



Handel

Samson

Dunedin Consort
John Butt



Credits →

Tracklist →

Programme note →

Sung texts →

Biographies →

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Samson and Delilah (c. 1609)
by Peter Paul Rubens (1577–1640),
National Gallery, London, UK,
Bridgeman Images

George Frideric Handel (1685–1759)

Samson, HWV 57

DUNEDIN CONSORT

JOHN BUTT director | harpsichord

Samson JOSHUA ELLICOTT tenor

Micah JESS DANDY alto

Manoa MATTHEW BROOK bass

Harapha VITALI ROZYNKO bass

Dalila SOPHIE BEVAN soprano

An Israelite, A Philistine, Messenger

HUGO HYMAS tenor

A Virgin, An Israelite Woman, A Philistine Woman

MARY BEVAN soprano

A Virgin, A Philistine Woman

FFLUR WYN soprano

with TIFFIN BOYS' CHOIR

Pitch: A = 415Hz

Edition: Bärenreiter (1743 version, ed. Hans Dieter Clausen)

CD 1

- | | | | | |
|---|---|-------------------|--|------|
| 1 | — | Symphony: Andante | | 3:29 |
| 2 | — | Symphony: Allegro | | 1:36 |
| 3 | — | Symphony: Menuet | | 2:30 |

Act 1 Scene 1

- | | | | | |
|----|---|--|-----------------|------|
| 4 | — | <i>Recitative</i> This day, a solemn feast | Joshua Ellicott | 0:34 |
| 5 | — | <i>Chorus</i> Awake the trumpet's lofty sound! | | 2:04 |
| 6 | — | <i>Air</i> Ye men of Gaza | Mary Bevan | 4:06 |
| 7 | — | <i>Chorus</i> Awake the trumpet's lofty sound! | | 0:30 |
| 8 | — | <i>Air</i> Loud as the thunder's awful voice | Hugo Hymas | 2:53 |
| 9 | — | <i>Air</i> Then free from sorrow | Fflur Wyn | 2:33 |
| 10 | — | <i>Chorus</i> Awake the trumpet's lofty sound! | | 0:29 |
| 11 | — | <i>Recitative</i> Why by an angel | Joshua Ellicott | 0:49 |
| 12 | — | <i>Air</i> Torments, alas, are not confin'd | Joshua Ellicott | 4:53 |

Act 1 Scene 2

- | | | | | |
|----|---|---|-----------------------------|------|
| 13 | — | <i>Recitative</i> Oh, change beyond report | Jess Dandy | 0:49 |
| 14 | — | <i>Air</i> O mirror of our fickle state! | Jess Dandy | 3:38 |
| 15 | — | <i>Recitative</i> Whom have I to complain of but myself | Joshua Ellicott, Jess Dandy | 3:00 |
| 16 | — | <i>Air</i> Total eclipse! | Joshua Ellicott | 4:04 |
| 17 | — | <i>Accompagnato</i> Since light so necessary is to life | Jess Dandy | 1:17 |
| 18 | — | <i>Chorus</i> O first created beam | | 3:10 |
| 19 | — | <i>Recitative</i> Ye see, my friends | Joshua Ellicott, Jess Dandy | 1:57 |

Act 1 Scene 3

20	—	<i>Recitative</i>	Brethren and men of Dan	Matthew Brook, Jess Dandy	0:32
21	—	<i>Accompagnato</i>	Oh, miserable change!	Matthew Brook	0:59
22	—	<i>Recitative</i>	Oh, ever failing trust	Hugo Hymas	0:13
23	—	<i>Air</i>	God of our fathers	Hugo Hymas	2:29
24	—	<i>Accompagnato</i>	The good we wish for	Matthew Brook	1:16
25	—	<i>Air</i>	Thy glorious deeds inspir'd my tongue	Matthew Brook	4:26
26	—	<i>Recitative</i>	Justly these evils	Joshua Ellicott, Matthew Brook	1:41
27	—	<i>Accompagnato</i>	My griefs for this	Joshua Ellicott	1:02
28	—	<i>Air</i>	Why does the God of Israel sleep?	Joshua Ellicott	4:39
29	—	<i>Recitative</i>	There lies our hope!	Jess Dandy	0:23
30	—	<i>Chorus</i>	Then shall they know		2:28
31	—	<i>Recitative</i>	For thee, my dearest son	Matthew Brook, Joshua Ellicott	1:42
32	—	<i>Accompagnato</i>	My genial spirits droop	Joshua Ellicott	1:29
33	—	<i>Arioso</i>	Then long eternity shall greet your bliss	Jess Dandy	2:09
34	—	<i>Air</i>	Joys that are pure	Jess Dandy	3:01
35	—	<i>Chorus</i>	Then round about the starry throne		2:32

CD 2**Act 2 Scene 1**

1	—	<i>Recitative</i> Despair not thus!	Matthew Brook, Joshua Ellicott	1:25
2	—	<i>Air</i> Just are the ways of God to man	Matthew Brook	3:06
3	—	<i>Recitative</i> My evils hopeless are!	Joshua Ellicott, Jess Dandy	0:31
4	—	<i>Air and Chorus</i> Return, O God of hosts!	Jess Dandy	7:53

Act 2 Scene 2

5	—	<i>Recitative</i> But who is this	Jess Dandy, Joshua Ellicott, Sophie Bevan	3:24
6	—	<i>Air</i> With plaintive notes	Mary Bevan	7:14
7	—	<i>Recitative</i> Alas! Th'event was worse	Sophie Bevan, Joshua Ellicott	0:59
8	—	<i>Air</i> Your charms to ruin led the way	Joshua Ellicott	2:48
9	—	<i>Recitative</i> Forgive what's done	Sophie Bevan	0:30
10	—	<i>Duet</i> My faith and truth	Sophie Bevan, Fflur Wyn	4:26
11	—	<i>Chorus</i> Her faith and truth		1:11
12	—	<i>Air</i> To fleeting pleasures make your court	Sophie Bevan	3:06
13	—	<i>Chorus</i> Her faith and truth		1:11
14	—	<i>Recitative</i> Ne'er think of that!	Joshua Ellicott, Sophie Bevan	1:34
15	—	<i>Duet</i> Traitor to love	Sophie Bevan, Joshua Ellicott	1:39

Act 2 Scene 3

16	—	<i>Recitative</i> She's gone!	Jess Dandy, Joshua Ellicott	0:20
17	—	<i>Air</i> It is not virtue	Fflur Wyn	4:00
18	—	<i>Recitative</i> Favour'd of heav'n is he	Joshua Ellicott	0:21
19	—	<i>Chorus</i> To man God's universal law		2:34

Act 2 Scene 4

20	—	<i>Recitative</i>	No words of peace	Jess Dandy, Vitali Rozyenko, Joshua Ellicott	1:55
21	—	<i>Air</i>	Honour and arms scorn such a foe	Vitali Rozyenko	5:44
22	—	<i>Recitative</i>	Put on your arms	Joshua Ellicott	0:11
23	—	<i>Air</i>	My strength is from the living God	Joshua Ellicott	2:56
24	—	<i>Recitative</i>	With thee, a man condemn'd	Vitali Rozyenko, Joshua Ellicott	0:52
25	—	<i>Duet</i>	Go, baffled coward, go	Joshua Ellicott, Vitali Rozyenko	2:18
26	—	<i>Recitative</i>	Here lie the proof	Jess Dandy	0:51
27	—	<i>Chorus</i>	Hear, Jacob's God		3:24
28	—	<i>Recitative</i>	Dagon, arise	Vitali Rozyenko	0:16
29	—	<i>Air</i>	To song and dance we give the day	Hugo Hymas	4:06
30	—	<i>Chorus</i>	To song and dance we give the day		2:04
31	—	<i>Chorus and Soli</i>	Fix'd in his everlasting seat		3:04

CD 3**Act 3 Scene 1**

1	—	<i>Recitative</i> More trouble is behind	Jess Dandy, Joshua Ellicott, Vitali Rozynko	1:38
2	—	<i>Air</i> Presuming slave, to move their wrath!	Vitali Rozynko	3:23
3	—	<i>Recitative</i> Reflect then, Samson	Jess Dandy, Joshua Ellicott	0:51
4	—	<i>Chorus</i> With thunder arm'd, great God, arise!		2:42
5	—	<i>Recitative</i> Be of good courage	Joshua Ellicott, Jess Dandy, Vitali Rozynko	2:19
6	—	<i>Accompagnato</i> Then shall I make Jehovah's glory known!	Joshua Ellicott	0:31
7	—	<i>Air</i> Thus when the sun from's wat'ry bed	Joshua Ellicott	4:43
8	—	<i>Accompagnato</i> With might endued above the sons of men	Jess Dandy	0:32
9	—	<i>Air and Chorus</i> The holy one of Israel	Jess Dandy	2:21

Act 3 Scene 2

10	—	<i>Recitative</i> Old Manoa, with youthful steps	Jess Dandy, Matthew Brook	0:29
11	—	<i>Air and Chorus</i> Great Dagon has subdu'd our foe	Hugo Hymas	3:45
12	—	<i>Recitative</i> What noise of joy was that?	Matthew Brook, Jess Dandy	0:50
13	—	<i>Air</i> How willing my paternal love	Matthew Brook	3:44
14	—	<i>Recitative</i> Your hopes of his deliv'ry	Jess Dandy, Matthew Brook	0:17
15	—	Symphony: Presto		0:19
16	—	<i>Recitative</i> Heav'n! What noise!	Matthew Brook	0:06
17	—	<i>Chorus</i> Hear us, our God!		1:12
18	—	<i>Recitative</i> Noise call you this?	Jess Dandy, Matthew Brook	0:49

Act 3 Scene 3

19	—	<i>Recitative</i>	Where shall I run	Hugo Hymas, Jess Dandy, Matthew Brook	3:49
20	—	<i>Air and Chorus</i>	Ye sons of Israel, now lament	Jess Dandy	3:43
21	—	<i>Recitative</i>	Proceed we hence to find his body	Matthew Brook, Jess Dandy	1:44
22	—	<i>Soli and Chorus</i>	Glorious hero	Matthew Brook, Mary Bevan	5:39
23	—	<i>Recitative</i>	Come, come!	Matthew Brook, Jess Dandy	1:05
24	—	<i>Air</i>	Let the bright seraphim	Mary Bevan	2:58
25	—	<i>Chorus</i>	Let their celestial concerts all unite		2:08

A work of and for its time

Samson shows Handel at the height of his powers as the innovator of English oratorio. It is a pivotal work in Handel's career and in the history of oratorio.

The season in which Handel premiered *Samson*, at Covent Garden Theatre on 18 February 1743, marked his final departure from Italian opera and his permanent turn to English word-setting. The last of his more than 30 Italian operas for London had been produced, to small enthusiasm, in 1741. During that summer he wrote *Messiah*, which he took with him to Dublin and premiered there after two successful concert seasons. He had started *Samson* before his Irish journey, but he left it in draft till his return, when he considerably revised and expanded it, completing the autograph score on 29 October 1742.

A seed for *Samson* had been sown well before the start of composition. On 23 November 1739 one of Handel's keenest supporters, the fourth Earl of Shaftesbury, held a gathering in his London home. The next day he wrote to his cousin James Harris:

I never spent an evening more to my satisfaction than I did the last. Jemmy Noel [his brother-in-law] read through the whole poem of *Sampson Agonistes* and whenever he rested to take breath Mr Handel (who was highly pleas'd with the piece) played I really think better than ever, & his harmony was perfectly adapted to the sublimity of the Poem. This surely [...] may be call'd a rational entertainment.

Shaftesbury's word 'sublimity' to characterize John Milton's dramatic poem is key to contemporary appreciation of art, of Milton, of Handel's music, and, eventually, of Handel's setting-to-be. It could well be that at Shaftesbury's party Handel was inspired not only to improvise aptly on the subject of *Samson Agonistes* (published in 1671), but to create a major work from it, and to ask his friend Newburgh Hamilton to fashion a libretto for the projected oratorio. Hamilton was the right person for the task. He had a deep respect for great English poetry, and an immense admiration for Handel's ability to bring fine words to even greater fruition with his music. In 1736 Hamilton had (modestly) arranged for Handel John Dryden's great ode for St Cecilia's Day, *Alexander's Feast*. Handel's setting was so admired that (unusually for this period) a full score was published in 1738. In the celebrated statue of Handel by Louis-François Roubiliac for Vauxhall Gardens, unveiled in 1738 and now in the Victoria and Albert Museum, Handel leans on four scores, only one of which bears the title of an individual work: *Alexander's Feast*.

Samson was a much more ambitious undertaking than Dryden's ode, but Milton's *Samson Agonistes* was ideal for oratorio, which – as composed by Handel – was not intended to be staged or acted but performed in 'concert' style. *Samson Agonistes* was a drama – 'agonistes' means 'struggling' – in verse, with named characters. So it lent itself to conversion to recitative and airs modelled, as the solos in English oratorio were, on the forms of Italian opera. Milton intended it to be read in private, not acted, in a genre known as 'closet drama', for reading in one's closet, i.e. study. In order to enable the reader fully to imagine the drama, Milton included 'stage directions' (as it were) in the form of descriptive remarks by the characters themselves; Hamilton realized their aptness for 'opera of the mind' and incorporated some of them, for example Micah's comment on first seeing the blinded Samson, 'how he lies with languish'd head, unpropp'd'.

Milton was aware of early Italian opera, and knew that it was modelled on Greek tragedy. He took Greek tragedy as a model for *Samson Agonistes*, a basis retained in Handel's *Samson*. The structure observes unity of time and place, any physical action takes place 'offstage' (such as towards the end of the oratorio), and the drama develops in a series of conversations between two or three people and a chorus which is both engaged with, and a commentator on, the action. From Milton's drama Hamilton derived a unifying theme of the entire libretto, which gave Handel opportunities – taken magnificently – for imaginative and expressive word-setting: the imagery of dark and light, which suffuses the whole text from 'Total eclipse' to the final 'endless blaze of light', and is particularly appropriate to the story of a blind man regaining inward light.

Both Milton's text and the libretto dramatize the encounters of Samson with his friends, his father, his former wife, and his enemies' champion during his last day on earth, and recount his destruction of his enemies and himself. But Hamilton did a necessary and deft scissors-and-paste job on Milton's drama, cutting it by two-thirds, simplifying much of its political content, lessening its harsh attitude to women, and taking the character of Samson still further away from his violent biblical original (Book of Judges: 13–16). He did more: he incorporated material from fourteen of Milton's other poems and psalm paraphrases, and added some words of his own, to supply the needs of Handel and his audience. Milton expressly forbids funeral lament for Samson: 'No time for tears ...', but Hamilton rightly judged that Handel needed a conclusion both cathartic and uplifting, so he added an elegy ('Glorious hero') and the famous solo and chorus 'Let the bright seraphim'.

Even more boldly, recognizing that Handel's style of composition required a succession of contrasting moods, Hamilton created a whole nation to set against the Israelites. *Samson* opens with a brief recitative in which the blinded and enslaved Samson bitterly remarks that a festival honouring the Philistines' god Dagon is affording him a day's respite from 'servile toil'. Any audience familiar with the prevailing style of eighteenth-century opera and oratorio would expect this recitative to be followed by an air for Samson. Instead, Samson, and Handel's listeners, are startled by a blaze of orchestral colour and a jubilant chorus, the first in a sequence of airs and choruses from Samson's captors, the hostile Philistines. The contrast with Samson's

isolation and dejection could hardly be greater. There is no Philistine chorus in *Samson Agonistes*. Its presence in *Samson* is a stroke of authorial genius. It enables Handel to avoid uninterrupted gloom and to introduce a distinct style of music – homophonic and breezy, in exuberant dance rhythms – which perfectly conveys the hedonism and thoughtless confidence of Samson’s captors, especially by contrast with the exalted ‘church style’ of many of the Israelite choruses.

A modern listener is likely to identify Samson as the first recorded fundamentalist suicide terrorist. Nothing would have been further from the minds of Milton, Hamilton, Handel and their audiences. All of them would have known the Old Testament Samson and recognized him as divinely chosen but deeply flawed: admirable as a patriotic protector of his people and ordained champion of the one true God, but an example of the weakness even of great men. Milton would have identified powerfully with Samson, for he too had become blind while serving his nation’s aims, in Milton’s case as foreign secretary in the government of Oliver Cromwell, who like Samson saw himself ordained to combat the heathen.

By the time of Handel’s *Samson*, the British cultural public no longer condemned Milton as a republican regicide but sympathized with him for his blindness and revered him as the greatest poet in the English language, during the eighteenth century rated far above Shakespeare. For Handel’s public, Milton’s grand, exalted style was the perfect material for the uplifting, ‘sublime’ mood they craved – this was not really ‘the age of reason’ – and which they especially admired

in Handel's music. Milton and Handel was a dream team, as Hamilton recognized and proclaimed in his preface to the libretto:

But as *Mr. Handel* has so happily introduc'd here *Oratorios*, a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage: It would have been an irretrievable Loss to have neglected the Opportunity of that great Master's doing Justice to this Work; he having already added new Life and Spirit to some of the finest Things in the *English Language*.

There was an element of partisanship in Hamilton's advocacy, reflecting some competition between London's two leading music theatre composers to annexe Milton. During 1738 and 1739 Thomas Arne had had huge success with Milton's *Comus*; Handel had riposted in 1740 with *L'Allegro, il Penseroso ed il Moderato*. Perhaps Handel was now laying down a challenge impossible to meet, for *Samson*, uniquely among Milton's works, provided scope for two aspects of Handel's genius always cherished by his audiences: his capacity for expressing human emotion, especially pathos, and his 'sublime' choruses. Handel was offered a *Paradise Lost* libretto on three occasions but – we may think very sensibly – never tried to set Milton's most revered and far less dramatic epic. But he had been urged, in print, to do a setting of *Samson Agonistes*; a well-known poet, Elizabeth Tollet, appealed to him after he had produced *L'Allegro*:

One labour yet, great Artist! we require;
And worthy thine, as worthy *Milton's* Lyre;
In Sounds adapted to his Verse to tell
How, with his Foes, the *Hebrew* Champion fell:
To all invincible in Force and Mind,
But to the fatal Fraud of Womankind.
To others point his Error, and his Doom;
And from the Temple's Ruins raise his Tomb.

In 1743 Milton was not only England's greatest poet, he was also a national figurehead in British politics. The Patriot Opposition party, campaigning for probity and responsibility in public life, took Milton as one of their touchstones. The core of patriotism in *Samson* would have spoken to their aims, and Hamilton and Handel dedicated the libretto to the leader of the Patriot party, Frederick Prince of Wales. In 1743 assertive patriotism had a justification which put Samson's destruction of Israel's enemies in a particularly acceptable light. Since 1740 Protestant Britain had been mired in a long, confusing, intercontinental war (the War of the Austrian Succession), with few and weak allies, against the immense power of France and Spain, an expansionist and Catholic axis. During *Samson's* second season of performances, in 1744, on the night of an actual performance of *Samson*, the French fleet sailed into the English Channel, and Britain was saved by bad weather, not the British navy.

The powerful character of the enemy Philistine choruses would have reflected the audience's anxieties. For those familiar with Milton's text, the Philistine dominance in the opening of *Samson* is a surprise; for Handel's listeners it would have been additionally shocking to hear heathens announce a 'solemn hymn' to an idol which they claim to be 'king of all the earth' in metres that are anything but solemn, with trumpets and drums – connoting royalty and triumph – and with words recognizably drawn from the Bible, asserting, as did the Catholic powers threatening Britain, that they represent the true religion. Similarly, the confrontation of Israelites and Philistines at the end of Act II may have seemed far too equally balanced for comfort.

The British, ruled by Germans, often voiced a longing for a native leader to save them from their enemies and secure their safety; Samson provided them with the image of one. In a consciously disunited nation, all agreed on the need for unity; Hamilton and Handel deleted all the misunderstanding and conflict of views between Samson and his countrymen that marks *Samson Agonistes*, merging the aspiration of the hero and his community. Like so many of Handel's Israelite oratorios that may seem triumphalist to us now, *Samson* contains much – to us now rather poignant – wishful thinking.

Like other theatre composers of his time, Handel created roles for specific performers, the artists he had recruited for the coming season. His casting for *Samson* shows him fully aware of the limits and possibilities of his new genre of oratorio. For his lead roles he chose singers who were also leading stage actors, who could convey

the drama as well as the sense of his texts, and he fitted his musical characterization to their most celebrated qualities. He wrote the sympathizing friend Micah for Susannah Cibber, renowned for her ability to convey pathos (most recently, in 'He was despised' at *Messiah*'s premiere). Dalila was conceived, and hugely altered from her hypocritical, deceitful original, for the hugely popular Kitty Clive, whose line in disarming flirtatiousness Handel exploited with unqualified charm. John Beard, creating the first in a line of commanding tenor title roles for Handel's oratorios, had a theatre identity of manly British patriotism which transferred ideally to the representation, in *Samson*, of the embattled British nation.

Samson spoke to the British public on many levels, as it still does today, and unsurprisingly it achieved immediate and lasting success. It was Handel's most frequently performed dramatic oratorio during the rest of the eighteenth century.

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Performing Samson today

If we claim to be producing an historically informed recording of a work such as *Samson*, there is – fortunately, perhaps – a considerable degree of leeway as to what ‘historically informed’ can actually mean. In this case, we aim to present the work in its earliest performed version of 1743, together with the obvious application of known or conjectured performing styles (something common to most claims of historical performance) and, perhaps most significantly, with something as close to the forces, in size and proportion, that Handel might have used. This recording’s most striking innovation in this regard is to recreate two related forms of Handelian oratorio chorus (one presented in the CD format and both available for download). This is an experiment that will hopefully lead to further debate and also to the continued development of historically informed choral practices in the future.

Yet, consciously adopting an historically informed approach to *Samson* brings particular challenges and ironies, not least in the fact that we do not have an historically informed audience. Or rather, what we have is an audience that is historically informed in a very different sense from Handel’s. As Ruth Smith remarks, Handel’s audience could hardly have seen *Samson* as the suicide terrorist that he might so obviously seem from today’s viewpoint. Nor can we remain impassive to

the respective fates of the Israelites and Philistines, each seeming to customize a common chauvinistic heritage. How uncomfortable can it be to learn that the Philistines are placed offstage in their encampment in Gaza – of all places – or that they in turn call for the Jewish race to be swept ‘from out the land’ (in the tenor aria and the succeeding chorus ‘To song and dance’)? As if this were not already problematic, we also have remnants of the misogynistic tone of Milton’s text, almost at comedic levels in the otherwise musically compelling chorus ‘To man God’s universal law gave pow’r to keep the wife in awe’.

It is clear then that *Samson* is now a darker, more complex and more problematic work than it could have been in Handel’s day. One way round this is to become ‘historically informed’ by the attitude of a later age, namely by the nineteenth-century notion of the autonomous and independent work of art, its greatness leaving us untroubled by any meanings or representations that it might contain. Another is perhaps to embrace a particular attitude that seems to have been seeded by Handel himself, namely the comparative musical equality of the two tribes. Much of the Philistines’ music is compelling (particularly in the Dalila scene) and, at times, joyful to a level seldom eclipsed by Handel. Moreover, Samson and his Philistine equivalent, Harapha, share very similar music in their warlike modes (particularly their respective arias in B flat major, ‘Why does the God of Israel sleep?’ and ‘Honour and arms’). In all then, it may be that we are musically manipulated to adopt momentarily a variety of empathetic viewpoints that we might feel astonished to have held. We may well therefore come out of the experience with mixed emotions such as elation, spiritual fulfilment,

guilt, disgust or surprise. It is perhaps in this rich enhancement of our own range of feelings, beliefs and attitudes that there is some common ground between the *Samson* of Handel's time and ours (beginning with its obvious relevance for those from Judaic and Christian traditions). The application of historically informed performance will not necessarily enhance this engagement by default, but it gives us the opportunity to delve a little more deeply into Handel's performative mechanisms for rendering this story so compelling for any audience.

The first performed version of *Samson* (1743) is longer than the later revivals, and it has seldom been performed since. Two editions, one by Donald Burrows (Novello, 2005) and Hans Dieter Clausen (Bärenreiter, 2011), have appeared in recent years, and together they establish the full text of both this version and its later derivatives. The first performed version contains no funeral march after Samson's death (neither the one that Handel originally wrote for *Samson*, but seems never to have performed, nor the one from *Saul* that he later included). There is also the compellingly imitative setting of 'My strength is from the living God' that Samson addresses to Harapha (which was never performed again) and, most unexpected of all, the fact that the aria 'With plaintive notes', otherwise sung by Dalila, is here transposed down a tone and sung by one of the virgins in her entourage (and thus by the second featured soprano, who also sings the first and last arias of the entire oratorio). This was almost certainly taken by Christina Maria Avoglio, who perhaps was more vocally suited to this aria than Kitty Clive.

One immediate question arises in choosing to perform the uncut version: if Handel himself shortened recitatives in most later performances, surely this was because the work was more successful in a more concise format? There is no ready answer to this objection, but there is surely merit in trying to understand the motivations for Handel's first performing version (which, in 1743, already followed a process of expansion and revision that had lasted well over a year). The most obvious factor in favour of performing the longer version is the sheer quality of the text, which, with Newburgh Hamilton's adaptation of Milton's *Samson Agonistes* (and including several other Milton texts), must surely register as the strongest text of any of Handel's dramatic oratorios. Cutting recitative, as Handel was later to do, does not actually save a great amount of time, and the arias and choruses are already relatively concise (indeed, there are only a handful of arias that are in full *da capo* format). Perhaps the challenge is to avoid stasis in a drama that consists of a sequence of conversations and meditations (all changes of scene relate to the arrival of a new character, not to any actual 'change of scene'); and there is obviously only one actual dramatic event (and even that is offstage).

It is here that the notion of Milton's 'closet drama' becomes particularly important. As Ruth Smith's note reminds us, the original poem was designed to be read privately and, in so doing, the reader was meant to experience the drama according to the unities of time, place and action. Most importantly, the length of the experience was meant to mirror the length of the event itself. This seems to be precisely the motivation lying behind Handel's setting in its first

performing version, by which the shortening of the original poem is compensated by the iterative meditations of the arias. These represent less the ‘freeze-framed’ internal representation of character, common in *opera seria*, but rather veer more towards the thought processes a character might undergo in real time. The challenge in performance, then, is to attempt to create this continuity through the pacing of the numbers and through the consistency of mood and atmosphere that comes with each of Samson’s encounters with friends and foes. The overall trajectory takes us from the abject darkness of Samson’s blind condition (albeit with several bursts of rage or bravura) in Act I, through Samson’s anger in Act II, directed at Dalila and then at Harapha, towards the growing sense of peace in Act III, broken by Samson’s dramatic suicide, and finally towards the blaze of light that characterizes the final aria and chorus.

The most experimental aspect of this recording lies in the constitution of the chorus. All the choruses are recorded twice, one version (available digitally) using a group constituted entirely by the soloists (which for this oratorio comprise a relatively luxurious group of eight, supported here by a second alto, given the original format of three sopranos and one alto), the other (available digitally and on CD) in a version in which the same soloists are doubled by a number of other singers, most importantly with boys on the soprano line (this seems to have been the most common format for Handel’s oratorio performances). Neither of these alternatives has been fully explored in the past, at least for a work of this scale.

Handel's larger-scale chorus is sporadically documented, most thoroughly in the case of the surviving sources for the Foundling Hospital performances of *Messiah* during the 1750s. According to these, the core of the choir is constituted by the soloists singing together, with the lower voices reinforced by around twelve singers from London's three principal choirs (St Paul's, Westminster Abbey and the Chapel Royal), and the soprano line doubled by around six boys. This suggests that the entire chorus must have numbered in the low twenties. For this recording the number of boys has been increased (on the rationale that today's boys reach puberty much earlier than those of Handel's day and are therefore likely to be younger and smaller). The numbers for the remaining lines have also been somewhat increased, but it is hoped that the overall sound might give us some insight into the sort of timbre and texture that would have been experienced in Handel's time. Most significant here is the combination of the mature female soloists' voices with young boys' voices, which produces a type of sound that has seldom been experienced in recent performing practices.

Donald Burrows has uncovered an interesting anomaly concerning at least some of the oratorio performances in 1743. The primary evidence concerns the request of a 'gentleman director' in Salisbury, James Harris, to borrow Handel's vocal parts for *Messiah*. From the letter to Harris by Handel's copyist and assistant, John Christopher Smith, it seems that Handel at this stage only possessed one part per voice, which might suggest that in the first London performances of *Messiah* the choruses were sung by soloists alone. Perhaps the men

and boys from the London choral foundations were not available for much of this season (Handel had been away in Dublin the year before, so he may have lost some of the continuity in engaging these singers). More importantly, there is strong evidence to suggest that *Samson* too was initially sung by the soloists alone, since the autograph contains indications as to which of the characters sings which part in the chorus 'Fix'd in his everlasting seat' (Act II) where the opposing Israelite and Philistine characters had to be distinguished within the six-voice texture. Further pencil indications in the performing score prepared by Smith for 'Glorious hero' (Act III) suggest that he adapted passages that were originally designated for specific soloists and doubling singers for an ensemble of soloists alone. This soloistic format is clearly an intriguing one (particularly given that the orchestra is likely to have been of the 'normal' London proportions), one which is very seldom heard in the context of Handel oratorio performance, but which offers opportunities for a more soloistic approach to chorus performance (this was, after all, commonplace in operatic performance), and which is clearly an acceptable solution in Handel's time. In some ways, this means that we hear the chorus as more of a collection of individuals, some of whom are very familiar from the surrounding arias. Something of this is obviously still evident in the 'large' format, since the soloists were leading the entire chorus (whether seated apart, which might have been the case in some of the earlier oratorio performances, or more integrated with the ripieno singers, as here). What seems most important about both formats, is that all singers seem always to have been as close as possible to the front of the performing group, thus greatly aiding clarity and diction. The notion of placing choruses at the

back seems to have arisen with the great shift inaugurated by mass amateur chorus performance, which began in several countries (but Britain and Germany in particular) in the last decades of the eighteenth century. Now the enormous growth in numbers meant that a forward position became impossible. Moreover, there was clearly an increasing division of labour between soloists (professional) and chorus (amateur), a tradition that is still very difficult to shake today, even in fully professional practice.

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For further information on the composition and structure of Handel's chorus, see:

-Donald Burrows, 'Handel's oratorio performances', *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge, 1997), pp. 262-81; "'Mr Harris's Score': A New Look at the 'Matthews' Manuscript of Handel's 'Messiah'", *Music and Letters*, 86/4 (2005), pp. 560-72

-John Butt, 'Chorus', *The Cambridge Handel Encyclopedia*, ed. Annette Landgraf and David Vickers (Cambridge, 2009), pp. 145-7

-Watkins Shaw, *A Textual and Historical Companion to Handel's Messiah* (London, 1965)

CD 1

1. Symphony

Act 1

Scene 1 — *Samson blind and in chains. Chorus of the Priests of Dagon, celebrating his festival at a distance.*

4. Recitative

SAMSON · This day, a solemn feast to Dagon held,
Relieves me from my task of servile toil;
Unwillingly their superstition yields
This rest, to breathe heav'n's air, fresh blowing,
Pure and sweet.

5. Chorus of the Priests of Dagon

Awake the trumpet's lofty sound!
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd.

6. Air

A PHILISTINE WOMAN · Ye men of Gaza,
hither bring
The merry pipe and pleasing string,
The solemn hymn, and cheerful song;
Be Dagon prais'd by ev'ry tongue!

7. Chorus of the Priests of Dagon

Awake the trumpet's lofty sound!
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd.

8. Air

A PHILISTINE · Loud as the thunder's awful voice,
In notes of triumph, notes of praise,
So high great Dagon's name we'll raise:
That heav'n and earth may hear how we rejoice!

9. Air

A PHILISTINE WOMAN · Then free from sorrow,
free from thrall,
All blithe and gay,
With sports and play,
We'll celebrate his festival.

10. Chorus of the Priests of Dagon

Awake the trumpet's lofty sound!
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd.

11. Recitative

SAMSON · Why by an angel
 was my birth foretold,
 As in a fiery column ascending
 From off the altar, in my parents' sight?
 Why was my nurture order'd and prescrib'd
 As of a person separate to God?
 If I must die, betray'd and captiv'd thus,
 The scorn and gaze of foes? Oh, cruel thought!
 My griefs find no redress! They inward prey,
 Like gangren'd wounds, immedicable grown.

12. Air

SAMSON · Torments, alas, are not confin'd
 To heart, or head, or breast!
 But will a secret passage find
 Into the very inmost mind,
 With pains intense opprest,
 That rob the soul itself of rest.

Scene 2 — *Samson, Micah and chorus of Israelites*

13. Recitative

MICAH (*apart*) · Oh, change beyond report,
 thought, or belief!

See, how he lies with languish'd head,
 unpropp'd,
 Abandon'd, past all hope! Can this be he,
 Heroic Samson, whom no strength of man,
 Nor fury of the fiercest beast could quell?
 Who tore the lion, as the lion tears the kid,
 Ran weaponless on armies clad in iron,
 Useless the temper'd steel, or frock of mail.

14. Air

MICAH · O mirror of our fickle state!
 In birth, in strength, in deeds how great!
 From highest glory fall'n so low,
 Sunk in the deep abyss of woe!

15. Recitative

SAMSON (*apart*) · Whom have I to complain
 of but myself,
 Who heav'n's great trust could not
 in silence keep,
 But weakly to a woman must reveal it!
 Oh, glorious strength! Oh, impotence of mind!
 But without wisdom, what does strength avail?
 Proudly secure, yet liable to fall?
 God (when he gave it) hung it in my hair,
 To show how slight the gift. —

But, peace, my soul!
Strength was my bane, the source
of all my woes,
Each told apart would ask a life to wail.

MICAH · Matchless in might! Once Israel's glory,
now her grief!
We come (thy friends well known) to visit thee!
If words have charms to swage thy troubled mind,
We'll pour their balm into its fester'd wounds.

SAMSON · Welcome, my friends! Experience
teaches now,
How counterfeit the coin of friendship is,
That's only in the superscription shown.
In the warm sunshine of our prosp'rous days,
Friends swarm; but in the winter of adversity,
Draw in their heads; though sought,
not to be found.

MICAH · Which shall we first bewail,
Thy bondage, or lost sight?

SAMSON · O loss of sight, of thee
I most complain!

Oh, worse than beggary, old age, or chains!
My very soul in real darkness dwells!

16. Air

SAMSON · Total eclipse! No sun, no moon!
All dark amidst the blaze of noon!
O glorious light! No cheering ray
To glad my eyes with welcome day!
Why thus depriv'd thy prime decree?
Sun, moon and stars are dark to me!

17. Accompagnato

MICAH · Since light so necessary is to life
That in the soul 'tis almost life itself,
Why to the tender eye is sight confin'd,
So obvious and so easy to be quench'd;
Why not as feeling through all parts diffus'd,
That we might look at will through ev'ry pore?

18. Chorus of Israelites

O first created beam! And thou great word!
'Let there be light!' – And light was over all,
One heav'nly blaze shone round this earthly ball.
To thy dark servant, life, by light afford!

19. Recitative

SAMSON · Ye see, my friends, how woes
enclose me round.

But had I sight, how could I heave my head
For shame? Thus, for a word, or tear, divulge
To a false woman God's most secret gift,
And then be sung, or proverb'd for a fool!

MICAH · The wisest men have err'd,
and been deceiv'd
By female arts. Deject not then thyself,
Who hast of griefs a load: yet men will ask,
'Why did not Samson rather wed at home?
In his own tribe are fairer, or as fair.'

SAMSON · Oh that I had! Alas, fond wish, too late!
That specious monster, Dalila, my snare!
Myself the cause, who vanquish'd by her tears,
Gave up my fort of silence to a woman.

MICAH · Here comes thy rev'rend sire, old Manoa,
With careful steps, and locks as white as down.

SAMSON · Alas! Another grief that name awakes.

Scene 3 — *Samson, Micah, Manoa and chorus
of Israelites*

20. Recitative

MANOA · Brethren and men of Dan, say,
where is my son,
Samson, fond Israel's boast? Inform my age!

MICAH · As signal now in low dejected state,
As in the height of pow'r. See, where he lies!

21. Accompagnato

MANOA · Oh, miserable change! Is this the man,
Renown'd afar, the dread of Israel's foes?
Who with an angel's strength their armies duell'd,
Himself an army! Now unequal match
To guard his breast against the coward's spear!

22. Recitative

AN ISRAELITE · Oh, ever failing trust
in mortal strength!
And oh, what not deceivable and vain in man!

23. Air

AN ISRAELITE · God of our fathers, what is man?
 So proud, so vain, so great in story!
 His fame a blast, his life a span,
 A bubble at the height of glory!
 Oft he that is exalted high,
 Unseemly falls in human eye.

24. Accompagnato

MANOA · The good we wish for,
 often proves our bane.
 I pray'd for children, and I gain'd a son,
 And such a son, as all men hail'd me happy.
 But who'd be now a father in my stead?
 The blessing drew a scorpion's tail behind;
 This plant (select and sacred for a while,
 The miracle of all!) was in one hour
 Ensnar'd, assaulted, overcome, led bound,
 His foes' derision, captive, poor and blind!

25. Air

MANOA · Thy glorious deeds inspir'd my tongue,
 Whilst airs of joy from thence did flow.
 To sorrow now I tune my song,
 And set my harp to notes of woe.

26. Recitative

SAMSON · Justly these evils have befall'n thy son;
 Sole author I, sole cause, who have profan'd
 The mysteries of God; by me betray'd
 To faithless parlies, feminine assaults!
 To the false fair I yielded all my heart;
 So far effeminacy held me yok'd
 Her slave. Oh, foul indignity, oh blot
 To honour and to arms!

MANOA · Worse yet remains.
 This day they celebrate with pomps and sports,
 And sacrifice to Dagon, idol god,
 Who gave thee bound and blind into their hands;
 Thus is he magnify'd, the living God
 Blasphem'd and scorn'd by that idolatrous rout.

SAMSON · This have I done, this pomp,
 this honour brought
 To idol Dagon; but to Israel shame,
 And our true God disgrace.

27. Accompagnato

SAMSON · My griefs for this
 Forbid mine eyes to close, or thoughts to rest.

But now the strife shall end: me overthrown,
 Dagon presumes to enter lists with God,
 Who, thus provok'd, will not connive, but rouse
 His fury soon, and his great name assert;
 Dagon shall stoop, ere long be quite despoil'd
 Of all those boasted trophies won on me.

28. Air

SAMSON · Why does the God of Israel sleep?
 Arise with dreadful sound,
 And clouds encompass'd round!
 Then shall the heathen hear thy thunder deep.
 The tempest of thy wrath now raise,
 In whirlwinds them pursue,
 Full fraught with vengeance due,
 Till shame and trouble all thy foes shall seize!

29. Recitative

MICAH · There lies our hope! True prophet
 may'st thou be,
 That God may vindicate his glorious name;
 Nor let us doubt whether God is Lord, or Dagon.

30. Chorus of Israelites

Then shall they know, that he whose name
 Jehovah is alone,

O'er all the earth but one,
 Was ever the most high, and still the same.

31. Recitative

MANOA · For thee, my dearest son, must thou
 meanwhile
 Lie, thus neglected, in this loathsome plight?

SAMSON · It should be so, to expiate my crime,
 If possible. Shameful garrulity!
 Had I reveal'd the secret of a friend,
 Most heinous that! But impiously to blab
 God's counsel, is a sin without a name!

MANOA · Be for thy fault contrite: but O my son,
 To high disposal leave the forfeit due.
 God may relent, and quit thee all his debt;
 Reject not then the offer'd means of life.
 Already have I treated with some lords,
 To ransom thee. Revenge is sated now,
 To see thee thus who cannot harm them more.

SAMSON · Why should I live?
 Soon shall these orbs to double darkness yield.

32. Accompagnato

SAMSON · My genial spirits droop,
my hopes are flat;
Nature in me seems weary of herself;
My race of glory run, and race of shame:
Death, invocated oft, shall end my pains,
And lay me gently down with them that rest.

33. Arioso

MICAH · Then long eternity shall greet your bliss;
No more of earthly joys, so false and vain!

34. Air

MICAH · Joys that are pure, sincerely good,
Shall then o’ertake you as a flood:
Where truth and peace do ever shine,
With love that’s perfectly divine.

35. Chorus of Israelites

Then round about the starry throne
Of him who ever rules alone,
Your heav’nly-guided soul shall climb:
Of all this earthy grossness quit,
With glory crown’d, for ever sit,
And triumph over death, and thee, O time!

CD 2

Act 2

Scene 1 — *Samson, Micah, Manoa and chorus of Israelites*

1. Recitative

MANOA · Despair not thus! You once
were God's delight,
His destin'd from the womb, by him led on
To deeds above the nerve of mortal arm.
Under his eye abstemious you grew up,
Nor did the dancing ruby, sparkling, outpour'd,
Allure you from the cool crystalline stream.

SAMSON · Where'er the liquid brook
or fountain flow'd,
I drank, nor envy'd man the cheering grape.
But what avail'd this temp'rance, not complete
Against another object more enticing?
I laid my strength in lust's lascivious lap.

MANOA · Trust yet in God! Thy father's timely care
Shall prosecute the means to free thee hence;
Meantime, all healing words from these
thy friends admit.

2. Air

MANOA · Just are the ways of God to man,
Let none his secret actions scan;
For all is best, though oft we doubt,
Of what his wisdom brings about.
Still his unsearchable dispose
Blesses the righteous in the close.

3. Recitative

SAMSON · My evils hopeless are!
One pray'r remains,
A speedy death, to close my miseries.

MICAH · Relieve thy champion,
image of thy strength,
And turn his labours to a peaceful end!

4. Air and Chorus

MICAH · Return, O God of hosts! Behold
Thy servant in distress,
His mighty griefs redress,
Nor by the heathen be it told.

ISRAELITES · To dust his glory they would tread,
And number him amongst the dead.

Scene 2 — *Samson, Micah, Dalila, chorus of virgins attending Dalila*

5. Recitative

MICAH · But who is this, that so bedeck'd and gay,
Comes this way sailing like a stately ship?
With all her streamers waving in the winds,
An odorous perfume her harbinger,
A damsel train behind. – 'Tis Dalila, thy wife.

SAMSON · My wife? My traitress! Let her not
come near me!

MICAH She stands, and eyes thee fix'd,
with head declin'd
(Like a fair flow'r surcharg'd with dew) she weeps;
Her words address'd to thee, seem tears
dissolv'd,
Wetting the borders of her silken veil.

DALILA · With doubtful feet, and
wav'ring resolution,
I come, O Samson, dreading thy displeasure;
But conjugal affection led me on,
Prevailing over fear and tim'rous doubt,

Glad if, in aught, my help or love could serve,
To expiate my rash, unthought misdeed.

SAMSON · Out, thou hyena! 'Twas malice
brought thee here!
These are the arts of women false like thee,
To break all vows, repent, deceive, submit,
Then with instructed skill again transgress.
The wisest men have met such bosom snakes,
Beguil'd like me, to ages an example.

DALILA · I would not lessen my offence, yet beg
To weigh it by itself. What is it then
But curiosity? A small female fault,
Greedy of secrets, but to publish them.
Why would you trust a woman's frailty then,
And to her importunity your strength?
A mutual weakness mutual pardon claims.

SAMSON · How cunningly the sorceress displays
Her own transgressions, to upbraid me mine!
I to myself was false, ere thou to me;
Bitter reproach, but true! The pardon, then,
I to my folly give, take thou to thine!

6. Air

A VIRGIN · With plaintive notes and am'rous moan,
Thus coos the turtle left alone.

Like her, averse to each delight,
She wears the tedious widow'd night:
But when her absent mate returns,
With doubled raptures then she burns.

7. Recitative

DALILA · Alas! Th'event was worse than I foresaw:
Fearless at home of partners in my love,
'Twas jealousy did prompt to keep you there
Both day and night, love's pris'ner, wholly mine.

SAMSON · Did love constrain thee?
No, 'twas raging lust!
Love seeks for love; thy treason sought my hate.
In vain you strive to cover shame with shame:
Once join'd to me, though judg'd
your country's foe,
Parents, and all, were in the husband lost.

8. Air

SAMSON · Your charms to ruin led the way,
My sense depriv'd, my strength enslav'd,
As I did love, you did betray.

How great the curse, how hard my fate
To pass life's sea with such a mate!

9. Recitative

DALILA · Forgive what's done, nor think
of what's past cure;
From forth this prison-house come home to me,
Where with redoubled love and nursing care,
(To me glad office!) my virgins and myself
Shall tend about thee to extremest age.

10. Duet

DALILA · My faith and truth, O Samson, prove,
But hear me, hear the voice of love!
With love no mortal can be cloy'd,
All happiness is love enjoy'd.

A VIRGIN · Her faith and truth, O Samson, prove,
But hear her, hear the voice of love!

11. Chorus of Virgins

Her faith and truth, O Samson, prove,
But hear her, hear the voice of love!

12. Air

DALILA · To fleeting pleasures make your court,
 No moment lose, for life is short!
 The present now's our only time
 The missing that our only crime.
 How charming is domestic ease!
 A thousand ways I'll strive to please.
 Life is not lost, though lost your sight;
 Let other senses taste delight.

13. Chorus of Virgins

Her faith and truth, O Samson, prove,
 But hear her, hear the voice of love!

14. Recitative

SAMSON · Ne'er think of that! I know
 thy warbling charms,
 Thy trains, thy wiles, and fair enchanted cup.
 Their force is null'd; where once
 I have been caught,
 I shun the snare. These chains, this prison-house,
 I count the house of liberty to thine.

DALILA · Let me approach, at least,
 and touch thy hand.

SAMSON · Not for thy life, lest
 fierce remembrance wake
 My sudden rage to tear thee limb from limb.
 At distance I forgive: depart with that.
 Now triumph in thy falsehood; so farewell!

DALILA · Thou art more deaf to pray'rs
 than winds or seas.
 Thy anger rages an eternal tempest.
 Why should I humbly sue for peace, thus scorn'd,
 With infamy upon my name denounc'd?
 When in this land I ever shall be held
 The first of womankind, living or dead.
 My praises shall be sung at solemn feasts,
 Who sav'd my country from a fierce destroyer.

15. Duet

DALILA · Traitor to love! I'll sue no more
 For pardon scorn'd, your threats give o'er!

SAMSON · Traitress to love! I'll hear no more
 The charmer's voice, your arts give o'er!

Scene 3 — *Samson, Micah and the chorus of Israelites*

16. Recitative

MICAH · She's gone! A serpent manifest,
Her sting discover'd in the end.

SAMSON · So let her go!
God sent her here to aggravate my folly.

17. Air

AN ISRAELITE WOMAN · It is not virtue, valour, wit,
Or comeliness of grace
That woman's love can truly hit,
Or in her heart claim place.
Still wav'ring where their choice to fix,
Too oft they choose the wrong:
So much self-love does rule the sex,
They nothing else love long.

18. Recitative

SAMSON · Favour'd of heav'n is he,
who finds one true.
How rarely found! His way to peace is smooth.

19. Chorus of Israelites

To man God's universal law
Gave pow'r to keep the wife in awe.
Thus shall his life be ne'er dismay'd,
By female usurpation sway'd.

Scene 4 — *Samson, Micah, Harapha, chorus of Israelites and Priests of Dagon*

20. Recitative

MICAH · No words of peace, no voice
enchancing fear,
A rougher tongue expect. Here's Harapha,
I know him by his stride and haughty look.

HARAPHA · I come not, Samson,
to condole thy chance;
I am of Gath, men call me Harapha;
Thou knowst me now. Of thy prodigious might
Much have I heard, incredible to me!
Nor less displeas'd, that never in the field
We met, to try each other's deeds of strength.
I'd see if thy appearance answers loud report.

SAMSON · The way to know were not to see,
but taste.

HARAPHA · Ha! Dost thou then already single me?
I thought that labour and thy chains
had tam'd thee.

Had fortune brought me to that field of death,
Where thou wrought'st wonder with an ass's jaw,
I'd left thy carcass where the ass lay thrown.

SAMSON · Boast not of what thou would'st
have done, but do!

HARAPHA · The honour certain to have
won from thee
I lose, prevented by thy eyes put out;
The combat with a blind man, I disdain.

21. Air

HARAPHA · Honour and arms scorn such a foe,
Though I could end thee at a blow;
Poor victory, to conquer thee,
Or glory in thy overthrow!
Vanquish a slave that is half slain:
So mean a triumph I disdain.

22. Recitative

SAMSON · Put on your arms, then take for spear

Your weighty weaver's beam,
and come within my reach!

23. Air

SAMSON · My strength is from the living God,
By heav'n free-gifted at my birth,
To quell the mighty of the earth,
And prove the brutal tyrant's rod.
But to the righteous peace and rest,
With liberty to all opprest.

24. Recitative

HARAPHA · With thee, a man condemn'd,
a slave enroll'd,
No worthy match to stain the warrior's sword!

SAMSON · Cam'st thou for this, vain boaster?
Yet take heed!
My heels are fetter'd, but my hands are free.
Thou bulk of spirit void! I once again,
Blind and in chains, provoke thee to the fight!

HARAPHA · O Dagon! Can I hear this insolence
To me unus'd, not rend'ring instant death?

25. Duet

SAMSON · Go, baffled coward, go,
Lest vengeance lay thee low,
In safety fly my wrath with speed!

HARAPHA · Presume not on thy God,
Who under foot has trod
Thy strength and thee, at greatest need.

26. Recitative

MICAH · Here lie the proof: if Dagon be thy god,
With high devotion invoke his aid,
His glory is concern'd. Let him dissolve
Those magic spells that gave our hero strength;
Then know whose god is god, Dagon,
of mortal make,
Or that great one whom Abra'm's sons adore.

27. Chorus of Israelites

Hear, Jacob's God, Jehovah, hear!
Oh, save us, prostrate at thy throne!
Israel depends on thee alone,
Save us, and show that thou art near!

28. Recitative

HARAPHA · Dagon, arise, attend thy sacred feast!
Thy honour calls, this day admits no rest.

29. Air

A PHILISTINE · To song and dance we give the day,
Which shows thy universal sway.
Protect us by thy mighty hand.
And sweep this race from out the land!

30. Chorus of Philistines

To song and dance we give the day,
Which shows thy universal sway.
Protect us by thy mighty hand.
And sweep this race from out the land!

31. Chorus and Soli of Israelites and Philistines

Fix'd in his everlasting seat,
Jehovah / great Dagon rules the world in state.
His thunder roars, heav'n shakes,
and earth's aghast,
The stars with deep amaze,
Remain in stedfast gaze.
Jehovah / Great Dagon is of gods the
first and last.

CD 3

Act 3

Scene 1 — *Samson, Micah, Harapha and chorus of Israelites.*

1. Recitative

MICAH · More trouble is behind, for Harapha
Comes on amain, speed in his steps and look.

SAMSON · I fear him not, nor all his giant brood.

HARAPHA · Samson, to thee our lords
thus bid me say:

This day to Dagon we do sacrifice
With triumph, pomp and games;
we know, thy strength
Surpasses human race; come then, and show
Some public proof to grace this solemn feast.

SAMSON · I am an Hebrew, and our law forbids
My presence at their vain religious rites.

HARAPHA · This answer will offend;
regard thyself.

SAMSON · Myself, my conscience
and internal peace!

Am I so broke with servitude, to yield
To such absurd commands, to be their fool,
And play before their god? I will not come.

HARAPHA · My message, given with speed,
brooks no delay.

2. Air

HARAPHA · Presuming slave, to move their wrath!
For mercy sue, or vengeance due
Dooms in one fatal word thy death!
Consider, ere it be too late,
To ward th'unerring shaft of fate.

3. Recitative

MICAH · Reflect then, Samson, matters
now are strain'd
Up to the height, whether to hold, or break.
He's gone, whose malice may inflame the lords.

SAMSON · Shall I abuse this consecrated gift
Of strength, again returning with my hair,
By vaunting it in honour to their god
And prostituting holy things to idols?

MICAH · How thou wilt here come off
surmounts my reach;
'Tis heav'n alone can save, both us and thee.

4. Chorus of Israelites

With thunder arm'd, great God, arise!
Help, Lord, or Israel's champion dies!
To thy protection this thy servant take,
And save, oh, save us for thy servant's sake!

5. Recitative

SAMSON · Be of good courage, I begin to feel
Some inward motions, which do bid me go.

MICAH · In time thou hast resolv'd,
again he comes.

HARAPHA · Samson, this second summons
send our lords:
Art thou our captive, slave and public drudge,
yet dare dispute thy coming when we send?
Haste thee at once; or we shall engines find
To move thee, though thou wert a solid rock.

SAMSON · Vain were their art if try'd, I yield to go,
Not through your streets be like
a wild beast trail'd.

HARAPHA · You thus may win the lords
to set you free.

SAMSON · In nothing I'll comply that's scandalous
Or sinful by our law. — Brethren, farewell!
Your kind attendance now, I pray, forbear,
Lest it offend to see me girt with friends.
Expect of me you'll nothing hear impure,
Unworthy God, my nation, or myself.

MICAH · So may'st thou act as serves
his glory best.

SAMSON · Let but that spirit (which first
rush'd on me
In the camp of Dan) inspire me at my need:

6. Accompagnato

SAMSON · Then shall I make Jehovah's
glory known!
Their idol gods shall from his presence fly,
Scatter'd like sheep before the God of hosts.

7. Air

SAMSON · Thus when the sun from's wat'ry bed
 All curtain'd with a cloudy red,
 Pillows his chin upon an orient wave;
 The wand'ring shadows ghastly pale,
 All troop to their infernal jail
 Each fetter'd ghost slips to his sev'ral grave.

8. Accompagnato

MICAH · With might endued above
 the sons of men,
 Swift as the lightning's glance his errand execute,
 And spread his name amongst the heathen
 round.

9. Air and Chorus of Israelites

MICAH · The holy one of Israel be thy guide,
 The angel of thy birth stand by thy side!
 To fame immortal go,
 Heav'n bids thee strike the blow:
 The holy one of Israel is thy guide.

ISRAELITES · To fame immortal go
 Heav'n bids thee strike the blow
 The holy one of Israel is thy guide.

Scene 2 — *Micah, Manoa and chorus of Philistines at a distance*

10. Recitative

MICAH · Old Manoa, with youthful steps,
 makes haste
 To find his son, or bring us some glad news.

MANOA · I come, my brethren,
 not to seek my son,
 Who at the feast does play before the lords;
 But give you part with me, what hopes I have
 To work his liberty.

11. Air and Chorus of Philistines

A PHILISTINE · Great Dagon has subdu'd our foe
 And brought their boasted hero low:
 Sound out his pow'r in notes divine
 Praise him with mirth, high cheer and wine.

CHORUS OF PHILISTINES (*at a distance*) ·
 Great Dagon has subdu'd our foe.
 And brought their boasted hero low:
 Sound out his pow'r in notes divine
 Praise him with mirth, high cheer and wine.

12. Recitative

MANOA · What noise of joy was that?
It tore the sky.

MICAH · They shout and sing, to see
their dreaded foe
Now captive, blind, delighting with his strength.

MANOA · Could my inheritance but ransom him,
Without my patrimony, having him
The richest of my tribe.

MICAH · Sons care to nurse
Their parents in old age; but you, your son!

13. Air

MANOA · How willing my paternal love
The weight to share of filial care,
And part of sorrow's burden prove!
Though wand'ring in the shades of night,
Whilst I have eyes he wants no light.

14. Recitative

MICAH · Your hopes of his deliv'ry seem not vain,
In which all Israel's friends participate.

MANOA · I know your friendly minds, and –

15. Symphony

16. Recitative

MANOA · Heav'n! What noise!
Horribly loud, unlike the former shout!

17. Chorus of Philistines (*at a distance*)

Hear us, our God! Oh, hear our cry!
Death, ruin, fall'n, no help is nigh,
Oh mercy, heav'n, we sink, we die!

18. Recitative

MICAH Noise call you this? An universal groan,
As if the world's inhabitation perish'd!
Blood, death and ruin, at their utmost point!

MANOA · Ruin indeed! Oh, they have slain my son!

MICAH · Thy son is rather slaying them; that cry
From slaughter of one foe could not ascend.
But see, my friends,
One hither speeds, an Hebrew of our tribe.

Scene 3 — *Manoa, Micah and Messenger;
chorus of Israelites*

19. Recitative

MESSENGER · Where shall I run,
or which way fly the thoughts
Of this most horrid sight? O countrymen,
You're in this sad event too much concern'd!

MICAH · The accident was loud, we long
to know from whence.

MESSENGER · Let me recover breath;
it will burst forth.

MANOA · Tell us the sum, the circumstance defer!

MESSENGER · Gaza yet stands, but all
her sons are fall'n.

MANOA · Sad? Not to us! But now relate by whom?

MESSENGER · By Samson done.

MANOA · The sorrow lessens still,
And nigh converts to joy.

MESSENGER · O Manoa!
In vain I would refrain; the evil tale
Too soon will rudely pierce thy aged ear.

MANOA · Suspense in news is torture,
speak them out!

MESSENGER · Then take the worst in brief –
Samson is dead.

MANOA · The worst indeed! My hopes
to free him hence
Are blasted all! But death (who sets all free)
Hath paid his ransom now.

MICAH · Yet, ere we give the reins to grief, say first
How died he? Death to life is crown, or shame.

MESSENGER · Unwounded of his enemies he fell,
At once he did destroy, and was destroy'd;
The edifice (where all were met to see)
Upon their heads, and on his own he pull'd!

MANOA · Oh, lastly overstrong against thyself!
A dreadful way thou took'st to thy revenge:
Glorious, yet dearly bought!

MICAH · In life and death
 Thou hast fulfill'd the work for which foretold,
 And now thou ly'st victorious, though self-kill'd,
 Triumphant o'er a heap of slaughter'd foes,
 More than thy life had slain. Let Israel now
 The voice of lamentation raise and sing
 A hymn of sorrow to thy honour'd soul.

20. Air and Chorus

MICAH · Ye sons of Israel, now lament,
 Your spear is broke, your bow's unbent.
 Your glory's fled,
 Amongst the dead
 Great Samson lies,
 For ever, ever, clos'd his eyes!

ISRAELITES · Weep, Israel, weep a louder strain;
 Samson, your strength, your hero, is slain!

21. Recitative

MANOA · Proceed we hence to find his body
 Soak'd in vile Philistine blood;
 with the pure stream,
 And cleansing herbs wash off the clodded gore;
 Then solemnly attend him to my tomb
 With silent obsequies, and fun'ral train.

MICAH · The body comes; we'll meet it on the way
 With laurels ever green, and branching palm;
 Then lay it in his monument, hung round
 With all his trophies, and great acts enroll'd
 In verse heroic, or sweet lyric song.

MANOA · There shall all Israel's valiant
 youth resort,
 And from his memory inflame their breasts
 To matchless valour, whilst they sing his praise.

22. Soli and Chorus

MANOA · Glorious hero, may thy grave
 Peace and honour ever have;
 After all thy pains and woes
 Rest eternal, sweet repose!

ISRAELITES · Glorious hero, may thy grave
 Peace and honour ever have!

AN ISRAELITE WOMAN · The virgins too shall
 on their feastful days
 Visit his tomb with flow'rs, and there bewail
 His lot unfortunate in nuptial choice.

VIRGINS · Bring the laurels, bring the bays,
Strew his hearse and strew the ways!

AN ISRAELITE WOMAN · May ev'ry hero fall like thee,
Through sorrow to felicity!

VIRGINS · Bring the laurels, bring the bays
Strew his hearse and strew the ways!

ISRAELITES · Glorious hero, may thy grave
Peace and honour ever have;
After all thy pains and woes
Rest eternal, sweet repose!

23. Recitative

MANOA · Come, come! No time
for lamentation now,
No cause for grief; Samson like Samson fell,
Both life and death heroic. To his foes
Ruin is left; to him eternal fame.

MICAH · Why should we weep or wail,
dispraise or blame,
When all is well and fair to quiet us?
Praise we Jehovah then, who to the end

Not parted from him, but assisted still,
'Till desolation fill'd Philistia's lands,
Honour and freedom giv'n to Jacob's seed.

24. Air

AN ISRAELITE WOMAN · Let the bright seraphim
in burning row,
Their loud, uplifted angel trumpets blow!
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

25. Chorus

Let their celestial concerts all unite,
Ever to sound his praise in endless blaze of light.

Dunedin Consort is one of the world's leading Baroque ensembles, recognized for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to make early music relevant to the present day. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards – for the 2007 recording of Handel's *Messiah* and the 2014 recording of Mozart's Requiem – and a Grammy nomination. In 2018, it was shortlisted for a Royal Philharmonic Society Ensemble award.

Dunedin Consort performs regularly at major festivals and venues across the UK, giving its BBC Proms debut in 2017 with a performance of Bach's John Passion. In the same year, Dunedin Consort announced its first residency at London's Wigmore Hall, complementing its regular series of events at home in Scotland, as well as throughout Europe and beyond. It enjoys close associations with the Edinburgh International Festival and Lammermuir Festival, and broadcasts frequently on BBC Radio 3, Classic FM and BBC Scotland. The group's growing discography on Linn includes Handel's *Acis and*

Galatea and Bach's Brandenburg Concertos, both nominated for Gramophone Awards. Other Bach recordings include the Mass in B minor, Violin Concertos, Magnificat, Christmas Oratorio, Matthew and John Passions, the latter being nominated for a Recording of the Year award in both *Gramophone* and *BBC Music Magazine*.

While Dunedin Consort is committed to performing repertoire from the Baroque and early Classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. The ensemble has commissioned and premiered new music by William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish, and, in 2019, premiered four new co-commissions with the BBC Proms.



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John Butt

director

John Butt is Gardiner Professor of Music at the University of Glasgow and Musical Director of Edinburgh's Dunedin Consort.

As an undergraduate at Cambridge University, he held the office of organ scholar at King's College. Continuing as a graduate student working on the music of Bach, he received his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College, Cambridge, joining the faculty at UC Berkeley in 1989 as University Organist and Professor of Music. In autumn 1997 he returned to Cambridge as a University Lecturer and Fellow of King's College, and in October 2001 he took up his current post at Glasgow. His books have been published by Cambridge University Press: these include *Bach Interpretation*, a handbook on Bach's Mass in B minor, *Music Education and the Art of Performance in the German Baroque*. *Playing with History* marked a new tack, examining the broad culture of historically informed performance and attempting to explain and justify it as a contemporary phenomenon. Butt is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the Cambridge History of Seventeenth-Century Music. His book on Bach's Passions, *Bach's Dialogue with Modernity*, explores the ways in which Bach's Passion settings relate to some of the broader concepts of modernity, such as subjectivity and time consciousness.



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Butt's conducting engagements with the Dunedin Consort have included major Baroque and Classical repertory and several new commissions. He is a Principal Artist with the Orchestra of the Age of Enlightenment and has been guest conductor with the BBC Symphony Orchestra, BBC National Orchestra of Wales, Hallé Orchestra, City of London Sinfonia, Rotterdams Philharmonisch Orkest, Stavanger Symphony Orchestra, Orchestra of the Eighteenth Century, Scottish Chamber Orchestra, Aurora Orchestra, The English Concert, Irish Baroque Orchestra, Philharmonia Baroque Orchestra and Portland Baroque Orchestra. He also continues to be active as a solo organist and harpsichordist.

In 2003 Butt was elected to Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book, *Playing with History*, was shortlisted for the British Academy's annual Book Prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach's Passions. He has served on the Arts and Humanities Research Council. In January 2011 he became the fifth recipient of the Royal Academy of Music/Kohn Foundation's Bach Prize. In 2013 he was awarded the medal of the Royal College of Organists and the OBE for his services to music in Scotland.

Joshua Ellicott's sweet toned lyric tenor voice and versatile musicianship are apparent in the wide range of repertoire in which he excels. In the field of early music he has worked with Nikolaus Harnoncourt, Sir Roger Norrington, Harry Bicket, Harry Christophers, Paul McCreesh, Bernard Labadie, Emmanuelle Haïm, and has developed a particular affinity with the works of Handel, Monteverdi and Bach, and within that a special love for the role of the Evangelist in Bach's Passions. Ellicott also enjoys interpreting later repertoire, as varied as *Parsifal* and *Tristan und Isolde* to *The Seven Deadly Sins* and *Wozzeck*. One of his greatest successes of recent years has been a song programme devised around the First World War letters of his great-uncle Jack.

Jess Dandy studied at Trinity College, Cambridge, and Guildhall School of Music & Drama in London. She was the winner of the 2018 Oxford Lieder Young Artist Platform, and a finalist in the 2019 Das Lied competition. Dandy's engagements have included Stanford's *Mass 'Via victrix 1914-1918'* with the BBC National Orchestra of Wales, Mozart's Requiem with the King's College Choir, Cambridge, Handel's *Messiah* with the Hallé Orchestra, Berlioz's *Les nuits d'été* with the BBC Symphony Orchestra, and Purcell's *Dido and Aeneas* at the Ryedale Festival. Further concert highlights include Bach's John Passion with Les Arts Florissants on tour in Europe and in Australia, Mass in B minor in Leipzig and Matthew Passion in the US at the Boston Early Music Festival, Handel's *Israel in Egypt* at the Three Choirs Festival, and Bach's Cantatas at the Edinburgh International Festival.

Matthew Brook has appeared as a soloist throughout Europe, Australia, North and South America and the Far East. He has worked with many of the world's greatest conductors including Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset and Sir Mark Elder, and orchestras and ensembles including the Philharmonia Orchestra, London Symphony Orchestra, Royal Philharmonic Orchestra, St Petersburg Philharmonic, Freiburger Barockorchester, BBC National Orchestra of Wales, Orchestra of the Age of Enlightenment, Chamber Orchestra of Europe, Scottish Chamber Orchestra, English Baroque Soloists, Collegium Vocale Gent, Gabrieli, Les Talens Lyriques, The Sixteen, Orchestre National de Lille, Nederlandse Bachvereniging and The Handel and Haydn Society in Boston. He has performed at festivals such as Edinburgh, Cheltenham, Utrecht, the BBC Proms, Ambronay, La Chaise-Dieu, Innsbruck, Bermuda and the Three Choirs.

Russian-American bass-baritone **Vitali Rozynko** studied at Oberlin College & Conservatory, Eastman School of Music and Royal Academy of Music in London. His extensive and varied repertoire ranges from the Baroque to dramatic repertoire. He has worked with leading conductors including Seiji Ozawa, Richard Hickox, Sir Colin Davis, Reinbert de Leeuw, Vladimir Jurowski, Ingo Metzmacher and Ludovic Morlot. Rozynko has performed concerts across the world including Bach's Magnificat, John and Matthew Passions, Mozart's Requiem and Hasse's *I pellegrini al sepolcro di Nostro Signore*, and the role of Deceit in Gerald Barry's *The Triumph of Beauty and Deceit* at Het Concertgebouw in Amsterdam. On stage, Rozynko has performed

Escamillo in *Carmen*, Spencer Coyle in *Owen Wingrave*, Belcore in *L'elisir d'amore*, Tarquinius in *The Rape of Lucretia*, Figaro and Conte in *Le nozze di Figaro*, Le Gendarme in *Les mamelles de Tirésias*, and Schaunard in *La Bohème*.

Sophie Bevan studied at the Benjamin Britten International Opera School where she received the Queen Mother Rose Bowl Award. She made her debut at the Royal Opera House as Waldvogel in Wagner's *Siegfried* and returned as Pamina in *Die Zauberflöte*, Antigone in *Oedipe* and Sophie in *Der Rosenkavalier*. She made her debuts at the Glyndebourne Festival as Michal in *Saul*, Pamina at the Teatro Real, and Beatriz at the Salzburg Festival and Metropolitan Opera in the world premiere of Thomas Adès' *The Exterminating Angel*. She created the role of Hermione in the world premiere of Ryan Wigglesworth's *A Winter's Tale* for the English National Opera. The conductors Bevan has worked with include Edward Gardner, Sir Mark Elder, Andris Nelsons, Vladimir Jurowski and Sir Antonio Pappano with orchestras that include the Hallé Orchestra, Swedish Radio Symphony Orchestra and City of Birmingham Symphony Orchestra. She was the recipient of The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards and the Young Singer Award at the 2013 inaugural International Opera Awards.

British tenor **Hugo Hymas** was born and grew up in Cambridge, where he trained as a chorister in Great St Mary's Church Choir. He graduated with an honours degree in music from the Durham University. For the 2019–2021 seasons, he has been selected for the Orchestra of

the Age of Enlightenment's Rising Stars programme for emerging soloists. Hymas performs regularly on the concert platform as a soloist in Europe's great concert halls. As well as his work with Dunedin Consort, he performs with Les Arts Florissants, English Baroque Soloists, Le Concert d'Astrée, Gabrieli, Freiburger Barockorchester, Gothenburg Symphony Orchestra and Collegium Vocale Gent. On the opera stage Hymas has sung leading roles in Monteverdi's *Il combattimento di Tancredi e Clorinda*, Purcell's *Dido and Aeneas*, Handel's *Semele* and *Acis and Galatea*, and Mozart's *Die Zauberflöte*.

Praised by *Opera* for her 'dramatic wit and vocal control', British soprano **Mary Bevan** is internationally renowned in Baroque, Classical and contemporary repertoire, and appears regularly with leading conductors, orchestras and ensembles around the world. She was awarded an MBE in the Queen's birthday honours list in 2019. In the 2019/20 season, Bevan makes her role debut as Eurydice in a new production of *Orphée aux enfers* for English National Opera, performs Sifare in Mozart's *Mitridate, re di Ponto* for Garsington Opera, reprises the role of Rose Murrant in Weill's *Street Scene* for Opéra Monte-Carlo, and tours as Diane in Gluck's *Iphigénie en Tauride* with the Orchestra of the Age of Enlightenment. On the concert platform, Bevan has appeared with the Hallé Orchestra, The Handel and Haydn Society, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra and Real Orquesta Sinfónica de Sevilla.

Welsh soprano **Fflur Wyn** is quickly establishing herself as one of the country's foremost young singers on the operatic and concert platform. Some of her most notable concert performances include Handel's *Jephtha* and *Messiah*, Bach's Mass in B minor and Christmas Oratorio, Haydn's *Harmoniemesse*, Mozart's Mass in C minor and Orff's *Carmina Burana*. Some operatic highlights include Jemmy in *Guillaume Tell*, Dorinda in *Orlando*, Iphis in *Jephtha*, Vivetta in *L'Arlesiana*, Alice in *Alice's Adventures in Wonderland*, Pamina in *Die Zauberflöte*, the title role in *Lakmé*, Fido in *Paul Bunyan*, Barbarina in *Le nozze di Figaro*, Governess in *The Turn of the Screw*, Sophie in *Werther*, Marzeline in *Fidelio*, Servilia in *La clemenza di Tito*, Waldvogel in *Siegfried*, Gretel in *Hänsel und Gretel*, Giannetta in *L'elisir d'amore* and Mimi in *Vert-Vert*.

Since its foundation in 1957, **Tiffin Boys' Choir** has worked with the world's greatest conductors and performed for the best musical institutions. The Choir has worked with all the London orchestras, and performs regularly with the Royal Opera House. The Choir has recorded various film and television soundtracks, including *The Hobbit*, the new Disney *Dumbo*, and BBC comedy drama *Fleabag*. They also appeared on set in the film *Philomena*, *Last Christmas* and performed in *Titanic Live!* with James Horner. They feature on two tracks of Madonna's album *Project X*. Tiffin Boys' Choir has made recordings of most of the orchestral repertoire that includes boys' choir, including a Grammy Award-nominated Mahler 8, and members of the choir feature in Royal Opera House DVD releases of *Carmen*, *La Bohème*, *Tosca* and *Hänsel und Gretel*. Other recording releases include *The Damnation of Faust* (LSO/Rattle) and *An English Coronation* (Gabrieli Consort/McCreesh).

Dunedin Consort

CHORUS

soprano

Mary Bevan
Sophie Bevan
Fflur Wyn
Claire Evans
Christine Buras

alto

Jess Dandy
Rory McCleery
Katherine Nicholson
Cathy Bell
Judy Brown
Ruth Kiang
Emma Lewis

tenor

Joshua Ellicott
Hugo Hymas
Malcolm Bennett
David Lee
David de Winter
Kenneth Reid
Graham Neal
Thomas Herford

bass

Matthew Brook
Vitali Rozynko
Edmund Saddington
Michael Craddock
Stephen Kennedy
Jon Stainsby
Cheyney Kent
Joshua Copeland

ORCHESTRA

violin

Cecilia Bernardini
Sarah Bevan-Baker
Kinga Ujszászi
Sophie Barber
Tassilo Erhardt
Jacek Kurzydło
Sara Deborah Timossi
Alice Rickards
Kristin Deeken
Ellen Bundy
Holly Harman

viola

Alfonso Leal del Ojo
Emilia Benjamin
Geoffrey Irwin

cello

Jonathan Manson

Lucia Capellaro

Poppy Walshaw

Marcus van den Munckhof

double bass

Elizabeth Bradley

Hannah Turnbull

oboe

Alexandra Bellamy

Frances Norbury

bassoon

Julia Marion

Joe Qiu

horn

Anneke Scott

Anna Drysdale

trumpet

Paul Sharp

Simon Munday

timpani

Alan Emslie

organ, harpsichord

Stephen Farr

TIFFIN BOYS' CHOIR

James Day *director*

Ben Church

Joe Desmond

Alan Erdelyi

Robbie Hancock

Isaac Hardy

Marco Hilmy

Nikolai Harin

Oscar Luck

Daniel McCarthy

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Conor Tidswell



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Jo Elliot, Kirsteen McCue, David McLellan, Philip Rodney,
David Strachan

Music Director John Butt OBE FBA FRSE

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David Lee (Head of Artistic Planning and Operations)

Kirby Kelman (Development Manager)

Lucia Capellaro (Learning and Participation Manager)

Jessica Massey (Production Assistant)



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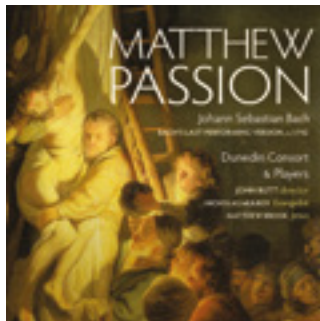
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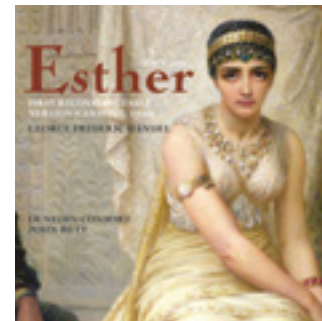
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