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A portrait of Emma Kirkby, a woman with curly brown hair, wearing a dark blue dress, looking slightly to the right with a gentle smile.

*Emma
Kirkby
Magnificat*

Cantillation

Orchestra of the Antipodes

Antony Walker *conductor*

VIVALDI Magnificat

BACH Jauchzet Gott in allen Landen

HANDEL Laudate pueri Dominum

HAYES The Passions



JOHANN SEBASTIAN BACH 1685-1750		
Jauchzet Gott in allen Landen, Cantata BWV51		[16'55]
1	I. Aria: Jauchzet Gott in allen Landen!	4'16
2	II. Recitativo: Wir beten zu dem Tempel an	2'00
3	III. Aria: Höchster, mache deine Güte	4'57
4	IV. Chorale: Sei Lob und Preis mit Ehren	3'37
5	V. [Aria]: Alleluja!	2'05
Leanne Sullivan <i>trumpet</i>		
ANTONIO VIVALDI 1678-1741		
Magnificat, RV610		[13'33]
6	I. Chorus: Magnificat anima mea Dominum	0'58
7	II. Trio and Chorus: Et exultavit spiritus meus	2'02
Miriam Allan <i>soprano II</i> , Philip Chu <i>tenor</i>		
8	III. Chorus: Et misericordia	3'22
9	IV. Chorus: Fecit potentiam	0'27
10	V. Chorus: Deposuit potentes	0'52
11	VI. Duet: Esurientes implevit bonis	1'29
Josie Ryan <i>soprano II</i>		
12	VII. Chorus: Suscepit Israel	0'55
13	VIII. Trio: Sicut locutus est	1'37
Anna Fraser <i>mezzo-soprano</i> , David Greco <i>bass</i>		
14	IX. Chorus: Gloria Patri	1'51

GEORGE FRIDERIC HANDEL 1685-1759		
Laudate pueri Dominum, HWV237		[18'20]
15	I. Soprano and Chorus: Laudate pueri Dominum	3'26
16	II. Aria: Sit nomen Domini	2'26
17	III. Soprano and Chorus: A solis ortu usque ad occasum	1'24
18	IV. Soprano: Excelsus super omnes gentes Dominus	2'07
19	V. Chorus: Quis sicut Dominus Deus noster	1'25
20	VI. Aria: Suscitans a terra inopem	2'23
21	VII. Aria: Qui habitare facit sterilem in domo	1'58
22	VIII. Chorus: Gloria	3'11

WILLIAM HAYES 1708-1777

The Passions		[13'06]
23	XXII. Aria (Reason): In vain each seeks the foremost Place	7'39
24	XXIII. Chorus: Thy wide extended Pow'r, Harmonious Maid	5'27
Total Playing Time		62'32

Emma Kirkby *soprano*

Cantillation

Orchestra of the Antipodes on period instruments

Antony Walker *conductor*

Emma Kirkby –

THE GENTLE REVOLUTIONARY

As is well-known, Emma Kirkby never intended to be a professional musician. Yet she has ended up being the most famous early music singer in the world.

One of the two daughters of the late Geoffrey John Kirkby, who was one of the most decorated Royal Navy officers of World War II, Emma Kirkby studied Classics at Somerville College, Oxford and worked for a spell as a school mistress. While still at university, she had met a pair of intrepid young lutenists, who asked her to join their recently founded Consort of Musicke.

The year was 1973 and the lutenists were the Englishman, Anthony Rooley, and the American, James Tyler. Rooley was to become Kirkby's closest musical collaborator – a partnership that continues to this day, nearly 300 recordings later. He and Tyler had enjoyed playing in the existing London early music ensembles such as Musica Reservata and David Munrow's Early Music Consort of London. But they had found that the jolly jamboree approach of these groups, with masses of Renaissance instruments all blaring away simultaneously, relegated their gentle lutes to an almost inaudible role. They therefore decided to form a true Renaissance consort, in which voices and

soft instruments could complement rather than compete with each other.

Kirkby was one of several singers, including the tenors Paul Elliott and Martyn Hill and the bass David Thomas, invited to join them. She was given six months to prepare for her work with the Consort of Musicke, and had formal lessons with Jessica Cash. According to Kirkby, Jessica Cash did not see herself as a specialist early music singing teacher, although she now has quite a reputation in the field and an army of former pupils who are now celebrated early music singers, such as the sopranos Suzie Leblanc and Evelyn Tubb.

Then, in 1974, the Consort issued a four-LP set entitled *Musicke of Sundrie Kindes*, a survey of Renaissance and early Baroque music that was unprecedented in its blend of careful scholarship and exquisite musicianship. Rather than trying to attract audiences by bright, colourful performances often owing more to folk music (or at least the 1960s understanding of it), as Renaissance music ensembles of the time commonly did, they made a serious attempt to reproduce what we know of original performing conditions. Rooley, Kirkby and their colleagues had taken the brave step of not patronising or pandering to their audience but inviting them to join a difficult but immensely rewarding journey into the musical and cultural worlds of the 16th and early 17th centuries.

Anyone at the time who was paying attention to the burgeoning early music movement knew that the Consort had done something very new and very different. Yet not everyone was impressed. "Vegetarian music," sneered the veteran counter-tenor Alfred Deller. The alleged lack of red blood cells in the Consort's performances focused largely on their already rising star: Emma Kirkby. Her voice was unlike that of any professional adult soprano heard since the invention of recorded sound. There were certainly singers who specialised in early music before Kirkby: Alfred Deller of course, the young counter-tenor James Bowman, the tenor Nigel Rogers, and the extraordinary Estonian mezzo-soprano Andrea von Ramm whose pioneering recordings of Mediaeval secular music with the Studio der frühen Musik were highly regarded. But there had not been any soprano who could do justice to the pre-Romantic repertory. Sopranos such as Honor Sheppard and April Cantelo had done their best to perform the music of John Dowland or Purcell, but they were undermined by their fundamentally operatic vocal techniques.

What made Emma Kirkby so different and so right for this music was her purity of production, clarity of diction and extraordinary degree of vocal control. Unlike traditional operatic singing, the aim of Renaissance and Baroque singing is not so much to produce a large sound as to produce the right sound. Kirkby attributes her

success in this to the fact that she learnt to sing professionally accompanied by a lute, not a piano. The softness of the lute makes very different demands on the voice. When asked about this some years ago, Kirkby replied that singing with a lute is "the most rewarding possible experience, but quite merciless about exposing any weakness in the voice, which the piano may tend to obscure."

This perfect matching of voice and instrument was found in Kirkby and Rooley's memorable performance of Thomas Wyatt's poem, *Blame Not My Lute*, to the contemporary Italian bass melody *La gamba*:

*Blame not my lute! for he must sound
Of this or that as liketh me;
For lack of wit the lute is bound
To give such tunes as pleaseth me;
Though my songs be somewhat strange,
And speak such words as touch thy change,
Blame not my lute!*

In what turned out to be a major cultural shift, Rooley and Kirkby had begun to move the lute song from antiquarian curiosity into the classical music mainstream.

Not long after the release of *Musicke of Sundrie Kindes*, and following a disc devoted to Orlando Gibbons of which Kirkby is still fond, Rooley somehow talked the Decca record company into

allowing the Consort to record the complete works of John Dowland. The times seemed right for record companies to underwrite bold ventures in early music – the German label Telefunken had just commissioned Nikolaus Harnoncourt and Gustav Leonhardt to record the complete Bach cantatas using authentic instruments and boys' choirs. Nevertheless, it was a considerable commercial risk for Decca to undertake, but one that paid off handsomely.

When an interviewer asked Anthony Rooley what he felt on the completion of the Dowland project, probably expecting an answer such as “relief” or “deep satisfaction”, he replied that he would like to do the whole project again. While he was largely joking, John Dowland, the English Orpheus, has remained at the centre of his and Kirkby's artistic lives. It is in no small part due to their dedication and artistry that Dowland is now recognised as one of England's very greatest composers and one of the finest songwriters of all time. Although no second complete recording by them has eventuated, every few years Rooley and Kirkby have returned to Dowland – much in the same way as harpsichordists come back to the *Goldberg Variations* throughout their careers – recording recitals on the Virgin, Hyperion and BIS labels.

Even before the Dowland project was completed, other young early music entrepreneurs had marked Emma Kirkby as the perfect collaborator for their own projects. The harpsichordist

Christopher Hogwood had also joined Decca's new early music sub-label L'Oiseau-Lyre, and had formed England's first full-time professional Baroque orchestra using period instruments, the Academy of Ancient Music. Hogwood was preparing to conquer the world of the late Baroque – Purcell, Vivaldi, Handel and Bach – and with Emma Kirkby and other singers such as James Bowman and David Thomas he had the perfect vocal weapons in his armoury. This was a serious campaign. If most classical audiences knew little and cared less for Dowland and his contemporaries, Handel and Bach were a different story. These had a long and vital performing tradition which Hogwood and others of his ilk were preparing to throw on the musical scrap heap. Out went turgid phrasing, reverential tempos, stentorian singing – all the hallmarks of the post-War approach to the masterworks of the Baroque (at least the few that were regularly performed).



The reactions were almost immediate and sharply polarised. Some critics and audiences hailed the new approach. The time-darkened varnish had been scraped off these masterpieces at last, they said, to reveal their freshness and original colours. Others were aghast, finding the fleet tempos, lightly articulated string playing and “small” voices insufferable. According to these critics, the so-called authenticity movement was nothing but a shallow fad, a gimmick that trivialised great

music. As one of the most obvious representatives of the new approach to Baroque music, Emma Kirkby attracted more than her share of both adulation and execration. She is slightly bemused by the former and amused by the latter. Completely lacking in both dogmatism and arrogance, she is uncomfortable when people come up to her and say things such as, “I won't listen to anyone's Dido but yours.” By contrast, she rather relishes hostile notices of her performances, one favourite being a San Francisco reviewer's comment that he was left with “an impression of profound tepidity.”

To audiences and critics who consider the style of singing appropriate for Verdi or Wagner the only legitimate approach to Western art music, voices such as Kirkby's indeed sound tepid as well as blanched and sexless. But to those willing to adjust their aural expectations for music of different eras, the way Emma Kirkby sings sounds exactly right. If musicians choose to play earlier music on appropriate instruments – Baroque violins, wooden flutes, gut-strung lutes and the like – the voices they accompany must match the timbre of those instruments.

It was not really until the early Romantic era that voices had to reach large audiences in huge venues and make themselves heard over symphony orchestras. While tastes and fashions changed throughout the Baroque period, Baroque audiences always expected to be dazzled not so much by the power of their

favourite singers but by their facility and inventiveness with ornamentation and coloratura of a luxuriance unheard today. A perfectly articulated trill was especially highly prized. Once singers started to use constant vibrato to turn up the colour and volume in their voice, as happened in the course of the 19th century, the nature of singing fundamentally changed.

Thanks to Emma Kirkby's groundbreaking performances in the greats of the late Baroque repertory such as *Messiah* and Bach's B minor Mass, as well as forgotten masterpieces such as Handel's early oratorio *La resurrezione*, modern audiences were able for the first time to hear these works performed in a manner their composers would have recognised and surely approved of.



But Kirkby did not neglect earlier music. In 1981 she joined the newly formed Mediaeval vocal ensemble The Gothic Voices, led by Christopher Page, to record *A Feather on the Breath of God*, sequences and hymns by the 12th-century abbess Hildegard von Bingen. This intoxicatingly beautiful disc is probably the best-selling early music disc ever released. Recordings with the Consort of Musicke also continued apace. Highly charged performances of madrigals by Monteverdi, D'India and Gesualdo gave the lie to claims that Kirkby and her colleagues' interpretations were too polite, too “English.” In

the early 1980s, Rooley teamed up with West German Radio, and the Consort made many recordings of Renaissance and early Baroque repertory, which their partner record company proved remarkably tardy in releasing. Finally, Rooley bought back most of the tapes and formed his own record label, Musica Oscura, to issue them. One disc in particular, *Arie Antiche*, was a showcase for Kirkby's almost unparalleled mastery of the extraordinary technical demands placed on singers by the composers such as Giulio Caccini who were inventors of the new Baroque style.

What Kirkby largely avoided, however, was pursuing a career as an opera singer. She committed to disc some memorable Baroque operatic roles, such as Cleofide in William Christie's superb 1986 recording of the Hasse opera of that name, and Dorinda in Hogwood's 1991 production of Handel's *Orlando*. But she wisely kept her stage performances to a minimum, as a heavy operatic schedule has caused the ruin of more than one promising early music singer. In the 1990s Kirkby made a trio of superb opera aria recordings with the Brandenburg Consort conducted by Roy Goodman. The two discs of Handel, one of them also featuring the admirable soprano Catherine Bott, and one of Vivaldi confirmed Kirkby's status as a pre-eminent interpreter of late Baroque opera. The ferocious runs, trills and demanding passagework of the showpiece arias she

accomplished with seeming ease. But she was no less impressive in the slow and heart-felt arias also adored by Baroque audiences.

Kirkby's few forays into the music of Mozart are particularly to be treasured. Her sparkling *Exsultate jubilate*, ravishing *Coronation Mass* and, above all, incomparable disc of Mozart opera arias – all conducted by Christopher Hogwood – are among her very finest recordings. Mozart lovers can only regret that we have yet to hear a complete opera recording with Emma Kirkby as the Countess, Constanze or Donna Anna.

In all these, Kirkby has demonstrated that, far from producing bloodless and superficial interpretations, her historically informed singing style and technical prowess enable her to find the true meaning and expression of the music.

Now over thirty years after her invitation to join the Consort of Musicke and with hundreds of recordings to her name, Emma Kirkby shows no sign of slowing down. There is scarcely an important early music festival in which she has not appeared, nor a Baroque orchestra with which she has not performed. She has made four Australian tours now, all for Musica Viva Australia, appearing both with the Consort and as a soloist – visits she particularly enjoys, as she finds Australian audiences are especially appreciative of her work. She attributes this in

part to the many years of recorded early music concerts from Europe broadcast by ABC Classic FM, a service, she says, the BBC has never offered English audiences.

Of course, Emma Kirkby did not revive authentic Baroque singing on her own, and she would be the last to claim that she had. Singers such as Montserrat Figueras from Spain, Kirkby's sometime collaborator Evelyn Tubb in England, Julianne Baird in America, and the German soprano Barbara Schlick all contributed a great deal to the process. The next generation of early music singers, such as Suzie LeBlanc, Rossana Bertini, Maria Cristina Kiehr, Susanne Rydén, Johanna Koslowsky and Dorothee Miels, all carry on the tradition of vocal purity, perfect diction and technical mastery begun by Kirkby and her handful of contemporaries.

While some pioneers in the early music revival have seemingly become jaded and would rather perform Beethoven symphonies or sing Schubert lieder than bring to light hidden treasures from earlier centuries, Emma Kirkby's artistic vigour and sense of discovery are undiminished. Alongside her incomparable performances of well-loved works such as Bach's cantata *Jauchzet Gott in allen Landen*, she uses the esteem in which she is held by musicians and audiences alike to champion long-forgotten repertory such as William Hayes's *The Passions*.

Kirkby's serene and radiant singing continues to delight audiences in every part of the globe.

ABC Classics is proud to add to the discography of this, the gentlest of revolutionaries.



Jauchzet Gott in allen Landen is one of only a handful of sacred cantatas Bach wrote for solo voice without choir and one of only four composed for soprano and orchestra. It was composed in 1730 or 1731, but for what event or occasion is uncertain. The text appears to have little if any relevance to the liturgy for the 15th Sunday after Trinity, which is the heading on its autograph score. It may have served as music for New Year's celebrations, Michaelmas Day or even to celebrate an election of the Leipzig Council. The final two of the cantata's five movements show signs of haste in the autograph (though not at the expense of musical quality) and some scholars believe that the earlier movements date back to Bach's Weimar years. The author of most of the cantata's text is unknown and may have been Bach himself, drawing on psalm texts for the second movement. The closing chorale verse is from Johann Gramann's *Nun lob mein Seel*.

The demanding solo trumpet part was probably written for Bach's friend and frequent collaborator, Gottfried Reiche. However, the identity of the original singer has provoked much speculation. On the probably flawed assumption that no boy soprano could manage the role, which calls for high Cs in both the first and last

movements, a number of other candidates have been suggested. One theory is that the part was written for the Dresden-based castrato Giovanni Bindi. We know that Bach occasionally enjoyed visiting the Dresden opera house to hear the “Italian ditties,” but had he invited a singer who was both a castrato and a Catholic to sing in a Lutheran church he would have provoked a scandal, of which there is no trace. Besides, as the American Bach authority and conductor Joshua Rifkin has pointed out, it is unlikely that Bindi could sing in German, still less read the Gothic script in which the cantata was written.

Almost as improbable – and for similar reasons – is the suggestion that the original performer was the great opera *prima donna* Faustina Bordoni, who was married to the composer Johann Adolf Hasse. The most likely candidate remains an exceptionally gifted boy soprano. Some have suggested that Bach’s son, Carl Philipp Emanuel, was the original performer, but there is no evidence – even from his autobiography – that he was a particularly talented singer.

Pending new evidence, the most likely candidate is the one advanced by Bach scholar, Simon Heighes, who has observed that a very gifted boy soprano called Christoph Nichelmann, later a composer of some note, arrived in the St Thomas school in Leipzig in 1730 and was quickly appointed first soprano by Bach.

The scoring of *Jauchzet Gott* is reminiscent of the cantatas of Italian masters such as Alessandro Scarlatti and Alessandro Melani, who particularly delighted in the combination of soprano, trumpet and strings. The structure of the cantata is Italianate and it is also similar in many ways to Mozart’s *Exsultate jubilate*, written during one of his youthful visits to Italy. Nevertheless, Bach’s cantata is suffused with Lutheran theology and piety, most obviously in the fourth movement, “Sei Lob und Preis mit Ehren”, where the strings weave a sublime fantasy around the soprano’s chorale *cantus firmus*.

The opening aria “Jauchzet Gott in allen Landen”, is an ecstatic exclamation from both trumpet and soprano, contrasting with a more gentle middle section, before a return to the boisterous concertante opening. This is followed by a short but exquisite recitative, “Wir beten zu dem Tempel an”, which is highly melismatic and almost in *arioso* form. The third movement, “Höchster, mache deine Güte”, is scored for soprano and continuo only and is a typically Bachian miracle of prayerful faith, suffused with a gentle sense of urgency as it attempts to bring those listening into a state of righteousness. After the fourth movement, already discussed, the cantata concludes with a brisk and joyous *Alleluja* in semi-fugal form, which includes some friendly competition and imitation between the soprano and trumpet.

The version of Vivaldi’s **Magnificat** heard on this disc is the second of three he produced over the course of his career. The earliest setting was for one choir and strings and was written some time between 1713 and 1717 for the Ospedale della Pietà, the music academy and home for orphaned or abandoned girls where the composer worked. This first version was probably intended exclusively for female voices. In the mid 1720s Vivaldi rearranged the score to accommodate male voices and added two oboes. The distinguished Vivaldi scholar Michael Talbot believes this revised version may have been intended for the court of the great musical patron Cardinal Pietro Ottoboni in Rome. It appears from Vivaldi’s manuscript, now in Turin, that the original performance employed a double choir, but Vivaldi also created a single-choir version at the same time, and it is this which is recorded here. Finally, towards the end of his career, in 1739, Vivaldi responded to a call for assistance from the Pietà, with which he now had only a tenuous connection, and supplied a third version of the *Magnificat*. On that occasion, he replaced three movements with five new ones for solo singers at the Pietà.

The second version is the best known and has claims to being one of the composer’s very best and most monumental sacred compositions. Vivaldi was perhaps not the most natural contrapuntalist of the Baroque. However, he brought to his sacred works an almost limitless

melodic inspiration, absolute mastery of orchestral colours and structures and, above all, the instincts of a true musical dramatist. The G minor *Magnificat* has these qualities in abundance. Each movement perfectly conveys the sense and mood of its text. The simplicity of poverty is reflected in the delightful duet for sopranos and continuo, “Esurientes”, while the long choral setting of “Et misericordia” conveys both despair and mercy through its angular writing and unexpected twists of harmony. Some believe that the latter movement was influenced by the “De torrente” section of Handel’s 1707 *Dixit Dominus*, written for Cardinal Carlo Colonna during the young German’s triumphant sojourn in Rome. Finally, the words “sicut erat in principio” (“as it was in the beginning”) invited Vivaldi, as they did many other Baroque composers, to return to the music of the opening movement. The whole work concludes with what Michael Talbot rightly calls a “rousing double fugue” on the text “et in saecula saeculorum. Amen.”

Even by Handel’s prolific standards, the year he spent in Rome, Florence and Venice in 1707 was exceptionally productive. The young Saxon virtuoso had absorbed the Italian high Baroque style of composers such as Corelli, Legrenzi, Alessandro Scarlatti and Gasparini with astonishing speed, and quickly became a completely mature and confident composer. In

that one year he wrote a large-scale oratorio, *Il trionfo del Tempo e del Disinganno*, the opera *Rodrigo*, the large dramatic cantata *Clori, Tirsi e Fileno*, at least four major choral psalm settings, several Latin motets and about a hundred Italian cantatas.

Some joke that Handel wrote all the melodies he needed while he was in Italy and merely recycled them for the rest of his career. Though this is a gross exaggeration, it is true that Handel was never one to waste a good tune (even those he had not written) and parts of **Laudate pueri Dominum** were to turn up later in his *Utrecht Te Deum* and the oratorios *Joshua* and *Solomon*. For example, the melody of “Qui habitare facit sterilem in domo” was later adapted as the famous aria in *Joshua* “O had I Jubal’s lyre.”

This was Handel’s second setting of Psalm 112. The earlier setting for solo soprano, two violins and continuo has often appeared on disc. The seldom-heard version on this disc is a much more large-scale affair, with full choir (SSATB), elaborate parts for the solo singer and a string orchestra with two oboes. It was almost certainly first performed alongside other new works by Handel and possibly other composers at a great liturgical celebration on 16 July 1707 for the Feast of Our Lady of Mount Carmel, which was co-ordinated and paid for by Cardinal Carlo Colonna.

Judging by the demands made by the score, Handel and his patron Colonna must have had the services of an exceptionally talented soprano, probably a castrato, and an almost equally gifted oboe virtuoso. The alternation of florid solo soprano passages and contrapuntal writing for the choir is typically Roman in style, but the young Saxon added his characteristic rich and flexible melodies, rhythmic inventiveness and vigorous choral writing – all the gifts, in fact, that were to make *Messiah* possible over thirty years later.



William Hayes was born in 1708 in Gloucester. He began his musical career as a chorister and in 1734 was appointed organist and master of the choristers in Magdalen College, Oxford. He graduated the following year with a Bachelor of Music degree and in 1742 was appointed Professor of Music at the University. He held his post at Magdalen until ill-health forced him to retire in 1774, only three years before his death in 1777.

Hayes is best remembered today for his collaborations with other composers including William Boyce, whom he assisted in editing his famous collection of cathedral music, and, above all, Handel. Hayes was the first to conduct *Messiah* at Oxford and was a sturdy guardian of the Handelian legacy and reputation. A publication issued in 1752, probably written by Charles Avison, provoked an indignant response

by Hayes for daring to suggest that Geminiani and Marcello were Handel’s superiors.

The Passions was composed in Oxford in around 1750 and owes its modern revival to the advocacy of Anthony Rooley. It is an elaborate Caecilian ode written largely in the style of the later Handel. It is particularly reminiscent of *L’Allegro, il Penseroso ed il Moderato*. There is also some foreshadowing of other and later composers who worked in England, including Haydn whose *Creation* and *Seasons* it occasionally seems to foreshadow. In fact, many years later, Hayes’s son Philip was to arrange Haydn’s celebrated visit to Oxford. The libretto of *The Passions* was written by the poet and clergyman William Collins, who, before he went insane, was a keen writer of odes, including the unlikely-sounding *Ode on the Popular Superstitions of the Highlands*. Collins’s rather over-ripe language in *The Passions* is nevertheless well-suited for Hayes’s rich and colourful score.

A forgotten masterpiece unearthed? Perhaps not quite; but *The Passions* is a delightful example of high Georgian musical taste. The final aria and chorus heard on this recording reveal Hayes’s talent for creating graceful melodies, sensitive word-painting, subtle orchestration and grand choral effects.

Andrew O’Connor

Jauchzet Gott in allen Landen

- 1** *Aria*
Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls itzt ein Opfer bringen,
dass er uns in Kreuz und Not
allezeit hat beigestanden.
- Praise God in all lands!
All that heaven and earth
hold of creation
must exalt his fame,
and we too would now bring
to our God an offering,
for he, amid cross and distress,
has always stood beside us.*
- 2** *Recitativo*
Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muss gleich der schwache Mund
Von seinen Wundern lallen,
So kann ein schlechtes Lob
Ihm dennoch wohlgefallen.
- We turn our worship to the temple,
where the honour of God dwells,
where his faithfulness,
new each day,
rewards us with pure blessing.
We offer praise for what he has done for us.
Though the weak mouth can only
babble before his wonders,
yet can feeble praise
be pleasing to him.*
- 3** *Aria*
Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Dass wir deine Kinder heißen.
- Most High, let your bounteous goodness
spring forth afresh with each new day.
Thus, before the faithfulness of the Father,
shall a grateful soul
prove through a life of piety
that we are called your children.*
- 4** *Chorale*
Sei Lob und Preis mit Ehren
Gott, Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
- Praise and exaltation with honour
be to God, Father, Son and Holy Spirit!
He will increase in us*

Was er uns aus Gnaden verheißt,
Dass wir ihm fest vertrauen,
Gänzlich verlassn auf ihn,
Von Herzen auf ihn bauen,
Dass unser Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werdens erlangen,
Glauben wir aus Herzens Grund.

- 5** *[Aria]*
Alleluja!

Magnificat

- 6** *Chorus*
Magnificat anima mea Dominum.
- My soul magnifies the Lord.*
- 7** *Trio (Soprano I, Soprano II, Tenor) and Chorus*
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen eius.
- And my spirit has rejoiced
in God, my saviour.
For he has looked on the lowliness
of his handmaiden:
indeed, behold, all generations
shall call me blessed.
For the one who has made me great is mighty,
and holy is his name.*
- 8** *Chorus*
Et misericordia eius
a progenie in progenies
timentibus eium.
- And his mercy,
from generation to generation,
is on those who fear him.*
- 9** *Chorus*
Fecit potentiam in brachio suo:
dispersit superbo
mente cordis sui.
- He has performed mighty deeds with his arm;
he has scattered the proud
in the arrogance of their inmost thoughts.*

10 *Chorus*
Deposit potentes de sede
et exaltavit humiles.

*He has cast down the mighty from their thrones
and lifted up the humble.*

11 *Duet (Soprano I, Soprano II)*
Esurientes implevit bonis
et divites dimisit inanes.

*He has filled the hungry with good things,
and sent the rich away empty.*

12 *Chorus*
Suscepit Israel puerum suum
recordatus misericordiae suae.

*He has come to the aid of his servant Israel,
mindful of his mercy.*

13 *Trio (Soprano, Mezzo-Soprano, Bass)*
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

*As he promised to our ancestors,
Abraham and his seed, for ever.*

14 *Chorus*
Gloria Patri, gloria Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc et semper
et in saecula saeculorum. Amen.

*Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning,
is now and ever shall be,
world without end. Amen.*

Laudate pueri Dominum

15 *Soprano and Chorus*
Laudate pueri Dominum,
laudate nomen Domini.

*Praise, you servants of the Lord,
praise the name of the Lord.*

16 *Aria*
Sit nomen Domini, sit benedictum,
ex hoc nunc, et usque in saeculum.

*Let the name of the Lord be blessed,
from this time forward, and for ever.*

17 *Soprano and Chorus*
A solis ortu usque ad occasum,
laudabile nomen Domini.

*From the rising of the sun until its setting,
the name of the Lord is worthy of praise.*

18 *Aria*
Excelsus super omnes gentes Dominus,
et super caelos gloria eius.

*High above all people is the Lord,
and his glory is above the heavens.*

19 *Chorus*
Quis? quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in caelo, et in terra?

20 *Aria*
Suscitans a terra inopem,
et de stercore erigens pauperem,
ut colloct eum cum principibus populi sui.

21 *Aria*
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

22 *Chorus*
Gloria Patri, gloria Filio
et Spiritui Sancto.
Sicut erat in principio,
et nunc et semper
et in saecula saeculorum. Amen.

The Passions

23 *Aria (Reason)*
In vain each seeks the foremost Place
In tortur'd numbers void of Grace,
Of Elegance and Ease.
Let Music's softly soothing Art,
To each assign a temper'd Part
And all may jointly please.
Hence wretched Mortals when opprest
By these rude Tyrants of the Breast
To Music's Shrine repair,
She can reduce each Gust to Peace,
She can command the Storm to cease,
And smooth the swell of Care.

*Who is like the Lord our God,
who lives on high
and stoops to look on heaven and earth?*

*He raises the needy from the dirt
and lifts up the poor from the ash-heap,
to place them with the princes of their people.*

*He settles the barren women in her home,
a happy mother of children.*

*Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning,
is now and ever shall be,
world without end. Amen.*

24 *Chorus*
Thy wide extended Pow'r, Harmonious Maid,
By ev'ry Jarring Passion is obey'd,
Thy Magic Art on ev'ry Breast must gain,
The frantick humble, the Deprest sustain,
Can check, incite, can animate, restrain.
By Nature's Laws unbounded is thy sway,
Thee we all follow, Thee we all obey.

Antony Walker

Antony Walker studied composition, cello, voice and conducting at the University of Sydney. While still a student, he was invited to conduct the Sydney and Melbourne Symphony Orchestras and was a member of the Opera Australia Young Artist Program. He also established the Contemporary Singers and, at 22, became Musical Director of Sydney Philharmonia Choirs.

In 1997 Antony Walker moved to London and was offered a position as Chorusmaster and staff conductor at Welsh National Opera, where he conducted, among others, *Queen of Spades*, *Madama Butterfly*, *Carmen*, *Rigoletto* and *La traviata*. He became a regular visitor to the USA and worked at Wolf Trap Opera and with the opera companies in Minnesota and Cincinnati.

In 2001 with Alison Johnston he formed the professional chorus Cantillation and the chamber orchestras Sinfonia Australis and Orchestra of the Antipodes, all of which have since made numerous recordings for ABC Classics.

In 2002 Antony Walker was appointed Artistic Director and Conductor of Washington Concert Opera. Recent engagements include *Madama Butterfly* and the North American premieres of *The Handmaid's Tale* and *The Elephant Man* (Minnesota Opera), *Dardanus* (Wolf Trap Opera), Handel's *Orlando* (New York City Opera), *Così fan tutte* and *Tosca* (Hawaii Opera Theatre),

Il ritorno d'Ulisse in patria (Pittsburgh Opera), *Roméo et Juliette* and *La Cenerentola* (Sugar Creek Festival), *Nixon in China* (Minnesota Opera), *The Fairy Queen*, *L'Orfeo* and *Dardanus* (Pinchgut Opera) and, for Washington Concert Opera, *Esclarmonde*, *Luisa Miller*, *Béatrice et Bénédicte*, *Stiffelio*, *Roberto Devereux*, *La donna del lago* and *Tancredi*.

Recently-released CDs include *The Fairy Queen* and *L'Orfeo* (Pinchgut Opera), a disc of Christmas carols entitled *Silent Night, Baroque Duets* with Sara MacIver and Sally-Anne Russell (nominated for a 2005 ARIA Award and winner of the ABC Classic FM Listener's Choice Award), and *Teddy Tahu Rhodes – The Voice*, winner of the 2004 ARIA Award for Best Classical Album.

Cantillation

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Performance highlights have included John Adams' *Harmonium*, the Australian premiere of Sofia Gubaidulina's *Now Always Snow* and a concert of works reflecting on the Mozart Requiem, all with the Sydney Symphony, Mahler's Symphony No. 8 with the Melbourne Symphony Orchestra, several tours for Musica Viva, and Ross Edwards' *Star Chant* and the

Australian premiere of Adams' *On the Transmigration of Souls* for the Sydney Festival.

Cantillation has sung for the Dalai Lama, recorded all the national anthems for the Rugby World Cup (and performed at the opening ceremony) and recorded soundtracks for several movies (including the award-winning score for *The Bank*) and the telemovie *Farscape*.

Recent engagements include several performances with the Sydney Symphony (Haydn's *Nelson Mass*, Jonathan Mills' *Sandakan Threnody* and regular appearances in the orchestra's *Shock of the New* series) and concerts with Italian tenor Andrea Bocelli. Cantillation has also appeared in Pinchgut Opera's performances of Handel's *Semele*, Henry Purcell's *The Fairy Queen*, Monteverdi's *L'Orfeo* and Rameau's *Dardanus*.

For ABC Classics, Cantillation has made numerous recordings including Fauré's Requiem, Orff's *Carmina Burana*, a collection of contemplative sacred works from the 20th century entitled *Prayer for Peace*, Handel's *Messiah* (released on CD and DVD), a collection of Christmas carols entitled *Silent Night*, and a disc of great choral masterpieces of the Renaissance, including Allegri's *Miserere* (featured in Bangarra Dance Theatre's production of *CLAN*, seen around Australia in 2004). Cantillation also appears on the ARIA Award-winning CD *The Voice* with Teddy Tahu Rhodes. A CD of folksongs is soon to be released.

In 2006 engagements include Rachmaninoff's *The Bells*, Ravel's *Daphnis and Chloe* and *The Shock of the New* with the Sydney Symphony, recording music for the Commonwealth Games, a recording of the Mozart Requiem for CD release and Mozart's *Idomeneo* for Pinchgut Opera.

Sopranos

Miriam Allan
Belinda Montgomery
Alison Morgan
Josie Ryan
Jane Sheldon

Mezzo-sopranos

Anne Farrell
Anna Fraser
Judy Herskovits
Natalie Shea

Tenors

Philip Chu
John Pitman
Dan Walker
Raff Wilson

Basses

Corin Bone
David Greco
Craig Everingham
Ben Macpherson

Orchestra of the Antipodes

Initially formed as the Baroque arm of Sinfonia Australis, Orchestra of the Antipodes has rapidly developed a thriving life of its own. Formed of Australia's best early music players including Erin Helyard, Neal Peres Da Costa, Daniel Yeadon and Anna McDonald, the ensemble takes its place amongst fine period instrument ensembles.

Its debut CD, Handel's *Messiah* (also released on DVD), drew widespread critical acclaim; a subsequent disc of *Bach Arias and Duets* with soprano Sara MacIver and mezzo-soprano Sally-Anne Russell quickly became a best-seller, and was nominated for an ARIA Award in 2004. Recent releases include Pinchgut Opera's performances of Purcell's *The Fairy Queen* and Monteverdi's *L'Orfeo* and a CD of Baroque duets featuring the Pergolesi *Stabat Mater*, winner of the inaugural ABC Classic FM Listener's Choice Award in 2005. Forthcoming releases include the Orchestra's recording of the complete Brandenburg concertos.

Engagements in 2006 include Pinchgut Opera's performances of Mozart's *Idomeneo* and two recording projects, Mozart's Requiem and a disc of Bach arias with bass-baritone Teddy Tahu Rhodes.

Violin 1

Alice Evans, leader
Sebastian Klotz, Mittenwald, Germany, c.1750

Sarah Dunn
Roderick Smith, Sydney, Australia, 1986,
converted by Simon Brown

Elizabeth Pogson
Anonymous, after Sebastian Klotz

Violin 2

Mark Ingwersen
Anonymous, after Guarnerius

Leigh Middenway
Peter Wamsley, London, England, c.1750

Viola

Nicole Forsyth
Tenor viola by Ian Clarke, Biddeston, Australia, 1998,
after Giovanni Paolo Maggini, 'Dumas', c.1680

Cello

Daniel Yeadon
Michael Watson, England, 1991, after Guarnerius

Double Bass

Robert Nairn
Jean Jacquet, Mirecourt, France, c.1790

Chamber Organ

Neal Peres Da Costa
Henk Klop, Garderen, The Netherlands, 2004

Oboe

Geoffrey Burgess
Toshi Hasegawa, 2001, after J. Denner,
Nuremberg, Germany

Kirsten Barry
Toshi Hasegawa, c.1995, after Jacob Denner,
Nuremberg, Germany, c.1710

Bassoon

Simon Rickard
Matthew Dart, London, England, 1995,
after J.C. Denner, c.1690

Trumpet

Leanne Sullivan
Rainer Egger, Basel, Switzerland, bell after Johann
Leonhard Ehe II (1664-1724), Nuremberg, Germany

Helen Gill
Rainer Egger, Basel, Switzerland, bell after Johann
Leonhard Ehe II (1664-1724), Nuremberg, Germany

Timpani

Brian Nixon
Lefima German Baroque-styled belt-driven
calf-headed copper timpani, built in 1999

Lute

Tommie Andersson
14-string theorbo, Peter Biffin, Armidale, NSW,
Australia, 1995, after various Italian makers of
the 17th century
14-course archlute, Klaus Toft Jacobsen, Chiavenna,
Italy, 2001 after Tieffenbrucker, Venice, Italy, c.1600

Continuo organ supplied & prepared by Carey Beebe
Harpichords.

Pitch: a' = 415 Hz
Temperament: Valotti

Musica Viva Australia

In 2005 Musica Viva, the world's largest entrepreneur of fine ensemble music, celebrated its 60th anniversary. Over the past sixty years Musica Viva has brought some of the world's greatest musicians to our shores, and a series of gala concerts in August 2005 featuring the incomparable Emma Kirkby in partnership with superb Australian musicians seemed a perfect way to celebrate this landmark year.

Much has changed in the world since Musica Viva's first concert in 1945. Back then, music by Bach, Handel or Vivaldi was rarely heard in concert, and Australia's fledgling musical culture sorely needed the international perspective provided by Musica Viva's founders. Richard Goldner and all those involved with Musica Viva in the early post-war years could never have imagined that their vision would have grown into the multi-dimensional organisation that is Musica Viva in the 21st century, nor the diverse and musically exciting culture that is Australia today.

Musica Viva presents more than 2,500 concerts each year across Australia and internationally. Through intimate concert experiences Musica Viva inspires Australian imagination and creativity. The organisation's activities include a national concert series of the world's finest chamber musicians; the nation's leading music education program Musica Viva In Schools; Ménage for young adult audiences; the regional touring program CountryWide; Export, presenting Australia's finest musicians internationally; and the world music series Café Carnivale.

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**Recording Producer, Recording Engineer and
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For Cantillation and Orchestra of the Antipodes
Music Director Antony Walker
Manager Alison Johnston

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For Musica Viva Australia
Patron Kenneth W Tribe AC
Chairman Russell Bate
General Manager Mary Jo Capps
Artistic Director Carl Vine



www.musicaviva.com.au