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CLASSICS

AKSEL!

Arias by
Bach, Handel
& **Mozart**

Aksel Rykkvin *treble*
Orchestra of the Age of Enlightenment
Nigel Short *conductor*



AKSEL!

ARIAS BY BACH, HANDEL & MOZART

- | | | | |
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| 1 | Jauchzet Gott in allen Landen , BWV 51
David Blackadder <i>trumpet solo</i> | Johann Sebastian Bach | [4.14] |
| 2 | Mein gläubiges Herze , BWV 68 | Johann Sebastian Bach | [3.44] |
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AKSEL RYKKVIN TREBLE
ORCHESTRA OF THE AGE OF ENLIGHTENMENT
NIGEL SHORT CONDUCTOR

A NOTE FROM AKSEL

The journey leading to this album started when I was nine years old. Listening to famous soaring trebles, I hoped that some day I would record songs to give the listeners the same uplifting experience that I felt.

On this journey, I have so many people to thank. My loving family, first of all. And I have two exceptionally skilful and inspiring voice coaches in Marianne Willumsen Lewis and Helene Haarr!

Marianne, together with producer Sean Lewis, with his immaculate ear for details and invaluable musical guidance, are the two

special people that made this album possible. What a job we did! Heartfelt thanks also to my generous sponsors and crowdfunding backers. I really hope you will listen to this album and think that it was worth it!

And not least, a deep bow to conductor Nigel Short and the Orchestra of the Age of Enlightenment! It is definitely my greatest musical experience so far working with you all for a whole week in London. And with such magnificent music, I just wanted to go on and on. Even now, the tea breaks in St. Augustine's come to mind every time I have a cup of English tea with lots of milk and sugar...

Aksel Rykkvin, May 2016



ARIAS BY BACH, HANDEL & MOZART

It is the fundamentally ephemeral nature of music that fascinates. Much of the paradoxical delight of historically informed performance practice lies in the fact that we can never re-capture original performances of Bach or Handel; yet striving to understand what time has taken away from us brings the music more and more alive. Written scores are the magic door into another world.

Similarly, the boy soprano voice holds a unique enchantment, not least because it is such a transient phenomenon. So does the child prodigy; and nobody embodies all three more than the young Mozart.

By the time he was 16 years old, Mozart had three mature operas to his name, and had performed across Europe. He was nearing the end of his Italian journeys and about to enter the employ of the Salzburg Archbishop's court when he wrote *Exsultate, Jubilate* (K 165). Though there is nothing overtly childish about the cantata, you can hear the pleasure that Mozart took in the ebullient South German style he had picked up in the course of his travels.

We know that the cantata was written for Venuzio Rauzzini, who had himself been a boy soprano in the Sistine Chapel, where two years earlier Mozart had illegally downloaded Allegri's *Miserere* to his own brain (and hand-printed it, later, onto paper). Rauzzini performed the title role of Mozart's *Lucia Silla*, and after hearing the premiere in Milan, the teenaged composer was inspired to write *Exsultate, Jubilate* for him. We can never know how Rauzzini's voice would have sounded, but a mature treble can convey some of the ethereal magic that a castrato must have had.

At the age of 12, Aksel Rykkvin has no trouble recapturing both the young Mozart's enthusiasm and the older Rauzzini's technical accomplishment.

Fifty years earlier, Johann Sebastian Bach was settling into his job as Cantor of St Thomas's Church in Leipzig, which entailed composing for services, teaching music, arranging the church's musical life, and raising his numerous children. That was obviously not enough, because he accepted a commission from the students of the university to write a cantata for the name day of their much-loved law professor, August Friedrich Müller. The

short secular cantata *Der zufriedengestellte Aeolus*, to a libretto by Christian Friedrich Henrici, hinges on the quirkily anachronistic premise that the goddess Pallas Athene needs to dissuade the storm god Aeolus from ruining Professor Müller's festivities. She enlists the aid of Zephyrus. Bach must have liked the aria, since he recycled it four years later for a sacred cantata.

In 1725, Bach also found the time to keep a musical note-book together with his young second wife, Anna Magdalena, herself an accomplished singer. *Bist du bei mir* has its own BWV number (508), but in fact the tune was composed seven years earlier by Gottfried Heinrich Stölzel as part of his opera *Diomedes, oder die triumphierende Unschuld*, and Anna Magdalena might well have written a new accompaniment for the note-book.

A decade later, on the other side of the English Channel, Bach's compatriot Handel was penning what would become a major hit for Covent Garden (*Alcina*, 1735). Just as Mozart was inspired by Rauzzini, Handel was moved by the talents of boy soprano William Savage to include him as the young Oberto in his opera, penning three different arias to show

the youngster's emotional range and virtuosity. Aksel, a veteran of the opera stage, clearly relishes the drama of *Barbara! lo ben lo so*. The sorceress Alcina is about to kill Oberto's father, whom she has turned into a lion; furious, Oberto stops her. In *Chi m'insegna il caro padre*, William Savage had the chance to display his talent for pathos and melancholy as his character, Oberto, searches in vain for his missing father.

It was not only musical skill that brought Handel to the point of penning popular operas for Covent Garden. He was also an assiduous networker, with considerable charisma and a talent for using it with the right people. One of those was Dr Arbutnot, the private physician of Queen Anne.

That gave him the access he needed to write the *Ode for the Birthday of Queen Anne* in 1713. Since it was his first compositional venture with the English language, he took Henry Purcell as his guide, penning a somewhat old-fashioned combination of brilliant solo arias with trumpet and celebratory choruses. The opening aria, *Eternal Source of Light Divine*, sets the tone by inviting the sun to warm the Queen's birthday. It worked. Queen Anne, who

was normally not interested in music, rewarded Handel with a generous annual pension of 200 pounds.

Twelve years after *Alcina*, Handel had amassed a great deal of experience with the difficulties of funding opera. His solution was to develop the genre of oratorio, which proved not only far cheaper but also a great hit with the London public. Ever the pragmatist, Handel tapped into the spirit of the time by taking themes that were both militaristic and religious; *Joshua* deals with the destruction of Jericho. It was Handel's fourth oratorio in as many months, and he was less than thrilled with the libretto. He kept it short, and cut and paste a number of earlier hits into the score. Even so, it proved a triumph. Aksel sings two jubilant arias - *Happy, oh thrice happy we*, in which Achshah, Daughter of Caleb, praises God for keeping her betrothed safe in battle; and *Oh! Had I Jubal's lyre*, where she reaches for even greater superlatives.

Joshua came five years after Handel's *Messiah*, which had been only a modest success at its first airing in Dublin. Though the soprano solo parts were performed by women in 1742, it is probable that Handel used boys in

subsequent performances; *How beautiful are the feet of Him*, sweet and direct, seems ideally suited to the treble voice.

Both Bach's *St John's Passion* (1724) and his *Jauchzet Gott in allen Landen* (ca.1730) take us to the heart of the conundrum faced by today's interpreters of Bach's music. Bach definitely wrote these arias for boy sopranos, but very few boys today can cope with the demands of the writing. On the whole, this is a good thing; better nutrition and living conditions mean that children today reach puberty far younger than they did in Bach's time, when boys would often continue singing treble until they were 16 or 17 years old. It is very rare today for a younger treble to achieve the technical assurance and musical maturity that Bach demanded from his teenaged soloists. Aksel is one of the rare exceptions, with abilities far beyond his years.

Lascia ch'io pianga, by contrast, was unquestionably composed for a woman. Handel first wrote the aria for his 1705 opera *Almira*, recycling it two years later for his opera *Il triumph del tempo e del disinganno*, again in London in 1711 for *Rinaldo*, and yet again in 1739 for *Giove in Argo*. Its deceptive simplicity

masks a combination of desperation and seductive appeal, and the notion of handing it to a treble to perform brings additional layers of ambiguity. Aksel tackles them with ingenuous sweetness.

Handel wrote *Samson* immediately after *The Messiah*, and it proved the most successful oratorio of his lifetime. It is less certain, but still likely, that *Let the Bright Seraphim* was also conceived for a female voice; as with his *Ode for Queen Anne*, Handel used a celebratory solo trumpet to echo the voice. Once again, Aksel finds a vocal timbre that balances the sound of the natural trumpet so well that he makes his own argument for his interpretation.

Bach's cantata *Also Gott hat die Welt so geliebt* (BWV 68), also penned in the busy year of 1725, uses different solo instruments to entwine the joyous solo aria *Mein gläubiges Herze*, most strikingly the seldom-heard piccolo cello. Here, the influence of Aksel's musical approach on the musicians of the Orchestra of the Age of Enlightenment is clearly audible, as indeed it is throughout this recording; far more than being an accompaniment, the instrumental performances are a dialogue,

picking up on the young soloist's tone colour, nuance and phrasing to create a musical exchange of the most sophisticated nature.

No repertoire on this recording is as rich in paradox as Cherubino's two arias from Mozart's *Marriage of Figaro*. Cherubino is an adolescent boy, bursting with hormonal energy, enthusiastically passionate about all the women in his life. The role is always played by a woman, with layers of gender confusion rising as Cherubino is disguised as a girl in the middle of the opera. Thus Aksel plays a woman who plays a man who at one point plays a woman; whether he is adding to or stripping from layers of complexity in doing so is open for debate. It is a take on the role that is at once guileless and provocative.

Quia respexit from Bach's 1723 *Magnificat* and *Thou art gone up on high* from *The Messiah* complete this compilation with two of the most poignant and touching melodic lines of the high baroque era.

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TEXTS

1 **Jauchzet Gott in allen Landen**, BWV 51

Johann Sebastian Bach

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls jetzt ein Opfer bringen,
dass er uns in Kreuz und Not
allezeit hat beigestanden.

2 **Mein gläubiges Herze**, BWV 68

Johann Sebastian Bach

Mein gläubiges Herze,
frohlocke, sing, scherze,
dein Jesus ist da!
Weg Jammer, weg Klagen,
ich will euch nur sagen:
Mein Jesus ist nah.

TRANSLATIONS

*Rejoice unto God in all lands!
Every creature,
in heaven and earth
must exalt His fame,
and we would likewise bring
our God an offering now,
for that He has always stood beside us,
in affliction and distress.*

*My faithful heart,
rejoice, sing, be glad,
your Jesus is here!
Hence, O sorrow, hence, complaining,
I will only say to you:
my Jesus is near.*

3 Happy, oh thrice happy we
from *Joshua*, HWV 64
George Frideric Handel

Happy, Oh, thrice happy we,
Who enjoy sweet liberty!
To your sons this gem secure,
As bright, as ample, and as pure.

4 Chi m'insegna il caro padre?
from *Alcina*, HWV 34
George Frideric Handel

Chi mi insegna il caro padre?
Chi mi rende il genitor,
per far lieto questo cor?

Mi abbandona la speranza;
languè in me bella costanza;
agitato è in me l'amor.

5 Barbara! io ben lo so
from *Alcina*, HWV 34
George Frideric Handel

Barbara! io ben lo so,
È quello il genitor,
Che l'empio tuo furor
Cangiato ha in fera.

*Who will tell me where my dear father is?
Who will restore him to me
So that my heart is happy again?*

*Hope deserts me;
constancy falters in my breast;
and my love is troubled within me.*

*You barbarous woman! I know well
that this is my father
who has been changed into a wild beast
by your base fury.*

Ma presto ti vedrò
Errar per la foresta,
Vinata, confusa, e mesta,
E non più altera.

6 Lascia ch'io pianga

from *Rinaldo*, HWV 7
George Frideric Handel

Lascia ch'io pianga
mia cruda sorte,
e che sospiri
la libertà.

Il duolo infranga
queste ritorte
de' miei martiri
sol per pietà.

7 Ich folge Dir gleichfalls

from *St. John Passion*, BWV 245
Johann Sebastian Bach

Ich folge dir gleichfalls mit freudigen Schritten
und lasse dich nicht, mein Leben, mein Licht.
Befördre den Lauf und höre nicht auf,
selbst an mir zu ziehen, zu schieben, zu bitten.

*But I shall soon see you
wandering in the forest,
overcome, confused and forlorn,
and no longer haughty.*

*Allow that I weep over
my cruel fate,
and that I may sigh
for the freedom*

*Let my sadness shatter
these chains
of my suffering,
if only out of pity.*

*I also follow you, my Saviour, with gladness,
and will not forsake you, my life and light;
let me not stray from your way, my God,
should my life ever be encompassed with sadness.*

8 Eternal Source of Light Divine, HWV 74
George Frideric Handel

Eternal source of light divine
With double warmth thy beams display,
And with distinguish'd glory shine,
To add a lustre to this day.

9 Bist du bei mir, BWV 508
Johann Sebastian Bach

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

*If you are with me, then I will go gladly
unto my death and to my rest.
Ah, what a pleasant end for me,
if your dear hands be the last I see,
closing shut my faithful eyes to rest!*

10 How beautiful are the feet of Them
from *Messiah*, HWV 56
George Frideric Handel

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

11 Thou art gone up on high

from *Messiah*, HWV 56

George Frideric Handel

Thou art gone up on high,
Thou hast led captivity captive,
and received gifts for men,
yea, even for Thine enemies,
that the Lord God might dwell among them.

12 Let the bright Seraphim in burning row

from *Samson*, HWV 57

George Frideric Handel

Let the bright Seraphim in burning row
their loud uplifted angel-trumpets blow.

Let the cherubic host, in tuneful choir,
touch their immortal harps with golden wire.

13 Quia respexit

from *Magnificat in D Major*, BWV 243

Johann Sebastian Bach

Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam me dicent.

*For He has regarded the lowliness of His handmaiden:
Behold, from henceforth, I will be called blessed.*

14 Angenehmer Zephyrus

from *Zerreiβet, zersprenget, zertrümmert
die Gruft*, BWV 205

Johann Sebastian Bach

Angenehmer Zephyrus,
Dein von Bisam reicher Kuss
Und dein lauschend Kühlen
Soll auf meinen Höhen spielen.
Großer König Aeolus,
Sage doch dem Zephyrus,
Dass sein bisamreicher Kuss
Und sein lauschend Kühlen
Soll auf meinen Höhen spielen.

*Charming Zephyrus,
your kiss rich in musk
and your listening coolness
should play on my mountain heights.
Great and good King Aeolus,
Say then, please, to Zephyrus
That his kiss rich in musk
and his listening coolness
should play on my mountain heights.*

15 Oh! Had I Jubal's lyre

from *Joshua*, HWV 64

George Frideric Handel

Oh! had I Jubal's lyre,
Or Miriam's tuneful voice!
To sounds like his I would aspire,
In songs like her's rejoice;
My humble strains but faintly show,
How much to heav'n and thee I owe.

16 **Voi, che sapete che cosa è amor**

from *Le nozze di Figaro*, K. 492

Wolfgang Amadeus Mozart

Voi che sapete che cosa è amor,
donne, vedete s'io l'ho nel cor!
Quello ch'io provo vi ridirò,
è per me nuovo, capir nol so.
Sento un affetto pien di desir
ch'ora è diletto,
ch'ora è martir.
Gelo e poi sento l'alma avvampar,
e in un momento torno a gelar.

Ricerco un bene fuori di me,
non so chi 'l tiene,
non so cos'è.

Sospiro e gemo, senza voler,
palpito e tremor, senza saper.

Non trovo pace notte né dì,
ma pur mi piace languir così

Voi che sapete che cosa è amor,
donne, vedete s'io l'ho nel cor.

*Ladies, you who know what love is,
look to see if it is in my heart!
Let me tell you how I feel,
it's so new to me; I don't understand it.
I feel so full of desire
that sometimes it is a pleasure,
then it is agony.
I'm freezing cold, then on fire;
then in a moment freeze again*

*I seek something beautiful outside myself,
I don't know who has it,
I don't know what it is.*

*I sigh and I groan without control,
I quiver and tremble without control.*

*I cannot find any peace night or day,
and yet, I like this strange new pain!*

*You, ladies, who know what love is,
look to see if it is in my heart!*

17 Non so più cosa son, cosa faccio

from *Le nozze di Figaro*, K. 492

Wolfgang Amadeus Mozart

Non so piu cosa son,
cosa faccio,
Or di foco, ora sono di ghiaccio,
Ogni donna cangiar di colore,
Ogni donna mi fa palpitar.

Solo ai nomi d'amor, di diletto,
Mi si turba, mi s'altera il petto,
E a parlare mi sforza d'amore
Un desio ch'io non posso spiegar.

Parlo d'amore vegliando,
Parlo d'amor sognando,
All'acqua, all'ombra, ai monti,
Ai fiori, all'erbe, ai fonti,
All'eco, all'aria, ai venti,
Che il suon de'vani accenti
Portano via con se.

E se non ho chi m'oda,
Parlo d'amor con me!

18 Alleluia

from *Exsultate jubilate*, K. 165

Wolfgang Amadeus Mozart

Alleluja, alleluja!

*I don't know any more what I am,
what I'm doing,
Now I'm fire, now I'm ice,
Any woman makes me change color,
Any woman makes me quiver.*

*At just the names of love, of pleasure,
My breast is stirred up and changed,
And a desire I can't explain
Forces me to speak of love.*

*I speak of love while awake,
I speak of love while dreaming,
To the water, the shade, the hills,
The flowers, the grass, the fountains,
The echo, the air, and the winds
Which carry away with them
The sound of my vain words.*

*And if there's nobody to hear me,
I speak of love to myself!*

AKSEL RYKKVIN

Aksel Rykkvin (b. 11.04.2003) is a classically trained treble from the Children's Chorus of the Norwegian National Opera & Ballet and Oslo Cathedral Boys' Choir. He is in high demand as a soloist in operas, concerts and music festivals all across Norway. In March 2016 he received international acclaim for his role as 'the boy' in Rolf Wallin's new opera Elysium. The Financial Times wrote that Aksel was "freakishly good, with a musical assurance and richness of tone that are almost superhuman", and Frankfurter Allgemeine called him an «outstanding, fabulously confident boy soprano».

Aksel has held three very well attended solo concerts in the largest Norwegian cathedrals. At the televised July 22th Memorial service 2015, he sang as a soloist for HRH Crown Princess of Norway, the Prime Minister of Norway and the Secretary General of NATO. In November 2015 he sang with the Oslo Philharmonic Orchestra for a full Oslo Concert Hall. For summer 2016, he was booked for multiple performances at the chamber music festivals in Risør and Oslo. In June 2015 he was invited by assistant Director of Music Ben Parry to sing a solo program in King's College Chapel, Cambridge.



Aksel's career accelerated from November 2014, when he won the class for singers aged 10 – 15 years in the Norwegian Music Competition for Youth, achieving the maximum score. The jury (Elisabeth Norberg-Schulz, Ingebjørg Kosmo and Ståle Ytterli) wrote that Aksel was “a rare musical talent” and that he “gives the audience goosebumps when he sings”.

In addition to the Orchestra of the Age of Enlightenment and conductor Nigel Short for this recording, Aksel has had the pleasure of performing as a soloist with many of the most prominent musicians and conductors in Norway, including Kåre Nordstoga, Arve Tellefsen, Håvard Gimse, Henning Kraggerud, Sigmund Groven, Magne H. Draagen, Stephen Hicks, Terje Kvam, Vivianne Sydnes, Vegar Sandholt, Tore Erik Mohn, Håkon Nystedt, Tore Dingstad, Lars Notto Birkeland, David Maiwald, Ivar Anton Waagard and Joachim Knoph; and ensembles such as the Oslo Philharmonic Orchestra, Norwegian Chamber Orchestra, Oslofjord Chamber Philharmonic Orchestra, Oslo Cathedral Choir, Nidaros Cathedral Choir, Kristiansund Chamber Choir, Røros Oratorio Choir and Cantate Domino.

Aksel has received excellent reviews for soloist parts with the Children's Chorus of the Norwegian

National Opera & Ballet, lead by Edle Stray-Pedersen. Recently he played the title role in Kurt Weill's learning opera “Der Jasager”.

Aksel has received singing lessons since he was eight years old from voice teacher Helene Haarr. From 2014 onwards, Marianne Willumsen Lewis has been his main voice teacher, also in the preparation of the repertoire for this album. In 2015, Aksel was accepted into “Musikk på Majorstuen”, an audition-based program for classical music talents that Majorstuen school in Oslo offers with the Barratt Due Institute of Music.

Aksel has performed as a soloist on national television and radio in “NRK TV Hovedscenen”, “TV2s Artistgalla” and “NRK P2 Spillerom”, on national evening news and Christmas specials, and in live broadcasts from church mass. NRK2 broadcast a 20-minute TV feature covering the recording of this album.

Aksel has a strong presence online, with his own English-language website www.ajsrykkvin.no, Facebook page www.facebook.com/ajsrykkvin and a very popular YouTube channel reaching an international audience.

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Violin

Alison Bury (leader)
Emilia Benjamin
George Clifford
Deborah Diamond
Alice Earl
Margaret Faultless
Persephone Gibbs
Claire Holden
Julia Kuhn
Andrew Roberts
Stephen Rouse
Claire Sansom

Viola

Nicholas Logie
Marina Ascherson
Kate Heller
Martin Kelly

Cello

Luise Buchberger
Andrew Skidmore

Double Bass

Kate Aldridge

Flute

Lisa Beznosiuk
Neil McLaren

Oboe

Katharina Spreckelsen
Richard Earle

Clarinet

Antony Pay
Katherine Spencer

Bassoon

Andrew Watts
Rebecca Hammond
Zoe Shevlin

Horn

Roger Montgomery
Martin Lawrence

Trumpet

David Blackadder

Theorbo

David Miller
Elizabeth Kenny

Harpichord

Robert Howarth
James Johnstone
Pawel Siwczak (+organ)

Just under three decades ago, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born.

And as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. It vowed to keep questioning and inventing as long as it lived. Residencies at the Southbank Centre and the Glyndebourne Festival didn't numb its experimentalist bent. A major record deal didn't iron out its quirks. Instead, the OAE examined musical notes with ever more freedom and resolve.

That creative thirst remains unquenched. Informal night-time performances are redefining concert formats. Searching approaches to varied repertoire see the OAE working frequently with symphony and opera orchestras. New generations of exploratory musicians are encouraged into its ranks. Great performances now become recordings on the orchestra's own CD label. It thrives internationally: New York and Amsterdam court it; Oxford and Bristol cherish it.

In its 30th year, the OAE is part of our musical furniture. It has even graced the outstanding conducting talents of Elder, Rattle, Jurowski and Fischer with a joint title. But don't ever think the ensemble has lost sight of its founding vow. Not all orchestras are the same. And there's nothing quite like this one.

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NIGEL SHORT

Award-winning conductor Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world.

A singer of great acclaim, Nigel was a member of the renowned vocal ensemble The King's Singers from 1994–2000. Upon leaving the group, he formed Tenebrae, a virtuosic choir that embraced his dedication for passion and precision. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles.

To date, Nigel has conducted the Aurora Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra, Scottish Ensemble and, for Baroque repertoire, The English Concert. He has directed the London Symphony Orchestra alongside Tenebrae in a live recording of Fauré's Requiem, which was nominated for the Gramophone Awards (2013) and since then, he has conducted the orchestra

at St. Paul's Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart's Requiem and Ave Verum Corpus with the Chamber Orchestra of Europe and two discs of music by Will Todd with the English Chamber Orchestra.

Nigel has vast recording experience having conducted for many of the world's major record labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. As a Gramophone award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.



This recording would not have been made possible without the generous support of the following sponsors and crowdfunding backers.

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Erik Anker

Recorded in St Augustines Church, Kilburn, London from 17th to 22nd January 2016.

Producer & Editor – Sean Lewis

Recording Engineer – Mike Hatch

Cover Image – © Kaupo Kikkas

Design and Artwork – Woven Design www.wovendesign.co.uk

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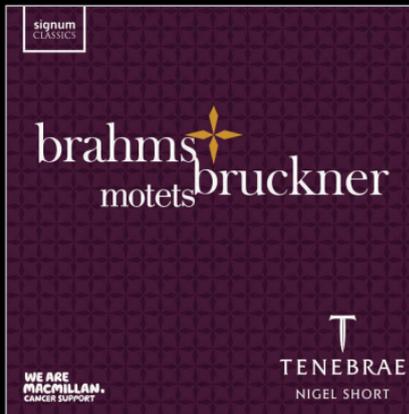
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