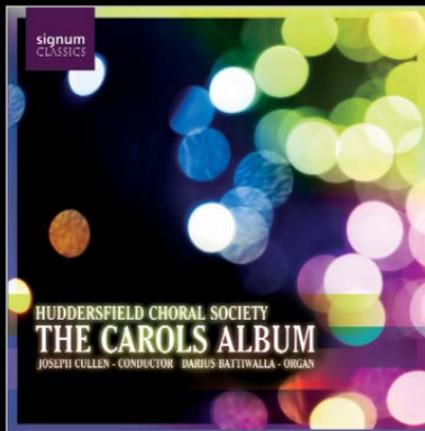
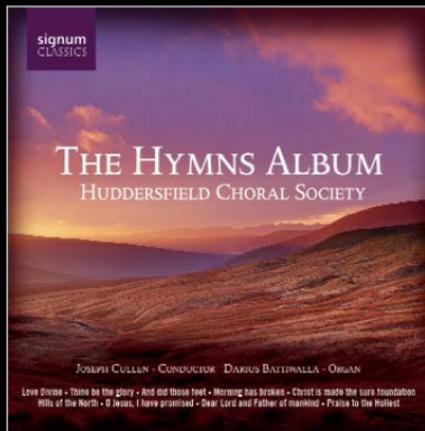


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THE CRUCIFIXION STAINER

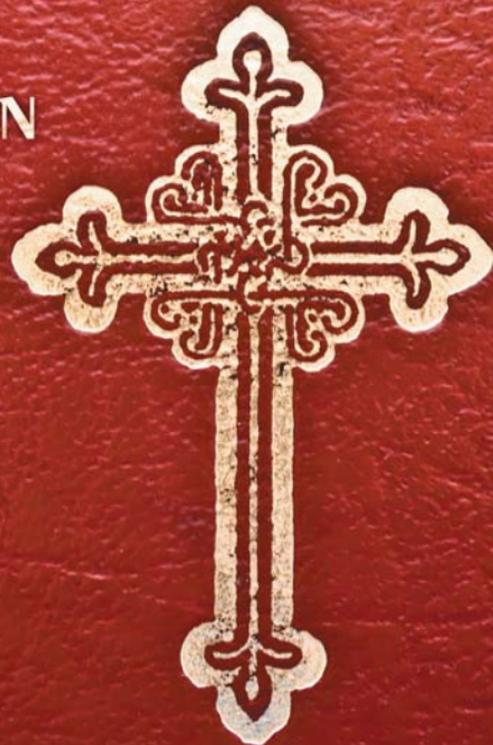
Huddersfield Choral Society

Andrew Kennedy - tenor

Neal Davies - bass

Darius Battiwalla - organ

Joseph Cullen - conductor



THE CRUCIFIXION (1887)

A MEDITATION ON THE SACRED PASSION OF THE HOLY REDEEMER

JOHN STAINER (1840 - 1901)

WORDS BY W. J. SPARROW SIMPSON (1860 - 1952)

1. And They Came To A Place Named Gethsemane	[1.25]	12. So Thou Lifest Thy Divine Petition	[4.34]
2. The Agony	[6.32]	13. The Mystery Of Intercession	[4.34]
3. Processional To Calvary	[9.30]	14. And One Of The Malefactors	[2.36]
4. And When They Were Come	[1.04]	15. The Adoration Of The Crucified	[1.31]
5. The Mystery Of The Divine Humiliation	[2.26]	16. When Jesus Therefore Saw His Mother	[2.52]
6. He Made Himself Of No Reputation	[1.20]	17. Is It Nothing To You?	[1.08]
7. The Majesty Of The Divine Humiliation	[4.01]	18. The Appeal Of The Crucified	[5.03]
8. And As Moses Lifted Up The Serpent	[1.17]	19. After This, Jesus Knowing That All Things Were Now Accomplished	[2.13]
9. God So Loved The World	[3.18]	20. For The Love Of Jesus	[2.07]
10. Litany Of The Passion	[4.01]	Total Timings	[62.09]
11. Jesus Said, 'Father, Forgive Them'	[0.47]		

Mark Taylor *High Priest*

Raymond Ellis *First Malefactor*

Lyndon Wilkinson *Second Malefactor*

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Stainer: The Crucifixion

In the monumental Victorian era, with Britain ruling the waves and at the zenith of its economic, military, industrial and imperial power, artists, architects, poets and polymaths seemed to be ten-a-penny. The likes of Paxton, Alfred Waterhouse and George Gilbert Scott were erecting the grandest or most innovative structures, from sophisticated private residences and places of worship to the grandiose schemes of Whitehall and the Crystal Palace. Alma-Tadema, Burne-Jones, Millais and co. visited classical poise, pre-Raphaelite beauty and artistic controversy on the Royal Academy, while Dickens, Wilde, Tennyson, Carroll and the Brownings measured conservatism with outright scandal, either on the stage or in published volumes. And then there were others, such as John Ruskin and William Morris whose brilliance shone over numerous arts and disciplines.

While Great Britain was making the running in most of the arts and crafts, music seemed barely to be on the agenda - at least so far as home-grown talent was concerned. Britain, the Germans' 'Land without music' in the Nineteenth Century, certainly comes up short when musical luminaries are the name of the game. This is hardly to say that the British Isles were not awash with great

music - they certainly were, but little of it was indigenous. While Haydn, Mozart and Beethoven had rapidly become staples of the orchestral, chamber and instrumental classical canon, music for religious purposes had been somewhat stifled ever since the Puritan tirades against liturgical and theatrical music. The oratorios of Handel neatly side-stepped these issues by being neither liturgical in initiation nor purely theatrical in conception. Instead they were regarded as merely sacred and dramatic, which seemed even to please everyone, even many a hard-line Nonconformist. This template was set before Victoria became monarch and Handelian oratorio, rather than opera, was setting the musical pulse of the nation. By the time Victoria and Albert were Queen and Prince Consort, Mendelssohn was already well known in Britain, having edited a few of Handel's oratorios for publication in London and was busily breathing Bach's *St Matthew Passion* back to life again in the public consciousness. His oratorio, *Elijah*, composed for the Birmingham Festival in 1846, and now with an English text, further endeared him to the British public and helped re-invigorate English composers into moving toward the European mainstream.

This was the musical scenario into which John Stainer was born and bred: Handel and Mendelssohn

remained the staple diet, supplemented by a host of native English oratorios often written in pale imitation of the two German titans. Stainer was born into a family of modest means in Southwark on 6 June 1840 and was taught organ from an early age by his schoolmaster father. By 1848 the young Stainer was a Probationer at St Paul's Cathedral Choir School, and was elevated to a full chorister the following year. He quickly became one of the leading solo boys and is known to have sung at some extremely prestigious events, such as the funerals of artist J.M.W. Turner and the Duke of Wellington, in 1852. In 1854 he was appointed organist at the Church of St Peter & St Benet, Paul's Wharf, London. Two years later he met Sir Frederick Ouseley, then Professor of Music at Oxford who, as a prodigious youth, had impressed no less a figure than Mendelssohn. Ouseley used his considerable social rank and wealth for the good of music and recognised real talent in Stainer, quickly offering the sixteen-year-old the post of first organist at St Michael's College, Tenbury. This was quite a break for the young Stainer, as he was now effectively under Ouseley's guidance. Later in life, he was ever keen to acknowledge this period as of the utmost significance in his musical development. Now well established as an organist, he soon passed through various posts at St Edmund Hall and

Magdalen College, Oxford, and even picked up a few degrees along the way, prior to landing the plum job as organist to St Paul's Cathedral, in 1872.

It was at St Paul's where Stainer would make his mark as a composer of cathedral music and hymns. He completed many a service for use in St Paul's and anthems and hymns which were extremely popular amongst the Anglican community of his day. Composition aside, he was a tireless worker for those around him, raising the standard of the choir to new heights, augmenting its numbers and making sure that salaries were raised to appropriate levels. He also introduced weekly choral celebrations of communion and processions while providing adequate rehearsal time to cope with an expanded and enhanced repertory. His good works must have been well noted in high places as in 1881 he was made principal of the National Training School for Music and his generous offices were rewarded by Queen Victoria in 1888 with a Knighthood. In the same year he resigned his post at St Paul's due to his declining eyesight (he was already blind in one eye due to a childhood accident), though by the next year had rested enough to take on the post of Professor of Music at Oxford. Once again his administrative and scholarly skills were employed to great effect

and he retained the post for a decade, retiring in 1899. Two years later, he died of heart failure, on 31 March, whilst holidaying in Verona. *The Crucifixion* may be his only tangible musical legacy, but he is perhaps even better remembered by musicologists for his contributions to the discipline. His edition of *Early Bodleian Music* is recognised as the earliest attempt by an English scholar to investigate music before the great Renaissance figures of Palestrina, Lassus, Victoria and Tallis. Other volumes on musical terminology, the organ, composition, harmony and choral music sold, in total, hundreds of thousands of copies during Stainer's lifetime, the royalties leaving him a very wealthy man in later life. As a founder member of the Musical Association, President of the Royal College of Organists and many other professional bodies, and co-founder of august societies and institutions such as the Oxford Philharmonic Society and the Associated Board of the Royal Schools of Music, he worked tirelessly for the improvement of music appreciation and education, and enhanced standards throughout the country as a whole.

The Crucifixion was composed in 1886-87 and first performed in St Marylebone Parish Church on Good Friday 1887. The work's dedicatee, William Hodge was a pupil and friend of the composer

and, aside from being the assistant sub-organist at St Paul's was also the organist at St Marylebone (The church has kept up a fine tradition of performing the oratorio on every Good Friday since the premiere). Scored for tenor and bass soloists, choir and organ, Stainer conceived *The Crucifixion* as 'A Meditation on the Sacred Passion of the Holy Redeemer', a work that would not be too taxing for the average village choir and which might also immediately engage an audience. Given its immense popularity, Stainer obviously succeeded in the latter. As to the forces: while the choir parts are more than manageable for a decent amateur choir, the organist has to be more than competent, and the singers, who carry most of the narrative, need to be quite exceptional amateurs and preferably professionals. The structure of *The Crucifixion* is inspired by J.S. Bach, the scheme of arias recitatives, choruses and chorales (hymns) reflecting that of the *St John* and *St Matthew* Passions. Unlike the passions, however, there is no orchestra to provide light and shade to accompaniments and add piquancy or punch to the drama. It is testament to Stainer's economy of scale and his deft organ writing that we are barely aware of a solitary instrument accompanying the choir and soloists. Central to the work's structure and impact are the five hymns which are interspersed throughout the oratorio. These are

intended for congregational participation and are as key to the work's success as even the most lyrical passages for the solo voices or organ. The congregation is invited to stand for these hymns and so directly take part in a communal celebration at this crucial point in the liturgical year. While the first performance was a success, the libretto, by the Reverend William Sparrow-Simpson would soon attract ferocious criticism and the music has also been vilified down the years. It is true that there are some cloying sentimental passages by Sparrow-Simpson and perhaps, at times, an excess of High Victorian piety from Stainer, too - the 'Fling wide the gates' chorus has taken many a critical bashing – but there are many more passages of real beauty and invigorating drama. *The Crucifixion* can still bat with the best of them every season, its many performances and broadcasts every year at Passiontide gladly attended and participated in with great British gusto.

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John Stainer

The Crucifixion

Music by John Stainer (1840 - 1901)

Text by The Reverend

William J. Sparrow-Simpson (1859 - 1952)

1. Recit.: And they came to a place named Gethsemane

And they came to a place named Gethsemane,
and Jesus saith to His disciples: Sit ye here,
while I shall pray.

2. The Agony

Could ye not watch with Me one brief hour?
Could ye not pity My sorest need?
Ah! if ye sleep while the tempests lower, surely,
My friends, I am lone indeed.

Jesu, Lord Jesu, bowed in bitter anguish, and
bearing all the evil we have done,
Oh, teach us, teach us how to love Thee for
Thy love;
Help us to pray, and watch, and mourn with
Thee.

Could ye not watch with Me one brief hour?
Did ye not say upon Kedron's slope,
Ye would not fall into the Tempter's power?
Did ye not murmur great words of hope?

Jesu, Lord Jesu, bowed in bitter anguish, and
bearing all the evil we have done,
Oh, teach us, teach us how to love Thee for
Thy love,
Help us to pray, and watch, and mourn with
Thee.

Could ye not watch with Me? even so:
Willing in heart, but the flesh is vain.
Back to Mine agony I must go,
Lonely to pray in bitterest pain.

And they laid their hands on Him, and took
Him, and led Him away to the high priest.
And the high priest asked Him and said unto
Him, Art Thou the Christ, the Son of the
Blessed?

Jesus said, I am: and ye shall see the Son of
man sitting on the right hand of power, and
coming in the clouds of heaven.
Then the high priest rent his clothes, and saith:
What need we any further witnesses? Ye have
heard the blasphemy.
And they all condemned Him to be guilty of
death. And they bound Jesus and carried
Him away, and delivered Him to Pilate.
And Pilate, willing to content the people,
released Barabbas unto them, and delivered
Jesus, when he had scourged Him, to be

crucified.
And the soldiers led Him away.

3. Processional to Calvary

Fling wide the gates! for the Saviour waits
To tread in His royal way;
He has come from above, in His power and
love,
To die on this Passion day.

His Cross is the sign of a love divine,
His crown is the thorn-wreath of woe,
He bears His load on the sorrowful road,
And bends 'neath the burden low.

How sweet is the grace of His sacred Face
And lovely beyond compare;
Though weary and worn, with the merciless scorn
Of a world He has come to spare.

The burden of wrong, that earth bears along,
Past evil, and evil to be,
All sins of man since the world began,
They are laid, dear Lord, on Thee.

Then on to the end, my God and my Friend,
With Thy banner lifted high!
Then on to the end, my God and my Friend,
With Thy banner lifted high,

Thou art come from above, in Thy power and
love,
To endure and suffer and die.
Then on to the end, my God and my Friend,
To suffer, endure, and die.

4. Recit.: And when they were come

And when they were come to the place called
Calvary, there they crucified Him and the
malefactors, one on the right, and the other
on the left.

5. The Mystery of the divine Humiliation

Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled.

Here the King of all the ages,
Throned in light ere worlds could be,
Robed in mortal flesh is dying,
Crucified by sin for me.

O mysterious condescending!
O abandonment sublime!
Very God Himself is bearing
All the sufferings of time!

Evermore for human failure
By His Passion we can plead;
God has borne all mortal anguish,
Surely He will know our need.

From the 'Holy, Holy, Holy,
We adore Thee, O most High',
Down to earth's blaspheming voices
And the shout of 'Crucify'.

Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed
Perfect man on thee was tortured,
Perfect God on thee has bled.

6. Recit.: He made Himself of no reputation

He made Himself of no reputation, and took
upon Him the form of a servant, and was
made in the likeness of men:
and being found in fashion as a man,
He humbled Himself, and became obedient
unto death, ev'n the death of the Cross.

7. The Majesty of the divine Humiliation

King ever glorious, King ever glorious!
The dew of death are gath'ring round Thee;
Upon the Cross Thy foes have bound Thee -
Thy strength is gone, Thy strength is gone.
Not in Thy Majesty,

Robed in Heaven's supremest splendour,
But in weakness and surrender,
Thou hangest here.

Who can be like Thee?

Pilate high in Zion dwelling?
Rome with arms the world compelling,
Proud though they be?

Thou art sublime, Thou art sublime:
Far more awful in Thy weakness,
More than kingly in Thy meekness,
Thou Son of God, Thou Son of God.

Glory, and honour:
Let the world divide and take them;
Crown its monarchs and unmake them;
But Thou, Thou wilt reign.

Here in abasement; crownless, poor, disrobed,
and bleeding;

There, in glory interceding,
Thou art the King, Thou art the King!
There, in glory interceding, there, in glory
interceding,

Thou art the King,
Thou art the King,
Thou art the King!

8. Recit.: And as Moses lifted up the serpent

And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up;

That whosoever believeth in Him should not perish, but have everlasting life.

9. Chorus: God so loved the world

God so loved the world, that He gave His only begotten Son, that whoso believeth in Him should not perish, but have everlasting life.

For God sent not His Son into the world to condemn the world; but that the world through Him might be saved.

10. Litany of the Passion

Holy Jesu, by Thy Passion,

By the woes which none can share,
Borne in more than kingly fashion,
By Thy love beyond compare:

Crucified, I turn to Thee,
Son of Mary, plead for me.

By the treachery and trial,
By the blows and sore distress,
By desertion and denial,
By Thine awful loneliness:

Crucified, I turn to Thee,
Son of Mary, plead for me.

By Thy look so sweet and lowly,
While they smote Thee on the Face,
By Thy patience, calm and holy,
In the midst of keen disgrace:

Crucified, I turn to Thee,
Son of Mary, plead for me.

By the hour of condemnation,
By the blood which trickled down,
When, for us and our salvation,
Thou didst wear the robe and crown:
Crucified, I turn to Thee,
Son of Mary, plead for me.

By the path of sorrows dreary,
By the Cross, Thy dreadful load,
By the pain, when, faint and weary,
Thou didst sink upon the road:
Crucified, I turn to Thee,
Son of Mary, plead for me.

By the Spirit which could render
Love for hate and good for ill,
By the mercy, sweet and tender,
Poured upon Thy murderers still:
Crucified, I turn to Thee,
Son of Mary, plead for me.

11. Recit.: Jesus said, 'Father, forgive them'

Jesus said, 'Father, forgive them; for they know not what they do.'

12. Duet: So Thou liftest Thy divine petition

So Thou liftest Thy divine petition,
Pierc'd with cruel anguish through and through;
So Thou grieveest o'er our lost condition,
Pleading, 'Ah, they know not what they do.'
Oh! 'twas love, in love's divinest feature,
Passing o'er that dark and murd'rous blot,
Finding e'en for each low-fallen creature,
Though they slay Thee - one redeeming spot.
Yes! and still Thy patient Heart is yearning
With a love that mortal scarce can bear;
Thou in pity, deep, divine, and burning
Lifest e'en for me Thy mighty, mighty prayer.
So Thou pleadest, e'en for my transgression,
Bidding me look up, and trust, and live;
So Thou murmurest Thine intercession,
Bidding me look up and trust and live;
So Thou pleadest, Yea, he knew not, yea, he
knew not; for My sake forgive.

13. The Mystery of Intercession

Jesus, the Crucified, pleads for me,
While He is nailed to the shameful tree,
Scorned and forsaken, derided and curst,
See how His enemies do their worst!

Yet, in the midst of the torture and shame,
Jesus, the Crucified, breathes my name!
Wonder of wonders, oh! how can it be?
Jesus, the Crucified, pleads for me!

Lord, I have left Thee, I have denied,
Followed the world in my selfish pride;
Lord, I have joined in the hateful cry,
Slay Him, away with Him, crucify!
Lord, I have done it, oh! ask me not how;
Woven the thorns for Thy tortured Brow:
Yet in His pity so boundless and free,
Jesus, the Crucified, pleads for me!

Though thou hast left Me and wandered away,
Chosen the darkness instead of the day;
Though thou art covered with many a stain
Though thou hast wounded Me oft and again,
Though thou hast followed thy wayward will;
Yet, in My pity, I love thee still.
Wonder of wonders it ever must be!
Jesus, the Crucified, pleads for me!

Jesus is dying, in agony sore,
Jesus is suffering more and more,
Jesus is bowed with the weight of His woe,
Jesus is faint with each bitter throe.
Jesus is bearing it all in my stead,
Pity Incarnate for me has bled;

Wonder of wonders it ever must be
Jesus, the Crucified, pleads for me!

14. Recit.: And one of the malefactors

And one of the malefactors which were hanged,
railed on Him saying, 'If Thou be the Christ,
save Thyself and us.'

But the other, answering, rebuked him, saying,
'Dost not thou fear God, seeing thou art in
the same condemnation?

And we indeed justly; for we receive the due
reward of our deeds: But this man hath done
nothing amiss.'

And he said unto Jesus, 'Lord, remember me
when Thou comest into Thy Kingdom.'

And Jesus said unto him, 'Verily I say to thee,
today shalt thou be with Me in Paradise.'

15. The Adoration of the Crucified

I adore Thee, I adore Thee!
Glorious ere the world began;
Yet more wonderful Thou shinest,
Though divine, yet still divinest
In Thy dying love for man.

I adore Thee, I adore Thee!
Thankful at Thy feet to be;
I have heard Thy accent thrilling,
Lo! I come, for Thou art willing
Me to pardon, even me.

I adore Thee, I adore Thee!
Born of woman, yet Divine:
Stained with sins I kneel before Thee,
Sweetest Jesu, I implore Thee
Make me ever only Thine.

16. Recit.: When Jesus therefore saw His Mother

When Jesus therefore saw His Mother, and the
disciple standing by, whom He loved,
He saith unto His Mother,
'Woman, behold thy son.'

Then saith He to the disciple,
'Behold thy mother!'

There was darkness over all the land.
And at the ninth hour Jesus cried with a loud
voice, saying, 'My God, My God, why hast
Thou forsaken Me?'

17. Recit.: Is it nothing to you?

Is it nothing to you, all ye that pass by?
Behold, and see if there be any sorrow like unto
My sorrow, which is done unto Me,
wherewith the Lord hath afflicted Me in the
day of His fierce anger.

18. The Appeal of the Crucified

From the Throne of His Cross, the King of
grief
Cries out to a world of unbelief:
Oh! men and women, afar and nigh,

Is it nothing to you, all ye that pass by?
I laid My eternal power aside,
I came from the Home of the Glorified,
A babe, in the lowly cave to lie;
Is it nothing to you, all ye that pass by?
I wept for the sorrows and pains of men,
I healed them and helped them, and loved
them - but then, but then,
They shouted against Me.
'Crucify! Crucify! Crucify!'

Is it nothing to you?
Behold Me and see: pierced through and
through
With countless sorrows - and all is for you;
For you I suffer, for you I die.
Is it nothing to you, all ye that pass by?
Oh! men and women, your deeds of shame,
Your sins without reason and number and
name,

I bear them all on the Cross on high.
Is it nothing to you?
Is it nothing to you that I bow My Head?
And nothing to you that My Blood is shed?
O perishing souls, to you I cry,
Is it nothing to you?
O come unto Me, by the woes I have borne,
By the dreadful scourge, and the crown of
thorns,
By these, I implore you to hear My cry,
Is it nothing to you?

O come unto Me, This awful price,
Redemption's tremendous sacrifice,
Is paid for you, is paid for you -
Oh! why will ye die?
O come unto Me,
For why will ye die?
O come unto me.

19. Recit. & Chorus: After this, Jesus knowing that all things were now accomplished

After this, Jesus knowing that all things were
now accomplished, saith: 'I thirst.'
When Jesus had received the vinegar, He saith:
'It is finished. Father, into Thy hands I
commend My spirit.'
And He bowed His Head, and gave up the
ghost.

20. For the Love of Jesus

All for Jesus - all for Jesus,
This our song shall ever be;
For we have no hope, nor Saviour,
If we have not hope in Thee.

All for Jesus - Thou wilt give us
Strength to serve Thee, hour by hour;
None can move us from Thy presence,
While we trust Thy love and power.

All for Jesus - at Thine altar
Thou wilt give us sweet content;
There, dear Lord, we shall receive Thee
In the solemn Sacrament.

All for Jesus - Thou hast loved us;
All for Jesus - Thou hast died;
All for Jesus - Thou art with us;
All for Jesus Crucified.

All for Jesus - all for Jesus -
This the Church's song must be;
Till, at last, her sons are gathered
One in love and one in Thee.

Amen.

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BIOGRAPHIES

THE HUDDERSFIELD CHORAL SOCIETY

Founded in 1836, the Huddersfield Choral Society has long been a major part of the town's vibrant musical tradition. Under a succession of distinguished principal conductors and chorus masters it has developed an international reputation as the UK's leading choral society. Although enjoying a close working relationship with many leading professional orchestras and conductors, the Society is an independent and self-governing amateur choir, drawing talented

singers from a wide area across Yorkshire and the north of England.

The Society has performed in many of the world's great musical centres. Its 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. Recent concerts have

included Mendelssohn's *Elijah*, the Brahms, Verdi and Mozart *Requiems*, Elgar's three great oratorios *The Dream of Gerontius*, *The Apostles* and *The Kingdom* and Britten's *War Requiem*. Handel's *Messiah* has been an annual Christmas event in Huddersfield since 1864 and is still hugely popular, drawing capacity audiences over two evenings. Lightness and flexibility combine with awesome grandeur to bring this choral masterpiece to life for modern audiences.

The Society regularly accepts invitations from orchestras and concert promoters for overseas engagements. In 2007 the choir undertook three foreign tours: to Brno in the Czech Republic for two concerts in the Easter Festival of Sacred Music; to Antwerp for Vaughan Williams *A Sea Symphony* with Philippe Herreweghe; and to Japan for Britten's *War Requiem* with the Osaka Symphony Orchestra and Chorus under Takuo Yuasa. A return visit of the Osaka choir to Huddersfield is scheduled for April 2010 for a combined performance of Handel's *Judas Maccabaeus*.

The Society commissioned a new choral work, *Agamemnon's Tomb*, by John Pickard, which was premièred in Huddersfield Town Hall in May 2008. Autumn 2008 saw an invitation from the Royal Liverpool Philharmonic Orchestra for a *Verdi*

Requiem - broadcast on BBC Radio 3 - under Vasily Petrenko in Liverpool Metropolitan Cathedral as part of the city's European Capital of Culture 2008 celebrations.

In 2009 a performance of Britten's *War Requiem* in Porto under Christoph König was followed by a visit to Orkney for two concerts - including Vaughan Williams' *A Sea Symphony* with Martyn Brabbins - as part of the St Magnus Festival.

In 2010/11 the Society celebrates its 175th season. A recent major sponsorship deal with the University of Huddersfield has strengthened links between town and gown, and a greater range of opportunities for shared activities with the university's renowned department of music.

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 at www.huddersfieldchoral.com


HUDDERSFIELD *choral* SOCIETY

JOSEPH CULLEN

Described by Opera News as “clearly a name to watch”, Grammy Award winning Joseph Cullen is one of the most exciting talents to emerge in the UK in recent years. His experience spans a range of prestigious appointments, including Director of the London Symphony Chorus, Chorus Master of the Huddersfield Choral Society and Chorus Director of the Academy of St Martin-in-the-Fields. In 2008 he made his debut at the Grant Park Festival in Chicago where he conducted Russian programmes, including Rachmaninov’s *The Bells* to audiences of up to 14,000 in the Jay Pritzker Auditorium in Millennium Park.

Joseph has worked closely with some of the world’s leading conductors including Sir Simon Rattle, Sir Neville Marriner, Sir Mark Elder, Michael Tilson Thomas, Valery Gergiev, Bernard Haitink, Richard Hickox and Sir Colin Davis, with whom he won a 2006 Grammy Award for the LSO Live recording of Verdi’s *Falstaff*.

Joseph led the LSO Chorus and the City of London Sinfonia in Holst’s *Hymn of Jesus* and Vaughan Williams’ *Toward the Unknown Region* in October 2009, and on Good Friday 2010 will conduct them in Bach’s *St Matthew Passion* at the Barbican.

Following on successful concerts in the City of London Festival he will direct from the keyboard a series of programmes built around Bach Cantatas in New Year 2010.



ANDREW KENNEDY

Andrew Kennedy studied at King’s College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden where he performed many solo principal roles. Andrew has won numerous prizes and awards including the 2005 BBC Cardiff Singer of the World Rosenblatt Recital Prize. He is a Borletti-Buitoni Trust Award winner and won the prestigious Royal Philharmonic Society Young Artists’ Award in 2006. He was also a member of BBC Radio 3 New Generation Artists Scheme.

Operatic roles include Tamino *The Magic Flute* (English National Opera); Flute *A Midsummer Night’s Dream* (Royal Opera Covent Garden); Jaquino *Fidelio* (Glyndebourne Festival); Ferrando *Così fan tutte* (Glyndebourne Touring Opera); Nemorino *L’elisir d’amore* (Opera North); Tom Rakewell *The Rake’s Progress* (La Monnaie and Opéra de Lyon and recently released on DVD); Vere *Billy Budd* (Houston Grand Opera), Tito *La Clemenza di Tito* (Opéra de Lyon) and his La Scala debut of Tom Rakewell.

Concert engagements include Jaquino *Fidelio*, Francesco *Benvenuto Cellini* and Mozart *Requiem* for the LSO/Sir Colin Davis (all recorded for the LSO Live CD label); Novice *Billy Budd* (LSO/Harding, recorded on EMI/Virgin Classics); Tom Rakewell *The Rake’s Progress* (Stresa Festival/Noseda), Orfeo in Haydn *Orfeo e Euridice* (Boston Handel and Haydn Society/Norrington); Tobia *Il Ritorno di Tobia* (OAE/Norrington); Mozart Requiem and Young Man in Korngold’s *Das Wunder der Heliane* (LPO/Jurowski); Finzi *Intimations of Immortality* (BBCSO/Daniel); Mozart *Mass in C Minor* (Hallé Orchestra/Elder); *St. Matthew Passion* (Netherlands Philharmonic/Colin Davis) and Elgar *Spirit of England* at the 2007 Last Night of the BBC Proms. Performances of Britten include Nocturne (BBC National Orchestra of Wales), *Serenade for Tenor, Horn and Strings* (CBSO, BBC Scottish Symphony Orchestra and BBC National Orchestra of Wales and at the BBC Proms with the Nash Ensemble/Edward Gardner) and *Les Illuminations* (Edinburgh International Festival/Scottish Ensemble and with the Orchestre de Picardie).

Andrew’s fast growing discography includes four solo albums (‘On Wenlock Edge’ with the Dante Quartet/Simon Crawford Philips for Signum Classics; ‘Strauss Songs’ with Roger Vignoles for Hyperion; ‘The Dark Pastoral’ with Julius Drake

and Simon Russell Beale for Altara Classics and 'The Curlew' with Simon Lepper for Landor Records) and two shared recital discs ('On Buying A Horse' and a recording of Liszt songs both with Iain Burnside for Signum Classics). Andrew will record his first orchestral album of Gluck, Berlioz and Mozart arias later on this year.

Future engagements include Shepherd *Tristan und Isolde* Glyndebourne Festival Opera, BBC Philharmonic and Gianandrea Noseda, the Philharmonia Orchestra and Esa-Pekka Salonen, Royal Philharmonic Orchestra and Daniele Gatti, and Wigmore Hall recitals with Malcolm Martineau and Roger Vignoles. Andrew will also sing major roles in Houston Grand Opera, Welsh National Opera, Opéra National de Lyon and Grange Park Opera.



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NEAL DAVIES

Neal Davies was born in Newport, Gwent and studied at King's College, London, and the Royal Academy of Music, of which he was made a Fellow in 2003. He continued his studies at the International Opera Studio, Zurich, under the patronage of Dame Gwyneth Jones. He won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. He made his professional debut with the Coburg Opera. Since 1992 he has been a regular guest at the Edinburgh Festival and at the BBC Proms.

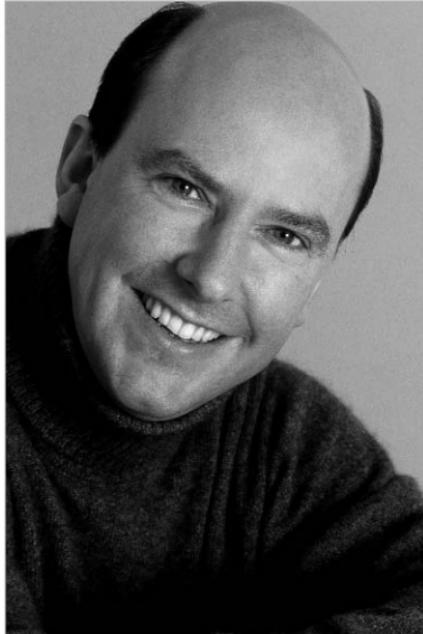
His recordings include Britten's *A Midsummer Night's Dream* under Sir Colin Davis for Philips, *Messiah*, *Theodora* and *Saul* under Paul McCreesh for Deutsche Grammophon, Vivaldi Cantatas and Handel's *L'Allegro* under Robert King for Hyperion, Dutilleux songs under Yan-Pascal Tortelier for Chandos and he takes part in the the Hyperion complete Schubert Edition.

His concert engagements have included both the Cleveland and Philharmonia Orchestras under von Dohnanyi, the Gabrieli Consort and McCreesh, the Oslo Philharmonic under Jansons, the BBC Symphony under Boulez, the Royal Liverpool Philharmonic under Altrichter and Schwarz, the Academy of St Martin-in-the-Fields and Marriner,

the Netherlands Philharmonic Orchestra and de Waart, the Orchestra of the Age of Enlightenment and Brügggen, the Chamber Orchestra of Europe and Harnoncourt, the Detroit Symphony and McGegan, the Minnesota Orchestra and Vänskä, Les Violons du Roy and Labadie, The Akademie für Alte Musik Berlin and Creed, the Halle and Mark Elder, the City of Birmingham Symphony under Oramo and the Vienna Philharmonic and Daniel Harding.

His operatic appearances have included Rameau's *Platée* (London, Edinburgh Festival), Handel's *Giulio Cesare* and *Figaro* (*Le nozze di Figaro*) all for the Royal Opera; Handel's *L'Allegro*, Publio (*La clemenza di Tito*), Zebul (*Jephttha*), Ariodates (*Xerxes*) and Kolenaty (*The Makropoulos Case*) for English National Opera; Handel's *Radamisto* for the Opera de Marseille; Handel's *Theodora* with Les Arts Florissants and William Christie (Paris and Salzburg); Handel's *Orlando* with the Gabrieli Consort; Leporello for Scottish Opera; Britten's *Curlew River* at the Edinburgh Festival; Handel's *Belshazzar* under Jacobs in Aix-en-Provence, Berlin and Innsbruck; He made his debut with Lyric Opera of Chicago as Major General Stanley, under Sir Andrew Davis, in their new production of *The Pirates of Penzance*.

Future engagements include Sharpless, Pappageno and his first Don Alfonso (*Così fan tutte*) for Welsh National Opera, Ko-Ko (*The Mikado*) for the Lyric Opera of Chicago, *Agrippina* for the Deutsche Staatsoper, Berlin and Bottom (*A Midsummer Night's Dream*) for Garsington Opera.



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DARIUS BATTIWALLA

Darius Battiwalla has given organ recitals at cathedrals and concert halls including Leeds Town Hall, Westminster Abbey, York Minster and Bath Abbey. Recent highlights include a complete performance of Messiaen's *L'Ascension* at the Bridgewater Hall, Manchester, the solo part in Janáček's *Glagolitic Mass* with the Hallé and Mark Elder, and a recital from the St. Magnus Festival broadcast on Radio 3. 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.





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For Lyndon Wilkinson, Bass, to celebrate a lifetime of singing.

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