



# Handel's Messiah Freiburg Baroque Orchestra

Wednesday 11 December 2019 7pm, Hall

**Handel** Messiah

**Freiburg Baroque Orchestra**

**Zürcher Sing-Akademie**

**Trevor Pinnock** director

**Katherine Watson** soprano

**Claudia Huckle** contralto

**James Way** tenor

**Ashley Riches** bass-baritone

There will be one interval of 20 minutes  
between Part 1 and Part 2

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Programme produced by Harriet Smith;  
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# Welcome

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This evening we're delighted to welcome the Freiburg Baroque Orchestra and Zürcher Sing-Akademie together with four outstanding vocal soloists under the direction of Trevor Pinnock. The concert features a single masterpiece: Handel's *Messiah*.

It's a work so central to the repertoire that it's easy to forget that it was written at a time when Handel's stock was not exactly high; he had left London with his tail between his legs, his last opera season having foundered, and it was to Dublin that he went, taking the score of *Messiah* with him.

It was a revolutionary work in several respects: drawing exclusively on passages from the Bible, Handel made the most of his experience as an opera composer in creating a compelling drama, with the chorus taking an unusually central role. To the mix, this most cosmopolitan of figures added the full gamut of national styles, from the French-style overture via the chorale tradition of his native Germany to the Italianate 'Pastoral Symphony'.

It's hardly surprising that the earliest audiences were enraptured and I hope that tonight you will be similarly transported.

Huw Humphreys, Head of Music, Barbican

# George Frideric Handel (1685–1759)

## Messiah (1741)

**For text, see page 5**

*Messiah* may be the closest Handel ever came to writing an autobiography. The idea of doing so in musical terms was completely foreign to the early 18th century in which he lived and worked. Egotism of the kind that so enthralls us in music of the Romantic era, such as Berlioz's *Symphonie fantastique* or Wagner's *Die Meistersinger*, would have seemed impertinent or else positively grotesque to the audiences of Georgian London, for whom artists held no glamour whatsoever. Handel's most loyal friends, however admiring of his indomitable single-mindedness and independence, would have found any large-scale work based on his private life totally alien and mystifying. To suggest that, as a sincere Christian engaged on a composition affirming the Saviour's victory over death, Handel might also have been writing about himself is of course outrageous. Yet the context of *Messiah* in his artistic career gave it a greater personal significance than anything he had written before or was to compose in the years that followed.

When he began work on the oratorio during the late summer of 1741, his stock with London audiences was at its lowest. His last ever opera season had folded ingloriously a few months earlier and his enemies had sabotaged subsequent concerts by trashing the posters. The capital had turned its back on him, but there was a world elsewhere. Taking up an invitation from the Duke of Devonshire (who was also the Lord Lieutenant of Ireland), he arrived in Dublin on 18 November, bringing *Messiah* with him.

This was an oratorio unlike any other in the comparatively brief history of the genre up to that point. Based exclusively on passages from scripture, its text had been compiled by the wealthy dilettante Charles Jennens, who had already collaborated with Handel on *Saul* and

an adaptation of Milton's poems *L'Allegro* and *Il Penseroso* (with the addition of his own third part, *Il Moderato*). In theory, this was not a partnership made in heaven. Handel was bound to England's Hanoverian royal family not just through his German origins or his role as music master to two of the princesses, but because King George II had always been among his most loyal supporters. Jennens's sympathies, on the other hand, lay with the Jacobites, faithful to the exiled house of Stuart, then intriguing to regain the throne. He was never satisfied with Handel's treatment of his texts and his own social insecurity as the son of a self-made industrialist, conscious of the deference due to him from a mere musician, made friendship between them impossible. Yet this edgy collaboration was to result in two of Handel's greatest music dramas, *Saul* and *Belshazzar*, and in the invincible, ageless impact of *Messiah*.

Jennens's 'scriptural collection' divides into the three acts to which contemporary audiences, whether for opera or oratorio, were accustomed. We begin with the good news of Christ's birth, foretold by the Jewish prophets and buoyantly translated into reality as witnessed by the shepherds in Bethlehem. The central section deals with the Passion story and the emotions it arouses, ranging from impotent grief to scornful rage, while the ending sublimely elaborates on the mysteries of the Resurrection, the soul's victory over death, and Christ's Second Coming.

Almost every oratorio so far written, whether in Italy, Germany or England, where Handel had introduced the form, had told a story conceived in dramatic terms, with characters, dialogue and action. Even *Israel in Egypt*, Handel's most recent essay in the genre, was essentially a narrative work, though it gave unusual prominence to the chorus in recounting events. For *Messiah*, Handel grafted onto this concept of massed voices as articulate participants in the drama an obvious

scattering of allusions to the world of Italian opera he had left behind. An air such as 'Rejoice greatly' has diva bravura written all over it, while we can smell the greasepaint and catch the flicker of theatrical candles in the bass rage aria 'Why do the nations'. The siciliana 'How beautiful are the feet' recalls Handel's use of the same rhythm for amorous or sorrowful outpourings in works such as *Giulio Cesare* and *Rodelinda*. And the placing of the duet 'Oh death, where is thy sting?' shortly before the work's close seems like an echo of comparable third-act movements in the operas, celebrating the triumph of earthly rather than divine love.

In the score of *Messiah*, we hear Handel, that most cosmopolitan of masters, taking stock of his international inheritance. Besides a French-style overture and the Italian-accented 'Pifa' (Pastoral Symphony), recalling the bagpipe music of mountain shepherds he had heard in Rome at Christmas years before, there are reminders of his native German chorale tradition in the 'Hallelujah' chorus, where snatches of 'Wachet auf, ruft uns die Stimme' trigger the melodic inspiration for 'The kingdom of this world' or 'And he shall reign for ever and ever'. Enriching the discourse yet further is the new, more flexible style in the setting of English words which Handel had evolved in *L'Allegro, il Penseroso ed il Moderato*, another of his works to find favour in Ireland, though in that instance it followed an unsuccessful London premiere.

The first night of Handel's *Messiah* took place at the Music Hall in Dublin's Fishamble Street on 13 April 1742. The month, by the way, is significant, since this is an Easter, not a Christmas, oratorio. One ecstatic review said:

'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, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear.'

No wonder Handel himself, writing to Jennens about his Irish triumph, extolled 'the Politeness of this generous Nation'. The English would take a good deal longer to accept the oratorio for the unique concept it embodied of making Holy Writ the material of an evening's entertainment.

Everything Handel wrote was, in some sense, work in progress, susceptible to his later adaptations, and he never produced a definitive version of *Messiah*, trusting in the resilience at its spiritual core to endure all the amazing metamorphoses which have since been imposed on the score. The libretto's Christian parabola doubtless satisfied the penchant of Baroque audiences for a happy ending. In focusing on the Second Coming, was Jennens even hinting at Jacobite hopes for the Stuart Pretender's return? For Handel himself, the text's affirmative outline must have held a more profound significance. In 'I know that my Redeemer liveth' and 'The trumpet shall sound' the music's note of confidence, serene and authoritative, is for the composer's benefit as much as ours. His Christian conviction had been all too recently tested by personal experience in a London that had despised and rejected him. Something of his own capacity for survival and self-renewal surely clinches the incorruptible beauty and power of this great work.

Programme note © Jonathan Keates

## PART I

### 1 Symphony

#### 2 Accompanied recitative

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*

#### 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*

#### 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*

#### 5 Accompanied recitative (Bass-baritone)

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*

#### 6 Air (Contralto)

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*

#### 7 Chorus

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

*Malachi 3, v 3*

#### 8 Recitative (Contralto)

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*

#### 9 Air (Contralto) and Chorus

O thou that tellest good tidings to Zion,  
get thee up into the high mountain;  
O thou that tellest good tidings to Jerusalem,  
lift up thy voice with strength;  
lift it up, be not afraid;  
say unto the cities of Judah:  
Behold your God! Arise, shine,  
for thy light is come,  
and the glory of the Lord is risen upon thee.

O thou that tellest good tidings to Zion,  
arise, say unto the cities of Judah,  
behold your God! behold!

the glory of the Lord is risen upon thee.

*Isaiah 40, vv 9; 60, v 1*

#### 10 Accompanied recitative (Bass-baritone)

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*

#### 11 Air (Bass-baritone)

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*

#### 12 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*

### **13 Pifa (Pastoral Symphony)**

#### **14 Recitative and accompanied recitative (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*

#### **15 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*

#### **16 Accompanied Recitative (Soprano)**

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

*Luke 2, v 13*

#### **17 Chorus**

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

*Luke 2, v 14*

#### **18 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*

#### **19 Recitative (Contralto)**

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*

#### **20 Duet (Soprano and Contralto)**

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,  
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*

#### **21 Chorus**

His yoke is easy,  
and his burthen is light.

*Matthew 11, v 30*

**interval** 20 minutes

**PART 2****22 Chorus**

Behold the Lamb of God,  
that taketh away the sin of the world.  
*John 1, v 29*

**23 Air (Contralto)**

He was despised and rejected of men;  
a man of sorrows, and acquainted with grief.  
He gave his back to the smiters,  
and his cheeks to them that plucked off the hair;  
he hid not his face from shame and spitting.  
*Isaiah 53, v 3*

**24 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*

**25 Chorus**

And with his stripes we are healed.  
*Isaiah 53, v 5*

**26 Chorus**

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*

**27 Accompanied recitative (Tenor)**

All they that see him laugh him to scorn;  
they shoot out their lips  
and shake their heads, saying ...  
*Psalms 22, v 7*

**28 Chorus**

He trusted in God, that he would deliver him:  
let him deliver him, if he delight in him.  
*Psalms 22, v 8*

**29 Accompanied recitative (Tenor)**

Thy rebuke hath broken his heart; he is full of  
heaviness: he looked for some to have pity  
on him, but there was no man, neither found he  
any to comfort him.  
*Psalms 69, v 20*

**30 Arioso (Tenor)**

Behold, and see if there be any sorrow  
like unto his sorrow.  
*Lamentations 1, v 12*

**31 Accompanied recitative (Tenor)**

He was cut off out of the land of the living: for  
the transgression of thy people was he stricken.  
*Isaiah 53, v 8*

**32 Air (Tenor)**

But thou didst not leave his soul in hell;  
nor didst thou suffer thy Holy One  
to see corruption.  
*Psalms 16, v 10*

**33 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.  
The Lord of Hosts:  
He is the King of glory.  
*Psalms 24, vv 7–10*

**34 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*

**35 Chorus**

Let all the angels of God worship him.  
*Hebrews 1, v 6*

**36 Air (Contralto)**

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.  
*Psalms 68, v 19*

**37 Chorus**

The Lord gave the word: great was the  
company of the preachers.  
*Psalms 68, v 11*

**38 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*

**39 Chorus**

Their sound is gone out into all lands,  
and their words unto the ends of the world.  
*Romans 10, v 18*

#### **40 Air (Bass-baritone)**

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.

*Psalms 2, v 1–2*

#### **41 Chorus**

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

*Psalms 2, v 3*

#### **42 Recitative (Tenor)**

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

*Psalms 2, v 4*

#### **43 Air (Tenor)**

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

*Psalms 2, v 9*

#### **44 Chorus**

Hallelujah!

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

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

### **PART 3**

#### **45 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*

#### **46 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*

#### **47 Recitative (Bass-baritone)**

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*

#### **48 Air (Bass-baritone)**

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*

#### **49 Recitative (Contralto)**

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

*1 Corinthians 15, v 54*

#### **50 Duet (Contralto and 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*



**51 Chorus**

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

*1 Corinthians 15, v 57*

**52 Air (Soprano)**

If God is 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*

**53 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 12–13*

*Libretto by Charles Jennens (1700–73) from  
biblical texts*

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# About the performers

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Mathias von der Tann



Trevor Pinnock

## **Trevor Pinnock** director

Trevor Pinnock is renowned worldwide as a harpsichordist and conductor who pioneered the modern revival of early music performance.

In 1972 he founded The English Concert, whose reputation for ground-breaking performances on period instruments led to an extensive contract with DG and international tours which featured major orchestral works by Bach, Handel, Mozart, Haydn and others, along with choral projects and chamber music. In addition, he recorded solo works, including Bach's *Goldberg Variations* and *Partitas*. He remained Artistic Director of The English Concert until 2003 and since that time has divided his work between conducting, solo and chamber music engagements and educational projects at the Royal Academy of Music where he is Principal Guest Conductor of the Chamber Orchestra.

He regularly works with the Royal Concertgebouw Orchestra, Deutsche Kammerphilharmonie Bremen and the Salzburg Mozarteum Orchestra. Frequent chamber music partners include flautist Emmanuel Pahud, viola da gamba player Jonathan Manson and violinists Sophie Gent and Matthew Truscott.

This season he celebrates 45 years of The English Concert in London and Italy, and joins Frederic Wake Walker to present Schubert's *Lazarus*, paired with Vivier's *Lonely Child*, at the Potsdam Winter Opera. Tonight's performance of *Messiah*

is part of a tour with the Freiburg Baroque Orchestra and he also returns to the Amsterdam Concertgebouw for Bach's *St Matthew Passion*. He is joined by Emmanuel Pahud for concerts with the Filarmonica Arturo Toscanini and Orchestre National de Lyon. He leads the Royal Northern Sinfonia in a choral and orchestral programme, and the Warsaw Philharmonic and RAM Chamber Orchestra in Mozart's late symphonies.

Two new recordings will be released later this season: Book 1 of Bach's *Well-Tempered Clavier* and a unique arrangement of the *Goldberg Variations* by Józef Koffler with the Royal Academy of Music Soloists Ensemble.

Trevor Pinnock was awarded a CBE in 1992 and made an Officier of the Ordre des Arts et des Lettres in 1998. He is also a recipient of the Wigmore Medal, the York Early Music Centre Lifetime Achievement Award and honorary doctorates from the universities of London, Ottawa, Sheffield and Canterbury.

Hugo Bernard



Katherine Watson

## **Katherine Watson** soprano

British soprano Katherine Watson started her career as a member of Les Arts Florissants' Le Jardin de Voix academy. She has since appeared internationally with William Christie and Les Arts Florissants, as well as other leading conductors including Emmanuelle Haïm, Hervé Niquet, Laurence Cummings, Harry Christophers, and Raphaël Pichon.

She was awarded Glyndebourne's coveted John Christie Award and subsequently performed as Diana (*Hippolyte et Aricie*) at the festival. Opera highlights since then include Iphis (*Jephtha*) at the Opéra National de Paris, the title-role in *Theodora* at the Théâtre des Champs-Élysées, Amélite (*Zoroastre*) at the Komische Oper Berlin, Cassandra (*La Didone*) in Caen, Luxembourg and Paris, and appearances at Madrid's Teatro Real, Opéra Comique in Paris and Opéra National de Bordeaux.

She enjoys a busy concert career and has appeared at the BBC Proms on several occasions. Other highlights include Pergolesi's *Stabat mater* with Les Accents at the Théâtre des Champs-Élysées, a tour of Rameau arias with Emmanuelle Haïm from Frankfurt to Hong Kong, and Handel's *Apollo e Dafne* at Carnegie Hall, New York.

She is also a keen recitalist and has given concerts of Handel with the Orchestra of the Age of Enlightenment and French Baroque repertoire with Alexis Kossenko and Les Ambassadeurs, with whom she recently released her first solo recording, *L'Opéra du Roi Soleil*. Other prominent recordings include Bach's *Christmas Oratorio* with the OAE under Stephen Layton, *Messiah* with Le Concert Spirituel under Hervé Niquet, Monteverdi madrigals with Arcangelo directed by Jonathan Cohen and the title-role in *Theodora*.

Recent and future highlights include a tour of *Messiah* in Korea and Japan; *Duetti da camera* with Les Arts Florissants; a revival of *Miranda* at the Opéra Comique; and Pergolesi and Vivaldi with the OAE at the Lincoln Center, New York.



Gerard Collett

Claudia Huckle

### Claudia Huckle contralto

British contralto Claudia Huckle studied at the Royal College of Music, the New England Conservatory and the Curtis Institute of Music. She was the 2004 Grand Final Winner of the Metropolitan Opera National Council Auditions and is a graduate of the prestigious Domingo-Cafritz Young Artist Program at Washington National Opera. She was the 2013 winner of the Birgit Nilsson Remembrance Award at Plácido Domingo's Operalia competition. She was a member of the ensemble at Leipzig Opera for four seasons from 2009.

Engagements this season and beyond include debuts at La Scala, Milan, singing the Omniscient sea-shell (*Die Ägyptische Helena*), and Opéra National de Paris, singing Flosshilde (*The Ring*). In the concert hall she sings *Schwertleite* (*Die Walküre*) under Vladimir Jurowski; *Kindertotenlieder* under Michael Sanderling; *Elijah* under Sakari Oramo; Mahler's Symphony No 8 on tour with Daniel Harding; Bach's *St Matthew Passion* under Sir Antonio Pappano; and Beethoven's Symphony No 9 on tour in Italy and Japan under Riccardo Chailly. She also appears in recital with pianist Simon Lepper at Nottingham University.

In the opera house she has appeared in works by Berlioz, Britten, Donizetti, Humperdinck, Mozart, Mussorgsky, Puccini, Saint-Saëns and Wagner at the Grand Théâtre de Genève, Royal Opera House, Covent Garden, Dresden Semperoper, Opera North, Leipzig Opera, Teatro Real, Madrid, Zurich Opera, Glyndebourne Festival and Tour, Birmingham Opera Company, Washington National Opera, Garsington Opera and Chelsea Opera Group.

Recent concert highlights include Flosshilde (*Götterdämmerung*) under Sir Andrew Davis at this year's Edinburgh Festival; Brahms's *Alto Rhapsody* with the Royal Northern Sinfonia and Lars Vogt; Mahler's Symphony No 2 at the Festival de Saint-Denis under Myung-Whun Chung; *Schwertleite* under Sir Simon Rattle; and *The Dream of Gerontius* and *Sea Pictures* with the Hallé.



James Way

### **James Way** tenor

Tenor James Way was born in Sussex and won Second Prize at the 62nd Kathleen Ferrier Awards at the Wigmore Hall. He is a former Britten-Pears Young Artist, a laureate of Les Arts Florissants' Jardin des Voix young artists programme and holds an Independent Opera Voice Fellowship.

He is a versatile performer and is increasingly in demand on the concert platform in repertoire right up to the present day, working with leading orchestras, including the Bournemouth, BBC and City of Birmingham Symphony orchestras, the Philharmonia, Munich Philharmonic and the RTÉ National Symphony Orchestra. This season's highlights include Mozart's *Requiem* with the Chamber Orchestra of Paris under Douglas Boyd and Stravinsky's *Pulcinella* with both the Swedish Radio Symphony Orchestra under Barbara Hannigan and the CBSO under Kazuki Yamada.

He is rapidly gaining recognition in Baroque repertoire; in 2017 he was awarded the Rising Stars prize by the Orchestra of the Age of Enlightenment, with which he has performed Jupiter (*Semele*) and in *The Creation*. More recently highlights have included Monteverdi's *Vespers* for Garsington Opera; Handel's *Il Trionfo del Tempo e del Disinganno* under René Jacobs;

the title-role in *Samson* under John Butt; and *Acis and Galatea* with Les Arts Florissants. This season and beyond he performs *Messiah* with William Christie and Les Arts Florissants, on the current tour with Trevor Pinnock, for his American concert debut with the Milwaukee Symphony Orchestra and with Harry Christophers and the Handel and Haydn Society; Bach's *Magnificat* with Harry Bicket and The English Concert; Handel's *Solomon* with Christian Curnyn and the OAE; *King Arthur* and *The Fairy Queen* with the Gabrieli Consort and Players, Bach's *St Matthew Passion* under Andreas Spering, and a tour of Handel's *La Resurrezione* conducted by Bernard Labadie.

He has appeared at the Staatsoper Berlin in *King Arthur*; with the Philharmonia Orchestra under Jakub Hrůša in *Boris Godunov*; in Owen Wingrave for the Aldeburgh and Edinburgh festivals under Mark Wigglesworth; *Death in Venice* for Garsington Opera; *La liberazione di Ruggiero* for the Brighton Early Music Festival; Sir George Benjamin's *Lessons in Love and Violence* at St Petersburg's Mariinsky Theatre; and in a worldwide tour of *The Rake's Progress* under Barbara Hannigan. Roles in 2020 include *Tempo (Il Trionfo del Tempo e del Disinganno)* for Opéra National de Montpellier under Thibault Noally.



Ashley Riches

### **Ashley Riches** bass-baritone

Bass-baritone Ashley Riches read English at Cambridge University, where he was a member of King's College Choir. He studied at the Guildhall School of Music & Drama and was a Jette Parker Young Artist at the Royal Opera House, Covent Garden, from 2012 to 2014. He was a member of the BBC Radio 3 New Generation Artists scheme until December last year.

His operatic roles include Moralès (*Carmen*), Mandarin (*Turandot*), Baron Douphol (*La traviata*) and Officer (*Dialogues des Carmélites*) for the Royal Opera; Schaunard (*La bohème*), Count Almaviva (*The Marriage of Figaro*) and the Pirate King (*The Pirates of Penzance*) for English National Opera; Claudio (*Agrippina*) at the Grange Festival; *The Fairy Queen* with the Academy of Ancient Music; *Apollo e Dafne* with the Pannon Philharmonic; and *Israel in Egypt* with the Scottish Chamber Orchestra.

In concert, he has appeared with the Philharmonia Orchestra, London Symphony Orchestra, Arcangelo, Gabrieli Consort, Berlin and Bremen Philharmonic orchestras, BBC National Orchestra of Wales and English Baroque Soloists under some of the world's finest conductors including Esa-Pekka Salonen, Robin Ticciati, Sir John Eliot Gardiner, Sir Roger Norrington and Sir Simon Rattle.

Recent engagements include *Dido and Aeneas* with the Academy of Ancient Music, *Lélio* on tour in the USA under Gardiner, *The Silver Tassie* with the BBC Symphony Orchestra under Ryan Wigglesworth, Bernstein's *Wonderful Town* under Rattle, *The Marriage of Figaro* in Tokyo and concerts with the MDR Rundfunk, Royal Scottish National Orchestra and The English Concert. He also made his debut with Glyndebourne Festival Opera.

This season he rejoins Gardiner on tour as Bernardino (*Benvenuto Cellini*); Les Talens Lyriques for a European tour of *Giulio Cesare* and *Agrippina* under Christophe Rousset; the Gabrieli Consort and Players for *King Arthur*; and makes debuts with the Royal Concertgebouw Orchestra for Bach's *St Matthew Passion* and Les Violins du Roy under Jonathan Cohen for Vivaldi's *La Senna festeggiante*. Opera engagements include Schubert's *Lazarus* and Vivier's *Lonely Child* for Potsdam Winter Opera under Trevor Pinnock and Escamillo (*Carmen*) for English National Opera.

Ashley Riches has appeared in recital at the Wigmore Hall, Two Moors Festival and in the Recital Hall of the Concertgebouw.

## Zürcher Sing-Akademie

The Zürcher Sing-Akademie is renowned for its versatility and flexibility, performing at the highest level in both chamber and symphonic settings. The Swiss choir works with many eminent orchestras both within Switzerland and internationally, and boasts an extensive symphonic repertoire. The choir also frequently performs a *cappella* programmes, and plays a prominent part in the promotion of Swiss composers, both historical and contemporary. Central to its ethos is the continued development of the choral landscape; to this end, the Zürcher Sing-Akademie frequently commissions new works and has given many premieres. Florian Helgath has been conductor and artistic director of the choir since 2017.

Since its formation in 2011, the choir has collaborated with numerous conductors, including Bernard Haitink, David Zinman, Daniel Barenboim, Sir Roger Norrington, Pablo Heras-Casado, Neeme Järvi, Giovanni Antonini, Paavo Järvi and René Jacobs. Concert tours have taken it to Germany, Italy, Israel, the Netherlands, Lebanon, Taiwan and China, as well as to many European cities. Particular highlights include concerts at the BBC Proms in London and in the Philharmonie de Paris, Amsterdam Concertgebouw, Cologne Philharmonie and Taipei's National Concert Hall.

In addition to its long association with the Zurich Tonhalle Orchestra, the choir regularly performs with acclaimed ensembles such as the Freiburg Baroque Orchestra, Lucerne Symphony Orchestra, Orchestre de la Suisse Romande, the Basle Chamber Orchestra, Musikkollegium Winterthur, the Hofkapelle Munich and La Scintilla.

The choir has a significant discography, including Mendelssohn's *Die erste Walpurgisnacht* directed by Douglas Boyd and Beethoven's *Symphony No 9* under James Gaffigan, as well as a *cappella* works by Walter Furrer directed by Florian Helgath.

Highlights this season include the Zurich Tonhalle Orchestra's opening concerts with its new Principal Conductor Paavo Järvi, concert tours with the Freiburg Baroque Orchestra and the Basle Chamber Orchestra and an appearance at the 12th World Symposium on Choral Music in Auckland, New Zealand.



### Freiburg Baroque Orchestra

The Freiburg Baroque Orchestra began with a spontaneous idea and developed into a unique musical success story: one New Year's Eve over 30 years ago, a group of Freiburg music students decided to found an orchestra which revolved entirely around historically informed performance. As the Freiburg Baroque Orchestra, the musicians first performed in 1987 in areas around Freiburg. Nowadays the orchestra is world-renowned.

Alongside its own concert series in Freiburg, Stuttgart and Berlin, it is also a regular guest at leading international concert halls and is regarded as one of the most distinguished early-music ensembles worldwide.

The Freiburg Baroque Orchestra does not set the standard only in live performance, but in the recording studio too. Its many recordings for

Harmonia Mundi have received countless awards, including three Jahrespreise der Deutschen Schallplattenkritik, two Gramophone Awards, three Edison Classical Music Awards, one Classic BRIT Award and two Grammy nominations.

This season the FBO, under its two artistic directors – Gottfried von der Goltz and Kristian Bezuidenhout – offers a typically wide-ranging series of projects, with diverse Baroque, Renaissance and Classical programmes, including the current *Messiah* tour with Trevor Pinnock, virtuoso cantatas with Regula Mühlemann and Beethoven piano concerto cycles with Bezuidenhout in Hong Kong, Melbourne and Seoul. Together with Belgian ensemble Vox Luminis, the orchestra performs Bach's *St Matthew Passion* in Bruges, Madrid and Cuenca. It will also feature at the Gstaad Menuhin Festival and Stuttgart Musikfest later in the season.

Priska Kettler



# Zürcher Sing-Akademie

## Soprano

Margret Giglinger  
Alina Godunov  
Stefanie Knorr  
Hannah Mehler  
Anja Scherg  
Svea Schildknecht  
Cressida Sharp  
Aya Tsujimoto

## Alto

Renate Berger  
Franziska  
Brandenberger  
Franziska Gündert  
Elizabeth Irvine  
Isabel Pfefferkorn  
Jane Tiik  
Lisa Weiss  
Anne-Kristin Zschunke

## Tenor

Ulrich Amacher  
Florian Feth  
Tamás Henter,  
Matthias Klosinski  
Andrés Montilla  
Acurero  
Tiago Oliveira  
Patrick Siegrist

## Bass

Matija Bizjan  
Yves Brühwiler  
Kevin Gagnon  
Sebastian Mattmüller  
Gerhard Nennemann  
Jan Sauer  
Peter Strömberg  
Thomas Trolldenier

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# Freiburg Baroque Orchestra

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## **Violin I**

Anne Katharina  
Schreiber *leader*  
Brigitte Täubl  
Kathrin Tröger  
Annelies van der Vegt  
Marie Desgoutte  
Hannah Visser  
Jörn-Sebastian  
Kuhlmann

## **Violin 2**

Beatrix Hülsemann  
Christa Kittel  
Lotta Suvanto  
Judith von der Goltz  
Joosten Ellée  
Isabelle Verachtert

## **Viola**

Ulrike Kaufmann  
Annette Schmidt  
Lothar Haass  
Nadine Henrichs

## **Cello**

Guido Larisch  
Annekathrin Beller  
Ute Petersilge  
Andreas Voss

## **Double Bass**

James Munro  
Dane Roberts

## **Oboe**

Ann-Kathrin  
Brüggemann  
Asako Ito

## **Bassoon**

Eyal Streett

## **Trumpet**

Jaroslav Rouček  
Karel Mnuk

## **Timpani**

Philipp Höller

## **Organ**

Torsten Johann