

Australian Brandenburg Orchestra

BACH ETERNAL

PAUL DYER artistic director and harpsichord
BRANDENBURG CHOIR

PROGRAM

JS Bach Sinfonia from Cantata *Wir danken dir, Gott*, BWV 29
JS Bach Chorale 'Jesus bleibet meine Freude' ('Jesu joy of man's desiring')
from Cantata *Herz und Mund und Tat und Leben*, BWV 147
JS Bach Orchestral Suite No.1 in C major, BWV 1066
JS Bach Opening chorus from Cantata *Unser Mund sei voll Lachens*, BWV 110

INTERVAL

Zelenka Kyrie from *Missa Sancti Josephi*, ZWV 14 AUSTRALIAN PREMIERE
Telemann Concerto for two horns in D major, TWV: 52: D1
Handel Coronation Anthem No. 2 *My heart is inditing*, HWV 261
Handel Coronation Anthem No. 4 *Let thy hand be strengthened*, HWV 259

SYDNEY

City Recital Hall Angel Place

Wednesday 9, Friday 11, Wednesday 16, Friday 18, Saturday 19 May all at 7pm
Saturday 19 May at 2pm

This concert will last approximately 2 hours including interval.
We request that you kindly switch off all electronic devices during the performance.

Cover: Michelangelo Caravaggio



The Australian Brandenburg Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Trade & Investment
Arts NSW

The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.



MACQUARIE

PRINCIPAL PARTNER

SHARING A PASSION

**Macquarie Capital,
Macquarie Private Wealth
and Macquarie Group Foundation
are proud to be the principal partners of the
Australian Brandenburg Orchestra.**

**It's our shared passion for supporting creativity
and ensuring an outstanding performance that makes
this partnership so exciting and we congratulate
the Brandenburg on its exceptional
artistic achievements year after year.**

**As audiences will know, the Brandenburg provides
more than a concert – it brings beautiful histories to life on
period instruments and delivers this joyful experience
to people around Australia.**

**Congratulations to the Orchestra for creating another
rich and diverse program of period music.**



Richard Sheppard
Deputy Managing Director, Macquarie Group Ltd
Chairman, Macquarie Group Foundation



MACQUARIE

PRINCIPAL PARTNER

ARTISTIC DIRECTOR'S MESSAGE

This concert is a special occasion. Not only is it the first appearance of our glorious Brandenburg Choir for 2012, it is also an occasion for us to return to the music of JS Bach.

Tonight we embark on a rich journey through the baroque, and I am happy to be sharing the stage with our orchestra and choir to bring you such a beautiful program. This concert is the essence of the Brandenburg.

For me, performing Bach is the ultimate experience for a musician. His music is ferociously challenging and yet overwhelmingly fulfilling. It has eternal qualities, and always fills me with a huge sense of satisfaction. I named the orchestra and choir after Bach's Brandenburg Concertos to honour him. For me, it's impossible not to be profoundly touched by the genius of Bach.

A highlight of the concert will no doubt be the chorale 'Jesu, joy of man's desiring', one of Bach's best known works. Loved by generations around the world, it is signature Bach, simple, yet profoundly uplifting. We then continue our exploration with the Orchestral Suite No 1. Brimming with energy and technical demands, it's the perfect showcase for our talented musicians.

In the second half of the program, we perform a collection of beautiful works by Bach's contemporaries. I'm excited to present the Australian premiere of the Kyrie from Zelenka's *Missa Sancti Josephi*. I obtained a copy of the manuscript from Czechoslovakia through my colleagues in Prague. The autograph was badly damaged, but thanks to the efforts of some excellent musicologists, we are pleased to be bringing it to you for the first time. It is full of joy and has a wonderful opening sequence reminiscent of Handel.

Another of Bach's great contemporaries is of course Telemann, and our performance of his jubilant Concerto for Two Horns features our fine baroque horn players Darryl Poulsen and Dorée Dixon. One of the most famous Baroque pieces is Handel's triumphant Coronation Anthem, *Zadok the Priest*, which we performed in 2010. Today, in a fitting finale, we perform his two remaining Coronation Athems for King George I.

Enjoy the concert.



Paul Dyer
Artistic Director

BACH ETERNAL

AUSTRALIAN BRANDENBURG ORCHESTRA

The musicians on period instruments

VIOLIN 1

Rachael Beesley, Melbourne*
Guest Concertmaster
Matt Bruce, Sydney*
Brendan Joyce, Brisbane
Julia Fredersdorff, Melbourne
Bianca Porcheddu, Canberra¹

VIOLIN 2

Ben Dollman, Adelaide**
Cath Shugg, Melbourne
Skye McIntosh, Sydney
Erin Chen, Perth
Tim Willis, Sydney

VIOLA

Monique O'Dea, Sydney*²
Shelley Sörensen, Sydney
Marianne Yeomans, Sydney
Stefan Duwe, Sydney

CELLO

Daniel Yeadon, Sydney*
Anthea Cottee, Sydney
Rosemary Quinn, Sydney

DOUBLE BASS

Kirsty McCahon, Sydney**

FLUTE/RECORDER

Melissa Farrow, Sydney**
Megan Lang, Sydney

OBOE

Kirsten Barry, Melbourne**
Adam Masters, Melbourne
Sophie Hoffman, Sydney

BASSOON

Peter Moore, Perth*³

HORN

Darryl Poulsen, Armidale*⁴
Dorée Dixon, Perth

TRUMPET

Leanne Sullivan, Sydney*
Helen Gill, Candelo
Rainer Saville, Sydney

THEORBO/GUITAR

Tommie Andersson, Sydney**

TIMPANI

Brian Nixon, Sydney*

ORGAN

Heidi Jones, Sydney*

HARPSICHORD

Paul Dyer, Sydney*

* Denotes Section Leader

+ Denotes Brandenburg Core Musician

¹ Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT (staff).

² Monique O'Dea appears courtesy of Presbyterian Ladies' College, Sydney (staff).

³ Peter Moore appears courtesy of The School of Music, University of Western Australia.

⁴ Darryl Poulsen appears courtesy of the University of New England, Armidale.

Harpsichord preparation by Geoffrey Pollard.
Chamber Organ preparation by Peter Jewkes.

BRANDENBURG CHOIR

ALTO

Phil Butterworth
Tim Chung*
Chris Hopkins
Roberto Keryakos
Adam Leslie
Mark Nowicki
Paul Tenorio
Max Riebl

TENOR

Miguel Iglesias
Brendan McMullan
Brendon Oliver
Eric Peterson*
Jake Ryan
Richard Sanchez
Paul Sutton

BASS

Craig Everingham
Nick Gilbert
Ashley Giles
Denis Lee
Sébastien Maury
Philip Murray
Rodney Smith
Simon Turnill*

* Denotes Soloist

Artwork: Diego Velázquez



PAUL DYER

Artistic director and harpsichord

Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1989 as a natural outcome of his experience as a performer and teacher of baroque and classical music, and he has been the Orchestra's Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

As well as directing the Brandenburg, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London. In 2011 he conducted Victorian Opera's 'Baroque Triple Bill'.

Paul has performed with many prominent international soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others. In 1998 Paul made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 he toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and he has won numerous international and national awards for his recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical Album. Paul is Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music and in 2010 the Sydney University Alumni Medal for Professional Achievement.

Photo: Jez Smith

AUSTRALIAN BRANDENBURG ORCHESTRA

"...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh...there's a warmth and sense of fun not often associated with classical performance."
Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer's pen.

The Orchestra's name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Since its foundation in 1989, the Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey and Andrew Manze.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 30,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The

Brandenburg also has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg "had reached the ranks of the world's best period instrument orchestras". In 2010 the UK's Gramophone Magazine declared "the Australian Brandenburg Orchestra is Australia's finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty."

Last year The Australian described a concert with the Australian Brandenburg Orchestra as "like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority."

The Brandenburg's sixteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010).

We invite you to discover more at brandenburg.com.au.

THE BRANDENBURG CHOIR



The Brandenburg Choir is renowned for its astonishing vocal blend and technical virtuosity. Established by Artistic Director Paul Dyer in 1999 to perform in the first-ever *Noël! Noël!* Brandenburg Christmas concert, the Choir has become a regular part of the Brandenburg year. The first *Noël! Noël!* concert combined medieval chant and polyphony as well as carols from around the world in their original settings and languages.

"Music from earlier centuries often requires the sound of the human voice. I wanted to put a group of excellent singers together adding a rich complement to our period instruments. Our Choir is a ravishing blend of radiant Sydney singers", says Paul Dyer.

Originally 13 voices, the Choir joined our Orchestra and wowed audiences with truly beautiful renditions of both familiar Christmas favourites and rarely-heard sacred works, performing music from the eleventh century to the baroque. It was an instant success, combining musical, literary and scholarly performances that thrilled audiences and critics alike.

"The choir and orchestra were at their best, giving an elated performance, deserving of every bit of the foot-stamping, cheering ovation."

In addition to the annual *Noël! Noël!* concerts, the Choir now regularly performs as part of the Brandenburg's annual subscription season. Bach Cantatas, Handel Coronation Anthems, and Mozart's great *Requiem* and *Coronation Mass* are among the best loved performances of the Choir. Their performance of Handel's *Ode for St Cecilia's Day* received critical acclaim, with the Sydney Morning Herald declaring: "[The Brandenburg Choir is] one of the finest choruses one could put together in this town."

The current members of the Brandenburg Choir are all professional singers, many of whom also hold music degrees, but they do not all sing full time. From music teachers to lawyers, business managers to medical doctors and nurses, each member looks forward to the opportunity to perform with the Brandenburg throughout the year.

"The Brandenburg Choir was polished and responsive, powerfully conveying the work's celebratory magnificence in their full-voiced climaxes sung in unison."
The Australian

You can hear the Brandenburg Choir in our two Christmas recordings, *Noël! Noël!* and *A Brandenburg Christmas*. These beautiful collections feature sublime choral music from around the world and across the ages.

BACH ETERNAL

Johann Sebastian Bach (1685-1750)

Bach is now hailed as a unique musical genius, but in his lifetime he was more famous as a virtuoso keyboard player whose technical skills, musicianship and creativity were unparalleled.

Bach came from a highly successful musical family. Born in the small German town of Eisenach, he was raised by his older brother after the death of both parents while he was still a child. He began working as a musician at the age of eighteen, the first of a number of appointments in the households of minor German nobility. His most important position was his last, as cantor and music director at the St Thomas church and school in Leipzig, where he worked from 1723 until his death in 1750.

The position was seen as a prestigious one, but it involved a punishing workload. Bach was responsible for overseeing the music at all four main city churches and for the musical training of the students at the St Thomas school, as well as directing the choir and the orchestra for the concerted works which were performed every Sunday at the two principal churches. In his first five years in Leipzig he set himself the task of composing a new cantata for each Sunday and feast day. This worked out to be about sixty cantatas a year, a huge undertaking on top of his other responsibilities. In this period he also composed the *St Matthew* and *St John Passions*, the *Magnificat* and the first two sections of the gigantic *Mass in B minor*.

The cantata was an integral part of the Lutheran liturgy. Its traditional function was to present a paraphrase of the Gospel reading for the day, set to music. Bach stretched the form beyond its conventional role by adopting the newly fashionable practice of using Italian-style recitatives and arias to create a more elaborate three part structure – in effect, a kind of musical sermon.

Sinfonia from Cantata *Wir danken dir, Gott*, BWV 29

Bach composed *Wir danken dir, Gott* (We thank you, God) for the church service that marked the election of new members of the city council of Leipzig, held on Monday 27 August 1731. It was one of eight cantatas commissioned by the council for similar occasions, and Bach was given only a week to write them as well as the usual two cantatas due in the same week.

Bach used this cantata again for the same occasion in 1739, when it was reported that "the Royal and Electoral Court Composer and Capellmeister, Mr Joh. Seb. Bach, performed a music that was as artful as it was pleasant..." Bach almost certainly played the virtuosic solo organ part himself, but he may not have when it was performed for a third time in 1748. By then he was suffering from "a very painful disorder in the eyes", which was probably a symptom of age related diabetes.

Wir danken dir, Gott is a reworking of the Prelude to Partita No. 3 in E major for unaccompanied violin (BWV 1006). In Bach's day it was common for composers to borrow from their own or other composers' works. No recordings and the constant demand for new music meant that pieces very often received only one performance and were unlikely to be heard again unless re-used in another form. It was very unusual to transcribe a whole movement directly from one genre to another so different, and this shows Bach's extraordinary musical imagination.

BACH ETERNAL

What to listen for

A sinfonia was a short instrumental work which often, as here, functioned as an overture to a larger work. While the cantata is clearly on a sacred theme the occasion for which it was composed was as much a civic and political event as a religious observance, and this is reflected in the grandeur of its unusual orchestral opening, featuring a brilliant *perpetuum mobile* solo part for the organ, accompanied by a sizeable orchestra reinforced with trumpets and drums.

Chorale 'Jesus bleibet meine Freude' from Cantata *Herz und Mund und Tat und Leben*, BWV 147

This cantata was first performed on 2 July 1723, only a few weeks after Bach took up the position in Leipzig, and it received three other performances at Leipzig in Bach's lifetime. It has become famous for the chorale setting known in English as "Jesu, joy of man's desiring".

A chorale was a German Protestant congregational hymn with a number of verses, a singable melody and straightforward rhythm. From the sixteenth century onwards chorales were used by composers as the basis for a range of compositional forms.

What to listen for

The hymn is simply sung by the choir in four parts, interwoven with a gentle, repetitive accompaniment dominated by oboes. The continuous triplets in the accompaniment probably represent the Holy Trinity (God the father, Christ the son and the Holy Spirit). The effect is to underline the message in the text of the constant presence of Jesus in times of sadness and happiness.

*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 remains my joy,
My heart's consolation and sustenance,
Jesus wards off all suffering,
He is my life's strength,
My eyes' delight and sun,
My soul's treasure and bliss;
Therefore I will not allow Jesus
Out of my heart and sight.

Orchestral Suite No. 1 in C major, BWV 1066

***Ouverture
Courante
Gavotte I & II
Forlane***

***Menuet I & II
Bourrée I & II
Passepied I & II***

Only about thirty of Bach's orchestral works survive, and these probably represent just a fraction of his entire output. The surviving works include four orchestral suites. It is thought that Bach composed this suite and Orchestral Suite No. 4 while he was working as *Kapellmeister* (music director) to Prince Leopold of Anhalt-Cöethen, between 1717 and 1723. The other two are later, from Bach's Leipzig period. We know nothing about the occasions for which they were written, although the scale of each of the suites and the extensive use of wind instruments suggest a significant state event, possibly outdoors.

What to listen for

All the orchestral suites follow the same structure, being collections of dance movements prefaced by a grand overture in the French style. The *ouverture* (literally 'opening' or 'entrance') is in two parts, a majestic opening section contrasted with a faster fugal second one. The overture was developed by Jean-Baptist Lully in the 1650s to announce the beginning of an opera or ballet at the court of the French King Louis XIV. Its majestic, exaggerated opening rhythms, derived from dance, perfectly matched the grandeur of the court, and could serve as a fitting background for the grand entrance of the King into the theatre, while the faster second section provides a lively counterbalance to the formality of the opening. The form quickly gained wider popularity throughout Europe and continued in use through the first half of the eighteenth century. Handel's overture to *Messiah* is a 'French' overture.

A suite was meant to entertain, to please the ear, and the dances which followed the overture would have been ones very familiar to the audience. This suite is scored for two oboes, bassoon, and strings.

Opening chorus from Cantata *Unser Mund sei voll Lachens*, BWV 110

Bach composed this cantata for Christmas Day 1725, his third Christmas in Leipzig. For the opening chorus he reused the appropriately grand and celebratory French Overture movement from his fourth orchestral suite, which is scored for three trumpets, flutes, oboes and timpani. He added new parts for choir and soloists to the lively middle fugal section, exploiting the dotted rhythms to depict the meaning of the text, with long melismas on the word "Lachens" (laughter).

*Unser Mund sei voll Lachens
und unsre Zunge voll Rühmens.
Denn der Herr hat Großes an uns getan.*

Let our mouths be full of laughter
And our tongues filled with praise.
For the Lord has done great things for us.

BACH ETERNAL

YEAR	TELEMANN	HANDEL	BACH	ZELENKA & CONTEMPORARY EVENTS
1679				Zelenka born in Bohemia
1681	Born in Magdeburg			
1685		Born in Halle	Born in Eisenach	Domenico Scarlatti born
1701	Moves to Leipzig to study law			British parliament excludes Catholic Stuarts from the throne. War of Spanish Succession
1702	Director of Leipzig opera house	Organist at Halle; befriends Telemann		
1703		Violinist, harpsichordist & conductor in Hamburg opera orchestra	First job: lackey and musician at court of Duke of Saxe-Weimar	
1705	Music director at court of Sorau in Poland		Appointed organist at Arnstadt	
1706		Travels to Rome and Florence		Thomas Twining opens first tea-room in London
1707	Concert master at court of Eisenach		Organist at Mühlhausen	Last recorded eruption of Mt Fuji in Japan
1708			Appointed organist & chamber musician at court of Saxe-Weimar	Construction of St Paul's cathedral in London completed
1710		Appointed music director to the Elector of Hannover; makes first visit to London		Coldest period in Europe for 500 years: French Atlantic coast and Seine river freeze
1711		First London opera, <i>Rinaldo</i> performed		Vivaldi's <i>L'estro armonico</i> published
1712	City director of music at Frankfurt am Main			
1713		Dismissed from the court of Hannover; granted annual pension by Queen Anne of Great Britain		<i>The Guardian</i> newspaper founded in England
1714	Godfather of JS Bach's second son CPE Bach		Appointed organist at Halle but withdraws due to salary increase at Weimar	Queen Anne dies; Elector of Hannover now George I, King of Great Britain.
1715				Louis XIV of France dies, succeeded by Louis XV
1717	Music director at Eisenach in absentia until 1730	Composes <i>Water Musick</i> to accompany King George I on the River Thames	Accepts music director post at court of Cöthen. Jailed for 1 month by Weimar court for attempting to leave	Voltaire imprisoned for satirical writing

YEAR	TELEMANN	HANDEL	BACH	ZELENKA & CONTEMPORARY EVENTS
1719			Failed attempt to meet Handel at Halle	English pirate Blackbeard blockades port of Charleston, South Carolina
1721	Appointed music director of the city churches at Hamburg		Dedicates concertos to the Margrave of Brandenburg	
1722	Offered post of cantor at Leipzig but turns it down			
1723			Appointed cantor of St Thomas's, Leipzig	Vivaldi composes the <i>Four Seasons</i>
1724		Premiere of opera <i>Giulio Cesare</i>	First performance of <i>St John Passion</i> in Leipzig	Canaletto paints the Grand Canal, Venice
1727		Composes anthems for the coronation of George II and Queen Caroline; becomes a British subject	First performance of <i>St Matthew Passion</i> in Leipzig	The last execution for witchcraft occurs in Scotland
1729		Visits mother in Halle	Bach too ill to travel to Halle, son WF Bach goes instead. Invites Handel to Leipzig, he declines.	
1736			Appointed Royal-Polish & Electoral-Saxon Court composer	
1738		Statue of Handel erected in the Vauxhall Gardens, London	Son CPE Bach appointed harpsichordist to Crown Prince, later Friedrich II of Prussia	The world's first mechanical robot invented
1741	Semi-retired. Takes up gardening, requests plants from Handel	Gives last performance of Italian opera in London; composes <i>Messiah</i> and <i>Samson</i>		Vivaldi dies
1745				Zelenka dies
1749		Composes <i>Musick for the Royal Fireworks</i>	Suffers "eye disease", probably diabetes	German poet Goethe born
1750			Two eye operations. Dies on 28 July aged 65	First use of the umbrella in England. Beginning of the Industrial Revolution.
1751		Begins to go blind; almost totally blind by 1753		The first cookbook
1759	Eyesight begins to fail	Dies on 14 April aged 74. Buried in Westminster Abbey; 3000 people attend his funeral		The British Museum opens
1767	Dies of a chest ailment, aged 86			

BACH ETERNAL

Bach and his Contemporaries

"If Sebastian Bach and his admirable son, Emmanuel, ... had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, doubtless they would have simplified their style; [Sebastian] would have sacrificed all unmeaning art and contrivance, ... and both, by writing in a style more popular, and generally intelligible and pleasing, would have extended their fame, and been indisputably the greatest musicians of the present century."

Charles Burney, the English musicologist, writing in 1789

It is a curious coincidence that three of the greatest composers of the late Baroque era - Bach, Handel and Telemann – were not only contemporaries in age but were all born within one hundred and fifty kilometres of each other in north eastern Germany. Bach lived his whole life confined to a small area of about 100km square. The nearest major city was Dresden, where he went occasionally, and he went once to Berlin and to Hamburg, about 300 kilometres away. Telemann moved further afield, to Frankfurt and then to Hamburg where he spent most of his career, but Handel was the most cosmopolitan of all three, travelling to Italy and later to England where he lived from the age of thirty five.

As Charles Burney pointed out, Bach did not compose operas (which were considered the height of achievement for an eighteenth century composer) or work in the cultural centres of Europe. However there is no doubt that he was well aware of developments in music that were happening elsewhere. He amassed an extensive library of music by his contemporaries and formed friendships with important musicians. He had a long association with Telemann, who he asked to be godfather to his second son, Carl Philipp Emmanuel Bach. It was Telemann who was the preferred applicant for the position of *Thomaskantor* in Leipzig, and only when Telemann withdrew his application did the Leipzig authorities grudgingly appoint Bach, commenting that "since the best could not be obtained, a mediocre candidate would have to be accepted".

Telemann and Handel were good friends in their student days. Their paths did not cross again later in life, but Handel admired Telemann's music and in fact re-used quite a lot of it in his own compositions! In 1750, after apparently not meeting for forty years, they began to correspond, and Handel, knowing Telemann's interest in exotic plants, sent him "a crate of flowers, which experts assure me are very choice and of admirable rarity. If they are not telling the truth, you will [at least] have the best plants in all England."

Bach and Handel never met, although this was not due to lack of effort on Bach's part. He tried to meet Handel first in 1719, when Handel was in Halle visiting his mother. Bach was then in Cöthen, only twenty miles from Halle, and set out to visit him, arriving only to find that Handel had left earlier on the same day. When Handel visited again, in the 1730s, Bach was ill and sent his son to invite Handel to come to Leipzig, but Handel declined. Handel came to Germany one last time, at the end of 1750, but even if he had wanted to meet it was too late. Bach had died the previous July.

INTERVAL

Jan Dismas Zelenka (1679-1745)

Kyrie from *Missa Sancti Josephi*, ZWV 14

Zelenka came from Bohemia (now the Czech Republic). In 1710, when he was twenty nine, he secured the plum job of double bass player in the Dresden court orchestra. He remained there for the rest of his life.

Dresden was the seat of the Electors of Saxony, absolute monarchs of immense power and wealth. Under the rule of Elector Friedrich Augustus I and later his son, Friedrich Augustus II, it became one of the supreme cultural centres in Europe. Its orchestra was without rival for the first half of the eighteenth century, and its players included many of the finest instrumentalists in Europe. Bach visited Dresden fairly often, and had close ties with members of the court orchestra, many of whom, including Zelenka, visited him in Leipzig. The first two sections of Bach's *B minor Mass* were performed in Dresden in 1733 with Zelenka's support.

Zelenka's arrival in Dresden coincided with the court's turning increasingly to Catholicism. Although the Saxon population was staunchly Lutheran, the Elector had converted to Catholicism in order to be eligible to be elected King of Poland by the Polish nobility, and Catholicism received a further boost with the marriage of Prince Friedrich Augustus to the devoutly Catholic Archduchess Maria Josepha, daughter of Emperor Joseph I of Austria. Her arrival in Dresden in 1719 was hailed by the local Jesuits as "an absolutely golden day for us Catholics here, indeed for the whole world".

The splendour of services for major events in the church year held in the new Catholic court chapel (the first Catholic church in Dresden) must have been overwhelming. For Easter in 1718 the chapel was lit by seven hundred candles held in forty eight silver candelabra, and the monstrance which held the Eucharist for Holy Communion was covered with 1,770 diamonds. Services were "accompanied by magnificent music on Sundays and feast-days, without exception", and four composers, including Zelenka, were kept busy constantly composing and directing music for religious feasts and royal occasions, not least being the numerous rites relating to the births and baptisms of Maria Josepha's fifteen children.

What to listen for

Zelenka composed this *Missa Sancti Josephi* (Mass for Saint Joseph) in either 1731 or 1732 for the religious feast of St Joseph. This was a significant religious occasion for Catholics in Dresden, as Princess Maria Josepha had taken Joseph as her patron saint. Accordingly, the Solemn (completely sung) mass Zelenka composed matched the importance of the day in its grandeur, being for four soloists, four part choir, and large orchestra including trumpets, horns, and timpani.

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

BACH ETERNAL

Georg Philipp Telemann (1681-1767)

Concerto for two horns in D major, TWV: 52: D1

Largo – Allegro
Vivace
Affettuoso
Allegro

In the first half of the eighteenth century Telemann was thought of as the greatest living German composer (ahead of his friends Handel and JS Bach), an astounding feat considering that he was largely self taught. As a child he had no musical training apart from two weeks learning the organ at the age of ten. He taught himself to play the violin, recorder and zither, and through copying scores gained enough knowledge of musical composition to be able to compose an opera at the age of twelve. His mother was shocked at his precociousness and, fearing that he would end up a musician, forbade him from doing any further musical study and took away his instruments. Undeterred, Telemann secretly composed and practised at night or away from home on borrowed instruments. At the age of fourteen he was sent away to school, where his musical talents were soon recognised.

Telemann spent most of his career as director of music with responsibility for the five main churches in Hamburg, one of the top jobs in the German musical world. As a composer he was enormously prolific, producing literally thousands of works for the church, theatre and chamber. Somehow he found time to write three autobiographies, so we know far more about him than about most other baroque composers.

Telemann's employers were mostly civic, not aristocratic, so he was largely free to compose as he liked, in whatever style he wished. Writing primarily for public concerts, he intentionally set out to compose works of simplicity and "lightness" which would appeal to audiences with varying levels of musical sophistication. He developed a distinctive style, incorporating French, Italian and Polish musical influences, which looked forward to the new century and the influence of the Enlightenment. Telemann is now regarded as an important link between the late Baroque and early Classical styles.

What to listen for

Among his hundreds of instrumental compositions, Telemann wrote around one hundred and twenty five concertos. He had studied the scores of concertos coming out of Italy in the first decades of the 1700s, and was dismissive of their "many difficulties and crooked leaps but little harmony and worse melody". He disliked virtuosity for its own sake, describing it as "putting the soloist through inconveniences and awkward leaps".

Telemann composed this concerto for two horns while he was working in Frankfurt, between 1716 and 1721. Although he wrote it early in his career it already shows his interest in combining different musical influences. The first movement is in the Italian style, with abrupt changes in tempi. The jazzy second

movement has repeated refrains (*ritornelli*) in the form made popular by Vivaldi. The very short third movement for strings only is similar to an accompanied recitative, a musical form found in opera. The final movement is a gavotte, a French dance.

The natural horn played in the Baroque period is essentially a metal tube with a mouthpiece – it has no keys or valves to help the player form the different notes. Instead the player manipulates the natural harmonics of the tube through a subtle combination of breath pressure, lip control and (from the middle of the eighteenth century) "stopping" the bell of the instrument with the right hand. Even the modern valve horn is one of the more difficult orchestral instruments to play, so it is no surprise that the valveless "natural" baroque horn presents a special challenge. It has been compared with playing a piece of garden hose with a funnel stuck in the end!

George Frideric Handel (1685–1759)

Anthems for the Coronation of King George II No. 2 *My heart is inditing*, HWV 261 No. 4 *Let thy hand be strengthened*, HWV 259

On 11 June 1727, the news reached London that King George I had died of apoplexy during a trip to the Continent. Luckily, one of the late King's last actions before leaving England had been to sign into law "An Act for naturalizing ... George Frideric Handel, and others", so there was no problem when the new king, George II, requested that Handel compose the anthems for his coronation and that of his wife, Queen Caroline.

The English coronation ceremony has remained essentially unchanged since it was first devised more than a thousand years ago. Heavy with religious symbolism, it consists of a series of rituals designed to impress those present with the wealth and power of the monarch and to emphasise that the monarch derives his or her power from God. Anthems have been part of the coronation liturgy for centuries, sung at significant points in the ritual, with the same texts frequently used, taken from the Bible or the Anglican Book of Common Prayer.

Only one hundred copies of the order of service for George II's coronation were printed, and only the Archbishop of Canterbury's survives, with his notes in the margins. One other record of the ceremony exists, the Chapel Royal's list of the music as it was actually performed. It seems clear that the coronation, which took place on 11 October 1727 at Westminster, did not go according to plan, at least as far as the music was concerned. The first anthem (not one of Handel's) was omitted altogether "by the Negligence of the Choir of Westminster" as the Archbishop of Canterbury noted tersely. Then, where the printed order listed the second of Handel's anthems, *The King shall rejoice*, the fourth, *Let thy hand be strengthened*, was performed instead. The Archbishop scribbled crossly, "The Anthem all in confusion: All irregular in the Music".

BACH ETERNAL

What to listen for

Coronation Anthem No. 2 *My heart is inditing*, HWV 261

My heart is inditing was sung during the coronation of the Queen, which took place towards the end of the ceremony. Handel called on all his operatic experience in composing this anthem, first creating a gentle ambience to represent the Queen, before the trumpets and drums enter to add a stately lustre to the conclusion of the first movement. The words “Kings’ daughters were among thy honourable women” are then symbolically introduced by the upper voices of the choir, while “Upon thy right hand did stand the Queen in vesture of gold” unfolds in appropriately luxuriant, rich harmonies. In the final section of the anthem, “Kings shall be thy nursing fathers, and Queens thy nursing mothers”, the rushing fanfare-like figures of the violins and oboes are again reinforced by the trumpets and drums, creating a thrilling climax to the whole ceremony.

The first five lines of the text come from Psalm 45, thought to have been spoken originally on the occasion of the wedding of a king in ancient Israel, and also at a king’s coronation. In modern usage the first two lines would read, “My heart is overflowing with a good theme; I recite my composition concerning the King”.

The final line of the anthem is from the Old Testament Book of Isaiah, in which God promises the Jewish people that their enemies will be defeated and all other nations will serve them. The text, “Kings shall be thy nursing fathers, and Queens thy nursing mothers”, was probably intended as a metaphor for the power of the king of Great Britain relative to those of other nations. Modern usage would be, “Kings shall be your guardians and their queens your nurses”.

*My heart is inditing of a good matter;
I speak of the things which I have made unto the King.
Kings’ daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold;
And the king shall have pleasure in thy beauty.
Kings shall be thy nursing fathers, and queens thy nursing mothers.*

What to listen for

Coronation Anthem No. 4 *Let thy hand be strengthened*, HWV 259

According to the order of service, Let thy hand be strengthened should have been sung when the king finally ascended the throne towards the end of the ceremony, but it was actually performed early in the coronation at the point known as the Recognition, where the king is presented to the people as their sovereign.

This anthem, like the other three, is in three sections, but it is the only one not to include trumpets and timpani. It is more reflective and less overly majestic than the other anthems, its second section, “Let justice and judgment” in a minor key being particularly subdued. It ends with a contrapuntal “Alleluia”, more affirming than exultant.

*Let thy hand be strengthened,
and thy right hand be exalted.*

*Let justice and judgment be the preparation of thy seat!
Let mercy and truth go before thy face!*

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