

Welcome to all the Pleasures II

Freiburg Baroque Orchestra

Kristian Bezuidenhout
director, harpsichord, organ
Grace Davidson soprano
Rachel Redmond soprano
Alexander Chance alto
Samuel Boden tenor
Hugo Hymas tenor
David Shipley bass

Ann-Kathrin Brüggemann oboe
Josep Domènech oboe
Eyal Streett bassoon
Jaroslav Rouček trumpet
Péter Barczy violin, concertmaster
Kathrin Tröger violin I
Aliza Vicente violin I
Anne Katharina Schreiber violin II
Beatrix Hülsemann violin II
Daniela Helm violin II

Ulrike Kaufmann viola
Annette Schmidt viola
Guido Larisch cello
Marie Deller cello
Georg Schuppe double
bass
Mariona Mateu Carles
double bass
Ulrik Gaston Larsen lute

Henry Purcell (1659-1695)

Welcome to all the pleasures (Ode for St Cecilia's Day) Z339 (1683)

Overture from *The Gordian Knot Unty'd* Z597 (1690)
Hornpipe from *King Arthur* Z628 (1691)
3rd Act Tune (Rondeau) from *The Indian Queen* Z630 (1695)
Slow Air from *The Virtuous Wife, or Good Luck at Last* Z611 (?1695)
Hosanna to the highest Z187
Chacony in G minor Z730 (c.1678)

Who can from joy refrain? (Birthday Ode for the Duke of Gloucester) Z342 (1695)

Interval

George Frideric Handel (1685-1759)

Trio Sonata in G Op. 5 No. 4 HWV399 (pub. 1739) *arranged by Kristian Bezuidenhout*
I. Overture from Athalia • II. Allegro • III. Menuet • IV. Passacaille from Radamisto

Chandos Anthem No. 6 'As pants the hart' HWV251b (1717-8)

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The St Cecilia's Day festivities of the late 17th Century brought together some of England's most respected musical, theatrical and literary luminaries. Despite surviving for a relatively short time, these celebrations represented a concert tradition that illustrated the explosion of culture among the public across London in the early years after Cromwell's puritanical Interregnum. Artists of all disciplines were spread thinly across the contrasting arenas of court, church and theatre to provide material for a culturally insatiable public, with tastes illimited by the arrival of the extravagant Charles II. Of these artists, though, none was busier than **Henry Purcell**: organist of Westminster Abbey and the Chapel Royal, purveyor of chamber music to London's secret elite, and pioneering composer of dramatic music for the theatre.

In many ways, Purcell himself is emblematic of the fundamental musical shifts that were occurring in England in the late 17th Century. He served under three monarchs – Charles II, James II, and William and Mary – and under each he was able to develop and expand musical forms in ways that continue to resonate today. Consistent across all three reigns, however, was Purcell's writing of the Ode, of which he produced over 20 during a career cut short by what now might be seen as a direct or indirect result of over-work. Although most were intended to mark an occasion for a member of an important family or welcome a visiting dignitary, his Odes for St Cecilia's Day were written to celebrate music for music's sake. *Welcome to all the Pleasures*, which opens the first half of this concert, and *Who can from joy refrain*, which closes it, represent this difference: although the latter was written as a birthday ode for the six-year-old Duke of Gloucester, the former was written simply to celebrate the fact of music alone. It was his first commission for The Musical Society for London, a group of enthusiastic professional and amateur musicians, who had established a festival to celebrate 'the great patroness of music', and 1683 saw their first festival, with the frantically busy Purcell their first commissioned composer.

London's theatres had been dark during Cromwell's Interregnum. King Charles, however, was quick to express the lavish tastes he had nurtured during his exile in France, and so not only did they open quickly after his return, but the plays that were produced in them were decidedly risky, with dramatists often seeking deliberately to shock. The large number of new productions being mounted often used new texts by little-known writers, abridged the works of great ones, or had their authors remain completely anonymous. Purcell wrote the incidental music for 42 such plays – known as 'semi-operas', on account of the combination of spoken dialogue and extensive incidental music. The form of these 'Restoration spectaculars' was unique at the time,

and defied definition beyond being a sort of home-grown hybrid of the court masque of the earlier 17th Century, with some elements of French subject matter and stage design thrown in. *The Gordian Knot Unty'd* is one such example of the works of an unknown author – the play itself was never printed, and the identity of its author speculated about all over London. Whoever they were, though, they were generally agreed to have been an enthusiastic Francophile, and Purcell plainly wrote its *Overture* with that in mind. *The Virtuous Wife*, whose *Slow Air* is a wonderful example of Purcell's gift for melody, is another semi-operatic mystery in that it is not entirely clear when it was written or how it was used, as some of its material is to be found in other, earlier, works. The *Hornpipe* from *King Arthur* and *Rondeau* from *The Indian Queen*, however, are famous movements from two of Purcell's more straightforward suites. These are adaptations of Shakespeare's *A Midsummer Night's Dream* and John Dryden's play of the same name, probably made by Thomas Betterton for the famous Dorset Garden Theatre.

Although Purcell did much of this writing for the theatre in the later part of his life, there are some overlaps between the various elements of his portfolio career. His famous *Chacony in G minor*, first published in 1680, is widely held to be Purcell at his most ubiquitous, but it was written much nearer to start of his career – when Charles II was still on the throne, and almost ten years before he began to concentrate fully on music for the theatre. It is based on the ground bass for which Purcell became so famous: a descending line of four consecutive notes in the bass that suggested both a dance and a lament. Although that celebrated bassline is most readily associated with Purcell's only 'true' opera, *Dido and Aeneas*, the *Chacony* has much in common with Purcell's devotional songs and hymns, many of which he composed to be played or sung in private. The forces and words of 'Hosanna to the highest' suggest it may also have been at home in the more intimate services of the Chapel Royal.

The London in which **Handel** arrived 15 years after Purcell's death was still redolent of many of his musical styles. It is also the case that the influx of Italian composers to London such as Arcangelo Corelli at the start very start of the 18th Century loomed large in Handel's compositional life, and this was particularly so in the Trio Sonata in G Op. 5 No. 4, one of a set first published in 1739. In common with Purcell, these contain material Handel had appropriated from his earlier work. For the trio sonatas in particular, Handel lifted material from the overtures to his *Chandos Anthems*, his famous set of 11 sacred anthems written for James Brydges, first Duke of Chandos, that included 'As pants the hart'.

Henry Purcell (1659-1695)

Welcome to all the pleasures (Ode for St Cecilia's Day) Z339 (1683)

Christopher Fishburn

Symphony

Welcome to all the Pleasures that delight,
Of ev'ry Sense, the grateful Appetite.
Hail great Assembly of Apollo's Race,
Hail to this happy place, this Musical Assembly,
That seems to be the Ark of Universal Harmony.

Here the Deities approve,
The God of Music, and of Love;
All the Talents they have lent you,
All the Blessings they have sent you;
Pleas'd to see what they bestow,
Live and thrive so well below.

While Joys Celestial their bright Souls invade
To find what great improvement you have made.

Then lift up your Voices, ye Organs of Nature,
Those Charms to the troubled and amorous Creature.
The Pow'r shall divert us a pleasanter way,
For sorrow and grief find from Music relief,
And Love its soft Charms must obey.

Beauty thou Scene of Love,
And Virtue, thou innocent Fire,
Made by the Powers above
To temper the heat of Desire,
Music that Fancy employs
In Raptures of innocent Flame,
We offer with Lute and with Voice
To Cecilia, Cecilia's bright Name.

In a Consort of Voices while Instruments play,
With Music we celebrate this Holy day;
Iô Cecilia, Cecilia,
In a Consort of Voices we'll sing.

Overture from *The Gordian Knot Unty'd* Z597 (1690)

Hornpipe from *King Arthur* Z628 (1691)

3rd Act Tune (Rondeau) from *The Indian Queen* Z630 (1695)

Slow Air from *The Virtuous Wife, or Good Luck at Last* Z611 (?1695)

Hosanna to the highest Z187 (n/a) Anonymous

Hosanna to the highest. Joy betide
The heavenly bridegroom and his holy bride.
Let heav'n above be filled with songs,
Let earth triumph below;
For ever silent be those tongues that can be silent now.
You rocks and stones, I charge you all to break
Your flinty silence if men cease to speak;
You that possess the sacred art
Or now or never show it,
Plead not your Muse is out of heart:
Here's that creates a poet.
Be ravish'd, earth, to see this contract driv'n
'Twixt sinful men and reconcil'd heav'n.
Dismount, you quire of angels, come,
With men your joys divide;
Heav'n never showed so sweet a bridegroom,
Nor earth so fair a bride.

Chacony in G minor Z730 (c.1678)

**Who can from joy refrain?
(Birthday Ode for the Duke of Gloucester)
Z342 (1695) Nahum Tate**

Overture

Who can from joy refrain, this gay,
This pleasing, shining, wond'rous day?
For tho' the sun has all
His summer's glories on,
This day has brighter splendours far
From a little rising star.

A Prince of glorious race descended
At his happy Birth attended
With rosy, smiling hours, to show
He will golden days bestow.

The Father brave as e'er was Dane
Whose thund'ring sword has thousands slain
And made him o'er half Europe reign.

The Graces in his Mother shine
Of all the Beauties, Saints and Queens
And Martyrs of her line.
She's great, let Fortune smile or frown,
Her virtues make all hearts her own:
She reigns without a Crown.

Sound the Trumpet and beat the warlike Drum;
The Prince will be with laurels crown'd
Before his manhood comes.
Ah! how pleas'd he is and gay,
When the Trumpet strikes his ear!
His hands like shaking lilies play
And catch at ev'ry spear.

If now he burns with noble flame,
When grown, what will he do?
From Pole to pole he'll stretch his fame
And all the world subdue.
Then Thames shall be Queen
Of Tyber and Seine,
Of Nilus, of Indus, and Ganges:
And, without foreign aid,
Our fleets be obey'd
Wherever the wide ocean ranges.

Interval

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**Chandos Anthem No. 6 'As pants the hart'
HWV251b (1717-8)**

Liturgical text

Sonata

Chorus

As pants the hart for cooling streams, so longs my soul
for thee O God.

Soprano

Tears are my daily food, while thus they say: where is
now thy God?

Tenor

Now, when I think thereupon, I pour out my heart by
myself, for I went with the multitude and brought
them out into the house of God.

Chorus

In the voice of praise and thanksgiving among such as
keep holy-day.

Soprano and Tenor

Why so full of grief, O my soul? Why so disquieted
within me?

Tenor and Chorus

Put thy trust in God, for I will praise him.