

**THE LINDEN BAROQUE CHOIR
AND ORCHESTRA**

Conductor Paul Goodwin Leader Robin Boothby
with Alastair Wilson (bass)

**ROYAL POSTGRADUATE MEDICAL SCHOOL
JUBILEE APPEAL CONCERT**

WATER MUSIC

Telemann

ICH HABE GENUG

Bach

Interval

GLORIA

Vivaldi

Saturday 30 March 1985 at 7.30 pm

CHOIR

Sopranos

Sarah Jones (solo)
Margaret McQuaile (solo)
Sybil Coady
Julia Draper
Sandra Galton
Sonia Jones
Judith King
Anne Middleton

Tenors

David Galton
Nick Jackman
Paul MacDonald
Robert Norris
Iain Phillips
Jacoby Thwaites
Quentin Thwaites
Nick Wickham

Altos

Karen Fodor (solo)
Ruth Boothby
Beryl Braithwaite
Chantal Coady
Clare Coady
Rosamund Coady
Sue Hardwicke
Pat Morgan

Basses

Mark Alexander
Charles Cotton
Charles Draper
Jeremy Galton
Chris Grantham
Gordon Hardwicke
Martin Humphries

ORCHESTRA

Violins

Robin Boothby (leader)
Gertrude Evans
Linda Martin
Hannah Patrick
Sue Stanley
David Wilson

Bass

Geoff Kemp

Oboes/Recorders

Simon Galton
Andrew King
Clare Coady

Violas

David King
Brian Woods

Bassoon

Mathew Dart

Cellos

Libby Wilde (continuo)
Nicola Deller

Keyboard continuo

Kate Kemp

OUVERTURE in C (Water Music)

Georg Philipp Telemann
(1681-1767)

In the early eighteenth century Telemann was the most admired German composer of suites in the French style, consisting of an overture (slow-fast-slow form) followed by a number of dance movements. The Water Music, or Hamburg Ebb and Flow, is one of the many programmatic suites he wrote. The Overture, Aeolus and the Gigue depict the waves and tides by repeated crescendos and diminuendos, at that time still a rather novel device for the string band. Recorders, oboes and bassoon are conspicuous in the dances representing suitable marine deities, but the final Canarie returns to the cheerful mortals of the Hamburg waterfront.

Overture. Grave - Allegro - Grave

Sarabande. *Die schlaffende Thetis*. Thetis asleep.

Bourrée. *Die erwachende Thetis*. Thetis awakes.

Loure. *Der verliebte Neptunus*. Neptune in love.

Gavotte.

Harlequinade. *Der schertzende Tritonus*. Playful Triton.

Allegro. *Der stürmende Aeolus*. Stormy Aeolus.

Menuet. *Der angenehme Zephir*. Pleasant Zephyr.

Gigue. *Ebbe und Fluth*. Ebb and flow.

Canarie. *Die lustigen Botsleute*. The happy watermen.

Bach wrote this cantata for the Purification of the Virgin Mary at Leipzig in 1727. According to Spitta it was originally in E minor for a soprano voice (perhaps Anna Magdalena Bach) with flute obbligato, and later transposed to C minor for alto, and finally for bass, with oboe. The poem expresses resignation to approaching death, personified by Simeon in St Luke's gospel. The Holy Ghost revealed to this devout man that he should not die before he had seen Christ. On seeing the child Christ he said "Lord, now lettest thou thy servant depart in peace, according to thy word". The long opening aria, reminiscent of the *Erbarme dich* in the Matthew Passion, and the brisk concluding *Ich freue mich* emphasize the joy of the soul in looking forward to death, but the second aria is the most sublime, with its celestial lullaby.

ARIA

Ich habe genug, ich habe den Heiland,
das Hoffen der Frommen
auf meine begierigen Arme genommen.
Ich hab' ihn erblickt,
mein Glaube hat Jesum an's Herze gedrückt,
nun wünsch' ich noch heute
mit Freuden von hinnen zu scheiden:
ich habe genug!

I have enough. I have taken the Saviour,
the hope of the pious,
into my eager arms.
I have seen him,
my belief has pressed Jesus to its heart.
Now this very day
I would joyfully depart this life:
I have enough.

RECITATIVO

Ich habe genug! Mein Trost ist nur allein,
dass Jesus mein und ich sein eigen möchte sein.
Im Glauben halt' ich ihn,
da seh' ich auch mit Simeon
die Freude jenes Lebens schon.
Lasst uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
der Herr erretten.
Ach! wäre doch mein Abschied hier,
mit Freuden sagt' ich, Welt, zu dir:
ich habe genug!

I have enough. My comfort is only this,
that Jesus should be mine, and I His own.
I hold to Him in belief,
as like Simeon I see already
the joy of the life to come.
Let us go with this man.
Ah! I long for the Lord to deliver me
from the chains of the flesh.
Ah! if my farewell were now,
I would gladly say to you, world:
I have enough.

ARIA

Schlummert ein, ihr matten Augen,
fallet sanft und selig zu.
Welt, ich bleibe nicht mehr hier,
hab' ich doch kein Theil an dir,
das der Seele könnte taugen.
Hier muss ich das Elend bauen,
aber dort, dort werd' ich schauen
süssen Frieden, stille Ruh'.

Fall asleep, you weary eyes,
close softly in bliss.
World, I stay here no longer,
I have no part in you now
that is worthy of my soul.
Here I must endure misery,
but there, there will I see
sweet joy, quiet peace.

RECITATIVO

Mein Gott! wann kommt das schöne: Nun!
da ich in Frieden fahren werde,
und in dem Sande kühler Erde,
und dort, bei dir, im Schoosse ruhn?
Der Abschied ist gemacht. Welt! gute Nacht.

My God, when comes the splendid "Now"
when I shall journey in peace,
to lie in the cool earth,
and there rest in Thy bosom?
My farewell is made. World, good night.

ARIA

Ich freue mich auf meinen Tod,
ach! hätt' er sich schon eingefunden.
Da entkomm' ich aller Noth,
die mich noch auf der Welt gebunden.

I rejoice in my death;
ah! if only it were now.
So I would escape all the troubles
that tie me down in this world.

I N T E R V A L

GLORIA IN D (Ryom 589)

Antonio Vivaldi
(1678-1741)

We may think of Vivaldi primarily as a composer of instrumental music, but like most Venetian musicians of his time he wrote many operas, and also church music, less of which has survived. To judge from the lack of tenor and bass arias this Gloria may well have been written for the girls' orphanage where he was director of music. A visitor in 1730 wrote: "The church of La Pietà which belongs to the nuns who know no other father but love, is most frequented. These nuns are entered very young, and are taught music, and to play on all sorts of instruments, in which some of them are excellent performers...The concourse of people to this church on Sundays and holidays is extraordinary. 'Tis the rendezvous of all the coquettes in Venice, and such as are fond of intrigues have here both their hands and hearts full." Solemnity was evidently little called for in such church music.

Gloria in excelsis Deo.

Glory to God in the highest.

Et in terra pax hominibus bonae voluntatis

And on earth peace to men of good will.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

Gratias agimus tibi

We give thanks to Thee

Propter magnam gloriam tuam.

For Thy great glory.

Domine Deus, Rex caelestis, Deus Pater omnipotens. O Lord God, heavenly King, God the Father almighty.

Domine Fili unigenite, Jesu Christe.

O Lord, the only-begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.

O Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Thou who takest away the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris,
miserere nobis.

Thou who sittest at the right hand of the Father,
have mercy upon us.

Quoniam tu solus Sanctus,
Tu solus Dominus, Tu solus altissimus,
Jesu Christe.

For Thou only art holy,
Thou only art the Lord, Thou only art most high,
Jesus Christ.

Cum Sancto Spiritu in gloria Dei Patris. Amen.

With the Holy Ghost, in the glory of God the Father. Amen.