

Linden baroque orchestra



Director and soloist
Ibrahim Aziz

Rosemary Galton
soprano

Harriet Kirk
alto

Hiroshi Amako
tenor

Adrian Horsewood
bass

Bach & Telemann

Cantatas and Music for Viol da Gamba and Strings
Sunday March 5th 6.30pm St Stephen's, Hampstead

JS Bach Sinfonia from Cantata BWV 42

JS Bach Cantata 198 *'Laß, Fürstin, laß noch einen Strahl'*, BWV 198

- Interval -

GP Telemann Cantata *'Herr, wir liegen für dir mit unserem Gebet'* TVWV 1:781

GP Telemann Suite in D maj for Viola da Gamba and strings
TVWV 55:D6

*Ouverture (lento, allegro) – La Trompette (allegro) – Sarabande (adagio)
– Rondeau (grazioso) – Bouree (risolouto) - Courante (allegro) – Double
- Gigue (presto)*

Bach's Cantata BWV 42 was composed for the first Sunday after Easter in 1724. The opening sinfonia is possibly from an earlier concerto set as a sort of concerto grosso.

Bach's Cantata BWV 198 was composed as a secular funeral ode to the wife of August II, the Strong, Elector of Saxony and performed in Leipzig in 1727, the two parts being performed either side of the funeral oration. Christiane Eberhardine of Brandenburg-Bayreuth had a difficult marriage. Her husband was a serial philanderer and, indeed, his then mistress was involved in the marriage celebrations. Her husband converted to Catholicism and became King of Poland without discussing it with her. She refused to attend her husband's coronation in Krakow and give up her Protestant faith and never set foot in Poland, only meeting her husband on his visits to Saxony. Her only son was placed into the care of her mother-in-law. Remaining in Saxony, she became involved in cultural activities and economics, organized religious studies for orphans, ran a glass factory, built an orangery, enjoyed playing cards and billiards while amassing great debts. She was very popular as a symbol of Protestant Saxon identity against Catholic Poland and was known as 'The Pillar of Saxony'. Neither her husband nor her son attended her funeral. This funeral ode shows her to have been held in high regard by everyone else, however.

First Part

1. Chorus (S, A, T, B) *Laß, Fürstin, laß noch einen Strahl*

Let, Princess, let still one more glance
Shoot forth from Salem's starry
heavens.

And see how many tearful offerings
We pour around thy monument.

3. Aria (S) *Verstummt, verstummt, ihr holden Saiten!*

Be mute, be mute, ye lovely lyres!

1 No sound could to the nations' woe

2 At their dear cherished mother's
death,

O painful word!, give meet expression

5. Aria (A) *Wie starb die Heldin so vergnügt!*

How died our Lady so content!

1 How valiantly her spirit struggled,

2 For her the arm of death did
vanquish

3 Before it did her breast subdue.

2. Recit. (S) *Dein Sachsen, dein bestürztes Meissen*

Thy Saxons, like thy saddened Meissen,

Stand numb beside thy royal tomb;

The eye doth weep, the tongue cries out:

My pain must be without description!

Here mourn August(2) and Prince and land,

The nobles moan, the commons sorrow,

How much for thee thy folk lamented

As soon as it thy fall perceived!

4. Recit. (A) *Der Glocken bebendes Getön*

The tolling of the trembling bells

Shall our lamenting souls' great terror

Through their rebounding bronze awaken

And pierce us to the very core.

Oh, would that now this anxious peeling,

Which on our ears each day doth shrill,

To all the European world

A witness of our grief might render!

6. Recit. (T) *Ihr Leben ließ die Kunst zu sterben*

Her living let the art of dying

With ever steadfast skill be seen;

It would have been impossible

Before her death that she grow pallid.

Ah, blessed he whose noble soul

Doth raise itself above our nature,

At crypt and coffin doth not tremble,

When him his maker calls to part.

7. Chorus (S, A, T, B) *An dir, du Fürbild großer Frauen*

In thee, thou model of great women,
In thee, illustrious royal queen,
In thee, thou keeper of the faith,
The form of kindness was to witness.

9. Recit. --- Arioso --- Recit. (B) *Was Wunder ists? Du bist es wert*

What wonder this? This thou hast
earned,
Thou model of all queens forever!
For thou wast meant to win the glory
Which hath transfigured now thy head.
Before the lamb's own throne thou
wearest
Instead of purple's vanity
A pearl-white robe of purity
And scornest now the crown forsaken.
As far the brimming river Vistula,
The Dniester and the Warth are
flowing,
As far the Elb' and Muld' are
streaming,
Extol thee / both the / town and land.
Thy Torgau walketh now in mourning,
Thy Pretzsch is weary, pale and weak;
For with the loss it hath in thee,
It loseth all its vision's rapture.

Second Part

8. Aria (T) *Der Ewigkeit saphirnes Haus*

Eternity's sapphiric house,
O Princess, these thy cheerful glances
From our own low estate now draweth
And blots out earth's corrupted form.
A brilliant light a hundred suns make,
Which doth our day to mid of night
And doth our sun to darkness turn,
Hath thy transfigured head surrounded.

10. Chorus ultimus (S, A, T, B) *Doch, Königin! du stirbest nicht*

No, royal queen! Thou shalt not die;
We see in thee our great possession;
Posterity shall not forget thee,
Till all this universe shall fall.
Ye poets, write! For we would read it:
She hath been virtue's property
Her loyal subjects' joy and fame,
Of royal queens the crown and glory.

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Telemann's Lutheran Cantata 'Herr, wir liegen für dir mit unserm Gebet'

Dictum: *Herr, wir liegen für dir mit unserm Gebet* (SATB)

Recitative: *Und wenn Gleich Meiner Augen Bach* (B)

Aria: *Was ich an Gerechtigkeit vor mich selbst besitzen* (S)

Recitative: *Ei, darum flieh ich hin zu dir* (A)

Aria: *Weg, ihr sünden, krankt mich nicht* (B)

***Mitten in der Hollenangst* (Chorus)**

This work was composed in 1720 for the last annual cantata cycle which Telemann wrote in Frankfurt, before moving to Hamburg. The text is by Erdmann Neumeister, whose cantata libretti were also often used by Bach. The gospel reading of the day is from Jesus's Sermon on the Mount where he talks about the righteousness of the Christian in contrast to that of the scribes and Pharisees. The cantata opens with a *dictum*, a quotation from the Bible from the prophet Daniel: "O Lord, we do not present our supplications before thee for our righteousness, but for thy great mercies". This sets the tone for the cantata which is characterised by intimacy and modesty. The bass aria opens with the line, "Begone, ye sins, do not grieve me!" which closes both sections of the aria. The work ends with a Lutheran chorale.

Johann Sebastian Bach (1685 – 1750) was born into a tradition of professional music making, one of a large and sprawling musical family. Each of his five principal posts enabled him to develop different sides of his immense talent. His final job in Leipzig lasted from 1723 until his death. Here he was chained to the onerous obligations of being the Cantor at the Lutheran St Thomas Church but this, if anything, inspired his creative genius and whilst in Leipzig wrote not only his Passions, oratorios, the B Minor Mass but also over 300 cantatas. His job involved teaching the boy choristers, writing a cantata every week or two and he was forced to pick up additional work here and there – mainly weddings and funerals - to supplement his low pay (he had altogether 20 children, half of whom survived to adulthood). He probably performed most days and there was certainly little time for rehearsal.

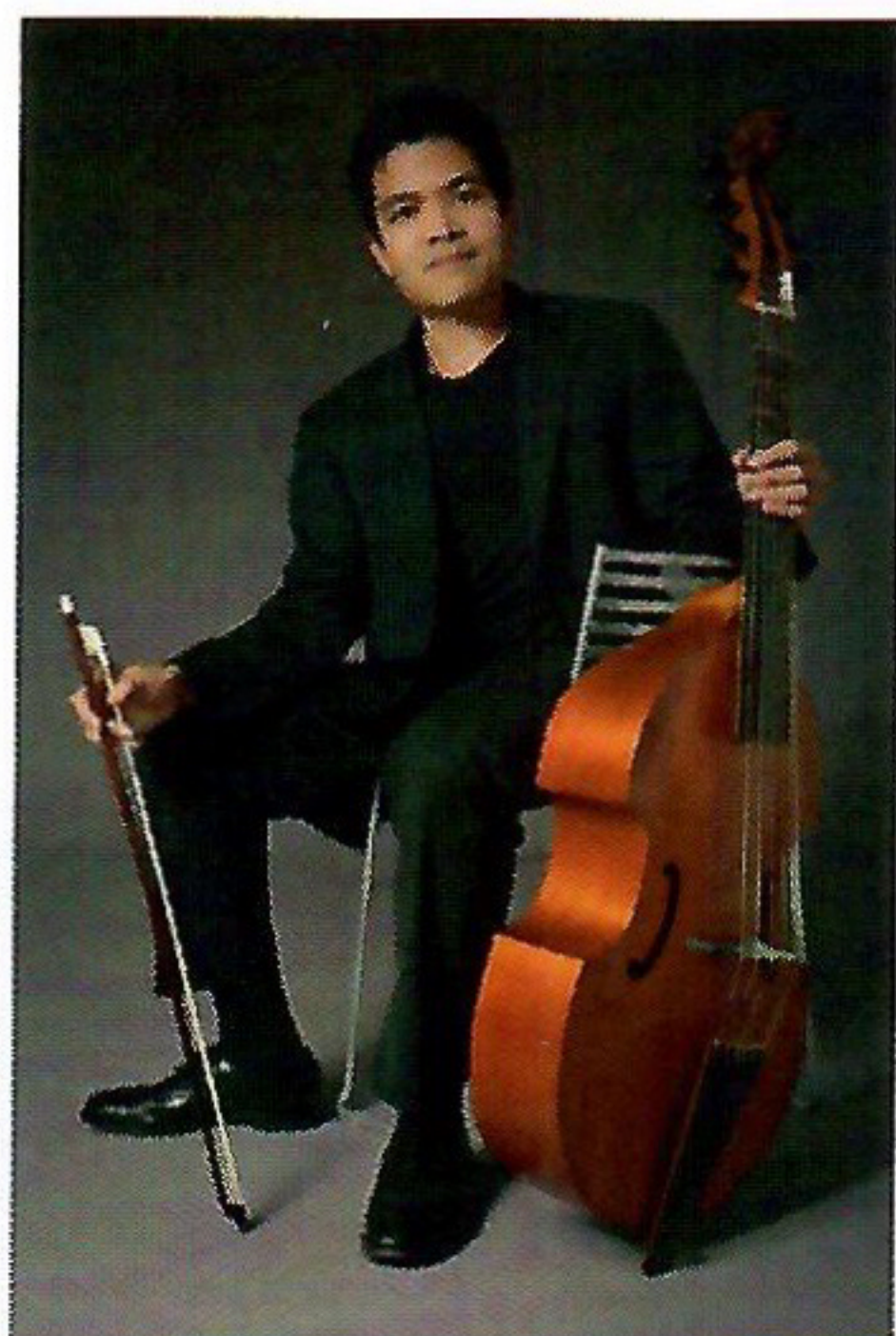
He was thought of as stubborn, difficult, impatient, irascible (he once pulled a dagger to a bassoonist but that was in self-defence after Bach had compared his playing with the sound of a bleating goat) but most of all exacting. He was also deeply religious. But off-duty, with a pipe and a few drinks, he could be good humoured and quite risqué. His music was not widely known in his lifetime and Bach was primarily known as a remarkable keyboard player and improviser. His music does not seem at all to reflect his reputed character.

Georg Philip Telemann's (1681 – 1767) family – closely connected to the Lutheran Church - disapproved of his precocious musical interests. He wrote an opera at the age of 12 which greatly upset his parents and they packed him off to Leipzig to study law. En route he stopped at Halle to meet a young man called Handel, with whom he formed a lifelong friendship. Whilst in Leipzig, he gained a commission from the mayor to compose a cantata every other Sunday at the Thomaskirche and he formed an orchestra (surviving to this day as the Leipzig Gewandhaus Orchestra) to perform regular concerts of his and other contemporary music. Within a year of his arrival he became director of the Leipzig Opera. He was considered the foremost German composer of his time, so much so that he was later actually offered the job of Kantor of the Thomaskirche in preference to J S Bach. Telemann was contracted in Hamburg at this time, so allowing Bach, the third choice after Graupner also turned down the offer, to take up the post, rather fortuitously; and the rest is, as they say, history. He knew Bach, having held an earlier post in Eisenach at the time Bach was there, indeed Telemann became godfather to one of Bach's sons, the great Carl Philipp Emanuel, who was to eclipse his father in fame and eventually succeeded his godfather as director of the Hamburg Opera.

Telemann played many instruments, including the zither, and travelled extensively, thoroughly absorbing the musical languages of many countries. He was thought daring and avant-garde in his synthesis of national styles – especially the French and Italian - and always wrote music of great character, often with folk influences. He was a great entrepreneur and published much of his own music himself. He composed vast quantities – thousands - of colourful and interesting pieces for most combinations of instruments. He was a tremendously popular and confident man, flexible and willing to tackle anything that came his way and became very wealthy.

Orchestral Suites based on French models were very popular in 18th century German courts and hundreds were churned out by German composers. Telemann boasted he had written around 600, a quarter of which have survived. They showcase all sorts and combinations of instruments. They begin with a typical grand French 'Overture', the term also entitling the whole piece, which was often associated with theatre music or opera-ballets in France and was developed in particular by Lully. A slow introduction is followed by a faster fugal section. After this formal opening, there follows a succession of dance movements, tending to be quite eclectic, light and frequently witty.

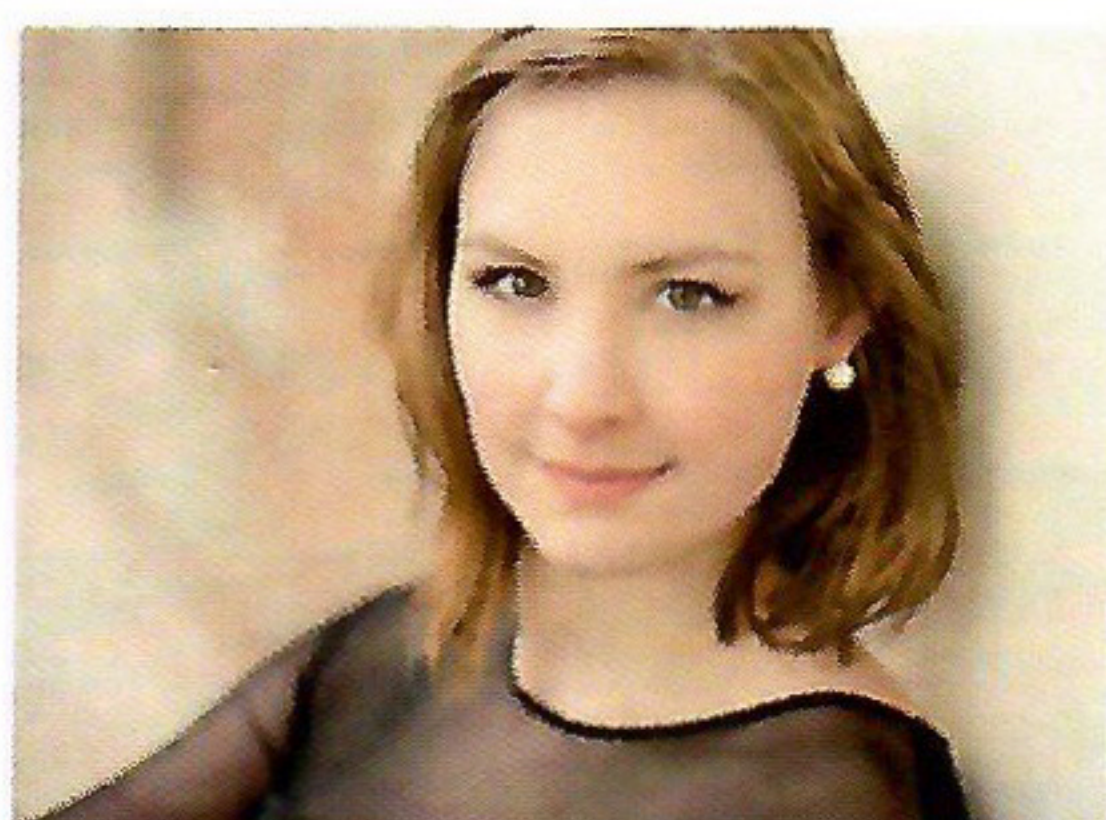
Ibrahim Aziz (director and viola da gamba soloist) was born in Kuala Lumpur, Malaysia and studied the gamba with Alison Crum at Trinity College of Music London. While there he took up conducting and ensemble direction under Gregory Rose and later on with William Christie. In 2005 he won the Recordi Prize in Conducting and also the College's Gold Medal competition as a viola da gamba soloist. Since then he has made a career largely as a viol player (and occasionally period cellist) with such groups as The Rose Consort of Viols and Chelys, which he co-founded in 2007. The group has recorded for the BIS label and has just finished a Dowland CD with Dame Emma Kirkby, soon to be released. Ibrahim's interests lie not only in the Renaissance and Baroque but also in contemporary music, recently touring with the contemporary music company Sound Affairs and composer Charlie Barber. His most memorable performances include a recital at Highgrove House for Prince Charles, playing Bach on top of Penang Hill in the tropics at 90% humidity and sitting next to David Suchet in a live BBC Radio 3 broadcast. He lives in London and leads the Baroque course at Morley College near Waterloo. <http://www.chelysconsort.co.uk>



Rosemary Galton (soprano) received her musical training at Cambridge University, the Guildhall School of Music & Drama, and Morley College Opera School. Based in London, she performs as a consort singer around the world, with ensembles such as Tenebrae, the Huelgas Ensemble, Chamber Choir Ireland, The Hanover Band, and The Platinum Consort. Recent solo performances include Arne's *Alfred*, Rameau's *Castor e Pollux*, Purcell's *King Arthur* and *The Fairy Queen*, Buxtehude's *Membra Jesu Nostri*, Rossini's *Petite Messe Solonelle*, and Pergolesi's *Stabat Mater*. On the opera stage Rosemary has appeared as Ilia in *Idomeneo*, Foreign Woman in Menotti's *The Consul* (Morley Opera scenes), Anne in *The Merry Wives of Windsor*, Hero & Climene in Cavalli's *L'Egisto* (scenes, Zezere Arts Festival, Portugal), Daphne in Peri's *Euridice* (GSMD), Dido in *Dido and Aeneas* (Iris Theatre), and Zerlina in *Don Giovanni* (Camden Chamber Orchestra). Rosemary is the soprano soloist for early music group Poeticall Musicke, with whom she performs a wide range of repertoire from Caccini to Handel. <http://www.rosemarygalton.co.uk>



Harriet Kirk (mezzo-soprano) Harriet Kirk is a British Mezzo Soprano from Berkshire, and holds a Masters from Guildhall School of Music and Drama and also completed the ENO Opera Works programme. Harriet speaks Italian, French and Spanish. Harriet was born in the UK and studied the piano and the clarinet in New Hampshire and California. Returning to the UK, Harriet sang with National Youth Choir of Great Britain, and was a Berkshire Music Scholar. Harriet read Music and Italian at The University of Birmingham, where she studied singing with Christine Cairns.

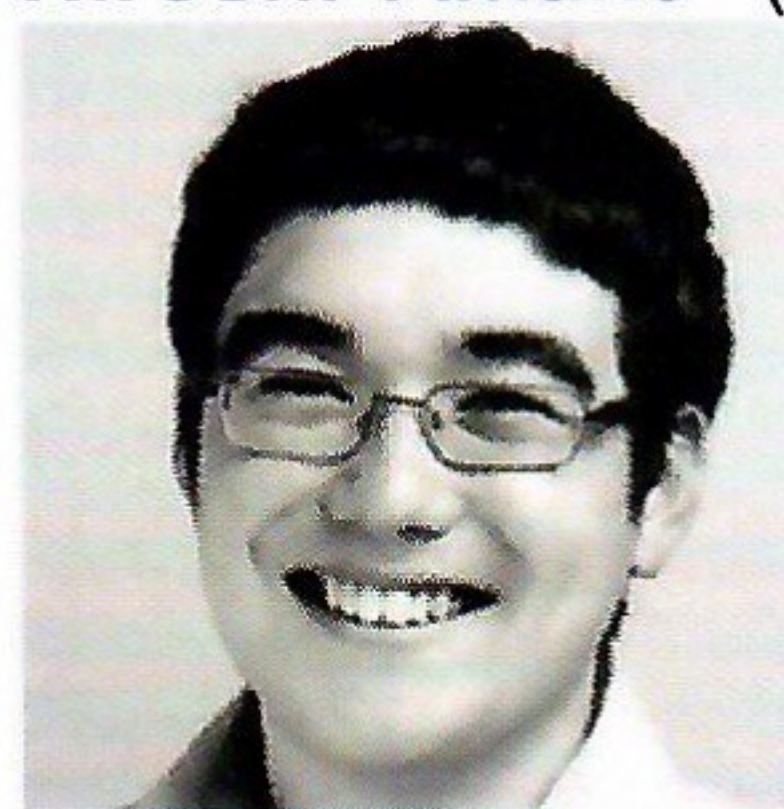


Recent concert engagements include Elgar's *The Music Makers* and *St John Passion*, with Polyphony. Previous credits include Stravinsky *Les Noces* in Paris with Guildhall School and

The Passion of Vaughan Williams (BBC4) with Schola Cantorum of Oxford.

Opera roles for Harriet include Tisbe in Rossini's *La Cenerentola* with Jackdaws, Rosina in Rossini's *Il Barbiere di Siviglia*, Third Lady in Mozart's *Die Zauberflöte* and Sorceress in Purcell's *Dido and Aeneas*. Harriet performed in the 2016 Season at Grange Park Opera in the Chorus of *Don Carlo* and in the 2015 Season at Grange Park Opera, taking Fiddler on the Roof to the BBC Proms. Whilst studying at Guildhall School, Harriet has had the benefit of participating in masterclasses with Graham Johnson MBE and Dame Emma Kirkby. Harriet has worked with Sarah Walker CBE and Eugene Asti. Harriet gives regular Song recitals around London and the South East, including St Luke's Sevenoaks and St Bride's Fleet Street. Harriet also sings with Polyphony (Stephen Layton). <http://harrietkirk.com>

Hiroshi Amako (Tenor) Hiroshi Amako is a half-Japanese, half-Welsh tenor hailing from Wrexham. He is currently studying at the Royal Academy of Music with Ryland Davies and Iain Ledingham.

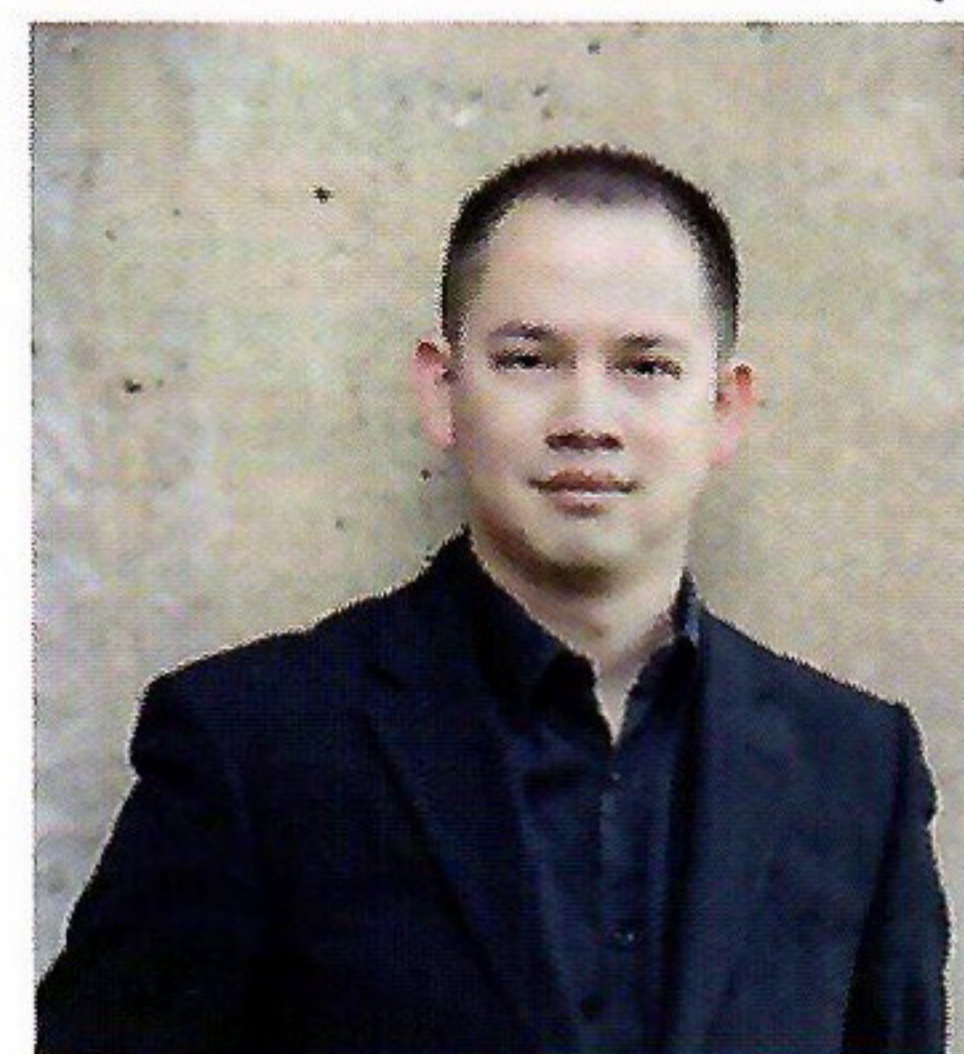


Hiroshi's engagements as a soloist have taken him to a variety of venues around the UK, including Birmingham Symphony Hall, the Hollywell Music Room in Oxford, the Chapels of King's and Trinity College Cambridge, Cadogan Hall and St. John's Smith Square. Recent performance highlights have include a royal Academy Song

Circle recital of Brahms in the Oxford Lieder Festival, a radio broadcast of Vaughan Williams' *Serenade to Music*, performing in the Royal Academy of Music/Kohn Foundation Bach Cantata series under the direction of Ton Koopman and a solo recital in the Embassy of Japan in London.

Previously, Hiroshi read music at Trinity College, Cambridge, where he was also a choral scholar. This September, Hiroshi will continue to study at the Royal Academy as a member of the opera school. <https://joinencore.com/Hiroshi-Amako>

Adrian Horsewood (bass) was born in Hong Kong in 1983 and read mathematics and philosophy at Cambridge before undertaking postgraduate study at the Guildhall School of Music & Drama in London and at the Schola Cantorum Basiliensis in Switzerland.



Adrian enjoys a busy career in the UK and further afield, working with such ensembles as the Academy of Ancient Music, the BBC Singers, Ex Cathedra, EXAUDI, London Voices and Tenebrae, and also has a great deal of stage experience, notably as a soloist in the world première of Stockhausen's *Mittwoch aus Licht* in 2012.

Recent work has included the world premières of Michael Finnissy's *Remembrance Day* (baritone soloist), Percy Pursglove's *Tender Buttons: Objects, Food, Rooms*, and Jonathan Harvey's *Weltethos*; appearances at the BBC Proms, the Manchester International Festival, and the Festival d'Aix-en-Provence; and concerts and recordings of music by Giovanni Gabrieli, Jean-Philippe Rameau, and Benjamin Britten.

In addition, Adrian is editor of *Early Music Today*, the UK's leading publication dedicated to all aspects of early music. <http://adrianhorsewood.com>

Linden Baroque Orchestra began life some time around 1984 with a group of early music enthusiasts in the front room of a house in Linden Gardens, Chiswick. Unusually - and uniquely anywhere at that time – it brings together the talents of young professionals, teachers, amateurs and postgraduate students and many members have moved on to have prominent careers in the early music field. Some original members still play. The founding musical director was the well-known baroque oboist Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and Steven Devine, following Walter Reiter, is the present Musical Director. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and last year in Berlin. The instruments are either 18th century originals or modern copies - some made by the players themselves and we play at "baroque pitch" of 415Hz. Together with the Linden Baroque Choir we gave first modern performances of music by Jean Gilles and J F Fasch. Our first CD, issued in 2001 on the Meridian label of music by Fasch, was well received and was played on Radio 3 and Classic FM. Linden Baroque is a registered Charity (No 1014921) and, apart from receiving a National Lottery grant in 1999, is entirely self-supporting.

VIOLIN 1: Ben Sansom (leader), Claire Sharpe, Jocelyn Slocombe, Nick Hardisty, Alan Selwyn, Clive Letchford	VIOLIN 2 Michael Jenner, Judy Taylor, Barbara Grant, Ian Cutts, Linda McDonald, Simon Hill
VIOLA: Nicola Jackman, Mike Blee, Andrew Spencer, Jane MacSween	CELLO: Louise Jameson, Mary Walton, Helen Brauer
VIOLA DA GAMBA: Louise Jameson, Amanda Seaborn	BASS: John Mears
LUTE James Bramley, Jamie Akers	FLUTE: Richard Austen, Nicholas Jackman
OBOE/OBOE D'AMORE Simon Galton, Lysander Tennant	BASSOON Maggie Bruce
HARPSICHORD: Ibrahim Aziz, Norman MacSween	ORGAN: John Marston

www.lindenbaroque.org

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Future Linden Baroque concerts

April 1st 6.30pm Bach St Matthew Passion conductor Peter Fender, St Paul's Church , Covent Garden

Sunday 30th July, CPE and JC Bach symphonies conductor Ashley Solomon

Sunday 29th October music by Philidor, Lully, Charpentier director Steven Devine, St Stephen's, Hampstead

December 9th Handel Messiah conductor Stephen Gregson, All Hallows Church, Twickenham