

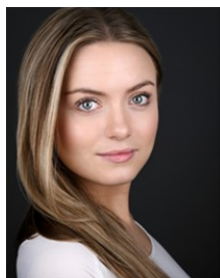


A Celebration Concert of Bach Cantatas



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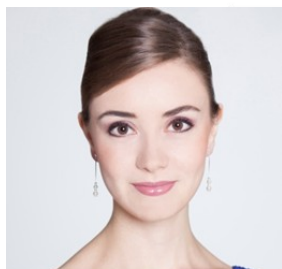
29 September 2018



**Camilla
Harris**



**Rosanna
Cooper**



**Lauren
Lodge-Campbell**



**Adrian
Butterfield**



**Laura
Hocking**



**Laurence
Kilsby**



**Andrew
Mahon**



**Rory
Carver**



**Hugo
Herman-Wilson**

JS Bach

Cantatas 71, 76, 172, 129

Sopranos: Lauren Lodge-Campbell, Camilla Harris

Altos: Rosanna Cooper, Laura Hocking

Tenor: Laurence Kilsby, Rory Carver

Bass: Andrew Mahon, Hugo Herman-Wilson

London Handel Orchestra
Adrian Butterfield, Violin/Director

1st Violins

Adrian Butterfield
Kathryn Parry
Ellen O'Dell
Sijie Chen

2nd Violins

William Thorp
Diane Moore
Laura Cochrane
Veronique Matarasso

Violas

Peter Collyer
Elitsa Bogdanova

Cellos

Katherine Sharman (& viola da gamba)
Melanie Woodcock

Bass

Cecelia Bruggemeyer

Recorder

Marion Scott
Katie Cowling

Flute

Neil McLaren

Oboes

James Eastaway (& oboe d'amore)
Catherine Latham

Bassoons

Nathaniel Harrison

Trumpets

Darren Moore (1st/2nd)
Stephen Keavy (1st/2nd)
Peter Mankarious

Timpani

Benedict Hoffnung

Organ

Silas Wollston

Keyboard technician

Keith McGowan

Organised by Tilford Bach Society (CIO)
www.tilbach.org.uk

Cantata 71

"Gott ist mein König"

1. Chor

Gott ist mein König von altersher,
der alle Hilfe tut, so auf Erden
geschichte.

2. Aria T und Choral S

Ich bin nun achtzig Jahr, warum soll
dein Knecht sich mehr beschweren?

Soll ich auf dieser Welt
Mein Leben höher bringen,
Durch manchen sauren Tritt
Hindurch ins Alter dringen,
Ich will umkehren, daß ich sterbe in
meiner Stadt,
So gib Geduld, für Sünd
Und Schanden mich bewahr,
Auf daß ich tragen mag
bei meines Vaters und meiner
Mutter Grab.
Mit Ehren graues Haar.

3. Chor

Dein Alter sei wie deine Jugend, und
Gott ist mit dir in allem, das du tust.

4. Arioso B

Tag und Nacht ist dein. Du machest,
daß beide, Sonn und Gestirn, ihren
gewissen Lauf haben. Du setzest
einem jeglichen Lande seine Grenze.

5. Arie A

Durch mächtige Kraft
Erhältst du unsre Grenzen,
Hier muß der Friede glänzen,
Wenn Mord und Kriegessturm
Sich allerort erhebt.
Wenn Kron und Zepter bebt,
Hast du das Heil geschafft
Durch mächtige Kraft!

1. Chorus

God is my King from long ago, who
assists all that exist on the earth.

2. Aria T and Chorale S

I am now eighty years old, why shall
Your servant burden himself any
more?

Should I upon this earth
carry my life farther,
through many sour steps
pressing forward into old age,
I will turn back, so that I die in my
city,
then grant mercy for sin
and protect me from shame
so that I might bear
near the grave of my father and my
mother.
my grey hair with honour.

3. Chorus

May your old age be like your youth,
and God be with you in everything
that you do.

4. Arioso B

Day and night are Yours. You have
seen to it that both sun and planets
have their certain courses. You set
borders to every land.

5. Aria A

Through powerful strength
You maintain our borders,
here peace must glow,
though murder and the storm of war
are raised up everywhere.
Though crown and sceptre tremble,
You have caused salvation
through powerful strength!

6. Chor
Du wollest dem Feinde nicht geben
die Seele deiner Turteltauben.

6. Chorus
You would not give the soul of Your
turtledove to the enemy.

7. Chor
Das neue Regiment
Auf jeglichen Wegen
Bekröne mit Segen!
Friede, Ruh und Wohlergehen,
Müsse stets zur Seite stehen
Dem neuen Regiment.

7. Chorus
The new regime
in every course
crown with blessing!
Peace, quiet and good health,
must always stand by the side
of the new regime.

Glück, Heil und großer Sieg
Muss täglich von neuen
Dich, Joseph, erfreuen,
Daß an allen Ort und Landen
Ganz beständig sei vorhanden
Glück, Heil und großer Sieg!

Happiness, health, and great conquest
must newly and daily
delight you, Joseph,
so that all lands and places
may constantly enjoy
happiness, health, and great
conquest!

Notes on Cantata 71

Cantata 71 was written in Mühlhausen when Bach was 23 years old and first performed at the inauguration of a new town council on 4 February 1708, and is the only cantata extant in print that was printed in Bach's lifetime.

The text is taken from three different parts of Psalm 74 and several other verses.

The cantata in seven movements is scored festively with a Baroque instrumental ensemble including trumpets and timpani, "four separate instrumental 'choirs', set against a vocal consort of four singers, an optional Capelle of ripienists and an organ". No other work is laid out on such a grand scale.

The opening chorus is based on Psalm 74:12. It begins with a chord in C major and the first line is repeated separating sections, and as a summary at the end, accompanied always by a trumpet fanfare.

The tenor aria of verse two is complemented by a hymn, sung aimultaneously by the soprano, and the text deals with old age. The following chorus, a fugue, assures that God is with people both old and young.

The final chorus expresses wishes for peace and well-being under the new council.

Cantata 76

"Die Himmel erzählen die Ehre Gottes"

1. Chor

Die Himmel erzählen die Ehre
Gottes,
und die Feste verkündiget seiner
Hände Werk.
Es ist keine Sprache noch Rede,
da man nicht ihre Stimme höre.

1. Chorus

The heavens declare the glory of
God,
and the firmament shows His
handiwork.
There is no speech or language,
since one does not hear their voices.

2. Rezitativ T

So läßt sich Gott nicht unbezeuget!
Natur und Gnade redt alle Menschen
an:
Dies alles hat ja Gott getan,
Daß sich die Himmel regen
Und Geist und Körper sich bewegen.
Gott selbst hat sich zu euch geneiget
Und ruft durch Boten ohne Zahl:
Auf, kommt zu meinem Liebesmahl!

2. Recitative T

Thus God does not leave Himself
unwitnessed!
Nature and grace speak to all
mankind:
God has indeed done all this,
so that the heavens move
and spirits and bodies stir
themselves.
God Himself has leaned down to you
and calls to you through countless
messengers:
rise up, come to My feast of love!

3. Arie S

Hört, ihr Völker, Gottes Stimme,
Eilt zu seinem Gnadenthron!
Aller Dinge Grund und Ende
Ist sein eingeborner Sohn:
Daß sich alles zu ihm wende.

3. Aria S

Hear, you people, God's voice,
hasten to His throne of grace!
The source and end of every thing
is His only begotten Son:
so that all might turn to Him.

4. Rezitativ B

Wer aber hört,
Da sich der größte Haufen
Zu andern Göttern kehrt?
Der älteste Götze eigner Lust
Beherrscht der Menschen Brust.
Die Weisen brüten Torheit aus,
Und Belial sitzt wohl in Gottes Haus,
Weil auch die Christen selbst von
Christo laufen.

4. Recitative B

Yet who listens,
when the greatest crowds
turn to other gods?
The wilful desires of the oldest idols
rule the hearts of mankind.
The wise are hatching foolishness,
and Belial sits right in God's house,
since even Christians themselves run
from Christ.

5. Arie B

Fahr hin, abgöttische Zunft!
Sollt sich die Welt gleich
verkehren,
Will ich doch Christum verehren,
Er ist das Licht der Vernunft.

6. Rezitativ A

Du hast uns, Herr, von allen
Straßen
Zu dir geruft
Als wir im Finsternis der Heiden
saßen,
Und, wie das Licht die Luft
Belebet und erquickt,
Uns auch erleuchtet und belebet,
Ja mit dir selbst gespeiset und
getränket
Und deinen Geist geschenket,
Der stets in unserm Geiste
schwebet.
Drum sei dir dies Gebet demütigst
zugeschickt:

7. Choral

Es woll uns Gott genädig sein
Und seinen Segen geben;
Sein Antlitz uns mit hellem Schein
Erleucht zum ewgen Leben,
Daß wir erkennen seine Werk,
Und was ihm lieb auf Erden,
Und Jesus Christus' Heil und Stärk
Bekannt den Heiden werden
Und sie zu Gott bekehren!

Part Two

8. Sinfonia

9. Rezitativ B

Gott segne noch die treue Schar,
Damit sie seine Ehre
Durch Glauben, Liebe, Heiligkeit
Erweise und vermehre.
Sie ist der Himmel auf der Erden
Und muß durch steten Streit
Mit Haß und mit Gefahr
In dieser Welt gereinigt werden.

5. Aria B

Away, idolatrous guild!
Although the world be perverted,
yet I will honour Christ,
He is the light of reason.

6. Recitative A

You have, Lord, from all paths
called us to You
as we sat in heathen darkness,
and, as light enlivens
and refreshes the air,
we are also enlightened and
enlivened,
indeed with You Yourself fed and
quenched
and given Your spirit,
which continually hovers in our
souls.
So may this prayer be humbly
delivered to You:

7. Chorale

May God be gracious to us
and grant us His blessing;
may His countenance, with bright
radiance,
shine upon us for eternal life,
that we may recognize His work,
and what is dear to Him on earth,
and that Jesus Christ's blessing and
strength
be known to the heathens
and convert them to God!

Part Two

8. Sinfonia

9. Recitative B

God still blesses the faithful flock,
so that His honour,
through faith, love, and holiness,
they might display and magnify.
They are heaven on the earth
and must, through constant battle
with hatred and danger,
become purified in this world.

10. Arie T
Hasse nur, hasse mich recht,
Feindlichs Geschlecht!
Christum gläubig zu umfassen,
Will ich alle Freude lassen.

11. Rezitativ A
Ich fühle schon im Geist,
Wie Christus mir
Der Liebe Süßigkeit erweist
Und mich mit Manna speist,
Damit sich unter uns allhier
Die brüderliche Treue
Stets stärke und verneue.

12. Arie A
Liebt, ihr Christen, in der Tat!
Jesus stirbet für die Brüder,
Und sie sterben für sich wieder,
Weil er sich verbunden hat.

13. Rezitativ T
So soll die Christenheit
Die Liebe Gottes preisen
Und sie an sich erweisen:
Bis in die Ewigkeit
Die Himmel frommer Seelen
Gott und sein Lob erzählen.

14. Choral
Es danke, Gott, und lobe dich
Das Volk in guten Taten;
Das Land bringt Frucht und bessert
sich,
Dein Wort ist wohlgeraten.
Uns segne Vater und der Sohn,
Uns segne Gott, der Heilige Geist,
Dem alle Welt die Ehre tu,
Für ihm sich fürchte allermeist
Und sprech von Herzen: Amen.

10. Aria T
Just hate me, hate me well,
enemy race!
To embrace Christ faithfully,
I will abandon all joy.

11. Recitative A
I feel already in my spirit
how Christ reveals
the sweetness of His love to me
and nourishes me with manna,
so that among us here
brotherly loyalty
is constantly renewed and
strengthened.

12. Aria A
Love, Christians, through your
deeds!
Jesus died for his brothers,
and they die again for each other,
since He has bound them together.

13. Recitative T
So should Christianity
praise God's love
and make it manifest in themselves:
until in eternity
the heaven of devout souls
proclaim God and His praise.

14. Chorale
May You, o God, be thanked and
praised
by people in good works;
the earth brings forth fruit and
improves itself,
Your word is flourishing.
May the Father and the Son bless us,
may God, the Holy Spirit, bless us,
to Whom all the world gives honour,
and Who is held in the greatest awe
and let us heartily say: Amen.

Interval

Drinks are served free of charge in the room off the reception area.

Notes on Cantata 76

Bach's first perfect Leipzig masterpiece is cantata BWV 76, for the second Sunday after Trinity. The cantata is in two parts on a large scale, with identical chorale settings ending each section. For the second Sunday after Trinity, the parable of the Great Banquet from the 14th Chapter of Luke is paired with a beautiful passage from the first Epistle of John on brotherly love.

BWV 76 begins with a brilliant chorus with trumpet, oboes and strings, based on the opening sentences of Psalm 19. The dazzling fugue, first sung by the soloists then taken up by the chorus, is based upon the chorale "Dies sind die heilige zehn Gebot," a chorale designated for the Sunday that this cantata was written for but never otherwise heard in the cantata.

After a long and expressive recitative for tenor and strings, the soprano sings a sweet and childlike aria with solo violin. The announcement of God's voice is not grand but as if in the mind of a child.

The bass then exhorts the people to forswear their evil ways, first in a recitative then in a brilliant aria with trumpet and strings.

The alto recitative ushers in the mysterious and haunting elaborated setting of the chorale "Es woll uns Gott genädig sein."

The second part opens with a sinfonia for oboe d'amore, viola da gamba and continuo. It is an arrangement of the first movement of the E Minor Organ Trio Sonata BWV 528. Not only does this music perfectly establish the dark seriousness of the text that follows, but the colours of the two main instruments also work marvellously together. It is curious that Bach never again resorted to this combination of instruments.

The ferocity of the following tenor aria with continuo is startling after the warmth of this recitative and the sinfonia. On top of spiky, jagged continuo lines, the tenor sings brutal long notes on the word "hasse." The heart-stopping rests at the end of the 2nd and 4th bars and the mounting energy of the stinging sixteenth note pattern at the end of bars 5-7 create an atmosphere of paranoia and fear. The wonderful softening of the vocal line at bar 40 comes like a balm. This is remarkably high profile music.

The alto leads us inward in the secco recitative. Its gentle walking bass accompanying the expressive repetition of the text "he feeds me with manna from heaven" is the perfect introduction to the sublime 9/8 aria with oboe d'amore and viola da gamba obbligati, which is certainly one of the most extraordinary and haunting of all of Bach's alto arias. The mysterious chorale setting from the first part is repeated to end the cantata.

Cantata 172

"Erschallet, ihr Lieder, erklinget, ihr Saiten!"

1. Chor

Erschallet, ihr Lieder, erklinget, ihr
Saiten!
O seligste Zeiten!
Gott will sich die Seelen zu Tempeln
bereiten.

1. Chorus

Ring forth oh songs, resound, you
strings!
O most blessed time!
God Himself shall prepare our souls
for His temple.

2. Rezitativ B

Wer mich liebet, der wird mein Wort
halten, und mein Vater wird ihn
lieben, und wir werden zu ihm
kommen und Wohnung bei ihm
machen.

2. Recitative B

Whoever loves Me will keep My
Word, and My Father will love him,
and We will come to him and make
Our dwelling with him.

3. Arie B

Heiligste Dreieinigkeit,
Großer Gott der Ehren,
Komm doch in der Gnadenzeit
Bei uns einzukehren,
Komm doch in die Herzenshütten,
Sind sie gleich gering und klein,
Komm und laß dich doch erbitten,
Komm und kehre / ziehe / bei uns
ein!

3. Aria B

Holiest Trinity,
Great God of honour,
in the time of grace
Oh come and return to us,
Oh come into the tabernacle of our
hearts,
though they are small and
insignificant,
come and let Yourself be persuaded,
come and enter within us!

4. Arie T

O Seelenparadies,
Das Gottes Geist durchwehet,
Der bei der Schöpfung blies,
Der Geist, der nie vergehet;
Auf, auf, bereite dich,
Der Tröster nahet sich.

4. Aria T

O paradise of the soul,
fanned by the Spirit of God,
which blew at creation,
the Spirit, which never passes away;
arise, arise, prepare yourself,
the Comforter approaches.

5. Arie (Duett mit instr. Choral)

S (Seele), A (Heiliger Geist)
Komm, laß mich nicht länger warten,
Komm, du sanfter Himmelswind,
Wehe durch den Herzensgarten!

5. Aria (Duet with instr. Chorale)

S (Soul), A (Holy Spirit)
Come, do not keep me waiting
longer, come, gentle wind of
heaven, blow through the garden of
my heart!

- Ich erquicke dich, mein Kind. -
 Liebste Liebe, die so süße,
 Aller Wollust Überfluß,
 Ich vergeh, wenn ich dich misse.
 - Nimm von mir den Gnadenkuß. -
 Sei im Glauben mir willkommen,
 Höchste Liebe, komm herein!
 Du hast mir das Herz genommen.
 - Ich bin dein, und du bist mein! -

(Instrumental Chorale:
 Komm, Heiliger Geist, Herre Gott,
 Erfüll mit deiner Gnaden Gut
 Deiner Gläubigen Herz, Mut und Sinn.
 Dein brünstig Lieb entzünd in ihn'n.
 O Herr, durch deines Lichtes Glanz
 Zu dem Glauben versammelt hast
 Das Volk aus aller Welt Zungen;
 Das sei dir, Herr, zu Lob gesungen.
 Alleluja, alleluja.)

6. Choral
 Von Gott kömmt mir ein
 Freudenschein,
 Wenn du mit deinen Äugelein,
 Mich freundlich tust anblicken.
 O Herr Jesu, mein trautes Gut,
 Dein Wort, dein Geist, dein Leib und
 Blut
 Mich innerlich erquickten.
 Nimm mich
 Freundlich
 In dein Arme, daß ich warme werd
 von Gnaden:
 Auf dein Wort komm ich geladen.

- I shall refresh you, my child. -
 O most beloved Love, who are so
 sweet,
 the fullness of all delight,
 I faint when I lack You.
 - Take the kiss of grace from Me. -
 Be welcome to me in faith,
 highest Love, come within!
 You have taken my heart from me.
 - I am yours, and you are Mine! -

(Instrumental Chorale:
 Come, Holy Spirit, Lord God,
 fill with the goodness of Your grace
 the hearts, wills and minds of Your
 faithful.
 Ignite Your burning love in them.
 O Lord, through the radiance of Your
 light
 You have gathered to Your faith
 people from all the languages of the
 world;
 may this be sung, Lord, to Your praise.
 Alleluia, alleluia.)

6. Chorale
 A joyful radiance reaches me from God,
 when with Your little eye
 You cast Your glance on me with
 friendship.
 O Lord Jesus, my dearest good,
 Your word, Your Spirit, Your body and
 blood
 shall refresh me within.
 Take me
 with friendship
 in Your arms, so I become warmed with
 grace:
 I come invited by Your word.



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Notes on Cantata 172

This cantata was written in Weimar in 1714 when Bach was Kapellmeister and responsible for the composition of one cantata per month. The librettist for most of Bach's Weimar works was Salomo Franck, who doubled as the court poet and head of the mint. Franck was the finest poet that Bach ever collaborated with, and all of the Weimar works are notable for their passionate music and high literary quality.

The work begins with a joyful chorus with orchestra of trumpet and strings. As is typical of Bach's early works the trumpet parts are mostly fanfares, the chorus reacts with suitably homophonic music.

A simple fugue comprises the middle section of the work.

The only recitative in the piece is an arioso setting of the passage from John for the bass. This leads into more fanfares from the trumpets accompanying the pomposo writing of the solo bass. The idea of the heavenly wind permeates the tenor aria, with its smoothly running violin part and gently expressive vocal line.

Without a doubt, the high point of the cantata is the intricate, heavenly duet for soprano and alto with oboe obbligato. The complex metaphors and high literary quality of this marvellous text are paralleled by the detailed and elaborate voice parts. Woven into this texture is a highly ornamented version of the great Luther chorale, Komm Heiliger Geist.

A beautiful setting of Wie schön leuchtet der Morgenstern, with a high, descant first violin part ends the cantata.

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St Thomas Church Leipzig in Bach's time

Future Farnham/Tilford Concerts

Please check website in case anything changes

Saturday 6 October 2018: 7-30pm

St Andrew's Parish Church, Farnham, GU9 7PW

Dante String Quartet

Haydn Op 103, Shostakovich Op 15, Beethoven Op 131

Saturday 13 October 2018: 7-30pm

St Andrew's Parish Church, Farnham, GU9 7PW

Farnham Sinfonia

Saturday 27 October 2018: 7-30pm

St Andrew's Parish Church, Farnham, GU9 7PW

Lipatti Piano Quartet

Saturday 24 November 2018: 7-30pm

Farnham United Reformed Church

Brook Street Band

Saturday 8 December 2018: 6-30pm

Tilford Church, GU10 2DD

Carols by Candlelight (tbc)

Future Godalming Concerts

Godalming Baptist Church, GU7 1BA

Saturday 20 October 2018: 6-30pm

Florizel Quartet

Dvorak, Moeran and Britten

Thursday 1 November 2018: 12-30pm

Ami Lodge Flute/Piano Duo

Saturday 17 November 2018: 6-30pm

Cello & Violin Duo

Saturday 24 November 2018: 6-30pm

Portuguese Music

Saturday 1 December 2018: 6-30pm

Susie Walsh, Urska Horvat

Flute, Cello and Piano Trio

Saturday 12 January 2019: All Day

Special Bach Day

Cantata 129

"Gelobet sei der Herr, Mein Gott"

1. Choral

Gelobet sei der Herr,
Mein Gott, mein Licht, mein Leben,
Mein Schöpfer, der mir hat
Mein Leib und Seel gegeben,
Mein Vater, der mich schützt
Von Mutterleibe an,
Der alle Augenblick
Viel Guts an mir getan.

2. Arie B

Gelobet sei der Herr,
Mein Gott, mein Heil, mein Leben,
Des Vaters liebster Sohn,
Der sich für mich gegeben,
Der mich erlöst hat
Mit seinem teuren Blut,
Der mir im Glauben schenkt
Sich selbst, das höchste Gut.

3. Arie S

Gelobet sei der Herr,
Mein Gott, mein Trost, mein Leben,
Des Vaters werter Geist,
Den mir der Sohn gegeben,
Der mir mein Herz erquickt,
Der mir gibt neue Kraft,
Der mir in aller Not
Rat, Trost und Hülfe schafft.

4. Arie A

Gelobet sei der Herr,
Mein Gott, der ewig lebet,
Den alles lobet, was
In allen Lüften schwebet;
Gelobet sei der Herr,
Des Name heilig heißt,
Gott Vater, Gott der Sohn
Und Gott der Heilge Geist.

1. Chorale

Praised be the Lord,
my God, my light, my life,
my Creator, who has
given me my body and soul;
my Father, who has protected me
from my mother's womb,
who at every moment
does much good for me.

2. Aria B

Praised be the Lord,
my God, my light, my life,
the most beloved Son of the Father,
who gave Himself for me,
who has redeemed me
with His precious blood,
who in faith presents
Himself to me, the highest good.

3. Aria S

Praised be the Lord,
my God, my comfort, my life,
the worthy Spirit of the Father,
which the Son gave to me,
who revives my heart,
who gives me new strength,
who in all trouble
creates wisdom, comfort and aid.

4. Aria A

Praised be the Lord,
my God, who lives forever,
whom all things praise, that
soar in the air;
praised be the Lord,
whose name is called holy,
God the Father, God the Son,
and God the Holy Spirit.

5. Choral
Dem wir das Heilig itzt
Mit Freuden lassen klingen
Und mit der Engel Schar
Das Heilig, Heilig singen,
Den herzlich lobt und preist
Die ganze Christenheit:
Gelobet sei mein Gott
In alle Ewigkeit!

5. Chorale
To whom we now
let "holy" ring forth with joy,
and with the throng of angels
sing "holy, holy,"
who is heartily honoured and
praised
by all of Christianity:
praised be my God
in all eternity!

Notes on Cantata 129

Written for Trinity Sunday of 1725, today's cantata, BWV 129, is also thought to have been brought back into service for the October Reformation Festival in 1726.

The opening chorus with trumpets and timpani is a vivid and energetic piece that features a wonderful theme in the strings and winds with marvellous brass punctuation. After all of the wonderful stepwise energy there is a passage of real extravagance and imagination that keeps reappearing throughout the movement.

The bass aria with continuo, which begins with an ornamented version of the chorale tune, shifts our focus away from God to that of his son. This is evident in the dotted rhythms of the opening motive that pervade the entire movement. For all of its speed, there is an elegant and ornamental quality to the opening ritornello.

The soprano aria is dominated by two fundamental images, the Spirit of the Lord and the individual who receives and is uplifted by it. The first is spiritual and ephemeral, the second physical and concrete. Bach combines and integrates them. The ritornello begins with a solid, balanced theme that occurs seven times. Simultaneously, a glassy scale figure in the continuo, later to be taken up by the flute and violin, represents the spiritual world.

The ritornelli in the alto aria with Oboe d'amore obbligato are very long; the first one lasts full 24 bars. Although by this time our chorale has virtually disappeared as a melodic element, there is a sense that its six phrases are represented in each of these ritornelli. The only melodic relationship is that the melody lands on the sixth degree of the scale, just like the first phrase of the chorale.

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Cantata 147

"Herz und Mund und Tat und Leben"

Chorale

Jesus bleibet meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesum nicht
Aus dem Herzen und Gesicht.

Jesus shall remain my joy,
my heart's comfort and sap,
Jesus shall fend off all sorrow,
He is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart

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Lauren Lodge-Campbell

British/Australian soprano Lauren Lodge-Campbell was recently awarded both 2nd Prize and Audience Prize at the 2018 Handel Singing Competition.

Lauren studied at the Guildhall School of Music and Drama with Janice Chapman and Yvonne Kenny, and at the Queensland Conservatorium in Australia with Margaret Schindler. In 2019 she will join the 9th edition of Le Jardin des Voix, the young artist programme of William Christie's Les Arts Florissants.

Initially studying as a jazz singer, Lauren enjoys singing a variety of musical styles, from Baroque to Contemporary. Lauren was the winner of the inaugural Cheltenham Bach Choir Competition, the Schubert Society Song Prize at the London Song Festival, and a Semi Finalist in the Wigmore Hall/Kohn Foundation International Song Competition with duo partner, Michael Sikich.

Lauren's upcoming roles include Serpetta La finta giardiniera (Les Arts Florissants); Minerva Il ritorno d'Ulisse in Patria (Pinchgut Opera); Venus Venus and Adonis/Amore Il ballo delle ingrate (Brighton Early Music Festival); as well as appearances at the London Song Festival, Leicester International Music Festival, and the London Handel Festival.

In her spare time Lauren is a keen bridge player!

Camilla Harris

Camilla is a soprano from Chiddingfold in Surrey. She is a Britten Pears Young Artist and is currently studying for a Masters in Vocal Studies at Royal College of Music under the tutelage of Dinah Harris and is a Martin Harris Scholar supported by The Royal College of Music.

She is a graduate of Durham University, where she studied Music. Her formative years were spent as a chorister at Salisbury Cathedral. Camilla has performed with many of the world's leading ensembles, including: The Sixteen, Alamire, ORA, Britten Sinfonia Voices, Gabrieli Consort and The Monteverdi Choir. Camilla has more recently been developing her solo career, performing regularly as a soloist of oratorio and early opera and aspires to pursue a career in opera. She is inspired by sopranos such as Louise Alder, Renée Fleming, Kiri te Kanawa and Sonya Yoncheva.

Camilla enjoys a wide range of repertoire ranging from Monteverdi, to classical opera, particularly Mozart and Strauss, to Benjamin Britten. In November, she will be performing the role of 1st Bridesmaid in Mozart's The Marriage of Figaro directed by Sir Thomas Allen (RCMIOS).

Outside of her musical career, Camilla enjoys baking and has made an appearance on Great British Bake-off Extra Slice!

Rosanna Cooper

Sheffield born Mezzo Soprano Rosanna Cooper is a recent graduate from the Royal College of Music where she received First Class Honours and a Masters with distinction. She was the TSH Dr Prince Donatus and Princess Heidi Von Hohenzollern Scholar, recipient of the Helen Marjorie Tonks Award and supported by the Josephine Baker Trust.

When Rosanna was eight years old, she joined the Cantamus girls choir directed by Pamela Cook MBE where she travelled the world and won two gold medals in the Choral Olympics. Through Miss Cook, she was encouraged to further her musical studies at the Royal College of Music's Junior Department and subsequently the senior college where she studied with Veronica Veysey-Campbell and Rosa Mannion.

Rosanna has a real love of the art song repertoire and has given recitals at the British Embassy in Riyadh, Saudi Arabia, the Italian Embassy, the Austrian Cultural Forum, Goldsmiths hall, Ognisko Polskie, Accademia Europea di Firenze, Aberystwyth Music festival and the European Commission.

Laura Hocking

Laura is a mezzo soprano from Nottingham. She started pursuing classical singing when she joined Cantamus Girls' Choir, a world-renowned choir who won many accolades, including five gold medals and overall prize for top choir at the Voyage of Songs, Malaysia. The director, the late Pamela Cook, who tutored Laura, inspired her with her love of opera and song, and encouraged her to pursue studies at a London conservatoire.

Laura is now in her second year of masters at the Royal College of Music as a TSH Prince Donatus and Princess Heidi Von Hohenzollern Scholar. She has studied with Rosa Mannion throughout her five years at the RCM, who continually inspires Laura with her drive, knowledge and passion. Alongside her studies, Laura also works at the Wigmore Hall as an usher, and often page turns for some the most successful duos today.

Laura hopes to audition for opera studios in the UK and abroad this coming year, to provide a platform for the next stage of her career. She enjoys a very diverse range of repertoire, from recently performing the roles of Nerone in Monteverdi's *L'Incoronazione di Poppea*, and an Embryo in the premiere of Sophie Sparke's *Our Perfect Child*.

Laura also enjoys being creative in other aspects, such as drawing personalised greeting cards and crocheting scarves.

Laurence Kilsby

Gloucestershire born Tenor, Laurence, is currently studying at the Royal College of Music in London under the tutelage of Timothy Evans-Jones. He is an ABRSM Scholar supported by the Doctor Knobel Fund and is also the recipient of the Keith Nutland Award at the Cheltenham Festival of Performing Arts, following which he gave his debut solo recital at the Music Festival in 2018.

Laurence was a chorister with the Tewkesbury Abbey Schola Cantorum and in 2009, won the title of BBC Radio 2 Young Chorister of the Year. He was guest treble soloist at the Royal Albert Hall with Lesley Garrett (2011) and Aled Jones (2012) and was a soloist on Grammy nominated album Handel's *L'Allegro, Penseroso ed il Moderato* with the Gabrieli Consort.

Concert highlights in 2018 so far include 2nd Israelite/Officer in *Esther* at Wigmore Hall with the London Handel Festival and Tenor soloist in the Mozart Requiem at St. Martin in the Fields for the Brandenburg Choral Festival. Operatic work; Lucano in *L'incoronazione di Poppea* with Longborough Festival Opera and chorus for *Orfeo ed Euridice*, also for LFO, chorus/post office clerk in Peter Maxwell-Davies' *Kommilitonen* and English Officer in Steven McNeff's *Hedd Wynn* with Welsh National Youth Opera.

Rory Carver

Tenor Rory Carver grew up in Oxford as a recorder and trumpet player before studying first Mathematics and subsequently Psychology at the University of Warwick. It was at university that he started singing and joined the university chorus society after becoming infatuated with one of the soloists. After graduating from university he worked as a freelance choral singer before postgraduate studies at the Royal College of Music with Russell Smythe and Simon Lepper.

Rory performs a lot of music from a long time ago - this autumn he returns to the Brighton Early Music Festival with newly-formed group *Dramma per musica* to explore early seventeenth century repertoire, after taking the title role in their 2017 production of Monteverdi's *L'Orfeo* - but has a soft spot for the Romantic music of the late nineteenth century. The only regret he has after switching from baritone to tenor is that he will definitely never sing in the finale of Tchaikovsky's *Eugene Onegin*.

Future plans include Debussy songs at Oxford Lieder with Simon Lepper; Henry Crawford in a production of Jonathan Dove's *Mansfield Park* for Opera South; and in August 2019 he joins William Christie's *Le Jardin des Voix* young artist programme.

Andrew Mahon

I started singing as a chorister in Toronto, Canada, where I later began to study more seriously as a bass-baritone, before further studies in Montreal and London, currently under John Llewelyn Evans.

I view singing less as a career than as a discipline, which I am fortunate to make a living at, but which is worth doing in its own right. It is not only a privilege to be exposed to some of the greatest works of art the human race has produced, but a singular honour to be involved in the presentation of such works, among the greatest of which are the oratorios of Bach. As I see it, my chief function as a singer is to facilitate the artistic purpose of such composers, whose intent is to incite a cognitive, as well as an emotional, understanding in their audience.

As a young student I was captivated by a performance of Schubert's *Winterreise* by a famous singer, who was clearly suffering from vocal fatigue, struggling through the twenty-four songs with more than a few vocal difficulties and memory slips. The astonishing thing was that his performance was unaffected by these problems which would make a less experienced singer falter. His exceptional musicianship, professionalism and commitment to the performance made it, to this day, one of the best recitals I've seen. He may have wanted to forget it ever happened but it made me want to become a Lieder singer and I left thinking what a masterpiece *Winterreise* was.

My hope is that you'll leave tonight's performance thinking what masterpieces Bach's cantatas are. Bach, however, would probably want you to leave thinking not of his music, but of its message.

Hugo Herman-Wilson

Hugo Herman-Wilson is from Croydon and currently studies at the Royal College of Music with Dinah Harris, where he is an RCM Awards Holder supported by the Aldama scholarship, the Josephine Baker Trust and the Help Musicians UK Maidment Award.

Both his parents are opera singers, and Hugo hopes to follow in their footsteps and make his living performing on the stage. He is a huge lover of British opera, particularly the works of Benjamin Britten, and also the music of contemporary composers such as George Benjamin and Peter Maxwell Davies. Recent solo highlights include *Second Officer/Blazes* in Peter Maxwell Davies' *The Lighthouse* at the Royal College of Music, as well as Peter Quince in Britten's *A Midsummer Night's Dream* also at the Royal College of Music.

As well as a keen interest in music, Hugo holds a degree in Theology from the University of Cambridge and continues reading for pleasure about Christianity and philosophy, as well as attempting cryptic crosswords and playing long, tedious board-games with friends

Adrian Butterfield *director and violin*

Born in London but brought up in Farnham, Adrian Butterfield is a violinist, director and conductor who specialises in performing music from 1600-1900 on period instruments. A former chorister of St. Paul's Cathedral and a graduate of Trinity College Cambridge, he is Musical Director of the Tilford Bach Society and Associate Director of the London Handel Festival and regularly directs the London Handel Orchestra and Players as well as working as a guest soloist and director in Europe and North America.

He works annually with the Southbank Sinfonia, is Professor of Baroque Violin at the Royal College of Music in London, gives masterclasses in Europe and North America and teaches on the Aestas Musica International Summer School of Baroque Music and Dance in Croatia.

Adrian leads two chamber ensembles in London. The London Handel Players perform regularly at the Wigmore Hall and at festivals throughout Europe and have made several appearances in Canada. The Revolutionary Drawing Room specializes in classical and romantic music on period instruments. With Laurence Cummings, Adrian has recorded the first two books of Leclair sonatas, and with the RDR, the highly acclaimed new recording of Haydn, Mozart, Vanhal and Dittersdorf string quartets, as well as Mozart's Clarinet Quintet with Colin Lawson.

Adrian used to sing in the choir at St. Andrew's Church under Steven Thomson. His violin teacher, Pamela Spofforth ('Spoff') was a major influence and Adrian performed in the Farnham area frequently, including at the Maltings and at the Farnham Festival, where he gave the first performance of Stephen Dodgson's Five Occasional Pieces which were specially written for him.

The experience of being a chorister and singing so much early music at that age had a great influence on him. Spoff was also influential in this respect and a number of her pupils went on to become period-instrument players. He later studied with Simon Standage who taught him a great deal about the style and he learned a lot more at Cambridge about the historical background of early music.

Adrian loves a wide range of music including folk and jazz and the classic musicals of Gershwin, Cole Porter and Irving Berlin. He says that Bach is the composer he always loves coming back to the most. Handel's music has such enormous emotional power, Haydn's its wit, Mozart's its perfection, Schubert gives us such pain and beauty, Beethoven possessed such staggering boldness - the list is almost endless. But Bach seems to be on a different plane, taking us out of this world and into the next. Bach's faith gave him a strength and self-confidence, without a hint of arrogance, that he finds truly inspiring. Adrian finds it a privilege to be able to bring to Tilford so many great musicians who feel the same way.

Adrian is married to the period-instrument flautist and recorder player Rachel Brown and they have one daughter.

Farnham Sinfonia

Many thanks to the generous sponsors who are supporting the newly formed Farnham Sinfonia made up of local professional musicians led by violinist Elizabeth Cooney and conducted by composer Matthew Taylor.

Farnham Sinfonia is becoming part of TBS(CIO) so that it will share TBS's charitable status and be eligible for Gift Aid. More sponsors are most welcome. The Sinfonia has its own webpage:

[www.http://farnhamsinfonia.org.uk](http://farnhamsinfonia.org.uk)

7-30pm Saturday 13 October 2018

St Andrew's Church, Farnham, GU9 7PW

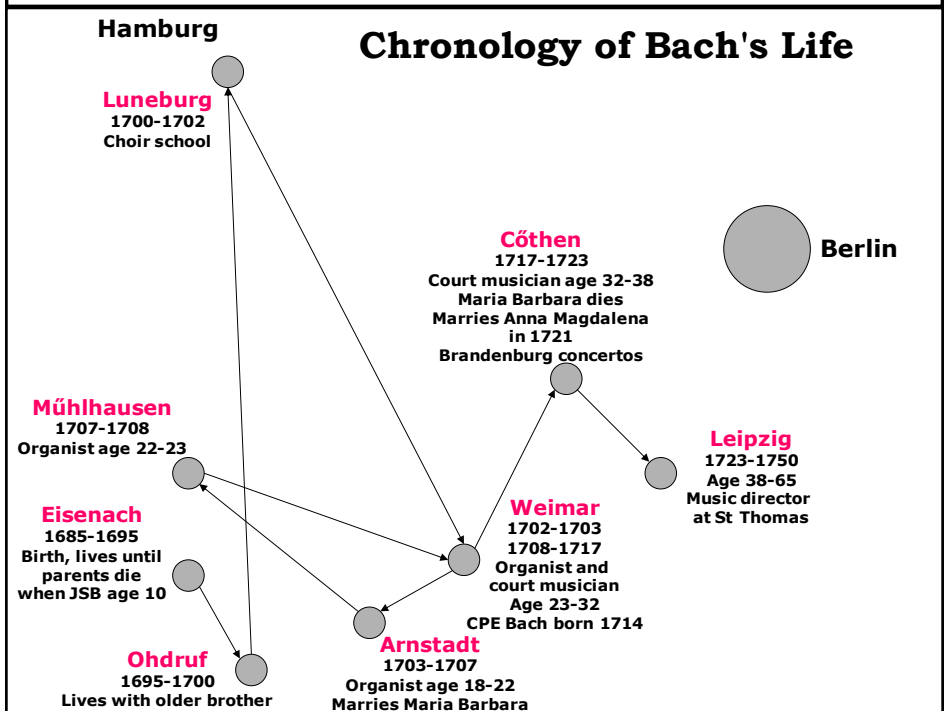
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