

signum
CLASSICS

2 CD SET

MESSIAH

G. F. Handel

Huddersfield Choral Society
Northern Sinfonia
Jane Glover *conductor*

Elizabeth Watts *soprano*
Catherine Wyn-Rogers *alto*
Mark Le Brocq *tenor*
James Oldfield *bass*



MESSIAH

GEORGE FRIDERIC HANDEL (1685-1759)

DISC 1

1 Christians Awake John Wainwright [2.03]

MESSIAH

2 Sinfony (Overture) [3.12]

Part the First

3 Accompagnato Comfort Ye (tenor) [3.04]

4 Song Every Valley (tenor) [3.16]

5 Chorus And the Glory of the Lord [2.46]

6 Accompagnato Thus saith the Lord (bass) [1.24]

7 Song But who may abide (alto) [4.18]

8 Chorus And He shall purify [2.35]

9 Recitative Behold, a virgin shall conceive (alto) [0.33]

10 Song & Chorus O thou that tellest good tidings to Zion (alto) [5.24]

11 Accompagnato For behold, darkness shall cover the earth (bass) [2.19]

12 Song The people that walked in darkness (bass) [3.18]

13 Chorus For unto us a Child is born [3.54]

14 Pifa (Pastoral Symphony) [3.10]

15 Recitative There were shepherds (soprano)

Accompagnato And lo, the Angel of the Lord (soprano)

Recitative And the Angel said unto them (soprano) [1.05]

16 Accompagnato And suddenly there was with the Angel (soprano) [0.18]

17 Chorus Glory to God in the highest [2.00]

18 Song Rejoice greatly (soprano) [4.21]

19 Recitative Then shall the eyes of the blind (alto)

Song He shall feed His flock (alto & soprano) [5.57]

20 Chorus His yoke is easy [2.17]

Part the Second

21 Chorus Behold the Lamb of God [3.16]

22 Song He was despised (alto) [10.46]

Total timings [71.17]

DISC 2

Part the Second (continued)

[1]	Chorus	Surely, He hath borne our griefs	[2.00]
[2]	Chorus	And with His stripes	[1.47]
[3]	Chorus	All we like sheep have gone astray	[3.49]
[4]	Accompagnato	All they that see Him (tenor)	[0.45]
[5]	Chorus	He trusted in God	[2.08]
[6]	Accompagnato	Thy rebuke hath broken His heart (tenor)	[1.49]
[7]	Song	Behold and see (tenor)	[1.24]
[8]	Accompagnato	He was cut off (tenor)	[0.17]
[9]	Song	But Thou didst not leave (tenor)	[1.53]
[10]	Chorus	Lift up your heads	[3.06]
[11]	Song	Thou art gone up on high (alto)	[3.23]
[12]	Chorus	The Lord gave the word	[1.05]
[13]	Song	How beautiful are the feet (soprano)	[2.23]
[14]	Chorus	Their sound is gone out into all lands	[1.21]
[15]	Song	Why do the nations so furiously rage (bass)	[2.49]
[16]	Chorus	Let us break their bonds asunder	[1.44]
[17]	Recitative	He that dwelleth in Heaven (tenor)	[0.14]
[18]	Song	Thou shalt break them (tenor)	[1.55]
[19]	Chorus	Hallelujah!	[3.49]

Part the Third

[20]	Song	I know that my Redeemer liveth (soprano)	[6.29]
[21]	Chorus	Since by man came death	[1.52]
[22]	Accompagnato	Behold, I tell you a mystery (bass)	[0.35]
[23]	Song	The trumpet shall sound (bass)	[4.07]
[24]	Recitative	Then shall be brought to pass (alto)	
	Duet	O death, where is thy sting? (alto & tenor)	[1.18]
[25]	Chorus	But thanks be to God	[2.07]
[26]	Song	If God be for us (soprano)	[5.07]
[27]	Chorus	Worthy is the Lamb	[3.06]
[28]	Chorus	Amen	[4.33]
Total timings:			[67.01]

ELIZABETH WATTS SOPRANO CATHERINE WYN-ROGERS ALTO
MARK LE BROCC TENOR JAMES OLDFIELD BASS

JOSEPH CULLEN HARPSICORD DARIUS BATTIWALLA ORGAN

HUDDERSFIELD CHORAL SOCIETY
NORTHERN SINFONIA
JANE GLOVER CONDUCTOR

Arguably the best-loved musical work of all time, *Messiah* has also one of the most fascinatingly absorbing histories. Even today, more than two and a half centuries on from that celebrated first performance in Dublin's New Music Hall in April 1742, interest in – and the zest for greater knowledge of – this wonderful work continues utterly unabated.

There are those who advocate performance by small chamber groups, others who enthuse over large scale presentations (including one recent, and memorable, broadcast conducted by the late Harry Mortimer with Dr Denis Wright's scoring of the accompaniment for brass band). The work attracts countless renditions annually involving, in the words of the Prayer Book, 'all sorts and conditions' of folk, not least being the many 'bring and sing' events.

The business of performing *Messiah* in the light of contemporary musical resources available has occupied musicians and scholars ever since the work was first presented under the direction of Handel himself. There are many performances accompanied only on a keyboard (normally organ), others reflecting the contrasts envisaged at some of Handel's own performances when he designated portions of the orchestral accompaniment to be

given by a smaller group of players (*senza ripieno*) rather than the full provision. Many modern presentations make proper use of the keyboard continuo to provide harmonic completion of the texture exactly as in Handel's own time – others might use an arrangement of the accompaniments for recitatives for instruments other than keyboard.

Early on in the work's history, no less a composer than Mozart tackled the difficulty of providing an accompaniment which filled out the music in very much the same way as the continuo part allotted to the discerning organist or harpsichordist of today. His 'version' was devised for the salon rather than the church or concert hall. *Messiah* is by no means the only Handel choral essay to have received the 'Mozart treatment'; there exist similar versions of *Acis and Galatea*, the *Ode for St Cecilia's Day* and *Alexander's Feast*. All were produced for the musical performances promoted in late 18th century Vienna by Baron van Swieten. Mozart's *Messiah* accompaniments have proved far more durable than his other treatments, and were incorporated within the first scholarly edition of the work (by Professor Ebenezer Prout) published in 1902.

A major part in *Messiah* studies was played by Bradford-born Dr Harold Watkins Shaw (1911-1996) in leading to a fuller understanding of Handel's own performance intentions. More recently, Clifford Bartlett's outstanding and similarly scholarly new edition issued by Oxford University Press in 1998, exactly forty years after Dr Shaw's trail-blazing enterprise, has put forward other interpretative nuances into the musical melting-pot and is, understandably, achieving wide provenance.

Others besides Prout, Shaw and Bartlett have left their mark on contemporary understanding of the complex history of *Messiah*. It was London Choral Society conductor John Tobin who prepared the authoritative text for the Bärenreiter Handel Edition (NHA), whilst the efforts of the BBC's Basil Lam can be heard in the famous late 1960s recording by the late Sir Charles Mackerras (as well as in numerous broadcast transmissions). Mackerras' stylish performance was distinguished by being the first such to be recorded deploying a male alto (the young Paul Esswood) in addition to a contralto. Besides countertenors and falsettists, Handel himself also made use of boy trebles for certain numbers. Of the music itself, very little need be said, so well-known and greatly loved

are the individual component movements and the work as a whole. Suffice it to say that it is often the simplicity and deep pathos inherent in Handel's vocal lines that makes the greatest effect; indeed, it can be asserted that Handel's intensely personal response to the rhetoric inherent in the words is the most significant single factor in this glorious work.

We do well, perhaps, to remember the assessments of Handel attributed to later geniuses:

"He was the greatest composer that ever lived. I would uncover my head and kneel before his tomb," declared Beethoven; whilst Haydn, after hearing Messiah for the first time, reportedly declared of Handel, "He was the master of us all."

And yet, *Messiah* is by far the least typical of Handel's many oratorios. This is due in the main to the special genius of his librettist Charles Jennens, who was responsible for the imaginative compilation of the verbal text – a compilation which has, in itself, probably done almost as much to establish the work in the hearts and minds of successive generations as Handel's music. *Messiah*, truly, stands in a class of its own – as much almost a liturgical

observance as a concert piece; not in the manner of the Passion oratorios from the Lutheran tradition, but more as a series of scenarios and reflective tableaux. Sir Malcolm Sargent's famous remark on the role of the conductor springs to mind. He maintained that narrative Passions were the musical equivalent of a motion picture, with Messiah as more a series of magic lantern slides – his thesis being that anyone, given sufficient technical background, could load a cinema reel and switch on, but that it took real judgement and timing to control the progress of magic lantern slides.

Bringing us back to Handel's own performances, it is of interest to recall the assessment of a French poetess:

The Oratorio, or pious concert, pleases us highly. English words are sung by Italian performers, and accompanied by a variety of instruments. HANDEL is the soul of it: When he makes his appearance, two wax lights are carried before him, which are laid upon his organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up at exactly the right moment. At the interludes he plays concertos of his own composition, either alone or accompanied by

the orchestra. These are equally admirable for the harmony and the execution. The Italian opera, in three acts, gives us much less pleasure.

Handel was engaged extensively in the composition and presentation of oratorio in London for the last two decades of his life. His business sense and entrepreneurial energy seems to have captured the mood of the age. Had he remained stubbornly committed to opera composition, his twilight years would have been much less comfortable and his public far less appreciative. The composer's curt comment to a member of the nobility is especially revealing of his own attitude to oratorio. On receiving the compliment of having provided his audience with a 'noble entertainment' Handel is alleged to have replied: "I should be sorry if I only entertained them. I had wished to make them better..."

The work's first performance was presented by the combined choirs of the Dublin Cathedrals (Christ Church and St Patrick's) under the composer's direction. Originally scheduled for the 12th April 1742, the performance was subsequently postponed for a day 'at the desire of several persons of distinction' as the news reports have it.

Press interest in the premiere was intense – almost at fever pitch – and the gloriously quaint announcement on the day of the concert in Faulkner's Dublin Journal for 13 April has often been quoted:

The Stewards of the Charitable Musical Society request the favour of the Ladies not to come with Hoops this Day to the Musick-Hall in Fishamble Street: The Gentlemen are desired to come without their Swords. This Day will be performed Mr Handel's new Grand Sacred Oratorio, called THE MESSIAH...

The solos in the first performance were taken by the professional lay clerks from the Cathedral Choirs. It is probable that Signora Avoglio and Mrs Maclaine provided the soprano allocation with Mrs Cibber joining two countertenors in the alto provision. Several numbers were repeated upon continuous applause, and Mrs Cibber's rendition of Handel's pathos-ridden and wonderfully expressive setting of He was despised was such that the Revd Dr Delany was reported to have leapt from his seat, shouting 'Woman, for this thy sins be forgiven thee!'.

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DISC 1

1 Christians, Awake!

Christians, awake, salute the happy morn
Whereon the Saviour of mankind was born;
Rise to adore the mystery of love,
Which hosts of angels chanted from above;
With them the joyful tidings first begun
Of God incarnate and the Virgin's Son.

Then to the watchful shepherds it was told,
Who heard the angelic herald's voice: 'Behold
I bring good tidings of a Saviour's birth
To you and all the nations upon earth;
This day hath God fulfilled His promised word,
This day is born a Saviour, Christ the Lord.'

Text: John Byrom (1692-1763)

Tune: John Wainwright (1723-1768)

This hymn was first recorded as being sung at a Huddersfield performance of Messiah in December 1849, and been used every year since then. The Society is still using the original version of the tune and harmonies as written by John Wainwright of Manchester.

MESSIAH

A Sacred Oratorio

George Friederic Handel (1685 - 1759)

And without controversy, great is the mystery of Godliness:

God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory.

In whom are hid all the Treasures of Wisdom and Knowledge.

1 Timothy 3, 16: Colossians 2, 3

These words, selected by Charles Jennens, the librettist, formed a Preface to the Book of Words for the First Performance given at Dublin in April, 1742.

2 Sinfony (Overture)

Grave - Allegro moderato

Part The First

3 Accompagnato - tenor

Larghetto e piano

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

4 Song - tenor

Andante

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

Isaiah 40, 4

5 Chorus

Allegro

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

6 Accompagnato - bass

Thus saith 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 ye delight in: behold He shall come, saith the Lord of Hosts.

Haggai 2, 6 & 7; Malachi 3, 1

7 Song - alto

Larghetto - Prestissimo

But who may abide the day of His coming, and who shall stand when He appeareth?
For He is like a refiner's fire.

Malachi 3, 2

8 Chorus

Allegro

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

Malachi 3, 3

9 Recitative - alto

Behold, a virgin shall conceive, and bear a son, and shall call his name EMMANUEL, "God with us".

Isaiah 7, 14: Matthew 1, 23

10 Song & Chorus - alto
Andante

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

11 Accompagnato - bass
Andante larghetto

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

12 Song - bass
Larghetto

The people that walked in darkness have seen a great light.
They that dwell in the land of the shadow of death, upon them hath the light shined.

Isaiah 9, 2

13 Chorus
Andante allegro

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

14 Pifa (Pastoral Symphony)
Larghetto e mezzo piano

15 Recitative - soprano

There were shepherds abiding in the field, keeping watch over their flock by night.

Luke 2, 8

Accompagnato - soprano
Andante

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

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.

Luke 2, 10 & 11

16 Accompagnato - soprano
Allegro

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

Luke 2, 13

17 Chorus
Allegro

Glory to God in the highest, and peace on earth, goodwill towards men.

Luke 2, 14

18 Song - soprano
Allegro

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

19 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 an hart, and the tongue of the dumb shall sing.

Isaiah 35, 5 & 6

Song - alto & soprano
Larghetto e piano

He shall feed His flock like a shepherd, and He shall gather the lamb with His arm, and carry

them in His bosom, and gently lead those that are with young.

Come unto Him, all ye that labour and 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

[20] Chorus
Allegro

His yoke is easy, and His burthen is light.

Matthew 11, 30

Part The Second

[21] Chorus
Largo

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

John 1, 29

[22] Song - alto
Largo - un poco piano

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 the hair.

He hid not His face from shame and spitting.

Isaiah 53, 3: 50, 6

DISC TWO

[1] Chorus
Largo e staccato

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] Chorus
Alla breve, moderato

And with His stripes we are healed.

Isaiah 53, 5

[3] Chorus
Allegro moderato

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] Accompagnato - tenor
Larghetto

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

Psalms 22, 7

[5] Chorus
Allegro

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

Psalms 22, 8

[6] Accompagnato
Largo

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.

Psalms 69, 20

[7] Song - tenor
Largo e piano

Behold and see if there be any sorrow like unto His sorrow!

Lamentation of Jeremiah 1, 12

[8] Accompagnato - tenor

He was cut off out of the land of the living; for the transgressions of thy people was He stricken.

Isaiah 53, 8

[9] Song - tenor
Andante larghetto

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

Psalms 16, 10

[10] Chorus
A tempo ordinario

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

Psalms 24, 7-10

[11] Song - alto
Allegro larghetto

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men, yea, even for Thine enemies, that the Lord God

might dwell among them.

Psalm 68, 18

12 Chorus
Andante allegro

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

Psalm 68, 11

13 Song - soprano
Larghetto

How beautiful are the feet of them that preach the Gospel of peace.

Romans 10, 15

14 Chorus
A tempo ordinario

Their sound is gone out into all lands, and their words unto the ends of the world.

Romans 10, 18

15 Song - bass
Allegro

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 His anointed.

Psalm 2, 1 & 2

16 Chorus
Allegro e staccato

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

Psalm 2, 3

17 Recitative - tenor

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

Psalm 2, 4

18 Song - tenor
Andante

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

Psalm 2, 9

19 Chorus
Allegro

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!

Revelations 19, 6: 11, 15: 19, 16

Part The Third

20 Song - soprano
Larghetto

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; 1 Corinthians 15, 20

21 Chorus
Grave - Allegro - Grave - Allegro

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.

1 Corinthians 15, 21 & 22

22 Accompagnato - 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.

1 Corinthians 15, 51 & 52

23 Song - bass
Pomposo, ma non allegro

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

1 Corinthians 15, 52

24 Recitative - alto

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

1 Corinthians 15, 54

Duet - alto & tenor
Andante

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.

1 Corinthians 15, 55-56

25 Chorus

But thanks be to God, who giveth us the victory
through our Lord Jesus Christ.

1 Corinthians 15, 57

26 Song - soprano
Larghetto

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

27 Chorus
Largo/Andante - Largo/Andante – Larghetto

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.

Revelation 5, 12 & 13

28 Amen (Chorus)
Allegro moderato

BIOGRAPHIES

HUDDERSFIELD CHORAL SOCIETY

Since its foundation in 1836, Huddersfield Choral Society has developed an international reputation as the UK's leading choral society, under a succession of distinguished principal conductors and chorus masters. The present chorus master is Joseph Cullen, with Darius Battiwalla 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 most 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 radio and television, and has a long history of pioneering recordings. Recent repertoire includes established works such as *Verdi's Requiem*, *Orff's Carmina*

Burana, and *Britten's War Requiem* as well as world and UK premières including *Agamemnon's Tomb* (John Pickard) and *Messages* (Jonathan Harvey). In recent years the choir has travelled to France, Japan, the Czech Republic, Belgium, as well as to festivals in the UK from Cheltenham to Orkney.

But Handel's *Messiah* is perhaps the work most closely associated with the 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 contemporary audiences. The special 175th anniversary season which this recording marks has seen a number of performances of *Messiah* by the Society throughout the UK, including The Sage Gateshead, Stratford-upon-Avon (guests of the Stratford-upon-Avon Choral Society), and The Barbican on Good Friday.

Mindful of its 175 year history and of the need to encourage young people to become the choral singers of the future, the Society supports three junior choirs – the Youth Choir, Young Voices and Chamber Choir. The choirs are directed by professional musicians and have their own independent concert programmes.

Details of all concerts and events, how to join the Society or the junior choirs, and how to become a subscriber can be found at:
www.huddersfieldchoral.com.

NORTHERN SINFONIA

Music Director: Thomas Zehetmair

Northern Sinfonia, orchestra of The Sage Gateshead, has built a distinctive reputation as a fresh thinking, versatile orchestra, performing repertoire spanning three centuries and regularly commissioned new work.

“The Sage Gateshead has become one of the world’s most admired centres for music and Northern Sinfonia has raised its game to match.”
Richard Morrison, The Times

The orchestra’s work includes concerts, broadcasts, recordings, national and international touring with

its Music Director Thomas Zehetmair, Principal Conductors Simon Halsey, John Wilson and Mario Venzago and guest artists.

Northern Sinfonia regularly appears at leading venues throughout the world and appears at major festivals including a residency at the Hong Kong Festival in 2009.

Projects away from the classical mainstream include working with the Pet Shop Boys at a shipyard in North East England, a concert with Sting performing brand new orchestrations of his hits, and being invited by harpist and singer Joanna Newsom to join her UK tour launching her critically acclaimed album Ys.

CDs recorded by Northern Sinfonia at The Sage Gateshead include Sibelius’ Symphonies 3 & 6 and Stravinsky’s Violin Concerto – *“Thomas Zehetmair ... brings the work alive marvellously”*, The Guardian; Brahms and Schumann – BBC Music magazine’s Disc of the Month, *“Zehetmair’s daring success”*; and Mozart Piano Concertos with Imogen Cooper - five star reviews in Classic FM magazine and The Sunday Telegraph.

For more information visit
www.thesagegateshead.org

ELIZABETH WATTS

SOPRANO

Elizabeth Watts won the Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World competition in 2007. In the same year she awarded the Outstanding Young Artist Award at the Cannes MIDEM Classique Awards and the previous year the Kathleen Ferrier Award. She is currently an Artist in Residence at the Southbank Centre, and a former BBC Radio 3 New Generation Artist. Her critically acclaimed debut recording of Schubert *Lieder* for SONY Red Seal will be followed in 2011 by a disc of Bach *Cantatas* for Harmonia Mundi, with whom she has an exclusive contract.

Current and future plans include Marzelline *Fidelio* for the Royal Opera House, Covent Garden and Kirill Petrenko; Susanna *Le Nozze di Figaro* and Pamina *Die Zauberflöte* for Welsh National Opera, and Alminera *Rinaldo* for Glyndebourne on Tour.

Operatic appearances have included Susanna *Le Nozze di Figaro* for Santa Fe Opera and WNO; Purcell King Arthur in Berkeley California and Handel’s *L’Allegro Il Penseroso ed Il Moderato* in London, both with the Mark Morris Dance Group,

and Mandane in Thomas Arne’s *Artaxerxes* at the Linbury Studio/Royal Opera House which prompted Richard Morrison to write in the Times *“But the pick of the bunch is Elizabeth Watts, who musters buckets of passion and thrilling coloratura as Xerxes’s anguished daughter Mandane”*.

As a recitalist Elizabeth has performed at the UK’s leading venues including Wigmore Hall, and the Purcell Room, London, Bridgewater Hall, Manchester and at the Aldeburgh and Cheltenham Festivals and future plans include returning to the Wigmore Hall and her debut recital at the Concertgebouw, Amsterdam.

Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London. From 2005- 2007 she was a member of English National Opera’s Young Singers Programme, where she appeared as Papagena *Die Zauberflöte*, Barbarina *Figaro*, Music and Hope in Monteverdi *L’Orfeo* and in Purcell *King Arthur*.

Elizabeth Watts appears on this recording by kind permission of Harmonia Mundi and Maxine Robertson Management Ltd.

CATHERINE WYN-ROGERS

MEZZO-SOPRANO

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair and gaining several prizes including the Dame Clara Butt award. She continued her studies with Ellis Keeler and now works with Diane Forlano.

Miss Wyn-Rogers works extensively in recital and oratorio, appearing with the major British orchestras and choral societies and at the Three Choirs, Edinburgh and Aldeburgh Festivals and at the BBC Proms, of which she was a memorable soloist at the Last Night of the 1995 Proms. She is equally renowned for her performances with the period instrument orchestras. Her recent engagements have included appearances with the Philharmonia under Slatkin, the BBC Symphony Orchestra under Haitink and Andrew Davis, the Netherlands Radio Orchestra under Rozhdestvensky, the European Union Youth Orchestra under Haitink and her debut with the Vienna Philharmonic Orchestra under Norrington.

Catherine Wyn-Rogers' numerous recordings include Handel's *Samson* with The Sixteen under Harry Christophers, Mozart's *Vespers* with Trevor

Pinnock for DG, Vaughan Williams *Serenade to Music* with Roger Norrington for Decca, and Elgar's *The Dream of Gerontius* for EMI. She has joined Graham Johnson's Complete Schubert Edition for Hyperion, recorded Mozart's Requiem with the Scottish Chamber Orchestra and Sir Charles Mackerras and Mrs Sedley (*Peter Grimes*) with the London Symphony Orchestra and Sir Colin Davis.

She appears regularly on the opera stage and has worked with Scottish Opera, Welsh National Opera, Opera North, the Semperoper, Dresden, the Bordeaux Opera, the Teatro Real Madrid, the Netherlands Opera and the Salzburg Festival. She is a regular guest artist with English National Opera and with the Bavarian State Opera, Munich. She made her debut at the Lyric Opera of Chicago in *The Midsummer Marriage* and her debut at the Houston Grand Opera in *Peter Grimes*.

MARK LE BROCC

TENOR

Mark Le Brocq held a choral scholarship at St. Catharine's College, Cambridge where he read English. He also studied at the Royal Academy of Music with Kenneth Bowen and later continued at the National Opera Studio.

He was formerly a Company principal with English National Opera, where roles included Tamino *The Magic Flute*, Paris King Priam, Count Almaviva *The Barber of Seville*, Narraboth *Salome*, Cassio *Otello*, Don Ottavio, Monostatos, Tonik in Smetana's *The Two Widows*, Rodriguez in Massenet's *Don Quixote*, Odoardo *Ariodante*, Nathaniel *The Tales of Hoffmann* and Doctor Maxwell *The Silver Tassie*. Mark's guest appearances have included the title role of *Idomeneo* for Opera Northern Ireland, Belmonte in *Die Entführung Aus Dem Serail* for Garsington Opera, *The Fairy Queen* at the Aix-en-Provence Festival and at the Gran Teatre del Liceu, Barcelona, Pinkerton in Raymond Gubbay's production of *Madama Butterfly*.

Mark has performed as a recital and oratorio soloist in the USA, France, Germany, Spain and the Middle East, as well as all the major London venues. He has appeared with the Gabrieli Consort and Paul McCreesh at festivals throughout Europe. Other concert engagements have included Mozart's *Requiem* with the English Concert and Trevor Pinnock in Salzburg and for the BBC Proms; Verdi *Opera Galas* in Bath and Hampton Court with Montserrat Caballe and Dennis O'Neill; Verdi and Mozart *Requiems* at the Barbican; The UK premiere

of Strauss's *The Donkey's Shadow* with Sir Peter Ustinov at the Covent Garden Festival, Oebalus *Apollo et Hyacinthus* for Opera Theatre Company and the Classical Opera Company and Agenore *Il Re Pastore* for the Classical Opera Company. He has recorded Ruiz *Il Trovatore*, Pang *Turandot* and Remendado *Carmen* for Chandos, *Samson, Saul* and *Judas Maccabeus* in live recordings from the Maulbronn Festival, Purcell's *Hail Bright Cecilia* with the Gabrieli Consort for DG and Handel's *Utrecht Te Deum*, Boyce's *I Was Glad* with the Choir of St Paul's Cathedral/John Scott for Hyperion and Offenbach's *Vert-Vert* for Opera Rara. He appears in the videos of *Ariodante* and *The Fairy Queen* for RM Arts.

JAMES OLDFIELD

BASS

Born in Ipswich, James Oldfield was a chorister at Leicester Cathedral and read Geography at Trinity College, Cambridge, furthering his studies as the Sir Thomas Allen Scholar at the Royal College of Music. He then studied for an Artist Diploma in Opera Studies at the Benjamin Britten International Opera School supported by a Sybil Tutton Award (administered by the Musicians Benevolent Fund) and the inaugural

RCM Independent Opera Scholarship, graduating in July 2009.

Operatic performances at the RCM included The Forester *The Cunning Little Vixen*, Figaro *Le nozze di Figaro* and Nick Shadow *The Rake's Progress*. Professional experience includes Ormonde (cover) *Partenope* for English National Opera, Simon Magus *The Pilgrim's Progress* with the late Richard Hickox and *The A – Z of Mozart Opera* with the Classical Opera Company.

On the concert platform James Oldfield made his international debut in Handel *Messiah* in the Dublin Handel Festival. Other engagements include a tour of Handel *Messiah* with the London Festival Orchestra, Haydn *Nelson Mass* with the Manchester Camerata and the Royal Philharmonic, Mendelssohn *Elijah* with Kurt Masur and the London Philharmonic, Mozart *Requiem* in Westminster Abbey, Monteverdi *Vespers* with the London Handel Orchestra and a tour of Purcell *The Fairy Queen* in Israel with the Retrospect Ensemble. He has also performed in the world premiere of Tarik O'Regan's *Martyr* with the Royal Philharmonic Orchestra.

He has broadcast for the BBC and his recordings include James MacMillan *Seven Last Words from*

the Cross on Naxos and the Monteverdi *Vespers 1610* on Signum Records.

Notable engagements include *Messiah* for Raymond Gubbay Ltd at the Royal Festival Hall, Karl Jenkins' *The Armed Man* with the Philharmonia Orchestra conducted by the composer, *Carmina Burana* with the Hallé, *The Fairy Queen* at the Wigmore Hall with the Retrospect Ensemble, débuts with Garsington Opera as Figaro *Le nozze di Figaro*, Gothenburg Opera as Nick Shadow *The Rake's Progress*, the Israel Camerata as Guglielmo *Così fan tutte*, Stanley Hall Opera as Prince Gremin *Eugene Onegin* and creating Ludd *Ludd* and *Isis* for ROH2.

JANE GLOVER CONDUCTOR

Music Director of Chicago's Music of the Baroque since 2002 and recently named Artistic Director of Opera at London's Royal Academy of Music, Jane Glover made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was Music Director of the Glyndebourne Touring Opera from 1981 to 1985; and she was Artistic Director of the London Mozart Players from 1984 to 1991.

In continual demand on the international opera stage, Ms Glover has appeared with numerous companies including the Royal Opera House, Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, Opéra National du Rhin in Strasbourg, Opéra National de Bordeaux, Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis, and the Teatro La Fenice in Venice. Known chiefly as a Mozart specialist, she has conducted all the Mozart operas regularly, all over the world, since her initial performances of them in Glyndebourne in the 1980's.

Ms Glover's concert engagements similarly take her all over the world. She has performed with all the major symphony and chamber orchestras in Britain, repeatedly at the BBC Proms, as well as with orchestras in Europe, the US, the Far East and Australasia. In recent seasons she has appeared with the San Francisco Symphony, the Houston Symphony, the Toronto Symphony, the St Louis Symphony, the Orchestra of St Luke's (Carnegie Hall), the Philharmonia, the Academy of St Martin in the Fields, the London Mozart Players and the City of London Sinfonia, as well as the period orchestras the Philharmonia Baroque, and the Handel & Haydn Society. She

has appeared at the Mostly Mozart Festivals in both New York and London. She is also especially known for her experience in the choral repertoire, and was Music Director of both the London and the Huddersfield Choral Societies.

Jane Glover studied at the University of Oxford, where, after graduation, she did her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several other universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours.

DARIUS BATTIWALLA ORGAN

Darius Battiwalla has given organ recitals at cathedrals and concert halls including Leeds Town Hall, Westminster Abbey, York Minster and Bath Abbey. He is a regular organist for the BBC Philharmonic Orchestra and has played on many of their recordings for Chandos Records. He was the organist for Simon Rattle's recent recording of Mahler's Eighth Symphony. Darius has been music director of the Sheffield Philharmonic Chorus for six years, preparing them for visiting orchestras and conductors, and conducting the occasional concert himself. He is also a visiting chorus master for

Huddersfield Choral Society, CBSO chorus and the Netherlands Radio Choir, and an occasional conductor of the BBC Daily Service singers.

Darius teaches organ improvisation and continuo at the Royal Northern College of Music, enjoys arranging for both choir and instruments and has had arrangements broadcast on radio and television; he also improvises accompaniments for silent films.

JOSEPH CULLEN HARPSICORD

Joseph Cullen is one of this country's leading choral conductors and his work with the London Symphony Chorus has earned him two Grammy awards in recent years. He has been Chorus Master of the Huddersfield Choral Society since 1999, and this year made his début with the Northern Sinfonia. He has worked closely with some of the world's leading conductors including Sir Simon Rattle, Sir Neville Marriner, Sir Mark Elder, Mariss Jansons, Valery Gergiev and Michael Tilson Thomas.

Joseph maintains a national profile as an organist and a continuo player. He has inaugurated many new organs for which he has been consultant

for and, this year he gives concerts on new and restored organs in Huddersfield and Paisley Abbey where he was once sub-organist. He is committed to mentoring young musicians as they emerge onto the professional scene, and has established choral conducting scholarships with both the London Symphony Chorus and the Huddersfield Choral Society.

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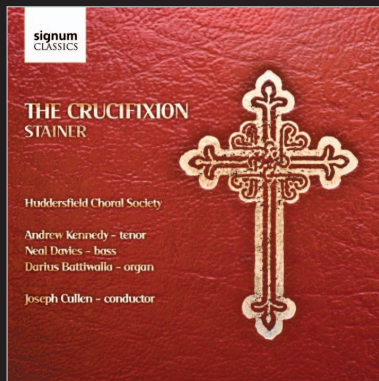
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