



CHANDOS
SUPER AUDIO CD

DAME O'ETHEL SMYTH

Mass in D

Overture to 'The Wreckers'

Susanna Hurrell soprano

Catriona Morison mezzo-soprano

Ben Johnson tenor

Duncan Rock baritone

SO BBC
Symphony
Orchestra & Chorus

Sakari Oramo



Bridgeman Images



Ethel Mary Smyth; portrait signed 18 January 1893

Dame Ethel Mary Smyth (1858–1944)

[1]	Overture to 'The Wreckers' (1902–04) Lyrical Drama in Three Acts À la mémoire de Prince Edmond de Polignac Allegro con brio – Moderato – Allegro – Moderato – Allegro – Moderato – Grazioso – Adagio – Moderato mosso – Allegro molto – Poco più mosso – Animato – Andante maestoso – Allegro con brio – Allegro – Più allegro – Più mosso	9:14
	Mass (1891, revised 1925)* in D • in D • en ré for Soli, Chorus, and Orchestra Written for Pauline Trevelyan N.B. – It is recommended that in performing this work, the numbers be given in following order: <i>Kyrie, Credo, Sanctus, Benedictus,</i> <i>Agnus Dei, Gloria.</i>	61:24
[2]	1 Kyrie eleison Chorus: 'Kyrie eleison'. Adagio – Chorus: 'Christe eleison'. [Adagio] – Chorus: 'Kyrie eleison'. [Adagio] – Più mosso – Chorus: 'Christe eleison'. Tempo I – Chorus: 'Kyrie eleison'. [Tempo I] – Meno mosso – Più largo	E.S. 9:01

3 3 Credo 17:00

Chorus: 'Credo in unum Deum'. Allegro con fuoco –
Tenor solo: 'Qui propter nos homines'. L'istesso movimento –
Soprano solo: 'Et incarnatus est de Spiritu Sancto'. Andante –
Meno mosso –
Chorus: 'et homo factus est'. Tempo I. Andante –
Chorus: 'Crucifixus etiam pro nobis'. Adagio non troppo –
Chorus: 'Et resurrexit tertia die'. Allegro con fuoco –
Chorus: 'cujus regni non erit finis'. Largamente –
Soprano, Alto, Tenor, Bass soli: 'Credo in Spiritum Sanctum'.
Andante –
Chorus: 'Dominum, et vivificantem'. Allegro energico –
Soprano, Alto, Tenor, Bass soli: 'qui ex Patre Filioque procedit'.
Andante –
Chorus: 'Qui cum Patre et Filio simul'. Allegro energico –
Chorus: 'simul adoratur et conglorificatur'. L'istesso movimento –
Chorus: 'Et expecto resurrectionem mortuorum'. Adagio –
Chorus: 'et vitam venturi sæculi'. Allegro non troppo –
Allegro pesante –
Chorus: 'Amen'. [Allegro pesante] – Più mosso – Più allegro

- [4] 4 Sanctus** 4:33
Alto solo, Chorus: 'Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth'.
Adagio non troppo –
Chorus: 'Osanna in excelsis'. Poco più mosso –
Alto solo, Chorus: 'Pleni sunt coeli et terra gloria tua'. Tempo I
- [5] 5 Benedictus** 6:00
Soprano solo, Chorus: 'Benedictus qui venit'. Andante
- [6] 6 Agnus Dei** 7:34
Tenor solo, Chorus: 'Agnus Dei'. Adagio ma non troppo –
Un poco più allegro – Tempo I – Meno mosso

7 2 Gloria Chorus: 'Gloria in excelsis Deo'. Allegro vivace – Tenor, Soprano, Alto, Bass soli, Chorus: 'Et in terra pax'. [] – Chorus: 'Gloria in excelsis Deo' / 'Laudamus te'. Tempo I – L'istesso movimento – Bass, Alto soli, Chorus: 'Domine Fili unigenite Jesu Christe'. Adagio – Alto, Bass soli: 'Quoniam tu solus Sanctus'. [] – Chorus: 'tu solus Sanctus'. L'istesso movimento – Allegro con fuoco – Tenor solo: 'Jesu Christe'. [] – Alto solo: 'Cum Sancto Spiritu'. Poco meno mosso – Chorus: 'in gloria Dei Patris'. Tempo I – Largamente – Chorus: 'Amen'. Più mosso – Andante	16:37 TT 70:45
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Susanna Hurrell soprano*
Catriona Morison mezzo-soprano*
Ben Johnson tenor*
Duncan Rock baritone*
BBC Symphony Chorus*
Neil Ferris chorus director
BBC Symphony Orchestra
Stephen Bryant leader
Sakari Oramo

Harry Livingstone



Susanna Hurrell

Julie Howden



Catriona Morison

Smyth:

Mass in D / Overture to 'The Wreckers'

Mass in D

The late 1880s were challenging for Ethel Smyth (1858–1944). She had flourished in Leipzig, where she had arrived aged nineteen to study at the Conservatory. Her classmates there included Edvard Grieg, Antonín Dvořák, and Pyotr Tchaikovsky but Smyth found the teaching underwhelming and soon decided instead to study privately with Heinrich von Herzogenberg. She was warmly welcomed into his circle, which included eminent musicians such as Johannes Brahms and Georg Henschel. Relations cooled, however, in part simply with the passing of time but also as a result of Smyth's passion for Herzogenberg's wife, Lisl, and, subsequently, Lisl's brother-in-law, Harry Brewster. Smyth began to spend more time in England, where her beloved mother was unwell, but made frequent trips to Italy and Germany. In Munich, the conductor Hermann Levi tried to lift Smyth's spirits by encouraging her to attend concerts of Wagner and Beethoven (she responded enthusiastically to the *Missa solemnis*). Spending time with the English-Irish Trevelyan family – especially their alluring daughter Pauline, who had also

studied music in Germany – proved more therapeutic.

Smyth, who had at one time been associated with the Oxford movement but had since forsaken much of her faith, was intrigued by the Catholicism of the Trevelyans, even predicting,

Oh what a Mass I will write one day! Agnus
Dei qui tollis peccata mundi. What words!
What words!

She never converted though, later explaining that 'I wrote a Mass and I think that sweated it out of me'. The piece in question, the Mass in D, was dedicated to Pauline Trevelyan. Like many other Masses it is a work for the nineteenth-century concert hall rather than the church, although apparently Smyth bemoaned that it had never been attempted in its rightful home, an Anglican cathedral.

Another friend, Empress Eugénie of France, was crucial to the completion and first performance of the Mass. Smyth partly composed it while vacationing on the Empress's yacht at Cap Martin. Although the score was admired by Levi, and Smyth had recently enjoyed her first orchestral successes – her Serenade and the Overture

to *Antony and Cleopatra* played at Crystal Palace – it proved hard to arrange a premiere of the Mass, until the Empress invited Smyth to meet Queen Victoria at Balmoral. Smyth enthusiastically played her the Benedictus and Sanctus on the piano, singing both solo and choral parts and, she recalled, ‘trumpeting forth orchestral effects... a noisy proceeding in a small room’. The gusto with which Smyth presented her music won the Queen over, which helped to persuade the Royal Choral Society to take the Mass on. Empress Eugénie proved indispensable, again, by paying for the work to be published (a condition of performance) and promising to make a rare public appearance at the premiere. Smyth’s Mass in D was eventually heard, at the Royal Albert Hall, in 1893, in a programme that also included Haydn’s *Die Schöpfung*.

Smyth recalled that during rehearsals, The soloists and chorus were delightful, and so was [the eminent conductor Sir Joseph] Barnby, although he afterwards confessed it was not until the last rehearsal that he discovered what he called ‘an iron rod’ running through music that hitherto had struck him as disjointed, over-exuberant, and unnatural.

Indeed, it was only at rehearsal that Smyth realised that her orchestration was not as effective as she had hoped:

I realized various mistakes I had made – for instance, scoring the solo parts of the Sanctus for a quartet of soft brass. When the poor contralto, emerging from a welter of choral and orchestral billows, attacked one of her solo passages, I perceived that a brass curtain ring flung to an overboard passenger in mid-Atlantic would be about as adequate a ‘support’ as my four lonesome instrumentalists, who in that vast empty hall sounded like husky mosquitoes.

She immediately revised the scoring and the premiere was warmly received, the Credo loudly applauded by the audience, and Smyth granted several curtain calls.

In her 1893 vocal score, Smyth recommends that the Mass be given in the following order: Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria. It was unorthodox to place the Gloria at the end rather than second, but Smyth declared that she wanted the Mass to end triumphantly, whatever was the liturgical convention. The Mass is scored for a double choir with four vocal soloists (soprano, alto, tenor, bass) and a large orchestra with double winds, and lots of brass and percussion, as well as organ. Smyth exploits the possible combinations of soloists and choral parts differently in each movement; for example, the Sanctus is an alto aria accompanied by the sopranos and

altos from the chorus, who are only later joined by the basses and tenors; then the upper voices support the soprano soloist in the Benedictus. Similarly, although she was never quite satisfied with the orchestration, Smyth explores the varied timbres of the large ensemble, from the soft opening of the Kyrie to the full force of the culminating Gloria. It is through these textural and colouristic changes that a sense of dramatic tension and climactic release is achieved, rather than through a complex harmonic structure.

Smyth explained that she

was bent on two things only: to make a pleasant noise, and to manage that every word should go straight home to my listeners.

Not all critics agreed that this was an appropriate attitude towards writing a Mass. George Bernard Shaw likened the Gloria to an opening chorus in comic opera and opined that 'the whole work, though externally highly decorous, has an underlying profanity'. For Shaw, Smyth demonstrated a stronger 'decorative instinct' than a religious one. He added:

None of the vocal solos in the Mass have that peculiar variety and eloquence which are distinctively human: the contralto solo, in which the voice is treated merely as a

pretty organ-stop, conclusively proves her limitations.

The Archbishop of Canterbury also had reservations about the work; he complained that in the Kyrie, 'God was not implored, but commanded to have mercy'. J.A. Fullerton Maitland in *The Times*, however, recognised the Mass as a great achievement:

This work definitely places the composer among the most eminent composers of her time, and easily at the head of all those of her own sex. The most striking thing about it is the entire absence of the qualities that are usually associated with feminine productions; throughout it is virile, masterly in construction and workmanship, and particularly remarkable for the excellence and rich colour of the orchestration.

It is difficult to disentangle the reception of the Mass in D by Smyth from assumptions about her compositional abilities based on her gender and, it should also be acknowledged, her privileged social connections. Despite the audience's enthusiasm, Smyth was unable to organise a second performance until 1924, when Adrian Boult conducted a slightly revised version in performances in Birmingham and London. Now, Shaw revised his verdict, writing affectionately to Smyth and directly

addressing the question of what constitutes 'woman's music':

The originality and beauty of the voice parts are as striking today as they were 30 years ago, and the rest will stand up in the biggest company... Your music is more masculine than Handel's... When have the critics and the public ever objected to feminine music?... You scorned sugar and sentimentality; and you were exuberantly ferocious. You booted Elgar contemptuously out of your way as an old woman. And now you say we shrink from you because you are 'only a woman.' Good God! Your dear big brother, G.B. Shaw.

Overture to 'The Wreckers'

Having completed the Mass in D, Smyth took the advice of Levi to make the most of her ability to compose dramatic music and turned to opera. Alfred de Musset's play *Fantasio*, adapted by Harry Brewster, provided her first libretto, for an opera by the same name, which after long negotiations eventually premiered, in Weimar, in 1898; her second, *Der Wald*, was composed to a German libretto devised by Smyth in collaboration, again, with Brewster, and was premiered in Berlin. Neither was well received, although *Der Wald* was favourably reviewed on its performance at Covent Garden and was the first opera

composed by a woman to be produced at the Metropolitan Opera House in New York. Smyth's third opera was also not originally written in English; the libretto was first rendered in French as *Les Naufrageurs* but not performed, then translated into German for the 1906 Leipzig premiere as *Standrecht*, and finally into English as *The Wreckers*. The three-act opera is set in Cornwall in the mid-eighteenth century and concerns a poor, isolated community who plunder shipwrecks. A love triangle involving the young fisherman Mark and Thirza, the wife of the preacher Pascoe, tests the moral code of the villagers. Smyth's episodic Overture, which enjoyed some popularity as a concert piece, conveys the tumultuous setting as well as introducing the opera's main musical themes. *The Wreckers* was championed by the conductor Sir Thomas Beecham, who directed its Covent Garden premiere in 1909.

He described Smyth as

a composer of spirit, vigour, with a talent for emphasis, accent on what you might vulgarly call 'guts': qualities or merits that were not shared by many composers of the time in England.

Yet *The Wreckers* is still all too rarely heard on operatic stages today.

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The British soprano **Susanna Hurrell** is highly regarded as one of the most versatile singers of her generation. Since her critically acclaimed debut with The Royal Opera, Covent Garden as Lauretta (*Gianni Schicchi*) under Nicola Luisotti in 2016, her pure, clear tone and warm stage presence have garnered praise from audiences and critics throughout the UK and the European continent. Most recently she made her role debuts as Gretel (*Hänsel und Gretel*) with English National Opera / Regent's Park Open Air Theatre, Rosalinde (*Die Fledermaus*) at Opera Holland Park, and Anne Trulove (*The Rake's Progress*) with Opera Glass Works at Wilton's Music Hall. She returned to The Royal Opera as Micaëla (Barrie Kosky's new production of *Carmen*) under Jakub Hrůša and also sang Mélisande (*Pelléas et Mélinande*) at the Norwegian National Opera and Aldimira (Cavalli's *Erismene*) at the Festival d'Aix-en-Provence. Equally at home in contemporary repertoire, she recently sang Isabel (Russian premiere of George Benjamin's *Lessons in Love and Violence*) at the Mariinsky Concert Hall. Having originated her part in 2016, she has appeared in Philip Venables's *4.48 Psychosis* for The Royal Opera, at the Prototype Festival, New York, and at Opéra national du Rhin. On the concert platform, Susanna Hurrell has recently

performed Mahler's Symphony No. 4 with the BBC Symphony Orchestra, Britten's *Les Illuminations* with the English Chamber Orchestra, the world premiere of David Oppenheimer's *Deborah* with the Southbank Sinfonia, Dido (*Dido and Aeneas*) with The English Concert, Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia, and Mozart Festival Orchestra, and Bach's Mass in B minor with the BBC Singers.

In 2017, the Scottish mezzo-soprano **Catriona Morison** became the first British winner of BBC's Cardiff Singer of the World Main Prize, winning also the Song Prize. As an ensemble member at Oper Wuppertal she sang such roles as Cherubino (*Le nozze di Figaro*), Maddalena (*Rigoletto*), Hänsel (*Hänsel und Gretel*), and Nicklausse (*Les Contes d'Hoffmann*). She made her role debut as Charlotte (*Werther*) at Bergen Nasjonale Opera. She has sung Dorabella (*Così fan tutte*) at Theater Rudolstadt and the Banff Centre for Arts and Creativity in Canada, Nerone (*L'incoronazione di Poppea*) and Bianca (*The Rape of Lucretia*) at the Royal Conservatoire of Scotland, Hermia (*A Midsummer Night's Dream*) at Scottish Opera, and Mercédès (*Carmen*) at Edinburgh Grand Opera. As a BBC Radio 3 New Generation

Artist she made her Wigmore Hall debut in 2018. On the concert stage she has performed *Shéhérazade* with the Royal Scottish National Orchestra under Thomas Søndergård, Ethel Smyth's Mass in D with the BBC Symphony Orchestra and Chorus under Martyn Brabbins, and Mahler's *Rückert-Lieder* with both the BBC National Orchestra of Wales under Thomas Søndergård and Sinfonieorchester Wuppertal under Julia Jones. In 2019 Catriona Morison made her Proms debut performing Elgar's *Sea Pictures* and the world premiere of Errollyn Wallen's *This Frame Is Part of the Painting*, written specially for her, with the BBC National Orchestra of Wales conducted by Elim Chan.

Winner of a Kathleen Ferrier Award in 2008, and a Wigmore Hall Emerging Talent in 2011, the tenor **Ben Johnson** represented England in the BBC Cardiff Singer of the World competition in 2013, winning the Audience Prize, and is a former English National Opera Harewood Artist (2013–15). He has recently sung Lysander (*A Midsummer Night's Dream*) at Bergen Nasjonale Opera, Eisenstein (*Die Fledermaus*) and Don Ottavio (*Don Giovanni*) at Opera Holland Park, Oronte (*Alcina*) with The English Concert, Alfredo (*La traviata*), Tamino (*The Magic Flute*), and Nemorino (*The Elixir of Love*) at English

National Opera, Don Ottavio at Glyndebourne Festival Opera, ENO, and Opéra national de Bordeaux, Novice (*Billy Budd*) at Glyndebourne, and Martin (Copland's *The Tender Land*) at Opéra de Lyon. During the 2018/19 season he sang Tamino at Welsh National Opera and Don Basilio (*Le nozze di Figaro*) at The Grange Festival, besides appearing in a new production of Britten's *The Burning Fiery Furnace* at Scottish Opera. He also took part in performances of Handel's *Messiah* with La Nuova Musica and Bach's St John Passion with the Oxford Bach Soloists. The discography of Ben Johnson includes, for Chandos, recordings of Szymanowski's *Love Songs of Hafiz* and Symphony No. 3 with Edward Gardner and the BBC Symphony Orchestra, songs by Sullivan with David Owen Norris, *The Beatitudes* by Bliss with Sir Andrew Davis and the BBC Symphony Orchestra and Chorus, and the role of Malcolm (*Macbeth*) under Edward Gardner.

Educated at the Guildhall School of Music and Drama and National Opera Studio, the British-born baritone **Duncan Rock** received the John Christie Award from the Worshipful Company of Musicians in 2010, won the Chilcott Award in 2012, and was a Jerwood Young Artist at Glyndebourne Festival Opera. On the operatic stage he has sung the Count

(*Le nozze di Figaro*), the title role in *Don Giovanni*, Papageno (*Die Zauberflöte*), Belcore (*L'elisir d'amore*), Marullo (*Rigoletto*), Silvio (*Pagliacci*), Schaunard and Marcello (*La bohème*), Billy Bigelow (*Carousel*), Tarquinus (*The Rape of Lucretia*), Donald (*Billy Budd*), Mountjoy (*Gloriana*), and English Clerk and Guide (*Death in Venice*) at international venues such as The Metropolitan Opera, Boston Lyric Opera, Houston Grand Opera, Opera Queensland, Deutsche Oper Berlin, Gran Teatre del Liceu in Barcelona, Théâtre du Châtelet in Paris, Teatro Real in Madrid, The Royal Opera, Covent Garden, Welsh National Opera, English National Opera, Glyndebourne, Garsington Opera, and Opera North. On the concert platform he has appeared with the BBC Symphony Orchestra under Sakari Oramo (at The Last Night of the Proms), London Symphony Orchestra under Sir Simon Rattle, Münchner Rundfunkorchester under Paul Daniel, City of Birmingham Symphony Orchestra under Nicholas McGegan, Orchestra of Teatro Real under Ivor Bolton, Bournemouth Symphony Orchestra under David Hill, and the Borusan Istanbul Philharmonic Orchestra under Sascha Goetzel. A keen recitalist, Duncan Rock has performed at the North Norfolk Music Festival with Tim Horner, Oxford Lieder Festival with Sholto Kynoch, and Petworth Festival and St John's,

Smith Square with Joseph Middleton; he has also sung Britten's Canticle IV, *The Journey of the Magi*, with Ian Bostridge accompanied by Julius Drake.

The **BBC Symphony Chorus** was founded in 1928 and its early appearances included the UK premieres of Bartók's *Cantata profana*, Stravinsky's *Perséphone*, and Mahler's Eighth Symphony. Each year it appears regularly with the BBC Symphony Orchestra at the Barbican Centre, as well as performing at the BBC Proms, frequently at the iconic First and Last Nights. It maintains an undiminished commitment to new music, performing a wide range of challenging repertoire, often with the BBC SO, most of which is broadcast on BBC Radio 3. In recent years it has commissioned and premiered works by Sir Peter Maxwell Davies, Judith Weir, Sir John Tavener, and Hugh Wood, among others. As well as featuring in dedicated studio recordings for Radio 3, the Chorus has developed a large discography, which includes recordings of Holst's First Choral Symphony, a Grammy nominee, and Elgar's *The Dream of Gerontius*, winner of both *BBC Music Magazine* and *Gramophone* Awards, under Sir Andrew Davis, Szymanowski's *Stabat Mater*, *Harnasie*, and Symphony No. 3 under Edward Gardner, and Brett

Dean's *Vexations and Devotions* under David Robertson. Uniquely among symphony choruses, the BBC Symphony Chorus has specialised in performing large-scale *a cappella* choral repertoire, including Rachmaninoff's *Vespers*, Schoenberg's *Friede auf Erden*, and Poulenc's *Figure humaine*.
www.bbc.co.uk/symphonychorus

The BBC Symphony Orchestra has played a central role in British musical life since its inception in 1930, providing the backbone of the BBC Proms with around a dozen concerts each year, including the First and Last Nights. As Associate Orchestra, it performs an annual season of concerts at the Barbican Centre, London. Strongly committed to twentieth-century and contemporary music, it has recently commissioned and premiered works by Richard Ayres, Brett Dean, Unsuk Chin, Andrew Norman, George Benjamin, and Anna Clyne. It tours throughout the world and has worked regularly with Sakari Oramo, its Chief Conductor, Semyon Bychkov, its Günter Wand Conducting Chair, Sir Andrew Davis and the late Jiří Bělohlávek, its Conductors Laureate, as well as Brett Dean, its Artist in Association. The Orchestra regularly performs with the BBC Symphony Chorus and together they won the 2015 Gramophone 'Best Choral Disc' Award for their recording of Elgar's *The Dream*

of *Gerontius*. Central to its life are recordings made for BBC Radio 3 during sessions at its studios in Maida Vale, London, some of which are free for the public to attend. The vast majority of its concerts are broadcast on BBC Radio 3, streamed live online and available for thirty days after broadcast via BBC iPlayer. You can also download BBC programmes onto your mobile or tablet via the BBC iPlayer Radio app. The BBC Symphony Orchestra is committed to innovative education work, ongoing projects including the BBC's *Ten Pieces*, the BBC SO Journey through Music scheme which introduces families to classical music with pre-concert workshops and discounted tickets, and the BBC SO Family Orchestra and Chorus.
www.bbc.co.uk/symphonyorchestra

Recipient of the Conductor of the Year award by the Royal Philharmonic Society in 2015, **Sakari Oramo** is Chief Conductor of both the BBC Symphony Orchestra and Royal Stockholm Philharmonic Orchestra, and Principal Conductor of the Ostrobothnian Chamber Orchestra. Between 1998 and 2008 he was Music Director of the City of Birmingham Symphony Orchestra, and between 2004 and 2018 he was Principal Conductor of the West Coast Kokkola Opera. After a decade as Chief Conductor of the Finnish Radio Symphony Orchestra, he has

now served as its Honorary Conductor since 2012. In recent seasons he has conducted the Czech Philharmonic, NDR Elbphilharmonie Orchester, Orchestra dell'Accademia Nazionale di Santa Cecilia, Boston Symphony Orchestra, New York Philharmonic, Berliner Philharmoniker, and Deutsches Symphonie-Orchester Berlin, among many others.

An accomplished violinist, Sakari Oramo

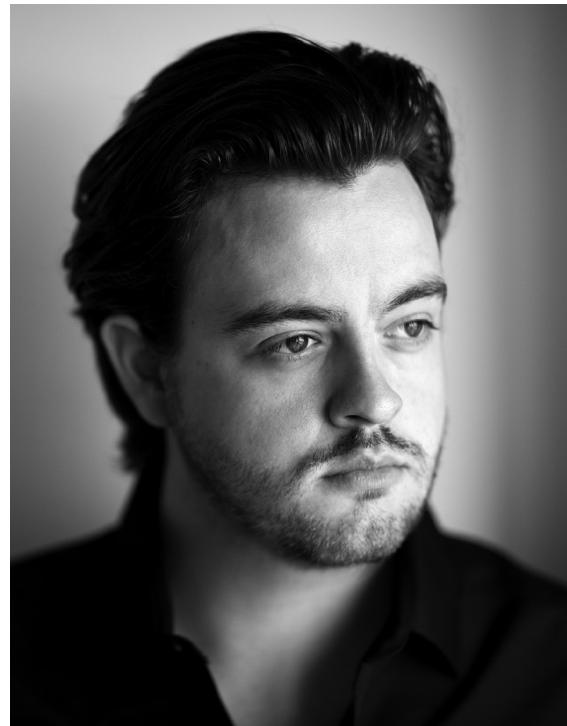
was originally leader of the Finnish Radio Symphony Orchestra, and in 2014 made his debut in the BBC Proms Chamber Music series, performing Prokofiev's Sonata for Two Violins with Janine Jansen. His discography includes a highly acclaimed Nielsen symphony cycle as well as recordings of Grieg's Piano Concerto, Nørgård's Symphonies Nos 1 and 8, and orchestral works by Schmitt and Sibelius.



Ralph Couzens

The soloists, with the producer, Brian Pidgeon, and Sakari Oramo, during playback in the control room

Chris Gloag



Ben Johnson

David Myers



Duncan Rock

Smyth:

Messe in D / Ouvertüre zu "The Wreckers"

Messe in D

Die späten 1880er Jahre waren schwierig für Ethel Smyth (1858–1944). In Leipzig, wo sie mit neunzehn Jahren angekommen war, um am Konservatorium zu studieren, hatte sie sich entfalten können. Zu ihren Mitschülern gehörten Edvard Grieg, Antonín Dvořák und Pjotr Tschaikowski, aber Smyth sah sich vom Unterricht enttäuscht und beschloss bald, privat bei Heinrich von Herzogenberg zu studieren. Obwohl sie in seinem Kreis, dem bedeutenden Musiker wie Johannes Brahms und Georg Henschel angehörten, herzlich aufgenommen wurde, kühlten sich die Beziehungen mit der Zeit ab, nicht zuletzt unter dem Druck der Liebesbeziehungen, die Smyth mit Herzogenbergs Frau Lisl und später Lisls Schwager Harry Brewster unterhielt. Smyth begann, wieder mehr Zeit in England zu verbringen, wo es ihrer geliebten Mutter nicht gut ging, unternahm aber auch häufige Reisen nach Italien und Deutschland. In München versuchte der Dirigent Hermann Levi, ihre Stimmung zu heben, indem er sie ermutigte, Konzerte von Wagner und Beethoven zu besuchen (die *Missa solemnis* versetzte sie in Begeisterung). Ihre Nähe

zu der englisch-irischen Familie Trevelyan – insbesondere deren verführerischer Tochter Pauline, die ebenfalls Musik in Deutschland studiert hatte – erwies sich als noch therapeutischer.

Smyth, die in jüngeren Jahren der religiösen Oxfordbewegung nahe gestanden, aber seitdem ihren Glauben weitgehend verloren hatte, war vom Katholizismus der Trevelyans fasziniert und verkündete sogar:

Ach, was für eine Messe ich einmal
schreiben werde! Agnus Dei qui tollis
peccata mundi. Welche Worte! Welche
Worte!

Sie konvertierte jedoch nie und erklärte später: "Ich schrieb eine Messe, und das hat mir die Sache wohl ausgeschwitzt." Diese Komposition, die Messe in D, war Pauline Trevelyan gewidmet. Wie viele andere Messen ist auch diese eher ein Werk für den Konzertsaal des neunzehnten Jahrhunderts als für die Kirche, obwohl Smyth anscheinend beklagte, dass es in seinem rechtmäßigen Rahmen, einer anglikanischen Kathedrale, nie aufgeführt wurde.

Entscheidenden Anteil an der Vollendung und Uraufführung der Messe hatte die

ebenfalls mit der Komponistin befreundete Kaiserin Eugénie von Frankreich, die im englischen Exil lebte. Smyth arbeitete an dem Werk während eines Ferienaufenthalts auf der kaiserlichen Jacht am Cap Martin. Obwohl Levi die Partitur bewunderte und Smyth unlängst ihre ersten Orchestererfolge gefeiert hatte – ihre Serenade und die Ouvertüre zu *Antony and Cleopatra* im Londoner Crystal Palace – fanden sich keine Interessenten für die Messe, bis schließlich die Kaiserin eine Begegnung mit Königin Viktoria in Balmoral anregte. Smyth trug begeistert das Benedictus und das Sanctus am Klavier vor, wobei sie zugleich auch die Solo- und Chorstimmen sang und Orchestereffekte heraustrompetete – eine, wie sie sich erinnerte, „geräuschvolle Angelegenheit in einem kleinen Raum“. Die Leidenschaftlichkeit, mit der Smyth ihre Musik präsentierte, beeindruckte die Königin, was wiederum die Royal Choral Society dazu bewog, sich der Messe anzunehmen. Kaiserin Eugénie erwies sich erneut als treue Gönnerin, als sie die Kosten für die Herausgabe der Noten übernahm (wodurch die Aufführung erst möglich wurde) und versprach, der Uraufführung beizuwollen, obwohl sie nur selten öffentlich auftrat. Smyths Messe in D kam schließlich 1893 in der Royal Albert Hall in einem Konzert zu

Gehör, bei dem auch Haydns *Die Schöpfung* auf dem Programm stand.

Smyth erinnerte sich an die Proben:

Die Solisten und der Chor waren reizend, ebenso wie [der berühmte Dirigent Sir Joseph] Barnby, obwohl dieser später gestand, erst bei der letzten Probe entdeckt zu haben, dass „eiserne Strenge“ die Musik durchzog, die ihm bis dahin zerfahren, allzu überschwänglich und unnatürlich vorgekommen war.

Smyth selber bemerkte auch erst bei den Proben, dass ihre Orchestrierung nicht so wirkungsvoll war, wie sie gehofft hatte:

Ich erkannte verschiedene Fehler, die ich gemacht hatte – zum Beispiel die Solostimmen des Sanctus für ein Quartett aus leisem Blech zu setzen. Als die arme Altistin aus einer Fülle von Chor- und Orchesterwogen hervortrat, um eine ihrer Solopassagen in Angriff zu nehmen, stellte ich fest, dass meine vier einsamen Instrumentalisten, die in diesem leeren Riesensaal wie heisere Mücken klangen, ebenso „hilfreich“ sein würden wie ein zugeworfener Gardinenring für einen Schiffspassagier, der mitten im Atlantik über Bord gegangen ist.

Sie überarbeitete die Partitur sofort, die Premiere wurde freundlich aufgenommen, das Publikum spendete nach dem Credo

lebhaften Beifall, und Smyth wurde mehrmals hervorgerufen.

In ihrer Vokalpartitur von 1893 empfiehlt Smyth für die Abfolge der Messe: Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria. Es war eigentlich nicht üblich, das Gloria von der zweiten an die letzte Stelle zu setzen, aber Smyth erklärte, dass sie einen triumphalen Ausklang für die Messe wollte, gleich was die liturgische Konvention vorgeben mochte. Die Messe verlangt einen Doppelchor mit vier Vokalsolisten (Sopran, Alt, Tenor, Bass) und ein großes Orchester mit doppeltem Holz, viel Blech und Schlagzeug sowie Orgel. Smyth nutzt die möglichen Kombinationen von Solo- und Chorstimmen in jedem Messteil unterschiedlich aus: So ist zum Beispiel das Sanctus eine Altarie, die von den Sopran- und Altstimmen aus dem Chor begleitet wird, bevor die Bässe und Tenöre erst später hinzukommen; dann unterstützen die Oberstimmen die Sopranistin im Benedictus. Obwohl sie mit der Orchestrierung nie ganz zufrieden war, erkundet Smyth auch auf ähnliche Weise die verschiedenen Klangfarben des großen Ensembles, vom sanft einleitenden Kyrie bis zur vollen Durchschlagskraft des gipfenden Gloria. Durch diese satztechnischen und klangfarblichen Veränderungen – weniger durch eine komplexe harmonische Struktur –

wird ein Gefühl dramatischer Spannung und gesteigerter Freisetzung erreicht.

Wie Smyth erklärte, kam es ihr nur auf zweierlei an:

- einen angenehmen Klang zu erzeugen und
- dafür zu sorgen, dass jedes Wort meine Zuhörer direkt anspricht.

Nicht alle Kritiker akzeptierten dies als einen gebührenden Ansatz zur Komposition einer Messe. George Bernard Shaw verglich das Gloria mit einem Eröffnungschor in der komischen Oper und nannte "das gesamte Werk, obwohl äußerlich sehr dekorativ, doch unterschwellig profan". In Smyth sah Shaw, dass ihr "dekorativer Instinkt" stärker ausgeprägt war als ihr religiöser, und fügte hinzu:

- Keines der Gesangssolos in der Messe besitzt jene eigentümliche Vielfalt und
- Beredsamkeit, die unverkennbar menschlich sind: Das Altsolo, in dem die Stimme nur als hübsches Orgelregister behandelt wird, ist ein schlüssiger Beweis ihrer Grenzen.

Der Erzbischof von Canterbury hatte ebenfalls Vorbehalte; er bemängelte, dass im Kyrie "Gott nicht beschworen, sondern angewiesen wurde, Barmherzigkeit zu üben". J.A. Fuller-Maitland in *The Times* erkannte die Messe jedoch als große Leistung an:

- Dieses Werk stellt die Komponistin eindeutig unter die bekanntesten

Tonschöpfer ihrer Zeit und mit Leichtigkeit an die Spitze all ihrer Geschlechtsgenossinen. Am eindrucksvollsten an der Messe ist das vollständige Fehlen jener Qualitäten, die man gemeinhin mit dem weiblichen Schaffen in Verbindung bringt; sie ist durchweg maskulin, meisterhaft in Aufbau und Ausführung und besonders bemerkenswert in der kunstfertigen, satten Färbung des Orchesterklangs.

Die Rezeption der Messe in D von Smyth lässt sich nur schwer von geschlechtsbasierten Vorurteilen über ihre kompositorischen Fähigkeiten entkoppeln, und auch ihre privilegierten gesellschaftlichen Verbindungen sollte man nicht ignorieren. Trotz der Begeisterung des Publikums war Smyth nicht in der Lage, eine zweite Aufführung zu organisieren; erst 1924 dirigierte Adrian Boult in Birmingham und London eine leicht überarbeitete Fassung. Hier nun revidierte Shaw sein Urteil, schrieb liebenvoll an Smyth und ging direkt der Frage nach, was "Frauenmusik" ausmacht:

Die Originalität und die Schönheit der Solopartien sind heute noch ebenso beeindruckend wie vor dreißig Jahren, und das Übrige wird sich in bester Gesellschaft behaupten ... Ihre Musik ist männlicher als die von Händel ... Wann haben die Kritik

und das Publikum jemals Einwände gegen weibliche Musik erhoben? ... Sie haben Süßlichkeit und Sentimentalität verachtet; und Sie waren glühend vehement. Sie haben Elgar als alte Frau verächtlich aus dem Weg geräumt. Und jetzt sagen Sie, wir wenden uns von Ihnen ab, weil Sie "nur eine Frau" sind. Guter Gott! Ihr lieber großer Bruder, G.B. Shaw.

Ouvertüre zu "The Wreckers"

Nach Fertigstellung der Messe in D folgte Smyth den Rat von Levi, ihre Fähigkeit zur Komposition dramatischer Musik optimal zu nutzen, und wandte sich der Oper zu. Das Schauspiel *Fantasio* von Alfred de Musset, bearbeitet von Harry Brewster, gab ihr das Libretto für eine "phantastische Comödie" gleichen Namens, die nach langen Verhandlungen 1898 in Weimar uraufgeführt wurde. Ihre zweite Oper, *Der Wald*, basierte auf einem von Smyth in Zusammenarbeit mit Brewster entwickelten deutschsprachigen Libretto und erlebte ihre Premiere in Berlin. Beide Werke enttäuschten, obwohl *Der Wald* bei der Aufführung in Covent Garden auf wohlwollende Kritik stieß und in New York als erste Oper einer Frau an der Metropolitan Opera inszeniert wurde. Auch mit ihrer dritten Oper vertonte Smyth einen nicht-englischen Text; das *Les Naufrageurs* betitelte Werk in

französischer Sprache kam jedoch nicht auf die Bühne. Für die Leipziger Premiere 1906 wurde das Libretto unter dem Titel *Standrecht* ins Deutsche übersetzt, und die englische Fassung erhielt schließlich den Titel *The Wreckers*. Das "lyrische Drama in drei Akten" spielt in der Mitte des achtzehnten Jahrhunderts an der Küste Cornwalls, in einer verarmten, abgeschiedenen Gemeinde, die davon lebt, dass man Schiffe bei Sturm mit falschen Signalen auf Grund laufen lässt und dann ausraubt. Ein Liebesdreieck zwischen dem jungen Fischer Mark und Thirza, der Frau des Predigers Pascoe, stellt die Moral der Dorfbewohner auf die Probe. Die episodische Ouvertüre, die sich als Konzertstück einiger Beliebtheit erfreute,

vermittelt den turbulenten Rahmen und führt in die wichtigsten musikalischen Themen der Oper ein. Sir Thomas Beecham plädierte stark für *The Wreckers* und dirigierte 1909 die Erstaufführung in Covent Garden. Er beschrieb Smyth als

eine Komponistin von Verve und Elan, mit einem Talent für Nachdruck unter Betonung dessen, was man vielleicht als "Schneid" bezeichnen könnte: Eigenschaften oder Verdienste, die im England jener Zeit nicht von vielen Komponisten geteilt wurden.

Dennoch ist *The Wreckers* auch heute nur allzu selten auf der Bühne zu erleben.

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Übersetzung: Andreas Klatt



Recording Ethel Smyth's Mass in D at Watford Colosseum

Mark Allan



BBC Symphony Chorus, at the Barbican Centre



BBC Symphony Chorus, at the Barbican Centre

Smyth:

Messe en ré majeur / Ouverture de "The Wreckers"

Messe en ré majeur

À la fin des années 1880, Ethel Smyth (1858 – 1944) dut faire face à une situation difficile. Elle s'était épanouie à Leipzig où elle était arrivée à l'âge de dix-neuf ans pour étudier au Conservatoire. Edvard Grieg, Antonín Dvořák, Pyotr Tchaïkovski figuraient parmi ses camarades de classe, mais Smyth trouva l'enseignement franchement décevant et décida bientôt d'aller étudier en privé avec Heinrich von Herzogenberg. Elle fut chaleureusement accueillie dans son cercle, qui inclut des musiciens aussi éminents que Johannes Brahms et Georg Henschel. Cependant, leurs rapports se refroidirent, en partie simplement avec le temps, mais aussi à cause de la passion de Smyth pour la femme de Herzogenberg, Lisl, puis pour le beau-frère de Lisl, Harry Brewster. Smyth commença à passer plus de temps en Angleterre où sa mère adorée était malade, mais elle effectua également de nombreux voyages en Italie et en Allemagne. À Munich, le chef d'orchestre Hermann Levi tenta de lui remonter le moral en l'encourageant à se rendre à des concerts consacrés à des œuvres de Wagner et de Beethoven (elle

répondit avec enthousiasme à la *Missa solemnis*). Le temps passé avec la famille anglo-irlandaise des Trevelyan – en particulier leur séduisante fille Pauline, qui avait aussi étudié la musique en Allemagne – eut toutefois un effet plus thérapeutique.

Smyth, qui avait été associée un temps au Mouvement d'Oxford, mais avait depuis abandonné une grande partie de sa foi, était intriguée par le catholicisme des Trevelyan, allant jusqu'à prédire:

Oh quelle Messe j'écrirai un jour! Agnus
Dei qui tollis peccata mundi. Quels mots!
Quels mots!

Mais elle ne se convertira jamais, expliquant plus tard: "J'ai écrit une Messe et je pense qu'elle s'est épanchée de moi." La partition en question, la Messe en ré majeur, est dédiée à Pauline Trevelyan. Comme beaucoup d'autres messes, c'est une œuvre destinée aux salles de concert du dix-neuvième siècle plutôt que pour l'église, bien que Smyth ait apparemment déploré qu'elle n'ait jamais été essayée dans son cadre légitime, la cathédrale anglicane.

Une autre de ses amies, l'impératrice Eugénie, joua un rôle crucial dans

l'achèvement et la première audition de la Messe en ré. Smyth la composa en partie lors de ses vacances passées sur le yacht de l'impératrice au Cap-Martin. Bien que la partition ait été admirée par Hermann Levi et que Smyth ait connu récemment ses premiers succès orchestraux – sa Sérénade et l'Ouverture de *Antony and Cleopatra* avaient été jouées au Crystal Palace de Londres – il fut difficile d'organiser une première de la Messe jusqu'au moment où l'impératrice Eugénie invita Smyth à rencontrer la reine Victoria à Balmoral. Smyth joua avec enthousiasme le *Benedictus* et le *Sanctus* au piano tout en chantant à la fois la partie des solistes et celle du chœur, et se souvint-elle "en trompant les effets orchestraux... une manière de faire bruyante dans un petit salon". La passion avec laquelle Smyth présenta sa musique conquit la reine, ce quiaida à persuader la Royal Choral Society de se charger de la Messe. L'impératrice Eugénie se révéla de nouveau indispensable en payant les frais de la publication de l'œuvre (une condition pour son exécution) et en promettant de faire une rare apparition publique lors de la première. La Messe en ré fut finalement entendue au Royal Albert Hall de Londres en 1893, dans un programme qui inclutait également *Die Schöpfung* de Haydn.

Smyth se rappela ainsi des répétitions:

Les solistes et le chœur furent merveilleux, tout comme l'éminent chef d'orchestre Sir Joseph Barnby, même si ensuite il a avoué que ce n'est pas avant la dernière répétition qu'il a découvert ce qu'il a appelé "une barre de fer" traversant une musique qui jusque-là l'avait frappé comme étant décousue, trop exubérante et artificielle.

En effet, c'est seulement pendant les répétitions que Smyth se rendit compte que son orchestration n'était pas aussi efficace qu'elle l'espérait:

J'ai vu que j'avais fait plusieurs erreurs – par exemple, instrulementer les parties solistes du *Sanctus* pour un quatuor de cuivres jouant doucement. Quand la pauvre contralto, émergeant d'un déferlement chorale et instrumental, attaqua ses passages en solo, j'ai compris qu'un anneau de rideau en laiton lancé à un passager tombé en mer au milieu de l'Atlantique serait à peu près aussi approprié comme "support" que mes quatre instrumentistes solitaires, qui dans cette vaste salle vide sonnaient comme des moustiques enroués.

Elle révisa immédiatement l'orchestration et la première fut chaleureusement accueillie, le *Credo* étant fortement applaudi par le public, et Smyth fut rappelée plusieurs fois pour saluer.

Dans sa partition vocale de 1893, Smyth recommanda que la Messe soit exécutée dans l'ordre suivant: Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria. Il était peu orthodoxe de placer le Gloria à la fin plutôt qu'en deuxième position, mais Smyth déclara qu'elle voulait que la Messe se termine triomphalement, quelles que soient les conventions de la liturgie. La Messe en ré est orchestrée pour double chœur avec quatre solistes vocaux (soprano, alto, ténor, basse), et un grand orchestre avec les bois par deux, une large section de cuivres et de percussions, ainsi qu'un orgue. Smyth exploite les combinaisons possibles entre solistes et parties chorales dans chaque mouvement de manière différente. Par exemple, le Sanctus est une aria pour alto accompagnée par les sopranos et les altos du chœur, qui ne sont rejoints que plus tard par les basses et les ténors; ensuite, les voix aiguës soutiennent la soprano soliste dans le Benedictus. De la même manière, et bien qu'elle n'ait jamais été satisfaite de l'orchestration, Smyth explore les timbres variés de son large ensemble, depuis l'ouverture douce du Kyrie jusqu'à la pleine puissance au Gloria culminant. C'est grâce à ces changements de textures et de couleurs que se dégage un sentiment de tension dramatique et de libération ultime, plutôt

qu'au travers d'une structure harmonique complexe.

Smyth expliqua:

Je voulais seulement deux choses:
produire un bruit agréable, et faire en sorte
que chaque mot soit transmis directement
à mes auditeurs.

Les critiques ne s'accordèrent pas tous pour dire qu'une telle attitude était appropriée à la manière d'écrire une messe. En effet, George Bernard Shaw compara le Gloria au chœur d'ouverture d'un opéra comique, et estimua que "l'œuvre dans son ensemble, quoique très décorative extérieurement, fait preuve d'un caractère profane sous-jacent". Pour lui, Smyth démontrait un "instinct décoratif" plus fort qu'un instinct religieux, et il ajouta:

Aucun des solos vocaux de la Messe ne possède cette variété et cette éloquence particulières qui sont distinctement humaines: la contralto soliste, dont la voix est simplement traitée comme un joli registre d'orgue, prouve ses limites de manière concluante.

L'archevêque de Canterbury eut également des réserves et se plaigna que dans le Kyrie, "Dieu n'a pas été imploré, mais a reçu l'ordre d'être miséricordieux". Cependant, J.A. Fuller-Maitland dans *The Times* jugea que la Messe était une grande réussite:

Cette œuvre place définitivement la compositrice parmi les plus éminents compositeurs de son temps, et facilement à la tête de toutes celles de son sexe. Ce qui est ici le plus frappant est l'absence complète des qualités habituellement associées aux productions féminines; [l'œuvre] est virile du début à la fin, magistrale sur le plan de la construction et de la réalisation, et particulièrement remarquable pour l'excellence et la richesse des couleurs de l'orchestration.

Il est difficile de séparer la réception de la Messe en ré majeur de Smyth de la perception fondée sur son sexe en ce qui concerne ses capacités de compositeur et, il faut également le reconnaître, ses relations sociales privilégiées. Malgré l'enthousiasme du public, Smyth ne parvint pas à organiser une deuxième exécution avant 1924, quand Sir Adrian Boult dirigea une version légèrement remaniée à Birmingham et à Londres. Maintenant, G.B. Shaw reconsidera son verdict, écrivant avec affection à Smyth, et abordant directement la question de savoir en quoi consiste la "musique de femme":

L'originalité et la beauté des parties vocales sont aussi frappantes aujourd'hui qu'il y a trente ans, et le reste se tiendra haut parmi la plus haute compagnie... Votre musique est plus masculine que

celle de Haendel... Quand les critiques et le public ont-ils jamais objecté à la musique féminine?... Vous avez dédaigné le mièvre et la sentimentalité; et vous avez été d'une féroce exubérance. Vous avez écarté Elgar de votre chemin avec mépris comme une vieille femme. Et maintenant vous dites que nous nous éloignons de vous parce que vous êtes "seulement une femme". Mon Dieu! Votre cher grand frère, G.B. Shaw.

Ouverture de "The Wreckers"

Après avoir terminé la Messe en ré majeur, Smyth suivit le conseil d'Hermann Levi de tirer le meilleur parmi de sa capacité à composer de la musique dramatique, et se tourna vers l'opéra. Adaptée par Harry Brewster, la comédie *Fantasio* d'Alfred de Musset lui fournit son premier livret pour un opéra du même nom qui, après de longues négociations, fut finalement créé à Weimar en 1898. Son deuxième opéra, *Der Wald*, composé sur un livret en allemand conçu par Smyth en collaboration avec Brewster, fut créé à Berlin. Si ni l'un, ni l'autre ne furent bien accueillis, *Der Wald* obtiendra cependant des critiques favorables lors de sa production à Covent Garden à Londres, et sera également le premier opéra composé par une femme à être représenté au Metropolitan Opera de New York. Le troisième opéra de Smyth ne

fut pas non plus écrit sur un livret en anglais. Il était à l'origine en français et portait le titre *Les Naufrageurs*, mais il ne fut jamais joué. Ensuite, il fut traduit en allemand pour la première représentation à Leipzig en 1906 sous le nom de *Standrecht*, et enfin en anglais sous celui de *The Wreckers*. L'action de cet opéra en trois actes se déroule en Cornouailles au milieu du dix-huitième siècle, et concerne une communauté pauvre et isolée qui pille les épaves. Un triangle amoureux réunissant le jeune pêcheur Mark et Thirza, la femme du prédicateur Pascoe, met à l'épreuve le code moral des villageois. L'Ouverture, de forme épisodique, connut une certaine popularité comme morceau de concert. Elle évoque le

cadre tumultueux et présente les principaux thèmes musicaux de l'opéra. *The Wreckers* fut défendu par Sir Thomas Beecham, qui dirigea sa création à Covent Garden en 1909. Il décrivit Smyth comme étant

un compositeur plein d'esprit et de vigueur,
avec un talent pour mettre en relief ce que
vous pourriez qualifier vulgairement "avoir du
cran": qualités ou mérites qui n'étaient pas
partagés par de nombreux compositeurs à
cette époque en Angleterre.

Et pourtant, *The Wreckers* est encore trop rarement entendu sur les scènes d'opéra.

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Traduction: Francis Marchal



Recording Ethel Smyth's Mass in D at Watford Colosseum



Mark Allan

BBC Symphony Orchestra, with its
Chief Conductor, Sakari Oramo, at the
Barbican Centre

Mass in D**[2] 1. Kyrie****Chorus**

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Mass in D**1. Kyrie****Chorus**

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

[3] 3. Credo**Chorus**Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.Credo in unum Dominum Jesum Christum,
Filium 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.**Tenor solo**Qui propter nos homines,
et propter nostram salutem
descendit de coelis.**Soprano solo**Et incarnatus est de Spiritu Sancto
ex Maria Virgine:**3. Credo****Chorus**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,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.**Tenor solo**Who for us men
and for our salvation
descended from heaven;**Soprano solo**and was incarnate by the Holy Ghost,
of the Virgin Mary,

Chorus
et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Soprano, Alto, Tenor, Bass soli
Credo in Spiritum Sanctum,

Chorus
Dominum, et vivificantem:

Soprano, Alto, Tenor, Bass soli
qui ex Patre Filioque procedit.

Chorus
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptismum,
in remissionem peccatorum.

Chorus
and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

Soprano, Alto, Tenor, Bass soli
I believe in the Holy Ghost,

Chorus
the Lord and giver of life,

Soprano, Alto, Tenor, Bass soli
Who proceedeth from the Father and the Son,

Chorus
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism
for the remission of sins.

Et expecto resurrectionem mortuorum
et vitam venturi saeculi.

Amen.

4. Sanctus

Alto solo, Chorus
Sanctus, Sanctus, Sanctus, Dominus Deus
SabaOTH.
Pleni sunt coeli et terra gloria tua.

Chorus

Osanna in excelsis.

5. Benedictus

Soprano solo, Chorus
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

6. Agnus Dei

Tenor solo, Chorus
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

7. Gloria

Chorus
Gloria in excelsis Deo.

And I await the resurrection of the dead
and the life of the world to come.

Amen.

4. Sanctus

Alto solo, Chorus
Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.

Chorus

Hosanna in the highest.

5. Benedictus

Soprano solo, Chorus
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

6. Agnus Dei

Tenor solo, Chorus
Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

2. Gloria

Chorus
Glory be to God in the highest.

Tenor, Soprano, Alto, Bass soli, Chorus
Et in terra pax
hominibus bonae voluntatis.

Chorus
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Bass, Alto soli, Chorus
Domine Fili unigenite Iesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
O miserere nobis.

Alto, Bass soli, Chorus
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe.

Tenor solo
Iesu Christe.

Tenor, Soprano, Alto, Bass soli, Chorus
And in earth peace
to men of good will.

Chorus
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.

Bass, Alto soli, Chorus
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father,
have mercy upon us.

Alto, Bass soli, Chorus
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.

Tenor solo
Jesus Christ.

Alto solo
Cum Sancto Spiritu
in gloria Dei Patris.

Chorus
in gloria Dei Patris.

Amen.

Alto solo
Together with the Holy Ghost
in the glory of God the Father.

Chorus
in the glory of God the Father.

Amen.



Ralph Couzens

The soloists, with the producer, Brian Pidgeon, and Sakari Oramo, during playback in the control room

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Thuresson: CM 402 (main sound)

Schoeps: MK22/MK4 / MK6

DPA: 4006 & 4011

Neumann: U89

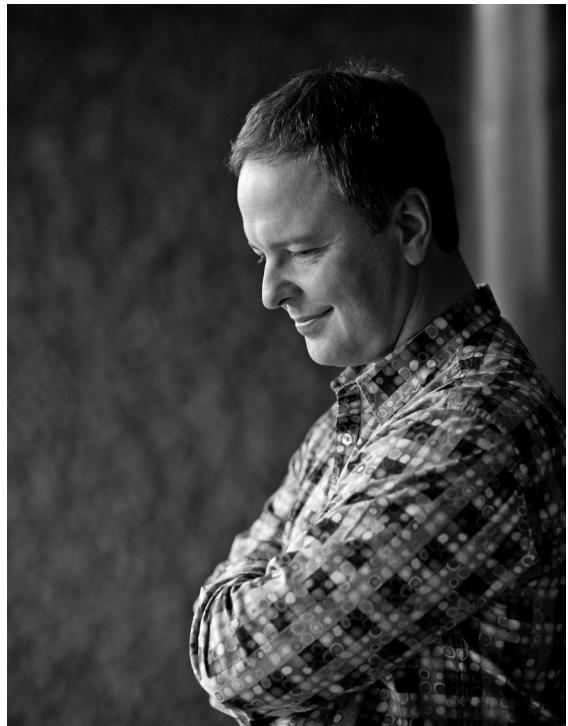
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Assistant engineer James Unwin
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(1856–1925), now at the National Portrait Gallery, from *The Sphere* (London, 26 July 1902)/
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