

Lisa Larsson

Ladies First!

Opera arias by Joseph Haydn

Jan Willem de Vriend

Combattimento Consort

Amsterdam



Lisa Larsson soprano

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with the participation of

Maarten Koningsberger baritone



JOSEPH HAYDN (1732-1809)

- [1] **Scena di Berenice, cantata for soprano and orchestra, Hob. XXIVa:10** (1795)
(2 violins, viola, cello, double bass, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns)

Armida, Hob. XXVIII:12 (1783)

- [2] Overture
(2 violins, viola, cello, double bass, harpsichord, flute, 2 oboes, 2 bassoons, 2 horns)

L'anima del filosofo, Hob. XXVIII:13 (1791)

- [3] Recitativo di Euridice - "Numi possenti, aita!"
with the participation of **Maarten Koningsberger** baritone
- [4] Recitativo accompagnato di Euridice - "Dov'è, l'amato bene?"
(2 violins, viola, cello, double bass, harpsichord (rec), 2 oboes, 2 bassoons, 2 horns)
- [5] Cavatina di Euridice - "Del mio core il voto estremo"
(2 violins, viola, cello, double bass, harpsichord (rec), 2 oboes, 2 bassoons, 2 horns)

- [6] **Arianna a Naxos, cantata for soprano and orchestra, Hob. XXVib:2** (1790)
(2 violins, viola, cello, double bass)

12:17

5:41

0:48

2:24

3:04

18:02

L'isola disabitata, Hob. XXVIII:9 (1779)

- [7] Overture
(2 violins, viola, cello, double bass, harpsichord, flute, 2 oboes, 2 bassoons, 2 horns) **7:30**
- [8] Aria di Silvia - "Fra un dolce deliro"
(2 violins, viola, cello, double bass, harpsichord, flute, 2 oboes, 2 bassoons, 2 horns) **4:18**

L'infedelta delusa, Hob. XXVIII:5 (1773)

- [9] Aria di Sandrina - "E la pompa un grand'imbroglia"
(2 violins, viola, cello, double bass, 2 oboes, 2 bassoons, 2 horns) **5:00**

La Metilde ritrovata, Hob. XXXIVb:3 (1773)

- [10] Aria di Nannina - "Quando la rosa non ha più spine"
(2 violins, viola, cello, double bass, flute, bassoon, 2 horns) **1:57**

L'infedelta delusa, Hob. XXVIII:5 (1773)

- [11] Aria di Vespina - "Trinche vaine allegramente"
(2 violins, viola, cello, double bass, harpsichord, 2 oboes, bassoon, 2 horns) **2:03**

total time 63:09



violin

Jan Willem de Vriend
 Ronald Hoogeveen
 Reinier Reijngoud
 Chris Duindam
 Tijmen Huisingh
 Saskia Bos
 Johan Olof
 Quirine van Hoek
 Melanie Jansen (only period 1)
 Heleen Hulst (only periode 1)
 Peter Bogaert (only period 2)

viola

Annette Bergman
 Marjolein Dispa

cello

Wouter Mijnders
 Maartje Maria den Herder (only period 1)
 Mariette Freijzer (only period 2)

double bass

Erik Olsman (only period 1)
 Peter Jansen (only period 2)

harpsichord

Pieter Dirksen

flute

Leon Berendse

oboe

Bram Kreeftmeijer
 Hans Wolters
 Vicki Laws (only period 2)

clarinet

Frank van den Brink
 Marcel Geraeds

bassoon

Frans Robert Berkhout
 Jos Lammerse (only period 1)
 Freek Sluijs (only period 2)

horn

Wouter Brouwer
 Christiaan Boers
 Fons Verspaandonk (only period 2)

Haydn, the Opera Composer

The operas of Joseph Haydn are far less known today than those of his contemporaries Christoph Willibald von Gluck (1714 – 1787) and Wolfgang Amadeus Mozart (1756 -1791). In 1790 Haydn was generally considered the most famous composer of his age, but the relative obscurity of his operas in comparison with his other works today was also the case in the 18th century. How is it possible that Haydn's operas are still relatively unknown, despite a remark Empress Maria Theresia expressed upon hearing Haydn's *L' Infeldelta Delusa* in 1773; "*If I want to hear good opera, I am going to Esterhaza!*"

Between 1761 and 1790 Haydn was in the employment of Prince Paul von Esterhazy and his son and successor Prince Nikolaus, both passionate music lovers. From 1766 onwards, Haydn wrote, in addition

to composing chamber music and symphonies, four Italian comedies, six German *Singspiele* and numerous Italian operas for his employers of the Esterhazy dynasty. Furthermore he also supervised all musical activities at the court including yearly performances of more than 150 operas, many composed by his contemporaries. As *Kapellmeister* Haydn was not only responsible for musical direction of the operas but also for staging, contracting the singers and occasionally writing an extra aria as required, like the aria "*Quando la rosa*". This aria was included in the performance of Guiseppe Anfossi's opera *La Metilde Ritrovata* (1773).

As Haydn's operas were composed for Esterhaza, this meant they were not written for great singers of the day and the scores were not required to pander to a popular audience,

unlike for von Gluck, Mozart, Paisiello, Salieri, Sarti, Piccini, Gretry or any other famous opera composer during the second half of the 18th century. Whereas their operas were mostly presented in public opera houses in Prague, Paris and Vienna, Haydn's works were composed for and performed in the rural *Schloßtheater* in Esterhaza for a select audience of Haydn's aristocratic patrons and their guests, including the above mentioned Empress Maria Theresia. Haydn's operas were created for a specific place and event: the joyous celebration of a "name day" (the burlesque *L'Infeldelta Delusa*) or opening of the newly rebuilt Esterhaza Theatre (*La Fedelta Premiata*). After performance, the scores were stored away in archives only to be re-performed when the Prince so wished. Some, namely the Italian comedies and *Singspiele*, had been written especially for Esterhaza's

Marionette Theatre, the focus being more on the comical and absurd instead of dramatic elements. This can be clearly found in the rollicking aria *Trinche vaine allegramente*, whose text is a corruption of both Italian and German.

The most vivid elements of the *opera seria* can be found in the opera *Armida*, dating from 1784. Haydn considered *Armida* his best operatic work and it also happens to be the only opera performed respectively outside Esterhaza during Haydn's lifetime. Alongside *Armida*, Haydn also favoured *L'Isola Disabitata* (1779), the first opera that made use of solely orchestral *recitativo accompagnato* and not *secco*-recitatives as was the norm.

Haydn was conscious that the dramatic element in some of his opera libretti was somewhat lacking,

especially in comparison to the Mozart/Da Ponte operas. When asked by an impresario from Prague for one of his operas, Haydn replied that none of his works created for the Esterhaza Theatre were suitable for public presentation and additionally, he would be wary of trying to compete artistically on Mozart's territory. This did not mean that he doubted the quality of his operatic music. He simply found being confined to Esterhaza a creative nuisance, substantiated by a letter he wrote to his publisher Artaria in May 1781:

"Now something about Paris. (...) They were very surprised that my vocal composition should be so exceedingly complaisant; but I was not at all surprised, as they have not yet heard anything. If they were only to hear my operetta L'isola disabitata and my last opera, La fedeltà premiata, I assure you that nothing has yet been heard

like them in Paris, and perhaps not even in Vienna. My misfortune is only that I have to stay in the country."

In 1790 Prince Nikolaus von Esterhazy died and his successor dismissed all the Esterhaza musicians including Haydn, although leaving him title and salary. This gave Haydn the freedom he had been longing for and he accepted an invitation of London-based impresario Johann Solomon. For London Haydn notably created an orchestral accompaniment for his cantata *Arianna a Naxos*, originally for soprano and pianoforte, in which Ariadne laments her fate after being left on an island following the departure of her lover Theseus. Haydn also wrote a new set of symphonies (the London Symphonies nr. 93 – 98) and a new opera called *L'Anima del Filosofo* (also known as *Orfeo ed Euridice*). Although the only opera not composed for Esterhaza,

this opera likewise failed to develop a broad performance history. The intended premiere of 1791 was thwarted by the closure of the King's Theatre due to rivalry between the King and the Prince of Wales, similar to Georg Friedrich Handel's experience in London some sixty years previous. It wasn't before 1951 until the opera was finally premiered.

Previous to and during his second visit to London in 1795 Haydn wrote, simultaneously with a further set of symphonies (nr. 99 – 104), the *Scena di Berenice*, a new scene for the greatest prima donna of the time, Italian soprano Brigitta Giorgi Banti. In this operatic scene, Berenice mourns the death of her beloved Demetrio. She witnesses the departure of his ghost to the underworld and begs to be taken with him. The harmonic structure

of the piece perfectly supports the mental deterioration of Berenice.

Without disregarding the status of great opera masters like von Gluck and Mozart, one can say that Haydn's dramatic works have been wrongfully overlooked. Haydn is rightfully regarded as a great symphonic composer but his genius also comes to life in his collection of cantatas, opera arias and scenes. His confinement to Esterhaza and lack of a powerful librettist like Da Ponte ensured that history didn't credit him a worthy composer of opera. Nonetheless, his mastery of the symphonic genre in combination with his ability to write elegant vocal lines and melodic text interpretation makes him an opera composer to be thoroughly revered.

Marco Meijdam

Lisa Larsson

Following an early career as a flautist, Swedish soprano Lisa Larsson studied singing in Basel, Switzerland. During her first engagements, at the Zurich Opera, she worked with conductors such as Franz Welser-Möst and Nikolaus Harnoncourt. After her debut with Riccardo Muti at La Scala di Milano, she quickly established herself internationally, in particular as a Mozart interpreter, performing *Pamina*, *Susanna*, *Ilia*, *Zerlina*, *Zaide*, *Servillia*, *Fortuna* and *Ismene*. She has appeared at renowned European opera-houses including the Royal Opera House Covent Garden, Teatro la Fenice, the Bavarian State Opera, the Grand Théâtre de Genève, the Opéra de Monte Carlo, the Leipzig Opera, the Theater Basel, the Royal Swedish Opera, the Royal Danish Opera as well as at the Salzburg Festival, the Lucerne Festival, the Glyndebourne Festival and the Festival d'Aix-en-Provence.

Equally at home on the concert platform, Lisa Larsson is internationally renowned for her diversity and artistry. Recently added repertoire includes works by Brahms, Berlioz, Mahler, Richard Strauss, Britten, Stravinsky as well as contemporary composers. She has performed with many of today's most notable conductors, including Claudio Abbado, Sir Colin Davis, David Zinman, Edo de Waart, Daniel Harding, Adam Fischer, Mikhail Pletnev, Antonello Manacorda, Lawrence Renes, Massimo Zanetti, Louis Langrée, Andrew Manze, Douglas Boyd, Juanjo Mena and Vassily Sinasky, in collaborations with orchestras such as the Berlin Philharmonics, the Frankfurt Radio Symphony Orchestra, the Munich Philharmonics, the Zurich Tonhalle Orchestra, the Vienna Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Orchestre National de Lyon, the Stockholm Philharmonics,

the Nederlands Philharmonics, the Hong Kong Philharmonics and the NHK Orchestra, Tokyo.

In the field of Early Music she has frequently performed with many of the leading period instrument orchestras and their conductors, including Ton Koopman, Sir John Eliot Gardiner, Frans Brüggen, Richard Egarr, Christopher Hogwood, Trevor Pinnock, Andrea Marcon, Gottfried von der Goltz, Emanuelle Haïm, Sir Roger Norrington.

The 2013/14 season sees two major additions to her extensive discography: a Haydn album with the Combattimento Consort Amsterdam under the direction of Jan Willem de Vriend, followed by a Berlioz program with the Arnhem Philharmonic Orchestra conducted by Antonello Manacorda, both released by

Challenge Classics. Previous releases include a recording of Strauss' "Vier letzte Lieder" under Douglas Boyd, Mahler's Symphony No. 8 under David Zinman, the Mozart operas "Don Giovanni" under Daniel Harding, "Mitridate" under Adam Fischer, "Il sogno di Scipione" under Gottfried van der Goltz, Händel's "Jeptha" under David Stern as well as numerous Bach Cantatas under both Sir John Eliot Gardiner and Ton Koopman. With the latter she also recorded Bach's Christmas and Easter Oratorios as well as the Magnificat.



Combattimento, international top class from Amsterdam

Combattimento Consort Amsterdam has, over the past 30 years, established a strong national and international reputation. The ensemble is famous for the high quality and energy of its performances. That, together with its varied and often surprising and unfamiliar repertoire, for formations ranging from chamber ensemble to chamber orchestra, and from oratorios to operas, has made it one of the most successful Baroque ensembles in the world. The Combattimento Consort's roughly 60 performances a year are distinguished by the originality of the ensemble's presentation, led by one of the trend-setting conductors in Dutch musical life, Jan Willem de Vriend, who in November 2012 received the Radio 4 Prize.

The Combattimento Consort has gone on a number of tours in recent

years to Germany, Spain, Central Europe, South America, Japan, Russia and the United States. It has recorded more than 35 CDs and DVDs – this year, its CD of Handel's Concerto Grossi op. 6 will be re-released. The ensemble has worked with prominent soloists such as Barbara Bonney, Andreas Scholl and Sol Gabetta, Thomas Zehetmair and Sabine Meyer, as well as with the Netherlands Chamber Choir, the Nationale Reisopera and Cappella Amsterdam.

The spearhead of its artistic direction is the performance of unfamiliar and as yet unpublished repertoire. Innumerable searches through libraries, churches and cloisters over the past 30 years have resulted in a notable collection of remarkable performances. In 2007, for example, Combattimento Consort Amsterdam presented *Arminio*, the only surviving opera of

Heinrich Ignaz Franz von Biber. Over the years, it has developed a distinctive style of playing, which has even come to be known as the "Combattimento School" of performance. Recognizable and energetic, inventive, style-conscious and inspiring. The ensemble presents itself as a "consort", but with the visibility of the "individual". Jan Willem de Vriend leads the Combattimento Consort from the "first chair", appearing as a conductor only in the larger productions (operas and oratorios). The instrumental soloists are in most cases members of the ensemble.

1. Scena di Berenice

Recitativo

Berenice, che fai? Muore il tuo bene, stupida, e tu non corri? Oh Dio! Vacilla l'incerto passo; un gelido mi scuote insolito tremor tutte le vene, e a gran pena il suo peso il piè sostiene.

Dove son? Qual confusa folla d'idee tutte funeste adombra la mia ragion? Veggo Demetrio: il veggo che in atto di ferir... Fermati! Vivi! D'Antigono io sarò. Del core ad onta volo a giurargli fè: dirò che l'amo; dirò...

Misera me, s'oscura il giorno, balena il ciel! L'hanno irritato i miei meditati spergiuri. Ahimè! Lasciate ch'io soccorra il mio ben, barbari Dei. Voi m'impedite, e intanto forse un colpo improvviso... Ah, sarete contenti; eccolo ucciso.

Recitative

Berenice, what are you doing? Your beloved is dying and you, daze, do not run? Oh God, my uncertain steps vacillate; a cold unfamiliar tremor shakes my veins, and only barely can my feet sustain my body.

Where am I? What confused crowd of sad thoughts darken my reason? I see Demetrio: I see him about to wound me... Stop! Live! I will be Antigono's. Despite my heart I rush to swear fidelity to him; I will say I love him; I will say...

Woe is me, the day grows dark, the sky flashes! My intended lies have angered it. Alas! Let me help my love you cruel Gods. While you keep me here, perhaps a sudden blow... Ah, you will be pleased; here he is, dead.

Aspetta, anima bella: ombre compagne a Lete andrem. Se non potei salvarti potrò fedel... Ma tu mi guardi, e parti?

Aria

Non partir, bell'idol mio: per quell'onda all'altra sponda voglio anch'io passar con te.

Recitativo

Me infelice! Che fingo? Che ragiono? Dove rapita sono dal torrente crudel de' miei martiri? Misera Berenice, ah, tu deliri!

Aria

Perché se tanti siete, che delirar mi fate, perché non m'uccidete, affanni del mio cor?

Crescete, oh Dio, crescete finché mi porga aita con togliermi di vita l'eccesso del dolor.

Wait, fair soul: Let us go to Lethe together. If I was unable to save you, at least I will faithfully... But, you see me and leave?

Air

Do not leave my love: across the waves to the other bank I want to go with you.

Recitative

But what, in my unhappiness, am I imagining? What am I thinking? Where am I being abducted By the cruel torrent of my agony? Unhappy Berenice, you are delirious!

Air

Why, if you are so numerous that you make me rave, don't you kill me, emotions of my heart?

Increase, oh God, increase Until you can offer me help By taking away life's Excessive sadness

3-6. L'anima del filosofo

Recitativo

EURIDICE

Numi possenti, aita!

CORISTA

Deh, vieni!

EURIDICE

Ahimè!

CORISTA

Che avvenne?

EURIDICE

Quell'anguè che colà strisciar mirate,

Mi punse in quest'istante.

CORISTA

O sventura!

EURIDICE

Nel sangue

Io temo che non m'abbia

Infuso il suo feroce aspro veleno.

Già sentomi nel core

Cento palpiti e cento

Amari di terrore

Ch'assediano il mio core.

Recitativo accompagnato

Recitativo

EURIDICE

O mighty Gods, protect me!

CORISTA

Come!

EURIDICE

Oh, woe is me!

CORISTA

What see we here?

EURIDICE

The serpent that there creeps,

His fangs did pierce me!

CORISTA

Oh, wretched fate!

EURIDICE

The subtle poison spreads

throughout my veins

I fear

A thousand beats weary my heart

A thousand fears assail my soul.

Recitativo accompagnato

EURIDICE

Dov'è l'amato bene?

Sostenetemi. Oh pene!

Come i flutti di Lete

Già l'onda mia vital lenta si muove.

Ah, mai più, sventurata,

Non potrò rimirar il mio tesoro!

M'abbandona il respiro; io manco, io moro.

Cavatina

Del mio core il voto estremo

Dello sposo io vo' che sia.

Al mio ben l'anima mia

Dona 'ultimo sospir.

EURIDICE

Where is my love?

Oh cease, dread pain!

Like the waters of Lethe,

The floods have quenched my life's spark.

I go slowly to death!

Oh, wretched lover that I am, never again

shall I see my love.

My breath fails me! I fail, I die!

Cavatina

The last desire of my heart

is for my Beloved.

To him I vow my last sighs!

6. Arianna a Naxos

Adagio

Teseo mio ben, dove sei? Dove sei tu?
Vicino d'averti mi pareo,
ma un lusinghiero sogno fallace m'ingannò.
Già sorge in ciel la rosea Aurora,
e l'erbe e i fior colora Febo
uscendo dal mar col crine aurato.
Sposo, sposo adorato, dove guidasti il piè
Forse le fere ad inseguir
ti chiama il tuo nobile ardor.
Ah vieni, ah vieni, o caro,
ed offrirò più grata preda ai tuoi lacci.
Il cor d'Arianna amante, che t'adora costante,
stringi, stringi con nodo più tenace,
e più bella la face splenda del nostro amor.
Soffrir non posso d'esser da te divisa un
sol istante.
Ah di vederti, o caro, già mi strugge il desio;
ti sospira il mio cor, vieni, vieni idol mio.

Adagio

Theseus, my love! Where are you?
I thought you were beside me,
But it was only a sweet, false dream.
The rosy dawn rises in the sky
Pheobus tinges grass and flowers
As he rises, golden, from the sea.
Dear husband! Where are you?
Perhaps the chase has called,
Tempting your brave spirit!
Oh, come, my love
And find a sweeter prey for your snares.
Ariadne's loving heart, constant and adoring,
Binds with ever tighter bonds
And our radiant flame burns brightly with
our love.
I cannot be separated from you for a
single moment
Ah! I am seized, my love, with the desire to
see you
My heart sighs for you. Come, my beloved idol!

Aria (largo)

Dove sei, mio bel tesoro,
chi t'invola a questo cor?
Se non vieni, io già mi moro,
né resisto al mio dolor.
Se pietade avete, oh Dei,
secondate i voti miei,
a me torni il caro ben.
Dove sei? Teseo!
Dove sei?

Recitativo

Ma, a chi parlo? Gli accenti Eco ripete sol.
Teseo non m'ode, Teseo non mi risponde,
e portano le voci e l'aure e l'onde.
Poco da me lontano esser egli dovia.
Salgasi quello che più d'ogni altro
s'alza alpestre scoglio; ivi lo scoprirò.
Che miro? Oh stelle, misera me,
quest'è l'argivo legno!
Greci son quelli!
Teseo! Ei sulla prora!
Ah m'ingannassi almen ...
no, no, non m'inganno.
Ei fugge, ei qui mi lascia in abbandono.
Più speranza non v'è, tradita io sono.

Air

Where are you my sweet treasure?
Who tore you from my breast?
If you do not come, I shall die,
I cannot bear such grief.
If you are merciful, oh gods,
hear my prayer,
And send my beloved back to me.
Where are you? Theseus!
Where are you?

Recitative

Echo alone repeats my words.
Theseus neither hears nor responds
Winds and waves silence my voice.
He cannot be far away from me.
If I climb that cliff that rises above the rest,
I shall see him from there.
What is this? Alas! Woe is me!
That is the Argive ship! Those men are Greeks!
Theseus! He is at the prow!
Oh, I may be mistaken...
No! There is no mistake.
He flees, and leaves me behind, abandoned.
All hope is gone, I am betrayed.

Teseo, Teseo, m'ascolta, Teseo!
Ma oimè! vaneggio!
I flutti e il vento lo involano per
sempre agli occhi miei.
Ah siete ingiusti, o Dei,
se l'empio non punite! Ingrato!
Perchè ti trassi dalla morte
dunque tu dovevi tradirmi!
E le promesse, e i giuramenti tuoi?
Spergiuro, infido! hai cor di lasciarmi.
A chi mi volgo, da chi pietà sperar?
Già più non reggo,
il piè vacilla, e in così amaro istante
sento mancarmi in sen
l'alma tremante.

Aria

A che morir vorrei in sì fatal momento,
ma al mio crudel tormento
mi serba ingiusto il ciel.
Misera abbandonata non ho chi mi consola.
Chi tanto amai s'invola barbaro ed infedel.

Theseus! Hear me!
But alas, I shall go mad!
He is swallowed by wave and wind
Forever before my very eyes.
Oh! Gods, you are unjust
If you do not punish the traitor! Ungrateful man!
Why ever did I bother to save your life?
For you to betray me?
And your promises? Your vows?
Faithless one! Deceiver!
Have you the heart to leave me?
To whom shall I turn?
From whom seek compassion?
cannot stand, my knees tremble
And the bitterness of this wretched moment
Makes my heart quiver in my breast.

Air

In this dreadful hour
But heaven cruelly decrees
My continued suffering.
Poor abandoned one, with no one to console her,
My beloved has fled, cruel and disloyal.

8. L'isola disabitata: Aria di Silvia

Fra un dolce deliro
son lieta e sospiro
quel volto mi piace,
ma pace non ho
Di belle speranze
ho pieno il pensiero;
e pur quel ch'io spero
conoscer non so

9. L'infedelta delusa: Aria di Sandrina

È la pompa un grand' imbroglio
Per un'alma, che disprezza
Fasto, onor, e la ricchezza
Io non cerco, ed io non voglio
Che la pace del mio cor

Through a sweet delirium
I am happy and I sigh.
That face pleases me,
but I have no peace.
Of beautiful hopes
my thoughts are full;
and yet what I hope for
I do not know.

Luxury is a great burden
For my soul who scorns
Pomp, glory, and riches.
I don't search for, and I don't want
But for peace in my heart

10. La Metilde ritrovata: Aria di Nannina

Quando la rosa
Non ha piu spine
E d'erbe spogliansi
Prati, e colline
Allor quel core
Ch'io serbo in petto
Per altro oggetto
Si cangerá

When the rose
has no more thorns,
and the fields and slopes
are stripped of green
then this heart
within my breast
will belong
to another

11. L'infedeltá delusa: Aria di Vespina

Trinche vaine allegramente
che patrone oggi sposar
Tu ballare, tu cantar,
Je! foller imbriacar
Lustig, lustig paesan
Spaisen vol non pagar niente
Paesan allegramente,
che patrone far scialar

Drink wine cheerfully
Because the patron marries today
Dance, sing,
Je! Follow drunkenness
Be merry friend
Enough food, don't pay anything
Quickly friend
Because the patron is going to enjoy



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Georg Friedrich Händel

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.



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Executive producers: Anne de Jong & Marcel van den Broek
Recorded at: Singelkerk, Amsterdam (NL)
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Recording: Northstar Recording Services
Recording producer, engineer & editing: Bert van der Wolf
A&R Challenge Records International: Wolfgang Reihing
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