



(LEMS 8070)

George Frideric Handel

Judas Maccabæus

A Sacred Drama, Words by Thomas Morell

AMA DEUS ENSEMBLE

Valentin Radu, Artistic Director and Conductor

**The Bryn Mawr Boy & Girl Choirs at the Church of the Redeemer,
Bryn Mawr, PA. Huw Williams, director**

CAST

Judas Maccabæus - Timothy Bentch

Simon - Ed Bara

Israelitish Woman - Andrea Lauren Brown

Priest - Tatyana Rashkovsky

Israelitish Man - Dana Wilson

Messenger - Richard Shapp

Chorus of Israelites

Handel was lucky in that current events provided him with a hot topic for his new oratorio season in 1747—a Jacobite uprising was put down at Culloden in Scotland in 1746 by the Duke of Cumberland. Handel thought to capitalize on the fervor of the moment and turned again to a score he had begun earlier, Judas Maccabæus. After several lackluster musical years, he was hopeful for his spring 1747 season. Fired up by the military victory the previous spring, Londoners were excited by Handel's new

military oratorio. He had turned to a Fellow of King's College Cambridge, a Dr. Thomas Morell, at the recommendation of the Prince of Wales, for his text. The amiable author supplied him with some archaic lyrics, but Handel set them masterfully.

Unlike other 18th century arts— painting, literature, poetry, drama and sculpture— classical music was disinclined to be literal in its depiction of contemporary events. Indeed, Handel chose an ancient allegory to celebrate the English victory. The first book of the Maccabees in the Apocrypha was his source—the Jewish resistance to the Syrian conquest of Judea in second century B.C. But this reference of the triumph of a Jewish military leader in decisive battle was clear to London's musical audience. Handel's work, in three parts, roused its public at the premiere and in subsequent performances.

Handel had been in financial trouble in the several seasons preceding Judas' Covent Garden premiere. He gambled here: usually performances would be attended by subscription only. For Judas Maccabaeus he decided to bank on a walk-in audience. The move paid off; the performances were very well attended. Indeed, so substantial was Judas' success that Handel's next works—Joshua and Alexander Balus—were also set to military texts by the dependable Dr. Morrell. Handel continued to capitalize on his own (and the Duke of Cumberland's) triumph. His audiences remained fired up. Indeed, many attending later Judas concerts confused the sudden entrance of the kettledrums in "See the Conquering Hero Comes" with actual off-stage gun shots! It was widely reported that Handel was using live ammunition in his work. This, of course, refers to performances of Judas following the premiere of his Joshua that summer, for which this rousing chorus of children, virgins, laurel-bearing nymphs, warriors and gun-imitating drums was actually written! The famous Joshua chorus had caused such a hit, the composer borrowed it—from himself—for inclusion in Judas Maccabaeus as well! This was not unusual in the 18th century. Handel in particular, recycled materials from earlier vocal works into later compositions. (Judas' second act horn air "Wise men flattering" and the beautiful chorus "Sion now his head shall raise" had both been composed for Belshazzar). The interpolation, however, of "See the Conquering Hero" was an unusual example of a reverse loan from a later work! The oratorio enjoyed nearly sixty performances during the composer's lifetime, most conducted by him. Music was added or subtracted depending on the quality and availability of the performers, a standard Handelian practice. Like Messiah, there is really no single "official" edition of the oratorio.

In 1747, Handel was only a few seasons removed from his many decades as a successful composer of Italian opera in London. The finest singers on hand were still those he had cast in his stage works. Other than the British tenor John Beard, however, these were foreign-born singers. Handel stalwart, Thomas Reinhold, was a German bass, and both treble soloists were Italian. For the Messenger, Morell originally intended much more "military news" than the two brief announcements which eventually found their way into Handel's score, but the composer worried the show would be too long and cut them. Both Beard (Judas) and Reinhold (Judas' brother Simon) had sung with Handel for decades. Their two characters—and the wonderful chorus—form the backbone of

the oratorio's plot. The treble soloists are given glorious solo turns, but are somewhat incidental to the drama.

Judas proved popular in London. Indeed, arias from the score were occasionally performed in the intervals of actual stage plays—Covent Garden (owned and run by John Beard's father) presented Hamlet a year after Judas' premiere, interspersing Shakespeare's lines with Handelian arias. The glorious score features the usual baroque assemblage of strings, doubled by oboes, with continuo. They handsomely accompany the soloists and beautiful choruses for the first 2/3 of the oratorio. But well into Part Two, Judas cries out "Sound an Alarm!" and the proceedings are rocked (no other word for it) by a clutch of silvery trumpets and raucous timpani. Thereafter natural horns are heard in the air "Wise Men Flattering" and in Part III that gun-shot timpani and the horns are joined by traverse flutes for "See, the Conquering Hero." The brass remain on hand for the glorious chorus "Sing unto God" and Judas' trumpet air "With Honour Let Desert be Crowned." Following a reappearance of those lovely flutes in the soprano/alto duet "O Lovely Peace," the oratorio concludes with its own glorious "Hallelujah" chorus.

-- Valentin Radu

Judas Maccabaeus

TRACK 1

CD ONE, PART ONE

Overture

TRACK 2

Chorus of Israelites

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er,
Your hero, friend and father is no more.

TRACK 3

Duet

ISRAELITISH WOMAN AND MAN

From this dread scene, these adverse pow'rs,
Ah, whither shall we fly? O Solyma!
Thy boasted tow'rs in smoky ruins lie.

TRACK 4

Chorus of Israelites

For Sion lamentation make,
With words that weep, and tears that speak.

TRACK 5

Recitative

SIMON

Not vain is all this storm of grief,
To vent our sorrows, gives relief.
Wretched indeed! But let not Judah's race
Their ruin with desponding arms embrace.

TRACK 6

Chorus of Israelites

O Father, Whose Almighty pow'r
The Heav'ns, and earth, and seas adore"
The hearts of Judah, thy delight,
In one defensive band unite.
And grant a leader bold, and brave,
If not to conquer, born to save.

TRACK 7

Accompagnied Recitative

SIMON

I feel, I feel the deity within,
Who, the bright cherubim between,
His radiant glory erst display'd;
To Israel's distressful pray'r
He hath vouchsafed a gracious ear,
And points out Maccabaeus to their aid"
Judas shall set the captive free,
And lead us all to victory.

TRACK 8

Air and Chorus of Israelites

SIMON/CHORUS

Arm, arm, ye brave! A noble cause,
The cause of Heav'n your zeal demands.
In defense of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.

We come, we come, in bright array,
Judah, thy sceptre to obey.

TRACK 9

Recitative and Air

JUDAS

'Tis well, my friends; with transport I behold
Not vain is all this storm of grief;
The spirit of our fathers, fam'd of old
To vent our sorrows, gives relief.
For their exploits in war. Oh, may they fire
Wretched indeed! But let not Judah's race

With active courage you, their sons inspire:
Their ruin with desponding arms embrace.
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war.
Great is the glory of the conqu'ring sword,
That triumphs in sweet liberty restor'd.

TRACK 10

Recitative and Air

ISRAELITISH WOMAN

To Heav'n's Almighty king we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.

TRACK 11

Chorus of Israelites

Lead on, lead on! Judah disdains
The galling load of hostile chains.

TRACK 12

Accompanied Recitative

JUDAS

My zealous father now at rest
In the eternal mansions of the blest:
"Can ye behold," said he "the miseries,
In which the long-insulted Judah lies?
Can ye behold their dire distress,
And not, at least, attempt redress?"
Then, faintly, with expiring breath,
"Resolve, my sons, on liberty, or death!"
We come! Oh see, thy sons prepare
The rough habiliments of war;
With hearts intrepid, and revengeful hands,
To execute, O sire, thy dread commands.

TRACK 13

Trio and Chorus of Israelites

Disdainful of danger, we'll rush on the foe,
That Thy pow'r, O Jehovah, all nations may know.

TRACK 14

Recitative & Chorus of Israelites

SIMON

Haste we, my brethren, haste we to the field,
Dependant on the Lord, our strength and shield.

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

PART TWO

TRACK 15

Chorus of Israelites

Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous sword!

TRACK 16

Duet and Chorus of Israelites

ISRAELITISH WOMAN AND MAN/CHORUS

Sion now her head shall raise,
Tune your harps to songs of praise...

TRACK 17

Recitative and Air

ISRAELITISH WOMAN

Oh, let eternal honours crown his name:
Judas, first worthy in the rolls of fame.
Say, "He put on the breast-plate as a giant,
And girt his warlike harness about him;
In his acts he was like a lion,
And like a lion's whelp roaring for his prey."

From mighty kings he took the spoil,
And with his acts made Judah smile.
Judah rejoiceth in his name,
And triumphs in her hero's fame.

TRACK 18

Chorus of Children & Israelites

Hail, hail, Judea, happy land!
Salvation prospers in his hand.
END CD ONE

CD TWO

CD II, TRACK 1

Recitative and Air

JUDAS

Thanks to my brethren; but look up to Heav'n;
To Heav'n let glory and all praise be giv'n;
To Heav'n give your applause,
Nor add the second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Israel fought,
And this our wonderful salvation wrought.

How vain is man, who boasts in fight
The valour of gigantic might!
And dreams not that a hand unseen
Directs and guides this weak machine.

TRACK 2

Recitative

MESSENGER

O Judas, O my brethren! New scenes of bloody war
In all their horrors rise. Prepare, prepare,
Or soon we fall a sacrifice to great Antiochus;
From th'Egyptian coast,
(Where Ptolemy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud, victorious bands to root out Israel's strength,
And to erase ev'ry memorial of the sacred place.

TRACK 3

Air and Chorus of Israelites

ISRAELITISH WOMAN

Ah! wretched, wretched Israel! fall'n, how low,
From joyous transport to desponding woe.

TRACK 4

Recitative and Air

SIMON

Be comforted, nor think these plagues are sent

For your destruction, but for chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin. Turn to God,
And draw a blessing from His iron rod.

The Lord worketh wonders, his glory to raise;
And still, as he thunders, is fearful in praise.

TRACK 5

Recitative, Air & Chorus

JUDAS /CHORUS

My arms! Against this Gorgias will I go.
The Idumean governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

Sound an alarm! Your silver trumpets sound,
And call the brave, and only brave, around.
Who listeth, follow: to the field again!
Justice with courage is a thousand men.

We hear, we hear the pleasing dreadful call,
And follow thee to conquest; if to fall,
For laws, religion, liberty, we fall.

TRACK 6

Duet and Chorus of Israelites

ISRAELITISH WOMAN AND MAN /CHORUS

Oh, never, never bow we down
To the rude stock or sculptur'd stone.
We worship God, and God alone. Oh never..

TRACK 7

Recitative

ISRAELITISH MAN

Ye worshippers of God,
Down, down with the polluted altars, down.
Hurl Jupiter Olympius from his throne,
Nor reverence Bacchus with his ivy crown
And ivy-wreathed rod.
Our fathers never knew Him, or his beastly crew,
Or, knowing, scorn'd such idol vanities.
ISRAELITISH WOMAN
No more in Sion let the virgin throng,
Wild with delusion, pay their nightly song

To Ashtoreth, eclipsed the Queen of Heav'n.
Hence to Phoenicia be the goddess driv'n,
Or be she, with her priests and pageants, hurl'd
To the remotest corner of the world,
Ne'er to delude us more with pious lies.

TRACK 8

Air

ISRAELITISH WOMAN

Wise men, flatt'ring, may deceive us
With their vain, mysterious art;
Magic charms can ne'er relieve us,
Nor can heal the wounded heart.

PART THREE

TRACK 9

Air

PRIEST

Father of Heav'n! From Thy eternal throne,
Look with an eye of blessing down,
While we prepare with holy rites,
To solemnize the feasts of lights.
And thus our grateful hearts employ;
And in Thy praise this altar raise,
With carols of triumphant joy.

TRACK 10

Recitative and Air

ISRAELITISH WOMAN

Oh, grant it, Heav'n, that our long woes may cease,
And Judah's daughters taste the calm of peace,
Sons, brothers, husbands to bewail no more,
Tortur'd at home, or havock'd in the war.

So shall the lute and harp awake,
And sprightly voice sweet descant run,
Seraphic melody to make,
In the pure strains of Jesse's son.

TRACK 11

Recitative

MESSENGER

From Capharsalama, on eagle wings I fly,
With tidings of impetuous joy:
Came Lysias, with his host, array'd
In coat of mail; their massy shields

Of gold and brass, flash'd lightning o'er the fields,
But Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.
But lo, the conqueror comes; and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

TRACK 12

Chorus: Youths, Virgins, Israelites

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See the godlike youth advance!
Breathe the flutes, and lead the dance;
Myrtle wreaths, and roses twine,
To deck the hero's brow divine. See..

TRACK 13

Chorus of Israelites

Sing unto God, and high affections raise,
To crown this conquest with unmeasur'd praise.

TRACK 14

Recitative and Air

JUDAS

Sweet flow the strains, that strike my feasted ear;
Angels might stoop from Heav'n to hear
The comely song we sing,
To Israel's Lord and King.

With honour let desert be crown'd,
The trumpet ne'er in vain shall sound;
But, all attentive to alarms,
The willing nations fly to arms,
And, conquering or conquer'd, claim the prize
Of happy earth, or far more happy skies.

TRACK 15

Duet

ISRAELITISH MAN AND WOMAN

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around.
Let fleecy flocks the hills adorn,
And vallies smile with wavy corn.

TRACK 17

Air & Chorus of Youths, Israelites

SIMON /CHORUS

Rejoice, O Judah, and, in songs divine,
With cherubim and seraphim harmonious join!
Hallelujah! Amen.

CAST:

TIMOTHY BENTCH, tenor

JUDAS

ED BARA, bass

SIMON

ANDREA LAUREN BROWN, soprano

ISRAELITISH WOMAN

TATYANA RASHKOVSKY, alto

PRIEST

DANA WILSON, tenor

ISRAELITISH

RICHARD SHAPP, baritone

MESSENGER

PRESS QUOTES:

"... conductor Valentin Radu approached the work with an awareness of the tone painting, the drama and even theatricality of the writing... He built relationships to challenge the mind and ear."

THE PHILADELPHIA INQUIRER

"Volcanic... A fine connoisseur of the Baroque."

DIE PRESSE, Vienna

"Radu conducted his singers with a sure hand..." THE NEW YORK TIMES

VALENTIN RADU

Founder, Artistic Director and Conductor of the Ama Deus Ensemble and Camerata Ama Deus Chamber Orchestra and Vox Renaissance Consort, has led numerous orchestras and vocal ensembles in Europe and the U.S., including the Hungarian National Philharmonic, Bucharest, Arad, Oradea Philharmonics, The Budapest Chamber Orchestra and the Romania National Radio Orchestra. In 1996 he conducted the Bucharest Philharmonic in Handel's Messiah, and in 1997 led the Romanian National

Radio Orchestra in Handel's *Acis and Galatea* (both English language premieres). He has conducted the Ama Deus Ensemble in various programs ranging from motets and madrigals to authentically-staged Renaissance operas performed on original instruments. Since 1997, he has led the Ama Deus Ensemble and Maestro Dan Grigore, legendary Romanian pianist, in their annual Viennese Gala concerts in Philadelphia and the Ama Deus Ensemble in its yearly Good Friday performances at Cathedral Basilica of SS Peter and Paul and the Kimmel Center for the Performing Arts, in Philadelphia.

Valentin Radu and the Ama Deus Ensemble have recorded for a number of labels, featuring such masterpieces as the Mozart Requiem and Beethoven's Ninth and *Missa Solemnis* for Lyrichord; Handel's *Messiah*, *Acis & Galatea*, *Water Music* and *Royal Fireworks*, Vivaldi's *Gloria* and *Magnificat* and J.S. Bach's *B Minor Mass* *Magnificat*.

Their discography also includes: *A Baroque Christmas*, *A European Christmas*, *A Renaissance Noel* on the PolyGram label, and *Glad Tidings*, released on both the Warner label and Sony Classics. Born in Romania, Valentin Radu began his music studies at age four. At six he made his first concert debut. In 1973, at 16, he won the prestigious Rome Piano Competition, and in 1979, the Saarbrücken Organ Competition. In 1980, he won the silver medal (gold was not awarded!) at the Bach International Competition in Leipzig. Maestro Radu holds Doctoral and Masters degrees from the Juilliard School and a Bachelor of Music degree from the Bucharest Academy of Music. In 1976, he founded and conducted *Juvenes Musici*, a chamber orchestra under the auspices of the Bucharest Philharmonic. In 1980 he founded "The Juilliard Bach Players" chamber orchestra and initiated the "Bach at Juilliard" concert series at New York's Lincoln Center. In 1984 Valentin Radu was invited to inaugurate and later (in 1985) make the first and only LP solo recording on the newly re-built organ of the Imperial Chapel of Schonbrunn Palace in Vienna. The original instrument, built in 1721, was the one on which Mozart himself performed during his 12 years as Vienna's Court Musician.

In addition to being a classical music scholar and artist, Valentin Radu is equally accomplished in jazz performance as a conductor and a solo performer. In December 1998, he conducted the 97-member Bucharest Philharmonic in a Gershwin Centennial Gala concert, featuring the *Rhapsody in Blue* (Dan Grigore, soloist), *An American in Paris*, and *Porgy and Bess*. In November 1999, Radu conducted the Arad Philharmonic in a centennial concert featuring works by Duke Ellington and George Gershwin. Since May 2000, Maestro Radu has conducted extraordinary jazz concerts in Bucharest, with his "Sound" jazz group, featuring singer Teodora Enache and Romanian jazz legend Johnny Raducanu.

In May 1999, Radu participated in the historic visit to Romania of Pope John Paul II. In September 2004, he was invited to be the sole performer at a special U.N. gala in New York honoring the President of Romania. In December 1997, Radu was awarded the Golden Apple by New York City Mayor Rudolph Giuliani. In February 1999, the Romanian Music Critics' Association named him "1998 Musician of the Year." In April

of 2003, Radu was bestowed the title of Honorary Citizen of the City of Bucharest by the mayor of his native town, who is presently Romania's President.

On December 20, 2005, Valentin Radu received the highest civil award of Romania: The Grand Officer of the Order of Cultural Merit (Romanian equivalent of The French Legion of Honor or British Knighthood), in recognition of his life achievement in the arts and his efforts as "Cultural Ambassador" of Romania. Radu became the seventh, and youngest, recipient of this most prestigious award in the history of Romania.

In addition, since 1994 Radu has been music director and organist at Arch Street United Methodist Church in Philadelphia, and since 1995 has served as music director of Devon Preparatory School in Devon, PA.

Timothy Bentsch, tenor, developed a significant career in Hungary appearing with most of the leading opera houses and orchestras. At the Hungarian State Opera he premiered new productions of Don Giovanni, Abduction, and L'infedelta delusa and sang leading Mozart, Donizetti and Monteverdi tenor roles. His opera performances have taken him to many other countries including tours of the Netherlands, the UK, Italy, Germany and France. In November 2006 he was featured as special guest in the Mozart Festival of the Hungarian State Opera in Budapest performing Titus, Belmonte, and Don Ottavio.

In symphonic repertoire, he has performed all the standard repertoire from Renaissance and Baroque to the large works of Mahler and Verdi. Highlights have included the Evangelists in the Bach Passions, Mahler's 8th Symphony which he recorded for Naxos, and The Dream of Gerontius by Elgar. He has sung under the baton of many celebrated maestros, with the orchestras of Lille, Strasbourg, Avignon, Saint Petersburg, Sofia, Warsaw, the Israeli Chamber Orchestra, and the Ama Deus Ensemble and appears regularly with the Hungarian National Philharmonic. He sang opposite Julianne Baird in Ama Deus Ensemble's Lyrichord acclaimed recording of Purcell's Dido and Aeneas.

Ed Bara, bass, has performed in fourteen countries in venues including Saint Stephen's Cathedral in Vienna, The National Cathedral in Washington D.C., Carnegie Hall and Radio City Music Hall in New York City, and the Basilica of SS Peter and Paul, The Academy of Music, and with the Ama Deus Ensemble at The Kimmel Center,

Mr. Bara's opera highlights include principal bass roles in Don Giovanni, La bohème, The Tales of Hoffmann, Rigoletto and Pirates of Penzance. He has been heard on the musical theater stage in Oliver!, Camelot, Two by Two, among many others, totaling over seventy roles of opera, theater, musical theater, and oratorio. His solo concert and oratorio performances have been called "...dark, rich, expressive singing..." and "powerful, but with enough grace as to understand every word." The bass-baritone's recordings with the Ama Deus Ensemble and Valentin Radu include the Bach B Minor Mass, and for Lyrichord, the Mozart Requiem, Verdi Requiem, Beethoven's Ninth Symphony and the Beethoven Missa Solemnis. With his wife Jennifer, Bara is co-founder

and director of an early music performing ensemble specializing in feasts of the Renaissance.

Andrea Lauren Brown, soprano, holds a Master of Music degree in Voice Pedagogy and Performance from Westminster Choir College and a Bachelor of Music degree from West Chester University. She also studied at the Internationale Sommerakademie of the Universitaet- Mozarteum in Salzburg in 2002. Out of numerous prizes, her most recent and outstanding was second place at the International Competition of the ARD in Munich.

Andrea Brown made her operatic debut at seventeen, premiering the title role of Libby Larsen's opera *A Wrinkle of Time*, and has since sung in many of the most important theaters and festivals of Europe, performing both opera and concert repertoire. Extensive work in early Philadelphia music and classical repertoire led her to sing with Europe's most prestigious early music ensembles.

Her radio and award-winning commercial recordings include a wide range of baroque and classical repertoire, and chamber music of Beethoven, Schubert, Larcher, Hindemith, Shostakovich and Luciano Berio's *Sequenza*. Andrea Brown is also a featured soloist in three recent recordings on the Lyrichord label with Valentin Radu and the Ama Deus Ensemble Mozart's *Requiem*, *Baroque Masterworks*, and Purcell's *Dido and Aeneas*, which have garnered the soprano special critical praise.

Tatyana Rashkovsky, mezzo-soprano, was born and trained in Moscow, where she studied with noted contralto Vera Smirnova and soprano Vera Kudriavtseva. Her operatic debut, as Cherubino in *Le nozze di Figaro*, was as a member of the Opera Studio of the Moscow Conservatory. After further training at the University of Southern California, she debuted with the Los Angeles Opera in Strauss' *Elektra*, opposite sopranos Marilyn Zschau and Leonie Rysanek. She sang in Bellini's *I Puritani* with Placido Domingo conducting the UCLA Symphony, and has performed roles in *Cavalleria rusticana*, *Magic Flute*, *Die Fledermaus* and *Rigoletto* with California opera companies. Rashkovsky has appeared with the Opera Company of Philadelphia, at Temple University Opera and at the Academy of Vocal Arts. Her orchestra and oratorio engagements include the alto solo in Mahler's *Second Symphony* with Santa Barbara Symphony and alto soloist in Handel's *Messiah* with the Delaware Valley Chorale and many others. The mezzo-soprano has won countless prizes, including the prestigious Luciano Pavarotti World Competition. Ms. Rashkovsky appears as mezzo soloist on Lyrichord's *Verdi Requiem* and as the Sorceress in Purcell's *Dido and Aeneas*, with Maestro Valentin Radu conducting the Ama Deus Ensemble.

Dana Wilson, tenor, has performed throughout the United States and internationally as a chamber music soloist and recitalist. He appeared in the *Mozart Requiem* with the Festival de Saint Louis Orchestra in Paris, and with leading performance organizations in the Philadelphia area in the great oratorios of Bach, Handel, Haydn and Mendelssohn. He has also sung Bach with the Louisiana Philharmonic and Handel's *Messiah* with the

Pensacola Symphony. Dana Wilson has been heard in recital at New York' City's Trinity Church Wall Street church and in the Philadelphia and South Jersey areas. He sings regularly with the Ama Deus Ensemble and has performed and recorded with chamber music organizations around the country.

Richard Shapp, baritone, a native of Delaware Valley, trained at Temple University's College of Music, Curtis Institute of Music and The London Opera Centre. He has performed a wide range of roles in 19th century repertoire with opera companies in Philadelphia, Pittsburgh, Central City, Baltimore, Barcelona, Jerusalem and Haifa. He has also served as principal baritone of the Israel National Opera. Shapp has sung under the batons of major conductors with the Philadelphia Orchestra, Pittsburgh Symphony, Israel Philharmonic, Jerusalem Symphony and the Ama Deus Ensemble.

The Bryn Mawr Boy and Girl Choirs at the Church of the Redeemer, were founded by Dan Moriarty in 1999. The girls range in age between seven and 18 and currently there are 32 members in the choir who all receive training in singing, theory and voice. The boys age range between seven through voice change. The choirs perform regularly at the Redeemer and in the Bryn Mawr and Greater Philadelphia area. They have toured Europe and the US and made several recordings. Recent performances in the past few months have included a performance of Rutter's Requiem, Brahms' Requiem, Bernstein's Chichester Psalms and Britten's A Ceremony of Carols. Plans for the choir in the coming months include a tour of the UK including performances at Westminster Abbey and Gloucester, Hereford, Canterbury and Lincoln Cathedrals and at New York's St. Thomas Church. Together with the adult Redeemer Choir they perform over 50 services and concerts per year. Details about the choirs or other musical events at the Church of the Redeemer can be found at www.theredeemer.org.

Huw Williams has performed as an organ soloist in Canada, US, Europe and the UK. He has made two solo recordings at St. Paul's Cathedral and eighteen recordings as accompanist with St. Paul's and Hereford Cathedrals and The Sixteen and broadcast live on television and radio around the world on numerous occasions. He has performed and recorded with other ensembles including the London Symphony Orchestra, London Philharmonic Orchestra, National Orchestra of Wales, City of London Sinfonia, London Mozart Players and the Orchestra of the Age of Enlightenment.

Williams has directed all types of choirs: amateur, professional, children and adult in both large and small scale ensembles. He has composed and arranged pieces which have been published, many first performances having taken place at

St. Paul's and conducted choir festivals and masterclasses in choir training for the Royal School of Church Music, in the UK and the USA. He was awarded the Associate of the Royal Academy of Music. He began his post as Director of Music at the Church of the Redeemer, Bryn Mawr, in April 2008 where he conducts the seven choirs and over 80 singers in a busy schedule of services and concerts. The children's choirs at the Redeemer, established in 1999 by his predecessor, Dan Moriarty, are a particularly

impressive feature of this new post. In addition there is also a fine 4 manual Aeolion-Skinner organ to lead the worship and events at the Redeemer.

Born in South Wales, Williams was Organ Scholar at Christ's College, Cambridge then studied at the Royal Academy of Music and in Holland. He became Assistant Organist at Hereford Cathedral and in 1998 moved to St. Paul's Cathedral where he worked daily for 10 years with the choir both as accompanist and conductor. As principal organist at the cathedral he played for all the major recordings and broadcasts during this time, including significant state and national services, such as the Queen's Golden Jubilee Service, telecast live around the world.

AMA DEUS ENSEMBLE:

Valentin Radu, Artistic Director and Conductor

CHORUS:

Soprano: Kristen Conrad, Kimberly Cooper, Sarah Davis, Kemper Florin, Tatyana Galitskaya, Allison Hirschmann, Darlene Kelsey, Bridget Libert, Susan Mattison, Susan Miller, Emily Phelan, Pam Phelan, Andrea Smith, Clara Thorne

Alto: Lois Babbitt, Claudia Becker, Susan Garrison, Fran Bjorneby Kraemer, MaryAnn Landmesser, Betty Prescod, Diane Rotwitt, Brenda Rose Simkin, Meghan Williams

Tenor: Walton Carson, Peter de Mets, Jerel Frey, Michael Go, Frank Henzel, Dennis Kalup, Paul Marchesano, Dixon Printz, Douglas Rowland, Joseph Sohler

Bass: Michael Campbell, Stephen Ream, Richard Shapp, Evan Thomas, John Wright, Franklin Zigman, Matthew Zimnoch, Steven Zimnoch

The Bryn Mawr Boy and Girl Choirs at the Church of the Redeemer

Huw Williams, Director

Girls: Marina Butler, Kellye Hatcher, Elizabeth Helminska, Zoe Kuenstler, Mia Leyland, Kelsey Lind, Ariana Locastro, Courtney McCauley, Laura McCauley, Danielle Muse, Meredith Noll, Jennifer Patten, Leah Rocktashel, Paige Susskind, Kate Van Allen, Briana Walker, Brooke Walker, Lauren Wilkinson

Boys: John Gallagher, Mario Maggio, Michael Maggio, Will Mellon, Eddie McCann, William Solmssen

ORCHESTRA:

Violin: Thomas DiSarlo, Concertmaster, Thomas Jackson, Linda Kistler, Daniela Pierson, Lawrence Major

Violin II: Robert Spates, Paul Miller, Cathleen Jeffcoat, Audrey Kress

Viola: Patricio Diaz, Jennifer Myer, Lauren Alter

Cello: Vivian Barton Dozor, Anthony Pirolo

Bass: Marc Seidenberg, Joanne Bates

Flute: Colin St. Martin, Steven Zohn

Oboe: Sarah Davol, Sarah Weiner

Bassoon: James Kopp, Paula Rand

Trumpet: Elin Frazier, Daniel Orlock, Flora Newberry
Horn: Todd Williams, Aleks Ozolins
Timpani: Randall Rudolph
Theorbo: Daniel Boring
Harpsichord: Bronwyn Fix-Keller

TRACKS for the 2-CD Set:

CD ONE (50:08)

- 1 **PART I** Overture (3:56)
- 2 Chorus "Mourn ye afflicted children" (4:48)
- 3 Duet "From this dread scene" (2:31)
- 4 Chorus "For Sion lamentation make" (2:33)
- 5 Recitative "Not vain is all this storm of grief" (0:27)
- 6 Chorus "O Father whose almighty power" (2:14)
- 7 Recitative "I feel the Deity within" (0:56)
- 8 Air/Chorus "Arm, arm, ye brave...We come" (4:08)
- 9 Recitative/Air "Tis well, my friends..Call forth thy powers" (2:52)
- 10 Recitative/Air "To Heav'n's...Come, ever smiling liberty" (3:17)
- 11 Chorus "Lead on, lead on!" (0:51)
- 12 Recitative "My zealous father" (1:27)
- 13 Trio/Chorus "Disdainful of danger" (1:41)
- 14 Recitative/Chorus "Haste ye, my brethren...Hear us" (3:48)
- 15 **PART II** Chorus "Fall'n is the foe" (3:26)
- 16 Duet/Chorus "Sion now her head shall raise" (5:38)
- 17 Recitative/Air "Oh let eternal honours...From mighty kings" (3:34)
- 18 Duet/Chorus: "Hail, Judea, happy land" (1:47)

CD TWO (57:39)

- 1 Recitative/Air "Thanks to my brethren...How vain is man" (6:27)
- 2 Recitative "Oh Judas, O my brethren" (0:48)
- 3 Air/Chorus "Ah, wretched Israel" (6:11)
- 4 Recitative/Air "Be comforted...The Lord worketh wonders" (4:08)
- 5 Recitative/Air/Chorus "My arms...Sound an alarm...We hear!" (3:43)
- 6 Recitative "Ye worshippers of God" (1:11)
- 7 Air "Wise men flattering" (2:19)
- 8 Duet/Chorus "O never, never bow we down...We never" (5:21)
- 9 **PART III** Air "Father of Heav'n" (5:40)
- 10 Recitative/Air "Oh grant it, Heav'n...So shall the lute (4:53)
- 11 Recitative "From Capharsalama" (1:00)
- 12 Chorus "See the conquering hero come" (2:22)
- 13 Chorus "Sing unto God" (2:41)
- 14 Recitative/Air "Sweet flow...With honour let desert" (3:53)
- 15 Duet "Oh lovely peace" (3:22)
- 16 Air/Chorus "Rejoice, o Judah...Hallelujah, Amen!" (3:25)

AMA DEUS ENSEMBLE

Valentin Radu, Artistic Director and Conductor

“Exhilarating...” ~ The Washington Post LEMS 8070

“A warm and communicative sound.” ~ The New York Times

The Ama Deus Ensemble, founded by Valentin Radu in 1991 on the occasion of the Mozart Bicentennial, combines with Vox Renaissance Consort and Camerata Ama Deus to make up Vox Ama Deus, a Philadelphia-based musical organization, which since 1987 has specialized in authentic performances of vocal and instrumental music of the fifteenth through nineteenth centuries. Focused on the music of the Baroque and Classical periods, the Ensemble is made up of singers and instrumentalists trained in authentic performance practice. It has earned the attention of Philadelphia audiences and critics for its performances of such works as the Beethoven Missa Solemnis and the Mozart Requiem, Grand Mass in C Minor, Coronation Mass and Solemn Vespers, and late symphonies. The Ensemble is well-known for its traditional sacred Good Friday performances of masterpieces such as Bach’s B Minor Mass and St. Matthew Passions and the Requiems of Mozart, Verdi and Brahms.

The Ama Deus Ensemble has been featured on New York television and Philadelphia classical radio and has earned critical acclaim for its CD recordings including its first, Handel’s Messiah, released internationally in 1994. Also in 1994 Ama Deus offered Philadelphia-area audiences the first fully-staged, original instrument renditions of Monteverdi’s opera L’Orfeo and continued the tradition with similar authentic performances of operas by Handel, Purcell and Mozart, featuring stellar soloists such as critically acclaimed soprano Julianne Baird. The Ensemble performs regularly at the Kimmel Center and other Philadelphia-area venues. For Lyrichord they have also recorded the Mozart and Verdi Requiems, Purcell’s Dido and Aeneas, and Beethoven’s Ninth Symphony and Missa Solemnis.

CREDITS:

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John Ostendorf, Producer

Stephen J. Epstein, Recording Engineer



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