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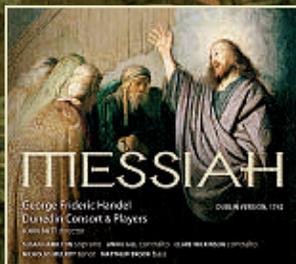
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Acis & Galatea, HWV 49a

Original Cannons Performing Version (1718)

George Frideric Handel (1685-1759)

Dunedin Consort & Players John Butt director

SUSAN HAMILTON Galatea NICHOLAS MULROY Acis THOMAS HOBBS Damon

NICHOLAS HURNDALL SMITH Coridon MATTHEW BROOK Polyphemus

DISC 1 - ACT ONE

1 Sinfonia	3.12
2 Chorus: <i>Oh, the pleasure of the plains!</i>	6.13
3 Accompagnato: <i>Ye verdant plains & woody mountains</i> (Galatea)	0.45
4 Air: <i>Hush, ye pretty warbling choir!</i> (Galatea)	6.17
5 Air: <i>Where shall I seek the charming fair?</i> (Acis)	3.05
6 Recitative: <i>Stay, shepherd, stay!</i> (Damon)	0.22
7 Air: <i>Shepherd, what art thou pursuing?</i> (Damon)	4.10
8 Recitative: <i>Lo, here my love</i> (Acis)	0.30
9 Air: <i>Love in her eyes sits playing</i> (Acis)	6.51
10 Recitative: <i>Oh, didst thou know the pains of absent love</i> (Galatea)	0.16
11 Air: <i>As when the dove laments her love</i> (Galatea)	6.58
12 Duet: <i>Happy, happy we!</i> (Acis & Galatea)	2.35

DISC 2 - ACT TWO

1 Chorus: <i>Wretched lovers!</i>	4.24
2 Accompagnato: <i>I rage – I melt – I burn!</i> (Polyphemus)	1.28
3 Air: <i>O ruddier than the cherry</i> (Polyphemus)	3.17
4 Recitative: <i>Whither, fairest, art thou running</i> (Polyphemus, Galatea)	1.11
5 Air: <i>Cease to beauty to be suing</i> (Polyphemus)	5.24



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newly commissioned works, most recently by Francis Grier and Anthony Powers.

Matthew's many recordings include his highly acclaimed recording of the bass solos in Mozart's *Requiem* with the Chamber Orchestra of Europe, Tenebrae and Nigel Short (Warner Classics), Berlioz's *L'Enfance du Christ* with Richard Hickox and the BBC National Orchestra of Wales, broadcast on BBC Television, and most recently a complete version of Handel's *Messiah (Dublin Version, 1742)* and Bach's *Matthew Passion*, both with John Butt and the Dunedin Consort for Linn Records. He has also recorded for Chandos, Hyperion, Naxos, and for EMI in a recording of *Idomeneo* with Sir Charles Mackerras, the Scottish Chamber Orchestra and the Edinburgh Festival Chorus. He has also recently

recorded for DVD the acclaimed production of *The Full Monteverdi* with I Fagiolini. Future plans include *Zuniga* for Opera Comique, Paris (Carmen); Bach with the Tonhalle Orchestra, Zurich and Marcus Creed; *St John Passion* with the Melbourne Symphony Orchestra and Oleg Caetani; *B Minor Mass* with Phillipe Herreweghe, and Haydn's *Seasons* with Gardiner in the Musikverein, Vienna, and throughout Europe.

Sleeve design by John Haxby.

Cover image: Landscape with Polyphemus, 1649 (oil on canvas) by Nicolas Poussin (1594-1665)
Hermitage, St. Petersburg, Russia / The Bridgeman Art Library



6	Air: Would you gain the tender creature (Coridon)	5.42
7	Recitative: His hideous love provokes my rage (Acis)	0.21
8	Air: Love sounds th' alarm (Acis)	4.50
9	Air: Consider, fond shepherd (Damon)	6.42
10	Recitative: Cease, oh cease, thou gentle youth (Galatea)	0.26
11	Trio: The flocks shall leave the mountains (Galatea, Acis, Polyphemus)	3.04
12	Accompagnato: Help, Galatea! Help, ye parent gods! (Acis)	1.30
13	Chorus: Mourn, all ye muses	3.43
14	Solo & Chorus: Must I my Acis still bemoan (Galatea)	4.14
15	Recitative: 'Tis done! Thus I exert my pow'r divine (Galatea)	0.19
16	Air: Heart, the seat of soft delight (Galatea)	4.02
17	Chorus: Galatea, dry thy tears	3.19

Recorded at Greyfriars Kirk, Edinburgh, UK: 29th April – 2nd May 2008.

Produced and engineered by Philip Hobbs.

Post-production by Julia Thomas at Finesplice.

Italian harpsichord after an unsigned instrument dated 1693 in the collection of the Smithsonian Institute (Washington DC), attributed to Giovanni Battista Giusti.

Made by Denzil Wraight, 1987, and generously loaned for the recording by Dr Noel O'Regan.

Edition: Bärenreiter, Hallische Händel-Ausgabe, Series I, vol. 9/1, ed. Wolfram Windyszus
(with revisions by John Butt)

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Deities: Sir Gerald & Lady Elliot, David McLellan

Sea Nymphs: Binks Trust, Melanie Webster, Professor Peter Nelson, Neil & Philippa Woodcock, Anonymous.

Giants: Mrs Michael Clutterbuck, Christine Gough, Kathleen & Colin MacPhail, Richard Simon, Professor C.J. & Mrs C.M. Suckling, Anne Waring, Louisa & Nathalie Pearson, Anonymous.

Shepherds: Judith Brearley, Margaret Cantlay, Brian & Deborah Charlesworth, Celia Curnow, Professor Simon Frith & Jenny McKay, Caroline Higgitt, Frank Hitchman, John Innes, S. Lendrum, Norman & Christine Lessels, John Moreland, David & Tanya Parker, Stafford Street Dental Care, Jim Stretton, Tarnie Trust, Ken Thomson, Erica Watson, Tom & Pam Young, John & Muriel Hamilton, Anonymous.



Acis & Galatea, HWV 49a

G.F. Handel – Original Cannons Performing Version (1718)

Handel's brief period (1717–1718) at Cannons (near Edgware) as composer to James Brydges, Earl of Carnarvon, was to prove an excellent catalyst for his future success in England. Here, with the handful of professional musicians who constituted the 'Cannons Concert', he could experiment with instrumental genres and dramas involving English texts without the habitual financial pressures of public performance. His eleven Cannons Anthems constituted his most extensive single collection of English church music and *Esther* (HWV 50a, then called *The Oratorium*) became the prototype for the English oratorio, which was to sustain the latter part of his career. Equally important was the pastoral 'entertainment', *Acis and Galatea*, which was his first setting of a substantial dramatic English text. He had already set this story – derived from the version in Ovid's *Metamorphoses* – in an Italian Serenata of 1708 (*Acis, Galatea e Polifemo*, HWV 72), and poetry in the pastoral genre was well suited to the *da capo* aria form that Handel had long cultivated in his Italian dramatic works. He was clearly on excellent terms with the major figures in the literary movement concerned with defining and developing English pastoral poetry, a circle centred around another of Handel's patrons. The leading theorist and practitioner was Alexander Pope, whose models lie behind several numbers in Handel's libretto (e.g. 'Wretched lovers!' and 'The flocks shall leave the mountains'), closely followed by John Gay, who probably wrote much of the text. Brian Trowell has suggested convincingly that, at some stage in the process of creating *Acis and Galatea*, it was decided to expand it from a three-character piece (involving Acis, Galatea and Polyphemus alone, as in Handel's Italian setting) to one with an advisor each for Acis and Polyphemus – Damon and Coridon respectively. According to Trowell, much of the newer poetry was added by John Hughes, but



Carissimi's *Jonah* in the BBC Proms, Bach's *Christmas Oratorio* in Kristiansund, and the Evangelist in Bach's *St John Passion* in Jever. He is in demand as a Britten soloist and most recently sang the *Serenade for Tenor, Horn and Strings* with the Haffner Orchestra, the *Spring Symphony* (conducted by Paul Spicer) at the Mary Wakefield Festival and the *War Requiem* with the combined choral societies of Cumbria.

He is a long-term member of the highly acclaimed solo-voice ensemble I Fagiolini. Future plans include concerts in Bergen, Washington, Berlin and Malta, further performances of *Winterreise* in Germany, Sellem in *The Rake's Progress* for Opera East and Ilford Arts and Tamino in *The Magic Flute* for Opera Project.

Matthew Brook bass-baritone

Matthew Brook has appeared as a soloist throughout Europe, Australia, South Africa and the Far East. He has worked with Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Emmanuelle Haïm, Harry Christophers, Christophe Rousset and Paul McCreesh, and many orchestras and groups including the Philharmonia, the London Symphony Orchestra, the Royal Philharmonic Orchestra, St Petersburg Philharmonic, Freiburg Baroque Orchestra, the BBC National Orchestra of Wales, the Orchestra of the Age of Enlightenment, the Chamber Orchestra of Europe, the Scottish Chamber Orchestra, the English Baroque Soloists, the City of London Sinfonia, Collegium Vocale Gent, the Gabrieli Consort, Dresden Stadtskappel, Les Talens Lyriques, the Sixteen, The Dunedin Consort and Orchestra Nationale de Lille. As a soloist and former member of I Fagiolini he has performed at many of Europe's top festivals, including Edinburgh, Cheltenham, Utrecht, the BBC Proms, Aix-en-Provence, Athens, Ambronay, La Chaise Dieu, Innsbruck and the Bermuda Festival. He has appeared regularly at the Three Choirs Festival, often singing



repertoire is varied. His extensive recent engagements include Bach *St. John Passion* (St Martin in the Fields), the reconstructed Bach *St. Mark Passion* and Handel *Saul* (St John's Smith Square), Monteverdi *Vespers* (Three Choirs Festival), Handel *Messiah* (Hanover Band) and Dvorak *Stabat Mater* (Exeter Cathedral).

Nicholas Hurndall Smith tenor

Nicholas Hurndall Smith read Music at Corpus Christi College, Oxford where he was Organ Scholar, and then went on to study with David Pollard on the Guildhall School of Music & Drama's Opera Course, supported by bursaries from The Leverhulme Trust, The Worshipful Company of Salters and The Worshipful



Company of Tobacco Pipemakers and Tobacco Blenders.

Nicholas' roles include Lurcanio, Snout and Don Curzio for English Touring Opera, Tamino for Longborough Festival Opera, McHeath for Opera Project, Ecclitico and Normanno at Ilford Arts, Tom Rakewell at Dartington, Lysander for British Youth Opera, Ferrando and Don Ottavio for St John's Opera, and Joabel in Charpentier's *David et Jonathas* for the Académie Baroque Européenne (conducted by William Christie).

He recently sang the arias in Bach's *St John Passion* at the London Handel Festival, Bach *Cantatas 63* and *65* with the Academy of Ancient Music, Schubert's *Winterreise* at St. Marien Spandau, Berlin, the title role in



other poets might have been involved too, such as one of the Cannons tenors, John Blackley. As Graydon Beeks notes, Blackley wrote the libretto for at least one cantata by Johann Christoph Pepusch, director of the Cannons Concert.

The story is disarmingly simple: the nymph Galatea loves the shepherd Acis and he loves her. After an agonizingly protracted separation, they find each other and anticipate everlasting bliss. The giant, Polyphemus (the personification of Mount Etna in some of the earlier versions of the story), has his own ambitions for union with Galatea - her evident repulsion notwithstanding - and eventually kills Acis with an enormous rock ('massy ruin'), one of only two actions in the entire drama. The final section of the story involves the inevitable lament for Acis and the sorrow of Galatea, the latter realizing that she can use her divine powers to turn Acis into an everlasting fountain. This, the second action, is the metamorphosis that restores order and contentment to the seemingly timeless paradise with which the story began. Despite the comparative lack of narrative flow (many of the arias following one another without the traditional link of recitative), Handel grasped the opportunity to make music the principal means of injecting new life into the pastoral genre, bringing out some of its central implications with a degree of insight and vividness that has seldom been matched. How does our civilization relate to a supposed state of nature or to a past 'Golden Age'? How do we reconcile reason and the lessons of experience with physical and emotional urges that are undeniably present? Is the natural world at our command or is it always threatening to gain the upper hand?

Handel's music can often evoke a state of nature that seems complete in itself and into which human voices enter almost unexpectedly (e.g. the beginning of the opening chorus 'Oh, the pleasure of the plains!') or surreptitiously (e.g. the final aria 'Heart, the seat of soft delight'). A musical menagerie of nature skips



along, seemingly oblivious to the feelings it stimulates in Galatea, in 'Hush, ye pretty, pretty warbling choir!', though just twice it seems to respond to her call, perhaps more in parody than sympathy. Yet when she exercises whatever divine power she has, at the end with 'Heart, the seat of soft delight', the rivulets of the music are delightfully compliant. She seems to teach the early modern human that, while we might not be able to control the volcanic raging of raw nature, we have enough of the divine spark of intelligence to be able to redirect a small watercourse. The music can also support and flesh out the emotions the characters undergo, whether the nervous questing of Acis ('Where shall I seek the charming fair?'), his almost explosive tenderness in the wake of Galatea's sexual appetite ('Love in her eyes sits playing'), or his hapless pugnaciousness in 'Love sounds th' alarm'. If music can both underline and unify the emotions of groups - the unstoppable bubbling of happiness in 'Happy, happy we!' or the Purcellian funeral lament 'Mourn, all ye muses' - it can also provide a devastatingly ironic perspective. Just after Polyphemus intends to construct the largest possible pipe of 'a hundred reeds of decent growth', his attempt at wooing Galatea ('O ruddier than the cherry') is accompanied by the soprano recorder, the smallest pipe that Handel could possibly find - an unmanaging that is shamelessly direct. As Winton Dean has observed, the portrayal of Polyphemus as a comic character has its precedent in Ovid; ridiculing the darkest forces of nature is surely a healthy step on the way to learning how to control them. Meanwhile, the cynical Damon, ever free with his realistic, worldly advice for Acis, has one of the most compellingly energetic arias ('Shepherd, what art thou pursuing?') and also one of the most tender and moving numbers ('Consider, fond shepherd'); it is as if the music gives an unusually subtle beauty to the mode of thought that surrenders unthinkingly neither to personal passion nor to the forces around us, but sizes up the situation with a degree of wry calculation (might we not be hearing something of the voice of Handel himself here?).



Berio *Sinfonia* with the RLPO, Une Parque in Rameau *Hippolyte et Aricie* at the Theatre Capitale de Toulouse with Haim, and Evangelist in *Weihnachts-Oratorium*, also with Gardiner, in London.

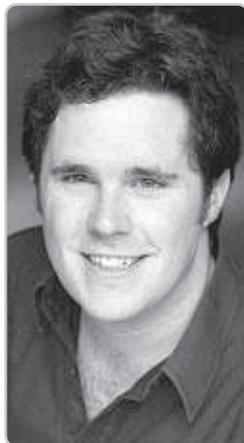
Thomas Hobbs tenor

Born in Exeter, Thomas Hobbs graduated in History from King's College London. He also studied singing with Ian Partridge before moving to the Royal College of Music, under the tutelage of Neil Mackie, where he was awarded the RCM Peter Pears and Mason Scholarships. He was also awarded a Susan Chilcott Scholarship and has been made a Royal Philharmonic Society Young artist. Thomas is currently continuing his studies on the Royal Academy Opera Course, where he holds a full entrance scholarship and studies with Ryland Davies.

Thomas has performed with many leading ensembles including The Cardinal's Musick, The Tallis Scholars, I Fagiolini, The Sixteen, Polyphony, Ensemble Plus Ultra and Ex-Cathedra. He has recorded for labels including Hyperion, Decca, ASV and Herald.

On stage, he has performed the role of Acis in Handel's *Acis and Galatea*; Ferrando, *Così fan tutte*; Ramiro, *Cenerentola* and Conte, *Barber of Seville* for RCM opera scenes. An acclaimed recitalist, recent highlights include Vaughan Williams *On Wenlock Edge* with the Edinburgh Quartet, Schubert *Die Schöne Mullerin* and Schumann *Liederkreis Op.39*. Equally at home on the concert platform, his





L'Etoile, as well as Monteverdi *Vespers* and Campra *Requiem* at the BBC Proms, Charpentier *Actéon* with Emanuelle Haïm, Evangelist in *St Matthew Passion* at Symphony Hall, and for Laurence Cummings at the London Handel Festival, Monteverdi *Combattimento* (Testo) for BBC Radio (following the title role in the same composer's *L'Orfeo* last year), Tamino in *Magic Flute* at the Helix in Dublin and at Bridgewater Hall, Manchester, the world premiere of Joubert's *Wings of Faith* with CBSO, *St John Passion* with both the OAE and the Hanover Band, and the UK premiere of Rautavaara *Vigilia* with Stephen Layton.

Operatic performances include Mozart's Ferrando, Belfiore (*La Finta Giardiniera*), Don Ottavio, Monostatos with Sir Colin Davis, as well as Tenor Actor in Judith Weir's *A Night at the Chinese Opera*, and le Chevalier in *Les Dialogues des Carmélites* in Poland. In recital, highlights include Vaughan Williams *On Wenlock Edge* with the Badke Quartet, Britten *Seven Sonnets of Michelangelo* for the Oxford Lieder Festival, and Schumann *Liederkreis Op 24* and *Die Schöne Müllerin* with regular collaborator John Reid.

Nicholas's recordings include a 2007 Gramophone Award-winning *Messiah* for Linn Records with John Butt and the Dunedin Consort, Monteverdi *Vespers* with both the King's Consort and Rodolfus Choir, a series of Monteverdi with I Fagiolini for Chandos and a critically acclaimed Evangelist in *Matthew Passion* with John Butt on Linn Records. Meanwhile future engagements include performances with Les Arts Florissants at the Opera Comique in Paris,



Most impressive of all is the way Handel balances the static and cyclic mood that dominates the lyric world with the notion of metamorphosis and development. The first 'state' of the drama, up to the duet 'Happy, happy we!', is one of timeless recurrence (as suggested by the cycle of seasons in the middle section of the opening chorus, the *da capo* form bringing the sense of recurrence to actuality in musical time). The love-pains and ultimate satisfaction of Acis and Galatea reflect a human experience common to all ages and cultures; they are thus historically unspecific. The Sinfonia and the duet act as highly energetic bookends to this state, as if the charge of the former sustains us through to that of the latter. An intermediate injection of movement is provided by Damon's aria 'Shepherd, what art thou pursuing?', which is the only aria in this section that is not in triple or compound time. From this point onwards there is a sense that Acis and Galatea set up complementary metres in their arias ('Love in her eyes sits playing' in 12/8, followed by 'As when the dove' in 3/8) which somehow combine in the joyful gigue of 'Happy, happy we!'. The junction between this duet and the entirely new world of the chorus 'Wretched lovers!' is one of the most striking wrenches in the piece, articulated by a break in later performances of the masque but apparently continuous at Cannons (unfortunately, it is impossible to convey this continuity in CD format, but this can be demonstrated in the downloadable version of this recording from www.linnrecords.com). This chorus is the first of several movements that ends differently from how it began, as the graphic depiction of the giant Polyphemus gradually dominates the texture, like a storm appearing on the horizon, and thus heralding his actual appearance.

Soon, though, the sequence of *da capo* arias is resumed (four of them, consecutively, are in triple time). The interventions of Coridon and Damon seem to step into the space of the characters they support; Coridon, continuing in the triple time of Polyphemus's 'Cease to beauty to be suing' with 'Would you



gain the tender creature', but tempering the latter's minor mode with a move to the relative major. Damon's 'Consider, fond shepherd' likewise follows on directly from Acis's 'Love sounds th' alarm' with a slower triple time that seems to temper the latter's reckless mood (perhaps relating to the cross-beat 'hemiola' of the closing bars?). After this follows one of the most remarkable pieces of all, the trio 'The flocks shall leave the mountains'. Here then is the obvious contrast of mood between the love duet of Acis and Galatea and the increasingly furious interjections of Polyphemus, culminating in his throwing of the rock, which Handel seems to represent in the final play-out (by a very prominent rupturing of the symmetrical *da capo* principle, which has dominated all arias and duets so far). Yet there is also the sense of foreboding created in the instrumental accompaniment (marked 'staccato'), which seems both to support the lovers' duet and to hint at what is to come. In all, the counterpoint of character, mood and steady transformation towards Polyphemus's murderous act shows Handel as a composer with the sort of psychological insight usually accorded to Mozart and his followers. It may well be that he would not have devised such a transformatory process had he not felt the incentive to compensate for the static nature of the poetic genre as a whole.

The final transformation is, of course, that achieved by Galatea in her final aria, where the expected *da capo* form is subverted after the moment when she turns the dead Acis into a fountain. As Winton Dean and Ellen Harris have observed, fragments of the opening of the aria are extended and developed, with both the undulating motive and the final lines of text recast in the latter part of the closing chorus. The 'missing' *da capo* (missing, just like Acis himself, according to Harris) is thus aptly compensated by the recurrence of the new material in the final bars of the entertainment. If we cannot avoid death, at least lasting benefit can be found if we exercise the powers we still have. In all, Handel has



and composers Harvey Brough, Pascal Dusapin, Gabriel Jackson, Witold Lutoslawski, James MacMillan, Peter Nelson, Ronald Stevenson, Bill Sweeney and Errollyn Wallen. She has performed with the Amsterdam Baroque Orchestra, London Symphony Orchestra, Scottish Chamber Orchestra, A Sei Voci, La Caccia, Cantus Cölln, Collegium Vocale Ghent, Florilegium, Flanders Recorder Quartet, Gabrieli Consort, The Monteverdi Choir and The New London Consort. She also performs regularly with, Il Gardellino, Plus Ultra, Mr McFall's Chamber, the Ricercar Consort and the Dunedin Consort, which she co-founded and is one of the artistic directors. She has appeared at major International Festivals in Europe, Japan, Australia and the USA including the Edinburgh International Festival, Boston Early Music Festival, Les Folles Journées in Nantes and Lisbon, Melbourne, St Magnus, Salzburg and Utrecht.

Susan broadcasts regularly on both television and radio and has recorded for Astree-Auvidis, Delphian, Flora, Harmonia Mundi, Hyperion, Linn Records, Ricercar and Virgin Classics. Her solo recordings include *A'e Gowden Lyric* a recital of songs by Ronald Stevenson with the pianist John Cameron and Dallapiccola's *Quattro Liriche di Antonio Machado* with David Wilde, both for Delphian Records, Haydn's *Scots songs* on the Flora label, *Consort Songs* by Alfonso Ferrabosco with the Ricercar Consort, Purcell's *Ode to St Cecilia's Day* with Philippe Herreweghe, Handel's *Messiah (Dublin Version, 1742)* and most recently Bach's *Matthew Passion* with the Dunedin Consort on Linn Records.

Nicholas Mulroy tenor

Born in Liverpool, Nicholas studied at Cambridge University and at the RAM. Recent appearances include performances at the Glyndebourne Festival under Vladimir Jurowski (Novice/Prokofiev *Betrothal in a Monastery*), the Concertgebouw and Royal Festival Hall under Sir John Eliot Gardiner (Bach Cantatas 147, 60 and 70), at Paris's Opera Comique as Patacha in Chabrier's



tours have taken him to the USA, Canada, Germany, Bermuda, Istanbul, Poland and Korea. In 2008 he and Kevin Bowyer performed the entire organ works of Olivier Messiaen.

As a musicologist, John has published five books with Cambridge University Press, relating to Bach, the Baroque period, modernity and our contemporary culture of historical performance. He has written numerous articles and reviews and has several essays in the *Oxford and Cambridge Companions to Bach*, *New Grove 2* and the *Cambridge History of Nineteenth-Century Music*. He is also co-editor of the *Cambridge History of Seventeenth-Century Music*. His book, *Bach's Dialogue with Modernity: Perspectives on the Passions*, will be appearing in 2009. John has been elected to Fellowship

of the British Academy and the Royal Society of Edinburgh. In 2003 he received the Dent Medal of the Royal Musical Association and his book, *Playing with History*, was shortlisted for the book prize of the British Academy.



Susan Hamilton soprano

Susan Hamilton was born in Edinburgh and began her musical career as a chorister at St Mary's Episcopal Cathedral and a pupil at St Mary's Music School. She specialises in baroque and contemporary music and is in demand as a soloist working with many conductors including Philippe Herreweghe, John Butt, Sir John Eliot Gardiner, Raphael Frühbeck de Burgos, Jos van Immerseel, Robert King, Paul McCreech, Masaaki Suzuki and Ton Koopman,



presented a delightful picture of the human world as a place where the paradise of a mythological past is regained in modest increments, building on the lessons learned from inevitable tragedy.

The Cannons performing version of *Acis and Galatea*

While the musical forces at Cannons were excellent (they were, after all, led by the composer Johann Christoph Pepusch), their balance was idiosyncratic - even by the standards of the day. As Graydon Beeks has shown, the forces for the Cannons Anthems and *Acis and Galatea* seem to match those of the house records almost directly. The vocal complement contained no alto and consisted of a soprano, bass and three tenors (thus, presumably, necessitating the expansion of the masque from three voices to five, who together constituted the five-part chorus). The strings seemed to comprise three violins, two 'cellos and bass (with no violas); however, given that at least one of the later Cannons Anthems seem to require a fourth violin, an extra player may have been available on occasions (Beeks suggests that this could have been Pepusch himself). The two oboists presumably doubled on recorders, thus providing a different sonority for Galatea's final aria (and the first player providing the high recorder obbligato for 'Hush, ye pretty, pretty warbling choir!' and 'O ruddier than the cherry'). Beeks has shown that a bassoonist was available at the time of the first performance too. Around this point hinges a misunderstanding in what would otherwise be the most authoritative modern edition of *Acis and Galatea* (Hallische Handel-Ausgabe), which interprets sources containing reference to the bassoon as evidence of a second distinct performing version of the piece later in 1718. This edition thus privileges the autograph (which contains no reference to bassoon) as the 'original' performing version of the piece and consequently undervalues several other revisions that were almost certainly made for the first performance. Part of the difficulty lies in the fact



that while Handel's composing autograph survives, his revised score is lost (his practice was normally to commission a working copy, sometimes referred to as the 'performing score' or 'conducting score', that contained changes he made in the run-up to performances, and which superseded the workings of the autograph, at least in terms of performing versions). Nevertheless, there is a collection of manuscripts preserving strong traces of the lost score, headed by one (dated 1718), largely in the hand of a copyist who later became closely associated with the preparation of Handel's performing scores, J.C. Smith (senior). This is part of the collection of the Earl of Malmesbury, now lodged at the Hampshire Record Office. While this does not contain any of the tell-tale signs of Handel's own hand (which would be the case with a true 'performing score') it does indeed seem to be the copy of such a score. Most striking is the designation of the five chorus lines with the names of the five characters, thus suggesting that the work was originally performed with just the five singers and no extra chorus (indeed, Handel's autograph similarly gives the names of some of the original singers for the vocal parts of the first chorus). The Malmesbury score also confirms the character of Coridon, whose aria was only prepared for in the autograph score, and which became associated with Damon in some of the later performances (and in modern editions). Beeks and Anthony Hicks note several other important differences with the autograph text: Handel originally marked the opening of 'Wretched lovers!' as a 'cello solo, but sources preserving the tradition of the performing score mark this *'tutti li bassi'*, thus implying a much fuller sound at the outset. The decision to use a small recorder (*flauto piccolo ottavo*) for 'O ruddier than the cherry' was also probably made before the first performance, and the 'cello and harpsichord originally specified for the beginning of 'Must I my Acis still bemoan' was expanded with bassoon. The fact that the bassoon is specifically noted for this movement might suggest that it is not used continuously elsewhere (the same goes for the double bass and second



The Consort has appeared at festivals in Belgium, Canada, France, Italy, Spain, Northern Ireland and the Channel Islands as well as at the Edinburgh International Festival. It has worked in collaboration with ensembles including the BBC Scottish Symphony Orchestra, Sinfonia 21, Scottish Ensemble, Mr McFall's Chamber, Paragon Ensemble, Florilegium, La Serenissima and the Scottish Chamber Orchestra, has appeared on the major BBC television channels, and been broadcast on Radio 3 and BBC Scotland.

Continuing to work with Linn Records, in 2008 the Dunedin Consort & Players released Bach's *Matthew Passion (Last Performing Version, c.1742)* (Linn CKD 313) and recorded Handel's *Acis and Galatea* (Linn CKD 319).



John Butt director

John Butt is Gardiner Professor of Music at the University of Glasgow. The majority of his performance activity since 2003 has been as Musical Director of the Dunedin Consort, involving numerous performances of both Baroque and Contemporary repertoire. He has also made eleven recordings on organ, harpsichord and clavichord with Harmonia Mundi (France), including the Bach organ sonatas, the toccatas and Schübler chorales. He has also recorded Elgar's complete organ music and several recordings for the BBC. As soloist and conductor he has performed throughout the world, including the Göttingen Handel Festspiele, Philharmonia Baroque and the Berkeley Festival (where he directed a newly discovered Scarlatti opera in 1996); recent recital



Dunedin Consort and Players

director John Butt

Galatea Susan Hamilton

Acis Nicholas Mulroy

Damon Thomas Hobbs

Coridon Nicholas Hurndall Smith

Polyphemus Matthew Brook

violin 1 Lucy Russell, Ruth Slater

violin 2 Jean Paterson, Sarah Bevan Baker

cellos Christopher Suckling, Anna Holmes

double bass Timothy Amherst

recorders Patrick Denecker, Catherine Latham

oboes Alexandra Bellamy, Catherine Latham

harpsichord John Butt

basoon Zoe Shevlin

Winners of the 2008 Midem Baroque Award and the 2007 Classic FM Gramophone Award for Best Baroque Vocal Album for their recording of Handel's *Messiah* (*Dublin Version, 1742*) (Linn CKD 285), the Dunedin Consort, under the artistic direction of John Butt, Susan Hamilton and Philip Hobbs, performs throughout Scotland and Europe.

John Butt is Musical Director for all larger projects and under him the group has consolidated its existing strength in the baroque repertoire, with the development of the Dunedin Players, as an ensemble dedicated to performance with period instruments. The group also continues to commission new pieces to contrast the old: William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish have recently written or arranged works to complement the era of George Buchanan and *Song of Songs* settings of Heinrich Schütz, the motets of Bach and the tercentenary of Buxtehude's death.



'cello). Certainly, later sources suggest that the bassoon was used mainly in the opening and closing instrumental ritornelli of arias (but throughout in those for bass), and this was taken as the starting point for this recording, but, in the absence of clear evidence of Handel's practice here, the layout of the continuo section was developed on an ad hoc basis (likewise for the places where the oboes might double the violin parts).

Closer study of the Malmesbury score suggests a few further refinements that Handel may have made for the first performance: it seems to confirm that no oboes were used in 'Shepherd, what art thou pursuing?' (something which can be inferred by the range and style of the instrumental line but which is not indicated in modern editions); it contains some differences of underlay and rhythm, some (but not all) of which could be read as improvements rather than errors. Finally, and most interestingly, several of the arias begin with a 'segue' marking (i.e. an indication that they should 'follow on'); if these do derive from Handel himself, they suggest that he made particular efforts to cultivate a sense of continuity, something requiring more attention given the large number of arias in a row and the comparative lack of connecting recitative. In sum, it seems that Handel took the peculiarities of both the pastoral genre and the forces available to him seriously, giving considerable attention to the opportunities afforded by a small, chamber-like situation. While Handel's music normally benefits from a large number of string players, for instance, here he has carefully devised the violin parts so that they double one another when a more incisive sound is needed, but are otherwise subtly integrated with oboes and voices to create a sonority of particular flexibility and intimacy.

I am very grateful for the extraordinarily helpful advice I have received from a number of Handel scholars: to David Vickers, who urged us to look at the early



version of *Acis* afresh, and to Graydon Beeks and Anthony Hicks who were a constant source of advice and information and patiently kept me further away from scholarly error than would otherwise have been the case. Finally, thanks are due to Hampshire Record Office and the Earl of Malmesbury for access to the microfilm of the Malmesbury manuscript.

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13. **Chorus**

Mourn, all ye muses! Weep, all ye swains!

Tune, tune your reeds to doleful strains!

Groans, cries and howlings fill the

neighb'ring shore:

Ah, the gentle Acis is no more!

.....

14. **Solo & Chorus**

Galatea

Must I my Acis still bemoan,

Inglorious crush'd beneath that stone?

Chorus

Cease, Galatea, cease to grieve!

Bewail not whom thou canst relieve.

Galatea

Must the lovely charming youth

Die for his constancy and truth?

Chorus

Cease, Galatea, cease to grieve!

Bewail not whom thou canst relieve;

Call forth thy pow'r, employ thy art,

The goddess soon can heal thy smart.

Galatea

Say what comfort can you find?

For dark despair o'er clouds my mind.

Chorus

To kindred gods the youth return,

Through verdant plains to roll his urn.

15. **Recitative**

Galatea

'Tis done! Thus I exert my pow'r divine;

Be thou immortal,

though thou art not mine!

.....

16. **Air**

Galatea

Heart, the seat of soft delight,

Be thou now a fountain bright!

Purple be no more thy blood,

Glide thou like a crystal flood.

Rock, thy hollow womb disclose!

The bubbling fountain, lo! it flows;

Through the plains he joys to rove,

Murm'ring still his gentle love.

.....

17. **Chorus**

Galatea, dry thy tears,

Acis now a god appears!

See how he rears him from his bed,

See the wreath that binds his head.

Hail! thou gentle murm'ring stream,

Shepherds' pleasure, muses' theme!

Through the plains still joy to rove,

Murm'ring still thy gentle love.



7. **Recitative**

Acis

His hideous love provokes my rage.
Weak as I am, I must engage!
Inspir'd with thy victorious charms,
The god of love will lend his arms.
.....

8. **Air**

Acis

Love sounds th' alarm,
And fear is a-flying!
When beauty's the prize,
What mortal fears dying?
In defence of my treasure,
I'd bleed at each vein;
Without her no pleasure,
For life is a pain.
Love sounds... *da capo*
.....

9. **Air**

Damon

Consider, fond shepherd,
How fleeting's the pleasure,
That flatters our hope
In pursuit of the fair!
The joys that attend it,
By moments we measure,
But life is too little
To measure our care.
Consider... *da capo*

10. **Recitative**

Galatea

Cease, oh cease, thou gentle youth,
Trust my constancy and truth,
Trust my truth and pow'rs above,
The pow'rs propitious still to love!
.....

11. **Trio**

Acis & Galatea

The flocks shall leave the mountains,
The woods the turtle dove,
The nymphs forsake the fountains,
Ere I forsake my love!

Polyphemus

Torture! fury! rage! despair!
I cannot, cannot bear!

Acis & Galatea

Not show'rs to larks so pleasing,
Nor sunshine to the bee,
Not sleep to toil so easing,
As these dear smiles to me.

Polyphemus

Fly swift, thou massy ruin, fly!
Die, presumptuous Acis, die!
.....

12. **Accompagnato**

Acis

Help, Galatea! Help, ye parent gods!
And take me dying to your deep abode.
.....



Acis & Galatea, HWV 49a

Libretto by

John Gay, Alexander Pope and John Hughes

DISC 1

ACT ONE

1. **Sinfonia**

.....

2. **Chorus**

Oh, the pleasure of the plains!
Happy nymphs and happy swains,
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the zephyr blows,
For us distills the dew,
For us unfolds the rose,
And flow'rs display their hue.
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the wine.
Oh, the pleasure... *da capo*.
.....

3. **Accompagnato**

Galatea

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains,
Ye painted glories of the field,
Vain are the pleasures which ye yield;
Too thin the shadow of the grove,
Too faint the gales, to cool my love.

4. **Air**

Galatea

Hush, ye pretty warbling choir!
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight!
Hush... *da capo*
.....

5. **Air**

Acis

Where shall I seek the charming fair?
Direct the way, kind genius of the mountains!
O tell me, if you saw my dear!
Seeks she the grove, or bathes in
 crystal fountains?
Where... *da capo*

6. **Recitative**

Damon

Stay, shepherd, stay!
See, how thy flocks in yonder valley stray!
What means this melancholy air?
No more thy tuneful pipe we hear.
.....

7. **Air**

Damon

Shepherd, what art thou pursuing?
Heedless running to thy ruin;
Share our joy, our pleasure share,
Leave thy passion till tomorrow,



Let the day be free from sorrow,
Free from love, and free from care!
Shepherd... *da capo*

8. **Recitative**

Acis

Lo, here my love, turn, Galatea,
hither turn thy eyes!
See, at thy feet the longing Acis lies.
.....

9. **Air**

Acis

Love in her eyes sits playing,
And sheds delicious death;
Love in her lips is straying,
And warbling in her breath!
Love on her breast sits panting
And swells with soft desire;
No grace, no charm is wanting,
To set the heart on fire.
Love in her eyes... *da capo*

10. **Recitative**

Galatea

Oh, didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.
.....

11. **Air**

Galatea

As when the dove
Laments her love,
All on the naked spray;

When he returns,
No more she mourns,
But loves the live-long day.
Billing, cooing,
Panting, wooing,
Melting murmurs fill the grove,
Melting murmurs, lasting love.
As when... *da capo*
.....

12. **Duet**

Acis & Galatea

Happy we!
What joys I feel!
What charms I see
Of all youths/nymphs thou dearest boy/
brightest fair!
Thou all my bliss, thou all my joy!
Happy... *da capo*

DISC 2

ACT TWO

1. **Chorus**

Wretched lovers! Fate has past
This sad decree: no joy shall last.
Wretched lovers, quit your dream!
Behold the monster Polypheme!
See what ample strides he takes!
The mountain nods, the forest shakes;
The waves run frighten'd to the shores:
Hark, how the thund'ring giant roars!

2. **Accompagnato**

Polyphemus

I rage – I melt – I burn!
The feeble god has stabb'd me to the heart.
Thou trusty pine,
Prop of my godlike steps, I lay thee by!
Bring me a hundred reeds of decent growth
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.
.....

3. **Air**

Polyphemus

O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright
Than moonshine night,
Like kidlings blithe and merry.
Ripe as the melting cluster,
No lily has such lustre;
Yet hard to tame
As raging flame,
And fierce as storms that bluster!
O ruddier... *da capo*

4. **Recitative**

Polyphemus

Whither, fairest, art thou running,
Still my warm embraces shunning?

Galatea

The lion calls not to his prey,
Nor bids the wolf the lambkin stay.



Polyphemus

Thee, Polyphemus, great as Jove,
Calls to empire and to love,
To his palace in the rock,
To his dairy, to his flock,
To the grape of purple hue,
To the plum of glossy blue,
Wildings, which expecting stand,
Proud to be gather'd by thy hand.

Galatea

Of infant limbs to make my food,
And swill full draughts of human blood!
Go, monster, bid some other guest!
I loathe the host, I loathe the feast.
.....

5. **Air**

Polyphemus

Cease to beauty to be suing,
Ever whining love disdain.
Let the brave their aims pursuing,
Still be conqu'ring not complaining.
Cease... *da capo*
.....

6. **Air**

Coridon

Would you gain the tender creature,
Softly, gently, kindly treat her:
Suff'ring is the lover's part.
Beauty by constraint possessing
You enjoy but half the blessing,
Lifeless charms without the heart.
Would you... *da capo*