

JAN VÁCLAV HUGO VOŘÍŠEK (1791-1825)

SYMPHONY IN D MAJOR (28:00)

- ① I. Allegro con brio (7:46)
- ② II. Andante (7:34)
- ③ III. Scherzo. Allegro ma non troppo (6:28)
- ④ IV. Finale. Allegro con brio (5:59)

Czech National Symphony Orchestra **Prague Chamber Chorus**

Paul Freeman, *conductor*

Patrice Michaels, *soprano*

Tami Jantzi, *mezzo-soprano*

William Watson, *tenor*

Peter Van De Graaff, *bass*

MASS IN B-FLAT MAJOR (32:24)

- ⑤ I. Kyrie (3:56)
- II. Gloria
- ⑥ Et in terra pax (2:14)
- ⑦ Qui tollis peccata mundi (2:35)
- ⑧ Quoniam tu solus Dominus (2:57)

III. Credo

- ⑨ Patrem omnipotentem (3:16)

- ⑩ Et incarnatus est (2:39)

- ⑪ Et resurrexit tertia die (4:24)

- ⑫ IV. Sanctus (1:19)

- ⑬ V. Benedictus (3:56)

VI. Agnus Dei

- ⑭ Agnus dei qui tollis peccata mundi (2:41)

- ⑮ Dona nobis pacem (2:04)

TT: (60:35)

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VOŘÍŠEK: SYMPHONY IN D AND MASS IN B-FLAT

notes by Andrea Lamoreaux

The Austrian Empire of the 18th and 19th centuries encompassed vast territory and incorporated many different peoples and cultures. The nations we know today as Austria, Hungary, the Czech Republic, and Slovakia were all included, plus (at various times) parts of Italy, Romania, Poland, and the Balkan states. Controlling all these lands and nationalities was never easy, as historians have detailed in their accounts of the Hapsburg monarchy. The rulers in Vienna could not completely eliminate uprisings, dynastic rivalries, and breakaways, but they kept a tight grip on many aspects of ordinary life by suppressing native languages, imposing all political and legal authority from afar, and generally treating the majority of the population as second-class citizens.

Nationalism, both political and cultural, asserted itself strongly in the late 19th century and spread worldwide in the 20th, which witnessed the breakup of colonial empires in Asia and Africa, the dramatic formation and dissolution of the Soviet Union, and the struggle to define national identity that continues in such far-flung locales as Indonesia, the Middle East, and Eastern Europe. In the 18th century, however, the domination of one state by another was taken for granted.

As we look back on 18th-century Europe, we see

a picture of at least superficial peace and order. It really was, to a considerable extent, an “Age of Reason,” relatively responsive to progressive ideas — as long as those ideas did not threaten the wealth and privilege of the ruling classes. The history of Vienna exemplifies the era’s remarkable contrasts. On the positive side were the reforms of two “enlightened” rulers, the Empress Maria Theresa and her son, Joseph II. Their era was followed by the 1815 Congress of Vienna that ended the destructive Napoleonic Wars. It had the further and less hopeful effect, however, of reinforcing reactionary governments, keeping the status quo firmly in place.

Most ordinary people of the time were unaware of, or at least indifferent to, the historical forces that influenced their lives. People got along as best they could in the station of life to which they were born. Usually, one stayed in his native village or town and followed his parents’ trade. There were some ways out (for young men at least), especially for talented musicians. Many performers from the provinces even made it all the way to Vienna, the Classical era’s musical mecca.

Many residents of Austrian-dominated Bohemia took this route — so many that the country was dubbed “the conservatory of Europe.” Mozart

was acquainted with numerous transplanted Bohemians, or Czechs, and called them "the most musical people in Europe." Back home, they had few opportunities: German was the language of the schools and the elite; German culture was respected, Czech traditions despised. Taking an "If you can't beat 'em, join 'em" attitude, Czech musicians turned their eyes and ambitions toward Vienna and the German capitals.

In an essay about the symphonic music of Jan Václav Hugo Voříšek and his celebrated successor, Antonín Dvořák, Uwe Kraemer writes: "In this period of political, social, and cultural devastation, many Bohemian musicians, seeing no opportunity to pursue their profession in their own country, emigrated westwards and enriched musical culture in unexpected ways. Jiří Benda created the art form of the melodrama, in which a dramatic text is not sung but spoken to an orchestral background. Jan Václav Antonín Stamitz was one of the most important composers of the pre-Classical Mannheim School. Antonín Reicha achieved distinction as one of Beethoven's teachers, and in the court orchestras of the Baroque and Classical eras many [chairs] were occupied by the finest Bohemian virtuosos."

Professor Kraemer goes on to say that Czech musicians failed to establish their own voice during the 18th and early 19th centuries, burying their individuality in the prevailing style. The great

Czech pianist Rudolf Firkušný had a somewhat different take on the subject, however: For a recording he made in the 1960s of works by Benda, Voříšek, and other turn-of-the-19th-century Czechs, he wrote: "There is in the musical style of these composers a definitely Czech character; that is, a certain melodic style close to the Czech folksongs, and use of thirds and sixths also derived from Czech folk music, as developed later by Smetana and Dvořák. In spite of the international environment in which [they] lived, and the influence of the international currents of the period, many of the Czech elements prevailed in their music."

The works on this CD show the truth of Firkušný's insights while also revealing significant influence of Voříšek's Viennese contemporaries. As one might expect, the Mass is the more "classical" of the two pieces; church music is inherently conservative. The symphony reveals some of the influences Voříšek absorbed in Vienna and blended with his own distinctive voice.

Born in 1791 in the small village of Vamberk in northeastern Bohemia, Voříšek started out with a strong advantage that would ease his move from small-town to big-city life: his father had some education and functioned as the local schoolmaster, organist, and choirmaster. Thus he was able to teach his son, encourage his youthful pianistic talent, and help him win a scholarship to

the University of Prague in 1810. Voříšek studied law at the University but never lost his fascination with music. His desire for a significant career in music quickly grew to the point that even the capital of Bohemia could not accommodate his ambitions. Prague in the second decade of the 19th century was still enthralled by Mozart, and while hardly objecting to Mozart, Voříšek was far more inspired by the dramatically innovative works of Beethoven. It was in the hope of meeting Beethoven that Voříšek made his most significant life transition, moving to Vienna in 1813. He was 22; tuberculosis would cut his life tragically short 12 years later.

The adjustment was not as difficult as it might have been had he chosen, say, London; his way was smoothed by the émigré artists who had preceded him. Today's TV journalists and newspaper feature-writers might call it "the Czech connection": compatriots already established in Vienna introduced him to leading musicians including Spohr, Moscheles, Hummel, and his special idol, Beethoven. Voříšek's university training enabled him to get a job in the Emperor's civil service, and a friend helped him obtain the position of conductor of the *Gesellschaft der Musikfreunde* (Friends of Music Society) in 1818. He also gave both private and public concerts as a pianist, and became Imperial Court Organist in 1823, beating out eight other prominent applicants for the post. It was in conjunction with his

imperial duties that Voříšek composed his Mass. When he died, the court music director wrote: "Art thus loses a noteworthy, pre-eminent composer, and the court chapel perhaps the first among living organists."

Beethoven expressed approval of some of Voříšek's piano pieces, but the most far-reaching contact the young man made in Vienna was with Franz Schubert. His principal teacher at home, Jan Václav Tomášek, "pioneered the Romantic piano piece in ternary form, with poetic titles such as *Impromptu*, *Rhapsody* or *Eclogue*," according to Voříšek biographer Adrienne Simpson; "with Voříšek the style made its transition to a true 19th-century idiom, especially in the treatment of the left hand and in certain aspects of harmony. In turn, Voříšek may be said to have passed the style on to Schubert, since he knew him well, and his own *Impromptu* Op. 7 were published well before Schubert's."

The great Viennese classicists — Haydn, Mozart, Beethoven, and Schubert — all wrote Mass settings. Voříšek's is on a somewhat more modest scale than Haydn's *Mass in Time of War* or Mozart's *Great Mass in C Minor*, but its musical qualities — its melodic ingenuity, its projection of the text — are on the same high level as those of his more famous classical-period predecessors. In its rich harmonies, permeated by those thirds and sixths that Firkušný notes, it is

reminiscent of Schubert's sacred works, but there is no question of imitation or derivation. It is an original, new-sounding work, conceived within the conservative traditions of liturgical music that were, no doubt, strictly enforced at the religious services of the Viennese court.

Gone from sacred music in this era were the elaborate contrapuntal configurations of Bach. The voices in Voříšek's *Mass* move more homophonically, and there are fewer fugues. Voříšek knew and loved the tradition of contrapuntal writing, which he learned from his teacher Tomášek, but employed it more in his keyboard compositions than in his *Mass*. Contrasting choral singing with passages for a group of soloists had been a standard feature of *Mass* composition for several generations before the 1820s. Voříšek's use of this technique is especially striking in the second part of the *Credo* (I believe in one God). After the *Kyrie* (Lord have mercy), *Gloria* (Glory to God), and first part of the *Credo* largely dominated by the choir, the solo voices enter with the words "Et incarnatus est" (And [Jesus] was made man) cast in the minor mode. Only with the exultant words "Et resurrexit" (And he rose from the dead), does the mode shift back to the major, sung by the full choir. For the final part of the *Credo*, "Et vitam venturi" (I believe in the life of the world to come), Voříšek employs one of the work's few fugues. Precisely because fugal passages appear so infrequently, this section is espe-

cially striking, serving to highlight the importance of these words in the Christian statement of faith.

One of the most exultant sections of a *Mass* is the *Sanctus* (Holy, Holy), which can conjure up images from the Biblical Book of Revelation, with angelic choirs eternally singing "Hosanna." Voříšek's brief yet majestic *Sanctus* provides a strong contrast to the more serene passage that follows: the *Benedictus* (Blessed is he who comes in the name of the Lord). Here the solo voices take over, with quieter but no less devotional "Hosannas."

The *Mass* ends contemplatively. The minor mode returns as two violas play a yearning duet that sets the stage for the supplication that follows, with solo voices initially, then the choir, offering the prayerful *Agnus Dei* (Lamb of God, have mercy on us). Gentle tympani strokes contrast with the lyrical string lines; the violas return briefly, echoing the voices' entreaties. The finale, *Dona nobis pacem* (Grant us peace), is a homophonic chorus similar in melody and sonority to the opening *Kyrie*. Voříšek concludes his *Mass* quietly, offering the musical equivalent of a sincere, straightforward prayer.

It is surprising that this exquisite *Mass* is not better known and more frequently performed. Indeed, that none of Voříšek's music has yet entered the standard repertory ranks as one of

classical music's most glaring oversights. Some pianists know his keyboard music, and one occasionally stumbles across a recording of his magnificent *Violin Sonata in G major*, Op. 5, but the only work that can claim a somewhat respectable following is the *Symphony in D* that he wrote in 1821.

The outer movements of Voříšek's symphony are reminiscent of Beethoven's First and Second symphonies, although Voříšek's melodic invention is closer to that of Schubert's early symphonic works. (Voříšek probably got to hear some of Beethoven's symphonies, but not Schubert's, which received very few performances until the late 19th century.) Beethoven was never a great melodist; he frequently constructed themes out of simple scale patterns, using development to build up their importance. Schubert placed more emphasis on sheer melody. Voříšek, in his single symphony, achieved an extraordinary synthesis of the two composers' approaches to orchestral composition.

The first movement is perhaps the most indicative of how much Voříšek revered Beethoven, and of what they both owed to the vigor of Haydn, who transformed the symphony into a major musical genre. A cohesive formal structure of exposition, development, and recapitulation is infused with short, dynamic motives that lend themselves to expansion. In the finale, the com-

poser lets loose his fondness for chromatic melodies and sudden contrasts: loud vs. soft, quick shifts between major and minor modes. These devices keep us ever attentive to the music's unfolding, as prominent wind and brass passages provide instrumental color against the mercurial strings.

Even more indicative of Voříšek's individual voice are the symphony's slow movement and *Scherzo*. The second movement showcases the orchestra's low strings, which play a chromatic theme moving in half-steps: very unlike the standard symphonic themes of Mozart, Beethoven, or even Schubert. The theme and its developments are richly harmonized, using a great many of those thirds and sixths that Firkušný identified as characteristically Czech intervals. They're characteristic of Schubert's harmonies, too, but Voříšek achieves a subtly different sound in this lyrical interlude. The energetic *Scherzo*, resembling Beethoven yet not Beethoven, combines vigor and melancholy in a passage punctuated by striking horn calls. The *Trio* portion has a pastoral flavor; but the horn figures are still there to remind us of the drama that runs throughout this unusually inventive and charming piece.

Andrea Lamoreaux is Programming Executive at Fine Arts Station WFMT-FM in Chicago.

I. KYRIE

- ⑤ Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

II. GLORIA

[Gloria in excelsis Deo.]

- ⑥ Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*[Glory to God in the Highest.]
And on earth peace to men of good will.
We praise thee. We bless thee.
We adore thee. We glorify thee.
We give thanks to thee
for thy great glory.
Lord God, heavenly King,
God the Father almighty.
Lord the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.*

- ⑦ Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
⑧ Quoniam tu solus Dominus.
Tu solus sanctus, Jesu Christe,
Quoniam tu solus Dominus.
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

*Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For thou alone art the Lord.
Thou alone art holy, Jesus Christ,
For thou alone art the Lord.
Thou alone art most high, Jesus Christ,
With the Holy Ghost in the glory of God the Father.
Amen.*

III. CREDO

[Credo in unum Deum,]

- ⑨ Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.
- ⑩ Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus, et supultus est.
- ⑪ Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum, et vivificantem,

*[I believe in one God,]
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten son of God.
Born of the Father before all ages.
God of God, light of light,
true God of true God.
Born not made,
being of one substance with the Father:
by whom all things were made.
Who for us
and for our salvation
descended from heaven.
And he was made incarnate by the Holy Ghost
through the Virgin Mary: and was made man.
He was crucified also for us:
under Pontius Pilate he suffered, and was buried.
And on the third day he rose again,
according to the scriptures.
And ascended into heaven:
and sitteth at the right hand of God the Father.
And he shall come again with glory,
to judge the living and the dead:
whose kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord, and giver of life,*

qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

IV. SANCTUS

- 12 Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

V. BENEDICTUS

- 13 Benedictus qui venit in nomine Domini:
Hosanna in excelsis

VI. AGNUS DEI

- 14 Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
15 dona nobis pacem.

*who proceedeth from the Father and the Son.
Who with the Father and the Son together is adored,
and glorified:
who spoke through the Prophets.
And I believe in one holy Catholic and
Apostolic Church.
I confess one baptism
for the forgiveness of sins.
And I await the resurrection of the dead.
And the life of the world to come.
Amen.*

*Holy, Holy, Holy
Lord God of Hosts:
Heaven and earth are filled with thy glory.
Hosanna in the highest.*

*Blessed is he who cometh in the name of the Lord:
Hosanna in the highest.*

*Lamb of God, who takest away the sins of the world,
have mercy upon us.
Lamb of God who takest away the sins of the world,
grant us peace.*

Maestro Paul Freeman



One of America's leading conductors, Paul Freeman became the Founding Music Director of the Chicago Sinfonietta in 1987. He was appointed Music Director and chief conductor of the Czech National Symphony Orchestra in Prague in January 1996. From 1979 to 1989 Maestro Freeman served as Music Director of the Victoria Symphony in Canada. Prior to that post, he served as Principal Guest Conductor of the Helsinki Philharmonic and as Associate Conductor of the Dallas and Detroit Symphonies. He also served for six years as Music Director of the Opera Theatre of Rochester, New York. Maestro Freeman has conducted over 100 orchestras in 28 countries, including the National Symphony, New York Philharmonic, Cleveland Orchestra, Chicago Symphony, London Philharmonic, Royal Philharmonic, Orchestre de la Suisse Romande, St. Petersburg Philharmonic, Moscow Philharmonic, Warsaw Philharmonic, Berlin Symphony, Tonkünstler Orchester (Vienna), National Orchestra of Mexico, and Israel Sinfonietta. Dr.

Freeman received his Ph.D. from the Eastman School of Music and studied on a U.S. Fulbright Grant at the Hochschule für Musik in Berlin. He also studied with the renowned conductor Pierre Monteux and has received numerous awards including a top prize in the Mitropoulos International Conducting Competition. With over 200 recordings to his credit, Maestro Freeman has won widespread acclaim for his interpretations of classical, romantic, and modern repertoire. Recently, he was awarded Doctor of Humane Letters degrees from both Dominican and Loyola Universities in Chicago. This is his seventh recording for Cedille Records.

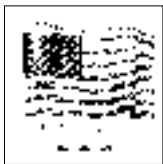
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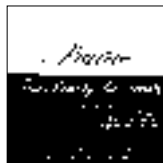
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Czech National Symphony Orchestra

Founded in the early 1990's by Jan Hasenöhrl and a small group of dedicated musicians, the Czech National Symphony Orchestra (under the corporate umbrella of ICN-Polyart) has established itself as one of the premiere orchestras of the Czech Republic. Its first Music Director was Zděnek Košler, a leading Czech conductor and former Music Director of the Czech Philharmonic. Since Maestro Paul Freeman was appointed chief conductor of the Czech National Symphony Orchestra (CNSO) in January 1996, the musical body has continued to develop under his leadership. He has already recorded 20 CDs with the orchestra and arranged a 1997 UK Tour during which Maestro Freeman shared the podium with the distinguished Czech conductor Libor Pešek. Recently, the CNSO entered into a five-year agreement with IMG Artists Management to tour extensively in Europe, Asia, and North and South America. The CNSO has also collaborated with the conductor Gaetano Delogu, with whom it appeared at the Messino Festival in September 2000. In addition to these activities, there are also several film music projects under way with the Rome agency AMIT, giving the CNSO an opportunity to work with such film composers as Ennio Morricone, F. Piersanti, and others. This is the orchestra's fifth recording with Paul Freeman for Cedille Records.

Prague Chamber Chorus

The Prague Chamber Chorus was formed in 1990. They have performed at several major European festivals, including the Hamburg and Stuttgart Music Fests, Festival van Vlaanderen, the Strasbourg Festival, the Prague Spring, and the Vienna Springtime Festival. The choir has toured Germany, Austria, Italy, Spain, France, and Switzerland, and has appeared in concerts in Belgium, Luxembourg, Poland, Slovenia, Greece, Israel, Australia, and Japan. It has been a guest of the World Exhibition in Seville, as well as of opera houses in Florence, Geneva, Seville, and Ireland. The choir recently appeared in a Hamburg production of Saint-Saëns' *Samson et Dalila*, starring Plácido Domingo. Conductors with whom the choir has collaborated include Giuseppe Sinopoli, Herbert Blomstedt, Václav Neumann, Zubin Mehta, Christoph Eschenbach, Gerd Albrecht, and Roger Norrington, as well as choirmasters Eric Ericson, and Helmuth Rilling. The Prague Chamber Chorus has made numerous recordings for labels such as ECM, Orfeo, Discover, Chandos, Hanssler, Pony Canyon, and Ricordi. The ensemble's principal choirmaster; Josef Pančík, also heads the choir of the Janáček Opera in Brno.

William Watson

Tenor William Watson has been guest soloist with major symphony orchestras throughout the U.S. and Canada, including those in Chicago, St. Louis, Montreal, Milwaukee, Cincinnati, and Rochester with such conductors as Sir Georg Solti, Leonard Slatkin, Jesus Lopez-Cobos, Hugh Wolff, Lukas Foss, Mark Elder, and Charles Dutoit. In opera, Mr. Watson has performed such lyric tenor roles as Tamino in *Magic Flute* with the Chicago Symphony as well as Almaviva in *Barber of Seville*, Ernesto in *Don Pasquale*, Nemorino in *Elixir of Love*, and Pedrolino in Mozart's *Jewel Box* for Chicago Opera Theater. He performed Tonio in *Daughter of the Regiment* for Texas Opera Theater and also Don Ottavio in *Don Giovanni* with Pennsylvania Opera Theater. Recent seasons have included several Baroque operas such as Monteverdi's *Orfeo*, *Poppea*, and *Il Ritorno d'Ulisse* as well as Cavalli's *Callisto* and *Orontea* by Cesti. Mr. Watson can be heard on the London Records *St. Matthew Passion* with the Chicago Symphony conducted by Sir Georg Solti. He also appears on a recent CD released by Newport Classics: *Where're You Walk, English Handal Arias* with the Brewer Chamber Orchestra, Rudolph Palmer, conducting.

Peter Van De Graaff

Bass-baritone Peter Van De Graaff has appeared with orchestras in the U.S. and abroad including the New Orleans, San Antonio, Utah, Boulder Bach Festival, Colorado Springs, Richmond, Jackson, Michigan, and Washington/Idaho Symphonies; as well as with the Czech State Philharmonic, Budapest Concert Orchestra, and Israel Chamber Orchestra. Recent performances include engagements in Berlin where he sang in Schoenberg's *Moses und Aron* with the Chicago Symphony Orchestra under Pierre Boulez; Handel's *Messiah* with the Houston Symphony; and a recital in Tokyo. Also active on the operatic stage, he has appeared with Lyric Opera of Chicago, Chicago Opera Theater, Chicago Chamber Opera, Boise Opera, and Florentine Opera. He has recently sung with Milwaukee Opera, San Antonio Symphony, and Rochester Opera Theater, where he appeared as Colline in *La Bohème*. Featured roles he has sung include the title role in Bartok's *Bluebeard's Castle*, Don Alfonso in *Così fan Tutte*, Dr. Grenvil in *La Traviata*, and Dr. Bartolo in *Le Nozze di Figaro*. Peter Van De Graaff is the host of the daily nationally syndicated radio program from WFMT-Chicago, *LaSalle by Night*. He has appeared on one previous recording for Cedille Records: Menotti's *The Medium* with the Chicago Opera Theater (CDR 90000 034).

Patrice Michaels

Soprano Patrice Michaels has concertized extensively, appearing with noted ensembles including the St. Louis, Atlanta, Milwaukee, San Antonio, Phoenix, and Shanghai Symphonies; the Minnesota Orchestra; Chicago's Grant Park Orchestra and Music of the Baroque; the Maryland Handel Festival; the Dallas Bach Society; the Chicago Baroque Ensemble; and Boston Baroque. Conductors with whom she has collaborated include Robert Shaw, Stanislaw Skrowaczewski, Nicolas McGegan, Joseph Silverstein, Andrew Parrott, and Zdenek Macal. Ms. Michaels has sung with opera companies throughout North America including Lyric Opera of Chicago, the Cleveland Opera, Milwaukee's Florentine Opera, the Tacoma Opera, Colorado's Central City Opera, Chicago Opera Theater, and at the Banff Centre in Canada. A highlight of her 1999–2000 season was a series of concerts in Havana, Cuba where she performed in the International Contemporary Music Festival with Trio Chicago and Friends. This is Patrice Michaels' tenth recording for Cedille Records. Her recordings for other labels include Bach's *St. Matthew Passion* with Sir Georg Solti and the Chicago Symphony for London Records, Mozart's *Requiem* on the Amadis Label, and Mozart's *C Minor Mass* with Chicago's Music of the Baroque.

Tami Jantzi

Mezzo Soprano Tami Jantzi has appeared in solo recital, concert, and opera performances in musical venues throughout the U.S. and Europe. Recent highlights include: her U.S. concert debut at the 1999 Ravinia Festival, where she performed Bernstein's *La Bonne Cuisine*; Bach's *Magnificat in D* with the Leipzig Chamber Orchestra conducted by Joerg Woelche; and Vorisek's *Mass in B-flat* with the Czech National Symphony Orchestra conducted by Paul Freeman, which marked her European concert debut. Ms. Jantzi's most recent opera roles include Romeo in *I Capuletti e i Montecchi*, Orfeo in *Orfeo ed Euridice*, Frederic in *Mignon*, Orlofsky in *Die Fledermaus*, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così Fan Tutte*, and Isaac in Britten's *Canticle II*. Ms. Jantzi is the 2000-2001 recipient of the prestigious Solti Foundation Award, and was recently featured by the Chicago Chapter of The Friends of the Solti Foundation in a recital with bass Samuel Ramey. Ms. Jantzi currently resides in Wiesbaden, Germany. This is her first recording for Cedille Records.