

GEORGE FRIDERIC HANDEL (1685-1759)
Ode for the Birthday of Queen Anne
Anthem for the Foundling Hospital

JOSEPH HAYDN (1732-1809)
Missa brevis in F major

Judith Nelson & Emma Kirkby, *sopranos*
 Shirley Minty, *contralto*
 James Bowman, *counter-tenor*
 Martyn Hill, *tenor*
 David Thomas, *bass*

Choir of Christ Church Cathedral, Oxford

THE ACADEMY OF ANCIENT MUSIC

on authentic instruments · sur instruments d'époque · auf authentischen Instrumenten
 directed by · sous la direction de · unter der Leitung von:

SIMON PRESTON

1 - 7 Handel: Ode for the Birthday of Queen Anne (25:58)

8 - 14 Handel: Anthem for the Foundling Hospital (28:42)

15 - 20 Haydn: Missa brevis in F major (14:04)

(Total timing · Durée · Spielzeit: 69:02)

ADD



Handel: Ode for the Birthday of Queen Anne (25:58)

- 1** Eternal source of light divine (5:28)
- 2** Let all the wingèd race with joy (2:53)
- 3** Let flocks and herds their fear forget (2:40)
- 4** Let rolling streams their gladness show (2:39)
- 5** Kind Health descends on downy wings (6:39)
- 6** Let Envy then conceal her head (2:17)
- 7** United nations shall combine (3:22)

Handel: Anthem for the Foundling Hospital (28:42)

- 8** Blessed are they that considereth the poor and needy (4:23)
- 9** Blessed are they... They deliver the poor that crieth (2:53)
- 10** O God, who from the suckling's mouth (4:21)
- 11** The Charitable shall be had in everlasting remembrance (3:56)
- 12** Comfort them, O Lord, when they are sick (5:16)
- 13** The people will tell of their wisdom (3:52)
- 14** Hallelujah! (4:00)

Haydn: Missa brevis in F major (14:04)

- 15** I Kyrie (1:29)
- 16** II Gloria (1:46)
- 17** III Credo (3:52)
- 18** IV Sanctus (1:02)
- 19** V Benedictus (3:19)
- 20** VI Agnus Dei (2:36)

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Producer: PETER WADLAND
Engineer: JOHN DUNKERLEY
Recording location: **1-14** All Saints Church, Tooting, London, December 1977
15-20 St Jude's, Hampstead Garden Suburb, London, July 1977

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GEORGE FRIDERIC HANDEL

Ode for the Birthday of Queen Anne Anthem for the Foundling Hospital

In the light of subsequent events, it seems that when Handel returned to England late in 1712 for his second visit he had every intention of settling for some time. The opera house had to be the centre of his career in London, but success there could not be achieved in isolation and it was desirable to make a suitable mark amongst the opera's aristocratic patrons. Handel probably had good friends at court, some of them previously acquired in Italy and Germany; it is also possible that he had appeared before Queen Anne during his earlier visit. On his return to London he soon took the measure of the political climate: as soon as his first opera had been produced, he turned his talents to music in readiness for a Thanksgiving service for the Peace of Utrecht. The immediate success of the 'Utrecht' *Te Deum* and the reputation which it gained for the composer demonstrates, on the other hand, Handel's astute judgement of the means to popularity in his new centre. How Handel had his work preferred before that of the native English composers remains a mystery; if a solution were found, it would also probably explain how Handel became acceptable as

a composer of an English court ode.

The new year and the monarch's birthday were by 1712 traditional occasions for festivities at court and the duty of providing a musical setting of a laudatory ode for these occasions was one of the main tasks of the Master of the Queen's Musick. In the early eighteenth century this post was held by John Eccles and the papers of the Lord Chamberlain's department record payments to him for several such compositions, with a gap between 1711 and 1715. Handel's ode was clearly intended for Queen Anne's birthday (February 6th), and its theme is the Queen's virtue as a peacemaker. It is possible that Handel set to work on the Ode directly he had finished the 'Utrecht' *Te Deum* on January 14th, 1713; the autographs of the two works have similar characteristics. However, Handel has added the names of the singers in the solo movements and these include Mrs Robinson, who is not otherwise recorded as a performer before June 1713. Therefore the Ode may not have been composed until the next year, or it may have been brought out for a second time in 1714. The possibility that it was never performed at

court at all during Handel's lifetime cannot be ruled out; Anne's last years were ruined by ill-health, which might have precluded the performance of the traditional ode.

According to Charles Jennens, the author of the Ode was Ambrose Philips (1674-1749). He was fortunate in that the Peace provided him with a positive topic, but even so the text, unlike most conventional court odes, contained elements likely to bring out the best in Handel, such as the extensive use of straightforward pastoral imagery. The possibilities of the echo chorus suggested by the 'distant climes' of the last movement and the opportunities for making solo sections flow into choruses and for musical variations in the choral refrain were put into good effect by Handel's musical imagination. For soloists he had available the best of two worlds: Mrs Barbier and Mrs Robinson from the opera house and the best men from the Chapel Royal, including the famous alto Richard Elford and the bass Bernard Gates. He rewarded all of them with delightful and striking music and used the resources of the court musicians (including the trumpet soloist) with maximum effectiveness.

'The long and melancholy experience of this nation has too demonstrably shown, with what barbarity tender infants have been exposed and destroyed, for want of better means of preventing the disgrace, and succouring the necessities of their parents'. Thomas Coram thus described the social problem which stimulated him to devote seventeen years of his life towards the creation of the Foundling Hospital. His efforts culminated in the granting of a Royal Charter in 1739 for 'The Hospital for the Maintenance and Education of Exposed and Deserted Young Children', and the Hospital's early Governors were sufficiently alive to the magnitude of their task to commence a major building programme on a site in Lamb's Conduit Fields in 1742. Handel's association with the Hospital began when he undertook to arrange a money-raising concert in May 1749 for the completion of the Chapel. When the concert took place, the Chapel still lacked most of its furnishing and was even without glass in the windows. The next year Handel presented the Chapel with an organ and gave a performance of *Messiah* to mark the occasion. The Governors soon became very grateful for the financial assistance which his performance gave.

The *Foundling Hospital Anthem* was composed to provide a suitable climax to Handel's first performance for the

Hospital. This concert was attended by the Prince of Wales and his family, and contemporary accounts speak in terms of a hundred performers and an audience of a thousand. It came at the end of a busy season for the composer, in which the music for the celebrations of the Peace of Aix-la-Chapelle had followed closely on the heels of the last oratorio performance; the *Fireworks Music* and the Anthem from the peace celebrations received repeat performances at the Hospital concert. For the *Foundling Hospital Anthem*, Handel made some adaptations from other choral pieces containing good music which was not otherwise likely to be heard again – two movements from the 1737 *Funeral Anthem* and a chorus from *Susanna* which was cut before that work was performed. With new texts and suitable alterations these movements are splendidly successful in their new setting, and the same is also true of the famous *'Hallelujah'* chorus. Doubtless Handel included the latter with a view to a grand ending to the concert suited to his hundred performers;

it must be remembered also that in 1749 *Messiah* was not yet a popular work and the *'Hallelujah'* chorus would have been new to many of the audience. The solo movements were added by Handel after the Anthem had been constructed, and this may even have been after 1749. Handel was responsible for a performance of the Anthem at the official opening of the Chapel in 1753 and it was also included in a performance of music in memory of the composer given at the Hospital soon after his death in 1759. The solo for the male alto Guadagni is a particularly fine movement and the addition of a tenor and two soprano soloists (boy trebles originally) caused Handel to re-cast some of the choral sections as well as adding new solo movements. The music of most of the anthem survives in Handel's autograph and the original conducting score with his amendments is still the property of the Thomas Coram Foundation, the present-day successors of the *Foundling Hospital*.

DONALD BURROWS

JOSEPH HAYDN

Missa brevis in F major

In November 1805, when Haydn was an old man of seventy-three, he was being interviewed by a painter, Albert Christoph Dies, who intended to write the composer's biography based on these interviews. (The Dies biography, which appeared at Vienna in 1810, is one of the two standard authentic biographies; the other is by Haydn's friend Georg August Griesinger, and it also appeared in 1810). On 21 November 1805, Dies wrote that Haydn was ill, his legs swollen, but that he had been much cheered by the following circumstance:

Chance brought to his hands a little while ago one of his youthful works about which he had completely forgotten. It is a four-part missa brevis with two obbligato sopranos. The recovery of this child, lost fifty-two years ago, gave the parent great joy. 'What specially pleases me in this little work', said Haydn, 'is the melody and a certain youthful fire.'

Haydn intended to bring the work up to date by adding wind instruments, but he was no longer able to do so and gave the task of adding the woodwind, brass and timpani to a pupil.

In fact Haydn's *Missa brevis a due soprani* had enjoyed a flourishing life of its own even although its composer had, by 1805, long forgotten its existence. Many of the great Austrian monasteries had preserved copies (as had Göttweig Abbey of another early 'lost' work which Haydn also rediscovered in his old age, the *Missa brevis alla cappella* 'Rorate coeli desuper' in G; the Göttweig copy was located *in situ* in March 1957), and also local Bohemian and Austrian parish churches. Haydn thought, when talking to Dies, that the work had been composed in 1753; but on the copy of the music in Eisenstadt Castle, where Haydn had conducted all his late masses, the composer wrote the date '1749'.

It must have been one of the first works that Haydn wrote after leaving the choir school of St Stephen's Cathedral in Vienna (which event occurred, according to Griesinger, in the composer's sixteenth year, or about 1748). The work was composed for a small chapel, for apart from the two solo sopranos, there is only the four part choir accompanied by two violins and *basso continuo* (organ, cello and double bass).

H. C. ROBBINS LANDON

Orden sein ganzes Leben lang in freundschaftlichsten Beziehungen. Möglicher-

Ode for the Birthday of Queen Anne

- [1] Eternal source of light divine
with double warmth thy beams display,
and with distinguish'd glory shine,
to add a lustre to this day.
The day that gave great Anna birth,
who fix'd a lasting peace on earth.
- [2] Let all the wingèd race with joy
their wonted homage sweetly pay,
whilst tow'ring in the azure sky
they celebrate this happy day.
The day that gave great Anna birth,
who fix'd a lasting peace on earth.
- [3] Let flocks and herds their fear forget,
lions and wolves refuse their prey
and all in friendly consort meet,
made glad by this propitious day.
The day that gave great Anna birth,
who fix'd a lasting peace on earth.
- [4] Let rolling streams their gladness show
with gentle murmurs whilst they play,
and in their wild meanders flow,
rejoicing in this blessed day.
The day that gave great Anna birth,
who fix'd a lasting peace on earth.

weise war auch diese melodiose Messe für diese Kapelle geschrieben.

H. C. ROBBINS LONDON
Übersetzung DECCA 1989

- [5] Kind Health descends on downy wings,
angels conduct her on the way.
T'our glorious Queen new life she brings,
and swells our joys upon this day.
The day that gave great Anna birth,
who fix'd a lasting peace on earth.
- [6] Let Envy then conceal her head,
and blasted faction glide away.
No more her hissing tongues we'll dread,
secure in this auspicious day.
The day that gave great Anna birth,
who fix'd a lasting peace on earth.
- [7] United nations shall combine,
to distant climes the sound convey
that Anna's actions are divine,
and this the most important day!
The day that gave great Anna birth,
who fix'd a lasting peace on earth.

Anthem for the Foundling Hospital

- [8] Blessed are they that considereth the poor and needy: the Lord will deliver them in time of trouble, the Lord preserve them and comfort them.
Psalm 41 v.1,2
- [9] Blessed are they, *etc.*
They deliver the poor that crieth, the fatherless and him that hath none to help him.
Psalm 72 v.12
- [10] O God, who from the suckling's mouth
ordaineth early praise,
Of such as worship Thee in truth
accept the humble lays.
Psalm 8 v.2
- [11] The Charitable shall be had in everlasting remembrance and the Good will shine as the brightness of the firmament.
Psalm 112 v.6, Daniel 12 v.3
- [12] Comfort them, O Lord, when they are sick: make thou their bed in sickness.
Keep them alive, let them be blessed upon the earth and not deliver them unto their foes.
Psalm 41 v.3,2
- [13] The people will tell of their wisdom and the congregation will shew forth their praise.
Their reward also is with the Lord and the care of them is with the Most High.
Ecclesiasticus 44 v.15, Wisdom 5,15
- [14] Hallelujah! for the Lord God omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord and of his Christ; and He shall reign for ever and ever.
King of Kings, and Lord of Lords, Hallelujah!
Revelation 19 v.6, 11 v.5, 19 v.16

Handel: Birthday Ode & Foundling Hospital Anthem

Sopranos · Soprane

Judith Nelson

Emma Kirkby

Contralto · Alt

Shirley Minty

Counter-tenor · Haute-contre

James Bowman

Tenor · Ténor

Martyn Hill

Bass · Basse

David Thomas

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Violins · Violons · Violinen

Catherine Mackintosh – Jonathan Lambert, Norwich c.1750

Simon Standage – Roze, Orléans 1756

Elizabeth Wilcock – John Johnson, London 1759

Eleanor Sloan – Saxon c.1790

Joan Brickley – Metzle, Nuremberg 1703

June Baines – Nicholas Amati 1681

Christopher Hiron – Duke c.1770

Monica Huggett – Moitessier à Paris c.1780

Julie Miller – French 1745

Roderick Skeaping – Amati 17th century, copy by Rowland Ross

Nicola Clemison – Hemler c.1750

Stuart Deeks – Saxon c.1780

Janet Trent – Saxon c.1750

Violas · Altos · Bratschen

Trevor Jones – Charles & Samuel Thompson, London 1777

Duncan Druce – Johann Georg Thir, Vienna c.1760

Katherine Hart – Charles & Samuel Thompson, London c.1750

Violoncellos · Violoncelles · Celli

Anthony Pleeth – Gennaro Gagliano 1748, copy by David Rubio 1975

Richard Webb – Gennaro Gagliano 1748, copy by David Rubio 1974

Double Bass · Contrebasse · Kontrabaß

Francis Baines – Nicholas Amati 1673

Oboes · Hautbois · Oboen

Clare Shanks – Schlegel c.1715, copy by Fehr

Sophia Wilson – Jacob Denner c.1715, copy by Sophia Wilson

David Jones – Jacob Denner c.1720, copy by David Jones 1977

Martin Stancliffe – Schlegel c.1715, copy by Fehr 1974

Bassoons · Bassons · Fagotte

Hansjürg Lange – Prudent, Paris c.1750, copy by Lange

Jeremy Ward – Porthaux, Paris c.1780

Natural Trumpets · Trompettes naturelles · Naturtrompeten

Michael Laird & Iaan Wilson – copies based on 18th century instruments

Timpani · Timbales · Pauken

David Corkhill – copies based on 18th century instruments

Chamber Organ · Orgue de chambre · Kammerorgel
Colin Walsh – Peter Collins (8', 4', 2')

Harpsichord · Clavecin · Cembalo
Christopher Hogwood – Kirckman, London 1766

Haydn: Missa brevis in F major

Sopranos · Soprane
Judith Nelson
Emma Kirkby

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Violins · Violons · Violinen
Simon Standage – Roze, Orléans 1756
Monica Huggett – Moitessier à Paris c.1780
Polly Waterfield – John Johnson c.1750
Ingrid Seifert – English c.1780
Roderick Skeaping – Amati, 17th century, copy by Rowland Ross
Eleanor Sloan – German c.1780
June Hardy – Nicholas Amati 1681
Peggy Gilmore – English c.1780
Stuart Deeks – Saxon c.1780
Nicola Cleminson – Helmer c.1750

Violas · Altos · Bratschen
Trevor Jones – Charles & Samuel Thompson, London 1777
Duncan Druce – Johann Georg Thir, Vienna c.1760
Katherine Hart – Charles & Samuel Thompson, London c.1750

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Anthony Pleeth – Gennaro Gagliano 1748, copy by David Rubio 1975
Richard Webb – Thomas Smith, London 1747

Double Bass · Contrebasse · Kontrabaß
Francis Baines – Nicholas Amati 1673

Chamber Organ · Orgue de chambre · Kammerorgel
Christopher Hogwood – Peter Hindmarsh 1972