

 Orchestra of the
Age of Enlightenment

Science of Laughter





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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 Neuroscientist Professor Sophie Scott from University College London about why humans laugh and how it can help us to get through difficult times.

For our cantata, we present BWV 113.

A note from our director, Steven Devine

Bach's cantatas for the Sundays after Trinity very often feature the oboe d'amore and flute; essential Passiontide instruments with very specific sonic meanings in terms of particular biblical aspects. BWV 113, *Herr Jesu Christ, du höchstes Gut*, written for the eleventh Sunday after Trinity and first performed in 1724, features two oboes d'amore, perhaps representing the penitential side of the text, while the flute, which features in only one movement, probably represents the soothing effect of the words of Christ. I have chosen another facet of the soothing character in the beautiful "Dolce" movement from Telemann's Sonata a 4, which is a true quartet for flute, violin, cello (here liberated from its usual continuo role) with a "fondamento" – a continuo line played by the organ.

Georg Friedrich Kauffmann (1679-1735)'s *Harmonische Seelenlus*, published in Leipzig in 1733, is an important source of Chorale Preludes which were known by Bach, amongst many others. This is a fascinating collection for the range of compositions it contains and is an early source of knowledge about organ registration for church organs in the early 18th Century.

Science of Laughter

Recorded Thursday 9th July 2020

Speaker

Professor Sophie Scott

Professor of Cognitive Neuroscience,
University College London

Orchestra

Steven Devine director, organ

Margaret Faultless violin

Daniel Edgar violin

Annette Isserlis viola

Jonathan Manson cello

Cecelia Bruggemeyer bass

Lisa Beznosiuk flute

Katharina Spreckelsen oboe d'amore

Sarah Humphrys oboe d'amore

Chorus

Sofia Larsson* soprano

Emma Walshe soprano

Helen Charlston alto

Nancy Cole alto

Hugo Hymas* tenor

Laurence Kilsby tenor

Philip Tebb bass

Dingle Yandell bass

*Part of the Rising Stars of the
Enlightenment Scheme.

Welcome **Crispin Woodhead** CEO

Voluntary **Kauffmann**
'Herr Jesu Christ, du höch-
stes Gut' from *Harmonische*
Seelenlust

Polyphony **Lassus**
Media Vita in morte sumus

Reading **Charles Darwin**
Extract from *The Expression*
of the Emotions in Man and
Animals

Cantata **JS Bach** BWV 113 *Herr Jesu*
Christ, du höchstes Gut

Science **Professor Sophie Scott**
Science of Laughter

Closing **Crispin Woodhead** CEO

Postlude **Telemann**
Dolce from *Sonata à 4*, TWV
43:e2

Polyphony

Media Vita in morte sumus

by Orlande de Lassus 1530 - 1594

Media vita in morte sumus.
Quem quaerimus adiutorem nisi te,
Domine,
qui pro peccati nostri iusta irasceris.
Sancte, Deus, sancte fortis
Sancte misericors Salvator,
amarae morti ne tardas nos.

In the midst of life we are in death.
From whom can we seek help if not from you,
Lord,
who are justly angered by our sins.
Holy God, holy and mighty,
holy and merciful Saviour,
deliver us not up to bitter death.

Reading

Extract from The Expression of the Emotions in Man and Animals

by Charles Darwin 1809 -1882

If a young chimpanzee be tickled - and the armpits are passing over their faces, as Mr. Wallace remarked to me, may be called a smile. I have also noticed something of the same kind with the chimpanzee. Dr. Duchenne - and I cannot quote a better authority - informs me that he kept a very tame monkey in his house for a year; and when he gave it during mealtimes some choice delicacy, he observed that the corners of its mouth were slightly raised; thus an expression of satisfaction, partaking of the nature of an incipient smile, and resembling that often seen on the face of man, could be plainly perceived in this animal.

Read by **Dominic Sedgwick**, Rising Star of the Enlightenment

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The Fairy Queen



Rinaldo

Cantata

BWV 113 Herr Jesu Christ, du höchstes Gut J.S. Bach 1685-1750

Herr Jesu Christ, du höchstes Gut,
Du Brunnquell aller Gnaden,
Sieh doch, wie ich in meinem Mut
Mit Schmerzen bin beladen
Und in mir hab der Pfeile viel,
Die im Gewissen ohne Ziel
Mich armen Sünden drücken.

Lord Jesus Christ, Thou highest good,
Thou wellspring of all mercy,
Behold how I within my heart
Am laden with sorrows
And pierced with many arrows,
Which endlessly oppress
This wretched sinner's conscience.

Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüßet hast
Am Holz mit Todesschmerzen,
Auf daß ich nicht für großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

Have mercy on me in such torment,
Remove it from my heart,
For Thou hast atoned for it
With pains of death upon the cross,
That I may not with grievous woe
Perish in my sins,
Or despair for evermore.

Fürwahr, wenn mir das kommet ein,
Daß ich nicht recht vor Gott gewandelt
Und täglich wider ihn mißhandelt,
So quält mich Zittern, Furcht und Pein.
Ich weiß, daß mir das Herze bräche,
Wenn mir dein Wort nicht Trost verspräche.

In truth, when I see
That I have not walked in righteousness before God
And have abused him daily,
I am tormented by trembling, fear and pain.
I know that my heart would break,
If Thy word promised me no comfort.

Jedoch dein heilsam Wort, das macht
Mit seinem süßen Singen,
Daß meine Brust,
Der vormals lauter Angst bewußt,
Sich wieder kräftig kann erquicken.
Das jammervolle Herz
Empfindet nun nach tränenreichem Schmerz
Den hellen Schein von Jesu Gnadenblicken;
Sein Wort hat mir so vielen Trost gebracht,
Daß mir des Herze wieder lacht,
Als wenn's beginnt zu springen.
Wie wohl ist meiner Seelen!
Das nagende Gewissen kann mich nicht länger
quälen,
Dieweil Gott alle Gnad verheißt,
Hiernächst die Gläubigen und Frommen
Mit Himmelsmanna speist,

But Thy healing Word
With its sweet singing
Makes my breast,
Which once knew naught but anguish,
Find new strength and courage.
My piteous heart
Beholds now, after many tears of pain,
The bright glow of Jesus's eyes of mercy;
His Word has brought me so much comfort,
That my heart laughs once more,
As though it were about to burst with joy.
How blest is my soul!
Gnawing conscience can no longer torment
me,
Now that God has pledged all His grace
To feed the faithful and the righteous
With heavenly manna,

Wenn wir nur mit zerknirschem Geist
Zu unserm Jesu kommen.
Jesu nimmt die Sünder an:
Sußes Wort voll Trost und Leben!
Er schenkt die wahre Seelenruh
Und rufet jedem tröstlich zu:
Dein Sünd ist dir vergeben.

Der Heiland nimmt die Sünder an:
Wie lieblich klingt das Wort in meinen Ohren!
Er ruft: Kommt her zu mir,
Die ihr mühselig und beladen,
Kommt her zum Brunnquell aller Gnaden,
Ich hab euch mir zu Freunden auserkoren!
Auf dieses Wort will ich zu dir
Wie der bußfertige Zöllner treten
Und mit demütgem Geist, "Gott, sei mir
gnädig!" beten.
Ach, tröste meinen blöden Mut
Und mache mich durch dein vergoßnes
Blut
Von allen Sünden rein.
So werd ich auch wie David und Manasse,
Wenn ich dabei
Dich stets in Lieb und Treu
Mit meinem Glaubensarm umfasse,
Hinfort ein Kind des Himmels sein.

Ach Herr, mein Gott, vergib mir's doch,
Womit ich deinen Zorn erreget,
Zerbrich das schwere Sündenjoch,
Das mir der Satan auferleget,
Daß sich mein Herz zufriedengebe
Und dir zum Preis und Ruhm hinfort
Nach deinem Wort
In kindlichem Gehorsam lebe.

Stärk mich mit deinem Freudengeist,
Heil mich mit deinen Wunden,
Wasch mich mit deinem Todesschweiß
In meiner letzten Stunden;
Und nimm mich einst, wenn dir's gefällt,
In wahrem Glauben von der Welt
zu deinen Auserwählten!

If we but with contrite souls
Come to our Jesus.
Jesus accepts sinners:
Sweet words full of comfort and life!
He dispenses true peace of mind
And consoles all with the words:
Your sins are forgiven you.

The Saviour accepts sinners:
How sweet that sounds to my ears!
He calls: Come unto me,
All ye that labour and are heavy laden,
Come here to the well-spring of all mercy,
I have chosen you as my companions!
Hearing these words I would go to Thee,
Like the repentant publican
And humbly beg Thee: "God, grant me
mercy!"
Ah, comfort my foolish mind
And cleanse me, through the blood Thou hast
shed,
From all my sins,
And I shall, when I, like David and Manasseh,
Embrace Thee forever more
In love and trust
With my believing arms,
Be henceforth a child of heaven.

Forgive me, O Lord, my God,
For having roused Thy anger,
Destroy the heavy yoke of sin,
Which Satan has imposed on me,
That my heart may rest contented,
And live henceforth in praise and glory
According to Thy Word
In childlike obedience.

Strengthen me with Thy spirit's joy,
Heal me with Thy wounds,
Wash me with Thy sweat of death
In my final hour;
And take me, when it pleases Thee,
In true faith from the world
To Thy chosen people.



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8. Choral ¹⁽⁵⁾

Soprano
Flauto traverso
Oboe d'amore I
Violino I

Alto
Oboe d'amore II
Violino II

Tenore
Viola

Basso

Continuo
Organo (bez.)

Stark wasch mich mit dei-nem Freu-den-geist, heil mich mit dei-nen Wun-den,
wasch mich mit dei-nem To-des-schweißin mei-ner letz-ten Stun-den,

und nimm mich einst, wenn dirs ge-fällt, in wah-rem Glau-ben

von der Welt zu dei-nen Aus-er-wähl-ten!

Biographies

Sofia Larsson

Sofia is a graduate of the Royal College of Music International Opera School. She previously trained at the Royal Academy of Music, the English National Opera programme and King's College London, where she graduated with a first-class honours degree in Music. She recently made her Glyndebourne debut as Donna in Handel's Rinaldo and Premier Esprit in Massenet's Cendrillon. Operatic roles include Pamina (Die Zauberflöte), Gretel (Humperdinck Hänsel und Gretel) and Miss Wordsworth (Albert Herring) for Royal College of Music International Opera School, Ginevra (Ariodante) and Calisto (Handel Giove in Argo) for London Handel Festival and the title role in Holst's Savitri for British Youth Opera. Covered roles include Anne Trulove (Stravinsky The Rake's Progress) for Festival d'Aix-en-Provence and Antonia and Giulietta for English Touring Opera's production of Offenbach's The Tales of Hoffmann.

Helen Charlston

Helen began singing as chorister and head chorister of the St Albans Abbey Girls Choir. She then studied music at Trinity College, Cambridge where she held a choral scholarship for four years and was a scholar on the Pembroke College Lieder Scheme, led by Joseph Middleton. Helen won First Prize in the 2018 Handel Singing Competition, was a Rising Star of the Orchestra of the Age of Enlightenment for 2017-19 and is a 2018 City Music Foundation Artist. This season she will make debuts with Academy of Ancient Music, Cambridge Handel Opera Company, Queensland Symphony Orchestra, Slovenian Philharmonic Orchestra and the Concertgebouw Kammerorchester, as well as joining Fretwork for a solo recital programme at Wigmore Hall and York Early Music Christmas Festival. She will premiere the role of Anna in the newly completed opera Blue Electric by Tom Smail and will continue her commissioning project of lute songs with duo partner Toby Carr.

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 semistaged 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



Dingle Yandell

British Bass-Baritone Dingle Yandell studied at the Guildhall School of Music and Drama with Brian Parsons and now studies singing independently with Jessica Cash. He is an alumnus of the National Opera Studio and was a 'Rising Star' of the Orchestra of the Age of Enlightenment. He is the grateful recipient of a Sybil Tutton Opera Award administered by Help Musicians UK. For eight years Dingle toured internationally with the award-winning British ensemble Voces8. Notable performances include Tokyo Opera City and Oji Hall, Tokyo, The Mariinsky Theatre Concert Hall, St Petersburg, Moscow International House of Music, National Centre for Performing Arts, Beijing, National Concert Hall, Taipei, The Rheingau Festival, Germany, Köln Cathedral, The Minneapolis Basilica, The Wigmore Hall, Cité de la Musique, Paris, and Tel Aviv Opera House. He has also appeared regularly on BBC Radio, Classic FM and MPR and made many recordings for Signum Records and Decca Classics.

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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Professor Sophie Scott

Professor Sophie Scott FMedSci is at University College London (UCL), where her special interest is in researching the neuroscience of voices, speech and laughter. Sophie is Deputy Director and Head of the Speech Communications Group at UCL's Institute of Cognitive Neuroscience. Having received her PhD in Cognitive Science at UCL in 1994 before going on to work in Cambridge at the MRC Cognition and Brain Sciences Unit, Sophie returned to UCL as a Research Fellow in 1998. Sophie's research investigates the neural basis of vocal communication – how our brains process the information in speech and voices and how our brains control the production of our voice. Within this, her research covers the roles of streams of processing in auditory cortex, hemispheric asymmetries and the interaction of speech processing with attentional and working memory factors. Other interests include individual differences in speech perception and plasticity in speech perception, since these are important factors for people with cochlear implants. Sophie is also interested in the expression of emotion in the voice. In particular, her research in recent years has focused on the neuroscience of laughter.

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