAH (arr. MOZART, K572)

NEWLY REMASTERED VERSION

DISC ONE / Part One

1. Overture		[1.27]
2. Allegro moderato		[2.13]
3. Recitative	Comfort ye (tenor)	[3.13]
4. Aria	Every Valley (tenor)	[3.25]
5. Chorus	And the Glory of the Lord	[2.54]
6. Recitative	Thus saith the Lord (bass)	[1.28]
7. Aria	But who may abide (bass)	[4.30]
8. Chorus	And He shall purify	[2.33]
9. Recitative	Behold! A Virgin (alto)	[0.23]
10. Aria	O thou that tellest good tidings to Zion (alto)	[5.38]
11. Recitative	For behold, darkness shall cover the earth (bass)	[2.10]
12. Aria	The people that walked in darkness (bass)	[3.24]
13. Chorus	For unto us a Child is born	[4.00]
14. Pastoral Symphony		
Recitative	There were shepherds (soprano)	[3.17]
15. Accompagnato	And lo!, the Angel (soprano)	[0.23]
16. Recitative	And the Angel said unto them (soprano)	[0.34]
17. Accompagnato	And suddenly there was with the Angel (soprano)	[0.16]
18. Chorus	Glory to God	[1.49]
19. Aria	Rejoice greatly (soprano)	[4.35]
20. Recitative	Then shall the eyes of the blind (alto)	[0.22]
21. Aria	He shall feed His flock	
Aria	Come unto him (soprano)	[5.41]
22. Chorus	His yoke is easy	[2.29]
Total time		[56.56]

DISC TWO / Part Two

1. Chorus	Behold the Lamb of God	[2.38]
2. Aria	He was despised (alto)	[12.42]
3. Chorus	Surely, He hath borne our griefs	[1.59]
4. Chorus	And with his Stripes	[1.46]
5. Chorus	All we like sheep have gone astray	[3.56]
6. Recitative	All they that see Him (tenor)	[0.43]
7. Chorus	He trusted in God	[2.07]
8. Recitative	Thy rebuke hath broken His heart (tenor)	[1.55]
9. Aria	Behold, and see (tenor)	[1.27]
10. Recitative	He was cut off (tenor)	[0.15]
11. Aria	But Thou didst not leave (tenor)	[2.30]
12. Chorus	Lift up your heads	[2.56]
13. Chorus	The Lord gave the Word	[1.12]
14. Aria	How beautiful are the feet of them (soprano)	[2.17]
15. Aria	Why do the nations (bass)	[2.47]
16. Chorus	Let us break their bonds asunder	[1.44]
17. Recitative	He that dwelleth in Heaven (tenor)	[0.13]
18. Aria	Thou shalt break them (tenor)	[2.09]
19. Chorus	Hallelujah!	[3.42]
Part Three		
20. Aria	I know that my Redeemer liveth (soprano)	[7.01]
21. Chorus	Since by man came death	[2.08]
22. Recitative	Behold, I tell you a mystery (bass)	[0.31]
23. Aria	The trumpet shall sound (bass)	[3.53]
24. Chorus	Worthy is the Lamb	[3.39]
25. Chorus	Amen	[3.34]
Total time		[70.01]

FELICITY LOTT SOPRANO · FELICITY PALMER ALTO · PHILIP LANGRIDGE TENOR · ROBERT LLOYD BASS
JOHN BIRCH ORGAN CONTINUO · VIVIAN TROON HARPSICHORD CONTINUO
RAYMOND SIMMONS TRUMPET OBBLIGATO · HUDDERSFIELD CHORAL SOCIETY DIRECTED BY BRIAN YAY
ROYAL PHILHARMONIC ORCHESTRA · SIR CHARLES MACKERRAS

MESSIAH

In April 1742, shortly after the first performance of *Messiah* in Dublin for the city's Charitable Musical Society, the *Dublin Journal* reported that the oratorio "was allowed by the greatest Judges to be the finest Composition of Musick that was ever heard". This remained the public's view for some 200 years until modern performances and recordings of his vast output unveiled a whole host of works equally blessed with Handel's genius. For many, *Messiah* yet remains the quintessential Handelian statement without performances of which the period between Christmas and Easter would be lacking. Few, if any, works by his contemporaries have enjoyed such a lengthy performing tradition or have experienced such a wide range of versions and editions (many by Handel himself). Performances of *Messiah* range from its first flush of success in Handel's day to Mozart's revision, through the Victorian period where it was turned into a colossal edifice performed by thousands at the Crystal Palace, to the village hall sing-along 'People's' *Messiah* and ultimately the back-to-basics approach of the period performance specialists over the last fifty or so years. Its enormous popularity still persists with performances of every hue in capital cities and regional towns guaranteed year on year.

The libretto of *Messiah* was compiled in 1741 by Charles Jennens who progressed from being an avid Handel fan, subscribing to the composer's opera publications from 1725, to acquaintance and ultimately provider of libretti for a number of Handel's compositions. The texts that Jennens shaped into a strong, coherent libretto for *Messiah* were drawn from the Book of Common Prayer and the Authorised Version of the Bible and fall into three sections. Part I concentrates on prophecies of Christ's coming, the Annunciation and Nativity. Part II deals with Christ's suffering, resurrection and ascension and the apostles' evangelism while Part III celebrates Christ the Redeemer of man and the Christian

soul's victory over death and sin. Unlike the libretti for Handel's other oratorios, which are in large part unstaged dramas drawing on his expertise as a composer of opera, Jennens includes hardly any narrative in *Messiah*, concentrating on devotional contemplation covering all phases of the life of Jesus Christ and thus encompassing the whole liturgical year.

Handel, a famously speedy worker, composed the music and completed his orchestration in only 24 days and that without borrowing much from existing compositions. He himself thought it a product of some inspiration - "I did think I did see all Heaven before me and the great God Himself". But, despite the success of the initial Dublin performances (the second repeated by public demand), it wasn't until 1750 that the work was performed as an annual event as part of London's Lenten oratorio season. Handel's ease with large design is amply demonstrated in the work; it's grand sweep taking in affecting recitatives, sumptuous arias and numerous infectious choruses, all contributing to what Jennens brusquely dubbed "a fine entertainment".

The genesis of Mozart's version of *Messiah* lies in the good offices of Baron Gottfried Van Swieten, a Dutch-born Austrian diplomat, sometime composer, librettist and musical patron to, most notably, Haydn, C.P.E. Bach, Mozart and the young Beethoven, who dedicated his first symphony to him. An active amateur musician, his interests spanned not only contemporary Austro-German music but extended back to older composers including the 'English' Handel whose scores he had purchased in England during his extensive diplomatic travels. Finally settled in Vienna as Prefect of the Imperial Library, Van Swieten founded the Society of Associated Cavaliers, a group consisting largely of noblemen interested in ancient music and which funded the performances of major choral compositions through subscription. Mozart became the musical

director of the society's projects around 1788 and over the next three years conducted his own orchestrations of four works by Handel, *Acis and Galatea*, *Alexander's Feast*, *Ode for Saint Cecilia's Day* and *Messiah*. Mozart's delighted discovery and early studies of Bach and Handel were the direct result of days spent in Van Swieten's rooms at the Imperial Library.

Unlike today's concert-going audience, the public of Mozart's time was not accustomed to the appropriation of a vast body of music from previous centuries – or in the case of *Messiah*, a mere half century. Therefore, furthering the cause of choral masterpieces from previous generations meant tailoring them to the prevalent tastes of the day. This included employing orchestral forces that met the 'norm' for 1780s Vienna – a full classical orchestra complete with woodwind and brass. Handel's original orchestration of strings with oboe doublings and the trumpet and timpani only entering at dramatic moments would have sounded rather restrained and colourless to the Viennese of the day. And while such a re-orchestration might have seemed bizarre to Handel, this was simply the contemporary method for presenting a work in its best light. There was no acute sense in which an 'original' version of the score was somehow being brought to light through study and performance, as became the practice in the Twentieth Century.

One of the scores that Van Swieten brought back from his time in England was a first edition of the full score of *Messiah* published by Randall and Abel in 1767. For Mozart's 1789 version, a copyist was employed to prepare a score containing Handel's original vocal and string parts and tempo and dynamic indications, numerous blank staves being left for Mozart to furnish his own orchestration. Using a German translation of the English text by Christoph Daniel Ebeling, *Der Messias*, Van Swieten and Mozart also reallocated a handful of solos to voices different from those stipulated by Handel.

Mozart added parts for pairs of flutes, clarinets, bassoons and horns, three Trombones and an expanded timpani role to Handel's scoring. These additions were not simply to bring the work up-to-date, as it were, but also served the purpose of replacing the continuo organ which was not available in every venue where the new version was to be performed. A Mozartean soundscape is already evident in the opening bars of the Overture, the bolstering trombones and subsequent filigree recalling his opera *Don Giovanni* which had been premiered just a couple of years before, in 1787. The oratorio's newly variegated and colourful texture, by virtue of the woodwind and brass, is the most striking aspect of Mozart's reworking, allowing for exhilarating flourishes of colour in 'O, thou that tellest' and dramatic chromatic counterpoint in 'The people that walked in darkness'. The clarinet, an instrument that Handel would scarcely have recognised, is employed to beautiful effect throughout while the bassoon is handed a nimble commentary. While the new orchestration exquisitely elaborates Handel's harmonies and deftly ornaments his arias, Mozart is careful to preserve the older composer's flawless sense of drama. Ever true to the quote attributed to him: "Handel understands effect better than any of us: when he chooses, he strikes like a thunderbolt!" Filtered through his own musical brilliance, Mozart never loses sight of Handel's magnificence, giving us a different perspective from the young genius on the work of an old master.

The present, freshly remastered performance has a few amendments of its own to contribute to the work's traditions. Those arias reassigned for the 1789 version return to the voice parts originally intended by Handel. 'The trumpet shall sound' is restored to its original, thrilling version and the libretto shifts back to English from Ebeling's translation. Traditional cuts are adhered to in Parts II and III. Thus, Sir Charles Mackerras continues the constantly evolving performance history of one of the world's most enduring masterpieces.

MESSIAH

DISC ONE / Part One

1. Overture
2. Allegro Moderato
3. Recitative (Tenor)

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 pardon'd.

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.
4. Aria (Tenor)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.
5. 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.
6. Recitative (Bass)

Thus saith the Lord, the Lord of Hosts; Yet once a little while and I will shake the heav'ns 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 ye delight in: behold, He shall come, saith the Lord of Hosts.

7. Aria (Bass)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.
8. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.
9. Recitative (Alto)

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, "God is with us".
10. Aria (Alto) & 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.
11. Recitative (Bass)

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.

12. Aria (Bass)

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.
13. 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.
14. Pastoral Symphony

Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.
15. Recitative (Soprano)

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.
16. Recitative (Soprano)

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.
17. Recitative (Soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:
18. Chorus

Glory to God in the highest, and peace on earth, good will towards men.
19. Recitative (Soprano)

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.
20. Recitative (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as the hart, and the tongue of the dumb shall sing.
21. Aria (Soprano)

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.
22. Chorus

His yoke is easy, and His burden is light.

DISC TWO / Part Two

1. Chorus

Behold the Lamb of God, that taketh away the sin of the world.

2. Aria (Alto)

He was despised and rejected of men, a man of sorrows and acquainted with grief.

3. Chorus

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions, He was bruised for our iniquities; and the chastisement of our peace was upon Him.

4. Chorus

And with His stripes we are healed.

5. 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.

6. Recitative (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

7. Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

8. Recitative (Tenor)

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.

9. Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

10. Recitative (Tenor)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

11. Aria (Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

12. 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.

13. Chorus

The Lord gave the word; great was the company of the preachers.

14. Aria (Soprano)

How beautiful are the feet of them: that preach the gospel of peace, and bring glad tidings of good things.

15. Aria (Bass)

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.

16. Chorus

Let us break their bonds asunder, and cast away their yokes from us.

17. Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

18. Aria (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

19. 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. Hallelujah!

Part Three

20. Aria (Soprano)

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.

21. Chorus

Since by man came death.

22. Recitative (Bass)

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.

23. Aria (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

24. 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.

25. Chorus

Amen.

BIOGRAPHIES

DAME FELICITY LOTT

Dame Felicity Lott was born and educated in Cheltenham, read French at Royal Holloway College and singing at the Royal Academy of Music. Her operatic repertoire ranges from Handel to Stravinsky, but she has above all built up her formidable international reputation as an interpreter of the great roles of Mozart and Strauss, which she has sung at the Royal Opera House, Glyndebourne Festival, Bavarian State Opera, Metropolitan Opera, New York and in Paris at the Opéra Bastille, Opéra Comique, Palais Garnier and Châtelet, where she has also appeared as Offenbach's heroines 'La Belle Hélène' and 'La Grande Duchesse de Gerolstein'. She has sung with the Chicago Symphony and Vienna Philharmonic under Solti, Berlin Philharmonic under Rattle, Deutsche Staatskapelle under Philippe Jordan, London Philharmonic under Haitink, Welsler-Moest and Masur, Boston Symphony under Previn, New York Philharmonic under Previn and Masur, BBC Symphony Orchestra under Sir Andrew Davis in London, Sydney and New York, and the Cleveland Orchestra under Welsler-Moest in Cleveland and Carnegie Hall.

A founder member of The Songmakers' Almanac, Dame Felicity has appeared on the major recital platforms of the world, including the Salzburg, Prague, Bergen, Aldeburgh, Edinburgh and Munich Festivals, the Musikverein and Konzerthaus in Vienna and the Salle Gaveau, Musée d'Orsay, Opéra Comique, Châtelet and Théâtre des Champs Elysées in Paris. She has a particularly close association with Wigmore Hall.

She was made a CBE in the 1990 New Year Honours and in 1996 was created a Dame Commander of the British Empire. In February 2003 she was awarded the title of Bayerische Kammersängerin. She has also been awarded the titles Officier de l'Ordre des Arts et des Lettres and Chevalier de l'Ordre National de la Légion d'Honneur by the French Government.



FELICITY PALMER



Felicity Palmer is one of the most versatile performing artists singing today, equally at home in music as diverse as Handel, Wagner and Berio. On the operatic stage her performances have included Fricka and Waltraute in Ring cycles and the Countess in *Pique Dame* and Genevieve in *Pelléas et Mélisande* at the Metropolitan Opera, New York; Mme de Croissy in *Les*

Dialogues des Carmélites in Paris, Toulouse, Zurich, the Metropolitan Opera and at La Scala Milan with Riccardo Muti; Klytemnestra in *Elektra* and Dmitrievna Akhrossimova in *War and Peace* at the Paris Bastille; *Giulio Cesare* for San Francisco Opera; *Pique Dame* in Chicago and at the Metropolitan Opera; *Elektra* and Mrs Lovell in *Sweeney Todd* at the Royal Opera House.

She has long distinguished herself in concert performances including the BBC Symphony Orchestra with Boulez, Davis and Rozhdstvensky; the English Chamber Orchestra with Sir Charles Mackerras; the London Symphony Orchestra with Tilson Thomas; the Philharmonia and the Royal Philharmonic Orchestra with Sinopoli; the Concentus Musicus Wien with Harnoncourt; the Concertgebouw Orchestra with De Waart; the New York Philharmonic with Boulez; the Boston Symphony Orchestra with Frühbeck de Burgos and James Levine, the Los Angeles Philharmonic with Sir Simon Rattle and the Cleveland Orchestra under Welsler-Moest.

Felicity Palmer was made a CBE in November 1993.

ROBERT LLOYD



Robert Lloyd was born in Essex and educated at Oxford University. He began life as an academic historian, turning to a singing career at the age of 28. In 1972 he was appointed Principal Bass at the Royal Opera House, Covent Garden, where he sings an enormous range

of repertoire. At the same time, he has developed a freelance operatic and concert career which has brought him to work with all the major Opera Houses and Orchestras throughout the world.

He has sung Boris Godunov in St Petersburg, Amsterdam, Florence, and in both London and Vienna with Abbado; Gurnemanz in Amsterdam, London, at La Scala and the Metropolitan Opera with Rattle, Haitink, Muti and Levine and Philip II in Buenos Aires, London and San Francisco with Haitink and Runnicles. He has a particularly close association with the Royal Opera House, where he has sung over 60 roles and with the Metropolitan Opera, New York.

He has appeared in concert with the Cleveland Orchestra under Dohnanyi, the London Philharmonic Orchestra under Haitink and the Boston Symphony Orchestra in *L'enfance du Christ* under Frühbeck de Burgos. With the London Symphony Orchestra under Sir Colin Davis he performed and recorded Bottom in *A Midsummer Night's Dream*, and featured in the 'Berlioz Odyssey' at London's Barbican Concert Hall.

He has a vast discography of over seventy audio and video recordings and was made a CBE in the 1991 New Year's Honours list.

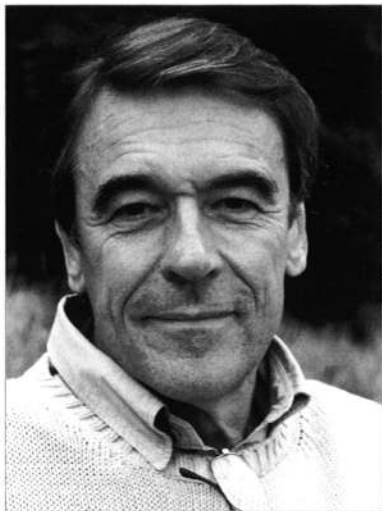
PHILIP LANGRIDGE

Philip Langridge is one of the world's most distinguished singers, whose musical and dramatic qualities ensure that he is in constant demand throughout Europe and the USA. In recognition of these qualities, he was made a Commander of the British Empire in the Queen's Birthday Honours of 1994.

He has also received a number of other awards, including the Olivier Award, Singer of the Year Award from the Royal Philharmonic Society and The Worshipful Company of Musicians' Santay Award. Most recently he has been awarded the NFMS/Charles Groves Prize 2001 "for his outstanding contribution to British Music".

His remarkable versatility and command of a wide variety of styles is reflected in his extensive discography, ranging from the early classical period to the present day. These recordings have gained him two Grammy Awards (*Moses und Aron*), and (*Peter Grimes*), the Gramophone Award (*War Requiem*) and a Classic CD Award (*Turn of the Screw*). His recording of *Death in Venice* has been singled out for particularly high praise.

International Festivals and Opera Houses with whom he is particularly closely associated include Salzburg, the Metropolitan Opera New York, La Scala Milan, Bayerische Staatsoper Munich, the Royal Opera House Covent Garden, Glyndebourne, Edinburgh, and the English National Opera. In concert he has appeared with the world's major orchestras and leading conductors such as, Abbado, Barenboim, Bychkov, Davis, Gergiev, Haitink, Harmoncourt, Hickox, Levine, Mackerras, Masur, Mehta, Ozawa, Previn, Rattle and Solti. He is also in regular demand as a recitalist, giving performances with Steuart Bedford, John Constable, Peter Donohoe, David Owen Norris, Maurizio Pollini and Andras Schiff.



THE HUDDERSFIELD CHORAL SOCIETY

The Society was founded in 1836, and under a succession of distinguished principal conductors and chorus masters has developed an international reputation as the UK's leading choral society. The present chorus master is Joseph Cullen, with Darius Battiwalla as deputy chorus master.

The choir's special quality is the unique 'Huddersfield Sound' - a thrilling full-bodied and firm blended tone, flexible enough for both the most shattering climaxes and for the softest but focused pianissimos.

The Society promotes its own professional subscription concert season in Huddersfield Town Hall, its home since 1881. The choir also visits other major concert halls in the UK and abroad, regularly broadcasts for BBC radio and television, and has a long history of pioneering recordings. Recent repertoire includes established works such as Verdi's *Requiem*, Brahms's *German Requiem*, Elgar's three great oratorios *Gerontius*, *Apostles* and *The Kingdom* and Britten's *War Requiem*. Under the leadership of principal conductor Martyn Brabbins the choir has also explored repertoire such as Rachmaninov's unaccompanied *Vespers* - performed at the Flâneries musicales d'été de Reims in 2004 and the Cheltenham Music Festival in 2005 - and choral music by Arnold Bax.

But Handel's *Messiah* remains the work most closely associated with the Huddersfield Choral Society - performed at least annually since 1864, and still attracting capacity audiences at the two Christmas performances in Huddersfield, Lightness and flexibility combine with awesome grandeur to bring this choral masterpiece to life for modern audiences.

The Society supports two junior choirs - the Youth Choir and Young Voices - which are directed by professional musicians and have their own independent concert programmes.

Details of all concerts and events, how to join the choir and how to become a subscriber can be found on the website at www.huddersfieldchoral.com

HUDDERSFIELD  CHORAL SOCIETY

THE ROYAL PHILHARMONIC ORCHESTRA

Patron: HRH The Duke of York

Formed by Sir Thomas Beecham in 1946, the Royal Philharmonic Orchestra has established a world-wide reputation for its performances: '...plays like a dream, with characterful wind soloists and much silvery, aristocratic string tone' - The Times. Its musical direction and development have been guided by a series of

distinguished maestros including Rudolf Kempe, Antal Dorati, André Previn and Vladimir Ashkenazy. Today, under the inspired leadership of Daniele Gatti (Music Director since 1996), the Orchestra continues to expand its international status whilst maintaining a deep commitment to its self-appointed role as Britain's national orchestra.

The RPO is London-based and uses its high profile schedule in the capital as the springboard for a comprehensive regional concert schedule. Throughout the summer months the Orchestra also performs to tens of thousands of people at open-air picnic concerts across the country. As an international Orchestra, the RPO has toured more than thirty countries in the last five years, including performances for the late Pope John Paul II in the Vatican, the President of China in Tiananmen Square and at the tenth anniversary celebration of Kazakhstan's independence.

The RPO extends its artistic work through a vibrant and innovative Community and Education programme. Using music as a powerful and motivating force, the RPO works in a variety of settings including projects with young homeless people, youth clubs, the probation service, schools and families. RPO Community and Education projects promote live music making, reflecting the diversity of the individuals involved, as well as the Orchestra's own background.

The Orchestra has its own record label and currently has sixteen discs in its Here Come The Classics™ series, ranging from popular orchestral and choral works to film classics and music from the musicals. It also records widely for commercial record companies - most recently for Harmonia Mundi in a recording of Tchaikovsky's *Symphony No.4* and *Capriccio Italien* with Daniele Gatti; the latest addition to Gatti's Tchaikovsky Cycle with the RPO.

www.rpo.co.uk



Royal Philharmonic Orchestra

SIR CHARLES MACKERRAS

Born of Australian parents in the USA, Sir Charles studied in Sydney and Prague. He is Conductor Laureate of the Scottish Chamber Orchestra, Conductor Emeritus of the Welsh National Opera, Principal Guest Conductor Emeritus of the San Francisco Opera, Principal Guest Conductor of the Philharmonia Orchestra and from 1997 - 2003, Principal Guest Conductor of the Czech Philharmonic Orchestra, following his life-long association with both the orchestra and many aspects of Czech musical life.

He has undertaken much research into performance practice of the 18th and 19th centuries and has conducted his own performing editions of the works of Handel, Mozart, Beethoven and Brahms with the world's leading orchestras and opera houses. He has for many years been associated with the Royal Opera House and since 1964 he has conducted 29 operas there, including *Un Ballo in Maschera*, which opened on the occasion of his 80th birthday. His orchestral engagements include the Orchestra of the Age of Enlightenment, Scottish Chamber, City of Birmingham Symphony, Philharmonia, Leipzig Gewandhaus, Berlin Philharmonic and Vienna Philharmonic orchestras.



His vast discography includes an award-winning cycle of Janáček operas with the Vienna Philharmonic. With the Scottish Chamber Orchestra he has recorded six Mozart operas and eight Mozart concertos, with Alfred Brendel.

Sir Charles was made a CBE in 1974 and in 1979 was knighted for his services to music. In 1996 he received The Medal of Merit from the Czech Republic. In 1997 he was made a Companion of the Order of Australia and in 2003, he was made a Companion of Honour. In 2005 he received the Royal Philharmonic Society's Gold Medal and was the first recipient of the Queen's Medal for Music.

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