

Handel's setting of John Dryden's 1687 *Ode for St Cecilia's Day* was first performed in 1739 on the appropriate feast day, 22nd November. Although Handel relied to some extent on borrowed material, he incorporates a variety of colourful instrumental effects in vivid illustration of the text. The *Ode* ends with one of Handel's noblest final choruses, and one of Dryden's most visionary verses, celebrating together the all-embracing glory of music itself. It is easily the most substantial movement of the *Ode*, and reminds us that the composition of *The Messiah* was only two years away.

## George Frideric HANDEL

(1685-1759)

### Ode for St Cecilia's Day (1739)

1	Overture	3:35
2	Interlude	1:23
3	Recitative: From harmony, from heav'nly harmony †	3:20
4	Chorus: From harmony	3:27
5	Air: What passion cannot Music raise *	8:19
6	Air and chorus: The trumpet's loud clangour †	3:25
7	March	2:02
8	Air: The soft complaining flute *	5:08
9	Air: Sharp violins proclaim †	4:10
10	Air: But oh! what art can teach *	4:15
11	Air: Orpheus could lead the savage race *	1:46
12	Recitative: But bright Cecilia *	0:42
13	Air and chorus: As from the powers of sacred lays *	7:11

**Dorothee Miels, Soprano \* • Mark Wilde, Tenor †**  
**Alsfelder Vokalensemble • Concerto Polacco • Wolfgang Helbich**

Recorded 12th - 16th August, 1999 in the Maria Magdalenen Kirche, Templin, Germany  
 This recording has been made and edited at 20bit resolution and at a pitch of A = 415Hz  
 Producer: Andrew Walton (K&A Productions Ltd.) • Engineer: Eleanor Thomason  
 Post-production: Peter Newble & Andrew Walton • Booklet Notes: Keith Anderson  
 Cover Image: *Saint Cecilia* by Charles Mellin (c. 1600-1649) (Bridgeman Art Library)



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8.554752

Playing Time  
48:44



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