



GEORG FRIEDRICH HÄNDEL ~ ORATORIUM JOSHUA



This live recording is part of a cycle of oratorios, masses and other grand works, performed in the basilica of Maulbronn Abbey under the direction of Jürgen Budday. The series combines authentically performed oratorios and masses with the optimal acoustics and atmosphere of this unique monastic church. This ideal location demands the transparency of playing and the interpretive unveiling of the rhetoric intimations of the composition, which is especially aided by the historically informed performance. The music is exclusively performed on reconstructed historical instruments, which are tuned to the pitch customary in the composer's lifetimes (this performance is tuned in $a' = 415$ Hz).

Die vorliegende Konzertaufnahme ist Teil eines Zyklus von Oratorien und Messen, die Jürgen Budday im Rahmen der Klosterkonzerte Maulbronn über mehrere Jahre hinweg aufführte. Die Reihe verbindet Musik in historischer Aufführungspraxis mit dem akustisch und atmosphärisch optimal geeigneten Raum der einzigartigen Klosterkirche des Weltkulturerbes Kloster Maulbronn. Dieser Idealort verlangt geradezu nach der Durchsichtigkeit des Musizierens und der interpretatorischen Freilegung der rhetorischen Gestik der Komposition, wie sie durch die historische Aufführungspraxis in besonderer Weise gewährleistet ist. So wird ausschließlich mit rekonstruierten historischen Instrumenten musiziert, die in den zu Lebzeiten der Komponisten üblichen Tonhöhen gestimmt sind (in dieser Aufführung $a' = 415$ Hz).

Publishing *Authentic Classical Concerts* entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in direct 2-Track Stereo digital. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, enthraling the audience and last but not least also you the listener, are the values we endeavor to document in our editions and series.

The concerts in the UNESCO World Heritage Maulbronn Monastery supply the ideal conditions for our aspirations. It is, above all, the atmosphere of the romantic, candle-lit arches, the magic of the monastery in its unadulterated sublime presence and tranquillity that impresses itself upon the performers and audience of these concerts. Renowned soloists and ensembles from the international arena repeatedly welcome the opportunity to appear here - enjoying the unparalleled acoustic and architectural beauty of this World Heritage Site, providing exquisite performances of secular and sacred music, documented by us in our *Maulbronn Monastery Edition*.

A concert recording on Sept 27&28, 2008 ~ Created, recorded & released by Josef-Stefan Kindler & Andreas Otto Grimminger in cooperation with Jürgen Budday

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Authentic Classical Concerts zu veröffentlichen, heisst für uns, herausragende Aufführungen und Konzerte für die Nachwelt festzuhalten und zu vermitteln. Denn Künstler, Publikum, Werk und Raum treten in einen intimen Dialog, der in Form und Ausdruck - in seiner Atmosphäre - einmalig und unverwechselbar ist. Diese Symbiose, die Spannung der Aufführung dem Hörer in all ihren Facetten möglichst intensiv erlebbar zu machen, indem wir die Konzerte direkt in **Stereo-Digital** aufzeichnen, sehen wir als Ziel, als Philosophie unseres Hauses. Das Ergebnis sind einzigartige Interpretationen von musikalischen und literarischen Werken, schlichtweg - audiophile Momentaufnahmen von bleibendem Wert. Blühende Kultur, dem Publikum vor Ort und nicht zuletzt auch Ihnen zur Freude, sind somit jene Werte, welche wir in unseren Editionen und Reihen dokumentieren.

Die Konzerte im UNESCO Weltkulturerbe Kloster Maulbronn, bieten in vielfacher Hinsicht die idealen Voraussetzungen für unser Bestreben. Es ist wohl vor allem die Atmosphäre in den von romantischem Kerzenlicht erhellen Gewölben, der Zauber des Klosters in seiner unverfälschten sakralen Ausstrahlung und Ruhe, die in ihrer Wirkung auf Künstler und Publikum diese Konzerte prägen. Renommierte Solisten und Ensembles der grossen internationalen Bühnen sind gerne und vor allem immer wieder hier zu Gast - geniessen es in der akustisch und architektonisch vollendeten Schönheit des Weltkulturerbes in exquisiten Aufführungen weltliche und sakrale Werke darzubieten, die wir in unserer Edition *Kloster Maulbronn* dokumentieren.



Unter den späten Oratorien Händels war Josua eines der erfolgreichsten. Von den nach Samson komponierten Oratorien wurde nur Judas Makkabäus zu Lebzeiten des Komponisten häufiger aufgeführt, und diese Beliebtheit war zum erheblichen Teil darauf zurückzuführen, dass nach den Vorstellungen der ersten Spielzeit das ursprünglich für Josua geschriebene „See the conqu'ring hero comes“ eingefügt wurde. Händel nahm die Arbeit an Josua am 19. Juli 1747 auf, nur zwei Wochen nach Fertigstellung des Oratoriums Alexander Balus, und 11 Tage später lag der erste Akt vor. Der zweite Akt wurde in noch kürzerer Zeit am 8. August vollendet, und das gesamte Werk am 19. August. Die Uraufführung, fand am 9. März 1748 in Covent Garden statt.

Josua war eines von vier Oratorien, die nacheinander zwischen 1746 und 1748 geschrieben wurden und starke militaristische Züge haben. 1847 folgte Judas Makkabäus, ein Werk, das insofern außergewöhnlich populär war, als es zu Lebzeiten des Komponisten mindestens 33mal gespielt wurde. Es erscheint klar, dass Händel und sein Librettist Thomas Morell nach Judas Makkabäus bemüht waren, das Erfolgsrezept eines jüdischen Helden und triumphierender Chöre zu wiederholen, jedoch diesmal unter Einbeziehung der romantischen Nebenhandlung, die in Judas gefehlt hatte. Morell hatte sich kaum von den Anstrengungen des Alexander Balus erholt, als er auch schon sein Libretto nach einem blutrünstigen Bericht im Buch Josua des Alten Testaments in Angriff nahm. Er erdichtete die Feldzüge gegen Jericho, Ai und die fünf Könige zu einem dramatischen Block und erweiterte die Rollen von Othniel und Achsa, um den nötigen romantischen Hintergrund zur Auflockerung und zum Kontrast mit der ansonsten fast durchweg kriegerischen Handlung zu schaffen. Wie bei vielen Oratorien Händels erlebten spätere Vorstellungen aus verschiedenen, nicht immer musikalischen Gründen zahlreiche Bearbeitungen der Originalpartitur. Die vorliegende Version hält sich an die Partitur der Aufführungen von 1748, mit dem einen Zugeständnis, dass Händels undatierte Änderung (1752?) der zweiten Hälfte von „Hark! 'tis the linnet“ einbezogen wurde: Es ist dies die einzige später angebrachte Änderung, die nicht die ursprüngliche Reihenfolge der Sätze betrifft.

*O*f Handel's late oratorios, Joshua was one of the most successful. Of the operas composed after Samson, only Judas Maccabaeus was performed more frequently during the composer's lifetime, and the latter's popularity was mainly due to the fact that, after the first series of performances, "See the conqu'ring hero comes", originally written for Joshua, was included in it. Handel started to work on Joshua on 19 July 1747, only two weeks after he had finished writing the Alexander Balus oratorio. Eleven days later, the first act was already on paper. The second act was completed in an even shorter time - by 8 August - and the entire opus was finished by 19 August. The world première took place in Covent Garden on 9 March 1748.

Josua was one of four oratorios written in quick succession between 1746 and 1748 that all have strong military traits. In 1847, Judas Maccabaeus followed, a work that was extremely popular inasmuch as it was performed at least 33 times during the composer's lifetime. It appears clear that, after Judas Maccabaeus, Handel and his librettist, Thomas Morell, were at pains to repeat the successful recipe of a Jewish hero and triumphant choruses, but this time adding the romantic subplot that Judas lacked. Morell had hardly recovered from the exertions of Alexander Balus before he was already tackling the new libretto, based on a bloodthirsty account in the Book of Joshua in the Old Testament. He turned the campaigns against Jericho, Ai and the five kings into one dramatic block and extended the roles of Othniel and Achsa to create the background needed to provide romantic relief and to contrast the otherwise almost completely warlike plot. As is the case with many of Handel's oratorios, the later performances underwent numerous rearrangements of the original score and for reasons that sometimes had little to do with music. The present version keeps to the score used in the 1748 performances, with the one concession that Handel's undated change to the second half of "Hark! 'tis the linnet" (1752?) is included. This is the only change made later that did not affect the original sequence of the movements.



MIRIAM ALLAN, SOPRAN (ACHSAH, ENGEL)

Meisterschülerin von Emma Kirkby und Julianne Baird, ist Preisträgerin des letzjährigen Londoner Händel Wettbewerbs. Die junge Australierin hat ihr Studium an der Universität in Newcastle (Australien) mit mehreren Auszeichnungen abgeschlossen. Mit führenden Chören und Orchestern wie dem Australian Chamber Orchestra und der Sydney Philharmonia hat sie die wichtigsten Werke von Bach, Händel und Purcell aufgeführt. Sie hat als Guest der „Song Company“ und „Sounds Baroque“, auch bei konzertanten Aufführungen mitgewirkt. Außerdem - und das ist für eine so junge Sängerin eher ungewöhnlich - gibt sie auch Liederabende. Im Sommer 2003 sang sie nicht nur die Titelpartie in Händels Oper „Semele“ für die Pinchgut Oper, sondern auch, beim Sydney Festival, sowohl die Welt-Uraufführung von „Dreaming Transportation“ als auch die australische Erstaufführung von Bachs „Markus-Passion“ durch die Sydney Philharmonia unter Arno Volmer und Pergolesis „Stabat Mater“.

Miriam Allan, master class graduate of Emma Kirkby and Julianne Baird, last year won the London Handel Competition. The young Australian studied at Newcastle University (Australia) and graduated from there with several distinctions. She has performed the most important works of Bach, Handel and Purcell with leading choirs and orchestras such as the Australian Chamber Orchestra and the Sydney Philharmonic. She has also appeared as a guest with the Song Company and Sounds Baroque, including at their concertante performances. In addition to this - and rather unusual for such a young singer - she also gives recitals. In the summer of 2003, she sang not only the title role in the Handel opera "Semele" for the Pinchgut Opera, she also appeared in the world premiere of "Dreaming Transportation" at the Sydney Festival and sang in the first Australian performance of Bach's St Mark Passion by the Sydney Philharmonic under Arno Volmer as well as performing in Pergolesi's "Stabat Mater".

DAVID ALLSOPP - ALTO (OTHANIEL)

ging an der King's School in Rochester zur Schule und war gleichzeitig Chorsänger und „Choral Scholar“ an der dortigen Kathedrale. Seine Karriere als Sänger verfolgte er in Cambridge weiter, und zwar als „Choral Scholar“ und „Lay Clerk“ am berühmten Chor des King's College. Ein bedeutendes Highlight während dieser Zeit war eine von der Kritik gefeierte Aufführung der Chichester Psalms von Leonard Bernstein in Manchester. Zurzeit hat er den Posten des „Countertenor Lay Clerk“ an der Westminster Kathedrale inne, tritt aber auch weiterhin als Solist mit dem King's College Chor auf, darunter im Frühjahr 2007 in einer Aufführung von Solomon in der Chapel des King's College. Als Solist hat er bei mehreren Aufführungen der Bachschen h-Moll-Messe und der Johannesspassion in England und im europäischen Ausland mitgewirkt. Auch der Messias und einige der größeren Oratorien von Händel gehören zu seinem Repertoire.

David Allsopp attended the King's School in Rochester and was at the same time a chorister and Choral Scholar at the city's cathedral. He continued his career as a singer in Cambridge as a Choral Scholar and Lay Clerk with the famous King's College Choir. An important highlight from those days was the performance of the Chichester Psalms with Leonard Bernstein in Manchester, which received tremendous reviews from the critics. At the moment, David Allsopp holds the position of Countertenor Lay Clerk at Westminster Cathedral, but also continues to appear as a soloist with the King's College Choir, including an appearance in 2007 in a performance of Handel's Solomon in King's College Chapel. As a soloist, he has participated in performances of the Bach Mass in B Minor and the St John Passion in England and in other European countries. The Messiah and some of Handel's bigger oratorios are also part of his repertoire.



JAMES RUTHERFORD - BASS (CALEB)

hat am Royal College of Music und im National Opera Studio in London studiert. Im Jahr 2000 wurde er zum „New Generation Artist“ gewählt, ein Programm, mit dem die BBC junge Künstler auszeichnet und fördert. Sein Repertoire ist weit gespannt. Er fühlt sich in den Barockopern von Händel (Rinaldo) und den Oratorien von Bach ebenso zuhause wie bei Mozart (Le nozze di Figaro), Wagner (Die Meistersinger), Verdi (Falstaff), Strawinsky und Benjamin Britten. Seine Engagements führten ihn an die Pariser Oper, an die Welsh National Opera und in London ans Royal Opera House. Er hat mit der Glyndebourne Touring Opera gesungen und war Guest bei den Musikfestivals von Montpellier und Innsbruck. In Deutschland hat er mit René Jacobs an der Deutschen Staatsoper Berlin „Rinaldo“ gesungen. Im August 2006 gewann James Rutherford den ersten Internationalen Wagner-Wettbewerb an der Seattle Opera.

James Rutherford studied at the Royal College of Music and the National Opera Studio in London. In 2000, he was elected “New Generation Artist”, a programme run by the BBC to support and provide awards for young artists. He has a very wide repertoire. He is equally comfortable with the Baroque operas of Handel (Rinaldo) and Bach oratorios as he is with Mozart (Le nozze di Figaro), Wagner (The Meistersinger), Verdi (Falstaff), Stravinsky and Benjamin Britten. His engagements have led him to the Paris Opera, the Welsh National Opera and, in London, to the Royal Opera House. He has sung with the Glyndebourne Touring Opera and appeared as a guest at the music festivals in Montpellier and Innsbruck. In Germany, he has sung “Rinaldo” with René Jacobs at the German State Opera in Berlin. In August 2006, James Rutherford won the first International Wagner Competition at the Seattle Opera.

MARK LE BROcq - TENOR (JOSHUA)

studierte am St Catherine's College in Cambridge Englisch., wo er auch Chorstipendiat war. Er erhielt ein Stipendium für die Royal Academy of Music, wo er bei Kenneth Bowen studierte, sowie weitere Stipendien von der Draper's Company und dem Wolfson Trust. An der Royal Academy of Music gewann er mehrere Preise und Auszeichnungen, u.a. den „Blyth Buesset Opera Prize“, den „Royal Academy of Music Club Prize“ und die „Worshipful Company of Musician's Meda“. Anschließend setzte er seine Ausbildung am National Opera Studio fort. Er war als Solist an der English National Opera in London engagiert. Im Lauf der Jahre arbeitete der Tenor mit vielen bedeutenden Regisseuren zusammen, u.a. mit David Alden, David Poutney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick und David Freeman. Mark LeBrocq trat als Konzertsänger sowohl in den USA, in Frankreich, Deutschland, Spanien und dem Mittleren Osten als auch auf allen wichtigen Londoner Podien auf.

Mark LeBrocq studied English at St Catherine's College, Cambridge, where he was also a Choral Scholar. He received a scholarship from the Royal Academy of Music, where he studied under David Brown, and other scholarships from the Draper's Company and the Wolfson Trust. He has won many awards and distinctions at the Royal Academy of Music, including the Blyth Buesset Opera Prize, the Royal Academy of Music Club Prize and the Worshipful Company of Musician's Medal. He subsequently continued his education at the National Opera Studio. He was employed as a soloist with the English National Opera in London. Over the years, the tenor has worked with many important directors, including David Alden, David Poutney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick and David Freeman. Mark LeBrocq has appeared as a concert singer in the USA, France, Germany, Spain and the Middle East as well as on all the big-name London stages.

HANNOVERSCHE HOFKAPELLE

Die Hannoversche Hofkapelle unter ihrer Konzertmeisterin Anne Röhrig steht ganz in der Tradition der historischen Hofkapellen und tritt sowohl in kammermusikalischer als auch in sinfonischer Besetzung auf. Es prägt den Klang des Ensembles, dass seine Mitglieder auch in anderen Formationen der europäischen Barockszenen mitwirken und historische Musikpraxis als ein Mittel der Aktualität begreifen. Das Repertoire der Hannoverschen Hofkapelle schliesst nicht nur die Barockmusik in ihrer gesamten Bandbreite ein, sondern auch Werke der Klassik, insbesondere die Opern Mozarts, und der Romantik. Die ständige Auseinandersetzung mit der Musik des 17. und 18. Jahrhunderts lässt jeden Musiker der Hofkapelle zu einem Meister seines Instrumentes werden. So entsteht das expressive und elegante Spiel, mit dem sich die Hannoversche Hofkapelle ihren Rangichert. Seit 2006 ist die Hannoversche Hofkapelle „orchestra in residence“ der Festwochen Herrenhausen.

The Hanoverian Court Orchestra under concertmistress Anne Röhrig remains totally faithful to the tradition of historic court orchestras. Performing on reconstructed historical instruments the sound of this ensemble is hallmarked by the fact that the musicians also have experience of playing with different music ensembles on the European Baroque scene and view historical performance practices as a means of keeping current. The repertoire of the Orchestra is not restricted to the many forms of Baroque music alone, but also includes classical works, with Mozart operas and the Romantic era being particularly favoured. Their constant involvement with 17th and 18th-century music has made the Court Orchestra musicians masters of their respective instruments. The result is the expressive and elegant style of playing, that assures the orchestra its prominent position.



MAULBRONN CHAMBER CHOIR

was founded in 1983 and counts today as one of the renowned chamber choirs in Europe. Awards like the first places at the Baden-Württemberg Choir Competitions in 1989 and 1997, the second place at the German Choir Competition in 1990, the first prize at the German Choir Competition in 1998, the second place at the International Chamber Choir Competition in Marktoberdorf 2009 and the first place at the Malta Choir Competition show the extraordinary musical calibre of this ensemble. The Chamber Choir has managed to make quite a name for itself on the international scene, too. It was received enthusiastically by audiences and reviewers alike during its debut tour through the USA in 1983, with concerts in New York, Indianapolis and elsewhere. Its concert tours in many European countries, in Israel and Argentina as well as in South Africa and Namibia have also met with a similar response. Since 1997 the choir performs oratorios by George Frideric Handel each year. All these performances were documented on disc; because of that the Maulbronn Chamber Choir holds a leading position as a interpreter of this genre internationally.

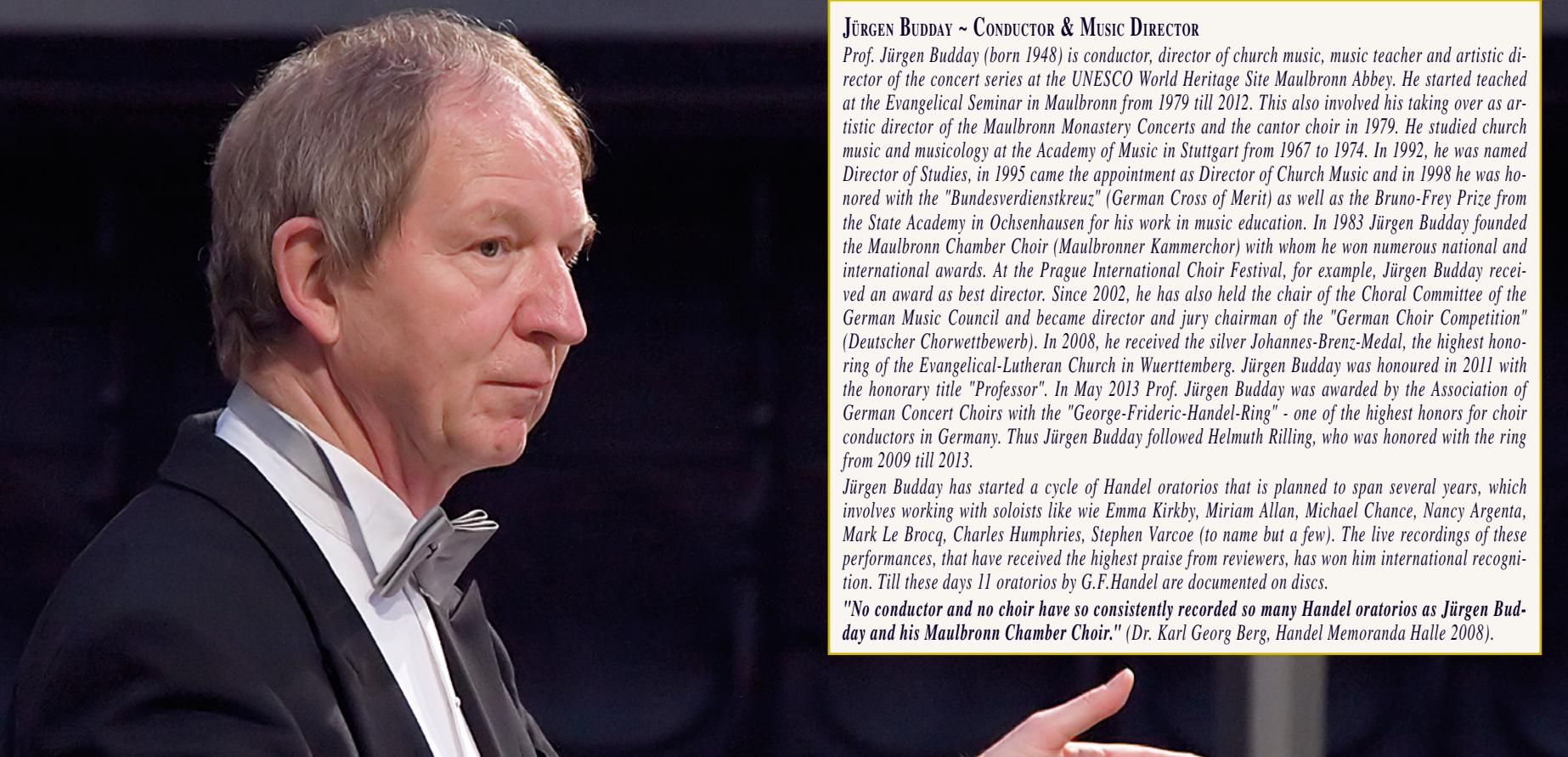


MAULBRONNER KAMMERCHOR

Der Chor wurde 1983 von seinem Leiter Jürgen Budday anlässlich einer Einladung für eine USA-Tournee gegründet. Das vornehmliche Interesse des Maulbronner Kammerchores ist der Interpretation von a cappella-Literatur gewidmet, wobei der Schwerpunkt auf der Musik des 19. und 20. Jahrhunderts liegt. Parallel dazu führt der Chor im Rahmen der Maulbronner Klosterkonzerte seit 1997 jährlich ein Oratorium von Georg Friedrich Händel in historischer Aufführungspraxis auf. Alle Produktionen wurden auf CD aufgenommen. Damit nimmt der Maulbronner Kammerchor discographisch in Bezug auf Händel-Oratorien eine führende Stellung ein.

Im bundesdeutschen Raum erhielt der Chor u.a. Einladungen zu der Kammermusikreihe der Dresdner Philharmonie, zu den Kreuzgangkonzerten im Kloster Walkenried, zu den 1. Internationalen Festtagen Geistlicher Musik in Rottenburg, zum Europäischen Musikfest Passau, zum Europäischen Musikfest Stuttgart, zum Festival Europäische Kirchenmusik in Schwäb. Gmünd, zum Internationalen Chorleiterforum Limburg oder zum Kultursommer Rheinland-Pfalz 2010. Zahlreiche Reisen führten das Ensemble in mehrere europäische Länder, in die USA und viermal nach Südamerika (Argentinien, Uruguay, Brasilien).

Eine besondere Ehre erfuhr der Chor durch die Einladung zur Zimriya in Israel als offizieller Vertreter der Bundesrepublik Deutschland (1992). 2001 und 2007 folgte der Chor Einladungen zu Namibia-Südafrika-Tourneen. 2008 eröffnete der Chor das "Gaude-Mater"-Festival in Tschenstochau/Polen mit Bachs h-Moll-Messe. Der Maulbronner Kammerchor wurde 1998 Sieger beim 5. Deutschen Chorwettbewerb in Regensburg in der Kategorie "Erwachsenenchöre". Im November 1998 gewann der Chor den Wettbewerb in Prag im Rahmen der 12. Internationalen Chortage und wurde als bester Chor des Festivals ("Laureat des Prager Festivals") ausgezeichnet. 2009 errang das Ensemble beim Internationalen Kammerchorwettbewerb in Marktoberdorf den 2. Preis („international herausragend“). Beim Internationalen Chorwettbewerb auf Malta wurde der Chor als zweifacher Kategoriesieger und bester Chor des Wettbewerbs ausgezeichnet. Dem Chor wurden in den vergangenen Jahren mehrere Uraufführungen anvertraut. Vom Maulbronner Kammerchor liegen mehrere Rundfunkproduktionen (SDR, MDR, BR, Polnischer Rundfunk) sowie 20 CD-Publikationen vor, darunter die Händel-Oratorien „Jephtha“, „Joshua“, „Israel in Egypt“, „Samson“, „Saul“, „Judas Maccabäus“, „Salomon“, „Belshazzar“ und „Messiah“ sowie die Mozart-Fassung des „Messias“.



JÜRGEN BUDDAY ~ CONDUCTOR & MUSIC DIRECTOR

Prof. Jürgen Budday (born 1948) is conductor, director of church music, music teacher and artistic director of the concert series at the UNESCO World Heritage Site Maulbronn Abbey. He started teaching at the Evangelical Seminar in Maulbronn from 1979 till 2012. This also involved his taking over as artistic director of the Maulbronn Monastery Concerts and the cantor choir in 1979. He studied church music and musicology at the Academy of Music in Stuttgart from 1967 to 1974. In 1992, he was named Director of Studies, in 1995 came the appointment as Director of Church Music and in 1998 he was honored with the "Bundesverdienstkreuz" (German Cross of Merit) as well as the Bruno-Frey Prize from the State Academy in Ochsenhausen for his work in music education. In 1983 Jürgen Budday founded the Maulbronn Chamber Choir (Maulbronner Kammerchor) with whom he won numerous national and international awards. At the Prague International Choir Festival, for example, Jürgen Budday received an award as best director. Since 2002, he has also held the chair of the Choral Committee of the German Music Council and became director and jury chairman of the "German Choir Competition" (Deutscher Chorwettbewerb). In 2008, he received the silver Johannes-Brenz-Medal, the highest honoring of the Evangelical-Lutheran Church in Württemberg. Jürgen Budday was honoured in 2011 with the honorary title "Professor". In May 2013 Prof. Jürgen Budday was awarded by the Association of German Concert Choirs with the "George-Frideric-Handel-Ring" - one of the highest honors for choir conductors in Germany. Thus Jürgen Budday followed Helmuth Rilling, who was honored with the ring from 2009 till 2013.

Jürgen Budday has started a cycle of Handel oratorios that is planned to span several years, which involves working with soloists like Emma Kirkby, Miriam Allan, Michael Chance, Nancy Argenta, Mark Le Brocq, Charles Humphries, Stephen Varcoe (to name but a few). The live recordings of these performances, that have received the highest praise from reviewers, has won him international recognition. Till these days 11 oratorios by G.F. Handel are documented on discs.

"No conductor and no choir have so consistently recorded so many Handel oratorios as Jürgen Budday and his Maulbronn Chamber Choir." (Dr. Karl Georg Berg, Handel Memoranda Halle 2008).

JÜRGEN BUDDAY ~ KÜNSTLERISCHE LEITUNG

ist Gründer und künstlerischer Leiter des Maulbronner Kammerchores. Von 1979 bis 2012 war Jürgen Budday am Evangelisch-theologischen Seminar Maulbronn tätig, 1979 übernahm er damit gleichzeitig die künstlerische Leitung der Maulbronner Klosterkonzerte sowie der Kantorei Maulbronn. 1992 folgte die Ernennung zum Studiendirektor und 1995 zum Kirchenmusikdirektor. 1998 wurde Jürgen Budday für seine musikpädagogische Arbeit das "Bundesverdienstkreuz am Bande" und der Bruno-Frey-Preis der Landeskademie Ochsenhausen verliehen.

Neben weiteren Auszeichnungen, wie dem Dirigentenpreis bei den Internationalen Chortagen in Prag, ist er seit 2002 Vorsitzender des Beirats Chor beim Deutschen Musikrat, womit ihm die Gesamtleitung und der Jury-Vorsitz des Deutschen Chorwettbewerbs übertragen wurde. Die Evang. Landeskirche Württemberg verlieh Jürgen Budday 2008 ihre höchste Auszeichnung, die Johannes-Brenz-Medaille in Silber. 2011 folgte die Verleihung des Ehrentitels "Professor" für sein künstlerisches und pädagogisches Wirken. Im Mai 2013 wurde Prof. Jürgen Budday vom Verband Deutscher KonzertChöre e.V. der Georg-Friedrich-Händel-Ring, eine der höchsten Auszeichnungen des Chorwesens, verliehen. Damit folgt Budday Helmuth Rilling nach, der den Ring von 2009 bis 2013 inne hatte.

Internationale Beachtung und höchster Kritikerlob fanden die bisher auf CD dokumentierten Aufführungen der Oratorien von Georg Friedrich Händel. Seine Diskographie umfasst neben Messen und zahlreichen Chorwerken bis dato 11 Händel-Oratorien unter der Mitwirkung von Solisten wie Emma Kirkby, Miriam Allan, Michael Chance, Nancy Argenta, Mark Le Brocq, Charles Humphries, Stephen Varcoe u.v.a.m.

"Außer Robert King und Peter Neumann mit seinem Kölner Kammerchor hat wohl kein Dirigent und hat kein Chor so konsequent und so viele Händel-Oratorien aufgenommen wie Jürgen Budday mit seinem Maulbronner Kammerchor." (Dr. Karl Georg Berg, Händelgesellschaft zu Halle 2008)

MAULBRONNER KAMMERCHOR

Sopran ~ Teresa Frick, Susanne Fuirer, Ute Gerteis, Hannah Glocke,
Elisabeth Hofmann- Ehret, Ilka Hüftle, Katja Körtge, Susanne Laenger, Heidi Lenk,
Veronika Miehlich, Anne Nonnenmann, Silke Vogelmann, Irene Vorreiter
Alt ~ Erika Budday, Mirjam Budday, Barbara Hirsch, Marianne Kodweiß,
Roswitha Fydrich-Steiner, Kathrin Götz, Margaret Sanwald, Angelika Stössel,
Bettina van der Ham, Evelyn Witte
Tenor ~ Johannes Budday, Sebastian Fuirer, Andreas Gerteis, Ulrich Kiefner,
Hartmut Meier, Mathias Michel, Konrad Mohl, Sebastian Thimm
Bass ~ Ingo Andruschkewitsch, Karl Bihlmaier, Jo Dohse, Bernhard Fräulin,
Matthias Leeflang, Rainer Hirsch-Lüpold, Eberhard Maier, Werner Pfeiffer, Conrad Schmitz



HANNOVERSCHE HOFKAPELLE

Konzertmeisterin ~ Anne Röhrlig

Violinen ~ Christoph Heidemann, Susanne Busch, Birgit Fischer, Stephanie Bücker,
Barbara Kralle, Susanne Dietz, Eva Politt, Corinna Hildebrand

Violen ~ Judith Mac Carty, Hella Hartmann, Klaus Bona

Violoncello ~ Dorothee Palm, Daniela Wartenberg

Violonen ~ Cordula Cordes, Ulla Hoffmann

Cembalo, Orgel ~ Bernward Lohr - Theorbe ~ Ulrich Wedemeier

Flöten ~ Brian Berryman, Martin Heidecker - Oboen ~ Annette Berryman, Julia Belitz

Fagott ~ Marita Schaar, Tobias Meier - Hörner ~ Thomas Crome, Malte Mory

Trompeten ~ Friedemann Immer, Ute Rothkirch - Pauken ~ Friethof Koch



CD I ~ ACT I

1. Introduction

2. Chorus

Ye sons of Israel, ev'ry tribe attend, let grateful songs and hymns to heav'n ascend:

In Gilgal, and on Jordan's banks proclaim
One first, one great, one Lord Jehovah's name.

3. Recitative Joshua

Behold, my friends, what vast rewards are giv'n to all the just, who place their faith in heav'n! Oh! Had your sires obey'd divine command, they too, like you, had reach'd the promis'd land; but rebels to the laws th'Almighty gave, they, in the Desert, met an early grave.

Caleb

O Joshua, both to rule and bless ordain'd; when Moses the eternal mansions gain'd, what boundless gratitude to heav'n we owe, that did in thee a chief so wise bestow! Courage and conduct shine in thee complete, justice and mercy fill thy judgment seat.

4. Air Caleb

O first in wisdom, first in pow'r, Jehovah, ev'ry blessing show'r around thy sacred head! The neighb'ring realms with envy see the happiness and liberty o'er all thy people spread.

5. Recitative Achsah

Matrons and virgins, with unweared pray'r, solicit heav'n for thee, their fav'rite care. The first lawgiver broke th' Egyptian chain; and, by thy hallow'd aid, we Canaan gain.

6. Air Achsah

Oh! Who can tell, oh! who can hear of Egypt, and not shed a tear? Or, who will not on Jordan smile, releas'd from bondage on the Nile?

7. Recitative Joshua

Caleb, attend to all I now prescribe; one righteous man select from ev'ry tribe, to bear twelve stones from the divided flood, where the priests' feet and holy cov'nant stood; in Gilgal place them: hence twelve more provide, and fix them in the bosom of the tide: these when our sons shall view with curious eye, thus the historic columns shall reply:

8. Chorus & Joshua

Joshua - To long posterity we here record the wondrous passage, and the land restor'd:

Chorus - In wat'ry heaps affrighted Jordan stood, and backward to the fountain roll'd his flood.

9. Accompagnato Joshua

So long the memory shall last, of all the tender mercies past.

10. Air Joshua

While Kedron's brook to Jordan's stream its silver tribute pays; or while the glorious sun shall beam on Canaan golden rays; so long the memory shall last of all the tender mercies past.

11. Recitative Othniel

But, who is he? - Tremendous to behold! A form divine in panoply of gold! With dignity of mien, and stately grace, he moves in solemn, slow, majestic pace; his auburn locks his comely shoulders spread, a sword his hand, a helmet fits his head; his warlike visage, and his sparkling eye bespeak a hero, or an angel nigh.

12. Air Othniel

Awful, pleasing being, say, if from heav'n thou wing'st thy way? Deign to let thy servant know, if a friend, or pow'rful foe?

13. Recitative Angel

Joshua, I come commission'd from on high, the captain of the host of God am I; loose from thy feet thy shoes, for all around the place wheron thou stand'st its holy ground.

Recitative Joshua

Low on the earth, oh! Prostrate let me bend, and thy behests with reverence attend.

14. Accompagnato Angel

Leader of Israel, 'tis the lord's decree, that Jericho must fall, and fall by thee: The tyrant king, and all his heathen train, at their own idol-altars, shall be slain: Th'embattl'd walls, and tow'rs, that reach the sky, shall perish, and in dusty ruin lie; scatter'd in air, their ashes shall be tossed, the place, the name, and all remembrance lost.

15. Recitative Joshua

To give command, prerogative is thine: and humbly to obey, the duty is mine.

16. Air Joshua

Haste, Israel haste, your glitt'ring arms prepare, with valour abounding. The city surrounding, deal death and dreadful war.

17. Chorus

The Lord commands, and Joshua leads, Jericho falls, the tyrant bleeds.

18. Accompagnato Othniel

In these blest scenes, where constant pleasure reigns, and herds and bleating flocks adorn the plains: where the soft season all its blessings sheds, refreshing rivers, and enamell'd meads; here, in the covert of some friendly shade, direct me, Love, to Achsah, blooming maid.

Achsah

O Othniel, Othniel!

Othniel

'Tis my name I hear! Othniel, in melting accents, strikes my ear.

Achsah

O Othniel, Othniel! Valiant youth, may heav'n reward thy love and truth!

19. Recitative Othniel

'Tis Achsah's voice, who, but that heav'nly fair, could breathe so tender and so sweet a pray'r?

Achsah

But see! he comes - he heard, and knows his pow'r.

Accompagnato Othniel

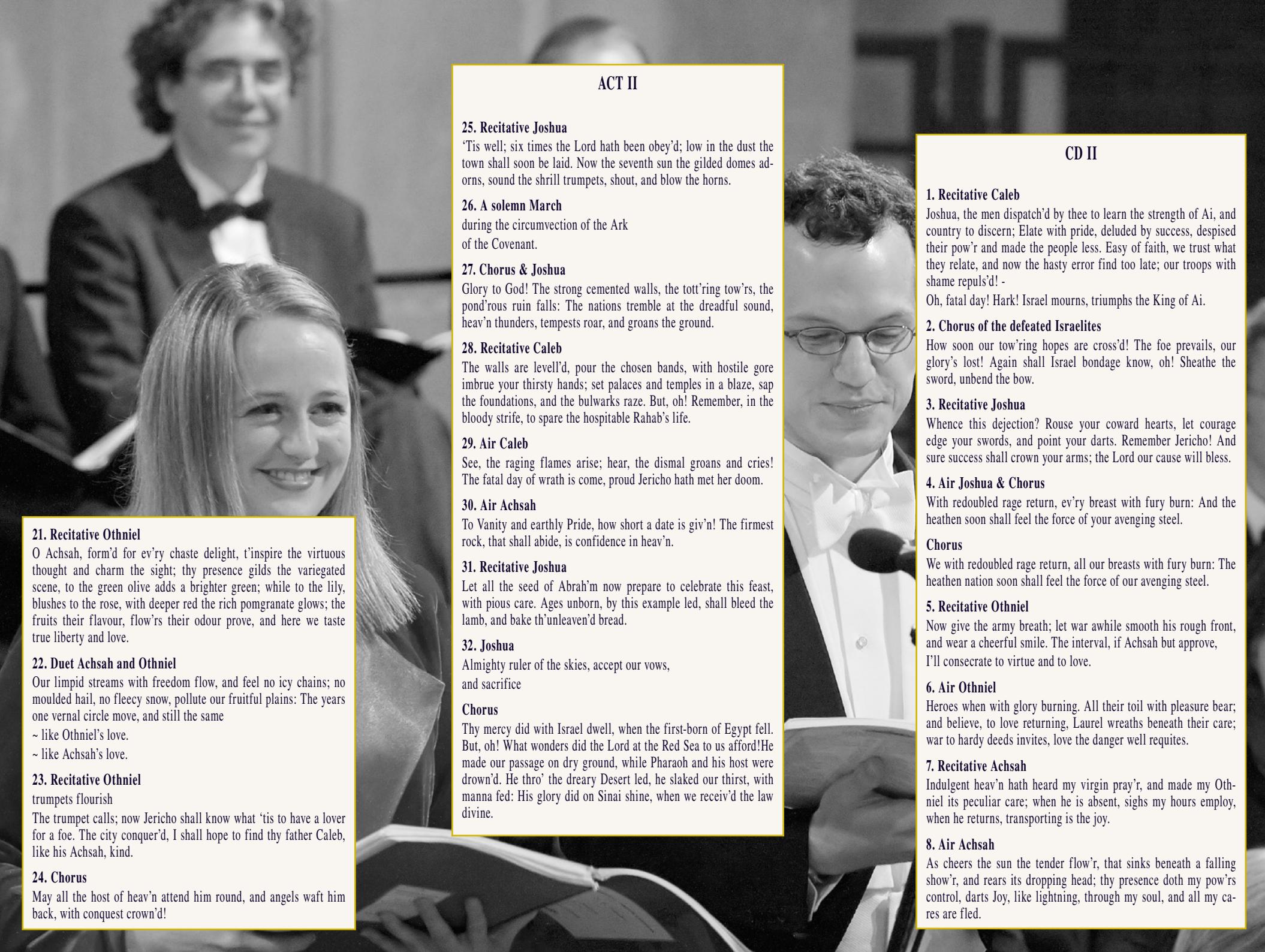
Hail! Lovely virgin of this blissful bow'r, how sweet the music of thy tuneful tongue!

Achsah

These praises to the feather'd choir belong.

20. Air Achsah

Hark! 'tis the linnet and the thrush; in dulcet notes they pour their throats, and wake the morn on ev'ry bush: from morn to eve they chaunt their love, and fill with melody the grove.



ACT II

25. Recitative Joshua

'Tis well; six times the Lord hath been obey'd; low in the dust the town shall soon be laid. Now the seventh sun the gilded domes adorns, sound the shrill trumpets, shout, and blow the horns.

26. A solemn March

during the circumvection of the Ark
of the Covenant.

27. Chorus & Joshua

Glory to God! The strong cemented walls, the tott'ring tow'r's, the pond'rous ruin falls: The nations tremble at the dreadful sound, heav'n thunders, tempests roar, and groans the ground.

28. Recitative Caleb

The walls are levell'd, pour the chosen bands, with hostile gore imbrue your thirsty hands; set palaces and temples in a blaze, sap the foundations, and the bulwarks raze. But, oh! Remember, in the bloody strife, to spare the hospitable Rahab's life.

29. Air Caleb

See, the raging flames arise; hear, the dismal groans and cries!
The fatal day of wrath is come, proud Jericho hath met her doom.

30. Air Achsah

To Vanity and earthly Pride, how short a date is giv'n! The firmest rock, that shall abide, is confidence in heav'n.

31. Recitative Joshua

Let all the seed of Abrah'm now prepare to celebrate this feast, with pious care. Ages unborn, by this example led, shall bleed the lamb, and bake th'unleaven'd bread.

32. Joshua

Almighty ruler of the skies, accept our vows,
and sacrifice

Chorus

Thy mercy did with Israel dwell, when the first-born of Egypt fell. But, oh! What wonders did the Lord at the Red Sea to us afford! He made our passage on dry ground, while Pharaoh and his host were drown'd. He thro' the dreary Desert led, he slaked our thirst, with manna fed: His glory did on Sinai shine, when we receiv'd the law divine.

CD II

1. Recitative Caleb

Joshua, the men dispatch'd by thee to learn the strength of Ai, and country to discern; Elate with pride, deluded by success, despised their pow'r and made the people less. Easy of faith, we trust what they relate, and now the hasty error find too late; our troops with shame repuls'd!

- Oh, fatal day! Hark! Israel mourns, triumphs the King of Ai.

2. Chorus of the defeated Israelites

How soon our tow'ring hopes are cross'd! The foe prevails, our glory's lost! Again shall Israel bondage know, oh! Sheathe the sword, unbend the bow.

3. Recitative Joshua

Whence this dejection? Rouse your coward hearts, let courage edge your swords, and point your darts. Remember Jericho! And sure success shall crown your arms; the Lord our cause will bless.

4. Air Joshua & Chorus

With redoubled rage return, ev'ry breast with fury burn: And the heathen soon shall feel the force of your avenging steel.

Chorus

We with redoubled rage return, all our breasts with fury burn: The heathen nation soon shall feel the force of our avenging steel.

5. Recitative Othniel

Now give the army breath; let war awhile smooth his rough front, and wear a cheerful smile. The interval, if Achsah but approve, I'll consecrate to virtue and to love.

6. Air Othniel

Heroes when with glory burning. All their toil with pleasure bear; and believe, to love returning, Laurel wreaths beneath their care; war to hardy deeds invites, love the danger well requites.

7. Recitative Achsah

Indulgent heav'n hath heard my virgin pray'r, and made my Othniel its peculiar care; when he is absent, sighs my hours employ, when he returns, transporting is the joy.

8. Air Achsah

As cheers the sun the tender flow'r, that sinks beneath a falling show'r, and rears its dropping head; thy presence doth my pow'r control, darts Joy, like lightning, through my soul, and all my cares are fled.

21. Recitative Othniel

O Achsah, form'd for ev'ry chaste delight, t'inspire the virtuous thought and charm the sight; thy presence gilds the variegated scene, to the green olive adds a brighter green; while to the lily, blushes to the rose, with deeper red the rich pomgranate glows; the fruits their flavour, flow'r's their odour prove, and here we taste true liberty and love.

22. Duet Achsah and Othniel

Our limpid streams with freedom flow, and feel no icy chains; no moulded hail, no fleecy snow, pollute our fruitful plains: The years one vernal circle move, and still the same

~ like Othniel's love.

~ like Achsah's love.

23. Recitative Othniel

trumpets flourish

The trumpet calls; now Jericho shall know what 'tis to have a lover for a foe. The city conquer'd, I shall hope to find thy father Caleb, like his Achsah, kind.

24. Chorus

May all the host of heav'n attend him round, and angels waft him back, with conquest crown'd!

9. Recitative Caleb

Sure I'm deceiv'd, with sorrow I behold - let not this folly in the camp be told; now all the youth of Israel are in arms, that Othniel, lost in dalliance, shuns th'alarms.

Recitative Othniel

Oh! Why will Caleb my fix'd passion blame? This spotless object justifies my fame.

Recitative Caleb

No more. It wounds thy fame - Daughter, retire - Oh! Let thy bosom glow with warlike fire. Thou know'st what craft the men of Gibeon us'd to obtain their league, which else had been refus'd: Soon did that treaty through the heathen ring; Adoni-zedeck, of Jerusalem king. With the confed'rate pow'r's of most renown, have sworn to ruin the revolted town. Firm to our faith, it never shall be said, that our allies in vain implored our aid.

Othniel

Perish the thought! while honour hath a name, Israel's, or Gibeon's cause is still the same.

10. Air Othniel

Nations, who in future story, would recorded be with glory; let them thro' the world proclaim, friendship is the road to fame.

11. Recitative Joshua

Brethren and friends, what joy this scene imparts, to meet such brave, such firm united hearts! What tho' the tyrants, an unnumber'd host, their strength in horse, and iron chariots, boast? Now shines the sun, that fixeth Canaan's doom; trust in the Lord, and you shall overcome.

flourish of warlike instruments

12. Recitative Caleb

Thus far our cause is favour'd by the Lord. Advance, pursue; Jehovah is the word!

flourish of warlike instruments

13. Chorus & Joshua

Oh! thou bright orb, great ruler of the day! Stop thy swift course, and over Gibeon stay. And, Oh! thou milder lamp of light, the moon, stand still, prolong thy beams in Ajalon.

Chorus

Behold! the list'ning sun the voice obeys, and in mid heav'n his rapid motion stays.

Before our arms the scatter'd nations fly breathless they pant, they yield, they fall, they die.



ACT III

14. Chorus

Hail! mighty Joshua, hail! thy name shall rise into immortal fame. Our children's children shall rehearse thy deeds in never-dying verse; and grateful marbles raise to thee, great guardian of our liberty!

15. Air Achsah

Happy, Oh, trice happy we, who enjoy sweet liberty! To your sons this gem secure, as bright, as ample, and as pure.

16. Recitative Joshua

Caleb, for holy Eleazer send, and bid the chiefs of Israel all attend, to execute th'Almighty's great command, and lot among the tribes the conquer'd land.

Recitative - Caleb

With thee, great leader, when Jephunneh's son was sent to view the nations thou hast won; Hebron obtain'd, we all its produce sought, thick-cluster'd grapes, figs, and pomgranates bought; the men, their prowess carefully survey'd, and deem'd the conquest easy to be made. Here would I stop - but, oh! unhappy fate! The tim'rous spies a diff'rent tale relate, increas'd the danger, multiplied the foe, and fill'd some dastard souls with panic woe.

Recitative - Joshua

Firm as a rock, when billows lash'd its side, thou didst persist, and all their threats defied. The men appeas'd, said Moses, man of God, Caleb, the land whereon thy feet have trod, mark what I say! For tis the will of heav'n shall be to thee, and to thy children giv'n. Behold! The promise of the man divine I ratify, and Hebron now is thine.

Recitative Caleb

My cup is full; how blest is this decree! How can my thanks suffice the Lord, and thee?

17. Air Caleb

Shall I in Mamre's fertile plain, the remnant of my days remain? And is it giv'n to me to have a place with Abrah'm in the grave? For all these mercies I will sing eternal praise to heav'n's high king.

18. Chorus of the Tribe of Judah

For all these mercies we will sing eternal praise to heav'n's high king.

19. Recitative Othniel

O Caleb, fear'd by foes, by friends ador'd, well have we paid this tribute to thy sword; but still, to make thine heritage complete, Debir remains, Debir the giant's seat.

Caleb

Worn out in war, I find my strength decline; counsel alone, the gift of age, is mine. Is there a warrior willing to pursue the conquest, and that stubborn town subdue? For him, for his, I amply will provide, and to crown all, Achsah shall be his bride.

Othniel

Glorious reward! The task be mine alone; transporting thought! Caleb, the town's thy own.

20. Air Othniel

Place danger around me, the storm I'll despise; what arm shall confound me, when Achsah's the prize?

21. Chorus

Father of Mercy, hear the pray'r we make, and save the hero for his country's sake!

22. Recitative Joshua

In bloom of youth, this stripling hath achiev'd what scarce in future times, shall be believ'd. Mankind no sooner did pronounce his name, but he stood foremost in the rolls of fame; tyrants he humbled, with the world's applause, and sav'd his country's liberty and laws.

23. Chorus of Youths

See the conquer'ing hero comes! Sound the trumpets, beat the drums. Sports prepare, the laurel bring, songs of triumph to him sing.

Semi-Chorus

See the godlike youth advance! Breathe the flutes, and lead the dance; myrtle wreaths, and roses twine, to deck the hero's brow divine.

Full Chorus

See the conquer'ing hero comes! Sound the trumpets, beat the drums. Sports prepare, the laurel bring, songs of triumph to him sing.

24. Recitative Caleb

Welcome! My son, my Othniel, good and great! The ornament and champion of the state. Take thy reward, the noblest heav'n can raise, and lasting love adorn your happy days.

Othniel

What tongue can utter, or what heart conceive the joy with which this blessing I receive?

Achsah

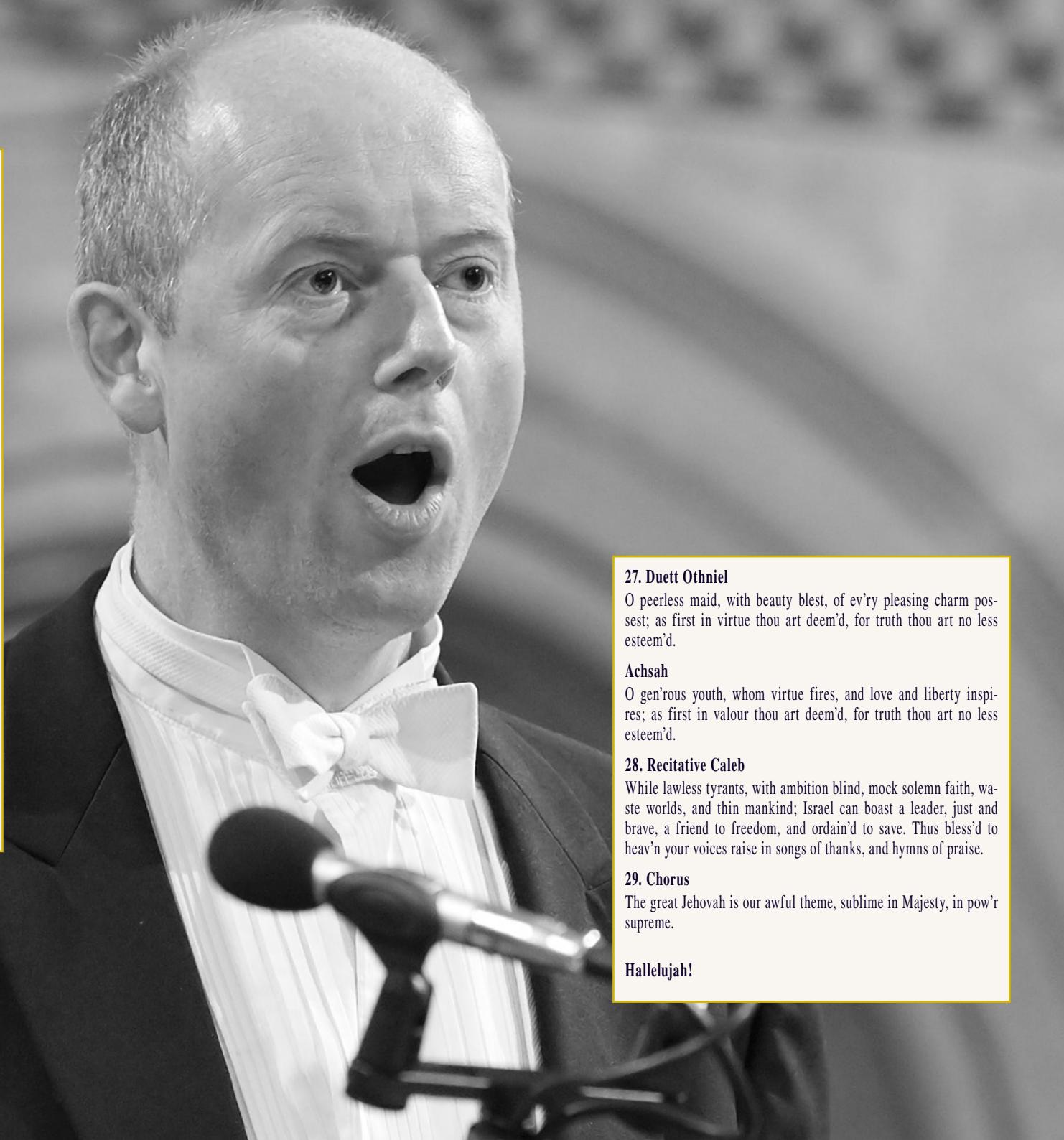
Blest be the pow'r, that kept thee safe from harms. Blest be the pow'r that gave thee to my arms.

25. Air Achsah

Oh! had I Jubal's lyre, or Miriam's tuneful voice! To sounds like his I would aspire, in songs like her's rejoice; my humble strains but faintly show, how much to heav'n and thee I owe.

26. Recitative Othniel

While life shall last, each moment we'll improve in equal gratitude, and mutual love.



27. Duett Othniel

O peerless maid, with beauty blest, of ev'ry pleasing charm possess; as first in virtue thou art deem'd, for truth thou art no less esteem'd.

Achsah

O gen'rous youth, whom virtue fires, and love and liberty inspires; as first in valour thou art deem'd, for truth thou art no less esteem'd.

28. Recitative Caleb

While lawless tyrants, with ambition blind, mock solemn faith, waste worlds, and thin mankind; Israel can boast a leader, just and brave, a friend to freedom, and ordain'd to save. Thus bless'd to heav'n your voices raise in songs of thanks, and hymns of praise.

29. Chorus

The great Jehovah is our awful theme, sublime in Majesty, in pow'r supreme.

Hallelujah!

