



HANDEL

Messiah

THE COMPLETE WORK

THE CAMBRIDGE SINGERS AND THE ROYAL PHILHARMONIC ORCHESTRA
CONDUCTED BY JOHN RUTTER



Among Handel's twenty or more oratorios, *Messiah* has long been the most often performed, holding a place of honor in the hearts of audiences everywhere. Why? The reason, surely, does not lie solely with the music, magnificent and ever-fresh though it is: *Solomon*, *Saul*, *Israel in Egypt* and *Jephtha*, among others, all contain music equally fine. What makes *Messiah* unique is its libretto. Charles Jennens's inspired idea was to *not* write it himself but rather

to compile it from the King James Bible, presenting Handel with the most extended scriptural text he ever set to music—a text, moreover, containing the kernel of the Christian faith. For believers, this will always be more compelling than the sometimes obscure Old Testament narratives of most of Handel's other oratorios, recounted in poetic paraphrases which rarely match the glory of the 1611 Bible.

Did Handel know that *Messiah* was to become his most famous work? Probably not, but its subject-matter certainly inspired him to music of exceptional directness, conviction, and glory. Perhaps that is the secret of *Messiah's* ability to reach out to us all, believers and non-believers alike. Every note breathes the faith of its composer that we can be raised up to a better world and walk together in the light, a vision we need as much now as ever we did.

I grew up in London, Handel's adopted city. I have walked past the window of his house in Brook Street where he would sit composing, visited the elegant church of St

George, Hanover Square where he worshipped, strolled through the once poor and squalid district of Seven Dials where the plight of the street orphans stirred him into giving annual *Messiah* performances in aid of his friend Captain Coram's Foundling Hospital . . . I have examined some of his manuscripts, even played his (reputed) harpsichord. I never thought I would record his most renowned work, and it has been a joy to do so with my choir the Cambridge Singers, the Royal Philharmonic Orchestra with whom I have a long-standing and happy relationship, plus a wonderful quartet of young soloists, two of whom (I am proud to say) once sang in my choir.

Like most of the very greatest works, *Messiah* can be performed in many different ways, but none of them can ever encompass all its facets. Two principles guided us in our performance: first, to try to be faithful to Handel's vision as we understood it; second, to keep the drama and the meaning of the text constantly in our minds and to allow it to speak to the listener.

After all the intensive work of preparing and making this recording, I feel privileged to have perhaps drawn a little closer to Handel the man: gruff, irascible, rather private, but surely kind and true of heart, possessed of a compassion which embraced all of humanity. After his death in 1759 a friend wrote that 'he died as he lived – a good Christian, with a true sense of his duty to God and man, and in perfect charity with all the world.' Amen – and hallelujah!

JOHN RUTTER

Messiah

LIBRETTO

MAJORA CANAMUS

(Virgil, *Eclogue IV*)

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

(1 Timothy 3:16)

In whom are hid all the Treasures of Wisdom and Knowledge

(Colossians 2:3)

PART ONE

Sinfonia (Overture)

Recitative (Tenor)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God.

(Isaiah 40:1-3)

Air (Tenor)

Every valley shall be exalted, and every

mountain and hill made low: the crooked straight, and the rough places plain.

(Isaiah 40:4)

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 40:5)

Recitative (Bass)

Thus saith the Lord, the Lord of hosts; Yet once, a little while and I will shake the heavens and the earth, the sea and the dry land; And I will shake all nations; and the desire of all nations shall come.

(Haggai 2:6-7)

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

(Malachi 3:1)

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 3:2)

Chorus

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

(Malachi 3:3)

Recitative (Alto)

Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel, GOD WITH US.

(Isaiah 7:14; Matthew 1:23)

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 40:9; Isaiah 60:1)

Recitative (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 60:2-3)

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 9:2)

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 9:6)

Pifa (Pastoral Symphony)**Recitative (Soprano)**

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

(Luke 2:8)

Recitative (Soprano)

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

(Luke 2:9)

Recitative (Soprano)

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

(Luke 2:10-11)

Recitative (Soprano)

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

(Luke 2:13)

Chorus

Glory to God in the highest, and peace on earth, goodwill toward men. (*Luke 2:14*)

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 9:9-10*)

Recitative (Alto)

Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped. Then shall
the lame man leap as an hart, and the tongue
of the dumb shall sing. (*Isaiah 35:5-6*)

Air (Alto)

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 40:11*)

Air (Soprano)

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 11:28-29*)

Chorus

His yoke is easy, and his burthen is light.
(*Matthew 11:30*)



PART TWO

Chorus

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

Air (Alto)

He was despised and rejected of men: a man of
sorrows, and acquainted with grief:
(*Isaiah 53:3*)
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 50:6*)

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 53:4-5*)

Chorus

And with his stripes we are healed.
(*Isaiah 53:5*)

Chorus

All we like sheep have gone astray; we have
turned every one to his own way; and the Lord
hath laid on him the iniquity of us all.
(*Isaiah 53:6*)

Recitative (Tenor)

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

(Psalm 22:7, Book of Common Prayer)

Chorus

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

(Psalm 22:8)

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.

(Psalm 69:20, Book of Common Prayer)

Air (Tenor)

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

(Lamentations 1:12)

Recitative (Tenor)

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

(Isaiah 53:8)

Air (Tenor)

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

(Psalm 16:10)

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 24:7-10)

Recitative (Tenor)

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

(Hebrews 1:5)

Chorus

Let all the angels of God worship him.
(Hebrews 1:6)

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 68:18, Book of Common Prayer)

Chorus

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

(Psalm 68:11, Book of Common Prayer)

Air (Soprano)

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

(Romans 10:15)

Chorus

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

(Romans 10:18 / Psalms 19:4)

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.

(Psalms 2:1-2, Book of Common Prayer)

Chorus

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

(Psalms 2:3)

Recitative (Tenor)

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

(Psalms 2:4, Book of Common Prayer)

Air (Tenor)

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

(Psalms 2:9)

Chorus

Hallelujah! for the Lord God omni-
potent reigneth.

(Revelation 19:6)

The kingdom of this world is become the
kingdom of our Lord, and of his Christ; and
he shall reign for ever and ever.

(Revelation 11:15)

KING OF KINGS, AND LORD OF LORDS.

(Revelation 19:16)

Hallelujah!

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 19:25-26)

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

(I Corinthians 15:20)

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.

(I Corinthians 15:21-22)

Recitative (Bass)

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

(I Corinthians 15:51-52)

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.

(I Corinthians 15:52-53)

Recitative (Alto)

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

(I Corinthians 15:54)

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.

(I Corinthians 15:55-56)

Chorus

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

(I Corinthians 15:57)

Air (Soprano)

If God be for us, who can be against us?

(Romans 8:31)

Who shall lay any thing 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.

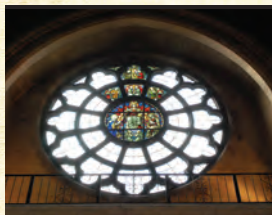
(Romans 8:33-34)

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 power, be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5:12-13)











THE HISTORY OF *Messiah*

It has been calculated that Handel committed more notes to paper than any other composer in history. But even by his phenomenal standards of productivity, he composed *Messiah* at white heat. In six days beginning 23 August 1741, he drafted 100 sides of ten-stave paper; he wrote the whole oratorio in just three weeks.

Yet even as he forged ahead, Handel was, unusually for him, uncertain about when and where he would perform this new work. He had probably already received his invitation to give concerts in Dublin, and it may be for that reason that he wrote *Messiah* for a sparse orchestra of strings, trumpets, and drums only, with none of the usual woodwind with which he so liked to colour his solo numbers: he did not know what orchestral forces might be available. He added woodwind parts later, when he began performing *Messiah* in England. He also wrote for a combination of soloists – soprano, alto, tenor, and bass – which is normal now, but which he had never used in his previous oratorios, and may have been a way of spreading the recruitment risk. Yet he seems not to have been definite about the Dublin trip, for with hardly a break after finishing *Messiah*, he began his massive oratorio *Samson*, with much larger forces and surely intended for England.

Handel left us frustratingly little correspondence and few paper trails other than his music, and it is from pieces like these, that we have to glean his intentions. With hindsight it is clear that *Messiah* was a turning point in his career.

He had come to England thirty years before, fresh from youthful grounding in counterpoint in Germany and melody in Italy, to make his mark as a composer of powerful music for church and state occasions and as a master of the new and fashionable Italian

opera. It was as an opera composer that he became famous and remained busily employed throughout the 1720s. But the 1730s were difficult for him, prompting him to great creative developments. In this decade he began to be his own concert promoter, finance director, contractor, and conductor, as well as composer: the first completely independent major composer in history. As such, he was always looking for ways to please public taste that would also satisfy his urge to experiment in music.

Competition from new rival Italian opera companies, and a growing demand for identifiably English music, with English words and English singers, led him to accept from friends and acquaintances librettos for English oratorios: unacted, unstaged works for soloists, chorus, and orchestra, given as concert performances in a theatre. He had already written oratorios about the Messiah in Italy (*La Resurrezione*, 1708) and for Germany (*The Brookes Passion*, 1716) when Charles Jennens offered him the libretto of *Messiah*. He did not feel the moment was right for it, but put it on the shelf for nearly three years. His turn from Italian opera to English oratorio was gradual and unplanned; for several years he put on mixed seasons of both types of works, and although he gave his last Italian opera performance a few months before he began *Messiah*, he himself did not know this or intend it to be the case.

Without *Messiah*, Charles Jennens would be unknown today. But without Charles Jennens, there would be no *Messiah*. The idea was his, and he compiled the libretto before offering it to Handel. It was not their first collaboration. Fifteen years Handel's junior, shy, touchy, cultivated, the Oxford-educated son of a Midlands landowner enriched by the family iron business, Jennens was a good amateur musician and a devotee of Handel's music. He had copies made for himself of every note that Handel wrote; he made the long journey to London each season to hear Handel's latest compositions; and he fostered Handel's career by giving him English texts to set to music.

In January 1739, Handel successfully produced his oratorio *Saul*, to a libretto by Jennens based on Scripture. On 29 December that year, writing to his fellow Handel enthusiast James Harris about their plan to compile a libretto for Handel based on Milton's poems *L'Allegro* and *Il Penseroso*, Jennens commented:

"I have been preparing a collection for him from Scripture, which is more to my own tast & (by his own confession) to his too; but I believe he will not set it this year, being anxious to please the Town with something of a gayer turn."

The 'collection from Scripture' is the first known mention of *Messiah*.

Handel's enthusiasm for the Milton project gave Jennens time to do justice to his chosen theme. By 10 July 1741 he was able to write to his friend Edward Holdsworth:

"Handel says he will do nothing next Winter, but I hope I shall perswade him to set another Scripture Collection I have made for him, & perform it for his own Benefit [taking the bulk of the box office] 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."

The phrase 'another Scripture Collection' is a clue that Jennens was also the compiler of the libretto for Handel's only previous oratorio with words taken directly from the Bible, *Israel in Egypt*. Jennens was a devout adherent of the Protestant church, believing in the fundamental truths and divine inspiration of the Bible. Like many sincere Christians of his time, he was disturbed by the increase of Enlightenment free thinking. Respect for scientific proof, rationalist criticism of sacred texts, and the disruption of old social orders as London became Europe's finance capital all

contributed to weaken the authority of Christian revelation. And in response, dozens of clergymen and concerned laymen published hundreds of sermons, tracts, and multivolume folios defending the doctrine that Jesus was the Messiah prophesied in the Old Testament through whom God offered salvation to mankind. *Messiah* is the most lasting of these declarations of faith, because Jennens had the unique idea of communicating the essentials of Christian doctrine through Handel's music.

At this point in his career, Handel was finding the English public hard to please and was considering a return to Germany. Jennens hoped that, as the climax of a London season, the new oratorio would revive the composer's popularity and income. But Handel did not fulfil Jennens's plan to introduce *Messiah* to a theatre audience in London during Holy Week. Taking the new score to Ireland, he carefully waited to perform such a novel work until he had won Dublin hearts with two highly successful subscription series of some of his other oratorios, odes, and serenatas; and then he produced *Messiah* not in a theatre but in the New Music Hall, Fishamble St, on 13 April 1742. Along with his principal performers, he gave his services free for the benefit of three Dublin charities – a fact much commended in the local press.

No composer could have wished for a more enthusiastic reception of a new work. The capacity audience was deeply appreciative, the Bishop of Dublin reporting that even “great numbers” of the “young and gay” listened with serious attention. Not only was the performance sold out, the reviews were universally positive:

Words are wanting to describe 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. [*The Dublin Journal*]

But it was a different story when Handel premiered *Messiah* in London next year, as part of a season of English-language works in his usual venue, a theatre. The papers printed objections to the utterance of the sacred Word of God in a place associated with low-life actors and scurrilous plays, and Handel suffered something akin to a nervous breakdown. He was not helped by Jennens's outspoken disappointment with *Messiah*. Seeing the score now for the first time, Jennens initially felt that Handel had not always done justice to himself as a composer or to the Word of God as divine truth. The collaborators, both strong-willed and intransigent, had a rift. It was Handel who made the first conciliatory move, and his mollifying letter (now on show in his house in London's Brook Street) testifies to his respect for Jennens as a librettist and as a musician: "Be pleased to point out those passages in the *Messiah* which You think require altering."

Messiah did not become an established favourite in England until the 1750s, when Handel began to perform it for charity, as he had done in Dublin. Benevolent and wealthy London society flocked to hear *Messiah* in Captain Coram's new Foundling Hospital "for the education and maintenance of exposed and deserted young children," and Handel later bequeathed to the charity a manuscript score and a set of parts that can still be seen there.

The association of *Messiah* with the Foundling Hospital must have had a special resonance for Handel, since the city of his birth, Halle, was (and is) home to a similar foundation. The Franckesche Stiftung, a large-scale orphanage for the rescue and training of foundlings, and still a major educational charity, was established in 1698 by the Pietist philanthropist August-Hermann Francke, who was also professor of Oriental languages at Halle University when Handel attended it. Handel would have recognised the Foundling Hospital as a kindred charity.

By 1784 the music historian Charles Burney could write of *Messiah* that “this great work has been heard in all parts of the kingdom with increasing reverence and delight.” It reached Berlin two years later; and Mozart performed it in Vienna in 1789, adding or rewriting the parts for woodwind, brass, and timpani. Both were anticipated by William Tuckey, the retired choirmaster of Trinity Church, New York, who on 16 January 1770 made extracts from *Messiah* the second part of a concert in George Burns’s Music Room in the City Tavern on Broadway. The advertisement showed real understanding of *Messiah*: “A Sacred Oratorio, on the Prophecies concerning Christ, and his coming.” Further New York performances of extracts followed, and within the next decade *Messiah* reached Boston and Philadelphia. The first complete *Messiah* in North America was in Boston in 1818, at Boylston Hall, establishing a tradition of annual performances there.

It was Handel’s normal practice to revise his works for each season in which he revived them, to suit the soloists he had assembled in his company. This means that there is seldom a definitive version of a Handel opera or oratorio. *Messiah* is no exception; for example, when for the 1749–50 season Handel acquired the brilliant young alto castrato Gaetano Guadagni (later to be the creator of Gluck’s *Orfeo*), he composed for him new settings of “But who may abide the day of his coming” (originally for bass, then for tenor), and “Thou art gone up on high” (originally for bass, then for soprano). There is no principal version of *Messiah*; the original Dublin performance cannot be reconstructed with certainty. The present recording follows what have become the most widely accepted choices in performance.

—RUTH SMITH



JOHN RUTTER CBE is an English composer, choral conductor, editor, arranger and record producer. Born in London, he was educated at Highgate School. He then studied music at Clare College, Cambridge, where he was a member of the choir and then director of music from 1975 to 1979. In 1981 he

founded his own choir, the Cambridge Singers, which he conducts and with which he has made many recordings of sacred choral repertoire (including his own works). He still lives near Cambridge, but frequently conducts other choirs and orchestras around the world. In 1980 he was made an honorary Fellow of Westminster Choir College, Princeton, and in 1988 a Fellow of the Guild of Church Musicians. In 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He also works as an arranger and editor, most notably of the extraordinarily successful Carols for Choirs anthology series in collaboration with Sir David Willcocks.



CHRISTOPHER PURVES

Baritone

Christopher Purves studied English at Kings College Cambridge before performing and recording with the rock and roll group Harvey and the Wallbangers. He is also one of the original members of the Cambridge Singers. He is now much in demand all over the world as a concert and operatic soloist.



JAMES GILCHRIST

Tenor

James Gilchrist began his working life as a doctor, turning to a full-time music career in 1996. One of the leading baroque tenors of his generation, he is also a keen exponent of contemporary music, and has released a number of critically-acclaimed recordings of English music.



JOANNE LUNN

Soprano

Joanne Lunn studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal. She performs around the world as a soloist with many of the leading early music groups. She has appeared frequently as a soloist on Sir John Eliot Gardiner's celebrated Monteverdi Choir Bach Cantatas Pilgrimage.



MELANIE MARSHALL

Mezzo-Soprano

Melanie Marshall is frequently hailed as one of Britain's most versatile artists. Her style encompasses jazz, opera, oratorio, musical theatre and cabaret and she has performed and recorded in Britain and abroad with such noted conductors as Sir Simon Rattle, Carl Davis, Libor Pesek, Kent Nagano, Trevor Pinnock, Ivor Bolton and orchestras including the Philharmonia, Royal Liverpool Philharmonic, The London Symphony Orchestra, Royal Philharmonic and all the BBC orchestras.



CAMBRIDGE SINGERS

The Cambridge Singers are a mixed-voice chamber choir, formed in 1981 by their director John Rutter for the express purpose of making recordings.

The nucleus of the group was originally provided by former members of the chapel choir of Clare College, Cambridge (where John Rutter was Director of Music from 1975-79), supplemented by former members of other collegiate choirs. Now it is a professional choir based in London, and has made over 30 widely-acclaimed recordings.



Sopranos: Isabelle Adams, Elenor Bowers-Jolley, Katy Cooper, Julia Doyle, Juliet Fraser, Kirsty Hopkins, Louise Kateck, Charlotte Mobbs, Elizabeth Weisberg

Altos: David Bates, Christopher Field, Clara Green, Frances Jellard, Ruth Massey, Clare Wilkinson

Tenors: John English, John Harte, Tom Herford, Tom Raskin, William Unwin, Simon Wall

Basses: Matthew Baker, Richard Bannan, James Birchall, Benjamin Davies, Samuel Evans, Richard Latham, Jonathan Saunders, Reuben Thomas



ROYAL PHILHARMONIC ORCHESTRA

Patron: HRH The Duke of York

Formed by Sir Thomas Beecham in 1946, the Royal Philharmonic Orchestra has established a world-wide reputation for its performances: '...plays like a dream, with characterful wind soloists and much silvery, aristocratic string tone' - *The Times*. Its musical direction and development have been guided by a series of distinguished maestros including Rudolf Kempe, Antal Dorati, André Previn and Vladimir Ashkenazy. Today, under the inspired leadership of Daniele Gatti (Music Director since 1996), the Orchestra continues to expand its international status whilst maintaining a deep commitment to its self-appointed role as Britain's national orchestra.



1ST VIOLINS

MARCIA CRAYFORD
Gerald Gregory
Russell Gilbert
Andrew Klee
Kay Chappell
Anthony Protheroe
Erik Chapman
Catherine Hagg
Jonathan Lee
Rosie Campton

2ND VIOLINS

MICHAEL DOLAN
Daniel Bhattacharya
Clara Biss
Stephen Kear
Peter Nutting
Steve Merson
Guy Bebb
Nina Whitehurst

VIOLAS

ANDREW WILLIAMS
Helen Kamminga

CELLOS

Andrew Sippings
David Hirschman
Elizabeth Davies
Stephen Shakeshaft

TIMPANI

TIM GILL
Francois Rive
William Heggart
Emma Black
Daniel Hammersley
Clare Davis

DOUBLE BASSES

CORIN LONG
Roy Benson
David Broughton

OBOES

TIM WATTS
Leila Ward

BASSOON

DANIEL JEMISON

TRUMPETS

BRIAN THOMSON
Adam Wright

HARP

MATT PERRY

HARP

BENJAMIN BAYL

ORGAN

ROBERT QUINNEY



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24-BIT DIGITAL RECORDING: PYRAMIX AUDIO SYSTEM • MICROPHONES: NEUMANN AND SCHOEPS

MONITORS: B&W 802 MATRIX LOUDSPEAKERS

LOCATION: ALL HALLOWS CHURCH, GOSPEL OAK, LONDON, MARCH 5-8, 2007

EDITED BY JOHN RUTTER

MIXED BY DAVID SCHOBER

MASTERED BY JOHN MAYFIELD AT MAYFIELD MASTERING

HARPSICHORD (1985, DOUBLE MANUAL, 3 STOPS) AND CONTINUO ORGAN (1999, ONE MANUAL, 6 RANKS)

BUILT AND TUNED BY ROBIN JENNINGS, JENNINGS ORGANS

SPECIAL THANKS TO IAN MACLAY, MANAGING DIRECTOR, ROYAL PHILHARMONIC ORCHESTRA, TO JOANNE RUTTER, MICHAEL STEVENS AND EMMA HARRISON COLLEGIUM MUSIC, SIMON WALL, CHORAL CONTRACTOR FOR CAMBRIDGE SINGERS, AND TO VIVIAN REID, MARTINGALE MUSIC. A SPECIAL THANKS ALSO TO THE CONGREGATION OF ALL HALLOWS CHURCH.

ART DIRECTION: CHRISTOPHER TOBIAS, PATRICIA KLEIN

FRONT COVER ILLUSTRATION: DETAIL OF *Jesus Christ from Noli Me Tangere* BY GIOTTO, PALMERINO DI GUIDO AND OTHERS

MUSIC SCORE: PERFORMING EDITION BY HAROLD WATKINS SHAW, COPYRIGHT 1959, REVISED 1992.

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