

 Orchestra of the
Age of Enlightenment



Importance of Human Contact

RECORDED SATURDAY 20 JUNE 2020



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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 where he produced cantatas at an extraordinary pace providing innovative music for the weekly services at 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 scientist.

In today's concert, we'll hear from Dr Dickon Bevington from the Anna Freud National Centre for Children and Families about how our lack of human contact during the lockdown has affected our sense of 'self' and allowed our imaginations to ponder the unspoken.

For our cantata, we present BWV 39 which is based on Isaiah 58: 7-8, about offering food and shelter to those in need. Listen out for the chorus which starts with a step-motif that suggests the poor are staggering along in exhaustion, but then evolves to an intensely emotional, rapid fugue in two parts, depicting the warm welcome of shelter. The choice of this work is especially meaningful as this concert is the first time that the OAE has been able to return to its home venue of Kings Place, London since the lockdown began.

The Importance of Human Contact

Recorded Saturday 20 June 2020

Speaker

Dr Dickon Bevington

Medical Director of the Anna Freud National Centre for Children and Families

Orchestra

Steven Devine director, organ

Margaret Faultless violin

Matthew Truscott violin

Annette Isserlis viola

Jonathan Manson cello

Cecelia Bruggemeyer bass

Rachel Beckett recorder

Emma Murphy recorder

Katharina Spreckelsen oboe

Sarah Humphrys oboe

Chorus

Zoë Brookshaw* soprano

Emma Walshe soprano

Bethany Horak-Hallett* alto

Eleanor Minney alto

Jeremy Budd tenor

Tom Robson tenor

Jonathan Brown bass

Dominic Sedgwick* bass

*Part of the Rising Stars of the Enlightenment Scheme.

Welcome **Crispin Woodhead** CEO

Voluntary **Pachelbel**
Freu dich sehr, o meine Seele

Polyphony **Lassus**
Timor et tremor

Reading **Masefield**
Sea Fever

Cantata **Bach** BWV 39 *Brich dem Hungrigen dein Brot* **Part 1**

Science **Dr Bevington**
Importance of Human Contact

Cantata **Bach** BWV 39 *Brich dem Hungrigen dein Brot* **Part 2**

Closing **Crispin Woodhead** CEO

Postlude **Telemann**
Concerto in A Minor



Polyphony

Timor et tremor

by Orlande de Lassus 1530 - 1594

Timor et tremor venerunt super me
et caligo cecidio super me.
Miserere mei, Domine,
miserere mei
quoniam in te confidit anima mea.

Fear and trembling have come upon me
and darkness has fallen upon me.
Have mercy on me, Lord,
have mercy on me
for my soul has put its trust in you.

Exaudi, Deus, deprecationem meam,
quia refugium meum es tu
et adiutor fortis,
Domine, invocavi te;
non confundar.

Hear, O God, my prayer,
because you are my refuge
and my strong helper.
Lord, I have called upon you;
let me not be confounded.

Reading

Sea Fever

by John Masefield 1878 - 1967

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way, where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

Read by **David Clegg** choral manager

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Rinaldo

Cantata

BWV 39 Brich dem Hungrigen dein Brot J.S. Bach 1685-1750

Part 1

Brich dem Hungrigen dein Brot
und die, so im Elend sind,
führe ins Haus!
So du einen nacket siehest, so kleide ihn
und entzeuch dich nicht von deinem Fleisch.
Alsdenn wird dein Licht herfür brechen
wie die Morgenröte,
und deine Besserung wird schnell wachsen,
und deine Gerechtigkeit wird für dir hergehen,
und die Herrlichkeit des Herrn
wird dich zu sich nehmen.

Der reiche Gott wirft seinen Überfluß
Auf uns, die wir ohn ihn
auch nicht den Odem haben.
Sein ist es, was wir sind;
er gibt nur den Genuß
Doch nicht, daß uns allein
Nur seine Schätze laben.
Sie sind der Probestein,
Wodurch er macht bekannt,
Daß er der Armut
auch die Notdurft ausgespendet,
Als er mit milder Hand,
Was jener nötig ist,
uns reichlich zugewendet.
Wir sollen Ihm für sein gelehntes Gut
Die Zinse nicht in seine Scheuren bringen;
Barmherzigkeit, die auf dem Nächsten ruht,
Kann mehr als alle Gab ihn
an das Herze dringen.

Seinem Schöpfer noch auf Erden
Nur im Schatten ähnlich werden,
Ist im Vorschmack selig sein.
Sein Erbarmen nachzuahmen,
Streuet hier des Segens Samen,
Den wir dorten bringen ein.
Wohlzutun und mitzuteilen vergesset nicht;
denn solche Opfer gefallen Gott wohl.

Break your bread for the hungry,
and those who are in misery,
bring into your home!
If you see a naked person, then clothe him,
and do not recoil from your flesh.
Then will your light break forth
as the red dawn of morning,
and your betterment will grow quickly,
and your righteousness go before you,
and the glory of the Lord
will draw you close.

The bounteous God casts His abundance
on us, we who without Him
do not even have breath.
What we are is His;
He grants us but the use,
although not so that we alone
are refreshed by His treasures.
They are the touchstone
whereby He makes known
that He has dispensed need to the poor,
as He, with a gentle hand,
bestowed to us richly
what is needed by those.
We need not return, for the good that he has lent,
interest into His storehouse;
mercy that is shown to one's neighbours
can touch His heart more surely
than any gift.

While yet on earth, to be like
the Creator even in shadow,
is a foretaste of blessedness.
To imitate His mercy
scatters here the seeds of blessing
which we will reap there.
Do not forget to do good and to share;
for such offerings please God well.

The Importance of Human Contact Dr Dickon Bevington

Part 2

Höchster, was ich habe,
Ist nur deine Gabe.
Wenn vor deinem Angesicht
Ich schon mit dem meinen
Dankbar wollt erscheinen,
Willt du doch kein Opfer nicht.

Wie soll ich dir, o Herr,
denn sattsamlich vergelten,
Was du an Leib und Seel
mir hast zugutgetan?
Ja, was ich noch empfang,
und solches gar nicht selten,
Weil ich mich jede Stund
noch deiner rühmen kann?
Ich hab nichts als den Geist,
dir eigen zu ergeben,
Dem Nächsten die Begierd,
daß ich ihm dienstbar werd,
Der Armut, was du mir gegönnt
in diesem Leben,
Und, wenn es dir gefällt,
den schwachen Leib der Erd.
Ich bringe, was ich kann, Herr,
laß es dir behagen,
Daß ich, was du versprichst,
auch einst davon mög tragen.

Selig sind, die aus Erbarmen
Sich annehmen fremder Not,
Sind mitleidig mit den Armen,
Bitten treulich für sie Gott.
Die behülflich sind mit Rat,
Auch, womöglich, mit der Tat,
Werden wieder Hülff empfangen
Und Barmherzigkeit erlangen.

Highest, what I have
is only Your gift.
If, before Your countenance,
I already, with what I have,
might wish to appear thankful,
nevertheless You desire no offering.

How shall I then, O Lord,
satisfactorily repay You
for the good You have done
for my body and soul?
Yea, what I still receive,
and that not seldom,
since I myself, every hour,
can still praise You?
I have nothing but my spirit itself
to offer to You,
to my neighbour, the wish
to be of service to him,
to the poor, what You have given me
in this life,
and, when it pleases You,
this weak body to the earth.
I bring what I can, Lord;
Mat it please you,
so that what You promise
I might one day receive.

Blessed are those who, out of mercy,
take on themselves the need of others,
who are compassionate with the poor,
plead faithfully for them to God.
Those who are helpful with word,
also, where possible, with deed,
will in return receive help
and obtain mercy.

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- Arthur O'Shaughnessy

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Soprano
Flauto dolce I,II in 8^{va}
Oboe I,II
Violino I

Sopr. Fl.

Alto
Violino II

Alto

Tenore
Viola

Ten. Va.

Basso

Continuo
Organo

Org.

Se - lig sind, die aus Er - bar - men sich an - neh - men
sind mit - lei - dig mit den Ar - men, bit - ten treu - lich
Blest are they who from com - pas - sion seek to aid the
Blest are they who pray for oth - ers: they shall find the

4(8)

frem - der Not, } Die be - hül - lich sind mit Rat, auch, wo mög - lich, mit der Tat,
für sie Gott. } They who help, by word and deed, neigh - bours in their time of need,
poor and meek. } peace they seek. }

frem - der Not, } Die be - hül - lich sind mit Rat, auch, wo mög - lich, mit der Tat,
für sie Gott. } They who help, by word and deed, neigh - bours in their time of need,
poor and meek. } peace they seek. }

frem - der Not, } Die be - hül - lich sind mit Rat, auch, wo mög - lich, mit der Tat,
für sie Gott. } They who help, by word and deed, neigh - bours in their time of need,
poor and meek. } peace they seek. }

13

wer - den wie - der Hül - f emp - fan - gen und Barm - her - zig - keit er - lan - gen.
they who prac - tise true com - pas - sion, God will treat in e - qual fash - ion.

wer - den wie - der Hül - f emp - fan - gen und Barm - her - zig - keit er - lan - gen.
they who prac - tise true com - pas - sion, God will treat in e - qual fash - ion.

wer - den wie - der Hül - f emp - fan - gen und Barm - her - zig - keit er - lan - gen.
they who prac - tise true com - pas - sion, God will treat in e - qual fash - ion.

Biographies

Zoë 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).

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.

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.



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.

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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!

Dr Dickon Bevington

Dr Bevington is the Medical Director at the Anna Freud National Centre for Children and Families and a Consultant Child and Adolescent Psychiatrist in Cambridgeshire and Peterborough NHS FT where he leads CASUS, an outreach service for complex substance-using youth, and he is also a Fellow of the Cambridge and Peterborough CLARHC, a collaboration based in Cambridge University dedicated to developing leadership and research in health and social care.

Dr Bevington's consultant career started in adolescent in-patient psychiatry, but he now concentrates on developing and delivering innovative home-based or street-level outreach interventions for complex, co-morbidly burdened young people who are socially excluded, using mentalization to underpin both the therapeutic and the organisational approach to this work. In this respect, together with Dr Peter Fuggle, he is the co-lead for the AMBIT project (Adolescent Mentalization-Based Integrative Treatment.)

Dr Bevington trains and lectures internationally on MBT and AMBIT, and has published a number of papers and chapters in the field of mentalization and multimodal outreach approaches, most recently with Peter Fuggle: Fuggle Bevington et al (2014) *The Adolescent Mentalization Integrative Treatment (AMBIT) approach to outcome evaluation and manualization: adopting a learning organisation approach* (Clin.Child Psychol. Psychiatry). Dr Bevington is also co-author of the published Fonagy, Cottrel, Philips, Bevington, Glazer and Allison (2014) "What works for whom: a critical review of treatments for children and adolescents" which is a review of all treatment trials in the past 10-15 years across the field. Dr Bevington also leads a collaboration of academics, clinicians and programmers, developing a radical 'wiki'-based approach to manualizing treatments (www.tiddlymanuals.com).

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