

 Orchestra of the
Age of Enlightenment



 **SCHRÖDINGER'S PANDEMIC**

Sunday 10 May 2020
Online edition



What is Bach, the Universe & 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.



Schrödinger's Pandemic

Sunday 10 May, 11:30am BST

Steven Devine director

Bethany Horak-Hallett* mezzo-soprano

Hugo Hymas* tenor

Dominic Sedgwick* bass

William Hanage

Associate Professor of Epidemiology,
Harvard University

Orchestra

Huw Daniel, Margaret Faultless violin

Simone Jandl viola

Jonathan Manson cello

Christine Sticher bass

Katharina Spreckelsen oboe,
oboe da caccia

Alex Bellamy oboe,
oboe da caccia

Sarah Humphrys oboe da caccia

Sally Jackson bassoon

Steven Devine keyboard

Chorus

Jessica Cale soprano

Emma Walshe soprano

David Clegg alto

Bethany Horak-Hallett* alto

Jeremy Budd tenor

Hugo Hymas* tenor

Dominic Sedgwick* bass

Jimmy Holliday bass

Welcome

Voluntary

Bach *Contrapunctus 1* from
"The Art of Fugue" BWV 1080

Polyphony

Lassus *Surgens Jesus Dominus*

Reading

Gaiman *American Gods*

Cantata

Bach *Bisher habt ihr nichts gebeten
in meinem Namen* BWV 87

Science

Hanage *Schrödinger's Pandemic*

Closing

Crispin Woodhead

Postlude

Bach *Canon in Hypodiapason* from
"The Art of Fugue" BWV 1080

*Part of the Rising Stars of the
Enlightenment Scheme.

Polyphony

Surgens Jesus Dominus

by Orlande de Lassus 1532 - 1594

Surgens Jesus Dominus

noster stans in medio discipulorum
suorum dixit:

Pax vobis! Alleluia.

Gavisi sunt discipuli viso Domino.

Alleluia.

When Jesus our Lord raised

he stood among his disciples and said:

Peace be with you! Alleluia.

The disciples were overjoyed as they saw the Lord.

Alleluia.

Reading

American Gods

by Neil Gaiman 1960 -

I can believe things that are true and things that aren't true and I can believe things where nobody knows if they're true or not.

I can believe in Santa Claus and the Easter Bunny and the Beatles and Marilyn Monroe and Elvis and Mister Ed. Listen - I believe that people are perfectable, that knowledge is infinite, that the world is run by secret banking cartels and is visited by aliens on a regular basis, nice ones that look like wrinkled lemurs and bad ones who mutilate cattle and want our water and our women.

I believe that all politicians are unprincipled crooks and I still believe that they are better than the alternative. I believe that California is going to sink into the sea when the big one comes, while Florida is going to dissolve into madness and alligators and toxic waste.

I believe that mankind's destiny lies in the stars. I believe that candy really did taste better when I was a kid, that it's aerodynamically impossible for a bumble bee to fly, that light is a wave and a particle, that there's a cat in a box somewhere who's alive and dead at the same time (although if they don't ever open the box to feed it it'll eventually just be two different kinds of dead), and that there are stars in the universe billions of years older than the universe itself.

I believe that life is a game, that life is a cruel joke, and that life is what happens when you're alive and that you might as well lie back and enjoy it.

Read by **Bethany Horak-Hallett** mezzo-soprano

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La Clemenza Di Tito



The Fairy Queen



Rinaldo



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Cantata

BWV 87 Bisher habt ihr nichts gebeten in meinem Namen

by Johann Sebastian Bach 1685-1750

Bisher habt ihr nichts gebeten in meinem Namen.

O Wort, das Geist und Seel erschreckt!
Ihr Menschen, merkt den Zuruf,
was dahinter steckt!
Ihr habt Gesetz und Evangelium
vorsätzlich übertreten;
Und diesfalls möchte' ihr ungesäumt in
Buß und Andacht beten.

Vergib, o Vater, unsre Schuld
Und habe noch mit uns Geduld,
Wenn wir in Andacht beten

Und sagen: Herr, auf dein Geheiß,
Ach, rede nicht mehr sprüchwortsweis,
Hilf uns vielmehr vertreten.

Wenn unsre Schuld bis an den Himmel steigt,
Du siehst und kennest ja mein Herz,
das nichts vor dir verschweigt;
Drum suche mich zu trösten!

In der Welt habt ihr Angst;
aber seid getrost,
ich habe die Welt überwunden.

Ich will leiden, ich will schweigen,
Jesus wird mir HÜlf erzeigen,
Denn er tröst' mich nach dem Schmerz.
Weicht, ihr Sorgen, Trauer, Klagen,
Denn warum sollt ich verzagen?
Fasse dich betrübtes Herz!

Muss ich sein betrübet?
So mich Jesus liebet,
Ist mir aller Schmerz
Über Honig süße,
Tausend Zuckerküsse
Drücket er ans Herz.
Wenn die Pein sich stellet ein,
Seine Liebe macht zur Freuden
Auch das bittere Leiden.

Until now you have asked for nothing in My name.

O word that heart and soul alarms!
Ye mortals, mark his bidding,
what behind it lies!
Ye have both Law and Gospel
message with purpose sore offended
And therefore ought ye not delay
To pray with grief and worship.

Forgive, O Father, all our sin
And even still with us forbear,
As we in worship pray now

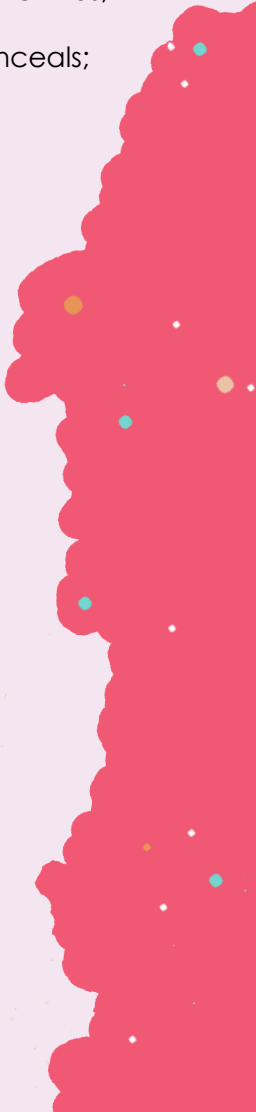
And ask thee: Lord to thy command,
Ah, speak no more in figures now,
Help us much more be faithful.

When all our guilt e'en unto to heaven climbs,
Thou seest and knowest, too,
my heart, which nought from thee conceals;
Thus, seek to bring me comfort!

In the world ye have fear;
but ye should be glad,
I have now the world overpowered.

I will suffer, I'll keep silent,
Jesus shall his comfort show me.
For he helps me in my pain.
Yield, ye sorrows, sadness, grieving,
For wherefore should I lose courage?
Calm thyself, o troubled heart!

Must I be so troubled?
For if Jesus loves me,
Is my ev'ry grief
Sweeter e'en than honey,
Countless dulcet kisses
Plants he on my heart.
And whenever pain appears,
His dear love doth turn to gladness
Even bitter sadness.



7. Choral

Soprano

Muß ich sein be - trü - bet? So mich Je - sus lie - bet,
What should here dis - may me, if my Je - sus loves me,

Alto

Muß ich sein be - trü - bet? So mich Je - sus lie - bet,
What should here dis - may me, if my Je - sus loves me,

Tenore

Muß ich sein be - trü - bet? So mich Je - sus lie - bet,
What should here dis - may me, if my Je - sus loves me,

Basso

Muß ich sein be - trü - bet? So mich Je - sus lie - bet,
What should here dis - may me, if my Je - sus loves me,

Oboe
 2 Oboi da caccia
 Archi
 Continuo

Tutti

5

ist mir al - ler Schmerz ü - ber Ho - nig sü - ße, tau - send Zuk - ker -
all my pain he knows. Je - sus sweet - ens suff'r - ing with his ten - der

ist mir al - ler Schmerz ü - ber Ho - nig sü - ße, tau - send Zuk - ker -
all my pain he knows. Je - sus sweet - ens suff'r - ing with his ten - der

ist mir al - ler Schmerz ü - ber Ho - nig sü - ße, tau - send Zuk - ker -
all my pain he knows. Je - sus sweetens suff'r - ing with his ten - der

ist mir al - ler Schmerz ü - ber Ho - nig sü - ße, tau - send Zuk - ker -
all my pain he knows. Je - sus sweet - ens suff'r - ing with his ten - der

küs - se drük-ket er ans Herz. Wenn die Pein sich stel - let ein,
 car - ing, his great love fore - goes. When dis - tress tries to op - press,
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 car - ing, his great love fore - goes. When dis - tress tries to op - press,

sei - ne Lie - be macht zur Freu - den auch das bitt - re Lei - den.
 Je - sus' love will change to glad - ness e - ven bit - ter sad - ness.
 sei - ne Lie - be macht zur Freu - den auch das bitt - re Lei - den.
 Je - sus' love will change to glad - ness e - ven bit - ter sad - ness.
 sei - ne Lie - be macht zur Freu - den auch das bitt - re Lei - den.
 Je - sus' love will change to glad - ness e - ven bit - ter sad - ness.
 sei - ne Lie - be macht zur Freu - den auch das bitt - re Lei - den.
 Je - sus' love will change to glad - ness e - ven bit - ter sad - ness.

Biographies



Hugo Hymas has travelled far and wide so far in his career performing frequently in Europe and also in the far East and USA. He recently made his first trip to Australia performing tenor solos in Purcell's *King Arthur* with Gabrieli Consort. Recent concert performances include a German tour of Purcell and Handel with Freiburg Baroque Orchestra, Handel's *Messiah* in Helsinki with The English Concert, both Monteverdi's *Vespers* and Bach's *St Matthew Passion* with Dunedin Consort. Bach's B minor mass with Münchener Motettenchor and Handel's *Semele* with Monteverdi Choir directed by Thomas Guthrie as a semi-staged concert performance for a tour which brought his debut at La Scala Milano. Hugo has also performed the role of Uriel in Haydn's *Creation* with Les Arts Florissants in New York and on tour in France. Recent opera roles include Septimius in *Theodora* (Handel) for Potsdamer Winteroper, Jupiter in *Semele* (Handel) with Shanghai Symphony Orchestra, and Indian Boy and Fame in *The Indian Queen* (Purcell) with Opera de Lille. Hugo is a keen song recitalist, a former Britten-Pears young artist, and is currently on the OAE's Rising Stars scheme.

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 platforms. 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.

Bethany Horak-Hallett studied at Trinity Laban Conservatoire of Music and Dance before joining the Glyndebourne Festival chorus and Iford Arts as a Young Artist. Bethany won first prize in September at the 2019 Concours Corneille Baroque singing competition in association with Le Poème Harmonique and she has made several operatic appearances, including her role debut at Glyndebourne as Kitchen Girl in Dvořák's *Rusalka*. Other roles include Cherubino in Mozart's *Le nozze di Figaro* at Merry Opera and Cupid in Blow's *Venus and Adonis* at the Brighton Early Music 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? Too restricting. 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!

Professor William Hanage, Harvard University

Bill Hanage is the Associate Professor of Epidemiology in the department of Epidemiology, and a faculty member in the Center for Communicable Disease Dynamics. He employs a mix of theoretical and laboratory work to research the evolution and epidemiology of infectious disease. After his PhD, he did a post doctoral study at the University of Oxford and Imperial College London, before being awarded a Royal Society University Research Fellowship. Prior to joining the Center for Communicable Disease Dynamics, he was a Reader in the department of Infectious Disease Epidemiology at Imperial College London. There he worked extensively developing multilocus sequence typing and analysis for the study of bacterial pathogens and species, as well as means of analysing data developed using this method. In 2012 he received the Fleming Prize for research in Microbiology and was the recipient of a 2012 ICAAC Young Investigator Award from the American Society for Microbiology.



Jesu deine Passion ist mir heuter Freude
From JS Bach Schufft Wir gehen hinauf gen Jerusalem BWV 159

Jesu deine Passion
ist mir heuter Freude,
Deine Wunden, Kron und Hohn
Meines Herzens Waade,
Wo ich auf Rosen gehn,
Wo ich dich an gedenke,
In dem Himmel eine Stett
Mir deswegen schenke

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

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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 at youtube.co.uk/OrchestraEnlighten



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Thank you so much to those who submitted a video for the chorale. We hope you enjoyed the process and get a thrill from seeing yourselves on screen. It has been a privilege working with you!

Marina Abel Smith
Annette Armstrong
Diego Becciolini
Kiki Betts-Dean
Madeleine Hodgkin

Hermione Johnston Stewart
Breandán Knowlton
Imogen Overli
Christine Roberts
Ruth Samuels

Thank you to those who have supported our *Rising Stars of the Enlightenment* scheme and our *Bach, the Universe & Everything* series over the years

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If you would like to know more about our *Rising Stars of the Enlightenment* scheme, and how you can help, please contact Marina Abel Smith, Head of Individual Giving marina.abelsmith@oae.co.uk