

GEORG FRIEDRICH HÄNDEL ~ MESSIAH

Authentic Classical Concerts zu veröffentlichen, heisst für uns, herausragende Aufführungen und Konzerte für die Nachwelt festzuhalten und zu vermitteln. Denn Künstler, Publikum, Werk und Raum treten in einen intimen Dialog, der in Form und Ausdruck - in seiner Atmosphäre - einmalig und unwiederbringlich ist. Diese Symbiose, die Spannung der Aufführung dem Hörer in all ihren Facetten möglichst intensiv erlebbar zu machen, indem wir die Konzerte **direkt in Stereo-Digital** aufzeichnen, sehen wir als Ziel, als Philosophie unseres Hauses. Das Ergebnis sind einzigartige Interpretationen von musikalischen und literarischen Werken, schlichtweg - audiophile Momentaufnahmen von bleibendem Wert. Blühende Kultur, dem Publikum vor Ort und nicht zuletzt auch Ihnen zur Freude, sind somit jene Werte, welche wir in unseren Editionen und Reihen dokumentieren.

*Publishing **Authentic Classical Concerts** entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in **direct 2-Track Stereo digital**. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, entralling the audience and last but not least also you the listener, are the values we endeavor to document in our editions and series.*

Andreas Otto Grimmingler & Josef-Stefan Kindler

Die Konzerte im **UNESCO Weltkulturerbe Kloster Maulbronn**, bieten in vielfacher Hinsicht die idealen Voraussetzungen für unser Bestreben. Es ist wohl vor allem die Atmosphäre in den von romantischem Kerzenlicht erhellten Gewölbten, der Zauber des Klosters in seiner unverfälschten sakralen Ausstrahlung und Ruhe, die in ihrer Wirkung auf Künstler und Publikum diese Konzerte prägen. Renommierete Solisten und Ensembles der grossen internationalen Bühnen sind gerne und vor allem immer wieder hier zu Gast - geniessen es in der akustisch und architektonisch vollendeten Schönheit des Weltkulturerbes in exquisiten Aufführungen weltliche und sakrale Werke darzubieten, die wir in unserer **Edition Kloster Maulbronn** dokumentieren.

*The concerts in the **UNESCO World Heritage Maulbronn Monastery** supply the ideal conditions for our aspirations. It is, above all, the atmosphere of the romantic, candle-lit arches, the magic of the monastery in its unadulterated sublime presence and tranquillity that impresses itself upon the performers and audience of these concerts. Renowned soloists and ensembles from the international arena repeatedly welcome the opportunity to appear here - enjoying the unparalleled acoustic and architectural beauty of this World Heritage Site, providing exquisite performances of secular and sacred music, documented by us in our **Maulbronn Monastery Edition**.*

Die vorliegende Konzertaufnahme ist Teil eines Zyklus von Oratorien und Messen, die Jürgen Budday im Rahmen der Klosterkonzerte Maulbronn über mehrere Jahre hinweg aufführt. Die Reihe verbindet Musik in historischer Aufführungspraxis mit dem akustisch und atmosphärisch optimal geeigneten Raum der einzigartigen Klosterkirche des Weltkulturerbes. Dieser Idealort verlangt geradezu nach der Durchsichtigkeit des Musizierens und der interpretatorischen Freilegung der rhetorischen Gestik der Komposition, wie sie durch die historische Aufführungspraxis in besonderer Weise gewährleistet ist. So wird ausschließlich mit rekonstruierten historischen Instrumenten musiziert, die in den zu Lebzeiten der Komponisten üblichen Tonhöhen gestimmt sind (in dieser Aufführung $a' = 415$ Hz).

Jürgen Budday legt in seiner Interpretation des Messias von G. F. Händel neben der historischen Aufführungspraxis einen wesentlichen Schwerpunkt auf die dynamische Konzeption des Werkes. Zusätzlich zu den dynamischen Angaben im Autograph fügte Händel in der Dubliner Partitur Ripieno-Vorschriften ein und erreichte damit zusammen mit dem Wechsel von Piano und Forte einen hohen Grad von Kontrast und Farbigkeit. Händel schrieb im Messias nicht nur forte, piano und pianissimo vor, sondern beabsichtigte mit mezzopiano und un poco piano eine weitere Differenzierung. Die Ripieno-Vorschriften in der Dubliner Partitur sind bei der Vorbereitung einer Aufführung wohl zu beachten, da sie zum überwiegenden Teil für Händels Konzeption der Dynamik von wesentlicher Bedeutung sind. Als Beispiele seien hierfür die Arien „Comfort ye“ (Nr. 2) „Ev'ry valley shall be exalted“ (Nr. 3), die Chöre „And the glory, the glory of the Lord“ (Nr. 4) und „His yoke is easy. His burthen is light!“ (Nr. 18) sowie der Anfang des „Halleluja“ (CD II, Nr. 16) genannt.

Die Maulbronner Interpretation nimmt diese dynamische Konzeption ernst und differenziert bei den genannten Nummern zwischen Solo und Ripieno. Dadurch ergeben sich zwangsläufig neue und differenziertere Höreindrücke, wie es beispielsweise am Anfang des „Halleluja“ deutlich hörbar ist. An anderen Stellen dagegen scheinen Händels Senza Ripieno-Vorschriften von der unzureichenden Fertigkeit seiner Ripienisten her bestimmt und fanden deshalb in der Maulbronner Aufführung keinen Niederschlag. Libretto und Musik für sich und beide als Ganzes bilden eine glückliche Einheit. Das Libretto, welches Charles Jennens zugeschrieben wird, ist keine bloße Zusammenstellung von Bibel-Zitaten. Jennens nahm vielmehr verschiedene Änderungen am Wortlaut der ausgewählten Textstellen vor. Im Zuge verschiedener Aufführungen schrieb Händel zu einigen Arien Varianten, die dem jeweiligem Anlaß und der Gegebenheit Rechnung tragen. Von den Varianten wurden nach sorgfältiger Prüfung jene, die als von Händel bevorzugt gelten können, für die Maulbronner Aufführung ausgewählt.

Der Messias wurde als einheitliches Ganzes konzipiert und komponiert und sollte daher auch in seiner vollständigen Form ungekürzt aufgeführt werden. So auch in dieser Aufnahme. Für die einheitliche Konzeption des ganzen Werkes sprechen zahlreiche Kriterien: die Ausgewogenheit zwischen den 23 Chören und den Solonummern; der durch den Wechsel von Secco-Rezitativ, Accompagnato, Arioso und Arie sowie durch das Nebeneinander von homophoner und polyphoner Schreibweise in den Chören erreichte Kontrast; die Sicherheit in der Charakterisierung erst- und zweitrangiger Höhepunkte; die Verbindung von Arie und Chor durch den gleichen Affekt wie beispielsweise in „But who may abide the day of His coming“ (Nr. 6), und „And He shall purify“ (Nr. 7).

This live recording is part of a cycle of oratorios and masses, performed in the basilica of Maulbronn Abbey under the direction of Jürgen Budday. The series combines authentically performed oratorios and masses with the optimal acoustics and atmosphere of this unique monastic church. This ideal location demands the transparency of playing and the interpretive unveiling of the rhetoric intimations of the composition, which is especially aided by the historically informed performance. The music is exclusively performed on reconstructed historical instruments, which are tuned to the pitch customary in the composer's lifetimes (this performance is tuned in a = 415 Hz).

*A vital aspect of Jürgen Budday's interpretation of George Frideric Handel's *The Messiah*, apart from matters of performance practice, is his focus on the work's dynamic conception. Dynamics are notated in the autograph manuscript, but Handel further annotated the Dublin score to mark the ripieno passages. By adding shifts in ensemble strength to the alternation of piano and forte, Handel evokes an ample measure of contrast and colour. Handel's dynamic indications in *The Messiah* go beyond the usual forte, piano and pianissimo to include mezzo piano and un poco piano, markings by which he intended an even finer differentiation. One would do well, when preparing a performance, to observe the ripieno indications in the Dublin score, as they are for the most part essential to Handel's dynamic conception. Examples in point include the arias „Comfort ye“ (No. 2) and „Ev'ry valley shall be exalted“ (No. 3); the choruses „And the glory, the glory of the Lord“ (No. 4) and „His yoke is easy, His burthen is light!“ (No. 18); as well as the beginning of the „Hallelujah“ chorus (CD II, No. 16).*

The Maulbronn interpretation takes this dynamic conception seriously and clearly differentiates solo and ripieno sections in the numbers just mentioned. This inevitably gives rise to novel and more subtle auditory impressions, for which the beginning of the Hallelujah chorus provides a clear example. Elsewhere, Handel's senza ripieno indications appear to have been motivated more by consideration of the technical inadequacies of his ripienisti, and therefore were not observed in the Maulbronn performance. The libretto and the music, each in itself and together as a whole, form a providential unity. The libretto, ascribed to Charles Jennens, is no mere compilation of Bible quotations, and Jennens made various changes to the wording of the selected text passages. In the course of successive performances, Handel composed variants of some of the arias to fit the immediate occasion or circumstances. For the Maulbronn performance, those variants were chosen that Handel himself is said to have preferred.

*The *Messiah* was conceived and written as a unified whole, and as such it receives its due in this recording, which presents the work as it should be: uncut and in its entity. Numerous criteria support the concept of the work as a unified whole: the careful balance maintained between the 23 choruses and the solo numbers; the contrasts created by alternating secco recitative, accompagnato, arioso, and aria and by juxtaposing homophonic and polyphonic textures in the choruses; the unerring deftness with which primary and secondary climaxes are scaled; the use of a common affect to connect aria to chorus, as in „But who may abide the day of His coming“ (No. 6) and „And He shall purify“ (No. 7).*

MIRIAM ALLAN - SOPRANO

Meisterschülerin von Emma Kirkby und Julianne Baird, ist Preisträgerin des letztjährigen Londoner Händel Wettbewerbs. Die junge Australierin hat ihr Studium an der Universität in Newcastle (Australien) mit mehreren Auszeichnungen abgeschlossen. Mit führenden Chören und Orchestern wie dem Australian Chamber Orchestra und der Sydney Philharmonia hat sie die wichtigsten Werke von Bach, Händel und Purcell aufgeführt. Sie hat als Gast der „Song Company“ und „Sounds Baroque“, auch bei konzertanten Aufführungen mitgewirkt. Außerdem - und das ist für eine so junge Sängerin eher ungewöhnlich - gibt sie auch Liederabende. Im Sommer 2003 sang sie nicht nur die Titelpartie in Händels Oper „Semele“ für die Pinchgut Oper, sondern auch, beim Sydney Festival, sowohl die Welt-Uraufführung von „Dreaming Transportation“ als auch die australische Erstaufführung von Bachs „Markus-Passion“ durch die Sydney Philharmonia unter Arno Volmer und Pergolesis „Stabat Mater“.

Miriam Allan, master class graduate of Emma Kirkby and Julianne Baird, last year won the London Handel Competition. The young Australian studied at Newcastle University (Australia) and graduated from there with several distinctions. She has performed the most important works of Bach, Handel and Purcell with leading choirs and orchestras such as the Australian Chamber Orchestra and the Sydney Philharmonic. She has also appeared as a guest with the Song Company and Sounds Baroque, including at their concertante performances. In addition to this - and rather unusual for such a young singer - she also gives recitals. In the summer of 2003, she sang not only the title role in the Handel opera "Semele" for the Pinchgut Opera, she also appeared in the world premiere of "Dreaming Transportation" at the Sidney Festival and sang in the first Australian performance of Bach's St Mark Passion by the Sidney Philharmonic under Arno Volmer as well as performing in Pergolesi's "Stabat Mater".

MICHAEL CHANCE - ALTO

Karriere begann, wie die vieler seiner Kollegen, am King's College in Cambridge, als Altus im wohl berühmtesten englischen Chor. Heute ist er weltweit einer der gefragtesten Countertenöre, und zwar sowohl im Bereich Oper (er sang für Kent Opera beispielsweise den Militärgouverneur in der Weltpremiere von Judith Weirs „A Night at the Chinese Opera“), als auch im Bereich Oratorium und Lied. Er ist Gastprofessor am Royal College of Music in London und häufiger Gast in Paris, Amsterdam, Stuttgart und Berlin, USA, Japan und Australien. Zu den Dirigenten, mit denen er regelmäßig zusammenarbeitet, gehören u.a. Frieder Bernius, Frans Brüggen, John Eliot Gardiner und Trevor Pinnock. Et was ganz Besonderes sind die Liederabende, die Michael Chance zusammen mit dem Gampen-Consort Fretwork, Nigel North und neuerdings auch Roger Vignoles gibt, bei denen er Lautenlieder der englischen Renaissance und häufig auch zeitgenössisches Repertoire hauptsächlich englischer Komponisten singt.

Michael Chance's carrier began, as did so many of his colleagues, in King's College, Cambridge, as countertenor in England's conceivably most famous choir. Today he is one of the worlds most sought after countertenors, not only for opera - he sang, for example, the military governor in the world première of Judith Weir's "A Night at the Chinese Opera" - but also for oratorios and songs. He is a visiting professor at the Royal College of Music, London. He performs often in Paris, Amsterdam, Stuttgart and Berlin and has also been in America, Japan and Australia many times. Frie-

der Bernius, Frans Brüggen, John Eliot Gardiner and Trevor Pinnock are just some of the conductors that he works with regularly. A specialty of Michael Chance's is the song evenings he gives with the Gamben-Consort Fretwork, Nigel North and, more recently, Roger Vignoles, in which he sings pieces for voice and lute from the English Renaissance and also, frequently, works from contemporary, mostly English composers.

MARK LeBROcq - TENOR

studierte am St Catherine's College in Cambridge Englisch, wo er auch Chorstipendiat war. Er erhielt ein Stipendium für die Royal Academy of Music, wo er bei Kenneth Bowen studierte, sowie weitere Stipendien von der Draper's Company und dem Wolfson Trust. An der Royal Academy of Music gewann er mehrere Preise und Auszeichnungen, u.a. den „Blyth Buesset Opera Prize“, den „Royal Academy of Music Club Prize“ und die „Worshipful Company of Musician's Medal“. Anschließend setzte er seine Ausbildung am National Opera Studio fort. Er war als Solist an der English National Opera in London engagiert. Im Lauf der Jahre arbeitete der Tenor mit vielen bedeutenden Regisseuren zusammen, u.a. mit David Alden, David Poutney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick und David Freeman. Mark LeBrocq trat als Konzertsänger sowohl in den USA, in Frankreich, Deutschland, Spanien und dem Mittleren Osten als auch auf allen wichtigen Londoner Podien auf.

Mark LeBrocq studied English at St Catherine's College, Cambridge, where he was also a Choral Scholar. He received a scholarship from the Royal Academy of Music, where he studied under David Brown, and other scholarships from the Draper's Company and the Wolfson Trust. He has won many awards and distinctions at the Royal Academy of Music, including the Blyth Buesset Opera Prize, den Royal Academy of Music Club Prize and the Worshipful Company of Musician's Medal. He subsequently continued his education at the National Opera Studio. He was employed as a soloist with the English National Opera in London. Over the years, the tenor has worked with many important directors, including David Alden, David Poutney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick and David Freeman. Mark LeBrocq has appeared as a concert singer in the USA, France, Germany, Spain and the Middle East as well as on all the big-name London stages.

CHRISTOPHER PURVES - BASS

studierte bei David Keren und Diane Forlano Gesang. Er gab sein Solodebut 1988 beim Festival in Aix-en-Provence in einem Mozart-Konzert mit dem Ensemble The Sixteen unter der Leitung von Harry Christophers. Er trat als Solist in zahlreichen Opern (z.B. von Mozart und Monteverdi) sowie großen Oratorien von Händel auf. In Maulbronn wirkte er bereits bei Judas Maccabäus mit. Seine Konzertengagements führen ihn zusammen mit Ensembles und Dirigenten wie The Sixteen, Herreweghe, Hickox, Gabrieli Consort Covent Garden, John Taverner und Academy of Ancient Music in die großen Konzertsäle der ganzen Welt

Christopher Purves received vocal instruction from David Keren and Diane Forlano. He made his solo debut at the 1988 Aix-en-Provence Festival, appearing in a Mozart program with "The Sixteen" ensemble under the direction of Harry Christophers. He has appeared as soloist in numerous operas (including works by Mozart and Monteverdi) and



major Handel oratorios. He has made an earlier appearance in Maulbronn in a production of Judas Maccabaeus. His concert engagements have taken him to major concert halls throughout the world in the company of such ensembles and conductors as The Sixteen, Philippe Herreweghe, Richard Hickox, the Gabrieli Consort Covent Garden, John Taverner and the Academy of Ancient Music.

HANNOVERSCHE HOFKAPELLE

Die Hannoversche Hofkapelle unter ihrer Konzertmeisterin Anne Röhrig steht ganz in der Tradition der historischen Hofkapellen und tritt sowohl in kammermusikalischer als auch in sinfonischer Besetzung auf. Es prägt den Klang des Ensembles, dass seine Mitglieder auch in anderen Formationen der europäischen Barockszene mitwirken und historische Musikpraxis als ein Mittel der Aktualität begreifen. Das Repertoire der Hannoverschen Hofkapelle schliesst nicht nur die Barockmusik in ihrer gesamten Bandbreite ein, sondern auch Werke der Klassik, insbesondere die Opern Mozarts, und der Romantik. Die ständige Auseinandersetzung mit der Musik des 17. und 18. Jahrhunderts lässt jeden Musiker der Hofkapelle zu einem Meister seines Instrumentes werden. So entsteht das expressive und elegante Spiel, mit dem sich die Hannoversche Hofkapelle ihren Rang sichert. Seit 2006 ist die Hannoversche Hofkapelle „orchestra in residence“ der Festwochen Herrenhausen.

The Hanoverian Court Orchestra under concertmistress Anne Röhrig remains totally faithful to the tradition of historic court orchestras. Performing on reconstructed historical instruments the sound of this ensemble is hallmarked by the fact that the musicians also have experience of playing with different music ensembles on the European Baroque scene and view historical performance practices as a means of keeping current. The repertoire of the Orchestra is not restricted to the many forms of Baroque music alone, but also includes classical works, with Mozart operas and the Romantic era being particularly favoured. Their constant involvement with 17th and 18th-century music has made the Court Orchestra musicians masters of their respective instruments. The result is the expressive and elegant style of playing, that assures the orchestra its prominent position.

MAULBRONNER KAMMERCHOR

Der 1983 gegründete Maulbronner Kammerchor zählt heute zu den renommierten europäischen Kammerchören. Zahlreiche Auszeichnungen, wie erste Plätze bei den Baden-Württembergischen Chorwettbewerben 1989 und 1997, ein zweiter Platz beim Deutschen Chorwettbewerb 1990, der Sieg beim Deutschen Chorwettbewerb 1998 oder der zweite Platz beim Internationalen Kammerchorwettbewerb Marktoberdorf 2008 belegen das außerordentliche künstlerische Niveau des Ensembles, das im Schwerpunkt a cappella konzertiert. Neben Konzerten im deutschsprachigen Raum trafen die Debüt-Tournee durch die USA 1983 mit Konzerten u.a. in New York und Indianapolis, wie auch die Konzertreisen durch mehrere europäische Länder, Israel und Argentinien (1993, 1997, 2003), Südafrika und Namibia (2001, 2007) bei Publikum und Musikjournalisten gleichermaßen auf begeisterte Resonanz.

The Maulbronn Chamber Choir was founded in 1983 and counts today as one of the renowned chamber choirs in Europe. Awards like the first places at the Baden-Württemberg Choir Competitions in 1989 and 1997, the second place at the German Choir Competition in 1990, the first prize at the German Choir Competition in 1998 and the second place

at the International Chamber Choir Competition in Marktoberdorf 2008 show the extraordinary musical calibre of this ensemble. The Chamber Choir has managed to make quite a name for itself on the international scene, too. It was received enthusiastically by audiences and reviewers alike during its debut tour through the USA in 1983, with concerts in New York, Indianapolis and elsewhere. Its concert tours in many European countries, in Israel and Argentina as well as in South Africa and Namibia have also met with a similar response.

JÜRGEN BUDDAY (CONDUCTOR)

ist Gründer und künstlerischer Leiter des Maulbronner Kammerchores. An der Musikhochschule Stuttgart studierte er von 1967 bis 1974 Kirchenmusik und Musikwissenschaft. Seit 1979 ist Jürgen Budday am Evangelisch-theologischen Seminar Maulbronn tätig. Damit übernahm er gleichzeitig die künstlerische Leitung der Maulbronner Klosterkonzerte sowie der Kantorei Maulbronn. 1992 folgte die Ernennung zum Studiendirektor und 1995 zum Kirchenmusikdirektor. 1998 wurde Jürgen Budday für seine musikpädagogische Arbeit das „Bundesverdienstkreuz am Bande“ und der Bruno-Frey-Preis der Landesakademie Ochsenhausen verliehen. Neben weiteren Auszeichnungen, wie dem Dirigentenpreis bei den Internationalen Chortagen in Prag, ist er seit 2002 Vorsitzender des Beirats Chor beim Deutschen Musikrat. Internationale Beachtung und höchstes Kritikerlob fanden die auf CD dokumentierten Aufführungen der Oratorien von G.F. Händel. Seine Diskographie umfasst neben Messen und zahlreichen Chorwerken bis dato 9 Händel-Oratorien unter der Mitwirkung von Solisten wie Emma Kirkby, Michael Chance, Nancy Argenta, Mark Le Brocq u.v.a.m.

„Außer Robert King und Peter Neumann mit seinem Kölner Kammerchor hat wohl kein Dirigent und hat kein Chor so konsequent und so viele Händel-Oratorien aufgenommen wie Jürgen Budday mit seinem Maulbronner Kammerchor.“ (Dr. Karl Georg Berg, Händelgesellschaft zu Halle 2008)

Jürgen Budday is artistic director and founder of the Maulbronn Chamber Choir. He studied church music and musicology at the Academy of Music in Stuttgart from 1967 to 1974 and, since 1979, he has taught at the Evangelical Seminar in Maulbronn. This also involved his taking over as artistic director of the Maulbronn Monastery Concerts and the cantor choir. In 1992, he was named Director of Studies, in 1995 came the appointment as Director of Church Music and in 1998 he was awarded the „Bundesverdienstkreuz“ (German Cross of Merit) as well as the Bruno-Frey Prize from the State Academy in Ochsenhausen for his work in music education. At the Prague International Choir Festival, Jürgen Budday received an award as best director and, since 2002, he has also held the chair of the Choral Committee with the German Music Council. Jürgen Budday has started a cycle of Handel oratorios that is planned to span several years, which involves working with soloists like Emma Kirkby, Michael Chance, Nancy Argenta and Mark Le Brocq (to name but a few). The live recordings of these performances, that have received the highest praise from reviewers, has won him international recognition. Till these days 9 oratorios by G.F. Handel are documented on discs.

„No conductor and no choir have so consistently recorded so many Handel oratorios as Jürgen Budday and his Maulbronn Chamber Choir.“ (Dr. Karl Georg Berg, Handel Memoranda Halle 2008)





MAULBRONNER KAMMERCHOR

Sopran ~ Katharina Eberhardt, Heidi Ehmer, Susanne Fuierer, Ute Gerteis, Hannah Glocker,
Dorothea Gözl-Most, Ilka Hüftle, Jana Knobloch, Katja Körtge, Susanne Laenger,
Anne Nonnenmann, Ulrike Rapp

Alt ~ Carmen Andruschkewitsch, Mirjam Budday, Marianne Kodweiss, Rebekka Eberhardt,
Lisa Eberle, Kathrin Gözl, Barbara Hirsch, Hella Pilz, Margret Sanwald, Angelika Stössel, Steffi Trompler,
Bettina van der Ham, Almut Wien, Evelyn Witte

Tenor ~ Sebastian Fuierer, Andreas Gerteis, Uli Kiefner, Hartmut Meier,
Mathias Michel, Konrad Mohl, Rolf Most, Sebastian Thimm

Bass ~ Ingo Andruschkewitsch, Karl Bihlmaier, Jo Dohse, Hans Gözl-Eisinger,
Rainer Hirsch-Luipold, Hansjörg Lechler, Eberhard Maier,
Conrad Schmitz, Frieder Weckermann

HANNOVERSCHE HOFKAPELLE

Konzertmeisterin ~ Marleen Goede-Uter

Violinen ~ Christoph Heidemann, Eva Politt, Susanne Dietz, Birgit Fischer,
Corinna Hildebrandt, Klaus Bona, Mechtild Werner, Susanne Busch

Violen ~ Bettina Ihrig, Hella Hartmann, Judith Mac-Carty

Violoncelli ~ Dorothee Palm, Daniela Wartenberg

Violonen ~ Cordula Cordes, Ulla Hoffmann

Cembalo, Orgel ~ Bernward Lohr ~ *Theorbe* ~ Ulrich Wedemeier

Oboen ~ Annette Berryman, Julia Belitz ~ *Fagott* ~ Alexander Golde

Trompeten ~ Friedemann Immer, Christoph Draeger

Pauken ~ Friethjof Koch

CD I

PART THE FIRST

1. SYMPHONY

Grave ~ Allegro moderato

2. ACCOMPAGNATO ~ 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)

3. AIR ~ TENOR

Ev'ry valley shall be exalted, and ev'ry mountain
and hill made low; the crooked straight
and the rough places plain.

(Isaiah 40:4)

4. CHORUS

And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

5. ACCOMPAGNATO ~ BASS

Thus saith the Lord, the Lord of Hosts:
Yet once a little while and I will shake the heav'ns
and the earth, the sea and the dry land.
And I'll 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)

6. 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)

7. CHORUS

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

(Malachi 3:3)

RECITATIVE ~ MEZZO-SOPRANO

Behold, a virgin shall conceive and bear a son,
and shall call His name Emmanuel,
God with us.

(Isaiah 7:14; Matthew 1:23)

8. AIR AND CHORUS

Mezzo-soprano, 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!

(Isaiah 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60:1)

9. ACCOMPAGNATO ~ 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)

10. 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)

11. 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)

12. PIFA

Pastoral Symphony

RECITATIVE ~ SOPRANO

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

(Luke 2:8)

13. ACCOMPAGNATO ~ 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.

(St, 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.“

(St, Luke 2:10-11)

14. ACCOMPAGNATO ~ SOPRANO

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

(St, Luke 2:13)

15. CHORUS

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

(St, Luke 2: 14)

16. 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.
Rejoice greatly. . . da capo

(Zechariah 9:9-10)

RECITATIVE ~ MEZZO-SOPRANO

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)

17. DUET ~ MEZZO-SOPRANO, SOPRANO

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)

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.

(St, Matthew 11:28-29)

18. CHORUS

His yoke is easy,
and His burthen is light.

(St, Matthew 11:30)

PART THE SECOND

19. CHORUS

Behold the Lamb of God,
that taketh away the sin of the world.

(St, John 1:29)

20. AIR ~ MEZZO-SOPRANO

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.

He was despised. . .
da capo

(Isaiah 50:6)

21. 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)

22. CHORUS

And with His stripes we are healed.

(Isaiah 53:5)

23. 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)

CD II

1. ACCOMPAGNATO ~ TENOR

All they that see Him laugh Him to scorn; they
shoot out their lips, and shake their heads, saying
(Psalm 22:7)

2. CHORUS

He trusted in God that He would deliver Him;
let Him deliver Him, if He deliveth in Him.
(Psalm 22:8)

3. ACCOMPAGNATO ~ 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)

4. ARIOSO ~ TENOR

Behold, and see if there be any sorrow
like unto His sorrow.
(Lamentations 1:12)

5. ACCOMPAGNATO ~ TENOR

He was cut off out of the land of the living:
for the transgressions of Thy people
was He stricken.
(Isaiah 53: 8)

6. AIR ~ TENOR

But Thou didst not leave His soul in hell; nor didst
Thou suffer Thy Holy One to see corruption.
(Psalm 16:10)

7. 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)

8. CHORUS

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

9. AIR ~ BASS

Thou art gone up on high;
Thou hast led captivity captive, and received gifts
for men; yea, even from Thine enemies, that the
Lord God might dwell among them.
(Psalm 68:18)

10. CHORUS

The Lord gave the word;
great was the company of the preachers.
(Psalm 68:11)

11. AIR ~ SOPRANO

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

(Isaiah 52:7; Romans 10:15)

12. CHORUS

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

(Romans 10:18; Psalm 19:4)

13. 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.

(Psalm 2:1-2)

14. CHORUS

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

(Psalm 2:3)

RECITATIVE ~ TENOR

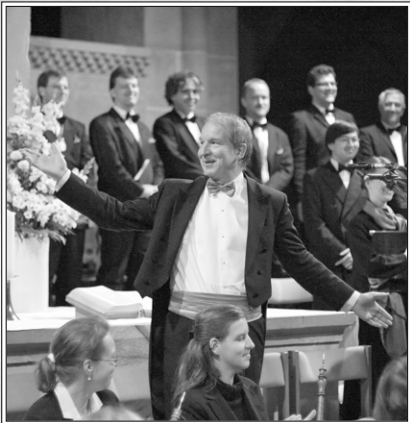
He that dwelleth in heaven shall laugh them to
scorn; the Lord shall have them in derision.

(Psalm 2:4)

15. AIR ~ TENOR

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

(Psalm 2:9)



16. CHORUS

Hallelujah: for the Lord God Omnipotent 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 THE THIRD

17. 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 first fruits of them that sleep.

(I Corinthians 15:20)

18. 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)

19. ACCOMPAGNATO ~ 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)

20. 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.
The trumpet. . . da capo

(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)

21. 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)

22. CHORUS

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

(I Corinthians 15:57, Hosea 13:14)

23. AIR ~ SOPRANO

If God be for us, who can be against us?
Who shall lay anything to the charge of God's
elect? It is God that justifieth.
Who is he that condemneth?

It is Christ that died, yea rather, that is risen
again, who is at the right hand of God,
who makes intercession for us.

(Romans 8: 31, 33-34)

24. 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.

25. CHORUS

Amen.

(Revelation 5: 12-14)





A Concert on Sept 24&25, 2005 ~ Further information at www.kuk-art.com

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