

Saturday, December 8, 2012, 7pm
First Congregational Church

Philharmonia Baroque Orchestra

Masaaki Suzuki, *conductor*

Sherezade Panthaki, *soprano*
Fabiana González, *mezzo-soprano*
Dann Coakwell, *tenor*
Dashon Burton, *bass-baritone*

Philharmonia Chorale
Bruce Lamott, *director*

Messiah
an Oratorio

PROGRAM

George Frideric Handel (1685–1759) *Messiah*, HWV 56 (1741)

Part I

INTERMISSION

Part II

PAUSE

Part III

This performance will be approximately three hours in length.

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George Frideric Handel (1685–1759)
Messiah, HWV 56 (1741)

PRIMO LE PAROLE, poi la musica: first the words, then the music. Ask a roomful of people to identify the composer of *Messiah*, and a roomful of hands will go up. Ask that same gathering to name the librettist, and puzzled silence is likely to follow. To be sure, *Messiah* is not a setting of a freshly written, original book; the text is a compilation of passages from the Old and New Testaments. But that makes it no less impressive an achievement. The work of a perceptive and passionate writer, *Messiah*'s libretto is just as noteworthy in its own way as George Frideric Handel's immortal music. So before that music, a look at those fine words—and their curator—is very much in order.

Charles Jennens's palatial home at Gopsall, North West Leicestershire—near Bosworth Field, where the War of the Roses was conclusively ended—was demolished in 1951 after years of neglect and abuse. Much the same can be said about Jennens himself: glamorous in his day, his star faded rapidly and commentarial wrecking balls gutted his posthumous reputation. “Suleyman the Magnificent,” japed 18th-century Shakespeare scholar George Steevens. “A vain fool crazed by his wealth,” sniped Samuel Johnson.

Prickly, prissy, snippy, snooty, and waspish, Jennens was manifestly not a man of the people. But charges that he was an intellectual featherweight are unfounded. The sharpest barbs are products of Steevens's malicious envy of Jennens's classy Shakespeare editions and, as such, deserve permanent retirement. Christopher Hogwood duly notes Jennens's “self-importance and intolerance, the high-handed manner of a wealthy country gentleman, opinionated and cruel in his criticism, whose ostentation made many of his contemporaries enemies.” But, he also points out Jennens's many accomplishments, his educated taste, his passionate dedication to Handel's music, his well-designed libretti, and his often splendid editorial advice—such as restoring an excised “Allelujah” to the Part I finale of *Saul*.

Messiah is a child of the Enlightenment, that revolutionary mindset that promoted reason over unexamined belief, but Charles Jennens was no Edward Gibbon, Thomas Paine or Thomas Jefferson proclaiming a humanistic philosophy based on rational inquiry. Instead, he sought to defend his deeply felt and conservative Anglican Christianity against what he saw as intellectual attacks on the core of the Christian message. In July 1741, Jennens wrote to his friend Edward Holdsworth:

Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is *Messiah*.

Jennens did indeed manage to “persuade” his eminent friend and colleague, but victory was tempered with disappointment, as we hear in another letter to Holdsworth, from December 1741:

I heard with great pleasure at my arrival in Town, that Handel had set the Oratorio of *Messiah*; but it was some mortification to me to hear that instead of performing it here he was gone to Ireland with it. However, I hope we shall hear it when he comes back.

These letters reveal that *Messiah* represents a departure from Handel's customary active and collaborative relationship with his librettists, including Jennens in previous projects such as *Saul*, *L'Allegro*, and (probably) *Israel in Egypt*. Handel apparently set the completed *Messiah* libretto as handed to him, without the usual rounds of editorial negotiations. That speaks well of Jennens's literary skill, for his elegantly structured libretto deserves a full share of the credit for *Messiah*'s perennial popularity. Jennens based his scriptural selections on both theological and musical considerations—*Messiah* is first and foremost an

oratorio libretto, not a religious tract. Consider the very first section, drawn from the first five verses of Isaiah 40, which Jennens structured as recitative-aria-chorus, a formula that will repeat itself—sometimes with significant expansion—throughout the entire oratorio.

Now it was Handel's turn to clothe Jennens's masterful compilation with compelling and entertaining music. He was more than up to the task. By 1741, George Frideric Handel was an English institution, resident for 30 years, citizen for the past 14 years, a robust (if not always altogether healthy) man in his mid-fifties. As a self-employed freelance musician, responsible to the dictates of the public rather than the directives of courtly or clerical patrons, he had seen his full share of triumph and failure, boom and bust, hits and flops. As recently as 1737, he had suffered a sickening financial loss from the collapse of an opera season in which he was a partner, followed by a "palsy" (probably a stroke) that left him temporarily without the use of his right hand. Showing his customary powers of recuperation, he not only regained his health but also his financial footing. Nothing seemed to keep him down for long; Handel was tough, resilient, and supremely confident in his ability to produce music that met public approval.

He had good reason for that confidence. As far back as 1710, his first London visit had resulted in the blockbuster hit *Rinaldo*, and, for decades, he had produced a steady stream of Italian operas in addition to a sizeable catalog of instrumental music. His nontheatrical enterprises kept him afloat during the 1730s as the Italian opera craze subsided, leaving Handel searching for another high-profit genre that could restore his endangered fortunes. He didn't have to look very far: the oratorio stood ready to provide him with the next stage in his career. He was no newcomer to the genre: as far back as 1707, he had written *Il trionfo del Tempo e del Disinganno* for his Roman patron Cardinal Pamphili, and the flamboyant *La Resurrezione* the following year. Early in his English residency, he wrote *Acis and Galatea* and *Esther* for the Duke of Chandos. As the 1730s progressed, oratorios made up a steadily expanding share

of his output: *Deborah* and *Athalia* in 1733, *Alexander's Feast* and *Ode for St. Cecilia's Day* in 1736, *Saul* and *Israel in Egypt* in 1739, and, most recently, 1740's *L'Allegro, il Penseroso ed il Moderato*, to texts adapted from John Milton by Charles Jennens.

So it was a seasoned veteran who determined that Jennens's new libretto would be ideal for a forthcoming Dublin concert series scheduled to begin in late 1741. Handel started composing *Messiah* on August 22 and completed the manuscript on September 14—that's 24 days, or three and a half weeks. Such speed has typically left commentators nonplussed if not downright confounded: how could anybody write a work of *Messiah's* length in such an incredibly short time? That *Messiah* contains quite modest amounts of recycled or borrowed material only exacerbates commentarial befuddlement. Here and there awkward scansion betrays a repurposed melody, such as "For unto us a Child is born"—originally "*Nò, di voi non vo fidarmi*," a duet from a recent cantata. But on the whole, *Messiah* is original work. So how did Handel write it so quickly?

The answer is far simpler than one might expect and has nothing to do with romantic notions of divine inspiration, sleep deprivation, starvation or tearstained manuscripts. Handel always composed quickly—speed is a basic survival skill for any hardworking theatrical composer in any era—and Handel was nothing if not a survivor. He was a past master at turning out yards upon yards of finished manuscript on schedule and to specification and, even considering the unusual challenges posed by *Messiah*, a libretto fundamentally unlike any he had ever set before, three and a half weeks from start to finish is impressive but altogether believable.

Speedy, yes; formulaic, no. *Messiah* is no dutiful progression of recitatives followed by arias but rather a skillful blend of vocal forms and genres, sometimes blurring the customary boundaries between recitative, aria, and chorus. Throughout *Messiah*, Handel changes key, tempo, meter, and mode as best serves the text—such as the dramatic shifts throughout "But who may abide the day of his coming" in

Part I. Saving the best for last, Handel treats the concluding numbers—44 through 47—as one sustained movement, almost in the manner of a recitative-free operatic finale.

For his Dublin series, booked in the city's shiny new Music Hall on Fishamble Street, Handel planned an ambitious program of recent hits as well as old favorites. He presented *L'Allegro* on December 23, *Acis and Galatea* and the *Ode* on January 20. *Esther* and *Alexander's Feast* followed on January 30 and February 13, respectively. For the March concert version of *Imeneo*, the company was joined by singer/actress Susannah Cibber, shortly to achieve immortality as the first soprano ever to perform *Messiah*: that came about on Tuesday, April 13, 1742.

Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic, and moving Words, conspired to transport and charm the ravished Heart and Ear.

Thus the *Dublin Journal*, snagging the honors of posting the very first of uncountable *Messiah* reviews, on April 17, 1742. Another less formal appraisal came from the Reverend Dr. Delaney, so taken with Mrs. Cibber's performance of "He was despised" that he exclaimed, "Woman, for this, be all thy sins forgiven!" Dublin heard *Messiah* twice more, in May and June; Handel departed for London on August 17, determined to recapture the affection of a London public that had cooled towards him in recent years.

Handel returned to a London that was riding a wave of religious piety, thanks to the energies of John and Charles Wesley, Anglican revivalists whose influence ran towards the puritanical, in particular regarding that perennial scapegoat of evangelical reformers, the popular theater. Handel, ever sensitive to the overall public temperature, decided to hold off from introducing *Messiah* and chose instead to re-establish his London presence with the new *Samson*, given six performances starting on February 18, 1743. Despite a few brickbats tossed by an unamused Horace Walpole on Handel's preference for

English soloists over Italian opera singers ("he has hired all the goddesses from farces and the singers of Roast Beef from between the acts at both theaters"), the *Samson* performances were warmly received. Thus emboldened, Handel scheduled another series of six oratorio concerts featuring the same company; they would begin on March 16 with a repeat of *Samson* followed by a revival of *L'Allegro* on the 18th, with *Messiah* set for its London premiere on Wednesday, March 23. In a fit of uncertainty about potential backlash from Anglican right-wingers, Handel chose to advertise it only as "A New Sacred Oratorio," rather than referring to it by name.

But the oratorio's identity and subject matter were known about town nonetheless, and the same day (March 19) as Handel's advertisement appeared, the *Universal Spectator* published a letter signed with the pseudonym "Philaethes"—i.e., lover of truth.

But it seems the Old Testament is not to be prophan'd alone, nor God by the Name of Jehovah only, but the New must be join'd with it, and God by the most sacred the most merciful name of Messiah; for I'm inform'd than an Oratorio call'd by that Name has already been perform'd in Ireland, and is soon to be perform'd here: What the Piece itself is, I know not, and therefore shall say nothing about it; but I must again ask, If the Place and Performers are fit?

The tone is respectful but the message is clear enough: the objection was not so much to the oratorio, but rather to the blending of theater with religion, an issue that was to dog London's reception of *Messiah* for years to come. Whether the London premiere was even successful or not remains a bit uncertain, although the Earl of Shaftesbury states firmly that *Messiah* "was but indifferently relish'd."

Subsequent outings were few and far between during the 1740s. Then fortune suddenly smiled on Handel's undervalued oratorio. Handel arranged a performance of the complete *Messiah* for May 1, 1750, at London's Foundling Hospital, as a dedication for the new organ

he had donated. The association with charity proved to be the oratorio's turning point, as sellout crowds cheered. Handel would produce *Messiah* at both Covent Garden and the Foundling Hospital on a yearly basis for the rest of his life; he died on April 14, 1759, in the interval between the April and May concerts. By then, *Messiah* had become a cherished fixture of the Easter season; only during the 19th century did it become traditional Christmas fare.

There can be no single, absolutely authoritative version of *Messiah*. Handel was quick to revise, rewrite, and rework as necessary to meet the needs of a particular performer or venue, and, from 1742 through the early 1750s, the oratorio underwent numerous and often significant changes. Although the *Messiah* revisions are convoluted and confusing, a standardized *Messiah* has evolved that generally conforms to the score as Handel performed it in the 1750s. But the variants offer abundant opportunity for exploration, such as a recent recording that proudly declares itself as reproducing the 1742 Dublin original.

So, finally, the question: Why *Messiah*? Why wasn't Bach's Christmas Oratorio adopted for sing-it-yourself festivals, or the *St. Matthew Passion* at Eastertime? Those pieces are revered and respected—but it is *Messiah* that has joined hands with Santa Claus, *Messiah* that everybody can whistle, *Messiah* that inspired the *Hallelujah Hustle*. That's actually quite understandable, for alone of the great sacred choral works of modern music—Bach's Masses and Passions, Mozart's and Haydn's Masses, Beethoven's

Missa solemnis, and the Verdi *Requiem*—*Messiah* stands apart as having at least one foot in homely, popular theater. *Messiah* does not call upon us to repent, to anguish or to ponder: its *raison d'être* is to offer reassurance. It was created to provide pleasure and entertainment, and if it managed to tuck a bit of spiritual renewal into the mix, so much the better. The theatricality that caused so much consternation in the 1740s has proven to be *Messiah*'s greatest strength in the long run. There's something fundamentally friendly about it, something instinctively loveable and approachable. So it thrives—in churches, community centers, concert halls, and high-school gymnasiums; on records, on the radio, in movies, on TV, even on YouTube. Eighteenth-century historian Charles Burney recounts an incident at the Dublin premiere in which orchestra leader Matthew Dubourg became hopelessly lost during a solo in one of the arias. Somehow he stumbled back to the proper key, at which point Handel bellowed out lustily: "You are welcome home, Mr. Dubourg!"

You are welcome home. That's the key to *Messiah*—beloved, reassuring, and familiar, it offers living proof that great art is for all people, in all times and in all places. The Roubiliac statue on Handel's tomb in Westminster Abbey shows him holding the score to *Messiah*. He needs no other epitaph.

Scott Fogelson

Chair, Department of Musicianship and Music Theory, San Francisco Conservatory of Music

George Frideric Handel (1685–1759)
Messiah, HWV 56 (1741)

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.

PART ONE

SYMPHONY

ACCOMPAGNATO (TENOR)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, 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.

Isaiah 40, vv. 1–3

AIR (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low: the crooked straight, and the rough places plain.

Isaiah 40, v. 4

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together: for the mouth of the Lord hath spoken it.

Isaiah 40, v. 5

ACCOMPAGNATO (BASS)

Thus saith 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.

Haggai 2, vv. 6–7

The Lord, whom ye seek, shall suddenly come to his temple, ev'n the messenger of the covenant, whom ye delight in, behold, he shall come, saith the Lord of hosts.

Malachi 3, v. 1

AIR (ALTO)

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, v. 2

CHORUS

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

Malachi 3, v. 3

RECITATIVE (ALTO)

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

Isaiah 7, v. 14; Matthew 1, v. 23

AIR (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! O thou that tellest good tidings to Zion, arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 40, v. 9; 60, v. 1

ACCOMPAGNATO (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.

Isaiah 60, vv. 2–3

AIR (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.

Isaiah 9, v. 2

CHORUS

For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder, and his name shall be called: Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Isaiah 9, v. 6

PIFA (PASTORAL SYMPHONY)**RECITATIVE & ACCOMPAGNATO (SOPRANO)**

There were shepherds abiding in the field, keeping watch over their flock by night. 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, vv. 8–9

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, vv. 10–11

ACCOMPAGNATO (SOPRANO)

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

Luke 2, v. 13

CHORUS

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

Luke 2, v. 14

AIR (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.

Zechariah 9, vv. 9–10

RECITATIVE (ALTO)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

Isaiah 35, vv. 5–6

AIR (ALTO & 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.

Isaiah 40, v. 11

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.

Matthew 11, vv. 28–29

CHORUS

His yoke is easy, his burthen is light.

Matthew 11, v. 30

PART TWO**CHORUS**

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

John 1, v. 29

AIR (ALTO)

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

Isaiah 53, v. 3

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 50, v. 6

CHORUS

Surely he hath borne our griefs and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him.

Isaiah 53, vv. 4–5

And with his stripes we are healed.

Isaiah 53, v. 5

All we like sheep have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on him the iniquity of us all.

Isaiah 53, v. 6

ACCOMPAGNATO (TENOR)

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

Psalms 22, v. 7

CHORUS

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Psalms 22, v. 8

ACCOMPAGNATO (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.

Psalms 69, v. 21

ARIO SO (TENOR)

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

Lamentations 1, v. 12

ACCOMPAGNATO (SOPRANO)

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Isaiah 53, v. 8

AIR (SOPRANO)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Psalms 16, v. 10

CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord of hosts, he is the King of glory.

Psalm 24, vv. 7–10

RECITATIVE (TENOR)

Unto which of the angels said he at any time: Thou art my son, this day have I begotten thee?

Hebrews 1, v. 5

CHORUS

Let all the angels of God worship him.

Hebrews 1, v. 6

AIR (ALTO)

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, v. 18

CHORUS

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

Psalm 68, v. 11

AIR (SOPRANO)

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

Romans 10, v. 15

CHORUS

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

Romans 10, v. 18

AIR (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.

Psalm 2, v. 1–2

CHORUS

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

Psalm 2, v. 3

RECITATIVE (TENOR)

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

Psalm 2, v. 4

AIR (TENOR)

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

Psalm 2, v. 9

CHORUS

Hallelujah, for the Lord God omnipotent reigneth, Hallelujah. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever, Hallelujah! King of Kings, and Lord of Lords, and he shall reign for ever and ever, Hallelujah!

Revelations 19, v. 6; 11, v. 15; 19, v. 16

PART THREE

AIR (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.

Job 19, vv. 25–26

For now is Christ risen from the dead, the first fruits of them that sleep.

1 Corinthians 15, v. 20

CHORUS

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

1 Corinthians 15, vv. 21–22

RECITATIVE (BASS)

Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

1 Corinthians 15, vv. 51–52

AIR (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

1 Corinthians 15, vv. 52–53

RECITATIVE (ALTO)

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

1 Corinthians 15, v. 54

DUET (ALTO & TENOR)

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, vv. 55–56

CHORUS

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

1 Corinthians 15, v. 57

AIR (SOPRANO)

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, vv. 31, 33–34

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 pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

Revelations 5, vv. 12–14

Libretto by Charles Jennens (1700–1773), from biblical texts.

PHILHARMONIA BAROQUE ORCHESTRA

Nicholas McGegan, *Music Director*

The Players and Their Instruments

Philharmonia Baroque’s musicians perform on historically accurate instruments. Below each player’s name is information about his or her instrument’s maker and origin.

VIOLIN

Elizabeth Blumenstock, *Concertmaster*
Andrea Guarneri, Cremona, 1660

Maria Caswell
Antoni Rief, Vils, Tyrol, 1725

Lisa Grodin
Paulo Antonio Testore, Contrada, Larga di Milano, 1736

Katherine Kyme
Carlo Antonio Testore, Milan, 1720

Anthony Martin†
Thomas Oliver Croen, Walnut Creek, 2005;
after F. Gobetti, Venice, 1717

Carla Moore
Johann Georg Thir, Vienna, 1754

Maxine Nemerovski
Timothy Johnson, Bloomington, Indiana, 1999;
after A. Stradivari

Noah Strick
Celia Bridges, Cologne, 1988

Lisa Weiss
Anonymous, London; after Testore

Alicia Yang
Richard Duke, London, 1762

VIOLA

David Daniel Bowes*
Richard Duke, London, c. 1780

Ellie Nishi
Anonymous, Germany, 18th century

Aaron Westman
Dmitry Badiarov, Brussels, Belgium, 2003

VIOLONCELLO

William Skeen*
Anonymous, Holland, c. 1680

Phoebe Carrai
Anonymous, Italy, c. 1690

Paul Hale
Joseph Grubaugh & Sigrun Seifert, Petaluma, 1988;
after A. Stradivari

BASS

Kristin Zoernig*
Joseph Wrent, Rotterdam, Netherlands, 1648

OBOE

Gonzalo Ruiz*
Joel Robinson, New York, 1990; after Saxon models,
c. 1720

Michael DuPree
H. A. Vas Dias, 1998; after T. Stanesby, c. 1700

BASSOON

Danny Bond*
Peter de Koningh, Hall, Netherlands, 1978;
after Prudent, Paris, c. 1765

Marilyn Boenau
Paul Halperin, Zell i.W., Germany, 2002;
after Deper, Vienna

TRUMPET

Kathryn Adduci*
Rainer Egger, Basel, 2006; after L. Ebe, Nuremberg,
1748

Fred Holmgren
Fred Holmgren, Massachusetts, 2004;
after J. L. Ebe III, 1746

TIMPANI

Kent Reed*
Anonymous, England, c. 1840

ORGAN

Hanneke van Proosdij*
Winold van der Putten, Finsterwolde, Netherlands,
2004; after 18th-century chest organ

HARPSICHORD

Charles Sherman*
John Phillips, Berkeley, California, 1993; Italian
harpsichord after 18th-century Florentine prototypes;
generously lent by John Phillips.

* *Principal*
† *Principal Second Violin*

PHILHARMONIA BAROQUE TOUR STAFF

Michael Costa, *Executive Director*
David Daniel Bowes, *Music Librarian*
E. J. Chavez, *Stage Equipment Coordinator*
Rose Frazier, *Artistic Intern*
Alexander Kort, *Stage Manager*
Jeffrey Phillips, *Artistic Administrator*
Thomas Winter, *Keyboard Technician*

PHILHARMONIA CHORALE

Bruce Lamott, *Director*

SOPRANO

Angela Arnold
Jennifer Ashworth
Tonia d’Amelio
Claire Kelm
Barbara Rowland
Helene Zindarsian

ALTO

Terry Alvord
Dan Cromeenes
Elspeth Franks
Linda Liebschutz
Heidi Waterman
Celeste Winant

TENOR

Kevin Gibbs
Corey Head
Jimmy Kansau
Mark Mueller
Keith Perry
Jonathan Smucker

BASS

Jeff Fields
Tom Hart
Joshua Henderson
John-Elliott Kirk
James Monios
Chad Runyon



Randi Beach

SAN FRANCISCO's **Philharmonia Baroque Orchestra** has been dedicated to historically informed performance of Baroque, Classical, and early Romantic music on original instruments since its inception in 1981. Under Music Director Nicholas McGegan, *Philharmonia Baroque* was named *Musical America's* 2004 Ensemble of the Year. The Orchestra performs an annual subscription season in the San Francisco Bay Area, and is regularly heard on tour in the United States and internationally. The Orchestra has its own professional chorus, the *Philharmonia Chorale*, and welcomes such talented guest artists as mezzo-soprano Susan Graham, countertenor David Daniels, conductor Jordi Savall, violinist Monica Huggett, recorder player Marion Verbruggen, and soprano Isabel Bayrakdarian.

The Orchestra has had numerous successful collaborations with celebrated musicians, composers, and choreographers. *Philharmonia Baroque* premiered its first commissioned work, a one-act opera by Jake Heggie entitled *To Hell and Back*, in November 2006. In collaboration with the Mark Morris Dance Group, *Philharmonia Baroque* gave the U.S. premieres

of Mr. Morris's highly acclaimed productions of Henry Purcell's *King Arthur* and Jean-Philippe Rameau's ballet-opera *Platée*. *Philharmonia Baroque* has also collaborated with many Bay Area performing arts groups, such as Alonzo King's *LINES Ballet*, American Conservatory Theater, and San Francisco Girls Chorus.

Among the most recorded period-instrument orchestras in the United States or in Europe, *Philharmonia* has made 32 highly praised recordings—including its Gramophone Award-winning recording of Handel's *Susanna*—for Harmonia Mundi, Reference Recordings, and BMG. In 2011, the Orchestra launched its own label, *Philharmonia Baroque Productions*, with an acclaimed recording of Berlioz's *Les Nuits d'été* and Handel arias featuring mezzo-soprano Lorraine Hunt Lieberson. The second CD release, Haydn's *Symphonies* Nos. 104 ("London"), 88, and 101 ("The Clock"), was nominated for a Grammy Award for Best Orchestral Performance.

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg.



Marcus Boggreve

Since founding *Bach Collegium Japan* in 1990, conductor and harpsichordist **Masaaki Suzuki** has established himself as a leading authority on the works of Bach. He has remained

their Music Director ever since, taking them regularly to major venues and festivals in Europe and the United States and building up an outstanding reputation for the expressive refinement and truth of his performances. In April 2001, Mr. Suzuki was decorated with *Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik* from Germany.

In addition to working with renowned period ensembles, such as *Collegium Vocale Gent* and *Philharmonia Baroque*, Mr. Suzuki is invited to conduct modern instrument orchestras in repertoire as diverse as Britten, Haydn, Mahler, Mendelssohn, Mozart, and Stravinsky. The 2010–2011 season saw his debut appearances with the Boston Symphony Orchestra and the Tonhalle Orchestra Zurich, while engagements for 2011–2012 included performances of Mozart's *Mass in C minor* with the *Deutsches Symphonie Orchester Berlin* and the Melbourne Symphony, engagements with the Rotterdam Philharmonic and Saint Paul Chamber Orchestra, and a return visit to the Netherlands Radio Chamber Philharmonic Orchestra and Choir.

Mr. Suzuki's impressive discography on the BIS label, featuring Bach's complete works for harpsichord and his interpretations of Bach's major choral works and sacred cantatas with *Bach Collegium Japan* (of which he has already completed nearly 50 volumes of a project to record the complete series) have brought him many critical plaudits. In 2010, Mr. Suzuki and his ensemble were awarded both a German Record Critics' Award and a Diapason d'Or de l'Année for their recording of Bach motets, which has also been honored in 2011 with a BBC Music Magazine Award. Highlights of last season with *Bach Collegium Japan* featured 20th anniversary concerts in Tokyo, a visit to

the Hong Kong Arts Festival, and a tour of the United States, including an appearance at Carnegie Hall. In 2012, the ensemble embarks on a major European tour as well as other festival appearances.

Mr. Suzuki combines his conducting career with his work as organist and harpsichordist. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance, and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and head of the early music department at the Tokyo University of the Arts, Mr. Suzuki is currently Visiting Professor of Choral Conducting at the Yale School of Music and Yale Institute of Sacred Music and the conductor of Yale Schola Cantorum.



Caroline Copp

Critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of the text, the **Philharmonia Chorale** was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the Baroque period matched that of *Philharmonia Baroque Orchestra*. The 24 members of the Chorale are professional singers with distinguished solo and ensemble experience. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists; are guest soloists with most of the area's symphonic and choral organizations; appear in roles with regional opera companies; and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices.

Founded by John Butt, a Baroque keyboardist and one of the world's leading Bach scholars, the Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the Chorale's repertoire included nine Handel oratorios, Bach's *St. John Passion* and *Christmas Oratorio*, Mozart's Mass in C minor and—in collaboration with other choral ensembles—Beethoven's Symphony No. 9. The Chorale made its New York debut at the Brooklyn Academy of Music in 2009 and appeared with the Philharmonia Baroque Orchestra at the new Renée and Henry Segerstrom Concert Hall in Orange County, and in 2011, again with the Orchestra, at the new Walt Disney Concert Hall in Los Angeles. The Chorale appears on Philharmonia Baroque recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers*, and Beethoven's Symphony No. 9.



Bruce Lamott has been director of the Philharmonia Chorale for more than a decade. He first performed with Philharmonia Baroque Orchestra in 1989, as continuo harpsichordist for Handel's *Giustino*.

Dr. Lamott was previously the Director of Chorus and Conductor of the Mission Candlelight Concerts at the Carmel Bach Festival, where his 30-year tenure also included performing as a harpsichordist and presenting as a lecturer and education director. In eight seasons as Choral Director and Assistant Conductor of the Sacramento Symphony, he conducted annual choral concerts of major works, including both Bach *Passion* settings and Haydn's *The Seasons*, as well as prepared the chorus for most of the standard symphonic choral repertoire.

Dr. Lamott received a bachelor's degree from Lewis and Clark College, and an M.A. and Ph.D. in musicology from Stanford University, where he researched the keyboard improvisation practices of the Baroque period. He joined the Musicology faculty at UC Davis, where he directed the Early Music Ensemble. He currently

resides in San Francisco, where he teaches choral music and music history at San Francisco University High School and is part-time professor of music history at the San Francisco Conservatory of Music. Among his other music-related activities, Dr. Lamott also teaches continuo realization in the Merola Program of the San Francisco Opera and lectures for the San Francisco Opera Guild.

An acknowledged star in the early music field, soprano **Sherezade Panthaki** has developed on-



going collaborations with many of the world's leading interpreters, including Simon Carrington, William Christie, Nicholas McGegan, and Masaaki Suzuki, with whom she will make her New York Philharmonic debut in

the 2012–2013 season in a program of Bach and Mendelssohn.

Highlights of her past and current season include Orff's *Carmina Burana* with the Houston Symphony; Handel and Bach with Philharmonia Baroque Orchestra; Handel's *Messiah* with the Nashville Symphony; featured roles in Handel's *Solomon* under Kenneth Montgomery, with the Radio Kamer Filharmonie in Utrecht; Bach's *St. Matthew Passion* and Monteverdi's *Vespers of 1610* with the Yale Schola Cantorum; Poulenc's *Stabat Mater* with Simon Carrington; Stravinsky with the Portland (Oregon) Baroque Orchestra; the *St. Matthew Passion* at the Baldwin-Wallace Bach Festival; Handel at Carnegie Hall with William Christie and the Yale Philharmonia; a solo concert of Bach, Handel, and Vivaldi with the Rebel Baroque Orchestra; and Bach's *Christmas Oratorio* and solo cantatas with Mary Greer and the Orchestra of St. Luke's.

In 2011, she graduated with an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music. She has won multiple awards at Yale, including the prestigious Phyllis Curtin Career Entry Prize.

Mezzo-soprano **Fabiana González** is a rising talent in the United States and in her native Puerto Rico. She received a bachelor's degree in vocal performance from the Conservatory of



Music of Puerto Rico (2008), where she studied with professors Elizabeth Pacheco, Ilca López, Justino Díaz, and Pedro Juan Jiménez. In 2011, she completed a Masters of Arts degree in early music at the Yale School of Music and the Yale Institute of Sacred Music under the tutelage of James Taylor. She is currently pursuing a Graduate Artist Certificate at the University of North Texas as a student of mezzo-soprano Jennifer Lane.

Ms. González has extensive experience in the early and chamber music fields. She is the founder and lead singer of Guajava Consort, an ensemble dedicated solely to the performance of early music. She has also performed with such prestigious academic and professional vocal ensembles as Orfeón San Juan Bautista, the Yale Schola Cantorum, and the Collegium Singers of the University of North Texas. Recent appearances include collaborations as a soloist with directors Andrew McGill, Dale Warland, Simon Halsey, James O'Donnell, Simon Carrington, Henry Gibbons, James Richman, Richard Sparks, and Paul Leenhouts. In 2010, she performed as soloist in Bach's *St. Matthew Passion* as part of the Yale Schola Cantorum's Italy concert tour, conducted by Masaaki Suzuki. This year, she participated in the L'Arpeggiata's Baroque Master Classes at Carnegie Hall.

Ms. González's musical education also includes formal instruction at numerous recognized festivals and music programs, such as the International Baroque Institute at the Longy School of Music in Boston and the Norfolk Festival in Connecticut and the Simon Carrington Chamber Singers. She has studied abroad at the University of British Columbia's Baroque Vocal Program in Canada, the Muestra de Música Antigua Summer Festival in Castillo de Aracena, Spain, and the Festival de Música y Danza of the University of Granada, Spain.



Tenor **Dann Coakwell**, sought after as a soloist for the works of J. S. Bach and his contemporaries, is equally passionate about the lyric opera stage and well-versed in the music of composers from Monteverdi to Britten.

Mr. Coakwell made his solo debut at Carnegie Hall in New York in February 2010 as the lead role of Andrey in the world premiere of Prokofiev's newly discovered and reconstructed opera act, *Dalyekie Morya* ("Distant Seas"), and he is a featured soloist on the 2009 Grammy-nominated album *Conspirare: A Company of Voices* on the Harmonia Mundi label. Mr. Coakwell has performed the role of Evangelist in Bach's *St. Matthew Passion* on tour in Italy under Masaaki Suzuki and he has served as soloist for many of Bach's cantatas under Helmuth Rilling in Germany. At the Oregon Bach Festival under Mr. Rilling and Matthew Halls, Mr. Coakwell has made multiple solo appearances, including sharing the solo stage with internationally celebrated singers, such as baritone Thomas Quasthoff and tenor James R. Taylor. Recent seasons have included performances as solo tenor with five-time Grammy-nominated *Conspirare* in Handel's *Messiah*, Bach's Mass in B minor, and as the Evangelist in Bach's *Christmas Oratorio* in Austin, Texas; aria soloist in Bach's *Christmas Oratorio* with the New Mexico Symphony Orchestra in Albuquerque; aria soloist in Bach's *St. John Passion* under former King's Singer director Gabriel Crouch in Princeton, New Jersey, and again with Seraphic Fire in Miami, Florida.

Originally from Austin, Texas, Mr. Coakwell currently resides in New Haven, Connecticut. He holds an artist diploma in vocal performance from the Yale University School of Music and the Yale Institute of Sacred Music, a Master of Music degree in vocal performance from Texas Tech University, and a Bachelor of Music degree from the University of Texas at Austin.

Bass-baritone **Dashon Burton** is a native of Bronx, New York. He is active in a wide range of repertoire and feels privileged to have



worked with artists and ensembles all across the United States, as well as in Cameroon, Canada, Italy, and Germany. His recent collaborators include Pierre Boulez, Masaaki Suzuki, and Steven Smith.

Mr. Burton began his professional studies at Case

Western Reserve University and graduated from the Oberlin College Conservatory of Music. Immediately upon graduation, he was invited to join Cantus, a professional men's classical vocal ensemble based in Minneapolis.

The nine-member ensemble travels across the United States performing concerts, teaching ensemble singing clinics to students of all ages, and collaborating with renowned organizations and artists, including the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Boston Pops, James Sewell Ballet, and Bobby McFerrin. He appears on albums recorded with the ensemble, including the eponymous album *Cantus*, which was singled out by National Public Radio as a top-ten recording of 2007. After completing his tenure with Cantus in 2009, Mr. Burton completed his Master of Music degree at Yale University's Institute of Sacred Music, studying voice with Professor James Taylor.

His solo repertoire includes such diverse works as Monteverdi's *Vespers of 1610*, Jesus in Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Superintendent Bud in Britten's *Albert Herring*, and Ned Rorem's song cycle *War Scenes*. Mr. Burton is also an avid performer of new music; he has premiered works by Edie Hill, William Brittelle, and is a founding member of Roomful of Teeth (under the direction of Brad Wells), an ensemble devoted to new compositions using the fullest possible range of vocal techniques.