

PHILHARMONIA

BAROQUE ORCHESTRA & CHORALE
NICHOLAS MCGEGAN | WAVERLEY FUND MUSIC DIRECTOR

Philharmonia Baroque Orchestra & Chorale
Nicholas McGegan, conductor

HANDEL

Joseph and his Brethren

Sherezade Panthaki
Gabrielle Haigh
Diana Moore
Abigail Levis
Nicholas Phan
Philip Cutlip





HANDEL

Joseph and his Brethren

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GEORGE FRIDERIC HANDEL (1685–1759)

Joseph and his Brethren (HWV 59)

Libretto by James Miller

Nicholas McGegan, *music director and conductor*

Philharmonia Baroque Orchestra & Chorale



BAROQUE ORCHESTRA & CHORALE
NICHOLAS MCGEGAN | WAVERLEY FUND MUSIC DIRECTOR

DRAMATIS PERSONÆ

Joseph, an Hebrew

Phanor, Chief Butler to Pharaoh,
afterwards Joseph's Steward

Pharaoh, King of Egypt

Potiphera, High Priest of On, Father to Asenath

Asenath, daughter to the High Priest

Simeon, brother to Joseph,

Judah, brother to Joseph

Reuben, brother to Joseph

Benjamin, brother to Joseph

Brother to Joseph

Chorus of Egyptians, Hebrews, Brethren

Diana Moore, *mezzo-soprano*

Abigail Levis, *mezzo-soprano*

Philip Cutlip, *baritone*

Abigail Levis, *mezzo-soprano*

Sherezade Panthaki, *soprano*

Nicholas Phan, *tenor*

Philip Cutlip, *baritone*

Gabrielle Haigh, *soprano*

Jonathan Smucker, *tenor*

Philharmonia Chorale,
Bruce Lamott, *director*

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Portrait of Handel, by Balthasar Denner (c. 1726-1728)

DISK ONE

PART ONE

Track 1	Ouverture	6:34
Track 2	Air: Be firm, my soul	6:58
Track 3	Recitative: Joseph, thy fame has reach'd great Pharaoh's ear	0:53
Track 4	Air: Come, divine inspirer, come	6:24
Track 5	Recitative: Pardon, that I so long forgot thee, Joseph!	1:00
Track 6	Air: Ingratitude's the queen of crimes	2:31
Track 7	Recitative: Thus stranger, I have laid my troubled thoughts	0:46
Track 8	Chorus of Egyptians: O God of Joseph	2:04
Track 9	Accompagnato: Pharaoh, thy dreams are one	2:31
Track 10	Recitative: Divine interpreter!	0:41
Track 11	Air: O lovely youth, with wisdom crown'd	5:46
Track 12	Recitative: Wear, worthy man, this royal signet wear	0:33
Track 13	Chorus of Egyptians: Joyful sounds, melodious strains	2:58
Track 14	Recitative: Whence this unwonted ardour in my breast	0:27
Track 15	Air: I feel a spreading flame	8:28
Track 16	Recitative: Fair Asenath, I've asked thee of thy father	1:14
Track 17	Duet: Celestial virgin! Godlike youth!	2:40
Track 18	Recitative: Now, Potiphera, instant to the temple	0:18
Track 19	A Grand March during the Procession	1:54
Track 20	Recitative: 'Tis done, the sacred knot is tied	0:12
Track 21	Chorus of Egyptians: Immortal pleasures crown this pair	2:26
Track 22	Recitative: Glorious and happy is thy lot	0:14
Track 23	Air: Since the race of time begun	2:34
Track 24	Chorus of Egyptians: Swift our numbers, swiftly roll	2:42

DISK ONE RUNNING TIME: 62:48

DISK TWO

PART TWO

Track 1	Chorus of Egyptians: Hail, thou youth, by Heav'n below'd:	4:37
Track 2	Recitative: How vast a theme has Egypt for applause!	1:13
Track 3	Air: Our fruits, whilst yet in blossom, die	4:14
Track 4	Recitative: He's Egypt's common parent	0:19
Track 5	Chorus of Egyptians: Blest be the man	3:47
Track 6	Recitative: Phanor, we mention not his highest glory!	1:32
Track 7	Air: Together, lovely innocents, grow up	3:08
Track 8	Recitative: He then is silent	0:33
Track 9	Accompagnato: Where are these brethren?	1:51
Track 10	Air: Remorse, confusion, horror, fear	1:57
Track 11	Recitative: This Hebrew prisoner	0:38
Track 12	Accompagnato: Ye departed hours	2:28
Track 13	Air: The peasant tastes the sweets of life	8:22
Track 14	Recitative: But Simeon comes	3:51
Track 15	Air: Impostor	2:49
Track 16	Recitative: Whence, Asenath, this grief that hangs upon thee?	0:43
Track 17	Air: The silver stream	5:58
Track 18	Recitative: Tell me, oh tell me thy heart's malady	1:31
Track 19	Air: To keep afar from all offence	3:52
Track 20	Chorus of the Brethren: Thus one, with ev'ry virtue crown'd	1:24
Track 21	Recitative: Once more, O pious Zaphnath	0:14
Track 22	Accompagnato: Our rev'rend sire intreats thee	1:33
Track 23	Recitative: This kiss, my gracious lord	1:19
Track 24	Air: Thou deign'st to call thy servant son	2:55
Track 25	Recitative: Sweet innocence, divine simplicity!	1:26
Track 26	Chorus of the Brethren: O God, who in thy heav'nly hand	4:36

DISK THREE

PART THREE

Track 1	Sinfonia	1:30
Track 2	Recitative: What say'st thou, Phanor?	0:33
Track 3	Air: The wanton favours of the great	1:56
Track 4	Recitative: Whence so disturb'd, my lord?	0:49
Track 5	Air: Ah jealousy, thou pelican	4:44
Track 6	Recitative: Oh, wrong me not!	1:31
Track 7	Air: The people's favour, and the smiles of pow'r	3:45
Track 8	Recitative: Art thou not Zaphnath?	0:28
Track 9	Air: Prophetic raptures swell my breast	8:13
Track 10	Recitative: They come, and indignation in their looks	1:32
Track 11	Accompagnato: What, without me?	0:54
Track 12	Air: Oh, pity!	2:27
Track 13	Recitative: To prison with him!	1:25
Track 14	Recitative: What counsel can we take?	0:24
Track 15	Air: O Gracious God	1:08
Track 16	Chorus of the Brethren: Eternal monarch of the sky	3:12
Track 17	Recitative: But peace, Zaphnath returns	1:44
Track 18	Air: Thou hadst, my lord, a father once	2:05
Track 19	Accompagnato: Give him up the lad	0:57
Track 20	Recitative: I can no longer	1:44
Track 21	Recitative: Whilst the Nile and Memphis	0:39
Track 22	Duet: What's sweeter than the new-blown rose?	3:08
Track 23	Recitative: With songs of ardent gratitude and praise	0:22
Track 24	Chorus of the Brethren: We will rejoice in thy salvation	2:10

DISK THREE RUNNING TIME: 47:22



Reginald Arthur, *Joseph Interpreting Pharaoh's Dream*, 1894

Handel: *Joseph and his Brethren*

by Bruce Lamott

The story of Joseph and his complicated filial relationships, as told in the final thirteen chapters of the Book of Genesis, contains all the makings of good theater: jealousy, violence, sexual predation, trickery, imprisonment, mistaken identities, deception, and an exotic locale. It is a story too complicated to be recounted in a single musical evening, and the glorious music of Handel's oratorio on the subject, *Joseph and His Brethren*, has been neglected as a result. Perhaps better marketing (a Technicolor Dreamcoat perhaps) would have helped sell the admittedly problematic libretto by an Anglican vicar, the Rev. James Miller, but so would a closer reading of the Old Testament.

Miller, better known for his comedies and satires for the London stage than for his pastoral ministry, based his work on an Italian libretto by Apostolo Zeno for an oratorio by Antonio Caldara (*Giuseppe*, 1722), which in turn was adapted from a five-act French tragedy (*Joseph*, 1711) by Abbé Charles-Claude Genest. Handel's oratorio premiered in March 1744, following on the successes of *Messiah*, *Samson*, and *Semele* in the previous two years and just weeks before Miller's death. In this three-stage game of theatrical Telephone, discontinuities were bound to arise, and even Rev. Miller didn't rely on his audience's familiarity with Scripture, adding an "Advertisement" to his wordbook that synopsized the Biblical saga.

Backstory. In Handel's oratorio, we find Joseph in an Egyptian prison, "reclining in a melancholy posture." How did he get there? Here's the backstory in brief: Joseph was the elder of the two youngest sons of Jacob (also known as Israel) and Rachel, who died giving birth to Benjamin, the youngest son whose fate figures prominently in the oratorio. The jealousy and hatred of the other ten half-brothers, arising from their father's favoritism towards Joseph as well as his expressed dream of superiority over them, led the Brethren to attempt fratricide by throwing Joseph into a pit. Dissuaded by brother Reuben, they instead sold the teenager to Ishmaelite traders, returning to their father with his coveted coat (the legendary "coat of many colours" but literally, just long-sleeved) stained with goat's blood as evidence of his faked death. The traders in turn, arriving in Egypt, sold Joseph to Potiphar, the captain of the Pharaoh's guard, who became so fond of Joseph that he made him major domo of his household. However, rejecting the sexual advances of Potiphar's predatory wife, the "handsome and good-looking" servant was nonetheless framed by her accusations and imprisoned. "Here then our Drama finds Joseph, two years after this incident happened," writes Miller.

Part I: Prosperity. While in prison, Joseph's reputation for accurately interpreting dreams comes to the attention of the Pharaoh, who is troubled by the double visions of fat and lean cattle rising from the Nile and full ears of corn devoured

by thin ones. Summoned to the court, Joseph's prediction of seven years of prosperity followed by seven years of famine not only leads to his elevation to supervisor of Egyptian infrastructure but also to betrothal to the daughter of the high priest Potiphera (no relation to Potiphar), Asenath. He also gives Joseph the Egyptian name "Zaphenath-paneah," shortened in the libretto to "Zaphnath."

Part II: Famine. [Miller alludes to these events of this "first embassy" in the libretto but does not include them in his plot. Joseph's foresight in storing corn during the years of prosperity saves the Egyptians from the famine affecting other regions, including Joseph's native land of Canaan. Jacob dispatches ten sons to Egypt to buy corn, keeping Benjamin with him. Unrecognized by his elder siblings, Zaphnath/Joseph accuses his brothers of being spies, and insists that they return with his beloved Benjamin, holding another brother, Simeon, behind as a hostage. Before they leave, Joseph orders that the money they paid for the corn secretly be returned to them, hidden in their corn sacks.]

Part Two of the oratorio begins with the "second embassy," in which the brothers return with Benjamin as well as money and produce from their father Jacob. While entertaining the brothers but still incognito, Zaphnath/Joseph secretly orders another subterfuge, this time that his silver cup be stashed in Benjamin's sack.

Part III: Reconciliation. The "planted evidence" of Benjamin's supposed theft is discovered shortly after the brothers' departure, and thus accused, he is doomed to become a slave of Joseph. However, when the brothers refuse to return to their father without Benjamin, Joseph can contain himself no longer and reveals his identity. The Brethren are reconciled, and Joseph and Asenath sing an amorous and rather incongruous duet before the closing chorus.

The Music. The Overture is appropriate to a drama which opens with a prison scene. Rather than the grand gestures of the French overture, it begins with a lyrical Andante in E minor followed by a gentle Larghetto in G major. The bold Allegro begins like a fugue already in progress, and a melancholy Minuet returns to the somber scene.

Joseph begins with a melancholy aria in *da capo* (ABA) form, but with a soliloquy in recitative replacing the B section. Rather than the heroic bravura characteristic of a title role, his music rises from modest and contemplative to bold and virtuosic in parallel with his social status. He never seems to lose the common touch he reveals in "The peasant tastes the sweets of life," in which he muses about the naive simplicity of what the simple folk do to the accompaniment of a pastoral drone and the lilting rhythm of the *siciliana*. Even at his most virtuosic, in "The people's favour, and the smiles of pow'r" in Part III, he never loses the common touch. The role was originally sung by the countertenor Daniel Sullivan, who was described by Mrs. Delaney as "*a block* [emphasis hers] with a very fine voice."

The vocal pyrotechnics begin—literally—with the appearance of Asenath, who confesses to carrying a torch for Joseph with appropriate vocal pyrotechnics in the first bravura aria in the piece, "I feel a spreading flame." Their courtship lasts only a few measures of recitative before they confess their mutual admiration in a pristine love duet of entwining vocal lines. Then it's off to the wedding with a grand march with trumpets and timpani, a grand acclimation by the chorus of Egyptians, and a flashy wedding toast aria by the Pharaoh. Asenath provides humanizing relief from the sibling strife

with a plaintive description of the famine in Part II contrasted with a proud Allegro acknowledging her husband's role in staving it off. The role featured the French soprano Elisabeth Duparc (aka "La Francesina") who had just premiered the title role in Handel's *Semele* in the previous month.

Asenath's aria in Part III, "Prophetic raptures swell my breast" is perhaps the best-known of the out-takes from this oratorio, and certainly its most dazzling moment. After a full-scale introductory ritornello (which Handel curtails or omits for dramatic effect elsewhere in the oratorio), she enters with a cadenza ("ad libitum") and a musical pun: a three-measure sustained D on the word *swell* which begs for an ornament called *mesa di voce*, in which the voice crescendos (swells) sustains, and fades on a single note. Her confident raptures, however, contrast with Joseph's prescient (and historically warranted) fears that bringing his Israelites to Egypt may turn out badly with the Pharaoh.

Though his role in the libretto is relatively small, Simeon—first sung by Handel's favorite tenor, John Beard—is one of the most effectively drawn characters. Imprisoned as a hostage until the brothers return with Benjamin, he contemplates his collusion with his brothers in selling Joseph into slavery, expressing his "Remorse, confusion, horror, fear" in a dramatic *scena* with vivid and torturous contrasts. Hauling him into court, Zaphnath/Joseph interrogates Simeon as a spy, badgering him into recounting the fabricated tale of Joseph's gruesome death and the grief it brought to their father. Joseph catches him in the lie and Simeon ("Impostor!") buckles in disgrace.

The original cast list includes "The Boy" as Benjamin (thereby setting musicologists off on a hunt as to just *which* boy might have been a contender). Handel underscores his youth and innocence with delicate airs supplied with ample rests. His non-duet with Zaphnath/Joseph is especially moving; Benjamin, believing that his brothers must return to their father without him, sings of his pity for his father while Joseph expresses his anguish in asides without revealing his true identity.

The Chorus plays two roles—first of the Egyptians, and later of the Israelite Brethren, the latter in more solemn style. There is more chordal (homophonic) writing for them than is usual for Handel, especially effective in the hymnlike invocation and postlude to the chromatic fugue ("Thou know'st our wants before our pray'r") ending Part II. The text closely parallels the closing words of the Anglican *Te Deum*, "O Lord, in thee have I trusted; let me never be confounded." The final chorus begins *in medias res* with a double fugue seemingly already in progress: "Alleluia!" and "We will rejoice in thy salvation."

The story of Joseph is central to the history of the Jewish people. Once reconciled, these twelve sons of Jacob become the patriarchs of the Twelve Tribes of Israel. The revelation that his favored Zaphnath is actually a son of Jacob/Israel motivates the Pharaoh to invite Jacob and all of the Israelites to relocate in Egypt (in the land of Goshen), where for a time they thrive. Joseph's earlier premonitions come true after the Israelites become first indebted to and eventually enslaved by the Pharaoh. Thus this least-known of Handel's oratorios, *Joseph and his Brethren* sets the scene as a prequel to one of his earlier and best-known works, *Israel in Egypt* (1739).

Assessing *Joseph and his Brethren* in the Twenty-First Century

by Jonathan Rhodes Lee

Among Handel's large-scale works, *Joseph and his Brethren* is one of the most neglected. This recording is only the second commercial issue of the oratorio, and the first in over twenty years. Yet in Handel's lifetime, the work proved rather popular, with a warm initial reception and revivals for decades to come. The opinions of some influential twentieth-century critics, the libretto's history, and complications in the work's score explain this discrepancy.

Joseph's eighteenth-century popularity was attested to by Handel's contemporaries as well as by the simple fact that Handel programmed the work season after season. John Perceval, the first Earl of Egmont, attended nearly all of Handel's performances and mentioned them in his diaries. On March 1, 1744, he recorded that he had attended *Joseph's* dress rehearsal, and he mused that it was "an inimitable composition." Nine days later, *Joseph* was on its third performance and going strong, as reported in a letter by Handel's friend, Mary Delany: "The oratorios fill very well... [and] *Joseph* is to be performed (I hope) once more." Delany got her wish with a repeat performance on March 14, and she showed immense fondness for *Joseph* by hosting a private performance in her home on April 3. *Joseph* enjoyed subsequent revivals in 1745, 1747, 1755, and 1757; there was also a revival planned for 1751, but it was cancelled due to national mourning after the death of Frederick, Prince of Wales. Performances of the oratorio continued after Handel's own death, with full revivals in 1768, 1772, and 1778. *Joseph* was an unqualified success—indeed, it might be considered the second most popular oratorio of the 1740s, superseded only by *Judas Maccabaeus* in number of revivals that decade.

Why, after such a fortuitous start, did *Joseph* fare so poorly among modern performers? In part, the answer to this question lies with critics from the mid-twentieth century, a time when many of Handel's works were only beginning to be rediscovered. Many of these writers dismissed *Joseph* as a bad piece, placing the blame on its librettist, James Miller (1704–44). Winton Dean, for instance, memorably said that the poem came close to "complete failure," and Roger Fiske bluntly deemed it "Handel's worst oratorio libretto." The issues were twofold. The story was too complicated and sketchy, they said; according to Dean, Miller's treatment was "so obscure as to be incomprehensible." These critics also thought that the poem was simply too sappy. Percy Young pointedly referred to Miller as a "sentimentalist," and he dismissed the title character's "cleanliness." Dean similarly ridiculed the protagonist for his "bathos" and his "tearful sensibility." With such assessments, it is perhaps little wonder that modern performers might have been reluctant to present the work. It is true that the libretto is both densely complex and drippingly sentimental. It was cobbled together from different authors. Parts 2 and 3 were almost word-for-word translations of a pre-existing Italian libretto (*Giuseppe* by Apostolo Zeno, originally set to music by Antonio Caldara), which explains some of the text's awkward turns of phrase; Part 1 was presumably Miller's original work. The resultant composite text covers multiple chapters from Genesis (37–50) and more than ten years of the main character's life. There are three separate plots: 1) Joseph's rise in Egyptian society from slavery to the second most powerful man in the empire; 2) Joseph's happy marriage with Asenath, daughter of the Pharaoh's high priest, who abandons her Egyptian gods and converts to Judaism; and 3) Joseph's reunion with his half-brothers, who

A R I O S O.

Benj. *O Pity! ---*
 Jof. [*Aside.*] *----- Ah! I must not bear.*
 Benj. *Not to myself---*
 Jof. [*Aside.*] *----- Be blind, my Eyes.*
 Benj. *My sinking Father! ---*
 Jof. [*Aside.*] *----- Trait'rous Tear!*
 Benj. *O pity him! ---*
 Jof. [*Aside.*] *----- Be still, ye Sighs.*

James Miller, detail from original workbook to *Joseph and his Brethren* (London, 1744), p. 27

years before sold him into slavery. The first two storylines are crammed into the first act, with the second and third acts devoted to numerous encounters between Joseph and the brothers. It is in the latter where the charges of sentimentalism begin to stick. Joseph's brothers do not recognize him, although he recognizes them; he hides his identity and subjects them to numerous tribulations, including falsely accusing his youngest sibling Benjamin of theft and sentencing him to imprisonment, much as Joseph himself had been sentenced years before. As they weep and wail about their misfortune, Joseph is hardly able to contain his own emotions, often tearing himself from his brothers for asides and sobs (see detail from original workbook). He finally breaks down, reveals his identity to the brethren, and clasps them in a tearful embrace. The story is thus emotionally charged, but hardly as action-packed as *Judas Maccabaeus*, as episodically diverse as *Solomon*, or as dramatically tight as *Susanna*.

Given *Joseph's* popularity in its heyday, eighteenth-century audiences were obviously bothered by neither the story's complexity nor its sentimentality. No one in Handel's audience would have found the story in Miller's libretto in the least "obscure." That the story was widely known can be surmised from basic bibliographical facts: in short, people wrote

a lot about Joseph's history. One anonymous essayist, writing in 1743 (the same year that Miller was undertaking his libretto), remarked, "There is no Part of the Holy Scriptures to young Minds so entertaining . . . as the History of the Patriarch Joseph." Joseph's story was chronicled in many published (and surely many more unpublished) sermons of the period. Apart from religious contexts, many Englishmen were also familiar with this story from popular poetic settings that spanned the century, such as Elizabeth Singer Rowe's *The History of Joseph: A Poem in Six Books*, published in 1712 and marching through ten editions before 1800. There were many other publications on Joseph's history that aimed at a popular readership. In short: Joseph's story was part of the common cultural currency of eighteenth-century England.

Sentimentalism, too, was common for retellings of the Joseph story. While modern audiences might interpret Joseph as cold or hard-hearted in his interactions with the brethren, none of Handel's audiences would have reacted that way. Time and again in publications about Joseph, we see the patriarch described as virtuous and gentle, praised for his forgiveness of his brothers and for putting them through tests that proved their brotherly love and devotion. One writer, preparing a version of the story as a Latin primer for schoolchildren, extolled the tale as "evoking delicate emotions throughout and a certain, divine, and fully inspiring pathos! For who would be so hard [hearted] as to hold back tears when reading it? Also not to sense himself being completely moved, carried away, and overwhelmed?" Eighteenth-century Englishmen liked to read weepy tales, and Handel's audiences obviously enjoyed listening to a weepy oratorio.

Finally, we turn to the musical score itself, which is rife with difficulties for the modern interpreter. All of Handel's dramatic musical works went through multiple permutations during their seasons on the English stages. But *Joseph's* textual history is a particularly thorny one, with different voice parts being exchanged, many arias imported from other works, solo arias becoming duets in future seasons, and drastic cuts being undertaken in both arias and recitatives. One example should suffice to illustrate the core difficulties. The title character, Joseph himself, underwent drastic transformations between Handel's compositional process and the first performance, and then again in future seasons. Joseph was originally conceived by the composer as a soprano. For Part I of Handel's performance score, this is how the character's part was originally notated. While a copyist prepared Part I, Handel evidently changed his mind (whether for artistic or practical reasons) and changed Joseph into a male alto. Handel penned alternative low notes into Part I and had his copyist continue with Parts II and III for alto. Then the 1744 premiere came and went, and Handel was dissatisfied. Mary Delany reported that the man who created the title role, Daniel Sullivan, was a disappointment, and that Handel was "mightily out of humor about it, for Sullivan . . . is a block with a very fine voice." Although it's not entirely clear what Delany meant, the word "block" can't have been a compliment! Handel decided to solve the problem once and for all by returning to his original plan; in all future seasons after the first, he again cast Joseph as a soprano, penning alternate high notes and multiple transpositions into Parts II and III of the performance score. Thus, in the present day, performers are faced with an important decision: do we want a low-voiced (and generally male) Joseph, or a high-voiced (and generally female) Joseph in our oratorio? Do we want to recreate *Joseph and his Brethren* as first heard in 1744, or do we want to follow the plan that Handel and his audiences heard throughout the rest of the eighteenth century? Similar questions face the other characters' musical profiles.

Despite these complications and the shifting historical reputation of *Joseph's* sentimental plot, Handel's music remains as inventive as ever. His desire to capture both the title character's emotional distress and his unshakable faith in the Judaic God lead the composer to an inventive blend of da capo aria and accompanied recitative in the opening number, "Be firm, my soul." His portrait of the brother Simeon is one of remarkable character development, running from fierce and tortured ("Remorse, confusion, horror, fear") through a steady softening until piety and brotherly love transform him into a sympathetic man worthy of Joseph's tears ("Thou hadst, my lord, a father once"). The oratorio also features the flexibility with set forms that have made Handel famous as a musical dramatist. For instance, in Part III, as Joseph and Benjamin engage in dialogue, a piece ("O pity!") begins, sounding for all the world like a duet until Joseph's emotions overtake him; as he falls silent, the duet morphs seamlessly into a solo arioso for Benjamin, thereby suspending the climactic reunion scene that brings the drama to its tearful finish.

Joseph and his Brethren is ripe for reassessment by twenty-first-century audiences. The story's complexity is easily accommodated by passing familiarity with the original biblical story. The tale's sentimentalism is perhaps more accessible to audiences in an era when the realities of family separations and displaced immigrants have once again become unfortunate realities around the world. And Handel's music, ever "inimitable," continues to tug at our heart strings and to vividly illustrate an unfolding family drama some 275 years since it first delighted audiences in London.

Synopsis

by Jonathan Rhodes Lee

The libretto is based on the story of Joseph the patriarch, as told in Genesis 37–50. The oratorio begins some years after Joseph has been sold into slavery by his half-brothers, because they believe that their father, Jacob, loves Joseph more than the rest of them. They rip Joseph's clothing and dip it in boar's blood as forged proof to their father that he was gored to death. Slave traders have transported Joseph to Egypt, where he has been thrown into prison (for reasons made explicit in the biblical story but left unstated in Miller's adaptation).

Part I

The oratorio begins in the Egyptian prison, where Joseph is “reclining, in a melancholy posture.” Joseph vacillates between questioning the harshness of his conditions and reminding himself to have steadfast faith in God's infallible plan.

The Pharaoh has been troubled by unsettling dreams. Phanor, his Chief Butler, remembers that Joseph has the divinely-inspired power of dream interpretation and fetches Joseph from the prison. Joseph calls on God's powers and interprets Pharaoh's dreams; he tells Pharaoh that the visions indicate that the land will soon see seven years of plenty followed by seven years of famine, and he advises Pharaoh to store food during the first seven years in order to protect his people. Pharaoh sees the wisdom in the young man and as a reward makes him his prime minister, renames him “Zaphnath Paaneah” (savior of the world), and gives him Asenath, the daughter of his High Priest, as a bride. Asenath expresses her deepfelt love for Joseph and his wisdom and the two are wed.

Part II

Part II begins nearly a decade later. Asenath and Joseph have their own children, and Egypt and the surrounding lands have been plunged into famine. The people of Egypt celebrate Joseph as their savior, but Joseph, Asenath muses, remains troubled and distracted.

We soon learn that Joseph is holding a Canaanite man in Egyptian prisons. This man is Simeon, his eldest half-brother. We meet him in prison (much as we earlier had met Joseph), where he is ranting and driven to distraction by having been imprisoned for over a year. Simeon and his brothers had earlier come to Egypt to beg for sustenance, especially as their father, Jacob, had been ailing and in poor health since Joseph's supposed death. They did not recognize Joseph, but he recognized them and began putting them through tribulations to test their characters and to determine whether they had remained as callous and vicious as when he last saw them. Joseph, we learn, has sent the other half-brothers back to Canaan to fetch Benjamin, his only full brother, and the only one totally innocent (since Benjamin was too young to take part in the plot against Joseph).

Asenath confronts Joseph about his moodiness, insisting that she shares any pain he feels; Joseph tells her that the issues are matters of state and have nothing to do with their home life. Their conversation is interrupted as Phanor comes to tell them that the half-brothers, with Benjamin, have returned from Canaan. Joseph is moved to tears by seeing Benjamin. He offers the brothers dinner as his guests and provides them with money and grain to take back to Canaan.

Part III

When Part III opens, we learn that the brothers have been seized by Egyptian guards. Joseph has accused them of stealing a silver cup from him during their dinner together.

Asenath accosts Joseph again, demanding to know why he continually weeps and is distracted, and Joseph finally tells her half of the truth, expressing concern about his ailing father. He rejects Asenath's idea that he should corrupt his Egyptian office by using his wealth and power to give special treatment to his father in Canaan, and Asenath therefore insists that Joseph bring his father to live with them in Egypt. Joseph expresses concern that his father's Jewish faith will be tested in idolatrous Egypt, but Asenath reminds Joseph that even she, a High Priest's daughter, has converted to Judaism.

Asenath exits to visit the Pharaoh, and Joseph turns his attention to the brethren. They are dragged before Joseph, and they deny having stolen anything from him. Joseph orders their sacks to be searched, and the cup is found among Benjamin's things. The brothers are astonished and protest their innocence. Joseph orders Benjamin to be held in Egypt as a slave and for the other half-brothers to be banished from the country. Benjamin protests that without him by his side, Jacob will surely die of grief.

Joseph, in a fit of emotion, runs from the room. The brothers groan about the horror of their fate. Simeon begins to rage against Joseph, but the others remind him that they have earned their misfortune by their past misdeeds. They pray to God to forgive their sins.

Joseph returns, and the brothers fall prostrate before him. Simeon offers himself as a sacrifice to save Benjamin and their father. Joseph, moved to tears, can take it no longer. He reveals his identity to his brothers and calms their terror. He tells them that these trials have been to see whether they would treat Benjamin as harmfully as they had treated him. Satisfied that they have repented for their sins, he welcomes them into his household with complete forgiveness.

Asenath returns from conversation with the Pharaoh and reports that Joseph's father is to be given a large plot of Egyptian land. Husband and wife express their deep love for one another, and the entire ensemble praises God for the wisdom of his divine plan.

George Frideric Handel
JOSEPH AND HIS BRETHREN

(1744)

A Sacred Drama

WORDS BY JAMES MILLER

DRAMATIS PERSONÆ

JOSEPH, an Hebrew (*alto*)

PHANOR, Chief Butler to Pharaoh, afterwards Joseph's Steward (*alto*)

PHARAOH, King of Egypt (*bass*)

POTIPHERA, High Priest of On (*alto*)

ASENATH, Daughter to the High Priest (*soprano*)

SIMEON, Brother to Joseph (*tenor*)

JUDAH, Brother to Joseph (*tenor*)

REUBEN, Brother to Joseph (*bass*)

BENJAMIN, Brother to Joseph (*soprano*)

CHORUS OF EGYPTIANS

CHORUS OF THE BRETHREN

CHORUS OF HEBREWS

| 18 |

DISK ONE

PART ONE

Track 1 *Overture*

SCENE 1

Scene, a Prison.

Track 2 *Air*

Joseph, reclining in a melancholy posture

Be firm, my soul, nor faint beneath

Affliction's galling chains!

When crown'd with conscious virtue's wreath,

The shackled captive reigns.

Recitative

Joseph, starting up

But wherefore thus? Whence, Heav'n,
these bitter bonds?

Are these the just rewards of stubborn virtue?

Is this contagious cell the due abode

Of too much innocence? — Down, down,
proud heart,

Nor blindly question the behest of Heav'n!

These chastisements are just, for some wise end

Are all the partial ills allotted man.

Air

Joseph

Be firm, my soul, nor faint beneath
Affliction's galling chains!
When crown'd with conscious virtue's wreath,
The shackl'd captive reigns.

SCENE 2

To Joseph, Phanor, Pharaoh's Chief Butler.

Track 3 Recitative

Phanor

Joseph, thy fame has reach'd great Pharaoh's ear,
Who, late in dreams perturb'd, and taught by me
The wondrous pow'r of thy experienc'd art,
Demands thy instant presence to unfold
Their mystic purport.

Joseph

Blest vicissitude!
Jehovah, whom I serve, bears witness to me,
And from the horrors of the pit, once more,
Will deign deliverance to His servant's soul.

Track 4 Air

Joseph

Come, divine inspirer, come,
Make my humble breast thy home,
Draw the curtain from mine eye,
And present place futurity!
Thus, whilst I o'er Pharaoh's dream
Bright interpretation beam,
Pharaoh's self shall temples raise,
And Egypt incense to thy praise.
Come, divine inspirer. . . da capo

Track 5 Recitative

Phanor

Pardon, that I so long forgot thee, Joseph!
My heart upbraids me with ingratitude.

Joseph

Pardon thyself! Ingratitude is a vice,
That bears its scorpions with it, the dire mildew
Which makes a desert of the human mind,
And merits more of pity than resentment.
But instant I'll with duteous step attend
My lord the king, and bow myself before him.

Exit Joseph.

Phanor

Fell monster, base ingratitude, avaunt!
No longer in this breast I'll give thee harbour.

Track 6 Air

Phanor

Ingratitude's the queen of crimes,
For all the rest are of her train,
Her sure attendants at all times,
The great supporters of her reign.
If one you then ungrateful call,
You crown him monarch of them all.

SCENE 3

A Room of State in Pharaoh's Palace. Pharaoh, High Priest of On, Asenath, Joseph and Chorus of Egyptians.

Track 7 Recitative

Pharaoh

Thus stranger, I have laid my troubled thoughts,
The midnight visions of my bed, before thee,
Which all the skill of Egypt can't unfold.
Come then, interpret to the king his dreams.

Joseph

O mighty Pharaoh, it is not in me!
Interpretation does belong to Heav'n,
And may the Lord Jehovah give the king
A gracious answer!

Track 8 *Chorus of Egyptians*

O God of Joseph, gracious shed
 Thy spirit on thy servant's head!
 That to the king he may reveal
 The truths his mystic dreams conceal.

Track 9 *Accompagnato**Joseph*

Pharaoh, thy dreams are one. The Lord Jehovah
 In vision shows what He's about to do.
 The seven fat cattle, and full ears of corn,
 Denote seven years of plenty. — The like seven
 Of meagre kind, and unreplenish'd grain,
 Mark the same years of famine to succeed.
 Embrace this warning, and with studious search
 Look out a man of providence and wisdom,
 To garner up in the redundant years
 A store for comfort in the days of dearth.

Track 10 *Recitative**Pharaoh*

Divine interpreter! What oracle
 Could thus have solved my doubts? — Where can we find
 A man like thee, in whom God's spirit dwells?
 Be this day ruler o'er my house and people,
 And by thy word let all the land be govern'd;
 But only in the throne will I be greater.

Joseph

These are thy workings, infinite Jehovah!

Track 11 *Air**Asenath*

O lovely youth, with wisdom crown'd,
 Where ev'ry charm has place!
 What breast so firm was ever found,
 As could resist such grace?
 Since thou hast stol'n my virgin's heart,
 To me in charge thy own impart.
 O lovely youth. . . da capo

Track 12 *Recitative**Pharaoh (putting his ring on Joseph's finger)*

Wear, worthy man, this royal signet wear,
 Pledge of thy boundless dignity and pow'r;
 Whilst in our second chariot thou shalt ride,
 And heralds cry before thee: "Bow the knee!"
 Then henceforth, as the father of the country,
 Let Zaphnath-Paaneah* be thy name.

Track 13 *Chorus of Egyptians*

Joyful sounds, melodious strains,
 Health to Egypt is the theme!
 Zaphnath rules, and Pharaoh reigns,
 Happy nation, bliss supreme!

*Exeunt.***SCENE 4***Asenath alone.***Track 14** *Recitative**Asenath*

Whence this unwonted ardour in my breast,
 These new-born sighs? 'Tis true, that he is wise,
 Majestic, graceful. Ah, I fear this stranger
 Has trespass'd on my unsuspecting bosom.

Track 15 *Air**Asenath*

I feel a spreading flame within my veins,
 Which all my arts will not avail to quench.
 With fruitless toil from place to place I range,
 No toil, no place gives respite to my pains.
 I feel. . . da capo

*To Asenath, Joseph.***Track 16** *Recitative**Joseph*

Fair Asenath,
 I've asked thee of thy father, and the king,

To help allay the anxious toils of grandeur,
And smooth the rugged brow of public care.
Yet, authoriz'd by both, I dread my fate,
Till thy own voice has fix'd my destiny.

SCENE 5

To them, Pharaoh and Potiphera.

Pharaoh
Zaphnath, I grant thy suit. Behold thy bride!

Potiphera
Approach, my Asenath. Behold thy husband!

Joseph
Oh, canst thou, fair perfection, say,
Oh, canst thou bless me with thy love?

Asenath
My father's will I must obey,
My monarch's pleasure must approve.

Track 17 Duet

Joseph
Celestial virgin, charming maid,

Asenath
Godlike youth,

Both
Renown'd for innocence and truth!
Propitious Heav'n has thus in thee
Completed my felicity.

Track 18 Recitative

Pharaoh
Now, Potiphera, instant to the temple
In joyous pomp! And whilst the rite's perform'd,
Let our loud clarions tell it to the skies.

Exeunt.

SCENE 6

Track 19 *A Grand March during the Procession.*
A Temple. The High Priest, joining the hands of Joseph
and Asenath at the altar, Pharaoh, Attendants, and
Chorus of Egyptians.

Track 20 Recitative

High Priest
'Tis done, the sacred knot is tied,
Which death alone can e'er divide.

Track 21 Chorus of Egyptians

Immortal pleasures crown this pair,
Who thus by Heav'n high-favour'd are;
Joys ever round them wait.
May these below, like those above,
Contend who most and longest love,
And be as blest as great.

Track 22 Recitative

Pharaoh
Glorious and happy is thy lot, O Zaphnath,
Join'd to such sweetness, dignity and virtue.

Track 23 Air

Pharaoh
Since the race of time begun,
Since the birthday of the sun,
Ne'er was so much wisdom found
With such matchless beauty crown'd.

Track 24. Chorus of Egyptians

Swift our numbers, swiftly roll,
Waft the news from pole to pole:
Asenath with Zaphnath's join'd,
Joy and peace to all mankind!

DISK TWO

PART TWO

SCENE 1

Asenath, Phanor, and Chorus of Egyptians.

Track 1 *Chorus of Egyptians*

Hail, thou youth, by Heav'n below'd:
Now thy wondrous wisdom's prov'd.
Zaphnath Egypt's fate foresaw,
And snatch'd her from the famine's jaw.

Track 2 *Recitative*

Phanor

How vast a theme has Egypt for applause!
O Asenath, behold thy mighty lord
High on the gilded car triumphant ride,
Whilst prostrate multitudes, that do him honours,
Obstruct his passage through the streets
of Memphis.

The raptur'd virgins hail him in their lays,
And gazing matrons lift their grateful hands,
Whilst hoary sages rise, and bow the head,
And infants half articulate his name.

Asenath

These honours flow not from the flatt'rer's lips,
Like those that lavish stream in fortune's lap;
But from sincere benevolence, and love,
And bosoms glowing with a grateful transport.

Track 3 *Air*

Asenath

Our fruits, whilst yet in blossom, die,
Our harvest's in the new-sown seed;
Barren the mournful ridges lie,
Undeck'd the once enamell'd mead.
But Zaphnath's providential care
Retaliates for the niggard soil;

Through him in dearth we plenty share,
Nor heed th'inexorable Nile.

Track 4 *Recitative*

Phanor

He's Egypt's common parent, gives her bread;
He's Egypt's common safety, only hope;
Whilst Egypt's welfare is his only care.

Track 5 *Chorus of Egyptians*

Blest be the man by pow'r unstain'd,
Virtue there itself rewarding.
Blest be the man to wealth unchain'd,
Treasure for the public hoarding.

Track 6 *Recitative*

Asenath

Phanor, we mention not his highest glory!
Mark 'midst his grandeur what humility,
The gift of that great God whom he adores.
Yet something seems of late to bear upon him,
And cloud his wonted shine; not all his splendour,
Th'applause of millions, or my studious love,
Can yield him comfort, or assuage his griefs.

Phanor

Perchance he wants to view his native land,
Whose God and laws are the reverse of Egypt's.

Asenath

Phanor, 'tis true, he calls it oft to mind,
And oft in silence sighs, and mourns its absence;
Nor finds he peace, save when his smiling infants,
The pledges of our love, are in his arms.
There will he grasp them, there, with ardent look,
He eyes them, while, 'midst his struggling sighs,
Words burst like these:

Track 7 *Air**Asenath*

"Together, lovely innocents, grow up,
 Link'd in eternal chains of brother-love!
 For you mayn't envy bear her pois'nous cup,
 Nor hate her unrelenting armour prove.
 Together. . ." *da capo*

Track 8 *Recitative**Asenath*

He then is silent, then again exclaims:
 "Inhuman brethren, O unhappy father!
 What anguish too much love for me has cost thee!"
 Such are his cares, nor have I yet discover'd
 The fatal cause; but once more I'll attempt it.

*Exeunt severally.***SCENE 2***Simeon, in Prison.***Track 9** *Accompagnato**Simeon*

Where are these brethren, why this base delay?
 To let me languish a whole year in dungeons!
 But are not brethren base? O Joseph, Joseph!
 That thought is hell. — Remembrance scorches with it!
 But was it I alone? — Oh, no! — Then Heav'n
 Has been at 'compt perchance with my confederates,
 Whilst the wild beast, false-tax'd with Joseph's death,
 Has met them on the way, and ta'en his vengeance.

Track 10 *Air**Simeon*

Remorse, confusion, horror, fear,
 Ye vultures of the guilty breast!
 Now furies, now she feels you here,
 Who gnaw her most, when most distrest.

*Exit.***SCENE 3***Joseph and Phanor.***Track 11** *Recitative**Phanor*

This Hebrew prisoner...

Joseph

Hither bring him, Phanor.

Exit Phanor.

The wide circumference of Egypt's region,
 The vast extent betwixt the Nile and ocean,
 Given me to rule, is slavery, not an honour;
 Not rest, but travel.

Track 12 *Accompagnato*

Ye departed hours,

What happier moments have I seen! O Hebron,
 What peace enjoy'd amidst thy smiling valleys!
 Might I review thee, might I careless tend
 Thy fleecy herd! Might I once more embrace
 My good old sire, list to his sacred lessons
 Of God's creation, of man's fatal fall,
 Of the deep waters cov'ring all the earth,
 The race-preserving ark, the Heav'n-hung bow,
 Jehovah's divine promise to our fathers,
 The glorious hope of Abrah'm and his seed!
 It cannot be... Tyrant, enslaving greatness,
 Who'd languish in thy gilded chains an hour,
 That in the court of quietude could dwell?

Track 13 *Air**Joseph*

The peasant tastes the sweets of life,
 Unwounded by its cares;
 No courtly craft, no public strife
 His humble soul ensnares.
 But grandeur's bulky noisy joys

No true contentment give;
Whilst fancy craves, possession cloy,
We die thus whilst we live.
The peasant tastes. . . *da capo*

Track 14 *Recitative*

Joseph

But Simeon comes. Treacherous, blood-thirsty brother!
Fain wouldst thou have my life! Cruel, but hold,
I fear, O Heav'n, that some disastrous death
Has snatch'd the others from me, and perhaps
Simeon's the only brother left me now.
I'll touch thee not, the image of our father
Sits on thy brow, nor shall thy perfidy
Dissolve the sacred ties of love and nature.
But I will speak such daggers to thy soul!

SCENE 4

Joseph and Simeon.

Simeon

I tremble at his presence.

Joseph

Thou impostor!
Com'st thou before me, but to dare my fury?
Where are thy brethren, brother-traitors? Ah,
Did not I say it, did not I foresee it?
Ye serpent-spies, under pretext of famine
Ye came to see the nakedness of Egypt.
One year has run its course, not yet return'd.
Where is their faith, impostor? Thou shalt pay
The forfeit of their guilt.

Simeon

My gracious lord,
Our testimony's true. By famine driv'n,
We hither fled for succour. We are twelve brethren,
Sons of one father in the land of Canaan.

Ten hast thou seen, and one is not; the youngest
Was to the care of his old father left.

Joseph

The sight of him might dissipate my doubt.
But where's your promise? Why is he not come?

Simeon

Paternal love, my lord, alone retains him.
What anguish must it give the good old sire,
To have his only hope torn from his bosom,
The prop and comfort of his falling years?
How would it shake his poor old tott'ring frame,
How wring his bleeding heart!

Joseph (aside)

Peace, nature, peace!

Simeon

Grief for the loss of his beloved Joseph,
Already reigns too cruel on his heart.
No sun or sets or rises on the earth,
That doth not find and leave him too in tears.

Joseph (aside)

Great God! sustain my fortitude!

(to Simeon)

This Joseph,
How died he?

Simeon

A wild beast, my lord, devour'd him.

Joseph

Devour'd by a wild beast? Have, have a care!
Didst thou then see his bleeding arteries?
His mangled limbs? Now, by the life of Pharaoh,
I spy some treachery. There are men on earth
More cruel, Simeon, than the fiercest beast.

Simeon
Dreadful discourse!

Joseph
He trembles!

Simeon
Thy suspicion...

Joseph
Is just. Know you not yet I can divine
And view the dark recesses of the soul?
In vain from me you'd hide the truth, impostor!

Exit Joseph.

Track 15 *Air*

Simeon
Impostor! Ah, my foul offence,
Wrote in my face,
Oh, dire disgrace,
Admits, admits of no defence.
Though treach'rous hearts from mortal sight
May veil a while
Their impious guile,
Heav'n sees and brings dark deeds to light.

SCENE 5

Joseph, Asenath.

Track 16 *Recitative*

Joseph
Whence, Asenath, this grief that hangs upon thee,
And like a morning mist which hovers o'er
The violet's bed, bedews thy lovely cheeks?

Asenath
Life of my life, and source of all my bliss,
It is but to resemble thee the more.
When Zaphnath sighs, can Asenath be gay?
Can Asenath enjoy, when Zaphnath suffers?

Track 17 *Air*

Asenath
The silver stream, that all its way
Transparent to the ocean flows,
Mix'd with the turbid surges grows
As ruffled and impure as they.
Thus glided I through life's serene;
But now dire griefs thy breast inflame,
My mingling bosom shares the same,
And I, like thee, am wretched seen.
The silver stream. . . *da capo*

Track 18 *Recitative*

Asenath
Tell me, oh tell me thy heart's malady,
That I may steal it from thee if I can.

Joseph
A slight disorder, public cares...

Enter Phanor.

Phanor
My lord,
The long-expected strangers are arriv'd,
And with them comes a youth of matchless beauty.

Joseph (aside)
My Benjamin, thanks Heav'n!
(*To Phanor*)

Straight make them enter.
(*To Asenath*)

My love, retire awhile. Soon thou shalt know
The business of my heart. Permit me only
Some moments more.

Asenath
Your will, my lord, is mine.

Exeunt.

SCENE 6

Phanor and Joseph's Brethren.

Phanor

Fear not, peace be unto you. 'Twas your God
That gave you treasure in your sacks. For me,
I had your money, and declare you guiltless.
Think not, that Zaphnath bears so base a soul
As to condemn you wrongfully, nor one
So cruel to refuse you further succour.

Judah

Thy gracious words revive my drooping spirits;
And flatt'ring hope of being guiltless thought
Glow in my breast, and kindles life anew.

Track 19 *Air*

Judah

To keep afar from all offence,
And conscious of its innocence,
Is not enough for the defence
Of an unblemished heart.
A slight suspicion oftentimes
Of uncommitted unthought crimes
Its purity with slander limes,
And gives it the delinquent's part.
To keep afar. . . *da capo*

Track 20 *Chorus of the Brethren*

Thus one, with ev'ry virtue crown'd,
For ev'ry vice may be renown'd.

SCENE 7

To them, Joseph and Attendants.

Track 21 *Recitative*

Reuben

Once more, O pious Zaphnath, at thy feet
We pay due homage, and implore thy succour.

Track 22 *Accompagnato*

Judah

Our rev'rend sire intreats thee to accept
A humble off'ring of our country's fruits;
Not such as with thy grandeur suits, but what
Our present wretched state has left. O Zaphnath,
Our fields lie desolate, and cover'd o'er
With naught but horror, barrenness, and mire,
Menacing the distress'd inhabitants
With death irreparable, whose pale herald
Sits on their pining cheeks. Oh, pity, pity!
Our good old father sues to thee for pity.
For pity we conjure thee, and for pity
Our youngest brother lowly bows, to kiss
Thy bounteous hand.

Track 23 *Recitative*

Benjamin

This kiss, my gracious lord,
Comes wash'd with tears. Oh, save my country, save
My dear, dear father! And may Abraham's God
For ever save my lord.

Joseph (aside)

How this discourse
Melts down my soul!
(*To Benjamin*)
Rise! Is your father well?
(*Aside*)

I had almost said mine.
(*To the Brethren*)

The good old man
Of whom ye spake, say, is he living still?

Judah

My lord, thy servant lives, and lives in health.

Joseph

And this his youngest son?

Benjamin
It is, my lord,
My name is Benjamin.

Joseph
Let me embrace thee,
And may that God, my son, whom thou invoc'st,
Watch o'er, and ever shed his blessings on thee!

Track 24 *Air*

Benjamin
Thou deign'st to call thy servant son,
And oh, methinks, my lord, I see,
With an amazing semblance shown,
My father's image stamp'd on thee.
Thee, therefore, I would father call;
But the similitude of face
Is not enough, the soul is all.
Oh, may his soul thy bosom grace!

Track 25 *Recitative*

Joseph (aside)
Sweet innocence, divine simplicity!
Tears, by your leave.
(To Attendants)
Attend, prepare our table
Instant; these men shall eat with me today.

Benjamin
Let not thy mercy linger! Grief and famine
Oppress our aged father. Aught delay
May fatal prove; we left him desolate.

Joseph (weeping)
I can refrain no longer; joy and anguish
Jointly demand my tears.

Exeunt Joseph, Phanor and Attendants.

Reuben
Didst thou observe him, Judah? Mark his looks?

Judah
I did. Canst thou interpret them?

Reuben
I cannot.
Profound, and inaccessible, O Judah,
Are all the inward movements of the great,
And never by the countenance are known.

Judah
May great Jehovah turn his heart to pity!

Track 26 *Chorus of the Brethren*

O God, who in Thy heav'nly hand
Dost hold the hearts of mighty kings,
Oh, take Thy Israel, and his land,
Beneath the shadow of Thy wings!
Thou know'st our wants before our pray'r,
Then let us not confounded be!
Thy tender mercies let us share,
O Lord, we trust alone in Thee.

DISK THREE

PART THREE

Track 1 *Sinfonia*

SCENE 1

Asenath, Phanor.

Track 2 *Recitative*

Asenath
What say'st thou, Phanor, proves these strangers then
Such base ingrates? Bore off the silver cup,
That's sacred to my lord's peculiar use!

Phanor
They have, but shall not long enjoy their rapine.
Already they're retaken, and in bonds
Await their doom.

Asenath
Ungrateful, impious men!

Track 3 *Air*

Asenath
The wanton favours of the great
Are like the scatter'd seed when sown;
A grateful harvest they create

Whene'er on gen'rous acres thrown.
But if, as oh, too oft, they fall
Where weeds and briars the soil profane,
Or lost, they bear no fruit at all,
Or, bearing, yield a worthless grain.

SCENE 2

To them Joseph.

Track 4 *Recitative*

Asenath
Whence so disturb'd, my lord? Let not the crime
Of others be inflicted on thyself.

Joseph
My sorrows have a deeper, deadlier root.

Asenath
Why dost thou hide them then from me?
O Zaphnath,
This diffidence does wrong to faithful love.
Wherefore that look, those sighs? Much, much I fear
That Asenath's the source of this disquiet.
Why from her conceal'd? Dire jealousy,
That baneful viper, rankles in thy breast.

Track 5 *Air*

Asenath
Ah jealousy, thou pelican,
That prey'st upon thy parent's bleeding heart!
Though born of love, love's greatest bane,

Still cruel, wounding her with her own dart.
Ah jealousy. . . *da capo*

Track 6 *Recitative*

Joseph
Oh, wrong me not! Thy Zaphnath never harbour'd
A thought that way, O Asenath!
My dear old father lives, still lives,
But inconsolable and wretched.

Asenath
Whence springs his misery?

Joseph
From this cruel famine.
No succour left whilst, for his dim affliction,
I only shed unprofitable tears.

Asenath
But why, my lord, hast thou not Egypt's stores,
The wealth of nations?

Joseph
Pharaoh made me not
Dispenser, only keeper of his treasures;
Nor should corruption cleave unto these hands,
Nor would I touch what's sacred to the public,
To save myself and race from instant ruin.

Asenath
Then call them into Egypt! Whence, my lord,
This criminal delay?

Joseph
I fear the king,
Fear Egypt too.

Asenath
Such fears are but ungen'rous;
You've all the hearts of Pharaoh and his people.

Track 7 *Air*

Joseph

The people's favour, and the smiles of pow'r,
Are no more than the sunshine of an hour.
There envy with her snakes assails,
Here cank'ring slander still prevails,
Till love begins to wane.
Oblivion then envelops all,
Our merit's past, and straight our fall
Is still'd by public gain.

Track 8 *Recitative*

Asenath

Art thou not Zaphnath? Is not Egypt sav'd
All thy own work? And won't her sons with transport
Give a new life to him, who gave thee life?
I'll to the king, and supplicate,
With laud for bounties past, this farther boon.

Track 9 *Air*

Asenath

Prophetic raptures swell my breast,
And whisper we shall still be blest;
That this black gloom shall break away,
And leave more heav'nly bright the day.
Prophetic raptures. . . *da capo*

Exit Asenath.

SCENE 3

To Joseph, Phanor with the Brethren in Chains.

Track 10 *Recitative*

Joseph

They come, and indignation in their looks;
My bosom beats with an unusual pulse.

Simeon

Whence this vile treatment, these injurious chains?
For what transgression are we shackl'd thus,
Like thieves and traitors?

Phanor

That's like what you are.
You've stol'n the sacred cup that's set apart,
For my lord's use.
Why have ye thus rewarded ill for good?

Simeon

Imposture, fury! If the sacred vessel
Be found with us, rain vengeance on our heads.

Joseph

Straight we shall see, and then let the delinquent
Alone receive the wages of his guilt.

SCENE 4

To them Phanor.

Phanor

At length the cup is found!

Joseph

Where?

Phanor

Hid, my lord, amidst thy gen'rous presents.
Benjamin had it.

Joseph

Benjamin!

Benjamin

I had it?

Phanor

Behold his sack, and in it view the theft.

Benjamin

Am I a robber? Shield me, righteous Heav'n!

Joseph

Seize him.

Benjamin
O Heav'n, thou knowst my innocence!

Joseph
No more!
Leave him alone to suffer. As for you,
Go, get you up in peace unto your father.

Track 11 *Accompagnato*

Benjamin
What, without me? Ah, how return in peace!
What can you say, what comfort can you yield
To the distracted parent? O unhappy,
Unhappy Benjamin! Thou at thy birth
Gav'st death unto thy mother, and now dying,
Thou likewise tak'st thy tender father's life.

Track 12 *Arioso*

Benjamin
Oh, pity!

Joseph (aside)
Ah, I must not hear.

Benjamin
Not to myself!

Joseph (aside)
Be blind, my eyes.

Benjamin
My sinking father!

Joseph (aside)
Trait'rous tear!

Benjamin
Oh, pity him!

Joseph (aside)
Be still, he sighs!

Benjamin
Remember, at the first embrace,
You call'd me son. Oh, view this face!
I still as much deserve the name;
Thy heart alone is not the same.

Track 13 *Recitative*

Joseph
To prison with him!

Simeon
O illustrious Zaphnath,
Give room to pity! Thou who rulest kingdoms,
Rule, to thy great glory, thy own spirit.
Or to his father render back this youth,
Or death to us.

Joseph (roughly)
On whom the cup was found, him I retain.

Exit Joseph.

Simeon
What, gone! Not hear us!

Reuben
Yet methought I saw
Some marks of pity on his face.

Simeon
What pity?
The man who flies the wretched, nor will hear them,
For fear of yielding to their piercing cries,
Has only pity for himself.

Reuben
Peace, Simeon!
Remember Dothan's fields, the horrid pit,
And Joseph's cries! Were we not deaf to them?
Then we'd not hear, and now we are not heard.

Track 14 *Recitative**Reuben*

What counsel can we take? If we return,
 Our father dies with grief; if here we stay,
 With famine: death is either way his lot,
 And black despair is ours.

Track 15 *Arioso**Simeon*

O Gracious God,
 We merit well this scourge; but Thou art He,
 Whose property is ever to have mercy.

Track 16 *Chorus of the Brethren*

Eternal monarch of the sky,
 Our cruel crime thou didst descry.
 Oh, with the same all-piercing eye
 Our melting penitence observe.
 Thou, the beginning and the end,
 Creator, father, guardian, friend,
 Returning prodigals attend,
 And grant us aid we don't deserve.

Track 17 *Recitative**Simeon*

But peace, Zaphnath returns.

SCENE 5*To them Joseph.**Joseph*

How, not departed?
 Ye insolent, away! What foolish hope?

Judah

Though fear, my lord, and anguish
 Have high lock'd our lips, yet would I crave
 To offer one word more, and oh, my lord,
 Let not thine anger burn against thy servant.
 When drove by dire necessity to wrest

From the reluctant bosom of our father,
 (Ah, with what force, but such was thy command!)
 His youngest, dearest son, his heart's first joy,
 He weeping thus bespake us: "Well you know,
 This child's the prop and succour of my age,
 The only relict of my Rachel's bed.
 Joseph, alas, my much-lamented Joseph,
 In a sad hour went out and fell prey,
 As oft you told me, to the tiger's rage.
 If then you tear this also from my arms,
 And mischief shall befall him, my gray hairs
 Ye will bring down with sorrow to the grave."

Joseph (aside)

My soul itself now weeps.

Track 18 *Air**Simeon*

Thou hadst, my lord,
 A father once, perhaps hast now. Oh feel,
 Feel then for us. As thou didst love thy own,
 Oh, pity ours, feel then our anguish, feel.

Track 19 *Accompagnato**Simeon*

Give, give him up the lad in whom his life is bound.
 Oh, let me suffer
 Whatever punishment is doom'd for him.
 He is too young for slavery or stripes;
 Labour and years have render'd me more hardy.
 Lay all on me, imprisonment, chains, scourges,
 All, all I can endure. But to my father
 To be a messenger of death, I cannot.

Track 20 *Recitative**Joseph (aside)*

I can no longer...

(To Phanor)

Phanor, bring the youth.

Exit Phanor, and returns with Benjamin.

Far off, ye guards and servants, from my presence
Let ev'ry one go forth.
(To the Brethren) Know, I am Joseph.
Doth my dear father live? I am your brother,
Your long-lost brother. I am Joseph.

The Brethren
Joseph!

Simeon
O Heav'n!

Judah
Joseph!

Simeon (aside)
Wretched me!

Joseph
Arise,

(Phanor rises them.)

And banish fear. My Benjamin, come hither,
And let me press thee to my yearning bosom.
Brethren, receive and give a kind embrace.
(To Benjamin) Forgive this harmless stratagem.
(To the Brethren) And ye,
Pardon my groundless jealousy. I fear'd
You now to Benjamin might prove perfidious,
As erst to me. But I have try'd your faith.

Simeon
O Joseph!
Just, yet mysterious, are the ways of Heav'n.

SCENE THE LAST

To them Asenath.

Track 21 *Recitative*

Asenath

Whilst the Nile and Memphis,
To him and his are destin'd for a country;
Thus Pharaoh has ordain'd. Now, my dear lord,
Cast sorrow from thy breast.

Joseph

And thou my fair,
Disclaim thy doubts, and no more
breathe suspicion.

Asenath

Trust me, O Zaphnath, 'twas the breath of love.

Joseph

Mine too, O Asenath, was still the same.

Track 22 *Duet*

Asenath and Joseph

What's sweeter than the new-blown rose,
Or breezes from the new-mown close?
What's sweeter than an April-morn,
Or May-day's silver fragrant thorn?
What than Arabia's spicy grove?
Oh, sweeter far the breath of love.

Track 23 *Recitative*

Joseph

With songs of ardent gratitude and praise
Let us approach the High Eternal's throne,
The fountain of all joy, all peace, all honour.

Track 24 *Chorus of the Brethren*

We will rejoice in thy salvation, and triumph in
the name of the Lord our God. Hallelujah!



Léon Pierre Urbain Bourgeois, *Joseph Recognized by His Brothers*, 1863

PHILHARMONIA BAROQUE ORCHESTRA

Under the musical direction of Nicholas McGegan since 1985, Philharmonia Baroque Orchestra & Chorale (PBO) is recognized as America's leading historically informed ensemble. Using authentic instruments and stylistic conventions of the Baroque to early Romantic periods, the Orchestra engages audiences through performance, tours, recordings, commissions, and education of the highest standard.

Founded in the Bay Area in 1981, the ensemble is the largest of its kind in the U.S. PBO's musicians are among the best in the country and serve on the faculties of The Juilliard School, Harvard, and Stanford, among others. The Orchestra performs an annual subscription season in four venues throughout the Bay Area as well as its alternative concert series, PBO SESSIONS. In April 2017, PBO performed the modern day premiere of Rameau's *Le Temple de la Gloire*. The fully staged opera included an international cast of singers and dancers and celebrated sold-out audiences and critical acclaim from around the world.

Each season welcomes eminent guest artists such as mezzo-sopranos Susan Graham and Anne Sofie von Otter, countertenor Andreas Scholl, fortepianist Emanuel Ax, and maestros Richard Egarr and Jordi Savall. The Orchestra enjoys numerous collaborations, including a regular partnership with the Mark Morris Dance Group and tours regularly to venues such as Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, Tanglewood, and Weill Hall at the Green Music Center.

Among the most recorded orchestras in the world, PBO boasts a discography of nearly 50 recordings and launched its own label on which it has released ten recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson singing Berlioz's *Les nuits d'été*, and received a GRAMMY® nomination for a recording of Haydn symphonies. The Orchestra recently released the world premiere recording of Rameau's original 1745 version of *Le Temple de la Gloire*.

In March 2015, Philharmonia launched its **Jews & Music Initiative**—a continuing exploration into early Jewish music of 17th century Italy, the significance of Jewish biblical heroes and heroines in Handel’s oratorios and operas, and Jewish musicians throughout the centuries.

PBO’s **New Music for Old Instruments** initiative was launched in 2017 as an effort to commission and perform new works written expressly for period instruments. Past PBO commissions include *To Hell and Back*, by Guggenheim Fellow Jake Heggie and songs for Anne Sofie von Otter and Dominique Labelle by Pulitzer Prize-winning composer Caroline Shaw. Future seasons will bring new commissions by Matthew Aucoin and Caroline Shaw.

To nurture the next generation of historically informed performance, Philharmonia and The Juilliard School’s Historical Performance program partner to bring the star students of Juilliard415, the school’s acclaimed period instrument ensemble, to practice and perform alongside PBO’s seasoned professionals. Annual residencies include masterclasses, coaching, and a culminating side-by-side showcase of PBO mentors and J415 students.



PHOTO © SUZANNE KARP

NICHOLAS McGEGAN

Waverley Fund Music Director | Philharmonia Baroque Orchestra & Chorale

As he embarks on his fifth decade on the podium, Nicholas McGegan — long hailed as “one of the finest baroque conductors of his generation” (*London Independent*) and “an expert in 18th-century style” (*The New Yorker*) — is recognized for his probing and revelatory explorations of music of all periods. The 2018/19 season marks his 33rd year as music director of Philharmonia Baroque Orchestra & Chorale and he is also Principal Guest Conductor of the Pasadena Symphony.

Best known as a baroque and classical specialist, McGegan’s approach—intelligent, infused with joy and never dogmatic—has led to appearances with many of the world’s major Orchestras including as the Artistic Director and conductor at the Göttingen Handel Festival for twenty years, as Principal Guest Conductor at Scottish Opera and as Principal Conductor of the Drottningholm Opera in Sweden.

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McGegan has established the San Francisco-based Philharmonia as one of the world’s leading period-performance ensembles, with notable appearances at Carnegie Hall, Lincoln Center, the London Proms, the Amsterdam Concertgebouw, and the International Handel Festival, Göttingen. One of their greatest successes was the recent fully-staged modern-day premiere of Jean-Philippe Rameau’s 1745 opera-ballet *Le Temple de la Gloire*.

Nicholas McGegan’s prolific discography includes more than 100 releases spanning five decades including over 50 albums of Handel as well as 10 recordings of Handel, Scarlatti, Vivaldi, Beethoven, Brahms, Haydn, and Rameau on Philharmonia’s own recording label, Philharmonia Baroque Productions (PBP).

Born in England, Nicholas McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music, London. He was made an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen’s Birthday Honours for 2010 “for services to music overseas.” In 2016 he was the Christoph Wolff Distinguished Visiting Scholar at Harvard and is a frequent visitor to Yale.



PHILHARMONIA CHORALE

Philharmonia Chorale has been critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of the text since its founding in 1995. Under the direction of Chorale Director and PBO Scholar-in-Residence Bruce Lamott since 1997, the Chorale was formed to provide a vocal complement whose fluency in the stylistic language of the Baroque period matched that of Philharmonia Baroque Orchestra. Members of the Chorale are professional singers with distinguished solo and ensemble careers. They appear in roles with regional opera companies and have been members and founders of some of the country's premiere vocal ensembles.

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The Chorale's repertoire has included oratorios by Handel and Bach, and masses by Beethoven and Mozart. The singers have appeared on tour with Philharmonia Baroque Orchestra at Walt Disney Concert Hall in Los Angeles, and at New York City's Lincoln Center and Carnegie Hall. The Chorale appears on the Orchestra's recordings of Arne's *Alfred*, Beethoven's Symphony No. 9, Scarlatti's *La Gloria di Primavera*, and Rameau's *Le Temple de la Gloire*.





BRUCE LAMOTT

Director | Philharmonia Chorale

Bruce Lamott has been Director of the Philharmonia Chorale since 1997 and also serves as Philharmonia's Scholar-in-Residence. He first performed with the Orchestra in 1989 as continuo harpsichordist for Handel's *Giustino*. In his 30-year tenure with the Carmel Bach Festival, he served as a harpsichordist, lecturer, choral director, and conductor of the Mission Candlelight Concerts. As the founding director of the Sacramento Symphony Chorus, he conducted annual choral concerts of major symphonic choral works and prepared the Symphony Chorus for their subscription seasons.

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Lamott received a bachelor's degree from Lewis and Clark College, and an M.A. and Ph.D. in musicology from Stanford. His teaching career began on the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He recently retired from San Francisco University High School, where he has directed the choir and orchestra and taught Western Civilization for 36 years. As a professor of music history at the San Francisco Conservatory of Music since 2001, Dr. Lamott specializes in the vocal and instrumental repertoire of the 18th century. He teaches continuo-playing for the coach-accompanists in the San Francisco Opera's Merola Opera Program and lectures for the Opera and Opera Guild's education programs. .



SHEREZADE PANTHAKI

Soprano Sherezade Panthaki's international success has been fueled by superbly honed musicianship; “shimmering sensitivity” (*Cleveland Plain Dealer*); “radiant” voice (*The Washington Post*); and vividly passionate interpretations, “mining deep emotion from the subtle shaping of the lines” (*The New York Times*). An acknowledged star in the early-music field, Ms. Panthaki has ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut.

Past seasons have included performances of Vivaldi with the Los Angeles Philharmonic at the Hollywood Bowl as well as with the St. Louis Symphony Orchestra; tours across Japan of Handel's *Messiah* with Bach Collegium Japan, the National Symphony Orchestra, Boston Baroque, National Arts Orchestra at the Kennedy Center, Calgary Philharmonic; a US tour of Bach's Christmas Oratorio with Bach Collegium Japan; Handel's *Atalanta*, *Ode for St. Cecilia's Day*, and *Joseph and his Brethren* with Philharmonia Baroque Orchestra & Chorale; the title role in the Boston Early Music Festival's concert performances of Handel's *Almira*; Vivaldi solo works with the Orchestra of St. Luke's at New York Central Park's outdoor Naumberg Orchestral Concert Series; Handel's *Solomon* with the Radio Kamer Filharmonie (Holland); Scarlatti and Hasse cantatas with Ars Lyrica Houston, Handel's *Saul* with the Tafelmusik Baroque Orchestra in Toronto; and Britten's War Requiem with the Louisville Choral Arts Society.

Ms. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque to works such as Orff's *Carmina Burana* with the Houston Symphony, John Tavener's *The Last Discourse* with Orchestra of St. Luke's, *Beethoven's Symphony No. 9* with American Classical Orchestra, and Rachmaninoff's *Vocalise* and Strauss lieder at the Bari International Music Festival.

Ms. Panthaki holds an Artist Diploma from the Yale School of Music and a Masters degree from the University of Illinois.



DIANA MOORE

English mezzo-soprano Diana Moore is being lauded on both sides of the Atlantic for her “emotional depth” (*The Guardian*), “thrilling” technical bravura (*Gramophone*), and “rich, evocative sound” (*San Francisco Chronicle*). She enjoys a varied and international career of opera, oratorio, and concert performances, and is a popular soloist at many major music festivals.

Ms. Moore’s tall and graceful stature has made her the ideal trouser-role performer. With conductor Nicholas McGegan and Philharmonia Baroque Orchestra & Chorale, Moore performed the role of “Medoro” in Handel’s *Orlando* in an acclaimed American tour at the Ravinia Festival, Lincoln Center’s Alice Tully Hall, and Tanglewood Festival. Recent concert engagements of note include Beethoven’s Ninth Symphony along with selections from Mahler’s *Des Knaben Wunderhorn* with Royal Northern Sinfonia and Elgar’s *The Dream of Gerontius* at Royal Albert Hall and Winchester, Ely, Gloucester, and York Minster Cathedrals.

As a recording artist, Moore is a soloist on the premiere recording of Scarlatti’s *La Gloria di Primavera* released in 2016 with Philharmonia Baroque Orchestra and Chorale which was selected as an “Editor’s Choice” recording in *Gramophone*. Her recording of Handel’s *Parnasso in Festa* with King’s Consort and conductor Matthew Halls was the winner of the Stanley Sadie Handel Recording Prize. Her latest album is Handel’s *Messiah* with the Baltimore Symphony, released in Fall 2018.

Ms. Moore’s charismatic vocal quality and training place her firmly within the fine heritage of English mezzo-sopranos. She is committed to celebrating the music and musicians of her homeland and has built a reputation as a leading exponent of English song. In 2007, she devised *Kathleen Ferrier — Her Life, Letters & Music*, to honor that legendary English singer, a program that has been endorsed by the Kathleen Ferrier Society.



NICHOLAS PHAN

A Connecticut native raised in Ann Arbor, Michigan, tenor Nicholas Phan continues to distinguish himself as one of the most compelling young tenors appearing on the concert and opera stages of the world today. Described by the *Philadelphia Inquirer* as an artist whose “voice takes complete possession of the music,” Phan came to national attention when named among NPR’s Favorite New Artists of 2011. Phan's most recent solo album, *Illuminations*, was released on Avie Records in April 2018. His previous solo disc, *Gods and Monsters*, was nominated for the 2017 “Best Classical Vocal Solo Album” Grammy, and his earlier CDs – *A Painted Tale*, *Still Fall the Rain* and *Winter Words* – made many "best of" lists, including those of the *New York Times*, *New Yorker*, *Chicago Tribune* and *Boston Globe*. Phan's growing discography also includes a Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony; the opera *L'Olimpiade* with the Venice Baroque Orchestra; Scarlatti's *La gloria di primavera* with Philharmonia Baroque Orchestra & Chorale; an album of Bach’s secular cantatas with the Bach Collegium Japan; Bach's *St. John Passion* (in which he sings both the Evangelist and the tenor arias) with Apollo's Fire; and the world premiere recordings of two orchestral song cycles: *The Old Burying Ground* by Evan Chambers and Elliott Carter's *A Sunbeam's Architecture*. With a diverse repertoire that ranges from Monteverdi to Elliott Carter and beyond, Phan performs regularly with the world’s leading orchestras and opera companies. He is also an avid recitalist and a passionate advocate for art song and vocal chamber music: in 2011, he co-founded Collaborative Arts Institute of Chicago, an organization devoted to promoting this underserved corner of the classical music repertoire.



PHOTO COURTESY PHILIP CUTLIP

PHILIP CUTLIP

The American baritone, Philip Cutlip, has garnered consistent critical acclaim for his performances in both North America and Europe. Established on both concert and opera stages, he has performed with a distinguished list of conductors that includes Yves Abel, Miguel Harth-Bedoya, Gerard Schwarz, and Donald Runnicles.

Among Philip Cutlip's recent successes on the operatic stage are his critically acclaimed Glimmerglass Opera debut as the title role in Philip Glass's *Orphée*, his return to Seattle Opera to sing Marcello in *La bohème*, and his return to the Gran Teatre del Liceu in Barcelona to sing Mattieux in *Andrea Chénier*. He also recently appeared as Rodrigo in *Don Carlo* with Hawaii Opera Theatre, Sharpless in *Madama Butterfly* with both Austin Lyric Opera and Arizona Opera, and made his debut with Houston Grand Opera as Donald in *Billy Budd*. Throughout his career Philip Cutlip has portrayed many of opera's most well-known baritone roles including Papageno in *Die Zauberflöte* with New York City Opera and Opera Theatre of Saint Louis, Harlequin in *Ariadne auf Naxos* with Seattle Opera, the title roles in both *Don Giovanni* and *Il barbiere di Siviglia* with Opera Birmingham, Malatesta in *Don Pasquale* with Fort Worth Opera, and Guglielmo in *Così fan tutte* with Arizona Opera.

Philip Cutlip has also appeared as soloist with nearly every major North American orchestra. His extensive list of concert credits include performances with the New York Philharmonic Orchestra, National Symphony Orchestra, Houston Symphony Orchestra, Oratorio Society of New York at Carnegie Hall, Atlanta Symphony Orchestra, North Carolina Symphony Orchestra, and Minnesota Orchestra. He has performed such works as J.S. Bach's Christmas Oratorio (BWV 248) with the Handel and Haydn Society under Grant Llewellyn, Beethoven's Symphony No. 9 with the Philadelphia Orchestra under Charles Dutoit, Johannes Brahms's Requiem with the Portland Symphony Orchestra, *Carmina Burana* with the Detroit Symphony Orchestra, and Haydn's *The Seasons* with Philadelphia Baroque. He also performed Handel arias written for Mantagnana with La Stagione Frankfurt ensemble as well as George Frideric Handel's *Belshazzar* at the Göttingen Festival in Germany.



GABRIELLE HAIGH

Ms. Haigh made her professional debut in December 2016 singing the role of Angel in Handel's *Joshua* with Philharmonia Baroque Orchestra & Chorale under Nicholas McGegan. She appeared as soloist in Ralph Vaughan-Williams's *Hodie* with the San José Symphonic Choir in December 2018.

She earned her B.A. in Classics in 2014 from Cambridge University, where she served as Choral Exhibitioner in the Clare College Choir. With the choir she can be heard as soloist on several CDs on the Harmonia Mundi label; she toured throughout Australia, Europe, and America, and performed as soloist in Bach's *St. John Passion* and *B Minor Mass*. She performed the soprano solo in Brahms's *German Requiem* in Kings College Chapel under Stephen Cleobury in 2013. In 2014, she appeared as a soloist in Handel's *Birthday Ode to Queen Anne* with the European Union Baroque Orchestra, conducted by Lars Ulrik Mortensen; a live recording of this concert was released on the Obsidian label. With the Cambridge University & Sullivan Society, she sang Mabel in *The Pirates of Penzance* (2014) and Julia Jellicoe in *The Grand Duke* (2015), for which she won the Harrogate UNIfest "Best Female Performance" award. In 2015 she also sang the role of Diana in Charpentier's *Actéon*. In 2017, she performed in SFCM's production of *Dido and Aeneas* (Spirit) and with Lamplighters Musical Theatre, in *Patience* (Chorus) and *The Yeomen of the Guard* (Kate). Ms. Haigh currently studies with Sylvia Anderson at the San Francisco Conservatory of Music, where she will graduate with an M.M. in Vocal Performance in 2018.



ABIGAIL LEVIS

Named "Debut Artist of the Year" by the Joy in Singing Foundation, Abigail Levis is one of the most exciting young singers of today. Critics have described her artistry as “fearless”, “dazzling”, “impressive”, and “breathtaking”. Ms. Levis has appeared as a soloist with the Toronto Symphony, Portland Baroque Orchestra, Cincinnati Symphony, Flint Symphony, Symphonie Atlantique, American Symphony Orchestra, Utah Symphony, Ars Lyrica Houston and the Handel and Haydn Society. Operatically she has performed extensively at home and abroad with companies such as Utah Opera, Dallas Opera, Opera Philadelphia, Opera Parallele, and Deutsche Oper Berlin.

She is a prize-winner of several competitions, including the 2018 Deborah Voigt Competition in Vero Beach, 2018 McCammon Competition, 2018 Shreveport Opera Competition, 2017 Klaudia Taev Competition, 2016 Opera Foundation Competition, 2015 Metropolitan Opera Auditions, and the Gerda Lissner Competitons (Song and Opera) among others.

Ms. Levis excels in a variety of musical styles from baroque to contemporary music, from opera to musical theater. Passionate about new music, Ms. Levis has worked closely with composers such as John Harbison, John Musto, Brian Suits, Tamzin Elliot, Juliana Hall, and Michael Hirsch. Favorite roles in opera include Rosina in *Il barbiere di Siviglia*, Dorabella and Despina in *Così fan tutte*, Petra in *A Little Night Music*, Métella in *La vie Parisienne*, Sesto in *Giulio Cesare*, Romeo in *I Capuleti ei Montecchi*, Cherubino in *Le nozze di Figaro*, and Siebel in *Faust*.

Ms. Levis holds degrees from the Eastman School of Music, the Moores School of Music at the University of Houston, and Bard College Conservatory where she was the recipient of the Mimi Levitt Scholarship. While a Young Artist she performed with Los Angeles Opera, Wolf Trap Opera, Utah Opera/Utah Symphony, The Britten-Pears Young Artist Program, The Crested Butte Music Festival, and Songfest.

PHILHARMONIA BAROQUE ORCHESTRA

The Players and Their Instruments

Joseph and his Brethren

VIOLIN

Lisa Weiss *concertmaster*
Anonymous, London, England;
after Testore
Egon & Joan von Kaschnitz
Concertmaster Chair

Jolianne von Einem
Rowland Ross, Guilford, England,
1979; after A. Stradivari

Katherine Kyme †
Carlo Antonio Testore,
Milan, Italy, 1720

Tyler Lewis
Anonymous, Italy, c. 1800

Anthony Martin
Thomas Oliver Croen, Walnut Creek,
California, 2005; after F. Gobetti,
Venice, Italy, 1717

Carla Moore
Johann Georg Thir, Vienna, Austria,
1754

Maxine Nemerovski
David Tecchler, Rome, Italy, 1733

Linda Quan
Jacob Stainer, Absam, Tyrol, 1655

Noah Strick
Celia Bridges, Cologne,
Germany, 1988

Anna Washburn
Anonymous, Tyrol, Italy, c. 1760

Gabrielle Wunsch
Lorenzo Carcassi,
Florence, Italy, 1765

Alicia Yang
Robert Brewer Young,
Montfa, France, 2011

VIOLA

Lisa Grodin *
Mathias Eberl (attrib.), Salzburg,
Austria, 1680

Maria Ionia Caswell
Anonymous, Mittenwald, Germany,
c. 1800

Ellie Nishi
Anonymous, Germany, 18th century

David Segó
Colin Nicholls, London, England,
1980; after Amati

VIOLONCELLO

Phoebe Carrai *bc*
Anonymous, Italy, c. 1690

Paul Hale
Joseph Grubaugh & Sigrun Seifert,
Petaluma, 1988; after A. Stradivari
Osher Cello Chair Endowment

William Skeen
Anonymous, Northern Italy, c. 1680
Zheng Cao Memorial Cello Chair

Tanya Tomkins
Lockley Hill, London, England, 1798

DOUBLE BASS

Kristin Zoernig *bc*
Joseph Wrent, Rotterdam, Holland,
1648

Anthony Manzo
Tom Wolf, 2007; after Carlo Ferdi-
nando Landolfi, Tanegia, 1766

FLUTE

Stephen Schultz *

Martin Wenner,
Singen, Germany, 2012;
after Carlo Palanca,
Turin, Italy,
c. 1750

Mindy Rosenfeld

Martin Wenner,
Singen, Germany, 2010;
after Carlo Palanca,
Turin, Italy,
c. 1750

OBOE

Marc Schachman *

H. A. Vas Dias, Decatur, Georgia, 2001;
after T. Stanesby, England, c. 1710
*Principal Oboe Chair In Memory
of Clare Frieman Kivelson and
Irene Valente Angstadt*

Gonzalo Ruiz

Joel Robinson, New York, 1990;
after Saxon models, c. 1720

BASSOON

Andrew Schwartz *bc*

Guntram Wolf, Kronach,
Germany, 2008;
after J. H. Eichtopf

Katherine van Orden

Peter de Kiningh, Hall,
Holland, 1978, after Prudent,
Paris, France, c. 1760

TRUMPET

Kathryn Adduci *

Rainer Egger, Basel,
Switzerland, 2006;
after L. Ehe, Nuremberg,
Germany, 1748

Fred Holmgren

Fred Holmgren,
Massachusetts, 2005;
after Johann Leonhard Ehe III

William Harvey

Keavy Vanryne,
London, England, 2003;
after Johann Wilhelm Haas,
Nuremberg, Germany, c. 1710–1720

TIMPANI

Allen Biggs *

George Potter, Aldershot,
England, ca. 1850;
after Cornelius Ward,
London, England, 1837;
with mallets after Vienna,
18th century
*Given to David v.R. Bowles and
Nicholas McGegan by Dr. Edmund A.
Bowles, generously lent to us
for this project*

HARPSICHORD

Hanneke van Proosdij *bc*

John Phillips,
Berkeley, California, 1986;
after Delin
*Generously lent by
Peter & Cynthia Hibbard*

ORGAN

Ignacio Prego *bc*

Gerrit C. Klop, Holland, 1990

* Principal

† Principal 2nd Violin

bc Continuo

Philharmonia Chorale
Philharmonia Baroque Orchestra
Community Fund for Choral Music

Bruce Lamott, *director*
Robert & Laura Cory Chorale Director Chair

SOPRANO

Angela Arnold
Jennifer Ashworth
Radoslava Biancalana
Claire Kelm
Christa Pfeiffer
Barbara Rowland

TENOR

Thomas Busse
Kevin Gibbs
Corey Head
Michael Jankosky
David Kurtenbach
Jonathan Smucker

ALTO

Natasha Hoehn
Katherine McKee
Laurel Cameron Porter
Casie Walker
Heidi Waterman
Jacque Wilson

BASS

Paul Boyce
Jeffrey Fields
Sepp Hammer
Tom Hart
James Monios
Ian Walker



Damiano Mascagni (1579-1639), *Joseph Sold Into Slavery by His Brothers*

GEORGE FRIDERIC HANDEL (1685–1759)

Joseph and his Brethren (HWV 59)

Libretto by James Miller

Nicholas McGegan, *music director and conductor*

Philharmonia Baroque Orchestra & Chorale

SHEREZADE PANTHAKI, *soprano*

GABRIELLE HAIGH, *soprano*

DIANA MOORE, *mezzo-soprano*

ABIGAIL LEVIS, *mezzo-soprano*

NICHOLAS PHAN, *tenor*

PHILIP CUTLIP, *baritone*

PHILHARMONIA CHORALE, BRUCE LAMOTT, *director*

Recorded at the Scoring Stage, Skywalker Sound, Nicasio, CA | December 18-20, 2017

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Learn more at philharmonia.org