



# ***Tilford Bach Society***



## ***Eisenach Ensemble "Purcell & Le Style Francais"***

***26 September 2014***

***[www.tilbach.org.uk](http://www.tilbach.org.uk)***

**This concert is kindly sponsored by HSH Dr Donatus Prinz von Hohenzollern**

## **Eisenach Ensemble**

Cate McKee, soprano  
Angela Hicks, soprano  
Phoebe Butler, recorders  
Sue Snell, viol, recorders  
Piers Snell, viol  
Dawn Johnston, lute and theorbo  
Katharine May, harpsichord and organ

## **Programme**

### **Marc-Antoine Charpentier (1643-1704)**

O vos omnes from Leçons de Ténèbres  
Lamentatio

### **Jean-Henri d'Anglebert (1629 – 1691)**

Chaconne Rondeau

### **François Couperin (1668-1733)**

Les barricades mystérieuses

### **Marin Marais (1656-1728)**

Chaconne in G from the first book of Pièces de Viole

### **François Couperin (1668-1733)**

Troisième Leçon de Ténèbres, pour le Mercredi Saint

## **Interval**

### **Henry Purcell (1659-1695)**

Sing, sing, ye druids  
Thou tun'st this world below  
Prelude, Almand and Hornpipe  
Music for a while  
Sound the trumpet  
Charon the peaceful shade invites  
A new Ground  
Two in one upon a Ground  
The bashfull Thames  
In vain the am'rous flute  
An Italian ground (from "The Division Flute")  
Ciaccona (by Piccinini)  
An evening hymn  
Strike the viol  
Hark how the songsters

## *Le Style Francais*

Music of the French Baroque is redolent of the court of Louis XIV, the Sun King and creator of the great palace at Versailles. The music is highly florid and stylised, beautiful to the listener yet calling for a virtuosity which places serious demands on the performer.

The vocal items in the first half of our programme are settings of "Leçons de Ténèbres", whose texts are drawn from the Lamentations of Jeremiah, for performance on the three evenings preceding Easter. The texts are Jeremiah's lament at the destruction of Jerusalem by the Babylonians, echoing Christ's loneliness and betrayal by Judas. The performance of the Tenebrae responses was an important part of the Parisian sacred music calendar, and was something of a theatrical production – with fifteen candles burning in the church at the beginning of the "lesson", the candles were extinguished in pairs between sections of the music, with the last candle being hidden from view at the end. A loud noise would be generated, to depict the earthquake following Christ's death, and the hidden candle would be returned to view, symbolising the resurrection, following which the congregation would depart in silence – these occasions must have been very atmospheric indeed. Musically, a distinguishing feature of French baroque Tenebrae settings was that the single Hebrew letters which precede each verse of the biblical text would be given extensive and florid treatment, with many bars of melismatic music devoted to a single syllable.

Our instrumental items are by masters of their instruments. **Marin Marais** was the greatest viol-player of his day, and wrote substantial quantities of music for that instrument. Little is known about the early life of the harpsichordist-composer **Jean-Henri d'Anglebert**, but by 1659 he was described as "bourgeois de Paris" and in 1660 he succeeded Henri Dumont as harpsichordist to Philippe I, Duke of Orléans, the king's younger brother. **Charpentier** studied in Italy and was employed by the musical household of Mlle de Guise who rivalled the court musicians of Louis XIV. **Couperin** came from a long line of professional court musicians and was admired for his keyboard skills. His vocal settings of the tenebrae are exquisite. Sadly only three of the nine he wrote have survived in manuscript.

## *Henry Purcell 1659-1695*

The second half of the programme will be more familiar territory for an English audience, but we think our programme-coupling of a French baroque first half with a Purcell second half will make unexpected sense.

Purcell grew up, of course, with the heritage of William Byrd and Orlando Gibbons, but as a composer, his language also absorbed strong influences from the continent, especially from France, as we think you will hear. As well as his charming keyboard music, which we suppose was composed for domestic use, Purcell's genius is overwhelmingly evident in his music for the voice, whether in opera, or songs included in celebratory odes for royal birthdays, or in semi-staged masques. He is truly a master of word-setting. We love his music because it is energetic, young, fresh and exciting; he knows how to write a really good tune.

**See programme supplement for more information**

## ***Eisenach Ensemble***

The Eisenach Ensemble takes its name from the birthplace of J S Bach. It was founded in 1994 and was revived two years ago, with the arrival of Cate McKee, to explore the rich repertoire of the French Baroque and of our celebrated native composer, Henry Purcell.

Performance of the repertoire necessitated recruitment of a number of new performers, and the group now works with a pool of "regulars" including harpsichordists Christine Whiffen and Katherine May; theorbist Dawn Johnston; and two young professionals from Trinity Laban - soprano Angela Hicks and recorder player Phoebe Butler. Founder members of the Eisenach Ensemble are Christine Whiffen, harpsichord, Sue Snell, recorders and viola da gamba, and Piers Snell, viola da gamba.

Tonight's programme has been performed in St John Smith Square and other venues in London and the South east.

### ***Autumn Concerts***

**Saturday 25 October 7-30pm**

St Thomas on the Bourne, Farnham, GU9 8HA

#### ***Mediterranea Trio - Mozart, Beethoven and Brahms***

*Beethoven Archduke Trio, Brahms Trio Opus 8, Mozart Trio K548 in C Major*

**Saturday 22 November 7-30pm**

St Thomas on the Bourne, Farnham

#### ***Martyn Jackson (violin) Petr Limonov (Piano)***

#### ***3Bs: Bach, Beethoven and Brahms***

Brahms Sonatensatz, Bach Partita no. 2 in D minor, Beethoven Kreutzer Sonata  
Kindly sponsored by Dr Donatus Prinz von Hohenzollern and Countess of Munster Trust

**Both concerts are FREE for 8-25 year olds**

### ***Music at Lunchtime***

**Tuesday 7 October 1-10pm**

Farnham United Reformed Church,

#### ***Fumi Otsuki, violin with Neus Guiu Ritort, piano***

### **TBS Secretary**

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