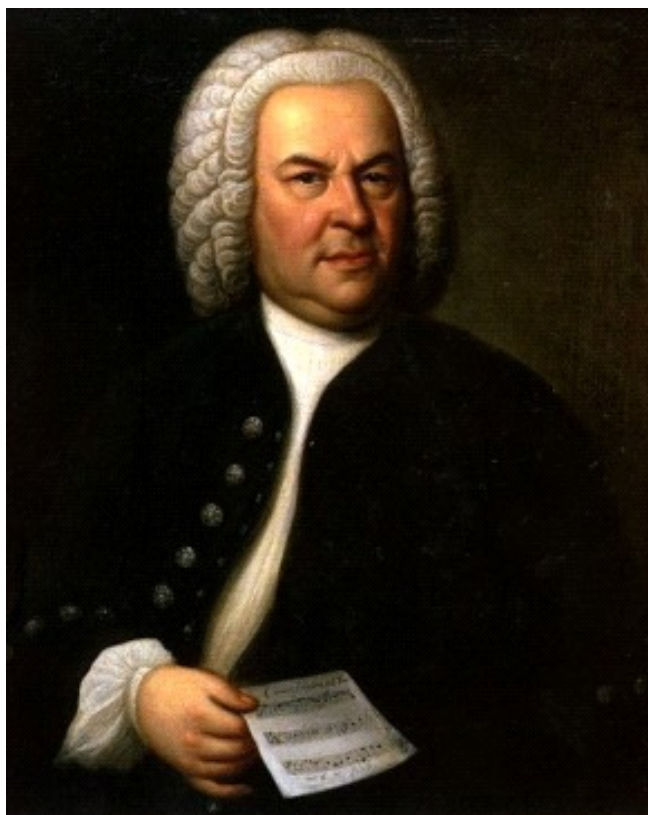




Tilford Bach Festival



6 - 8 June 2014

Tilford

Bach Society

Tilford Bach Festival is held annually at All Saints' Church, Tilford, near Farnham, Surrey and specialises in performances of music by JS Bach and his contemporaries on period instruments. Denys Darlow established the Tilford Bach Society in 1952 and later also founded the London Handel Festival, becoming a well-known conductor and interpreter of 17th- and 18th-century music.

Tilford Bach Society also organises high quality professional chamber music concerts in Farnham from September to April with a wide repertoire.

Our Music Director is Adrian Butterfield, who is also Associate Musical Director of the London Handel Festival and directs ensembles such as the London Handel Orchestra, London Handel Players and the Revolutionary Drawing Room. He is also Professor of Baroque Violin at the Royal College of Music.

Through Adrian we are able to attract internationally-acclaimed soloists and musicians to perform at the festival.

We are increasingly using the Internet and email to make people aware of our concerts so please ensure that you give us your email address and join our email list.

Contact

Sue Sagun, Secretary
1 Adams Drive, Fleet, Hants GU51 3DZ
secretary@tilbach.org.uk 0845 519 8184

www.tilbach.org.uk

Festival Concerts

Friday, 6 June, 8pm, All Saints' Church, Tilford
"The Angel and the Devil"

Locatelli Introduzione teatrale in G major Op.4 No.4
Leclair Violin Concerto Op.7 No.6 in A major
Locatelli Concerto for four violins in F major Op.4 No.12

Vivaldi Concerto for 2 Violins Op.3 No.8 in A minor RV522
Leclair Sonata for Two Violins without bass Op.3 No.6 in D major
JS Bach Concerto for 2 Violins in D minor BWV1043

Saturday, 7 June, 7pm, All Saints' Church, Tilford

Illustrated talk by Rachel Brown (30 minutes)
"In the footsteps of the Bachs"

Saturday, 7 June, 8pm, All Saints' Church, Tilford
"In his Father's footsteps"

JS Bach Organ Trio in D major BWV 529 arr. for flute & violin
JS Bach Aria Ich folge dir from the John Passion
JS Bach Flute Sonata in E minor BWV 1034
JS Bach Aria Bete aber auch dabei from Cantata 115

CPE Bach Four songs for Passiontide
CPE Bach Flute Sonata in E minor H551 Wq 124
CPE Bach Trio Sonata in Bb major H 578 Wq 161/2
CPE Bach Recitative Jerusalem, wie wütest du! and aria Er hat dich erretten wollen from the Mark Passion (1770)
CPE Bach Aria Die Hölle rüstet sich zum Kriege from the Luke Passion (1775)

Sunday, 8 June, 7pm, All Saints' Church, Tilford

CPE Bach Symphony in C major for strings Wq.182-3 H.659
JS Bach Cantata BWV 172 Ershallet ihr Lieder
JS Bach Missa in B Minor BWV 232 - Kyrie and Gloria

Funding of the Festival and the Custom of the Plate

Our concerts are performed for us by the finest professional musicians in their field. When budgeting for the Festival each year the TBS Committee has to balance between pricing tickets so that the events are affordable for the audience whilst having the funds to pay the musicians the fees they richly deserve. However, with the limited capacity of the venues, our concerts run at a loss and **the Sunday choral concert runs at a loss of over £5,000. We need to recover these losses from donations and other sources such as the small profits that we make on the Farnham concerts if we are to be able to continue to provide such major concerts.** If priced at cost, the tickets would be over £80.

Other than the occasional generous donation the TBS receives very little external funding, although much appreciated sponsorship from its members is increasing. So as always there will be a plate at the back for donations to help towards next year's Festival. Apart from publicity and very small sums on printing, every £1 that the Society receives is spent on the music we hear. Please help us by giving generously.

If you are donating by cheque, please if possible **sign a Gift Aid Form** to turn each gift of £1.00 into £1.25.

If you are donating as cash we can reclaim tax without Gift Aid forms for coins and for all notes up to £20.

Interval Drinks

Wine and fruit juice are available before the concerts and during the interval.

All drinks are charged as follows:

Wine: £2-00

Bottle of wine: £10-00

Champagne: £5-00

Bottle of Champagne: £20-00

Juice: 50p

Drinks can be paid for in advance and this helps to reduce queues

Local Supporters & Sponsors

Warmest thanks to our major sponsors:

- CAVATINA Trust
- Countess of Munster Trust
- HSH Dr Donatus Prinz von Hohenzollern
- Bury Court Opera
- Strutt & Parker

and to our sponsor members:

- Mr Geoff Pero
- Mr and Mrs John Horrocks
- 4 others who wish to remain anonymous

Please consider becoming a sponsor member to help us continue bringing top quality music to Farnham and Tilford. Details are available at reception.

Tilford Bach Committee

Tilford Bach Society is run by a committee of up to twelve members. The current members and officers are:

- Adrian Butterfield Music Director (non-voting)
- John Horrocks (Chairman)
- Angela Arathoon (Vice-Chair)
- Sue Sagun (Secretary)
- Jill Denbigh (Treasurer)
- Ian Sargeant
- Richard Punshon
- Rosemary Thomas

All Saints Church, Tilford

All Saints Church, Tilford, was built in 1867 with the further addition of the south aisle some 40 years later. The Parish Rooms were added four years ago.

All Saints Church, Tilford Road. Tilford, Surrey, GU10 2DA
01252 792333

Friday, 6 June, 8-00 pm, Tilford Church

**“The Angel and the Devil”
London Handel Players**

Adrian Butterfield, violin/director
Oliver Webber, violin
Clare Salaman, violin
Jan Schlapp, viola
Katherine Sharman, cello
Peter Buckoke, double bass
Steven Devine, harpsichord

Locatelli Introduzione teatrale in G major Op.4 No.4
Allegro; Andante; Presto

Leclair Violin Concerto Op.7 No.6 in A major
*Allegro ma non presto; Aria Grazioso non troppo adagio;
Giga Allegro*

Locatelli Concerto for four violins in F major Op.4 No.12
Allegro; Largo; Allegro

Interval

**Vivaldi Concerto for 2 Violins Op.3 No.8 in A minor
RV522**
Allegro; Larghetto e Spiritoso; Allegro

**Leclair Sonata for Two Violins without bass Op.3 No.6
in D major**
Andante; Allegro; Largo; Allegro ma non troppo

J.S. Bach Concerto for 2 Violins in D minor BWV1043
Vivace; Largo ma non tanto; Allegro

***We regret very much that due to an accident
Elizabeth Wallfisch is not able to play as originally
scheduled.***

“The Angel and the Devil”

Jean-Marie Leclair and Pietro Antonio Locatelli were almost exact contemporaries and both died 250 years ago in 1764. It is said that, when these two great violinists played on the same bill at a concert in Kassel in 1728 the former played 'like an angel' and the latter 'like a devil'. Leclair and Locatelli represented two utterly antithetical ends of the musical spectrum; Locatelli the extremes of expression of the vocal Italian style and Leclair the subtlety, grace and beauty of the dance-based French style. This programme aims to highlight those differences but also help us to recognise that the two styles were coming together during the eighteenth century and that there are many parallels too. I am absolutely delighted to welcome the extraordinary present-day virtuoso, Elizabeth Wallfisch, to Tilford to do battle with me!

Locatelli Violin Concerto Op.3 No.5 in C major & Introduzione teatrale in G major Op.4 No.4 in G major

Pietro Locatelli was born in Bergamo in 1695 and began his career as a violinist at the church of S. Maria Maggiore there. In 1711 at the age of sixteen he went to study in Rome. It is thought his intention was to learn with Arcangelo Corelli but Corelli, who had been the major musical figure of the city for many years, was in failing health and died in 1713. It is not known for certain whether Locatelli had opportunities to work with the great man but what cannot be doubted is that he absorbed many musical lessons from him and his *milieu*. He spent a number of years travelling across Europe as a virtuoso soloist before settling in Amsterdam in 1729 in which city he remained for the rest of his life.

It is for the 12 violin concertos Op.3 (1733) that Locatelli is especially renowned. These concertos are not only fiendishly difficult but each has a solo 'Capriccio' attached to both outer movements which are essentially extended written-out cadenzas. These 24 Caprices preceded those of Nicolo Paganini (1817) by more than 80 years and were the easily the longest cadenzas (from between 80 to 190 bars) written up to that time.

The concerti are mostly in the fast-low-fast Vivaldian pattern though No.5 is one of the three that opens with a very brief introductory *Largo*. The *Andante* that follows is relatively straightforward

Friday Programme Notes continued

and is notable for containing two sections in which a new key signature is marked. The first *Capriccio*, however, is full of multiple stoppings and *bariolage* effects which finally take us back to a shortened version of the opening tutti of the movement. The *Adagio* is a simple binary movement for solo violin and continuo and the simple outline offers the soloist the freedom to add ornamentation. The scoring reminds us that the concerto started as a chamber form and only become an orchestral one much later. The finale is the liveliest movement with plenty of athletic leaping about in the soloist's part. Again the most virtuoso writing is reserved for the *Capriccio*.

Locatelli's Op.4 set was published in 1735. It contains two different types of works: 6 concerti grossi with solos for one or more violins preceded by 6 'Introduzione teatrale', works that are like miniature symphonies and No.4 is an example of this latter type. The opening *Allegro* is full of extreme contrasts and dramatic gestures and connects directly with the *Andante, sempre piano* which has a gentle and somewhat bleak mood and sparse scoring. The finale is light-hearted and fast and is over in the blink of an eye!

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Leclair Violin Concerto Op.7 No.6 in A major

The violin family of instruments was born and bred in Italy and Italians were the first to exploit the violin's solo voice. In France it took much longer for the violin first to shake off its image as the instrument of the lower classes and eventually to usurp the viol's favoured position amongst the nobility. So, although a few French composers published violin solos before him it was Leclair who established himself as the founder of the French School of violin playing with his four books of sonatas and his two sets of 6 concertos Opp.7 and 10.

Leclair was born in Lyon, the son of a lacemaker, and though he was brought up with his father's trade he also studied dancing and the violin. In acquiring these latter two skills together he was following the French dancing-master tradition but the years he spent in Italy inspired him to write music that brought about that fusion of the French and Italian styles, *les goûts réunis*, that was such an important aspiration of the age in which he lived.

His concertos are generally rather more Italianate than French but in this A major concerto the slow movement is a rather graceful aria/dance in which each verse is sung first by the soloist (almost all in multiple-stopping) and then repeated by the tutti ensemble. The minore interlude has a more folkly character emphasised by the drone in the bass before the initial music returns to bring the movement to a gentle close. The outer fast movements are joyful and energetic with strong harmonies and a great variety of musical ideas. They are extremely virtuosic for the soloist containing multiple-stopping, arpeggios, bariolage effects and helter-skelter configurations which entertain and surprise in equal measure and reveal how Leclair led the way in making astonishing advances in violin technique in France.

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Vivaldi (1678-1741) Violin Concerto in A minor Op.3 No.8 RV522

Vivaldi's first set of violin concertos, Op.3, was first published just over 300 years ago in 1711 in Amsterdam under the title *L'Estro Armonico*. This title is difficult to translate into English but 'Musical Inspiration' is perhaps the most elegant. The set was carefully planned in that it comprises four solo, four double and four quadruple violin concertos and the keys are alternated so that a major key is succeeded by a minor one except for the last two in which the sequence is reversed in order that the set finishes in a major key.

The 8th concerto of the set, the A minor double, is deservedly one of his best known. The first movement is notable for its intensity of mood, strong harmonic progressions and bold gestures. There is a moment of relaxation when the music moves to the relative major but this is soon interrupted by dramatic arpeggios in the violins. The slow movement opens with a unison ostinato that melts into the background when the first soloist takes over. The two soloists weave around each other producing a magical stillness.

The Finale has a similar energy and drive to the first and gives the soloists plenty of opportunity to display their virtuosity. Vivaldi's dramatic use of tempo, dynamic and affekt, in this concerto collection, which was one of the first sets to become widely known throughout Europe, was ground-breaking and had a profound effect on numerous other composers including Bach who knew them intimately.

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Leclair Sonata for Two Violins Op.3 No.6 in D major

Leclair published two sets of 6 sonatas for two violins without continuo (in 1730 and 1747) and they have long been popular with violinists. They have some major technical challenges including a fair amount of multiple stopping and the first part is often a bit more taxing than the second but they are not as formidable as many of the solo sonatas and concertos so they could be enjoyed by talented amateurs. They were very popular in their day and the second French edition had to be entirely re-engraved because the original plates had worn away.

They are mostly written in 3 movements but No.6 has a beautiful sempre piano introductory Andante before the first Allegro which turns it into a four-movement work. The third movement is a singing Largo in B minor and the final Allegro has a strong folk element with lots of drones in a dancing 6/8 rhythm.

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JS Bach Double Violin Concerto in D minor BWV1043

Bach wrote several concertos which he arranged for solo harpsichord or harpsichords later in life for performance in Zimmermann's Coffee House. In some cases only the harpsichord version survives and many reconstructions have been made as a result but this famous double concerto has come down to us both in its original violin version and in Bach's later arrangement of it for two harpsichords. It is fascinating to compare the two versions as the tempo markings are different and Bach adds some ornamentation in the later version which gives us many insights into his manner of performance of both this piece and his other works.

Bach studied the music of many other composers during his lifetime by copying or arranging many of their works. In the field of the concerto we know that he learnt from Vivaldi since he made arrangements of all twelve of his *L'Estro Armonico* set (Op.3), most of them for solo keyboard. Yet he was never content merely to imitate models such as these and it is notable that he blurs the distinction between solo and tutti of his Italian models by making the tutti parts much more than merely accompanimental during the solos - in fact, the solo lines sometimes even become an accompaniment to the tutti.

This concerto is one of Bach's most popular works, and most deservedly so, and it is interesting to think about the reasons why this is so. The sheer beauty of the themes in the slow movement must certainly be one of these factors as well as the wonderful way in which the musical lines of the two soloists interweave. The first movement has a seriousness of purpose and directness that seizes the listener's attention from the first note and never lets it go. In all three movements the soloists are treated with great equality but what is particularly special is the way in which Bach arranges for the 'supporting' soloist not merely to accompany but to inspire, galvanise or compete with the other. This competitive element is especially evident in the finale which has an extraordinary energy and which, apart from a couple of brief episodes, is quite relentless yet infectious and leads to an exhilarating conclusion.

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Saturday, 7 June, Tilford Church

7-00 pm

“In the Footsteps of the Bachs”

30 minute illustrated talk by Rachel Brown

8-00 pm

“In his Father’s footsteps”

JS and CPE Bach

Elizabeth Cragg, soprano

Rachel Brown, flute

Adrian Butterfield, violin

Katherine Sharman, cello & cello piccolo

Alastair Ross, harpsichord

JS Bach: Organ Trio in D major BWV 529 arr. for flute

JS Bach: Aria “Ich folge dir” from the John Passion

JS Bach: Flute Sonata in E minor BWV 1034

JS Bach: Aria “Bete aber auch dabei” from Cantata 115

Interval

CPE Bach: Four songs for Passiontide from Geistliche Gesänge

CPE Bach: Flute Sonata in E minor H551 Wq 124

CPE Bach: Trio Sonata in Bb major H 578 Wq 161/2

CPE Bach:

Recit “Jerusalem, wie wütest du!”

Aria “Er hat dich erretten woollen”

from the St Mark’s Passion (1770)

CPE Bach: Aria “Die Hölle rüstet sich zum Kriege” from the St Luke’s Passion (1775)

Programme Notes

2014 is the 300th anniversary of Carl Philipp Emanuel Bach, second surviving and perhaps most famous son of Johann Sebastian Bach. Tonight's programme contrasts arias, flute sonatas and trio sonatas by JS and CPE Bach to illustrate how far the son followed in his footsteps, and how much he was his own man.

Emanuel was born in Weimar, to Bach's first wife, Maria Barbara. Telemann was his godfather. He was only six years old when his mother died, seven when his father remarried and nine when his father took up the post of Cantor in Leipzig. He grew up in the rich musical environment of the Thomanenchor, the choir and boys' school attached to the Thomaskirche, and a house full of siblings. He would have received the most intense and advanced musical training and must have witnessed his father's playing, improvising, composing, directing and teaching on a daily basis. In his formative teenage years he must have heard and probably participated in the first performances of his father's mighty Passions according to Matthew, Mark, Luke and John (Mark and Luke now lost) and the weekly instalment of sublime cantatas, all stemming from his father's deeply held religious beliefs.

Our performance tonight includes the aria *Ich folge dir gleichfalls* from Sebastian Bach's John Passion. The text conveys a faithful disciple, before the Passion drama unfolds, joyfully following in the footsteps of Jesus. The exquisite aria from Cantata 115, *Bete aber auch dabei*, exhorts the listener to pray at all times and to beg for the forgiveness of sins. Its beautiful instrumentation, with an obbligato part for the five-string cello piccolo, adds a richness to the simple texture.

Like his father, Emanuel was a deeply committed Protestant, but it was only in the last twenty years of his life, during his time in Hamburg (1768-88) that he turned his attention to composing religious choral works. He composed many cantatas, including *The Resurrection of Jesus*, a notable oratorio, *The Israelites in the Desert* and no fewer than twenty-one Passions set to each of the gospels of Matthew, Mark, Luke and John. The Hamburg convention was to select one gospel text each year, by rotation, and the new Passion was performed five times during Lent at different churches, during a Sunday service.

Saturday Programme Notes Continued

None of these Passions was entirely original; CPE Bach reused his own material but also often borrowed choruses from his father or from Telemann and arias from other contemporary composers. These Passions are scarcely known today since only one was published in a keyboard reduction (in 1789) and all were lost after the second world war. Amazingly, they were rediscovered among the vast collection of manuscripts returned from Kiev to the Berlin Sing-Akademie in 1999.

By contrast, almost all of CPE Bach's songs, numbering more than 250, were published during the eighteenth century. The two sets of Geistliche Gesänge were immensely popular and their publication was supported by a large number of subscribers, an indication of the avid demand for domestic music, in particular for songs of a religious nature in which one could accompany oneself at the keyboard. From his collection of 'spiritual songs' to texts by Sturm, we have selected four with a Passiontide theme. Most of the Geistliche Gesänge are composed as strophic songs and are among the first examples to have written out accompaniments, as opposed to figured bass lines from which the keyboard player would have improvised. In these songs we hear the roots of the great tradition of German Lieder.

The two arias with which we conclude the programme from CPE Bach Passions continue the dramatization of the Easter story, but very much in the musical language of the next generation. Jerusalem, wie wütest du! utters incredulity at the treatment of Jesus, whilst Die Hölle rüstet sich zum Kriege jubilantly proclaims the triumph of good over evil.

Whilst for both Bachs, their sacred music expressed the culmination of their devotion to their Christian faith, yet both carried that inspiration into the great body of instrumental compositions for solo keyboard, for violin and both had a particular affinity for the flute.

We have very little precise information about the musicians for whom Sebastian Bach composed but their obvious stature shines abundantly clearly through the demanding technique and powers of expression required for some of the greatest works in our repertoire, including the E minor flute sonata BWV1034. Emanuel Bach

composed chiefly for Frederick the Great, King of Prussia, for whom he acted as court accompanist for thirty years. He composed several trio sonatas for flute and violin, with alternative versions with obbligato harpsichord, a form most definitely inspired by his father. The masterly Bb major trio dates from 1748, whilst the organ trio which we have adapted for tonight's performance dates from around 1730.

Emanuel Bach emphatically advocated the importance, for instrumentalists, of cultivating a forthright declamatory style of performance, a true cantabile and the power to stir the emotions. By listening to fine singers, by emulating their delivery, even by practising singing instrumental parts, players should learn to "think in terms of song...[to] play from the soul, not like a trained bird!"

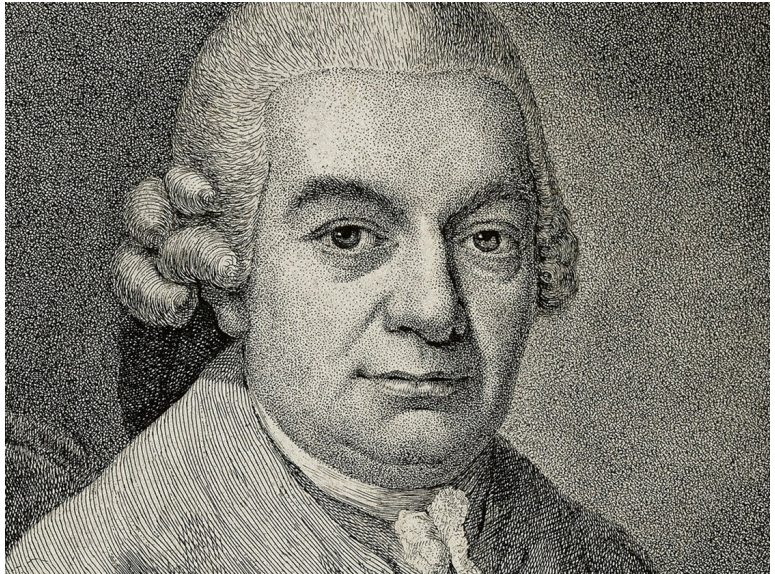
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Performing parts based on the critical edition:

"Carl Philipp Emanuel Bach: The Complete Works"
were made available by the publisher, the Packard Humanities Institute of Los Altos, California.

www.cpebach.org

**CPE
Bach**



**JS Bach: “Ich folge dir”
from St John Passion**

Ich folge dir gleichfalls mit
freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen, zu
schieben, zu bitten.

I follow you likewise with joyful
steps
and do not leave you
my life, my light.
Bring me on my way
and do not cease
to pull, push and urge me on.

**JS Bach: “Bete aber auch dabei”
from Cantata 115**

Bete aber auch dabei
Bete aber auch dabei
Mitten in dem Wachen!
Bitte bei der großen Schuld
Deinen Richter um Geduld,
Soll er dich von Sünden frei
Und gereinigt machen!

But you should also pray
But you should also pray
while you are awake!
For your great guilt beg
for patience from your judge,
so that he may make you free
from sin and purified!

**CPE Bach Geistliche Gesänge (1780-81)
Passions Lied**

Einst, als dich im Gerichte
Der Sünden Fluch umgab,
Da floß vom Angesichte
Dir Schweiß, wie Blut, herab:
Zur Erde stürzte dich die Angst,
Als nun, von Gott verlassen,
Du mit dem Tode Rangst.

Once, when the curse of sins
Surrounded you at the
judgement,
There flowed from your face
Sweat and blood:
Fear cast you to the ground
As now, abandoned by God,
You wrestled with death.

Auch sie, die so entschlossen,
So männlich dich bekannt,
Sind muthlos, sind verdrossen,
Vom Schlummer übermannt.
Sie schauen deiner Seele
Schmerz:
Und keiner deiner Brüder

Even they, who so resolutely,
So manfully stood by you,
Are dejected, are down,
Overcome by sleep.
They see pain in your soul
And none of your brethren

Du Tröster schwacher Brüder,
Herr, nimm dich meiner an.
Wie leicht sink ich darnieder,
Verführt durch stolzen Bahn!
Ach, ofte schlummt' ich sorglos
ein,
Bin ruhig bey Gefahren,
Die meiner Seele drum.

Im heißen Angstgebete,
Wie Mittler kämpfest du!
Die ganze Seele flehte
Um Linderung, um Ruh.
Doch ach! da war kein Tröster
nicht;
Du dürstest vergebens
Nach Freudigkeit und Licht.

Doch du trägst diese Schwachen
Mit göttlicher Geduld.
Du eilst, sie stark zu machen
Und milderst ihre Schuld.
Erbarmend sprichst du: Freunde,
wacht!
O wacht mit mir und betet!
Nah ist des Feindes Macht.

Herr, rette du mich Schwachen,
Wenn Stolz und Sicherheit
Den Geist verdrossen machen:
Gieb Muth und Kraft im Streit.
Flöß meiner Seele Tröstung ein:
Sprich zu ihr: Wach und bete!
Bald ist die Krone dein.

You comforter weak brothers,
Lord, take care of me.
How easily I sink low,
Led astray by the way of pride!
Oh, oft I slumbered, carefree,
My soul peaceful,
Midst dangers all around.

In ardent, fearful prayers,
Mediator, how you fought!
The whole spirit was pleading
For relief, for rest.
But ah, there was no comforter!
In vain did you thirst
For joyfulness and light

Yet you bear these weak ones
With divine patience.
You strive to make them strong
And mitigate their guilt.
Merciful, sayest thou: Friends,
awake!
Oh, watch with me and pray!
The power of the enemy is near
at hand.

Lord, save me, weak as I am,
When pride and security
Make the spirit low:
Give courage and strength in the
struggle,
Fill my soul with consolation
Tell me: Keep watch and pray!
Soon the crown is yours!

Jesus in Gethsemane

Schau hin! Dort in Gethsemane
Klagt, trauret, bebt der Heiligste
Und ringt mit Todesquall.
O sieh ihn weinen, beten, knien:
Herb ist der Kelch: doch trinkt er ihn.

Schau hin zum Oelberg, wenn die
Luft
Der Eitelkeit in deiner Brust
Sich gegen Gott empört.
Ach sieh, die Arbeit jener Nacht
Hat deine Sünde ihm gemacht.

Schau hin! Nach Labung dürstest du,
Du wünschest Heiterkeit und Ruh.
Er, Er errang sie dir.
Nun läßt der Richter auf dein Flehn
Vor dir den Kelch vorüber gehn.

Schau hin, dort geht er ins Gericht;
Sein blutbefloßnes Angesicht
Liegt vor dem Herrn im Staub.
Doch fleht der peinlich Leidende:
Nicht mein, dein Wille, Gott, gescheh!

Schau hin, wenn bey des Leidens
Schmerz;
Dein mattes, jammervolles Herz
In Tränen sich ergießt.
Auch in der Nächte dunkelm Graun,
Christ, Ferne deinem Gott vertraun.

Schau hin, wenn einst das Grab dich
schreckt
Und kalter Schweiß die Stirn bedeckt:
Sein Trauren, seine Quaal,
Sein Flehn, sein Ringen mit dem Tod
Versüßt dir deine letzte Noth.

Look there! There in Gethsemane,
the Holy One laments and mourns.
He trembles, wrestling with the
agony of death. O see him weeping,
praying, kneeling. How bitter is the
chalice and yet he drinks it.

Look thence to the Mount of Olives
when, in your breast, vanity's
breath rebels against your God. Ah
see how your sin brought upon him
the labour of that night.

Look there! You thirst for
refreshment. You seek serenity and
peace. He, he alone, secured them
for you. Now the Judge lets the
chalice pass before you in answer to
your fervent prayers.

Look there, where he goes to his
judgement. His bloodied face lying
in the dust before the Lord. And yet
beseeking in his terrible agony
"Not my will but thine be done, O
Lord".

Look there! When, in the pain of
suffering, your weak, pitiful heart
pours forth its tears. Even in night's
dark horror far from your God, trust
in Christ.

Look there! Where once the grave
filled you with dread and bathed
your brow with cold sweat. Now his
suffering, his agony, his pleading
and his struggle with death sweeten
your last hour of need.

Passions Lied

Da stehst du, Sohn Gottes,
Von Frevlern frech entweiht:
Ein Ziel des niedern Spottes,
Zerschlagen und verspeit!
Doch mehr, als Schmerz und
Schande,
Kränkt dich dein schwacher Freund,
Der treulos dich verkannte,
Und nun den Fall beweint.

Doch spricht aus deinen Blicken
Nur Gnade, nur Geduld.
O Jesu, wie entzücken
Die Proben deiner Huld!
Du kämpfst mit eignen Schmerzen;
Doch fühlst du fremde Pein,
Und eilst, bedrängten Herzen
Erquickung zu verleihn.

Die Allmacht deiner Blicke
Dringt Petro tief ins Herz.
Beschämt geht er zurücke,
Erfüllt mit Reu und Schmerz.
Wie wuchs nun deinem Zeugen
Beständigkeit und Muth!
Furcht konnt ihn nie mehr beugen:
Für dich, Herr, floß sein Blut.

Erlöser meiner Seele,
Sey meine Zuversicht.
Ich, Schwacher, ich verheebe
Dir meine Sünde nicht.
Mit Scham und bitterer Reue
Bekenn ich es vor dir:
Auch ich vergaß der Treue;
Vergieß, vergieb es mir.

In meiner Nacht erscheine
Mir deine Gnade Licht!
Gieb, wenn ich einsam weine,
Dem Herzen Zuversicht.
Ich will dich frei bekennen,
Dich, meinen Herrn und Gott.
Nichts soll von dir mich trennen,
Nicht Schande, nicht der Tod.

There you stand, O Son of God,
violated by sinners. An object of
base mockery, crushed and spat
upon. And worse than pain and
humiliation, your feeble friend
grieves you, weeping now for his
faithless denial.

And yet from your glance speak only
grace and patience O Jesu! What
delight flows from the trials of your
grace. Beset with your own agonies
yet still you feel the pain of others
and hasten to bestow balm on
troubled hearts.

The all-pervading power of your
glance strikes deep into Peter's
heart. He comes back in shame,
filled with remorse and pain. How
constancy and courage then grew in
your witness who was never again
bowed by fear. For you Lord his
blood was shed.

Redeemer of my soul, be my
comfort. Weak as I am, I will not
hide my sins from you. I confess
them before you with shame and
bitter remorse. I too denied my
faith. Put aside my sins and forgive
me.

In the night, there appears to me
The light of thy mercy!
When, lonely, I cry,
Give my heart confidence.
I will confess to thee freely,
To thee, my Lord and God.
Nothing shall separate me from you,
Not shame, not death.

Über die Finsterniß kurz vor dem Tode Jesu

Nacht und Schatten decken
Des Ritters Angesicht:
Und des Richters Schrecken
Erträgt die Seele nicht!
Ach, wie ist ihm hange
Um Freudigkeit und Licht!
Vater, ach wie lange
Verzeucht dein Angesicht!
Herr, Herr, erbarme dich!
Herr, Herr, erbarme dich!
Gott, erbarme dich!

Night and shadow cover
The mediator's face:
And the soul cannot bear
The judge's terror!
Oh, how he longs
For joy and light!
Father, oh how long
Your face remains hidden!
Lord, Lord, have mercy!
Lord, Lord, have mercy!
God, have mercy!

Nacht und Schatten decken
Das Mördervolle Land:
Und bewehrt mit Schrecken
Ist, Rächer, deine hand.
Selbst die Frevler zagen:
Nun ruht ihr frecher Spott:
Wehgeschrey und Klagen
Ertönen auf zu Gott
Herr, Herr, erbarme dich!
Herr, Herr, erbarme dich!
Gott, erbarme dich!

Night and shadow
Cover the murderous land:
And your hand, avenger,
Is armed with terror.
Even the sinners hesitate,
Now rests their impudent mockery;
Wails and laments resound up to
God.
Lord, Lord, have mercy!
Lord, Lord, have mercy!
God, have mercy!

Ach nun fühlt der Spötter,
Der Gottes Sohn entehrt,
Daß der Gott der Götter
Ihn vor der Welt verklärt.
An des Abgrunds Stufen,
Dem er sich frech genaht,
Möcht er itzt noch rufen
Zu ihm, der für ihn bat.
Herr, Herr, erbarme dich!
Herr, Herr, erbarme dich!
Gott, erbarme dich!

Oh, now feels the mocking one,
Who dishonoured the Son of God,
that the God of Gods
Transfigured him before the world.
At the edge of the abyss,
Which he had confidently
approached,
He would now like to cry out
To him, who prayed for him.
Lord, Lord, have mercy!
Lord, Lord, have mercy!
God, have mercy!

CPE Bach Arias

Jerusalem, wie wütest du! Er hat dich erretten wollen

Jerusalem, wie wütest du!
Ist noch nicht Blut geflossen?
Gott sandte dir die Propheten zu,
und du hast mörderisch ihr Blut
vergossen!

Jerusalem, how dost thou rage!
Has not enough blood flowed
already?
God sent thee prophets, and thou
hast murderously spilt their blood !

Jerusalem, wie wütest du!
Willst du den größten der Propheten,
willst du auch Gottes Sohn noch
töten?
Wie zärtlich rief der Menschenfreund
dir zu!
Sahst du nicht seine Tränen fließen?
Jerusalem, wie wütest du!

Er hat dich erretten wollen,
und du siehst nicht die Gefahr,
Du, du hättest danken sollen,
Dass er dir so gnädig war.

Nein, du hast nicht gewollt.
Nun ist's vor dir verborgen,
nun kannst du selbst für deinen
Frieden sorgen.
Du bittest einen Mörder los,
Und so der Göttliche, der Herr von
unserm Leben,
der wird von dir, von dir den Mördern
übergeben.
Dein Laster ist unmenschlich groß!
Führt ihn zum Kreuze hin,
ihr schrecklichsten der Sünder,
und weint dann über euch und über
eure Kinder.

Er will leiden, er will sterben,
leiden, sterben auch für mich!
Lass mich einst dein Reich erben:
Herr, ich glaube fest an dich!

Die Hölle rüstet sich zum Kriege

Die Hölle rüstet sich zum Kriege,
sie jauchzet fürchterlich,
O Hölle, freu dich keiner Siege:
der Sohn siegt über dich.

Der Stärkere wird triumphieren.
Du wirst den Sieger sehn.
Dich im Triumphe aufzuführen,
wird er bald auferstehn.

Jerusalem, how dost thou rage !
Dost thou wish to kill the greatest of
the prophets?
God's own Son?
How tenderly the friend of man did
call to you!
Didst thou not see his tears flowing?
Yet now dost thou wish to shed the
divine blood ?
Jerusalem, how dost thou rage!

He wished to save you ,
yet thou dost not see the danger.
Thou shouldst have given thanks to
him
for his grace and kindness .

Yet thou didst not want it.
Now it's hidden from thee,
Now ye must look to yourselves for
peace .
Thou sought to set a murderer free.
So that the Divine, the Lord of Life,
is given over to the murderers.
Your great sin is inhuman!
Then thou most awful of sinners,
Deliver him to the cross.
Then weep for thyself and for thy
children.

He will suffer and die, and for me
too.
Lord then let me inherit your
Kingdom.
My faith is steadfast in thee.

Hell is taking up arms with frightful
exultation,
O Hell, thou wilt not enjoy the
victory,
The Son will triumph over you.

The Son will soon rise again,
You will see the victor
Apperaring before you in triumph,
He will soon rise again.

Rachel Brown *flute*

Since winning the NFA Young Artist Competition in 1984, Rachel Brown has become known for her performances on historical flutes from 18th-20th centuries. She plays principal flute and recorder with the Academy of Ancient Music, teaches at the Royal College of Music in London.

As a soloist she has recorded extensively and toured in Europe, Japan and North America with a comprehensive concerto repertoire from J.S. Bach, Vivaldi and Telemann to Mozart. She has given many performances of the newly discovered Handel Flute Concerto and her championing of the works of the Berlin School has reawakened interest in the largely unknown masterpieces by Quantz.

She is author of *The Early Flute* (CUP) and has composed cadenzas for the Bärenreiter edition of Mozart concertos. Recordings include CPE Bach and Quantz concertos, works by Schubert and Boehm, Telemann Fantasias, Handel Sonatas, a new disc and publication of virtuosic Quantz Sonatas and, most recently a double disc of Bach flute sonatas and arias with Laurence Cummings, Elizabeth Cragg, Charles Daniels, Peter Harvey and the London Handel Players which will be released later this year.

Music at Lunchtime Free Concerts in Farnham United Reformed Church

Tuesday 7 October 2014 at 1.10 pm
Fumi Otsuki, violin and Ruth Young, piano

Tuesday 4 November 2014 at 1.10 pm
Jayne Sylvester, mezzo soprano,
Richard Gun Cunninghame, baritone, and Alison Blenkinsop, piano

Tuesday 2 December 2014 at 1.10 pm
Emilie Capulet, piano

www.musicatlunchtime.org.uk

Elizabeth Cragg

Elizabeth Cragg, soprano, enjoys performing a wide range of repertoire from Bach to Birtwistle and relishes the challenge of widely and sometimes wildly different venues, from the more traditional opera house, concert hall and church, to outdoor venues and industrial buildings – most recently, of note, a disused brewery depot in East Sussex and a submarine building factory in The Netherlands.



Lizzy began singing around the family piano as a small child with her brother and her piano teacher mother, who strongly influenced and supported her to become a singer. She went on to study music at Royal Holloway College, University of London, and then singing at the Royal College of Music.

Lizzy has performed with many of the leading UK orchestras and Baroque orchestras, and several of the worlds leading opera companies. Lizzy particularly loves that being an opera singer often means that she has the chance to live for short periods in other parts of the world - Amsterdam is a particular favourite.

She has two young children, Emilie and Jacob, with her French Canadian tenor husband, Pascal Charbonneau. They recently returned to live in Birmingham where Lizzy was born and raised, with their extremely vocal Burmese cat, Molly. Lizzy loves the outdoors and, when not singing or being a mum, is most often found on a bicycle or training for her first half marathon which is October.

Dame Emma Kirkby

Emma Kirkby feels very lucky in many ways: that she met renaissance vocal polyphony while still at school, that she studied Classics at university, that she sang with a wonderful choir, the Schola Cantorum of Oxford, and, best of all, that she encountered from the start the "historical" instruments known to Renaissance and Baroque composers, the lute, harpsichord, and wind and string instruments whose sound and human scale drew from her an instinctive response. Continuing this passion as a schoolteacher, she was soon invited to perform professionally with pioneer groups; and long partnerships followed with British and international ensembles, individual players, and record companies, so that now Emma's voice and style are recognized worldwide.

Since 2000 Emma's happiest collaboration has been with the Swedish record company, BIS. With them she has recorded Handel motets and cantatas, Christmas pieces and Couperin with London Baroque, lute songs with Anthony Rooley and Jakob Lindberg, songs by Amy Beach, and more, mostly in the magical acoustics of Laenna church in Sweden. In 2009 BIS issued a compilation entitled "The Artistry of Emma Kirkby", drawing on nine CDs in all; in 2010 "Orpheus in England", again with Jakob Lindberg; and in 2011 a programme of Montéclair Cantates with London Baroque.

Other recent recordings are: **Bach/Pergolesi - "Tilge, Hoehster, meine Sünde"** –with Daniel Taylor, BIS 2010. and **Buxtehude – Membra Jesu Nostris** - Purcell Quartet, Fretwork, Chandos 2010

Of a series of honours the most recent have been a DBE in 2007 and in 2011 the Queen's Medal for Music. Amazed by all this, she is nevertheless glad of the recognition it implies, for a way of music-making that values ensemble, clarity and stillness over such things as volume and display; above all she is delighted to see a new generation of singers and players bringing their skills to the endeavour.



Dame Emma Kirkby



Adrian Butterfield



Rachel Brown



Robin Blaze

Robin Blaze

Robin Blaze studied music at Magdalen College, Oxford and won a scholarship to the Royal College of Music.

He is firmly established in the front rank of interpreters of Purcell, Bach and Handel, and he works regularly with the most distinguished conductors including Christophers, Gardiner, Herreweghe, Hogwood, Koopman, Pinnock and Suzuki.

Robin says that his greatest influence is James Bowman. He's the most extraordinary artist and is a lesson to all musicians in how to sustain enthusiasm, personality and joy in a long and illustrious career.

Robin got into singing because of an inspiring music teacher who simply told him he should be singing more, and then put in the effort to make sure he did. In a busy year he has upwards of 80-90 actual performances, but other years it can be more like 60-70. He has always had a fairly positive attitude to staying busy with performances, not least because he says he tends to relax too much when not working.

His favourite composers are JS Bach and Purcell, because he's so exquisitely English. He loves viol consort music by either Purcell or Gibbons. His favourite performers are James Bowman, Gustav Leonhardt for his unbelievable insight into music, and Charles Daniels because of the intensity and musicality of his singing.

He loves cricket, and is doing his best to encourage both son and daughter to play so that he can use them as an excuse to watch more! As well as cricket he is a frustrated golfer, but every day involves waking up and thinking about how the voice feels, even on days off. "Not a day goes by without me working on something technical, and as I get older I've realised that I need to work harder to feel happy about what I'm doing. I'm also a father, and with the nature of my work, I realise that all my meagre extra energy belongs to my family."

He is a closet pop fan, but prefers the weird and wacky independent stuff. "I don't bother with anything in the charts, but you are much more likely to catch me listening to Thom Yorke than a Handel opera."

Sunday, 8 June, 7-00pm, Tilford Church

Dame Emma Kirkby, soprano

Elizabeth Cragg, soprano

Robin Blaze, alto

Nicholas Mulroy, tenor

Matthew Brook, bass

London Handel Orchestra

Adrian Butterfield, director/violin

1st Violins: Adrian Butterfield; Kathryn Parry; Diane Moore

2nd Violins: Oliver Webber; Theresa Caudle

Violas: Rachel Byrt; Malgosia Ziemkiewicz

Cellos: Katherine Sharman; Melanie Woodcock

Bass: Peter Buckoke

Flutes: Neil McLaren; Guy Williams

Oboes d'amore: James Eastaway; Hilary Stock

Bassoon: Nathaniel Harrison; Inga Maria Klaucke

Trumpets: Stephen Keavy; Jonathan Impett; Robert Vanryne

Timpani: Ben Hoffnung

Organ: Alastair Ross

CPE Bach: Symphony in C major for strings Wq.182
No.3 H.659

JS Bach Cantata BWV172 "Ershallet, ihr Lieder"

Interval

JS Bach Missa in B Minor BWV 232 Kyrie & Gloria

CPE Bach Symphony No.3 in C major Wq.182 No.3 H.659

Carl Philipp Emanuel Bach whose 300th anniversary we celebrate this year was the second surviving son of Sebastian and he was born in Weimar in 1714. He wrote a total of nineteen symphonies, some for strings only and some which included wind as well. He wrote nine whilst employed by Frederick the Great of Prussia but the set of six string symphonies of which this is the third was written in Hamburg where he had succeeded his godfather, Georg Philipp Telemann, as director of music in 1768. They were composed in 1773 and commissioned by Baron Gottfried van Swieten who was later to become patron to Haydn, Mozart and Beethoven.

They are bold and original in their conception and full of striking contrasts and sparse textures that still have the power to shock and move us in equal measure.

JS Bach Cantata BWV172 Ershallet, ihr Lieder

This work is one of Bach's early cantatas and was written in Weimar for Whitsunday in 1714, the year of Emanuel Bach's birth. He had been promoted to *Konzertmeister* just two weeks earlier and the fact that he subsequently revised the work a number of times in slightly different versions in later years indicates how much he valued it. The original version was in C major but the first Leipzig revival in D major made it uncomfortably high for the singers so in subsequent performances C major was restored.

In the Lutheran church year Whitsuntide was celebrated over a period of three days giving it an importance that set it alongside the festivals of Christmas and Easter. The text, thought to have been written by Salomo Franck, is based on chapter 14 verse 23 of St. John's Gospel and this is directly quoted ("If a man love me, he will keep my words: and my Father will love him, and we will come unto him, and make our abode with him") in the bass recitative that follows the opening chorus. The coming of the Holy Spirit and thus the completion of the Trinity of Father, Son and Spirit, inspired Bach to celebrate the symbolism of the number three. In the opening ..

Sunday notes continued

chorus ("Resound ye songs, ring out, ye strings!"), which is written in triple meter and has a tripartite structure, there are three 'choirs', trumpets and timpani, strings and bassoon and choir and continuo, which answer each other repeatedly.

The first aria celebrates God the Trinity coming to dwell within us and features the three trumpets supported only by the continuo. The first trumpet part is an especially virtuoso one and the scoring and C major key emphasise the kingly nature of God. In complete contrast the tenor aria that follows, a third lower in A minor, is delicate and dreamy evoking the 'paradise of souls through which God's spirit breathes. We see another step down of a third for the key of the duet, F major, for soprano and alto, an almost erotic dialogue between the Soul and the Holy Spirit. The obbligato cello line, ostinato-like in its rhythmic repetitions, supports the singers and Bach adds a richly-ornamented instrumental version of the Whitsun chorale *Komm, heiliger Geist, Herre Gott* on the oboe. The final chorale is a setting of the fourth verse of Philipp Nicolai's hymn *Wie schön leuchtet der Morgenstern* with a glorious violin descant added on top and in this concert we follow Bach's original performance-plan which concluded with a repeat of the opening chorus.

Bach Missa in B minor BWV 232

1733 was the 10th anniversary of Bach's arrival in Leipzig. His appointment there had been a victory for those who wanted, in effect, a musical director of the whole town, a *Kapellmeister*, rather than a *Kantor*, who traditionally had been a school teacher who also had responsibility for practical music in the school and churches. The traditionalists' failed attempt in 1730 to change the job description back to what it had been and get rid of Bach left much bad feeling and Bach sought to leave. In 1733 he wrote to the new Elector of Saxony and requested a court title, one which he eventually received in 1736. The work he sent to the Elector in Dresden with the request was the *Kyrie* and *Gloria* or 'Missa' of what was ultimately to become the B minor Mass. He presented the Elector with a specially written set of parts copied out from his score.

Bach travelled with his family to Dresden in late June 1733 in order to support his eldest son, Wilhelm Friedemann, who had applied for the post of organist (his first) at the Sophienkirche and secured it in June with a great deal of help from his father. Bach had already written out the *Missa* score and had the special set of parts copied out in Dresden, presenting them on 27th July. He had tailored the piece for that city in several ways. For example, the horn had become an important feature of the orchestra there and Bach seems to have adapted what was originally an aria with trumpet and oboes into one, the *Quoniam*, for horn and bassoons, possibly with the Dresden player Johann Adam Schindler in mind. He also specially changed the pairs of equal semiquavers in the *Domine Deus* to 'Lombardic' ie (back-dotted) rhythms as the 'galant' style had become fashionable there. Whether a performance took place at that time still hasn't been established.

In tonight's performance the five singers not only take the solo roles but also come together to form the 'choir'. Joshua Rifkin was the pioneer in research in this field (1981) and followed that up with performances and a recording. Andrew Parrott continued Rifkin's work and published the book, 'The Essential Bach Choir', in the year 2000. Bach's parts for the soloists do not indicate any solos and tuttis so, for example, in the tenor part the *Domine Deus* duet with the first soprano moves seamlessly into the chorus *Qui tollis* with no indication to inform any extra singers to join in. It seems that for the majority of Bach's cantatas it was his practice to have four singers though for some special performances a *ripieno* of 4 extra singers was added.

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Cantata 172: “Ershallet ihr Lieder”

Composed: 20 May 1715 (Weimar) for Pentecost

1. Chorus

Erschallet, ihr Lieder,
erklinget, ihr Saiten!
O seligste Zeiten!
Gott will sich die Seelen
zu Tempeln bereiten.

Resound, you songs,
resonate, you strings!
O most blessed time!
God will prepare
the soul as a temple.

2. Bass recitative

Wer mich liebet,
der wird mein Wort halten,
und mein Vater wird ihn lieben,
und wir werden zu ihm kommen
und Wohnung bei ihm machen.

Whoever loves me
will keep my word,
and my Father will love him,
and we will come to him
and make a dwelling place within
him.

3. Bass Aria

Heiligste Dreieinigkeit,
großer Gott der Ehren,
komm doch, in der Gnadenzeit
bei uns einzukehren,
komm doch in die Herzenshüt-
ten,
sind sie gleich gering und klein,
komm und lass dich doch erbit-
ten,
komm und ziehe bei uns ein!

Most holy Trinity,
great God of glory,
do come, at this time of grace
to dwell in us,
do come into the heart's abode,
though it is both meager and
small,
come and be indeed summoned,
come and move into us!

4. Tenor Aria

O Seelenparadies,
das Gottes Geist durchwehet,
der bei der Schöpfung blies,
der Geist, der nie vergehet;
auf, auf, bereite dich,
der Tröster nahet sich.

O soul's paradise,
through which God's spirit bil-
lows,
who blew during creation,
the Spirit, who never disperses;
arise, arise, prepare yourself,
the comforter draws near.

5. Soprano and Alto Aria

S- Komm, laß mich nicht länger
warten,
komm, du sanfter Himmelswind,
wehe durch den Herzengarten!

S- Come, make me wait no
longer, come, you tender, heav-
enly wind, billow through the
heart's garden!

A- Ich erquickte dich, mein Kind.

S- Liebste Liebe, die so süße,
aller Wollust Überfluß,
ich vergeh, wenn ich dich misse.

A- Nimm von mir den
Gnadenkuß.

S- Sei im Glauben mir willkommen,
Höchste Liebe, komm herein!

Du hast mir das Herz genommen.

A- Ich bin dein, und du bist
mein!

A- I will revive you, my child.

S- Dearest love, which is so
sweet,
abundance of every desire,
I wither when I miss you.

A- Accept from me the kiss of
grace.

S- Be welcomed into me in
faith,
greatest love, enter in!
you have acquired my heart.

A- I am yours, and you are
mine!

6. Chorale

Von Gott kömmt mir ein Freu-
denschein,

wenn du mit deinen Äugelein
mich freundlich tust anblicken.

O Herr Jesu, mein trautes Gut,
dein Wort, dein Geist, dein Leib
und Blut
mich innerlich erquickten.

Nimm mich

freundlich

in dein Arme, daß ich warme
werd von Gnaden:
auf dein Wort komm ich geladen.

From God there comes a sign of
joy for me,
as you, with your precious eye,
do kindly gaze upon me.

O Lord Jesus, my comforting
good,
your word, your Spirit, your
body and blood
revive me from within.

Take me

kindly

into your arms, that I be
warmed by grace:
unto your word I come charged.

7. Chorus

Erschallet, ihr Lieder,
erklinget, ihr Saiten!

O seligste Zeiten!

Gott will sich die Seelen
zu Tempeln bereiten.

Resound, you songs,
resonate, you strings!

O most blessed time!

God will prepare
the soul as temple.

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www.bachvespersnyc.org

Missa in B Minor

Composed: 1733 in Leipzig

Kyrie - Chor

Kyrie eleison.

Christe - SI, SII

Christe eleison.

Kyrie - Chor

Kyrie eleison.

Gloria - Chor

Gloria in excelsis Deo,
Et in terra pax hominibus
bonae voluntatis.

Laudamus te - SII

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

Gratias - Chor

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus - SI, T

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu
Christe.
Domine Deus, Agnus Dei, Filius
Patris.

Qui tollis - Chor

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem
nostram.

Kyrie - Chorus

Lord, have mercy.

Christe - SI, SII

Christ, have mercy.

Kyrie - Chorus

Lord, have mercy.

Gloria - Chorus

Glory to God in the highest,
And peace on earth to men of
good will.

Laudamus te - SII

We praise You, we bless You,
We worship You, we glorify You.

Gratias - Chorus

We give You thanks for Your
great glory.

Domine Deus - SI, T

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus
Christ. Lord God, Lamb of God,
Son of the Father.

Qui tollis - Chorus

You who take away the sin of the
world, Have mercy on us.
You who take away the sin of the
world, hear our prayer.

Qui sedes - A

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam - B

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

Cum Sancto - Chor

Cum Sancto Spiritu in gloria
Dei Patris,
Amen.

Qui sedes - A

You who sit at the right hand of
the Father,
have mercy on us.

Quoniam - B

For You alone are holy, You
alone are Lord,
You alone are the Most High,
Jesus Christ.

Cum Sancto - Chorus

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

St Thomas
Church
Leipzig

with
Bach statue in
front



Nicholas Mulroy

Born in Liverpool, Nicholas Mulroy read Modern Languages at Clare College Cambridge and then studied at the Royal Academy of Music.

Recordings include a Gramophone Award-winning *Messiah*, *St Matthew Passion* and *Acis and Galatea* for John Butt and Dunedin Consort (Linn). He recently featured on two versions of the *St John Passion* singing the arias for Stephen Layton/Polyphony on Hyperion and Evangelist and arias for John Butt/Dunedin Consort on Linn.

His opera engagements have included *L'incoronazione di Poppea* for Glyndebourne on Tour, Opera de Lille and Opera de Dijon and Septimius in Handel *Theodora* with Trevor Pinnock. He made his Glyndebourne debut under Jurowski in Prokofiev's *Betrothal in a Monastery*.

Nicholas says that music is the love of his life after his family. He loves the variety that it brings. In the last year or so, he has given concerts of music by Bach, Britten, Piazzolla, Janacek, Monteverdi in places including Sydney Opera House, Versailles, a Marian shrine in Poland, as well as more usual venues like the Wigmore Hall and Amsterdam's wonderful Concertgebouw.

Typically he performs 70-80 concerts a year, but he also runs the Chapel Choir at Girton College in Cambridge, which is a different 'hat' and takes lots of time, but most of his time is spent singing - either practising or performing.

His favourite music is Bach and the St Matthew Passion by the also loves Britten, Monteverdi, Schubert, Janacek, Rameau, Mozart, and Brahms. His favourite performers are Pavarotti and Wunderlich; though he particularly admires the late lamented Philip Langridge and Anthony Rolfe Johnson, who are wonderful role models in hugely differing but inspiring ways.

Outside music he follows sport - a Liverpool fan and an England cricket fan. Travelling allows lots of time for cultural curiosity, so he likes to read, and is increasingly fascinated by architecture.

He also loves jazz (Miles Davis, John Coltrane, Duke Ellington, Oscar Peterson), Latin music (he used to sing in a salsa band in South America), and pop music of the 60s, 80s and 90s.



Matthew Brook

Matthew Brook is one of the country's leading and most experienced Bass-Baritones.

Matthew has developed a world-wide reputation for his interpretation of the music of JS Bach and Handel, but his musical tastes stretch way beyond this period of music, often performing new compositions at major festivals and concert halls, and has performed on the operatic stages of Europe.

Worldwide performances as a soloist and career highlights include working with Sir John Eliot Gardiner and Richard Hickox, and orchestras such as the Philharmonia and London Symphony Orchestra. Matthew has performed at many of Europe's top festivals, including The Edinburgh Festival and the BBC Proms.

He has a long list of appearances in recordings of Bach and Handel, including the St Matthew and St John Passions and B Minor Mass for Linn records, many Bach Cantatas, and he recorded the Weihnacht's Oratorium last year with Stephen Layton and Hyperion. His other recordings of Handel include the Gramophone Award winning Messiah for Linn.

Matthew says that his biggest influence as a teenager was Dietrich Fischer Dieskau. His characterful Lieder singing really caught his attention, he made it sound so effortless. Career-wise, Richard Hickox and John Eliot Gardiner were conductors who showed most trust in him at the early stages of my career, giving him increasing amounts of responsibility and exposure. They made music making dangerously satisfying.

His favourite music to relax to is probably by Take Six, the close harmony group. The musicians he greatly admires are, Placido Domingo, Bryn Terfel, John Shirley Quirk and the pianist Oscar Peterson.

He greatly enjoys walking the coastal path next to my home in Wales, especially with his wife at his side! He enjoys films too and snorkeling in crystal seas, but being with his family is his biggest pleasure.



In music "I most enjoy the challenge of making a familiar piece of music sound as though it was a fresh new thought, each time I perform it, there's always something new to be had out of a score and text. I also enjoy seeing how an audience react to my performance and they can take you down a route you never expected to go. Live music making is fascinating to me! If I am performing a new or less familiar piece I try to make the music and text as clear as possible to an audience. They should be able to sit back and enjoy the security that we are great story tellers."

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so that we can send information about our concerts.**

Adrian Butterfield

Born in London, Adrian is a violinist, director and conductor who specialises in performing music from 1600-1900 on period instruments. A former chorister of St. Paul's Cathedral and a graduate of Trinity College Cambridge, he is Musical Director of the Tilford Bach Society and Associate Musical Director of the London Handel Festival. He regularly directs the London Handel Orchestra and Players and is increasingly invited as a guest director and soloist in Europe and North America.

He has appeared on numerous recordings and with most of the period-instrument orchestras in London. His solo recordings include CPE Bach sonatas (ATMA), Bach's Concerto for oboe and violin with John Abberger (Analekta), Handel's complete Violin Sonatas (SOMM) and Leclair's 1st Book of sonatas (Naxos), issued on three separate CDs.

He leads two chamber ensembles in London. The London Handel Players perform regularly at the Wigmore Hall and at festivals throughout Europe and in the United States and Canada. Their recent Handel recordings, of his Op.2 and Op.5 trio sonatas, "Handel at Home" as well as the Violin Sonatas, all for SOMM, have received glowing reviews and a new recording of Geminiani's Op.1 Sonatas has just been released. The Revolutionary Drawing Room specializes in classical and romantic music on period instruments. Their recent recording of Mozart's Clarinet Quintet with Colin Lawson reached No.17 in the Classical Charts.

He directs a baroque project annually with the Southbank Sinfonia, is Professor of Baroque Violin at the Royal College of Music in London, gives masterclasses in Europe and North America and teaches on the Aestas Musica Baroque Course in Croatia.

Recent highlights have included conducting Bach's St. John Passion with the LHO, directing the London Mozart Players in Bach and Mendelssohn and appearing on Croatian Television with LHP.

Adrian is married to the period-instrument flautist and recorder player Rachel Brown and they have one daughter.

See interview with Adrian later in the programme

London Handel Players

For over ten years, since making their debut at Handel's parish church, St. George's Hanover Square, as part of the London Handel Festival 2000, the London Handel Players have thrilled audiences across the world with their performances and recordings. They perform regularly at the Wigmore Hall and appear at many of the leading festivals in the UK, Europe and North America, collaborating with the world's great singers. The members of the group pursue busy solo and directing careers, work with many of the major early-instrument ensembles in the UK and abroad and are professors at the conservatoires in London. They bring together a wealth of recording experience and their four recent recordings, of Handel's Op.2 and Op.5 trio sonatas, his complete violin sonatas and one entitled "Handel at Home", all for Somm, have been highly acclaimed. A further CD, of the complete Sonatas Opus 1 by Francesco Geminiani was released in December 2012.

Concerts this season have included a tour of Canada, a 'Handel met Leclair' programme at the Wigmore Hall which was broadcast live by Radio 3 and a return to the Göttingen Handel Festival. They will be making their debut at New York's Carnegie Hall in November 2014.

"I find all the performances well-nigh perfect...the music is absolutely gorgeous" Piers Burton-Page, International Record Review (Handel Trio Sonatas Op.5)

"Their consummate musicianship is consistently delightful"
David Vickers, Gramophone Magazine ("Handel at Home")

"These are fine performances from players who really know their ground."
Lindsay Kemp, Gramophone, July 09 (Handel Trio Sonatas Op.2)

Adrian Butterfield, violinist and director, urges his players along with a powerful demonstration of tasteful virtuosity, superbly revealed in the First Sonata, and what follows is a marvellous exhibition of collective instrumental excellence. As performances, these want for nothing in terms of technical brilliance and musical integrity, and the recorded balance is singularly satisfying...It all adds up to a hugely absorbing and fascinating aural picture not just of a composer's work but of an entire period in musical history.
Marc Rochester, International Record Review (Geminiani Sonatas Op.1)

London Handel Orchestra

The London Handel Orchestra, which is made up of some of London's finest professional baroque players and is directed by Adrian Butterfield and Laurence Cummings, was formed in 1981 by Denys Darlow to perform at the annual London Handel Festival. It has gained an excellent reputation for historically-informed performance and contributed greatly to the revival of interest in Handel's music over that period. The Orchestra performs throughout the Festival at venues including Handel's church, St George's, Hanover Square, the Royal College of Music and the Wigmore Hall. It also gives concerts at venues throughout the country outside the Festival period and has appeared at the Chelsea, Windsor, Tilford Bach, Three Choirs and Oslo Church Music Festivals and at the Barber Institute as well as for the opening of the Queen's Golden Jubilee in April 2002 in St George's Chapel, Windsor.

Recordings include Handel's *Aminta e Fillide* and *The Triumph of Time and Truth* (Hyperion) and the premiere of Handel's opera *Silla* (Somm), conducted by Denys Darlow. The first recording of the 1732 version of the oratorio *Esther*, conducted by Laurence Cummings, appeared in December 2007 and was Editor's Choice in Gramophone Magazine and a live recording of *Joshua* was released in 2009.

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Interview with Professor Adrian Butterfield

Music Director of Tilford Bach Society

What are your connections with Farnham?

Adrian: My family moved from London to Bentley in 1971 and then bought a house in Farnham in '72 because my father was offered a teaching post at Pierrepont School in Frensham. My mother still lives in the same house in Farnham (my father died in 1992). I went to school in Bentley, Farnham (St. George's Prep School in Castle Street) and Frensham before becoming a chorister at St. Paul's Cathedral as a boarder.

Were you involved in any musical activities in Farnham as a young person?

Adrian: I sang in the choir at St. Andrew's Church under Steven Thomson. My violin teacher, Pamela Spofforth ('Spoff'), lived in Guildford and I performed in the area frequently including at the Maltings and at the Farnham Festival where I gave the first performance of Stephen Dodgson's Five Occasional Pieces which were specially written for me. My father played and taught the piano and was a member of the Farnham and Bourne Music Club.

Why did you choose a musical career?

Adrian: I sang almost before I could talk (apparently!) and started the violin at the age of four. My parents put me in for an audition to be a chorister at King's College Cambridge and I was offered a place but Spoff persuaded us to send me to St. Paul's instead and she came to the school to teach me every week. I sang for 4 years there under the inspirational choirmaster Barry Rose who had come from Guildford Cathedral and I sang in the Queen's Silver Jubilee service in 1977. I then went on to St. Paul's School, Barnes, with a Music Scholarship, Trinity College, Cambridge, where I read music, and The Royal College of Music for two postgraduate years. I can't ever remember seriously thinking about doing anything other than music, to be honest!

Why did you choose the violin? what instrument do you play?

Adrian: The violin sort of chose me, I suppose. We were looking after a guitar for some friends and I as an inquisitive four-year-old kept on wanting pluck the strings so I was given a violin instead! Switching to the baroque violin came very late, partly because I had perfect pitch and I wasn't at all sure I wanted to lose it (period-instrument playing requires performing at a great variety of different pitches). The experience of being a chorister and singing so much early music at that age had a great influence on me. Spoff was also influential in this respect and a number of her pupils went on to become period-instrument players. I later studied with Simon Standage who taught me a great deal about the style and I learned a lot more at Cambridge about the historical background of early music. I've had very few 'baroque' lessons in my life but have done a lot of reading, absorbed (and continue to absorb) much from my colleagues and worked out a great deal on my own.

Who was the greatest influence or inspiration in your younger days?

Adrian: Early influences: my father's passion for music rubbed off on me from the beginning and his musical tastes were very catholic. Spoff was an incredible and dedicated teacher who guided me for ten years and gave me years of string quartet experience at the course she founded, Pro Corda. Singing nine services a week at St. Paul's taught me a vast repertoire of music and ensured that performing became part of my everyday life.

Who is your favourite composer?

Adrian: Like my father I love a wide range of music including folk and jazz and the classic musicals of Gershwin, Cole Porter and Irving Berlin. I tend to think the best music is what I'm working on at any one time but it can't be denied that Bach is the composer I always love coming back to the most. Handel's music has such enormous emotional power, Haydn's its wit, Mozart's its perfection, Schubert gives us such pain and beauty, Beethoven possessed such staggering boldness - the list is almost endless. But Bach seems to be on a different plane, taking us out of this world and into the next. His faith gave him a strength and self-confidence, without a hint of arrogance, that I find truly inspiring and it's a privilege to be able to bring to Tilford so many great musicians who feel the same way.

Interview contd:

What do you enjoy doing most?

Adrian: Live performance is what sustains me and persuading others of the delights of the music I'm bringing to them is what gives me the most joy. I love passing on the knowledge I have acquired and the joy I get from the music I play to my students so teaching is a vital part of my life and I learn so much from it too. I've always been inquisitive about the lives and circumstances of composers of the past and my university training has helped me to know how to find that knowledge and how to present it to others. I seem to have to spend so much time organising and arranging my personal and musical life that I rarely practise as much as I would like though the pressure of a concert date concentrates the mind wonderfully!

How did you first become involved with TBS? When did you first play for TBS?

Adrian: Denys Darlow, who had started TBS in 1952, first invited me to play in Tilford in the mid-1990's and I was appointed leader of the London Handel Orchestra in 1997. He had an infectious enthusiasm for both Bach and Handel (and many others, of course) and in bringing to light lesser known works, 'it's never done, you know!' being one of his favourite phrases. I have always had a great admiration for someone who founded two important festivals and who kept them going for so many years through sheer force of personality and passion for the music and I'm determined to keep building on the foundations he laid. I'm sad that Denys never received any official recognition for what he achieved.

Have you any special ambition still to achieve?

Adrian: Special ambitions? I have performed many of Haydn's string quartets and would love to complete the set with the Revolutionary Drawing Room and I would also love to find the money to complete the series of Leclair sonata recordings that I've started. The Beethoven Violin Concerto is a special piece that I really want to perform again and maybe record. I have a desire to conduct Bruckner's 8th Symphony one day but I'm not sure that will ever happen!

Interview contd:

How would you like to see TBS develop in the future? what things would you like to see added that are not done at present?

Adrian: I'm extremely ambitious for TBS and would love to see the Festival eventually expand so that it covered two weekends and the days in between. I developed a passion for the music of Bach from a very young age and I want to share that love with children in local schools so that they don't miss out! TBS should be investigating Bach's cantatas on a regular basis and it would be wonderful if we could start a series of them with a view to working our way through them all. It would be such a joy, too, to record the major Bach works which would go a long way to putting Tilford on the musical map. Clearly a great deal of sponsorship would have to be found but a number of people are beginning to help us which is most encouraging!

Farnham Competitive Music Festival

Farnham Competitive Music Festival is a competitive but friendly music competition for young players between the ages of around 10 –25. It is held each November and ends with a free concert. There are various different prizes for different instruments and levels. Members of the Tilford Bach Society will be sponsoring prizes for baroque music at the next competition.

Farnham Chamber Music Club

Farnham Chamber Music Club is a friendly group of people, mostly amateurs, who like playing, singing, and listening to chamber music. Members get together to make music in their own homes and the club register enables them to find a piano accompanist or other instrumentalists, required to play the desired pieces. In addition, informal monthly concerts are held from October to April and are given in very pleasant surroundings in a hall at Churt, just outside Farnham. This gives members an opportunity to perform pieces which they have prepared, and to enjoy listening to fellow members.

www.fcmc.org.uk

Future TBS Concerts

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Saturday 7-30pm, 25 October 2014
St Thomas on the Bourne, Farnham, GU9 8HA

Mediterranea Trio

Beethoven Archduke Trio Opus 97

Brahms Trio Opus 8

Mozart Trio K.548 C Major

Saturday 7-30pm, 22 November 2014
St Thomas on the Bourne, Farnham, GU9 8HA

Martyn Jackson - violin

Brahms Sonatensatz

Bach Partita no. 2 in D minor

Beethoven Kreutzer Sonata Opus 47

Sponsored by Countess of Munster

& HSH Dr Donatus Prinz von Hohenzollern

Saturday 3-00 & 6-30pm, 6 December 2014

All Saints Church, Tilford

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