



Tilford Bach Society

Guildhall Cantata Ensemble Ensemble Tocando



Roberta Diamond Collin Shay Daniel Thomson Adrian Horsewood



Mirjam Muenzel Miriam Nerval Oliver Cave Kate Conway Bianca Riesner Harry Buckoke Satoko Doi-Luck

Bach, Buxtehude & Telemann

16 April 2016

www.tilbach.org.uk

Programme

Roberta Diamond – Soprano; Collin Shay – Countertenor

Daniel Thomson – Tenor; Adrian Horsewood – Bass

Mirjam-Luise Münzel, Miriam Nerval – Recorders

Kate Conway, Bianca Riesner – Viola da Gambas

Oliver Cave – Violin, Harry Buckoke – Cello

Satoko Doi-Luck – Harpsichord, Organ

Georg Philipp Telemann (1681-1767)

Cantata TWV 1-546: Deine Toten werden leben

Trio Sonata in B minor TWV 42:h4 (from Essercizii musici)

Dietrich Buxtehude (1637-1707)

**Trio Sonata in A minor for Violin, Viola da Gamba and Basso Continuo
BuxWV 272**

Allegro – Adagio – Allegro

Cantata BuxWV 38: Herr wenn ich nur dich hab

Interval

Johann Sebastian Bach (1685-1750)

Sonata in A minor BWV 965

Adagio, Fuga, Adagio, Allemande, Courante, Sarabande, Gigue

This sonata is partly arranged as a Trio Sonata as in the original by Johann Adam Reincken (1643-1722) Trio Sonata in A minor from Hortus Musicus, on which Bach's composition is based.

Sonata for Viola da Gamba and harpsichord in D major BWV 1028

Adagio, Allegro, Andante, Allegro

Bach's three Sonatas for Viola da Gamba and Harpsichord, BWV 1027-29 date either from his Cöthen period, where as Kapellmeister he was responsible for all instrumental music, and had at his disposal a small but outstanding ensemble of musicians, or from the later period in Leipzig, when he was occupied with the Collegium Musicum. These intensely expressive and often technically demanding, yet intimate works have the usual texture of Bach's instrumental sonatas, with two upper parts supported by a bass part.

The first movement of BWV 1028 begins with the gamba introducing a thematic fragment repeated by the harpsichord. The following movement includes echos from the first one, especially of the latter half of the first movement. The third movement is in the rhythm of a siciliano, followed by a fast movement in 6/8 time. Parts of this sonata were used in Bach's St Matthew Passion.

Cantata BWV 106: Gottes Zeit ist die allerbeste Zeit (Actus Tragicus)

Although Bach's manuscript is lost, the work is agreed to be one of the earliest Bach cantatas, probably composed during the year he spent in Mühlhausen 1707/1708 as organist of the Divi Blasii church, at the age of 22. Various funerals known to have taken place at this time have been proposed as the occasion for the composition. The earliest surviving manuscript, in the hand of Christian Friedrich Penzel, was copied in 1768 after Bach's death. It introduced the title Actus tragicus. The text consists of different Bible passages from the Old and New Testament, as well as individual verses of hymns by Martin Luther and Adam Reusner, which all together refer to finiteness, preparation for death and dying.

Bach scored the cantata for four vocal parts (SATB) and a chamber ensemble of Baroque instruments: two alto recorders, two violas da gamba, and basso continuo. The sections comprising the cantata are traditionally grouped into four movements, (Sonatina, Chorus and Tenor, Bass and Soprano solos, Alto Aria and Chorale with Bass, final Chorus) but it is often performed as a continuous work. It is regarded as one of his most important works and certainly illustrates Bach's supreme mastery of the Cantata form as well as his own deep religious convictions.

Georg Philipp Telemann (1681-1767)

Telemann was born in Magdeburg, and received his first music lessons at the age of 10 from a local organist. He became immensely interested in music in general, and composition in particular. Despite opposition from his mother and relatives, who forbade any musical activities, Telemann found it possible to study and compose in secret, even creating an opera at age 12. After studying in Magdeburg, Zellerfeld, and Hildesheim, Telemann entered the University of Leipzig to study law, but eventually settled on a career in music. He held important positions in Leipzig, Sorau, Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of the city's five main churches. While Telemann's career prospered, his personal life was always troubled: his first wife died only a few months after their marriage, and his second wife had extramarital affairs and accumulated a large gambling debt before leaving Telemann.

Telemann was one of the most prolific major composers of all time his all-encompassing oeuvre comprises more than 3,000 compositions, a half of which have been lost, and most of which have not been performed since the 18th century. From 1708 to 1750, Telemann composed 1,043 sacred cantatas and 600 overture-suites, and types of concertos for combinations of instruments that no other composer of the time composed. He was considered by his contemporaries to be one of the leading German composers of the time—he was compared favorably both to his friend Johann Sebastian Bach, who made Telemann the godfather and namesake of his son Carl Philipp Emanuel, and to George Frederic Handel, whom Telemann also knew personally. Telemann's music incorporates several national styles (French, Italian) and is even at times influenced by Polish popular music. He remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical styles.

Dietrich Buxtehude 1637-1707

Dietrich Buxtehude was born, probably in 1637 in Helsingborg, then part of Denmark, now in Sweden. His father was the local organist so Dietrich was exposed to music at a young age. Dietrich himself was employed as an organist, first in Helsingborg (1657–1658), and then at Helsingør (1660–1668). From 1668, he was organist at the Marienkirche, Lübeck until his death in 1707. He was considered one of the foremost organists of his day and used to organise evening performances of music attended by musicians, his influence being such that they came from far afield. In 1705, J.S. Bach walked from Arnstadt, a distance of 250 miles, to attend these performances and stayed 3 months.

The bulk of Buxtehude's work consists of vocal music, which covers a wide variety of styles, and organ works, which concentrate mostly on chorale settings and large-scale sectional forms. Chamber music constitutes a minor part of the surviving output, the only works published during his lifetime were fourteen chamber sonatas and today they count among the least known of his compositions. Unfortunately, many of Buxtehude's compositions have been lost.

Guildhall Ensemble and Ensemble Tocando

The Guildhall Cantata Ensemble is formed of members, graduates and students from the Historical Performance Department at the Guildhall School of Music & Drama. It is coached by organist and harpsichordist James Johnstone. One of its roles is to provide students with performing experience and bridge the gap between training and an active career. Daniel Thomson and Adrian Horwood appear as guest soloists in tonight's concert.

Satoko-Doi Luck, Roberta Diamond and Mirjam-Luise Münzel also play as Ensemble Tocando, which specialises in the German and French cantata and chamber repertoire of the high baroque era. Tocando – from Spanish, means 'playing an instrument' and at the same time 'touching' in both senses, touching body and soul. Recent performances include a concert within the London Bachfest at St George's Hanover Square.

Tonight's programme has been planned by Mirjam-Luise Münzel.

Future Concerts

Saturday 14 May: 7-30pm; St Andrews Church, GU9 7PW
Pegasus Chamber Choir: Monteverdi Vespers

Tilford Bach Festival

10 June: JS Bach - Art of the Fugue, London Handel Players
11 June: JS Bach - Cantatas 9 & 132 + instrumental pieces
12 June: JS Bach - Mass in B Minor

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