

A photograph of a Chicago street at sunset, with tall buildings on either side and a bright orange sun low in the sky. Light trails from cars are visible on the street.

HANDEL

JEPHTHA

LIVE IN CHICAGO



MUSIC
OF THE
BAROQUE
CHORUS & ORCHESTRA

fresh!

REFERENCE
RECORDINGS.

DAME JANE GLOVER, CONDUCTOR

GEORGE FRIDERIC HANDEL • JEPHTHA • Dame Jane Glover, conductor

Music of the Baroque Chorus & Orchestra; David Portillo, tenor (Jephtha);

Lauren Snouffer, soprano (Iphis); Clara Osowski, mezzo-soprano (Storgè);

DISC 1 — 66:01

1	Overture	3:18
2	It must be so	1:27
3	Pour forth no more	3:05
4	No more to Ammon's god and king	2:55
5	But Jephtha comes. Kind heav'n	0:59
6	Virtue my soul shall still embrace	3:52
7	'Twill be a painful separation	0:27
8	In gentle murmurs will I mourn	4:24
9	Happy this embassy	0:46
10	Dull delay, in piercing anguish	3:03
11	Ill suits the voice of love	0:25
12	Take the heart you fondly gave	3:25
13	I go. My soul	0:25
14	These labours past	3:10
15	What mean these doubtful fancies	0:51
16	If, Lord, sustain'd	0:41
17	Tis said. Attend, ye chiefs	0:16
18	O God, behold our sore distress	4:17
19	Some dire event hangs o'er our heads	0:25
20	Scenes of horror	2:16
21	Say, my dear mother	0:47
22	The smiling dawn of happy days	2:35
23	Such, Jephtha, was the haughty king's reply	0:27
24	When His loud voice in thunder spoke	4:30
25	Glad tidings of great joy	1:15
26	Up the dreadful steep ascending	4:47
27	'Tis well. Haste, haste, ye maidens	0:20
28	Tune the soft melodious lute	1:54
29	Again Heav'n smiles	0:23
30	Freedom now once more	3:34
31	His mighty arm	2:22
32	In glory high	2:35

Aryeh Nussbaum Cohen, countertenor (Hamor); Neal Davies, bass-baritone (Zebul);
Katelyn Lee, soprano (Angel)

DISC 2 — 66:41

1	Hail, glorious conqueror	0:28
2	Welcome as the cheerful light	0:00
3	Welcome thou, whose deeds	1:00
4	Horror, confusion!	0:25
5	Open thy marble jaws	4:36
6	Why is my brother thus afflicted?	1:09
7	First perish thou	2:21
8	If such thy cruel purpose	0:13
9	On me let blind mistaken zeal	1:33
10	Oh, spare your daughter	2:37
11	Such news flies swift	0:25
12	For joys so vast	0:42
13	Happy they!	3:00
14	Deeper, and deeper still	3:14
15	How dark, O Lord, are Thy decrees	7:23
16	Hide thou thy hated beams	2:17
17	A father, off'ring up his only child	0:19
18	Waft her, angels, through the skies	3:57
19	Ye sacred priests	0:32
20	Farewell, ye limpid springs and floods	4:57
21	Doubtful fear and rev'rent awe	3:43
22	Rise, Jephtha, and ye rev'rend priests	1:05
23	Happy, lphis shalt thou live	4:34
24	For ever blessed be Thy holy name	1:20
25	Theme sublime of endless praise	3:06
26	Let me congratulate	0:27
27	Laud her, all ye virgin train	1:06
28	Oh, let me fold thee	0:17
29	With transport, lphis	0:18
30	My faithful Hamor	0:16
31	All that is in Hamor mine	3:44
32	Ye house of Gilead	3:28

HANDEL'S JEPHTHA

BY JENNIFER MORE

George Frideric Handel arrived in London in 1710 as a well-known opera composer. The main ingredients of the oratorio—aria, recitatives, and great choruses—were stashed in his compositional suitcase, however. Conceived in seventeenth-century Italy and still popular a century later (Handel wrote two during his stay in the country in 1707 and 1708), the oratorio genre was trending in Germany at the turn of the eighteenth century, and England was soon to follow. In the summer of 1718, while working for James Brydges, Earl of Carnarvon (later Duke of Chandos) at Cannons in Edgware, Handel created two important dramatic works: the masque *Acis and Galatea*, and the very first English oratorio, *Esther*. Although intended for private performance, *Esther* gradually came to the public's attention—and in 1732, the work made its debut at the King's Theatre, Haymarket. Initial impressions were decidedly mixed. As an anonymous author declared, "I like the one good Opera better than Twenty Oratorios." In many respects, however, the timing of the "new" English oratorio was ideal. Italian opera had been successful in London, but English audiences were beginning to tire of the industry—not to mention the singers' allegedly lascivious lifestyles—and Handel's own company was starting to falter. The oratorio proved the perfect replacement. With English texts and familiar subject matter taken predominantly from the Bible, the works were much more accessible. Handel added just the right touch, assigning the chorus a significant dramatic role for the first time. This potent combination of intelligibility,

morality, and musical power was unbeatable and guaranteed Handel's fame in England forever.

Fast forward to the summer of 1750, during which Handel was apparently "terribly hurt" in a coach accident, according to the *General Advertiser*. While no references to lasting injuries exist in subsequent correspondence, Dame Jane Glover notes in her book *Handel in London* that "it did perhaps mark the beginning of a slow decline in Handel's health and activities. From that summer on, the routines established over many years were gradually abandoned; after it, everything became more laborious." Handel wrote no new music for over a year and finally began work on *Jephtha* in late 1751. Written by Thomas Morell, who also authored *Judas Maccabaeus*, *Theodora*, and several other late oratorios, the libretto is based on the story of an Israelite Chieftain, Jephtha, in Judges 10-12. Tasked with liberating his people from the Ammonites, Jephtha makes a deal with God: if he is victorious, he will sacrifice the first living being he meets when he returns. It is his daughter, Iphis, who greets him. Morell takes ownership of the narrative at this point, transforming an Old Testament tragedy into a tale of a merciful God. Just as Jephtha is fully resigned to killing his daughter, an angel suddenly appears, announcing that the Lord will spare Iphis as long as she remains "dedicated to God in pure and virgin state forever." Morell also adds the characters of Hamor and Jephtha's wife, Storgè, and interpolates texts by Milton, Pope, Addison, and others.

While Morell shapes the story to fit a clear narrative arc with a conflict and resolution, at its heart *Jephtha* is a story about human suffering. The suffering of the Israelites at the hands of the Ammonites. The suffering of Jephtha at the thought of killing Iphis. The suffering of Storgè, faced with

the prospect of losing her daughter. The suffering of Iphis, suddenly forced to live life as a virgin, and the suffering of Hamor, who had hoped to be her husband. And, as Jane Glover notes, the suffering of Handel himself:

Handel infused his new work with an intense reflection on human suffering that cannot but be seen as personal. For his own suffering—specifically, his rapidly deteriorating eyesight—was all too real. He began to compose *Jephtha* on 21st January, and by 2nd February he had completed Part I with his customary inventive speed. But he was forced to stop writing just ten days later. Having struggled to the end of a chorus with the unbearably poignant text, “How dark O Lord are thy decrees, all hid from mortal sight,” he wrote at the foot of the page (in German): “Reached here on 13th Febr. 1751, unable to go on owing to weakening of sight in my left eye,” and he laid down his pen.

Handel resumed work in February on his 66th birthday, noting at the top of the page, “the 23rd of this month, feeling rather better, began again,” and finally completed the oratorio at the end of August 1751, noting his age (“aetatis 66”) at the end of the score. Now completely blind in one eye, Handel may have known at some level that this was his last major composition. As his friend Mrs. Delany wrote to her sister Ann in November, “Did you hear that poor Handel has lost the sight of one of his eyes? I am sure you (who so truly taste his merit) will lament it.” *Jephtha* was the centerpiece of Handel’s 1752 series.

Despite his health challenges, Handel conducted the work’s premiere at Covent Garden on February 26, 1752, and two subsequent repetitions that

season. It was to be one of his final appearances directing his ensemble. During his remaining years, while he is said to have continued the tradition of playing organ concertos during performances of his oratorios, he no longer appeared as a conductor and was greatly troubled by his sight. According to historian Charles Burney, Handel was “always much disturbed and agitated” during the aria “Total eclipse” in *Samson*, as were all onlookers: “The recollection that Handel had set this air to music, with the view of the blind composer then sitting by the organ, affected the audience so forcibly, that many persons present were moved even to tears.”

Handel’s focus on fate and suffering is evident from the very beginning of Part I in Zebul’s accompanied recitative, “It must be so.” The air that follows, “Pour forth no more unheeded pray’rs,” feels unusually perfunctory, especially in comparison to the dramatic chorus that follows, “No more to Ammon’s god,” in which the triple-time orchestral accompaniment engages “in dismal dance around the furnace blue.” That Handel’s mind lies with the impact of Jephtha’s fateful future promise becomes even more evident in Jephtha’s first air, “Virtue my soul shall still embrace.” Quarter notes in the orchestra initially accompany “Who builds upon this steady base,” gradually building and becoming more agitated at the phrase “dreads no event of fate.”

While Part III contains Morell’s neat resolution, for Handel, it is Part II that holds the dramatic heart of the oratorio. Iphis and a chorus of virgins greet Jephtha with the delightful air, “Welcome as the cheerful light,” unleashing Jephtha’s horror and confusion that is further underscored by the evocative air, “Open the marble jaws, O tomb.” The musical drama continues to

intensify as Storgè reacts in the impassioned accompanied recitative, “First perish though, and perish all the world.” Individual emotions are on vividly colorful display in the Part II quartet, “O spare your daughter,” which contrasts Jephtha’s resolve with the horror of Hamor, Zebul, and Storgè. Iphis receives the news of her impending demise with the strikingly sad “Happy they,” at first singing entirely and utterly alone and then gradually with the orchestra. (Remnants of the joyous Part I duet with her would-be husband Hamor, “These labors past, how happy we!” hover in the background.) Iphis’s response gives way to Jephtha’s remarkable accompanied recitative, “Deeper, and deeper still.” Perhaps most poignant is the chorus, “How dark, O Lord, are thy decrees.” Handel changes Morell’s original text, “What God ordains is right,” to Alexander Pope’s powerful statement in *An Essay On Man*: “Whatever is, is right.” It is nearly impossible not to read Handel’s sorrow over his situation into the lengthy chorus, bursting with incredible pathos and an underlying sense of resolve.

As “How dark, O Lord” illustrates powerfully, Handel strategically and ingeniously uses the chorus in *Jephtha*—as in all his oratorios. Occasionally an actor in the drama, as in the opening “No more to Ammon’s god,” the chorus also comments poignantly on the action and restates moral themes. And Handel gives the final words to the chorus, who rejoice “in blessings manifold” before expressing the final, inexorable thought that perhaps serves simultaneously as the story’s moral and the hope of a man close to the end of his life:

“So are they blest who fear the Lord.”

PART I

SCENE ONE

DISC 1—TRACK 2. *Accompagnato*

Zebul

It must be so, or these vile Ammonites,
Our lordly tyrants now these eighteen years,
will crush the race of Israel.

Since Heav'n vouchsafes not, with
immediate choice, to point us out a leader,
as before, ourselves must choose.

And who so fit a man as Gilead's son,
our brother, valiant Jephtha?

True, we have slighted, scorn'd,
expell'd him hence as of a stranger born,
but well I know him:

His gen'rous soul disdains a mean revenge
when his distressful country calls his aid.

And perhaps Heav'n may favour our
request if with repentant hearts
we sue for mercy.

1–3. *Air*

Zebul

Pour forth no more unheeded pray'rs
to idols deaf and vain.

No more with vile unhallow'd airs
the sacred rites profane.

1–4. *Chorus of Israelites*

No more to Ammon's god and king,
fierce Moloch, shall our cymbals ring,
in dismal dance around the furnace blue.
Chemosh no more will we adore
with timbrell'd anthems to Jehovah due.

SCENE TWO

1-5. Recitative

Zebul

But Jephtha comes.
Kind Heav'n, assist our plea.
O Jephtha, with an eye of pity look
on thy repentant brethren in distress.
Forgetful of thy wrongs,
redress thy sire thy friends,
thy country in extreme despair.

Jephtha

I will, so please it Heav'n,
and these the terms:
If I command in war, the like command,
should Heav'en vouchsafe us a victorious
peace, shall still be mine.

Zebul

Agreed. Be witness, Heav'ns.

1-6. Air

Jephtha

Virtue my soul shall still embrace,
goodness shall make me great.
Who builds upon this steady base
dreads no event of fate.

1-7. Recitative

Storgè

'Twill be a painful separation, Jephtha,
to see thee harness'd for the bloody field.
But ah, how trivial are a wife's concerns
when a whole nation bleeds, and
grov'ling lies, panting for liberty and life.

1-8. Air

Storgè

In gentle murmurs will I mourn,
as mourns the mate-forsaken dove,
and sighing wish thy dear return
to liberty and lasting love.

SCENE THREE

1–9. Recitative

Hamor

Happy this embassy, my charming Iphis,
 which once more gives thee to my
 longing eyes, as Cynthia, breaking
 from th'involving clouds on the
 benighted traveller.

The sight of thee, my love,
 drives darkness and despair.

Again I live, in thy sweet smiles I live,
 as in thy father's ever-watchful care our
 wretched nation feels new life, new joy.
 Oh haste, and make my happiness
 complete!

1–10. Air

Hamor

Dull delay, in piercing anguish,
 bids thy faithful lover languish,
 while he pants for bliss in vain.
 Oh, with gentle smiles relieve me.
 Let no more false hopes deceive me,
 nor vain fears inflict a pain.

1–11. Recitative

Iphis

Ill suits the voice of love when glory calls,
 and bids thee follow Jephtha to the field.
 There act the hero, and let rival deeds
 proclaim thee worthy to be call'd his son,
 and Hamor shall not want his due reward.

1–12. Air

Iphis

Take the heart you fondly gave,
 lodg'd in your breast with mine.
 Thus with double ardour brave,
 sure conquest shall be thine.



1–13. Recitative*Hamor*

I go. My soul, inspir'd by thy command,
 thirsts for the battle. I'm already crown'd
 with the victorious wreath, and thou, fair
 prize, more worth than fame or conquest,
 thou art mine.

1–14. Duet*Iphis and Hamor*

These labours past, how happy we!
 How glorious will they prove.

**SCENE FOUR****1–15. Accompagnato***Jephtha*

What mean these doubtful fancies of the
 brain? Visions of joy rise in my raptur'd
 soul, there play awhile, and set in darksome
 night. Strange ardour fires my breast; my
 arms seem strung with tenfold vigour,
 and my crested helm to reach the skies.
 Be humble still, my soul!
 It is the Sp'rit of God,
 in whose great name I offer up my vow.

1–16. If, Lord, sustain'd by Thy almighty
 pow'r, Ammon I drive, and his insulting
 bands, from these our long-uncultivated
 lands, and safe return a glorious conqueror,
 what, or whoe'er shall first salute mine eyes,
 shall be forever Thine, or fall a sacrifice.

1–17. 'Tis said.

Attend, ye chiefs, and with united voice
 invoke the holy name of Israel's God.

1–18. Chorus of Israelites

O God, behold our sore distress,
 omnipotent to plague or bless!
 But turn Thy wrath, and bless once more
 Thy servants, who Thy name adore.

SCENE FIVE**1–19. Recitative**

Storgè
 Some dire event hangs o'er our heads,
 some woeful song we have to sing
 in misery extreme.
 O never, never was my foreboding
 mind disturbed before with such
 incessant pangs.

1–20. Air

Storgè
 Scenes of horror, scenes of woe,
 rising from the shades below,
 add new terror to the night.

SCENE SIX**1–21. Recitative**

Iphis
 Say, my dear mother, whence these
 piercing cries that force me, like a
 frightened bird to fly my place of rest?

Storgè
 For thee I fear, my child; such ghastly
 dreams last night surpris'd my soul.

Iphis
 Heed not these black illusions of the night, the
 mocking of unquiet slumbers, heed them not.
 My father, touch'd with a diviner fire,
 already seems to triumph in success,
 nor doubt I but Jehovah hears our pray'rs.

1–22. Air

Iphis
 The smiling dawn of happy days presents
 a prospect clear, and pleasing hope's all-
 bright'ning rays dispel each gloomy fear;
 while ev'ry charm that peace displays
 makes spring-time all the year.

SCENE SEVEN

1–23. Recitative

Zebul

Such, Jephtha,
was the haughty king's reply:
No terms, but ruin, slavery and death.

Jephtha

Sound, then, the last alarm!
And to the field, ye sons of Israel,
with intrepid hearts,
dependent on the might of Israel's God.

1–24. Chorus of Israelites

When His loud voice in thunder spoke,
with conscious fear the billows broke,
observant of his dread command.
In vain they roll their foaming tide,
confin'd by that great pow'r,
that gave them strength to roar.
They now contract their boist'rous pride,
and lash with idle rage the laughing
strand.

PART II

SCENE ONE

1–25. Recitative

Hamor

Glad tidings of great joy to thee, dear Iphis,
and to the house of Israel I bring.
Thus then, in brief. Both armies in array
of battle rang'd, our general stept forth
and offer'd haughty Ammon terms of
peace, most just and righteous;
these with scorn refus'd,
he bade the trumpet sound.
But scarce a sword was ting'd in hostile
blood, ere all around the thund'ring
Heavens open'd and pour'd forth
thousands of armed cherubim,
when straight our general cried:
“This is Thy signal, Lord, I follow Thee,
and Thy bright heav'nly host.”
Then rushing on proud Ammon,
all aghast, he made a bloody slaughter,
and pursu'd the flying foe till night
bade sheathe the sword,
and taste the joys of victory and peace.

SCENE TWO

1–26. Air

Hamor

Up the dreadful steep ascending,
 while for fame and love contending,
 sought I thee, my glorious prize.
 And now, happy in the blessing, thee,
 my sweetest joy possessing,
 other honours I despise.

1–27. Recitative

Iphis

‘Tis well.

Haste, haste, ye maidens, and in richest
 robes adorn me, like a stately bride,
 to meet my father in triumphant pomp.
 And while around the dancing
 banners play.

1–28. Air

Iphis

Tune the soft melodious lute,
 pleasant harp and warbling flute,
 to sounds of rapt’rous joy.

1–29. Recitative

Zebul

Again Heav’n smiles once more
 on His repentant people,
 and victory spreads wide
 her silver wings to soothe our sorrows
 with a peaceful calm.

1–30. Air

Zebul

Freedom now once more possessing,
 peace shall spread with ev’ry blessing
 triumphant joy around.
 Sion now no more complaining shall,
 in blissful plenty reigning,
 Thy glorious praise resound.

Recitative

Jephtha

ZebuI, thy deeds were valiant,
 nor less thine, my Hamor;
 but the glory is the Lord’s.

1-31. Air*Jephtha*

His mighty arm, with sudden blow,
Dispers'd and quell'd the haughty foe.

1-32. Chorus

In glory high, in might serene,
He sees, moves all, unmov'd, unseen.
His mighty arm, with sudden blow
dispers'd and quell'd the haughty foe.

*Zebul***SCENE THREE****DISC 2-TRACK 1. Recitative***Iphis*

Hail, glorious conqueror,
much lov'd father, hail!
Behold thy daughter, and her virgin train,
come to salute thee with all duteous love.

2-2. Air*Iphis*

Welcome as the cheerful light, driving darkest
shades of night, welcome as the spring
that rains peace and plenty o'er the plains.
Not cheerful day, nor spring so gay,
such mighty blessings brings as peace
on her triumphant wings.

2-3. Chorus of Israelites

Welcome thou, whose deeds conspire
to provoke the warbling lyre,
welcome thou, whom God ordain'd
guardian angel of our land!
Thou wert born His glorious name
and great wonders to proclaim.

2-4. Recitative*Jephtha*

Horror, confusion!

Harsh this music grates upon
my tasteless ears.Begone, my child,
thou hast undone thy father!
Fly, begone,
and leave me to the rack of wild despair!**2-5. Air***Jephtha*Open thy marble jaws, O tomb,
and hide me, earth, in thy dark womb,
ere I the name of father stain,
and deepest woe from conquest gain.**2-6. Recitative***Zebul*

Why is my brother thus afflicted?

Say, why didst thou spurn thy daughter's
gratulations, and fling her from thee with
unkind disdain?*Jephtha*O Zebul, Hamor, and my dearest wife,
behold a wretched man, thrown from the
summit of presumptuous joy,
down to the lowest depth of misery.
Know, then, I vow'd the first I saw
should fall a victim to the living God.
My daughter, alas,
it was my daughter, and she dies.**2-7. Accompagnato***Storgè*First perish thou,
and perish all the world!
Hath Heav'n then bless'd us
with this only pledge of all our love,
this one dear child, for thee to be her
murderer? No, cruel man!

Air*Storgè*

Let other creatures die;
 or Heav'n, earth, seas and sky
 in one confusion lie,
 ere in a daughter's blood,
 so fair, so chaste, so good,
 a father's hand's embrued.

2-8. Recitative*Hamor*

If such thy cruel purpose, lo,
 your friend offers himself
 a willing sacrifice,
 to save the innocent
 and beauteous maid!

2-9. Air*Hamor*

On me let blind mistaken zeal
 her utmost rage employ.
 'Twill be a mercy there to kill
 where life can taste no joy.

2-10. Quartet*Zebul*

Oh, spare your daughter,

Storgè

Spare my child,

Hamor

My love!

Jephtha

Recorded stands my vow
 in Heav'n above.

Storgè

Recall the impious vow,
 ere 'tis too late.

Jephtha

I'll hear no more,
 her doom is fix'd as fate!

Hamor, Zebul, Storgè

And think not Heav'n delights
 in Moloch's horrid rites.

SCENE FOUR

2-11. *Accompagnato**Iphis*

Such news flies swift.

I've heard the mournful cause
of all your sorrows.Of my father's vow Heav'n spoke
its approbation by success.Jephtha has triumph'd,
Israel is free.2-12. For joys so vast too little
is the price of one poor life.

But oh, accept it,

Heav'n, a grateful victim,
and thy blessing still pour on
my country, friends, and dearest father!2-13. *Air**Iphis*Happy they! This vital breath with
content I shall resign, and not murmur
or repine, sinking in the arms of death.2-14. *Accompagnato**Jephtha*

Deeper, and deeper still,

thy goodness, child, pierceth a father's
bleeding heart, and checks the cruel
sentence on my falt'ring tongue.Oh, let me whisper it to the raging winds,
or howling deserts; for the ears of men
it is too shocking. Yet have I not vow'd?And can I think the great Jehovah sleeps
like Chemosh and such fabled deities?Ah no; Heav'n heard my thoughts,
and wrote them down; it must be so.'Tis this that racks my brain,
and pours into my breast a thousand
pangs that lash me into madness.

Horrid thought!

My only daughter, so dear a child,
doom'd by a father!Yes, the vow is past,
and Gilead hath triumph'd o'er his foes.
Therefore, tomorrow's dawn...
I can no more.

2–15. Chorus

How dark, O Lord,
 are Thy decrees,
 all hid from mortal sight,
 all our joys to sorrow turning,
 and our triumphs into mourning,
 as the night succeeds the day.
 No certain bliss, no solid peace,
 We mortals know on earth below,
 yet on this maxim still obey:
 “Whatever is, is right.”

*Iphis***PART III****SCENE ONE****2–16. Accompagnato***Jephtha*

Hide thou thy hated beams,
 O sun, in clouds and darkness,
 deep as is a father's woe;

2–17. A father, off'ring up his only child
 in vow'd return for victory and peace.

2–18. Air*Jephtha*

Waft her, angels, through the skies,
 far above yon azure plain,
 glorious there, like you, to rise,
 there, like you, for ever reign.

2–19. Recitative*Iphis*

Ye sacred priests, whose hands ne'er yet
 were stain'd with human blood, why are
 ye thus afraid to execute my father's will?
 The call of Heav'n with humble
 resignation I obey.

2-20. Air*Iphis*

Farewell, ye limpid springs and floods,
 ye flow'ry meads and leafy woods;
 farewell, thou busy world where reign
 short hours of joy and years of pain.
 Brighter scenes I seek above
 in the realms of peace and love.

2-21. Chorus of Priests

Doubtful fear and rev'rent awe strike us,
 Lord, while here we bow,
 check'd by Thy all-sacred law,
 yet commanded by the vow.
 Hear our pray'r in this distress,
 and Thy determin'd will declare.

*Angel***2-22. Recitative***Angel*

Rise, Jephtha, and ye rev'rend priests,
 withhold the slaught'rous hand.
 No vow can disannul the law of God,
 nor such was its intent when rightly scann'd;
 yet still shall be fulfill'd. Thy daughter,
 Jephtha, thou must dedicate to God,
 in pure and virgin state fore'er,
 as not an object meet for sacrifice,
 else had she fall'n an holocaust to God.
 The Holy Sp'rit, that dictated thy vow,
 bade thus explain it,
 and approves thy faith.

2-23. Air*Angel*

Happy, Iphis shalt thou live,
 while to thee the virgin choir
 tune their harps of golden wire,
 and their yearly tribute give.
 Happy, Iphis, all thy days,
 pure, angelic, virgin-state,
 shalt thou live, and ages late
 crown thee with immortal praise.

2-24. Arioso*Jephtha*

For ever blessed be Thy holy name,
 Lord God of Israel!

2-25. Chorus of Priests

Theme sublime of endless praise,
 just and righteous are Thy ways;
 and Thy mercies still endure,
 ever faithful, ever sure.

SCENE TWO**2-26. Recitative***Zebul*

Let me congratulate this happy turn,
 my honour'd brother, judge of Israel!
 Thy faith, thy courage,
 constancy and truth nations shall sing,
 and in their just applause,
 all join to celebrate thy daughter's name.

2-27. Air*Zebul*

Laud her, all ye virgin train
 in glad songs of choicest strain.
 Ye blest angels all around,
 laud her in melodious sound.
 Virtues that to you belong,
 Love and truth demand the song.

2-28. Recitative*Storgè*

Oh, let me fold thee in a mother's arms,
 and with submissive joy, my child, receive
 thy designation to the life of Heav'n.

2-29. Recitative*Hamor*

With transport, Iphis, I behold thy safety,
 but must forever mourn so dear a loss,
 dear, though great Jephtha were to honour
 me still with the name of son.

2–30. Recitative*Iphis*

My faithful Hamor, may that Providence
which gently claims or forces our submission,
direct thee to some happier choice.

2–31. Duet and Quintet*Iphis*

All that is in Hamor mine,
freely I to Heav'n resign.

Hamor

Freely I to Heav'n resign
all that is in Iphis mine.

Iphis

Duteous to the will supreme,
still my Hamor I'll esteem.

Hamor

Duteous to almighty pow'r,
still my Iphis I'll adore.

Iphis, Hamor, Storgè, Jephtha, Zebul

Joys triumphant crown thy days,
and thy name eternal praise.

2–32. Chorus of Israelites

Ye house of Gilead, with one voice,
in blessings manifold rejoice.
Freed from war's destructive sword,
peace her plenty round shall spread,
while in virtue's path you tread;
so are they blest who fear the Lord.
Amen. Hallelujah.



ARTIST PROFILES

DAME JANE GLOVER

CONDUCTOR



©JOHN BATTEN

Acclaimed British conductor Jane Glover, named Dame Commander of the Order of the British Empire in the 2021 New Year's Honours, has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991. From 2009 until 2016, she was Director of Opera at the Royal Academy of

Music where she is now the Felix Mendelssohn Visiting Professor. She will join the Fort Worth Symphony Orchestra as principal guest conductor beginning in the 2025–26 season.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. She has worked with the period-instrument orchestras Philharmonia Baroque and the Handel & Haydn Society. She has also made frequent appearances at the BBC Proms.

In demand on the international opera stage, Jane Glover has appeared with numerous companies. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and various recordings with the London Philharmonic, the Royal Philharmonic, Trinity Church (Wall Street), and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women*, *Handel in London*, and *Mozart in Italy*. In 2020, she was awarded the Royal Philharmonic Society's Gamechanger Award for her work in breaking new ground for other female conductors.

SOLOISTS



©ARIELLE DONESON

Praised by *Opera News* for “singing with a luxuriant warm glow that seduced the ear as he bounded about the stage with abandon,” tenor **DAVID PORTILLO** is a leading classical singer of his generation. Recent highlights include Tamino in *The Magic Flute* at the Metropolitan Opera, Septimius in *Theodora* with Theater an der Wien; Don Ottavio in *Don Giovanni* and the Italian Singer in *Der Rosenkavalier* with Santa Fe Opera; Ferrando in *Così fan tutte* with The Dallas Opera; Pirro in *Ermione* with Washington Concert Opera; and Nadir in *The Pearl Fishers* with Austin Opera. David Portillo is an alumnus of the Ryan Opera Center (Lyric Opera of Chicago), Merola Opera Program at San Francisco Opera, and Wolf Trap Opera in Vienna, Virginia. He resides in northern New Jersey.

Recognized for her unique artistic curiosity, **LAUREN SNOUFFER** is one of the most versatile and respected sopranos on the international stage.



©ANJA SCHÜTZ

Recent highlights include two high-profile operatic debuts: creating the role of Justine in the world premiere of Mikael Karlsson and Royce Vavrek’s opera *Melancholia* with the Royal Swedish Opera, and with Glyndebourne as Pamina in *Die Zauberflöte*. Other highlights include a return to The Cleveland Orchestra for Mahler’s Fourth Symphony with Daniel Harding and Stravinsky’s *Les Noces* with Esa-Pekka Salonen and the San Francisco Symphony. A

GRAMMY® nominee, Lauren Snouffer's recordings include Hasse's *Siroe* and Handel's *Ottone* with George Petrou; Gottschalk's *Requiem for the Living* with Vladimir Landes; Grantham's *La canción desesperada* with Craig Hella Johnson; and Feldman's *Rothko Chapel* with Steven Schick.

Mezzo-soprano **CLARA OSOWSKI**, who sings “from inside the music with unaffected purity and sincerity” (*UK Telegraph*), is an active soloist and chamber musician. Recognized for her excellence in Minnesota, she received the prestigious 2018-2019 McKnight Artist Fellowship for Musicians administered by the MacPhail Center for Music. Recent highlights include Schubert Lieder with the Saint Paul Chamber Orchestra; a return to LA's Salastina for Handel's *Messiah*; Bach's *St. John Passion* with Music of the Baroque; and Bach's Mass in B Minor with *Tenet* at St. Jean-Baptiste, NYC. Clara Osowski is the artistic director of Source Song, a festival created to perform new art song and cultivate an educational environment for students of song. She also sings in several ensembles, including Lumina Women's Ensemble, Lorelei Ensemble, and Seraphic Fire.

©MICHAEL HAUG



Acclaimed as a “complete artist” by the *New York Times*, **ARYEH NUSSBAUM COHEN** possesses a vocal beauty and dramatic intensity that led *Limelight* to declare him “a redefining force in the countertenor field.” Recent highlights include returns to Glyndebourne for the title role in *Giulio Cesare in*

©JUYANG CHEN



Egitto and debuts at Teatro dell'Opera di Roma (Sesto, *Giulio Cesare in Egitto*) and Deutsche Oper Berlin (First Angel/The Boy, Sir George Benjamin's *Written on Skin*). Other engagements include Carnegie Hall, L.A. Opera, and a worldwide tour of Handel's *Rodelinda* with The English Concert and Harry Bicket. His growing discography includes the 2023 release of Bach's *St. John Passion* with the Cantata Collective and the music of Clara and Robert Schumann, Korngold, and Brahms, set for release on AVIE Records in 2025.



©GERARD COLLETT

Bass-baritone **NEAL DAVIES** studied at King's College, London and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. His many career highlights include appearances with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, Cleveland and Philharmonia orchestras under Christoph von Dohnányi, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of Enlightenment under Frans Brüggen, English Concert with Harry Bicket, Gabrieli Consort under Paul McCreesh, Hallé Orchestra with Sir Mark Elder, Concerto Köln under Ivor Bolton, Deutsches Symphonie Orchester Berlin with David Zinman, Melbourne Symphony Orchestra with Sir Andrew Davis, and the London Symphony and Vienna Philharmonic orchestras under Daniel Harding. He has also appeared regularly at the Edinburgh Festival and BBC Proms.

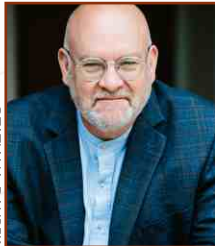
Recognized by *Chicago Classical Review* for her “beautifully bright” and “silvery” tone, American soprano **KATELYN LEE** is making her mark in Chicago and across the United States. Known for her ability to sing numerous styles with ease, she regularly performs opera, art song, musical theatre, and oratorio. She has appeared with Grant Park Symphony Orchestra, Chicago Symphony Orchestra, Indianapolis Symphony Orchestra, Indianapolis Baroque Orchestra, Northwest Indiana Symphony, Elgin Symphony Orchestra, Champaign-Urbana Symphony, Fort Wayne Philharmonic Orchestra, Chicago *a cappella*, and White Lake Chamber Music Festival, among others. She is a regular member of the Music of the Baroque Chorus.

©ELLIOT MANDEL



ANDREW MEGILL is recognized as one of America’s leading choral conductors, admired for his passionate artistry and unusually wide-ranging repertoire, which extends from early music to newly composed works. His performances have been praised for their “power, subtlety, and nuance” and “profound spirituality” (*Le Devoir*, Montreal). Named Music of the Baroque’s chorus director in April 2022, Andrew Megill frequently leads North America’s finest professional choirs. He is the conductor of the Montreal Symphony Orchestra Chorus and Artistic Advisor and Director of Choral Activities for the Carmel Bach Festival. Andrew Megill currently serves as the Arthur L. Rice, Jr. Professor in Music and Director of Choral Organizations at the Bienen School of Music at Northwestern University.

©TATIANA DAUBEK



Now in its fifth decade, **MUSIC OF THE BAROQUE** is one of the leading professional ensembles in America devoted to 17th- and 18th-century works.

The *Chicago Sun-Times* writes, “Lyric Opera of Chicago and the Chicago Symphony Orchestra may be the big guys on the local classical music scene, but in terms of sheer quality of performance...Music of the Baroque inhabits the same stratosphere.”

Music Director Dame Jane Glover and Principal Guest Conductor Nicholas Kraemer have led the ensemble since September 2002 and has given Chicago premieres of many early masterpieces, including Monteverdi’s operas and 1610 Vespers, Telemann’s *Day of Judgment*, Mozart’s *Idomeneo*, and numerous Handel operas and oratorios. The ensemble has drawn particular praise for its performances of the major choral and orchestral works of Bach, Handel, Mozart, and Haydn.

Music of the Baroque performs regularly at the Harris Theater for Music and Dance in downtown Chicago, the North Shore Center for the Performing Arts in Skokie, suburban churches, and neighborhood venues such as the Kehrein Center for the Arts in Austin. Its “Project Inclusion” program seeks to employ young professionals from under-represented backgrounds in the orchestra and chorus, and its “Strong Voices” arts education program supports and enhances choral programs in Chicago public high schools.

Through live concerts in Chicago, On Demand streaming, pre-concert videos, and radio broadcasts on 98.7WFMT Radio, listeners enjoy Music of the Baroque around the world. Available recordings include Bach’s *St. Matthew Passion* (2022–23 season); *Messiah—Live in Chicago* (2021–22 season); Bach’s *Mass in B Minor* (2019–20 season); and *On This Night* (2017 holiday concerts).

—www.baroque.org

Music of the Baroque Chorus and Orchestra • Dame Jane Glover, Music Director

SOPRANO

Alyssa Bennett
Nathalie Colas
Carolynne Dalmonte
Kemper Florin
Kate Lee
Rosalind Lee
Susan Nelson
Emily Yiannis

TENOR

Madison Bolt
Matthew Cummings
Sam Grosby
Paul Hunter
Nicholas Lin
John Swedberg

BASS

Matthew Brennan
Corey Grigg
Jan Jarvis
Kevin Krasinski
Ian Morris
Stephen Richardson

ALTO

Amanda Koopman
Thereza Lituma
Josh Pritchett
Lauren Randolph
Allison Selby Cook

VIOLIN 1

Kevin Case,
Elliott Golub Honorary
Concertmaster Chair
Teresa Fream
Michael Shelton
Hermine Gagné
Kozue Funakoshi
Ann Duggan

VIOLIN 2

Sharon Polifrone*
Ann Palen
Rika Seko
Lori Ashikawa
Helen Lee

VIOLA

Elizabeth Hagen*
Terri Van
Valkinburgh
Paul Vanderwerf
Rebecca Swan

CELLO

Ezra Seltzer*
Judy Stone
Morgan Little

BASS

Collins Trier*
Sam Shuhan

FLUTE

Mary Stolper

OBOE

Anne Bach*
Erica Anderson

BASSOON

William Buchman

HORN

Oto Carrillo*
Samuel Hamzem

TRUMPET

Barbara Butler*
Matt Baker

THEORBO

Daniel Swenberg

HARPSICHORD

Michael Beattie

**principal*

RECORDED: September 18, 2022

RECORDING LOCATION: North Shore Center for the Performing Arts,
Skokie, Illinois

PRODUCER: Declan McGovern

RECORDING ENGINEER: Christopher Willis

LINER NOTES: Jennifer More

DIRECTOR OF ARTISTIC OPERATIONS: Julie Griffin

ALBUM ART DIRECTOR: JoAnn Nunes

COVER PHOTO: "Spring Equinox Sunset over Lake Street Tracks
in Chicago" by Elliot Mandel Photography

JEPHTHA PERFORMANCE PHOTOS: HMS Media

*With special thanks to the Negaunee Foundation,
the Julius Frankel Foundation, and Constance M. Filling & Robert D. Hevey
for their generous support in making this recording.*

© 2024 MUSIC OF THE BAROQUE • © 2024 REFERENCE RECORDINGS® • ALL RIGHTS RESERVED
REFERENCERECORDINGS.COM • PO BOX 627, PACIFICA, CA 94044 • MADE IN USA

REFERENCE
RECORDINGS

FR-755

GEORGE FRIDERIC HANDEL (1685–1759)

JEPHTHA

HWV 70

DISC 1 — 66:01

PART I

PART II THROUGH CHORUS, “IN GLORY HIGH”

DISC 2 — 66:41

PART II FROM RECITATIVE, “HAIL, GLORIOUS CONQUEROR”

PART III



MUSIC
OF THE
BAROQUE
CHORUS & ORCHESTRA

DAME JANE GLOVER, CONDUCTOR & HARPSICHORD
ANDREW MEGILL, CHORUS DIRECTOR
DAVID PORTILLO, TENOR (JEPHTHA)
LAUREN SNOUFFER, SOPRANO (IPHIS)
CLARA OSOWSKI, MEZZO-SOPRANO (STORGÈ)
ARYEH NUSSBAUM COHEN, COUNTERTENOR (HAMOR)
NEAL DAVIES, BASS-BARITONE (ZEBUL)
KATELYN LEE, SOPRANO (ANGEL)