

TAFELMUSIK



*A HANDEL
CELEBRATION*

Amanda Forsythe | Thomas Hobbs
Tafelmusik Chamber Choir
Tafelmusik Baroque Orchestra
Directed by Ivars Taurins

2 CDs



Tafelmusik
Media



HANDEL

CELEBRATION

GEORGE FRIDERIC HANDEL

1685–1759

CD 1

- | | | |
|----|--|------|
| 1 | Chorus “Your harps and cymbals sound,” from <i>Solomon</i> | 3:28 |
| 2 | Tenor Air “Tune your harps,” from <i>Esther</i> | 4:14 |
| 3 | Soprano Air “Sweet bird,” from <i>L’Allegro, il Penseroso ed il Moderato</i> | 9:23 |
| 4 | Tenor Air/Chorus “Sound an alarm,” from <i>Judas Maccabaeus</i> | 4:18 |
| 5 | Soprano Air “In Jehovah’s awful sight,” from <i>Deborah</i> | 2:23 |
| 6 | Chorus “Throughout the land Jehovah praise,” from <i>Solomon</i> | 3:59 |
| 7 | Chorus “Doleful tidings,” from <i>Deborah</i> | 2:17 |
| 8 | Tenor Air “Hateful man,” from <i>Alexander Balus</i> | 4:28 |
| 9 | Soprano Recitative “Shall Cleopatra ever smile again,”
from <i>Alexander Balus</i> | 1:05 |
| 10 | Soprano Air “O take me,” from <i>Alexander Balus</i> | 5:00 |
| 11 | Tenor Air “To God who made the radiant sun,” from <i>Alexander Balus</i> | 3:03 |
| 12 | Chorus “Sun, moon, and stars,” from <i>Alexander Balus</i> | 2:27 |
| 13 | Tenor Air “Golden columns,” from <i>Solomon</i> | 3:20 |
| 14 | Soprano Air “Prophetic raptures,” from <i>Joseph & His Brethren</i> | 9:16 |
| 15 | Chorus “Hallelujah, Amen,” from <i>Judas Maccabaeus</i> | 2:26 |

Total time 61:16

GEORGE FRIDERIC HANDEL

CD 2

- | | | |
|----|---|------|
| 1 | Chorus “Now Love, that everlasting boy,” from <i>Semele</i> | 2:50 |
| 2 | Chorus “Jealousy, infernal pest,” from <i>Hercules</i> | 6:56 |
| 3 | Tenor Recitative “Now all this scene,” from <i>Semele</i> | 0:35 |
| 4 | Tenor Air “Where’er you walk,” from <i>Semele</i> | 4:47 |
| 5 | Soprano Air “Myself I shall adore,” from <i>Semele</i> | 8:04 |
| 6 | Chorus “Wanton god of amorous fires,” from <i>Hercules</i> | 2:02 |
| 7 | Tenor Arioso “Ah whither is she gone,” from <i>Semele</i> | 3:41 |
| 8 | Chorus “Draw the tear from hopeless love,” from <i>Solomon</i> | 3:00 |
| 9 | Soprano/Tenor Duet “Who calls my parting soul,” from <i>Esther</i> | 2:58 |
| 10 | Chorus “Crown with festal pomp,” from <i>Hercules</i> | 3:11 |
| 11 | Soprano/Tenor Duet “As steals the morn,” from <i>L’Allegro</i> | 6:35 |
| 12 | Chorus “The mighty power/Give glory,” from <i>Athalia</i> | 4:58 |

Total time 49:45

Amanda Forsythe soprano

Thomas Hobbs tenor

Tafelmusik Chamber Choir

Tafelmusik Baroque Orchestra

Directed by **Ivars Taurins**

Tafelmusik Chamber Choir

Soprano

Alison Beckwith
Jane Fingler
Roseline Lambert
Carrie Loring
Lindsay McIntyre
Susan Suchard
Sinéad White
Jennifer Wilson

Alto

Nicholas Burns
James Dyck
Kate Helsen
Valeria Kondrashov
Peter Koniers
Jessica Wright

Tenor

Ben Done
Paul Jeffrey
Will Johnson
Robert Kinar
Cory Knight
Sharang Sharma

Bass

Alexander Bowie
Parker Clements
Paul Genyk-
Berezowky
Nicholas Higgs
Alan Macdonald
George
Theodorakopoulos

Tafelmusik Baroque Orchestra

on period instruments

Violin I

Cristina Zacharias
(leader)
Patricia Ahern
Chloe Fedor
Elizabeth Loewen
Andrews
Christopher Verrette

Violin II

Julia Wedman
Louella Alatiit
Geneviève Gilardeau
Valerie Gordon
Joseph Lanza

Viola

Patrick G. Jordan
Brandon Chui
Shannon Knights

Violoncello

Michael Unterman
Keiran Campbell
Margaret Gay

Double Bass

Richard Myron
Sue Yelanjian

Flute

Grégoire Jeay

Oboe

John Abberger
Curtis Foster

Bassoon

Dominic Teresi
Stephanie Corwin

Trumpet

Kathryn Adduci
Shawn Spicer

Timpani

Ed Reifel

Harpsichord/Organ

Charlotte Nediger

Organ

Hank Knox

TEXTS

CD 1

1 Chorus from *Solomon*

Your harps and cymbals sound
to great Jehovah's praise!
Unto the Lord of Hosts
your willing voices raise.

2 Tenor (First Israelite) Air from *Esther*

Tune your harps to cheerful strains,
moulder Idols into dust!
Great Jehovah lives and reigns,
we in great Jehovah trust.

3 Soprano (Il Penseroso) Air from

L'Allegro, il Penseroso ed il Moderato
Sweet bird, that shun'st the noise of folly,
most musical, most melancholy.
Thee, chantress of the woods among,
I woo to hear thy evensong.
Or, missing thee, I walk unseen
on the dry smooth shaven green,
to behold the wand'ring moon
riding near her highest noon.

4 Tenor (Judas Maccabaeus) Air/Chorus from *Judas Maccabaeus*

Sound an alarm! Your silver trumpets sound,
and call the brave, and only brave, around.
Who listeth, follow: to the field again!
Justice with courage is a thousand men.

We hear the pleasing, dreadful call,
and follow thee to conquest:
if to fall, for laws, religion, liberty, we fall.

5 Soprano (Deborah) Air from *Deborah*

In Jehovah's awful sight,
haughty tyrants are but dust.
Those, who glory in their might,
place in vanity their trust.

6 Chorus from *Solomon*

Throughout the land Jehovah's praise record,
for full of pow'r and mercy is the Lord.

7 Chorus (Baal's Priests) from *Deborah*

Doleful tidings, how ye wound!
Despair and death are in that sound!

8 Tenor (Jonathan) Air from *Alexander Balus*

Hateful man! thy sland'rous tongue
throws in vain the poison'd dart.
Know, that 'twill recoil ere long,
doom'd to stab the traitor's heart.

9 Soprano (Cleopatra) Recitative from *Alexander Balus*

Shall Cleopatra ever smile again?
Oh no! whate'er a father may command,
he cannot change the course of heartsore grief.

10 Soprano (Cleopatra) Air from *Alexander Balus*

O take me from this hateful light:
torture end me, death befriend me,
wrap in shades of endless night.

11 Tenor (Jonathan) Air from *Alexander Balus*

To God, who made the radiant sun,
and fix'd him in his central throne,
the paler moon, and ev'ry star,
that darts his beamy light from far;
to him, almighty, greatest, best,
Jehovah, Lord of Hosts confest,
all victory belongs.
To him alone 'tis Judah's care,
to offer up their humble pray'r,
and tune their grateful songs.

12 Chorus from *Alexander Balus*

Sun, moon, and stars, and all ye
Host of Heav'n,
to great Jehovah be all glory giv'n.
On his creating, his allsaving pow'r,
Judah shall call, and him alone adore.

13 Tenor (Zadok) Air from *Solomon*

Golden columns, fair and bright,
catch the mortal's ravish'd sight:
round their sides ambitious twine
tendrils of the clasping vine:
cherubims stand there display'd,
o'er the ark their wings are laid:
ev'ry object swells with state,
all is pious, all is great.

14 Soprano (Asenath) Air from *Joseph and His Brethren*

Prophetic raptures swell my breast,
and whisper we shall still be blest;
that this black gloom shall break away,
and leave more heav'nly bright the day.

15 Chorus from *Judas Maccabaeus*

Hallelujah, Amen.
O Judah, rejoice, in songs divine,
with Cherubim and Seraphim,
harmonious join.

TEXTS

CD 2

1 Chorus from *Semele*

Now Love, that everlasting boy, invites
to revel while you may in soft delights.

2 Chorus from *Hercules*

Jealousy! infernal pest,
tyrant of the human breast!
How from slightest causes bred,
dost thou lift thy hated head!
Trifles light as floating air,
strongest proofs to thee appear.

3 Tenor (Jupiter) Recitative from *Semele*

Now all this scene shall to Arcadia turn,
the seat of happy nymphs and swains;
there without the rage of jealousy they burn,
and taste the sweets of love without its pains.

4 Tenor (Jupiter) Air from *Semele*

Where'er you walk, cool gales shall fan the glade;
trees, where you sit, shall crowd into a shade.
Where'er you tread, the blushing flow'rs shall rise,
and all things flourish where'er you turn your eyes.

5 Soprano (Semele) Air from *Semele*

Myself I shall adore,
if I persist in gazing.
No object sure before
was ever half so pleasing.

6 Chorus from *Hercules*

Wanton god of amorous fires,
wishes, sighs and soft desires,
all nature's sons thy laws maintain!
O'er liquid air and swelling main,
extends thy uncontrol'd and boundless reign.

7 Tenor (Jupiter) Arioso from *Semele*

Ah, whither is she gone! unhappy fair!
why did she wish! why did I rashly swear!
'Tis past recall, she must a victim fall!
Anon when I appear, the mighty thunderer,
arm'd with inevitable fire,
she needs must instantly expire.
'Tis past recall, she must a victim fall!
My softest lightning yet I'll try,
and mildest melting bolt apply:
in vain! for she was fram'd to prove
none but the lambent flames of love.
'Tis past recall, she must a victim fall!

8 Chorus from *Solomon*

Draw the tear from hopeless love,
lengthen out the solemn air,
full of death and wild despair.

9 Soprano/Tenor Duet from *Esther*

(Esther) Who calls my parting soul from death?
(Ahasverus) Awake, my soul, my life, my breath!
(Esther) Hear my suit, or else I die,
(Ahasverus) Ask, my Queen, can I deny?

10 Chorus from *Hercules*

Crown with festal pomp the day,
be mirth extravagantly gay,
bid the grateful altars smoke;
bid the maids the youths provoke
to join the dance, while music's voice
tells aloud our rapturous joys!

11 Soprano/Tenor Duet from *L'Allegro, il Penseroso ed il Moderato*

As steals the morn upon the night,
and melts the shades away,
so truth does Fancy's charm dissolve
and rising reason puts to flight
the fumes that did the mind involve,
restoring intellectual day.

12 Chorus from *Athalia*

The mighty pow'r, in whom we trust,
is ever to his promise just;
he makes this sacred day appear,
the pledge of a propitious year.
Give glory to his awful name,
let ev'ry voice his praise proclaim!



PROGRAM NOTES

By Ivars Taurins



Handel's genius shines out from every page of the scores of his large-scale English works: oratorios, musical dramas, and odes. His uncanny sense of dramatic pacing, and his ability to convey human emotions and psychological struggles in music, gleaned through years of writing for the opera theatre, are evident everywhere. The magnificent choruses reflect Handel's talent for writing music for grand occasions with bold brushstrokes. He is able at one moment to deal with a panoply of monumental events—battles, feasts, plagues, ceremonies—and in the next to draw us into the most intimate workings of the heart and mind.

I created this *Handel Celebration* by sifting through his many oratorios and odes, compiling some of his “best” airs and choruses to create a musical whole. This technique, known as *pasticcio* (derived from the Italian culinary word for a kind of filled pie made of many ingredients), was very popular in the 18th century. It was, if you will, a musical medley of various ingredients borrowed from other pre-existing works. I hope that my Handel *pasticcio* gives you something of the flavour of the grandeur, pathos, drama, intimacy, and joy to be found in Handel's English dramatic works. Some will be old chestnuts. Others will, I hope, invite you to explore more of the riches of this great composer.

We open with contrasting images of Music: that of celebration and praise, both extrovert and intimate (*Solomon, Esther*); the soft, melancholic music of nature (*L'Allegro*); and the brazen, stirring, and “dreadful” music of battle (*Judas Maccabaeus*). In every conflict there is the victor and the vanquished. Handel is equally adept at, and sensitive to, portraying both sides of war. Indeed, his musical images of grief, woe, and despair are among his most potent, whether for chorus (*Deborah*) or for solo voice (Cleopatra in *Alexander Balus*). Turning to celebration, thanksgiving, and solemn praise, Handel paints radiant peace (Jonathan in *Alexander Balus*, Zadok in *Solomon*) or joyful triumph (*Judas Maccabaeus*).

We then turn our focus to love and all its facets: from its “soft delights” to its bedfellows jealousy, vanity, desire, and despair.

Handel had a particular affinity with the English landscape, and his pastoral music is second to none (with the possible exception of Vaughan Williams). From the rustic quality of “Crown with festal pomp” (*Hercules*) to the idyllic duet from *L'Allegro*, Handel captures the essence of the “fairest Isle.”

Handel bequeathed his setting of the coronation anthem *Zadok the Priest* to the nation—it has been a part of every coronation since George II. His masterful sense of grandeur and occasion, whether for secular (*Water Music, Royal Fireworks*) or sacred (*Coronation Anthems*) events, was used by him to great effect in his oratorios. The final chorus from *Athalia* is a brilliant example of this, and a fitting end to a *pasticcio* drawn from Handel's many and varied settings of English texts. ♦

TAFELMUSIK

Brandon Chui, Dominic Teresi & Cristina Zacharias, Artistic Co-Directors

Every now and then a group of musicians comes along and changes the way we think about music. For over four decades, Tafelmusik has been synonymous worldwide with dynamic, engaging, and soulful performances informed by scholarship, passion and artistic excellence. Performing on instruments and in styles appropriate to the era, Tafelmusik has performed in more than 350 cities in 32 countries. Its extensive discography on the Sony, CBC Records, Analekta, and Tafelmedia labels have garnered ten JUNOs and numerous international recording prizes. From a vibrant home season in Toronto, to international tours, award-winning recordings, innovative collaborations, and inspiring education programs, Tafelmusik is a musical powerhouse with a reputation for thrilling and delighting audiences. tafelmusik.org



AMANDA FORSYTHE Soprano soloist

Recognized internationally as a leading interpreter of baroque repertoire, Amanda Forsythe has performed with the Handel and Haydn Society, Music of the Baroque, Philharmonia Baroque, Tafelmusik, Apollo's Fire, Boston Baroque, and Boston Early Music Festival, with whom she recorded Eurydice in Charpentier's *La descente d'Orphée aux enfers*, winning the GRAMMY Award for Best Opera Recording. She is a regular soloist with the Chicago Symphony

Orchestra and New York Philharmonic, and has also performed with Hong Kong Philharmonic Orchestra, Philadelphia Orchestra, Boston Symphony, Los Angeles Philharmonic, Monteverdi Choir and Orchestra, and Rome's Accademia Nazionale di Santa Cecilia. Opera engagements have included major roles in the houses of Geneva, Munich, Philadelphia, Rome, Seattle, Berlin (Komische Oper), and the Rossini Opera Festival, Pesaro.



THOMAS HOBBS Tenor soloist

British tenor Thomas Hobbs is in high demand with many leading early music ensembles. Recent highlights include numerous performances of Bach cantatas with Gli Angeli Geneva, and appearances with Le Banquet Céleste, Alia Mens, Netherlands Bach Society, Montreal Bach Festival, Bach Collegium Japan, Israel Camerata, Les Arts Florissants, Australian Chamber Orchestra, Dunedin Consort, Collegium Vocale Ghent, and Tafelmusik, among others. Opera roles include Telemachus in *The Return of Ulysses* for English National Opera, Apollo and Shepherd in Monteverdi's *Orfeo* with the Academy of Ancient Music, the title role in Albert Herring, and Ferrando in *Così fan tutte*. His ever-expanding discography includes several recordings of Bach with Collegium Vocale Ghent and with Dunedin Consort; Mozart's Requiem and Handel's *Acis & Galatea* and *Esther* with Dunedin Consort; Beethoven's Mass in C Major with Stuttgart Kammerchor; and Handel's *Chandos Anthems* with Orchestra of the Age of Enlightenment.



IVARS TAURINS Director, Tafelmusik Chamber Choir

Equally at home conducting symphonic and choral repertoire, Ivars Taurins is the founding director of the Tafelmusik Chamber Choir. He was also violist in the Tafelmusik Orchestra for its first 23 years. Under his direction, the choir has been widely praised for its clarity, nuance, and brilliance. He appears as guest director with orchestras and choirs across Canada, from Halifax to

Victoria, and held the post as Principal Baroque Conductor of the Calgary Philharmonic Orchestra from 2001–2011. Recent engagements have included the Adelaide Symphony Orchestra (Australia) and Seattle Symphony Orchestra. A passionate educator, Ivars Taurins teaches orchestral conducting at the University of Toronto and the Glenn Gould School, and has been a guest lecturer/conductor at universities and with youth choirs and orchestras across Canada.

We are grateful to the support of these generous donors who helped make this recording project possible.

Al & Jane Forest • CD2 Tracks 10–12

John Gillies & Anne-Marie Prendiville • CD2 Tracks 1–5

Gordon & Pamela Henderson • CD1 Tracks 11–13

Joyce & Alec Monro • CD2 Tracks 6–9

Christopher & Colleen Paige • CD1 Tracks 1–3

Ron Schlumpf & Marie Venner • CD1 Tracks 14–15

TMK 1042CD2

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Assistant Sound Engineers: Kevin Fallis (Musicom Productions) & Matthew Antal

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Made in Canada



tafelmusik.org

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Amanda Forsythe soprano

Thomas Hobbs tenor

Tafelmusik Chamber Choir

Tafelmusik Baroque Orchestra

Directed by Ivars Taurins

Booklet in English

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TMK 1043CD2

CD1 61.16

1. **Chorus** Your harps and cymbals sound
2. **Tenor Air** Tune your harps
3. **Soprano Air** Sweet bird
4. **Tenor Air/Chorus** Sound an alarm
5. **Soprano Air** In Jehovah's awful sight
6. **Chorus** Throughout the land Jehovah praise
7. **Chorus** Doleful tidings
8. **Tenor Air** Hateful man
9. **Soprano Recitative** Shall Cleopatra ever smile again
10. **Soprano Air** O take me
11. **Tenor Air** To God who made the radiant sun
12. **Chorus** Sun, moon and stars
13. **Tenor Air** Golden columns
14. **Soprano Air** Prophetic raptures
15. **Chorus** Hallelujah, Amen

CD2 49:45

1. **Chorus** Now Love, that everlasting boy
2. **Chorus** Jealousy, infernal pest
3. **Tenor Recitative** Now all this scene
4. **Tenor Air** Where'er you walk
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8. **Chorus** Draw the tear from hopeless love
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