

 Orchestra of the
Age of Enlightenment



Voice Doctor

SUNDAY 30 AUGUST 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 rate, 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, 'Voice Doctor' Declan Costello shares with us the mysterious world of vocal anatomy. He will discuss the findings of Public Health England's study into the transmission of viral particles by singers and musicians so that we can enlighten ourselves about the safety of particle transmission.

For our cantata, we present BWV 9.

A note from our director, Steven Devine

Johann Sebastian Bach's cantata *Es ist das Heil uns kommen her*, BWV 9, has the interesting instrumental scoring of flute, oboe d'amore, strings and continuo, and this gave a wonderful opportunity to perform part of Graupner's Overture in E major GWV 440 – which features the same scoring. Christoph Graupner studied law at the University of Leipzig and music under Johann Kuhnau (1660 – 1722): the latter was Bach's predecessor as Thomaskantor in Leipzig, creating a very strong connection.

The organ voluntary is by a Bach family member who was clearly highly regarded (for today's audience there is only really one "Bach" but in the 17th and 18th centuries there was a whole dynasty of formidable musicians). J S Bach described Johann Christoph Bach (1642 – 1703) – his father's cousin - as a "profound composer".

Voice Doctor

Recorded Friday 10th July 2020

Speaker

Declan Costello

Consultant Ear, Nose and Throat
Surgeon

Orchestra

Steven Devine director, organ

Rodolfo Richter violin

Andrew Roberts violin

Martin Kelly viola

Jonathan Manson cello

Cecelia Bruggemeyer bass

Lisa Beznosiuk flute

Katharina Spreckelsen oboe d'amore

Chorus

Zoë Brookshaw* soprano

Jessica Cale soprano

Bethany Horak-Hallett* alto

Martha McLorinan alto

Jeremy Budd tenor

Guy Cutting* tenor

Thomas Lowen bass

Dominic Sedgwick* bass

*Soloists and singers of the Rising Stars
of the Enlightenment Scheme.

Welcome **Crispin Woodhead** CEO

Voluntary **JC Bach**
Es ist das Heil uns kommen her

Polyphony **Lassus**
Musica Dei Donum

Reading **Anon**
The Silver Swan

Cantata **JS Bach** BWV 9 *Es ist das Heil
uns kommen her* (It is our
salvation come here to us)

Science **Declan Costello**
The Voice Doctor

Closing **Crispin Woodhead** CEO

Postlude **Graupner**
Overture in E major

Polyphony

Musica Dei Donum

by Orlande de Lassus 1530 - 1594

Musica Dei donum optimi
trahit homines, trahit deos:
Musica truces mollit animos
tristesque mentes erigit.
Musica vel ipsas arbores
et horridas movet feras
cunctisque solatia prestans.

Music, the gift of the supreme God,
draws men, draws gods;
music makes savage souls gentle
and uplifts sad minds;
music moves the trees themselves
and wild beasts,
affording solace to all.

Reading

The Silver Swan

by Anon

The silver swan, who living had no note,
When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sang her first and last, and sang no more:
"Farewell, all joys; Oh death, come close mine eyes;
More geese than swans now live, more fools than wise."

Read by **Cecelia Bruggemeyer**, OAE Double bass

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La Clemenza Di Tito



The Fairy Queen



Rinaldo

Cantata

BWV 9 *Es ist das Heil uns kommen her* J.S. Bach 1685-1750

Coro

Es ist das Heil uns kommen her
Von Gnad und lauter Güte.
Die Werk, die helfen nimmermehr,
Sie mögen nicht behüten.
Der Glaub sieht Jesum Christum an,
Der hat g'nug für uns all getan,
Er ist der Mittler worden.

Recitativo

Gott gab uns ein Gesetz,
doch waren wir zu schwach,
Daß wir es hätten halten können.
Wir gingen nur den Sünden nach,
Kein Mensch war fromm zu nennen;
Der Geist blieb an dem Fleische kleben
Und wagte nicht zu widerstreben.
Wir sollten in Gesetze gehn
Und dort als wie in einem Spiegel sehn,
Wie unsere Natur unartig sei;
Und dennoch blieben wir dabei.
Aus eigener Kraft war niemand fähig,
Der Sünden Unart zu verlassen,
Er möcht auch alle Kraft zusammenfassen.

Aria

Wir waren schon zu tief gesunken,
Der Abgrund schluckt uns völlig ein.
Die Tiefe drohte schon den Tod,
Und dennoch konnt in solcher Not
Uns keine Hand behilflich sein.

Recitativo

Doch mußte das Gesetz erfüllet werden;
Deswegen kam das Heil der Erden,
Des Höchsten Sohn, der hat es selbst erfüllt
Und seines Vaters Zorn gestillt.
Durch sein unschuldig Sterben

Chorus

Salvation has come to us
Through grace and pure goodness.
Good works no longer avail us,
They cannot protect us.
Faith looks to Jesus Christ,
He has done enough for us all,
He has become the Intercessor.

Recitativo

God gave us a Law,
but we were too weak
to be able to keep it.
We merely pursued our sinful ways,
no man could be called godly;
The spirit clung to the flesh
and dared not resist it.
We were supposed to abide by the law
and see there, as in a glass,
how wicked our natures be;
and yet we did not change.
No one was able, of his own accord,
to abandon sinful wickedness,
Even though he summoned all his strength,

Aria

We had already sunk too deep,
the abyss swallowed us completely,
The depths threatened us with death,
and yet, in such distress
no hand could help us.

Recitativo

But the Law had to be fulfilled;
and so salvation came to earth,
The Son of the Highest, Himself fulfilled the law
and appeased His Father's anger.
Through His innocent death

Ließ er uns Hilf erwerben.
Wer nun demselben traut,
Wer auf sein Leiden baut,
Der gehet nicht verloren.
Der Himmel ist für den erkoren,
Der wahren Glauben mit sich bringt
Und fest um Jesu Arme schlingt.

Aria

Herr, du siehst statt guter Werke
Auf des Herzens Glaubensstärke,
Nur den Glauben nimmst du an.
Nur der Glaube macht gerecht,
Alles andre scheint zu schlecht,
Als daß es uns helfen kann.

Recitativo

Wenn wir die Sünd aus dem Gesetz erkennen,
So schlägt es das Gewissen nieder;
Doch ist das unser Trost zu nennen,
Daß wir im Evangelio
Gleich wieder froh
Und freudig werden:
Dies stärket unsern Glauben wieder.
Drauf hoffen wir der Zeit,
Die Gottes Gütigkeit
Uns zugesaget hat,
Doch aber auch aus weisem Rat
Die Stunde uns verschwiegen.
Jedoch, wir lassen uns begnügen,
Er weiß es, wenn es nötig ist,
Und brauchet keine List
An uns; wir dürfen auf ihn bauen
Und ihm allein vertrauen.

Coro

**Ob sichts anließ, als wollt er nicht,
Laß dich es nicht erschrecken;
Denn wo er ist am besten mit,
Da will ers nicht entdecken.
Sein Wort laß dir gewisser sein,
Und ob dein Herz spräch lauter Nein,
So laß doch dir nicht grauen.**

He let us win salvation.
They who put their trust in Him,
And build on His suffering,
Shall not perish.
Heaven is reserved for those
who bring true faith with them
and hold Jesus tightly in their arms.

Aria

Lord, instead of looking on good works,
Thou dost look to the strength of our faith,
and acknowledge naught but faith.
Naught but faith creates virtue,
all else seems too slight
to be of help to us.

Recitativo

When through law we recognise sin,
our conscience strikes it down;
But our consolation is,
That by the Gospel
We may at once take heart again
And be joyful:
This strengthens our faith again.
We can look forward to that time
Which God in His goodness
has allotted us,
The exact hour of which
He has wisely concealed.
And yet we shall be content,
For He knows when it is necessary,
And needs to practice no deceit
On us; we can build on Him
and trust in Him alone.

Chorale

**Though it may at first seem He is not willing,
Let that not dismay you;
For where He is most beside you,
He is wont not to reveal it.
Be more certain of His Word,
And though your heart may say only 'No',
do not be filled with dread.**



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7. Choral

Soprano
 Flauto traverso in G⁴
 Oboe d'amore
 Violino I
 Sopr Fltr

Alto
 Violino II
 Alto

Tenore
 Viola
 Ten Va

Basso

Continuo (2x)
 Organo (bez.)
 Or

Ob sich's an-ließ, als wollt' er nicht, laß dich es nicht er - schrek - ken,
 Denn wo er ist am be - sten mit, da will er's nicht ent - dek - ken;

9

sein Wort laß dir ge - wis-ser sein, und ob dein Herz sprach lau - ter Nein, so laß doch dir nicht grau - en.
 sein Wort laß dir ge - wis-ser sein, und ob dein Herz sprach lau - ter Nein, so laß doch dir nicht grau - en.
 sein Wort laß dir ge - wis-ser sein, und ob dein Herz sprach lau - ter Nein, so laß doch dir nicht grau - en.
 sein Wort laß dir ge - wis-ser sein, und ob dein Herz sprach lau - ter Nein, so laß doch dir nicht grau - en.

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) and 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

Bethany 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.

Guy Cutting

British tenor, Guy Cutting, was a chorister and later a choral scholar at New College, Oxford where he gained a first class degree in Music. In 2013 he became the inaugural recipient of the American Bach Soloists' Jeffrey Thomas Award, and he is currently a Rising Star of the Enlightenment with the OAE for the 2019-2021 season. His engagements have included appearance with Collegium Vocale Gent / Philippe Herreweghe (Monteverdi madrigals); The Orchestra of the Age of Enlightenment (Purcell's *Ode to St Cecilia* and Bach cantatas with John Butt & Steven Devine, Schütz' *Magnificat* with Robert Howarth and Purcell Odes with Laurence Cummings); The Monteverdi Choir / John Eliot Gardiner (Handel's *Dixit Dominus*); The Academy of Ancient Music / Edward Higginbottom (Bach's *St. Matthew Passion*); Gabrieli / Paul McCreech (Bach's *St. John Passion*); Nieuwe Philharmonie Utrecht / Johannes Leertouwer (Bach's *St. Matthew Passion*); The Dutch Bach Society (Bach cantatas with Jos van Veldhoven, Marcus Creed, Shunske Sato & Christoph Prégardien); The Orchestra of Tokyo University (Mozart's *Requiem*); the American Bach Soloists / Jeffrey Thomas (Bach's *St. Matthew Passion & Magnificat*); Handel's *Messiah* with the Real Filharmonia de Galicia / Robert Howarth in Spain; and Bach cantatas with Le Concert Lorrain / Marcus Creed in Hungary and Luxembourg



Dominic Sedgwick

British baritone Dominic Sedgwick is a recent graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera House and has been selected as a Rising Star of the Orchestra of the Age of Enlightenment for the 2019/20 and 20/21 seasons. This season he returned to the Royal Opera as the English Clerk in a new production of *Death in Venice* by David McVicar, and has also made debut performances with the RLPO with Sofi Jeannin and at the Bonn Beethoven Festival with the OAE. Since the outbreak of COVID-19, Dominic has been extremely fortunate to appear in numerous virtual performances of Bach Cantatas with the OAE as a part of their Bach, the Universe & Everything concert series. He made his Royal Opera debut in 2017 as Marullo Rigoletto, and has subsequently performed the roles of Moralès and Dancaïre *Carmen*, Ghost Child *Coraline*, Novice's Friend *Billy Budd* (also covering the title role) and Kuligin *Katya Kabanova*. He also performed as Pelléas *Pelléas et Mélisande* and Figaro *Il Barbiere di Siviglia* in the 2019 JPYAP Showcase. His cohort of Jette Parker Young Artists were nominated for a 2020 Olivier Award for 'Outstanding Achievement in Opera' for their work in three productions.

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!

Declan Costello

Mr Declan Costello is a Consultant ENT Surgeon, specialising in voice disorders. He is the Secretary of the British Laryngological Association and has previously sat on the Council of the British Voice Association. Prior to becoming a doctor, Mr Costello undertook a music degree at St John's College, Cambridge. He runs a laryngology service including specific multidisciplinary clinics for singers, and leads a neurolaryngology clinic. Mr Costello has a special interest in vocal cord paralysis and runs a clinic for medicalisation injections of vocal cords under local anaesthetic.

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Who We are in VR

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