

BELSIZE BAROQUE

Director: Julian Perkins

Soprano: Jenni Harper

Bach orchestral music with soprano and trumpets

Sunday 21 February 2016, 6.30 p.m.
St Peter's, Belsize Square, Belsize Park, London NW3 4HY

Programme

Georg Philipp Telemann (1681–1767) Overture–Suite in D major
TWV 55:D18

Johann Sebastian Bach (1685–1750) *Ich habe genug*, BWV 82a

Interval

Johann Sebastian Bach *Jauchzet Gott in allen Landen*, BWV 51

Johann Sebastian Bach Orchestral Suite no. 3 in D major, BWV 1068



Georg Philipp Telemann (1681–1767) Overture-Suite in D major TWV 55:D18

Overture – Menuet – Gavotte en Rondeau – Passacaille – Air – Les Postillons – Fanfare

The trumpet, associated since ancient times with exultation and ceremony, dominates this suite by Telemann, which has come down to us through a manuscript from the court in Darmstadt. The insistent drum rolls at the beginning, reiterated by the whole orchestra, evoke through their unusual scoring a ceremony of no ordinary grandeur, the precise nature of which has to be left left to our imagination. The ensuing dance movements are all permeated by the sound of trumpet calls (in the case of *Les Postillons* trumpets in imitation posthorn calls). The tender *Air*, like that in the Bach Suite that ends our programme, provides the balmy melodic contrast of a hovering violin line.

Johann Sebastian Bach (1685–1750) *Ich habe genug*, BWV 82a

1. Aria: *Ich habe genug*
2. Recitative: *Ich habe genug*
3. Aria: *Schlummert ein, ihr matten Augen*
4. Recitative: *Mein Gott! wenn kömmt das schöne: Nun!*
5. Aria: *Ich freue mich auf meinen Tod*

Bach's sublime meditation on the theme of the 'Nunc dimittis' deals also with exultation, but with the contrasting expression of inward joy, as opposed to clamorous jubilation. The aged Simeon has taken Jesus into his arms in the temple, and now his only wish is to depart in peace, for his eyes 'have seen Thy salvation.' The Cantata may be more familiar in the version for bass with oboe obligato, but this higher setting for soprano, with flute in place of the oboe, gives it a silvery, at times other-worldly, tinge. The final aria expresses the joy of release from torment through death in more conventional mode, like the putti dancing above the representations of pain and suffering in a Bavarian rococo church.

1. Aria

I have enough,
I have taken the Saviour, the hope of the
righteous,
into my eager arms;
I have enough!
I have beheld Him,
my faith has pressed Jesus to my heart;
now I wish, even if it is today,
to depart from here with joy.

2. Recitative

I have enough.
My comfort consists in this alone,
that Jesus might be mine and I His own.
In faith I hold Him,
already I see, along with Simeon,
the joy there of the other life.
Let us go with this man!
Ah! if only the Lord might rescue me
from the chains of my body;
Ah! if only my departure was here,
with joy I would say, world, to you:
I have enough.

3. Aria

Fall asleep, you weary eyes,
close softly and pleasantly!
World, I will not remain here any longer,
I own no part of you
that could matter to my soul.
Here I must build up misery,
but there, there I will see
sweet peace, quiet rest.

4. Recitative

My God! When will the lovely 'now!' come,

when I will journey into peace,
into the cool soil of earth,
and there, near You, rest in Your lap?
My farewells are made,
world, good night!

5. Aria

I delight in my death,
ah, if it were only here already!
I will then emerge from all the suffering
that still binds me to the world.

Interval

Johann Sebastian Bach *Jauchzet Gott in allen Landen*, BWV 51

1. Aria: *Jauchzet Gott in allen Landen*
2. Recitative: *Wir beten zu dem Tempel an*
3. Aria: *Höchster, mache deine Güte*
4. Chorale: *Sei Lob und Preis mit Ehren*
5. (Finale): *Alleluia!*

This cantata, in contrast to '*Ich habe genug*', is an extrovert expression of joy. The trumpet and soprano compete in the concerto-like first movement, and the final '*Alleluia*' at the close of the work brings back the concerto textures in a virtuoso conclusion. The continuous flowing triplets in the bass of the aria '*Höchster, mache deine Güte*', provide a different aspect by reflecting the constant renewal of divine grace which accompanies the virtuous life. The soprano then intones the Chorale '*Sei Lob und Preis*' above a trio texture rather like a miniature double violin concerto.

1. Aria

Exult in God in every land!
Whatever creatures
heaven and earth contains
must raise up this praise.
Now we will likewise
bring an offering to our God,
since He has stood with us
at all times during suffering and necessity.

2. Recitative

We pray at your temple,
where God's honour dwells,
where our faithfulness,
daily renewed,
is rewarded with pure blessing.
We praise what He has done for us.
Even though our weak mouths
can only gape before His wonders,
our meagre praise is still pleasing to Him.

3. Aria

Highest, renew Your goodness
every morning from now on.

Thus, before this fatherly love,
a thankful conscience will demonstrate,
though a virtuous life,
that we are called Your children.

4. Chorale

Glory, praise and honour
be to God the Father, Son, and Holy Spirit!
He will increase in us
what He has promised us out of grace,
so that we trust steadfastly in Him,
abandon ourselves completely to Him,
rely on Him within our hearts,
so that our hearts, wills, and minds
depend strongly on Him;
therefore we sing at this time:
Amen, we shall succeed,
if we believe from the depths of our hearts.

5. Finale

Halleluja!

Johann Sebastian Bach Orchestral Suite no. 3 in D major, BWV 1068 *Overture – Air – Gavotte – Bourrée – Gigue*

With four orchestral suites to his name, Bach's total in a genre which was so immensely popular in Germany at the time seems modest, compared with the numbers composed by his fellow-countrymen Telemann and Fasch. The evenings of music-making at Zimmermann's coffee house in Leipzig which are thought to have provided Bach with the stimulus to write them (the sources date this one to around 1731) also seem a somewhat modest setting for such grandly ambitious and refined compositions. If the inclusion of three trumpets in the score betoken an occasion grander than Leipzig's thrice-yearly trade fairs, then we do not know what that was, any more than what may have prompted the Telemann Suite at the start of the programme. The poet Goethe, hearing Mendelssohn play the opening *Overture* on the piano a hundred years later, declared that 'he could see a procession of elegantly dressed people proceeding down a great staircase'. This is followed by the majestic *Air* (an arrangement of 1871 gave it the title of *Air on the G string*, which has stuck ever since), which ushers in three successive festive dance movements.

*Programme notes by Norman MacSween
Design and typesetting by Andrew Welsh*



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Belsize Baroque

Formed in 2002, Belsize Baroque is one of the leading amateur baroque orchestras. It comprises young professionals, students and committed amateurs. The orchestra performs on period instruments in an historically informed style. It collaborates regularly with leading baroque directors to give orchestral performances as well as working with choral groups.

The orchestra showcases the talents of music college students and young professional musicians, providing these players with the opportunity to perform with top directors, to learn core repertoire and to gain experience in section leading.

Recent fundraising events in which the orchestra has participated include concerts for the Coram Trust, Cancer Research UK and the Dominic Simpson Memorial Trust.

The orchestra can be hired for orchestral or choral concerts and other events, and is delighted to assist other charities.

Belsize Baroque Orchestral Society Ltd is a registered charity (number 1108596) and company (number 5267265).

www.belsizebaroque.org.uk; Twitter: @Belsize_Baroque

First violins

Hailey Willington

Michael Jenner

Judy Taylor

Sally Heath

Yvonne Schwartz

Jeannie Okikiolou

Second violins

Ada Witczyk

Catherine Wyatt

Chris Cuninghame

Jenny Frost

Bruce Jamson

Violas

Elin Parry

Deborah Johnson

Chris Long

Cellos

Mark Walkem

Annie Nethercott

Luke Fowler

Double bass/violone

Nic Hyde

Mandora

Quentin Miller

Theorbo

Wezi Elliott

Harpichord

Julian Perkins

Flute

Richard Austen

Oboes

Susan Cooksley

Kate Conway

Bassoons

Dennis Cook

Hilary Ougham

Trumpets

Tom Harrison

Kaitlin Wild

David Muncey

Timpani

George Barton

Save the date! Our next concert, directed by Catherine Martin, will be in St Peter's, Belsize Square, on Sunday 15 May. The concert will be followed by a reception and an opportunity to meet the players.

Belsize Baroque would like to thank:

- Philip Carne for his generous sponsorship of our administration
- Stephen Keavy of the Guildhall School of Music and Drama for his work with the students playing trumpet this evening
- Camden Historical Society for publishing details of our concert
- Ruth Muffett for very kindly loaning her harpsichord for tonight's performance
- Ken Robbie of St Peter's for his assistance
- Bill Tuck for kindly loaning the timpani used in tonight's performance.



Described by the Sunday Times as ‘exuberantly stylish’, **Julian Perkins** enjoys a demanding international career as a conductor and keyboard player. He is founder-director of Sounds Baroque and designate artistic director of Cambridge Handel Opera. Julian has appeared with many leading soloists at venues such as the Wigmore Hall in London, the Lincoln Center in New York and the Sydney Opera House. He has performed with many leading groups including the Academy of Ancient Music, Britten Sinfonia, Classical Opera, English Concert, Gabrieli Consort &

Players, Orchestra of the Age of Enlightenment, and Orchestra of The Sixteen. Julian has performed staged opera productions for various organisations. His discography includes solo and chamber recordings .

In addition to his performing career, Julian teaches at the Royal Academy of Music and the Royal Northern College of Music. He is a Fellow of the Royal College of Organists, and has been elected an Associate of the Royal Academy of Music in recognition of his contribution thus far to the music profession.



Jenni Harper recently completed the Artist Masters course at the Guildhall School of Music and Drama, where she was awarded a distinction for her final recital. She holds a first class degree in music from the University of Birmingham and is a Britten-Pears Young Artist. She studies singing with Kate Paterson. Jenni enjoys a busy performing schedule; for example, she recently sang the soprano solos in Rutter’s Requiem at St John’s Smith Square. In addition, Jenni regularly works as a recording artist and can be heard singing in the Armonico Consort’s recent recording of Purcell’s *Dido and Aeneas*.

Jenni is a founder member of the ensemble Ceruleo, with whom she performs solos and duets interwoven with spoken texts to create innovative dramatic performances. Ceruleo have been selected for the Young Artist Scheme at the Brighton Early Music Festival 2015–16 and are looking forward to a busy 2016, including performing as part of the London Festival of Baroque Music in May 2016 and at Fenton House, Hampstead, in September. Jenni is very grateful for the support of the Worshipful Company of Haberdashers, the Katy Choules Memorial Trust and The Guildhall Trust.



Hailey Willington began playing the violin at the age of three after being inspired by the music of her father’s own early music group. She earned a bachelor of music from the Royal College of Music, studying violin with Itzhak Rashkovsky and a masters of performance in historical performance with distinction, learning with Catherine Martin. As a soloist and chamber musician, Hailey has played in venues including Buckingham Palace, Cadogan Hall and the palace of Versailles, to name a few. Hailey is an active orchestral musician and regularly performs with ensembles

including the Gabrieli Players, St James’s Baroque and Florilegium. During the 2014–15 season, Hailey performed the Vivaldi *Concerto con Molti Istromenti* with Belsize Baroque and Adrian Butterfield.

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