

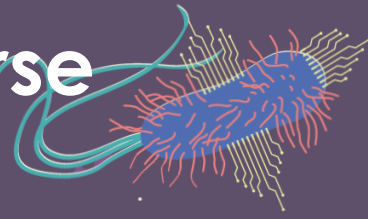
e Orchestra of the
Age of Enlightenment



CAN BACTERIUM COMPUTE?

Sunday 5 April, 2020
Online edition

What is Bach, the Universe and Everything?



If this is your first Bach, the Universe and Everything (BUE), welcome!

We like to think of the series as a community, similar to the one Bach enjoyed in Leipzig when he wrote a new cantata almost every month for the church where he worked from 1723 until his death in 1750. Then, the congregation was as open to science and new ideas as it was brought together by faith. It is in that spirit that we come together for a thought-provoking cantata and a talk from a leading expert in the field of science.

Usually we perform this series at Kings Place, London and Mathematics Institute, Oxford but due to the coronavirus outbreak, we have decided to present today's concert on YouTube. The following email exchange is a true account of how today's online BUE event came to be.

Thursday 26 Mar 2020, at 15:13

Crispin Woodhead CEO to the Orchestra:

Hello Everyone. Would you like to present an online edition of BUE on YouTube? The sooner we get working on this, the better. We will need plenty of time to do the mixup so RSVP ASAP!!

Thursday 26 Mar 2020, at 17:16

Cecelia Bruggemeyer bass:

YES! Let's try. Better get the practice part out of the trash, and the bass out of the mothballs. Thanks for the ray of hope!

Thursday 26 Mar 2020, at 17:40

Margaret Faultless violin:

*Yes please and thank you:)
The whole cantata.....?*

Thursday 26 Mar 2020, at 17:43

Crispin Woodhead giddy schoolboy:

How daring do you feel? Do you think we could pull off some chunks of BWV 172? I think we can. Why not?? We are the OAE.

Thursday 26 Mar 2020, at 20:32

Jonathan Manson cello:

Hi Crispin and all, I'm absolutely up for this – sounds fun! I'll retrieve my part for BWV 172 from my trash (where it landed unceremoniously last week) I'm happy to do as much as needed/wanted if Steven can lay down a starting track for us.

Thursday 26 Mar 2020, at 20:49

Steven Devine director:

What fun – bet Bach never saw this 21th century solution to a problem!



Can Bacterium Compute?

Sunday 5 April, 11:30am BST

Steven Devine director

Zoe Brookshaw* soprano

Sinead O'Kelly mezzo-soprano

Laurence Kilsby tenor

Dominic Sedgwick* bass

Professor Susan Stepney

University of York

Orchestra

Margaret Faultless, Kati Dilebretzeni violin

Annette Isserlis, Martin Kelly viola

Jonathan Manson cello

Cecelia Bruggemeyer bass

Zoe Shevlin bassoon

David Blackadder, Phillip Bainbridge,

Peter Mankarious trumpet

Adrian Bending timpani

Steven Devine keys

Chorus

Zoe Brookshaw*, Amy Carson soprano

David Clegg, Sinead O'Kelly alto

John Bowen, Laurence Kilsby tenor

Dominic Sedgwick*, Philip Tebb bass

Welcome

Buxtehude *Aria – Variatio 1* BuxWV 246

Lassus *Salve Regina*

Reading *Hope by Emily Dickinson*

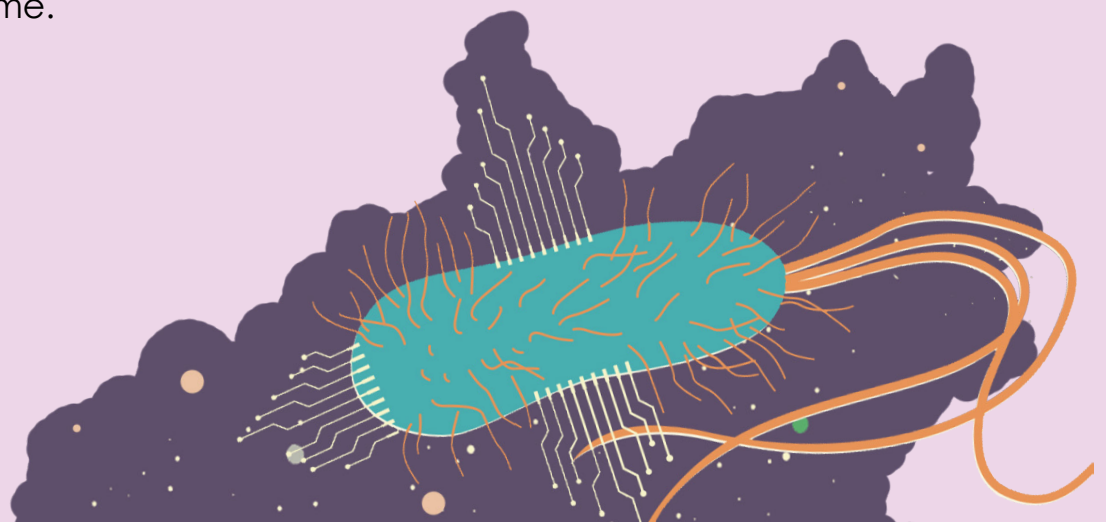
JS Bach *Erschallet, ihr Lieder* BWV 172

Speaker Professor Susan Stepney
University of York

Closing Crispin Woodhead

Postlude *Aria – Variatio 2* BuxWV 246

*Part of the Rising Stars of the Enlightenment Scheme.



Salve Regina

Orlande de Lassus

1532 - 1594

Salve Regina, mater misericordiae:
vita dulcedo et spes nostra salve.
Ad te clamamus exules filii Evae,
Ad te suspiramus gementes et flentes
in hac lacrymarum valle.
Eja ergo, advocata nostra,
Illos tuo misericordie oculus ad nos converte
et Jesum, benedictum fructum ventris tui
nobis post hoc exilium ostende
O clemens, O pia, O dulcis virgo Maria.

Hail Queen, mother of mercy:
our life, sweetness, and hope, hail.
To thee do we cry, poor banished children of Eve,
To you we sigh, mourning and weeping
in this valley of tears.
Turn then, our advocate,
those merciful eyes towards us
And Jesus, the blessed fruit of thy womb,
after our exile, show us.



Hope

Emily Dickinson

(1830- 1886)

Hope is the thing with feathers
That perches in the soul
And sings the tune without the words
And never stops, at all.

And sweetest in the gale is heard
And sore must be the storm
That could abash the little bird
That kept so many warm

I've heard it in the chillest land
And on the strangest sea
Yet, never, in extremity,
It asked a crumb of me.

Read by **Annette Isserlis** viola



BWV 172 Erschallet, ihr Lieder

Johann Sebastian Bach

1685-1750

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

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.

Heiligste Dreieinigkeit,
Großer Gott der Ehren,
Komm doch, in der Gnadenzeit
Bei uns einzukehren,
Komm doch in die Herzenshütten,
Sind sie gleich gering und klein,
Komm und lass dich doch erbitten,
Komm und ziehe bei uns ein!

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

Komm, lass mich nicht länger warten,
Komm, du sanfter Himmelswind,
Wehe durch den Herzengarten!

Ich erquicke dich, mein Kind.

Liebste Liebe, die so süße,
Aller Wollust Überfluss,
Ich vergeh, wenn ich dich misse.

Nimm von mir den Gnadenkuss.

Sei im Glauben mir willkommen,
Höchste Liebe, komm herein!
Du hast mir das Herz genommen.

Ich bin dein, und du bist mein!

Von Gott kömmt mir ein Freudenschein,
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 erquicken.
Nimm mich
Freundlich
In dein Arme, dass ich warme werd von Gnaden
Auf dein Wort komm ich geladen.

Ring out, you songs, resound, you strings !
Oh blessed times !
God will prepare our souls to be his temples.

Who loves me will keep my word
and my father will love him
and we shall come to him
and make our dwelling with him.

Most holy Trinity,
great God of honour,
come then, in this time of grace,
to visit and stay with us,
come then into the shelter of our hearts,
though they are poor and small
come and allow us to ask you,
come and move in with us!

O paradise of souls
through which the Spirit of God breathes,
who blew at the creation
the Spirit, who never passes away,
up, up, prepare yourself,
the comforter draws near.

Come , let me wait no longer,
come, you gentle wind of heaven,
blow through the garden of my heart

I refresh you, my child

Dearest love, who are so delightful,
abundance of all joys,
I shall die, if I have to be without you

Take from me the kiss of grace.

Welcome in faith to me,
Highest love, come within!
You have taken my heart from me

I am yours, and you are mine!

A joyful light from God comes to me
when with your dear eyes
you look on me as a friend.
Oh Lord Jesus, my beloved good,
your word, your spirit, your body and blood
refresh me within.
Take me
like a friend
in your arms, so that I may become warm with your grace
To your word I come invited.



Biographies



Zoe Brookshaw

Originally from Nottingham, soprano Zoë Brookshaw was a choral scholar at Trinity College, Cambridge where she read Theology. Beginning her singing career as an apprentice in the Monteverdi Choir, she is now an established soloist specialising in Baroque repertoire and has performed extensively around the world.

Highlights of solo engagements include Bach *Matthew Passion* (Sir John Eliot Gardiner), Handel *Israel in Egypt* at the Royal Albert Hall BBC Proms (Bill Christie and OAE), Monteverdi *Lamento Della Ninfa* at Carnegie Hall (Gallicantus), Bach *John Passion* at the Barbican (Britten Sinfonia), Bach *John Passion* at Wigmore Hall (Solomon's Knot), Handel *Dixit Dominus* at Concertgebouw, Amsterdam (Collegium Vocale Ghent), Pergolesi *Stabat Mater* and Vivaldi *Gloria* (OAE), Handel *Dixit Dominus* (Paul McCreech). Zoë has a growing solo discography, featuring on many critically acclaimed CDs such as 'Bach Matthew Passion' (Sir John Eliot Gardiner, Soli Dei Gloria), 'Magnificat' (Solomon's Knot, Sony Classical), 'Leçons de Ténèbres' (Arcangelo, Hyperion), 'John Blow An Ode on the Death of Mr Henry Purcell' (Arcangelo, Hyperion), 'Stabat Mater' (The Marian Consort, Delphian).

Sinead O'Kelly

Sinéad O'Kelly is a mezzo-soprano from Belfast and is an alumna of the National Opera Studio in London. For the 2018-19 season, she was a member of the International Opera Studio at Zurich Opera House. In the 2018-19 season she made two role debuts in Zurich, singing Amando in Ligeti's *Le Grand Macabre* and Rosina in Rossini's *Il barbiere di Siviglia*. She makes five role debuts in the 2019-20 season, as Flora in *La traviata*, Second Lady in *Die Zauberflöte*, Sandmann in *Hänsel und Gretel* and Mércèdes in *Carmen*, all for Zurich Opera House, and Ottone in *Griselda* for Irish National Opera. She was NI Opera's Voice of 2013, having won the main prize and the audience prize at the 2013 Festival of Voice, Glenarm, and was a NI Arts Council Award Holder in 2015-16. She made her Royal Albert Hall solo debut in 2015 singing Persephone in the world premiere of John Barber's oratorio *Seven Seeds*. In 2018 she won the Dramatic Cup and the Gervase Elwes competition at the Feis Ceoil, the Navan Festival Young Opera Award and the National Concert Hall's Bernadette Greevy Award.

Laurence Kilsby

Laurence is a British Tenor and ABRSM scholar supported by the Victoria Robey scholarship at the Royal College of Music and a Britten-Pears Young Artist for 2020. In 2018, he received 1st Prize at the Kathleen Ferrier Society Bursary Competition and recently competed in the Wigmore Hall/Independent Opera International song competition. Recent solo concert highlights include; Blow's *Venus & Adonis* with the Early Opera Company (Wigmore Hall), Bach's *St. John Passion* with the Gabrieli Consort (Cathédrale de Lausanne), Mendelssohn's *Elijah* with Masaaki Suzuki and the Orchestra of the Age of Enlightenment (Théâtre des Champs-Élysées), Peter Sellars' staging of the *St John Passion* with Sir Simon Rattle and the OAE (Elbphilharmonie, Hamburg), Lieder Recital (Akademie der Künste, Berlin), Esther with the London Handel Festival (Wigmore Hall). Recent operatic work; Apollo/Pastore/Spirito in Monteverdi's *L'Orfeo* (Nederlandse Reisopera), Phoebus in Purcell's *The Fairy Queen* (Waterperry Opera Festival), Lucano in Monteverdi's *L'incoronazione di Poppea* (Longborough Festival Opera).

Dominic Sedgwick

British baritone Dominic Sedgwick is a recent graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera House. He previously trained at the Guildhall School of Music and Drama. Dominic performs widely as a soloist on both the concert and recital platform. He recently made his debut recital at the Wigmore Hall with pianist Ceri Owen, and has made recent debut performances at Sage Gateshead, the Royal Albert Hall, Cadogan Hall, the inaugural Cambridge Song Festival and the London Song Festival.

Steven Devine

Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there - including making his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. Since 2007 Steven has been the harpsichordist with London Baroque in addition to his position as Principal Keyboard Player with the Orchestra of the Age of Enlightenment. He has recorded over forty discs with other artists and ensembles and made many solo recordings including Bach's *Well-Tempered Clavier* and *Goldberg Variations*.

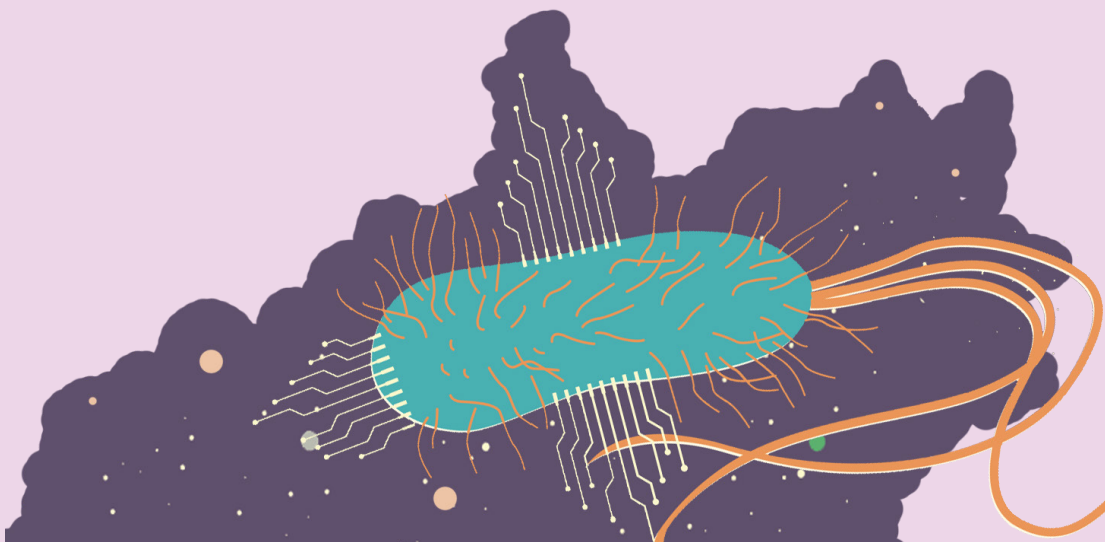
Steven is Early Keyboard Consultant at both the Royal Welsh College of Music and Drama and Royal Birmingham Conservatoire and a regular teacher and examiner at many other institutions.

Orchestra of the Age of Enlightenment

Three decades ago, a group of inquisitive London musicians took a long hard look at that curious institution we call the Orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialise in repertoire of a particular era? Perfect a work and then move on? Too lazy. The Orchestra of the Age of Enlightenment was born. Please visit oae.co.uk for more information, videos, podcasts and blogs!

Susan Stepney

I gained a first class honours degree in Natural Sciences (Theoretical Physics) and a PhD in Astrophysics from the University of Cambridge. After a postdoc position there I left academia to work in the computer industry, first at GEC-Marconi, then at Logica UK, mostly working on correctness proofs of high integrity systems. I returned to academia in 2002, coming to York to research unconventional computing, complex systems, and artificial life. My interest in LCAB includes computational simulation of complex systems, and application of biological principles to other domains





Jesus deine Passion ist mir lauter Freude
From 28 Bach Selbst Wir gehn hinauf gen Jerusalem BWV 159

Jesus, deine Passion
ist mir lauter Freude,
Deine Wunden, Kron und Hohn
Mehrs Herzend Weide,
Meine Seel auf Jesus geh,
Wers ich dich gedenke,
In dem Himmel ein Stüt
Mir deswegen schenke

Bach, the Universe and Everything at Kings Place, London.
Photo Credit: Belinda Lawley 2020

The Show Must Go On(line)

Covid-19 has meant that all our live concert activity has been cancelled for the next three months. This is a devastating loss of income. If you are able to, please consider making a donation to support the OAE through this crisis

[OAE.co.uk/donate](https://www.oae.co.uk/donate)

thank you

It is a difficult time for everyone. If you're not in a position to donate, we completely understand. Another way that you can support the OAE is by subscribing to our YouTube channel and encouraging your friends and family to do the same.

Help us reach 100K YouTube subscribers

While we're all stuck at home, we have set ourselves the ambitious challenge to reach 100K subscribers on our YouTube channel before the next classical season starts. Why? Because YouTube gets over 2B visitors each month, and who knows how many of them haven't yet discovered the joys of gut strings?!

On our YouTube channel you can find a wide selection of videos about our unique baroque instruments, and hear how they compare to their modern cousins. Please subscribe today!





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