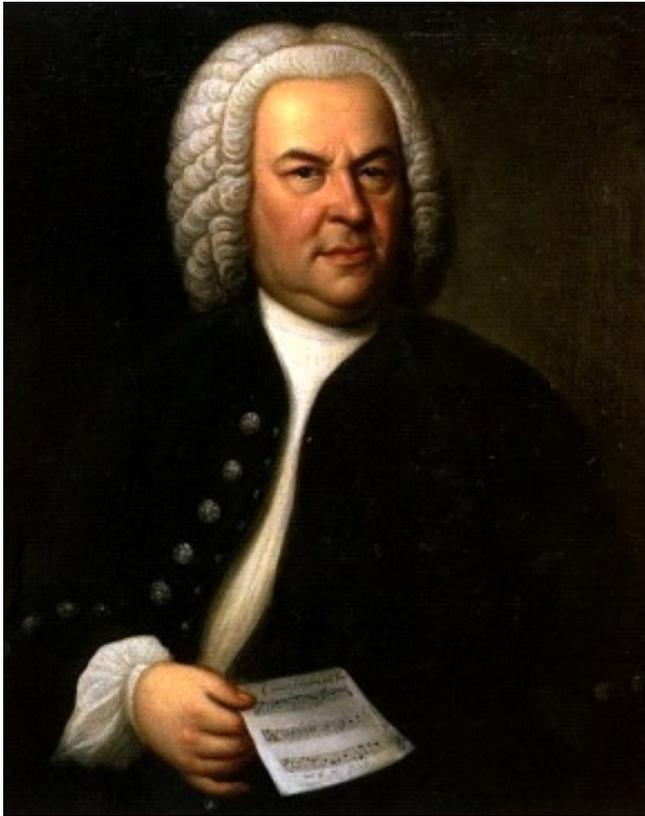




Tilford Bach Festival



24-26 May 2013

Tilford Bach Society

Tilford Bach Festival is held annually in the Great Hall of Farnham Castle and at All Saints' Church, Tilford, near Farnham, Surrey and specialises in performances of music by JS Bach and his contemporaries on period instruments. Denys Darlow established the Tilford Bach Society in 1952 and later also founded the London Handel Festival, becoming a well-known conductor and interpreter of 17th- and 18th-century music.

Tilford Bach Society also organises high quality professional chamber music concerts in Farnham from September to April with a wide repertoire.

Our Music Director is Adrian Butterfield, who is also Associate Musical Director of the London Handel Festival and directs ensembles such as the London Handel Orchestra, London Handel Players and the Revolutionary Drawing Room. He is also Professor of Baroque Violin at the Royal College of Music.

Through Adrian we are able to attract internationally-acclaimed soloists and musicians to perform at the festival.

We are increasingly using the Internet and email to make people aware of our concerts so please ensure that you give us your email address and join our email list.

Contact

Jill Denbigh, Secretary
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secretary@tilbach.org.uk 01252 716084

www.tilbach.org.uk

Festival Concerts

Friday, 24 May, 8pm, Farnham Castle

JS Bach Orchestral Suite No.2 in A minor for oboe and strings
BWV1067 (arr. Abberger)

Vivaldi Sonata Al Santo Sepolcro in E flat major RV130

JS Bach Oboe Concerto in E flat major BWV 1053
(arr. Abberger)

JS Bach Chorale Preludes BWV 659, 639, 662 (arr. Abberger)

JS Bach Concerto for Oboe and Violin in C minor BWV1060

Saturday, 25 May, 8pm, All Saints' Church, Tilford

JS Bach Harpsichord Concerto in F minor BWV1056

JS Bach Sonata for Violin and Obligato Harpsichord in
E major BWV1016

Rameau Pièces de Clavecin: Concert No.3 in A major

Rameau Pièces de Clavecin: Concert No.5 in D minor

JS Bach Sonata for Flute and Obligato Harpsichord in
A major BWV1032

JS Bach Harpsichord Concerto in E major BWV1053

Sunday, 26 May, 7pm, All Saints' Church, Tilford

JS Bach Cantatas for Trinity Sunday:

Cantata BWV165 O heilges Geist- und Wasserbad

Cantata BWV129 Gelobet sei der Herr, mein Gott

JS Bach Magnificat in D major BWV243

Funding of the Festival and the Custom of the Plate

Our concerts are performed for us by the finest professional musicians in their field. When budgeting for the Festival each year the TBS Committee has to balance between pricing tickets so that the events are affordable for the audience whilst having the funds to pay the musicians the fees they richly deserve. However, with the limited capacity of the venues, our concerts run at a loss and the Sunday **choral concert runs at a loss of over £5,000. We need to recover these losses from donations and other sources such as the small profits that we make on the Farnham concerts if we are to be able to continue to provide such major concerts.** If priced at cost, the tickets would be over £80.

Other than the occasional generous donation the TBS receives very little external funding. So as always there will be a plate at the back for donations to help towards next year's Festival. Apart from publicity and very small sums on printing, every £1 that the Society receives is spent on the music we hear. Please help us by giving generously and please if possible **sign a Gift Aid Form** to turn each gift of £1.00 into £1.25.

Interval Drinks

Wine and fruit juice are available before the concerts and during the interval.

On Friday one glass of wine or juice is included in the ticket price. Additional glasses of wine cost £2-00.

On Saturday and Sunday all drinks are charged as follows:

Wine: £2-00

Bottle of wine: £10-00

Champagne: £5-00

Bottle of Champagne: £20-00

Juice: 50p

**Drinks can be paid for in advance and
this helps to reduce queues**

Local Supporters & Sponsors

Warmest thanks to our sponsors:

- Bury Court Opera
- Barley Mow pub
- Strutt & Parker.

Thanks to:

Canon Jeffrey Bell, a wise and untiring friend to the Society, Mrs Maureen Briggs, Mr & Mrs David Cliffe, Mr & Mrs Norman Evans, & Mrs Naomi Steele for accommodating the musicians.

Thanks as ever to Mrs Christa Hopkins, who organized the accommodation and entertained the visiting musicians to lunch on Sunday and to all the others who have supplied food.

Thanks to Sue Sagun for her great help with collecting and sorting information for this programme and organising meals.

Tilford Bach Committee

Tilford Bach Society is run by a committee of up to twelve members. The current members and officers are:

- Adrian Butterfield Music Director (non-voting)
- John Horrocks (Chairman)
- Angela Arathoon (Vice-Chair)
- Jill Denbigh (Secretary)
- Ian Sargeant (Treasurer)
- Alan Morris
- Richard Punshon
- Sue Sagun
- Rosemary Thomas

All Saints Church, Tilford

All Saints Church, Tilford, was built in 1867 with the further addition of the south aisle some 40 years later. The Parish Rooms were added three years ago.

All Saints Church, Tilford Road. Tilford, Surrey, GU10 2DA
01252 792333

Friday, 24 May, 8-00 pm, Farnham Castle

Four Centuries of Bach Ensemble, Toronto

John Abberger, oboe/director
Adrian Butterfield, violin
Christopher Verrette, violin
Patrick Jordan, viola
Amanda Keesmaat, cello
Margarida Castro, bass
Dongsok Shin, harpsichord



JS Bach Orchestral Suite No.2 in A minor for oboe and strings BWV1067 (arr. Abberger)
Overture; Rondeau; Sarabande; Bourrée; Polonaise; Menuet; Badinerie

Vivaldi Sonata Al Santo Sepolcro in E flat major RV130
Largo molto - Allegro ma poco

JS Bach Oboe Concerto in E flat major BWV 1053 (J Rifkin)
Allegro; Siciliano; Allegro

Interval

JS Bach Chorale Preludes BWV 659, 639, 662 (Abberger)

JS Bach Concerto for Oboe and Violin in C minor
BWV1060
Allegro; Adagio; Allegro

Programme Notes

The orchestral music of JS Bach is a rich treasure of works, including concertos for solo and multiple instruments and the grand overtures, or orchestral suites. When we take a closer look at the manuscript sources for these wonderful works, however, we are immediately faced with an interesting fact: none of these works have survived into our time in autograph scores of their original versions.

For the concertos, there are two primary collections in Bach's own hand: the fair copy of Six Concerts avec Plusieurs Instruments that Bach made for the Margrave of Brandenburg, dated 24 March, 1721, and the manuscript collection of seven concertos for keyboard (including a fragment of an eighth concerto) which modern scholars believe to have been written sometime around the year 1738. All of the works contained in these two collections are re-workings or revisions of earlier works. Against these sources we can place the numerous copies of works that appear to preserve some of the earlier versions of these works (all of which originate from after Bach's death, or outside his family circle), together with our own observations of Bach's patterns of transcription.

The **Overture in B minor for flute and strings (BWV 1067)** survives from Bach's time in a single set of parts. Two of these parts, the flute and viola parts, are in Bach's own hand, the remaining parts having been copied by anonymous copyists from the Bach circle. Examining these parts more closely, Joshua Rifkin, has made an interesting observation. Based on corrected errors in these parts, it is apparent that Bach and the copyists were working from a version in A minor, a tone lower than the tonality of the (new) parts, leading us to the speculation that the familiar work for flute and strings was adapted from an earlier work in A minor. While the A minor tonality of this earlier version is advantageous for the string instruments, it would appear to eliminate the flute as the solo instrument, since the lowest note in the solo part now extends below the normal compass of that instrument (as it was known in Bach's time). Moreover, a solo part that was already uncomfortably low in B minor is now in a tessitura that would leave the flute at a decided disadvantage. Since it seems unlikely that Bach would write a part with such apparent disregard for the featured instrument, the determination of the solo instrument for the earlier version of the work becomes a matter of conjecture. While no other feature of the surviving parts leaves us any clue as to what instrument this instrument might have been, the most obvious possibilities are the violin or the oboe. And if neither instrument

Friday Programme Notes continued

can be conclusively ruled out, it can be noted that the oboe projects with ease in the lower tessitura of the solo part, stands out nicely against the strings in the solo passages, and can negotiate the entire work with only the smallest of adjustments.

The primary source for the **Concerto in Eb major for oboe and strings, after BWV 1053**, is in the above mentioned autograph manuscript of concertos for harpsichord, where it is preserved in E major. All of the material in the work, however, was used by Bach in sacred cantatas. The first movement found use as a Sinfonia in the Cantata BWV169, in D major, with the solo part taken by the organ, and the second movement also found its way into the same cantata, as an aria for Alto with organ solo. The last movement is found in cantata BWV49, once again as an opening Sinfonia with organ solo, this time in E major. The portions of the autograph cantata scores that contain these movements are relatively error free, and show no signs of the compositional process, suggesting that they were copied from a pre-existing source, but the scoring of this earlier version is a matter of conjecture. Joshua Rifkin proposes the key of Eb for his reconstruction for oboe, based on transposition errors in the autograph score of the E major harpsichord concerto.

Expanding on the theme of arrangement and adaptation, are the **three chorale preludes, after BWV 659, 639, and 662**. Among Bach's compositions for organ, the chorale prelude occupies a pre-eminent place. A devout Lutheran, Bach seems to have found a continuous source of deep inspiration in the German chorale repertory, as demonstrated by the over 140 works that he composed in this genre. Of the many different possible treatments of the chorale melody, these three are fine examples of the 'ornamented chorale'. In this compositional device the composer ornaments the chorale melody, and writes new underlying parts to establish

an expressive affect, or mood, through the use of inventive figuration and rich harmonies. A purely instrumental arrangement of these keyboard works can be fashioned by extracting the ornamented chorale for performance by an appropriate instrument, and arranging the underlying parts for other accompanying instruments. Such an arrangement allows these works to be performed in a concert hall, thus providing a new means of experiencing some of the composer's most personal musical statements.

The 1764 Breitkopf catalogue lists a concerto by Bach for '**Oboe Concert. Violino Conc. 2 Violini, Viola, Basso,**' a rare clue pointing to the existence of a concerto by Bach that has been lost. Already in 1886 scholars surmised that the Concerto for two harpsichords in C minor, BWV1060, could be a surviving transcription of the lost concerto for oboe and violin. This hypothesis is based on several striking features of the work for two keyboards. Unlike the Concerto in D minor for two violins (also preserved in an arrangement for two harpsichords), the two solo parts are very different in character. The first solo part fits the compass of the oboe of Bach's time perfectly in the key of C minor, and contains none of the violin figuration found in the second solo part. The second solo part seems to have been written for the violin in the key of C minor. In one instance the writing specifically avoids descending below the note g, the lowest string of the violin, and in other places this open string is exploited in the virtuoso writing of this solo part. This work survives only in manuscript copies from the Bach family circle. There is no surviving autograph, and none of the movements are found in any other works by Bach. The present reconstruction by Joshua Rifkin eliminates the largely superfluous first ripieno violin.

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Friday Programme Notes continued (2)

Vivaldi's Sonata 'al Santo Sepolcro' RV130 is one of two works of his bearing this title, the other being his Sinfonia in B minor RV169. 'Al Santo Sepolcro' means 'of the Holy Sepulchre' and there are many churches and chapels in Italy that have been given this name. The Church of the Holy Sepulchre in Jerusalem is believed by many to have been built on the site of Jesus' tomb and in the 15th century a scaled-down replica of this church was built in Varallo in northern Italy; it is possible that Vivaldi wrote this piece for this building. It is a somewhat sombre but very beautiful work which opens with a slow introduction that builds up from the bass in repetitive patterns and which leads into a fugal allegro ma poco which is slightly brighter in mood but reaches a gentle conclusion.

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John Abberger

John Abberger, one of North America's leading performers on historical oboes, is principal oboist with Tafelmusik. He has performed extensively around the world and appears regularly with other prominent period-instrument ensembles, including the Philharmonia Baroque Orchestra, the Washington Bach Consort, and the Handel and Haydn Society in Boston.



A specialist in the performance of the music of JS Bach, he formed the ensemble Four Centuries of Bach, in 2005 to perform and record the music of this composer with period instruments and original scoring. This group's recordings of Bach's four reconstructed oboe concertos and two orchestral suites for the ANALEKTA label have received critical acclaim. His recording of the Concerto for Oboe by Alessandro Marcello (with Tafelmusik) was glowingly reviewed by Gramophone Magazine as "one of the best there is". A native of Orlando, Florida, he trained at the Juilliard School, and Louisiana State University and serves on the faculty at the Universities of Toronto and Western Ontario.

Dongsok Shin was born in Boston, was taught initially by his mother, Chonghyo Shin, and continued studying with Nadia Reisenberg at the Mannes College of Music. From the early 1980s, he converted exclusively to early keyboard instruments. He has accompanied Renée Fleming, Rachel Brown, Barthold Kuijken and others in recital.



In his spare time, he tunes and maintains harpsichords in the New York City area. He is well known as a recording engineer, producer and editor of early music recordings, is the proud father of three children with wife and early keyboard player, Gwendolyn Toth, and after all these years, still has cats in his apartment.



Amanda Keesmaat studied at the University of Western Ontario and McGill University. She has been an active presence on the Canadian early music scene for more than 15 years, performing with Arion Baroque Orchestra and various 'concert series' and festivals. Amanda has toured extensively and has recorded for CD, radio and television.

Margarida Castro from Portugal played and trained in the European Union Youth Orchestra and other student schemes. She currently freelances with Scottish Chamber Orchestra and London Philharmonic. She has also been selected as an RCM rising star in 2013 to take part in the chamber series at Cadogan Hall.

Patrick Jordan is a native of West Texas. He studied at the New England Conservatory and the Longy School. He is a member of the Eybler Quartet and performs on a viola made by Daniel Achatius Stadlmann in 1725, and when not busy with the viola, Patrick is an enthusiastic cook and student of the culture of food.

Christopher Verrette has been a member of Tafelmusik since 1993 and was a founding member of the Chicago Baroque Ensemble and Ensemble Voltaire (Indianapolis), and a guest director with the Indianapolis Baroque Orchestra.

Saturday, 25 May, 8-00pm, Tilford Church

London Handel Players

Laurence Cummings, solo harpsichord

Rachel Brown, flute

Adrian Butterfield, violin/director

Oliver Webber, violin

Peter Collyer, viola

Katherine Sharman, cello

'Featuring the Harpsichord'

JS Bach Harpsichord Concerto in F minor BWV1056

Allegro; Adagio; Presto

JS Bach Sonata for Violin and Obligato Harpsichord in

E major BWV1016

Adagio; Allegro; Adagio ma non tanto; Allegro

Rameau Pièces de Clavecin: Concert No.3 in A major

La Poplinière-Rondement; La Timide-Rondeau gracieux; Tambourin

Interval

Rameau Pièces de Clavecin: Concert No.5 in D minor

La Forqueray-Fugue; La Cupis-Rondement; La Marais-Rondement

JS Bach Sonata for Flute and Obligato Harpsichord in

A major BWV1032

Vivace; Largo e Dolce; Allegro

Bach Harpsichord Concerto in E major BWV1053

Allegro; Siciliano; Allegro

Programme Notes

Johann Sebastian Bach, like his compatriot, Handel, was one of the greatest keyboard players the world has ever seen. His expertise as a performer on the organ was coupled with a detailed knowledge of the instrument and its workings such that even as early as in his late teenage years he was frequently invited to advise on new instruments that were being planned in his part of Germany. He was also one of the greatest exponents of the harpsichordist ever to have lived. Not only was he an extraordinary performer on the instrument but as a composer he was the first to give it a solo voice in an ensemble situation.

This pioneering spirit is demonstrated clearly in this programme. In the sonatas with violin and flute the harpsichord is no longer treated as just an accompanying partner. Instead of only the bass line being written out and figures given to indicate the harmonies that should be improvised on top of it, the right-hand part is also fully written out which gives a three-part texture when added to the violin or flute. These were known as 'obligato' sonatas. Bach, therefore, invented the duo sonata, a genre that was to be taken up by his son, Emanuel, and then, in turn, by Mozart, Beethoven and many others.

Bach wrote six sonatas of this type for violin and harpsichord. The third one is in E major. It is one of those works of Bach that takes you away from this world and straight to heaven! The first movement, especially, has a floating, ethereal quality which partly derives from the key which, for the violin, is naturally bright and open because of its open A and E strings. In the two Allegros the three parts engage in continuous dialogue with each other whilst in the C# minor Adagio the left hand of the keyboard provides a bass line above which the other two parts weave their lines.

Saturday Programme Notes Continued

Bach's pioneering spirit is also evident in his decision to give the harpsichord its first opportunity to be a soloist in a concerto in his 5th Brandenburg Concerto. Later in his life he arranged several concertos that he had written previously for various different solo instruments as harpsichord concertos for himself and his sons to play in Leipzig. Sometimes the original version survives but where only a harpsichord version survives it has been thought likely that it is an arrangement of a lost original for another instrument.

The **F minor Harpsichord Concerto** is often performed with an oboe soloist in G minor because the slow movement previously appears as an oboe solo movement in Cantata 156. However, instances such as the dramatic chords in the finale make this a very convincing keyboard work. The opening movement is particularly concise and the dramatic gesture in the fourth bar is the sort of device that his son Emanuel was to develop with such success.

Bach's E major Harpsichord Concerto contains large-scale outer fast movements and a slow movement of similar intensity of expression to some of his Passion music and these factors would seem to indicate that the work was written during his Leipzig years. Although no earlier concerto version has come down to us, this music appears, with some alterations, in two church cantatas, BWV169 and 49, which both date from 1726.

Jean-Philippe Rameau was an almost exact contemporary of Bach's and was one of the most important French harpsichordists and composers of his time. He became famous as an opera composer and yet he was nearly 50 when he wrote his first one. He published three collections of solo harpsichord music and in 1741 a collection of five **Pièces de Clavecin en Concerts**. These were works for an ensemble in which the harpsichord had a completely written-out part; in fact, the harpsichord is often the dominant voice and Rameau

in his 'Notice to Performers', clearly states that they can all be played on the harpsichord alone, giving special instructions regarding certain pieces to make this possible. The personal names indicated in the titles of the movements suggest dedications to friends and relatives.

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The **Flute Sonata in A major (BWV 1032)** is perhaps the least performed of all the Bach flute sonatas, since it is incomplete: by an extraordinary twist of fate, some bars in the last section of the first movement were removed from the manuscript. Bach made his own ink and ruled his own manuscript lines, thus not wishing to waste a scrap of paper, he commenced writing the A major flute sonata along the bottom three empty staves beneath the manuscript of a concerto for two harpsichords.

At some point, someone, possibly even Bach himself, must have decided to separate the two pieces. Why he did not start at the beginning and why the task was abandoned we shall perhaps never know, but the missing staves, some 46-48 bars, were lost and no other copy of the piece survives.

Some performances of the A major sonata, therefore opt to omit the first movement altogether, whilst others have simply stopped where the music runs out and recommenced at the final few surviving bars. Various completions have been published, but for tonight's performance, Rachel has made her own. The repetitive nature of the thematic material coupled with the rather arresting caesura where all parts briefly stop seem to call for further hiatuses and a more dramatic structural punctuation or exclamation. The extracted staves were removed from the manuscript with some care, sometimes cutting around a low note of the concerto or a particularly high note of the flute part of the sonata, in an attempt to keep both compositions intact. Tantalizingly, a few slurs or ties from the flute part were left on the bottom of the concerto!

© Rachel Brown 2013

London Handel Players

For over ten years the London Handel Players have thrilled audiences across the world with their performances and recordings of works by Handel and his contemporaries. They perform regularly at the London Handel and Tilford Bach Festivals and at Wigmore Hall, and appear at many of the leading festivals in the UK, Europe and North America, frequently working with singers such as Emma Kirkby and Daniel Taylor.

The members of the group are principal players of the London Handel Orchestra, pursue busy solo, directing and conducting careers, work with many of the major period-instrument ensembles in the UK and abroad and are professors at the conservatoires in London.

Rachel Brown *flute*

Since winning the NFA Young Artist Competition in 1984, Rachel Brown has become known for her performances on historical flutes from 18th-20th centuries. She plays principal flute and recorder with the Academy of Ancient Music, teaches at the Royal College of Music in London.

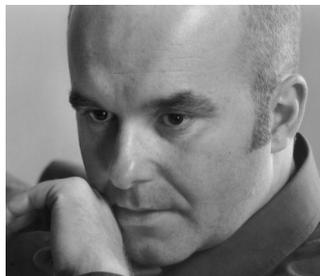


As a soloist she has recorded extensively and toured in Europe, Japan and North America with a comprehensive concerto repertoire from J.S. Bach, Vivaldi and Telemann to Mozart. She has given many performances of the newly discovered Handel Flute Concerto and her championing of the works of the Berlin School has reawakened interest in the largely unknown masterpieces by Quantz.

She is author of *The Early Flute (CUP)* and has composed cadenzas for the Bärenreiter edition of Mozart concertos. Recordings include CPE Bach and Quantz concertos, works by Schubert and Boehm, Telemann Fantasias, Handel Sonatas and a new disc and publication of virtuosic Quantz Sonatas. Together with Laurence Cummings and Kath Sharman she will be recording Bach Sonatas later this year.

Laurence Cummings

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as conductor and harpsichord player. Music Director of the London Handel Festival since 1999, he has just completed his inaugural year in the same role at the Internationale Händel-Festspiele Göttingen, as well as acting as Music Director for Orquestra Barocca Casa



da Musica Porto and as trustee of Handel House London.

He has conducted productions for English National Opera, Glyndebourne Festival Opera, Gothenburg Opera, Opernhaus Zurich, Garsington Opera, English Touring Opera and at the Linbury Theatre Covent Garden. He regularly conducts the English Concert and the Orchestra of the Age of Enlightenment and has worked with the Royal Liverpool Philharmonic, Ulster Orchestra, Handel and Haydn Society (Boston), St Paul Chamber Orchestra (Minnesota), Wiener Akademie, Zurich Chamber Orchestra, Hallé, Britten Sinfonia, Northern Sinfonia, Jerusalem Symphony and Basel Chamber Orchestra.

His numerous recordings include the first recording of Handel's newly discovered Gloria with Emma Kirkby, and Handel Arias with Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG.

Current engagements include commitments at the London and Göttingen Handel Festivals, collaborations with the London Handel Players, the Orchestra of the Age of Enlightenment, Royal Scottish National Orchestra and further engagements at Casa da Musica in Porto, Zurich Opera House, Gothenburg Opera and Opera North.



Sunday, 26 May, 7-00pm, Tilford Church

Choir of the Theatre of Early Music London Handel Orchestra Adrian Butterfield, conductor

1st Violins: Oliver Webber (leader); Ellen O'Dell; Kathryn Parry

2nd Violins: Jean Paterson; Polly Smith

Violas: Peter Collyer; Malgosia Ziemkiewicz

Cellos: Katherine Sharman; Amanda Keesmaat

Bass: Amanda MacNamara

Flutes: Rachel Brown; Guy Williams

Oboes d'amore: James Eastaway; Kate Latham

Bassoon: Nathaniel Harrison

Trumpets: Stephen Keavy; Jonathan Impett; Robert Vanryne

Timpani: Ben Hoffnung Organ: James Johnstone

JS Bach Cantata BWV165 O heiliges Geist- und Wasserbad

Stefanie True, soprano

Kyle Guilfoyle, counter-tenor

Nicholas Pritchard, tenor

Alexander Dobson, baritone

JS Bach Cantata BWV129 Gelobet sei der Herr, mein Gott

Charlotte Mobbs, soprano

Daniel Taylor, counter-tenor

Jeremy Budd, tenor

Geoffrey Sirrett, baritone

Interval

JS Bach Magnificat BWV 243 in D major

Ellen McAteer, soprano

Stefanie True, soprano

Charlotte Mobbs, soprano

Kyle Guilfoyle, counter-tenor

Daniel Taylor, counter-tenor

Jeremy Budd, tenor

Alexander Dobson, baritone

Programme Notes

Cantatas BWV 165 & 129 were written by Bach for Trinity Sunday, BWV165 in 1715 and 129 in 1726. Trinity Sunday marks the end of the first half of the church year and in Bach's day was celebrated by the Lutheran Church as one of its major festivals, with a resonance that is not quite as strong today. This Sunday in the year had a special importance for Bach personally as his first official cantata after his arrival in Leipzig in 1723 was for the first Sunday after Trinity and therefore his annual cantata cycles were concluded on Trinity Sunday itself.

Cantata BWV 165, O heiliges Geist- und Wasserbad, his first for Trinity Sunday, was written in 1715 in Weimar to a text by Salomo Franck. Franck's text is like a sermon based on the Trinity Sunday text taken from St. John's Gospel, Chapter 3 in which Nicodemus, a Pharisee, comes to Jesus at night and asks him for guidance. Jesus tells him that he needs to be 'born again' and when Nicodemus misunderstands this as an outward physical rebirth rather than an inward one Jesus responds by saying: 'Except a man be born of water, and of the Spirit, he cannot enter the Kingdom of God'.

References to water and baptism appear throughout the text and are realised in the running semiquavers in the opening and closing arias and the lilting triplets in the central alto aria.

There is a striking instance of word-painting at the end of the second recitative. Two serpents are described, the 'ancient' serpent of sin from the Garden of Eden and the 'blood-red' serpent raised on a pole by Moses and 'now exalted on the cross'. At the final words, 'when all my strength has faded', the strings parts peter out pianissimo, the singer fades away to a low G and the bass line is left on its own.

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Cantata 129, *Gelobet sei der Herr*, was written in Leipzig in 1726 and is a straightforward paean of praise to God. It is a setting of five verses of Johann Olearius' chorale of 1665, the first four of which open with the same phrase, 'Praised be the Lord'. The opening chorale fantasia is a hymn of praise to God the Father. There are three arias that follow; the first, for bass and continuo, gives praise to God the Son, the second, for soprano with flute and violin, to God the Holy Spirit whilst the third, for alto and oboe d'amore, tells how God is 'praised by all things that move in the air'. The final chorale is punctuated by orchestral fanfares of trumpets, winds and strings in a manner that prefigures the final movement of the Christmas Oratorio and rounds off the work in great joy and celebration.

© Adrian Butterfield 2013



Adrian Butterfield

Born in London, Adrian 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 Musical Director of the London Handel Festival. He regularly directs the London Handel Orchestra and Players and is increasingly invited as a guest director and soloist in Europe and North America.

He has appeared on numerous recordings and with most of the period-instrument orchestras in London. His solo recordings include CPE Bach sonatas (ATMA), Bach's Concerto for oboe and violin with John Abberger (Analekta), Handel's complete Violin Sonatas (SOMM) and Leclair's 1st Book of sonatas (Naxos), issued on three separate CDs.

He leads two chamber ensembles in London. The London Handel

Players perform regularly at the Wigmore Hall and at festivals throughout Europe and in the United States and Canada. Their recent Handel recordings, of his Op.2 and Op.5 trio sonatas, "Handel at Home" as well as the Violin Sonatas, all for SOMM, have received glowing reviews and a new recording of Geminiani's Op.1 Sonatas has just been released. The Revolutionary Drawing Room specializes in classical and romantic music on period instruments, has recorded quartets by Boccherini and Donizetti for CPO and has performed in North America and across Europe. Their recent recording of Mozart's Clarinet Quintet with Colin Lawson has also just been released on Clarinet Classics and reached No.17 in the Classical Charts.

Repertoire Adrian has conducted includes Bach's B minor Mass and St. John Passion, Handel's La Resurrezione and Alcina, Purcell's Fairy Queen, Cavalieri's Rappresentazione di Anima e Corpo and Rameau's Pigmalion and concerto appearances include numerous baroque works, Mozart's Sinfonia Concertante with the LHO and rare performances on period instruments of the Beethoven Concerto with the Hanover Band.

He directs a baroque project 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 Baroque Course in Croatia.

Recent highlights have included conducting Bach's St. John Passion with the LHO, directing the London Mozart Players in Bach and Mendelssohn and appearing on Croatian Television with LHP. Plans for this season include conducting Handel's La Resurrezione at the Wigmore Hall on Easter Monday, Amadigi in Bucharest and Bach's Magnificat in Tilford, appearances at the Newbury and Regensburg Festivals and a special collaboration between LHP and the Scottish fiddler, Alasdair Fraser, at the opening of the Spitalfields Winter Festival.

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

Cantata 165

O heil'ges Geist und Wasserbad

Composed: 16 June 1715 (Weimar) for Trinity Sunday

1. Soprano Aria

O heil'ges Geist- und Wasserbad, das Gottes Reich uns einverlei und uns ins Buch des Lebens schreibt!

O Flut, die alle Missetat durch ihre Wunderkraft ertränket, und uns das neue Leben schenket!

O heil'ges Geist und Wasserbad!

O holy font of spirit and water, the kingdom of God enfolds us, and inscribes us in the book of life!

O flood, which drowns all transgression through its wondrous might, and bestows on us new life! O holy font of spirit and water!

2. Bass recitative

Die sündige Geburt verdammter Adams erbengebietet Gottes Zorn, den Tod und das Verderben.

Denn was vom Fleisch geboren ist, ist nichts als Fleisch, von Sünden angestecket, vergiftet und beflecket.

Wie selig ist ein Christ! Er wird im Geist und Wasserbade ein Kind der Seligkeit und Gnade.

Er ziehet Christum an und seiner Unschuld weiße Seide, er wird mit Christi Blut, der Ehren Purpurleide, im Taufbad angetan.

The sinful birth of Adam's condemned heirs begets the wrath of God, death, and destruction.

For whatever is born of the flesh is nothing but flesh infected by sin, poisoned and stained.

How blessed is a Christian! He becomes, in the font of spirit and water, a child of bliss and grace. He dons Christ and the white silk of his innocence, he, through Christ's blood, will put on the purple cloak of honour, in baptism.

3. Alto Aria

Jesu, der aus großer Liebein der Taufe mir verschriebe Leben, Heil und Seligkeit, hilf, daß ich mich dessen freueund den Lebensbund erneuein der ganzen Lebenszeit.

Jesus who out of great love, in baptism, prescribed for me life, salvation and bliss, help me to rejoice in these things and to renew the covenant of life throughout my entire lifespan.

4. Bass recitative

Ich habe ja, mein Seelen bräutigam, da du mich neu geboren, dir ewig treu zu sein geschworen, hochheil'ges Gotteslamm! Doch hab' ich, ach! den Taufbund oft gebrochen und nicht erfüllt, was ich versprochen, erbarme, Jesu, dich aus Gnaden über mich! Vergieb mir die begang'ne Sünde, du weißt, mein Gott, wie schmerzlich empfinde der alten Schlangen Stich; das Sündengift verdirbt mir Leib und Seele, hilf, daß ich gläubig dich erwähle, blutrotes Schlangenbild, das an dem Kreuz erhöht, das alle Schmerzen stillt und mich erquickt, wenn alle Kraft vergehet.

5. Tenor Aria

Jesu, meines Todes Tod, laß in meinem Leben und in meiner letzten Not mir für Augen schweben, das du mein Heilschlänglein sei'st vor das Gift der Sünde. Heile, Jesu, Seel und Geist, daß ich Leben finde.

6. Chorale

Sein Wort, seine Taufe sein Nachtmahl dient wider allen Unfall, der heil'ge Geist im Glauben lehrt uns darauf vertrauen.

I have, yes, my soul's bridegroom, since you swore me as a newborn to be ever faithful to you, most holy lamb of God! But alas, I have often broken the covenant of baptism and not fulfilled what I promised, have mercy on me, Jesus, out of grace! Forgive me the sins I have committed, you know my God how painfully I feel the ancient snake bite; the poison of sin contaminates me, body and soul, help me believingly to choose you, blood-red image of a serpent, raised up upon the cross, which silences all pain and revives me when all strength passes away.

Jesus, death of my death, let throughout my life and in my final agony, be suspended before my mind's eye you my sweet serpent of healing, against the poison of sin. Heal, Jesus, soul and spirit that I might find life.

His word, his baptism, his Last Supper serve against all calamity, the Holy Spirit in faith teaches us to trust in these.

Librettist: Salomo Franck, (1715); Mvt 6. Ludwig Helmbold, stanza 5 of Nun laßt uns Gott, dem Herren (1575)

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www.bachvespersnyc.org

Cantata 129

Gelobet sei der Herr, mein Gott

Composed: 16 June 1726 (Leipzig) for Trinity Sunday

1. Chorale

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.	Praise be the Lord, my God, my Light, my life, my creator, who has given me my body and soul, my father who protects me from the womb onward, who at every moment does great good for me.
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2. Bass Aria

Gelobet sei der Herr, mein Gott, mein Heil, mein Leben, des Vaters liebster Sohn, der sich für mich gegeben, der mich erlöset hat mit seinem teuren Blut, der mir im Glauben schenkt sich selbst, das höchste Gut.	Praise be the Lord, my God, my salvation, my life, the father's dearest son, who was given for me, who has redeemed me by his precious blood, who himself bestows to me in faith the great- est good.
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3. Soprano Aria

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.	Praise be the Lord, my God, my comfort, my life the father's wor- thy spirit whom the son has given me who refreshes my heart who gives me new power who achieves for me in every need counsel, comfort and help.
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4. Alto Aria

Gelobet sei der Herr, mein Gott, der ewig lebet, den alles lobet, was in allen Lüften schwbet; gelobet sei der Herr, des Name heilig heißt, Gott Vater, Gott der Sohn und Gott der Heilige Geist.	Praise be the Lord, my God, who lives eternal, all praise him, whatever soars in all the air praise be the Lord whose name is called holy, God the Father, God the Son and God the Holy Spirit.
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5. Chorale

Dem wir das Heilig itzt mit Freu- To him now we let sound a "holy"
den lassen klingen und mit der with joy and with the angelic
Engel Schardas Heilig, Heilig sin- throng sing "holy holy", this
gen, den herzlich lobt und preis hearty laud and praise entire
die ganze Christenheit:gelobet Christendom: praise be my God
sei mein Gott in alle Ewigkeit! in all eternity!

Libretto: the hymn by Johann Olearius, Gelobet sei der Herr (1665)

Translation: Tobin Schmuck, 2012 © Bach Vespers at Holy Trinity
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www.bachvespersnyc.org

London Handel Orchestra

The London Handel Orchestra, which is made up of some of London's finest professional baroque players and is directed by Adrian Butterfield and Laurence Cummings, was formed in 1981 by Denys Darlow to perform at the annual London Handel Festival. It has gained an excellent reputation for historically-informed performance and contributed greatly to the revival of interest in Handel's music over that period. The Orchestra performs throughout the Festival at venues including Handel's church, St George's, Hanover Square, the Royal College of Music and the Wigmore Hall. It also gives concerts at venues throughout the country outside the Festival period and has appeared at the Chelsea, Windsor, Tilford Bach, Three Choirs and Oslo Church Music Festivals and at the Barber Institute as well as for the opening of the Queen's Golden Jubilee in April 2002 in St George's Chapel, Windsor.

Recordings include Handel's *Aminta e Fillide* and *The Triumph of Time and Truth* (Hyperion) and the premiere of Handel's opera *Silla* (Somm), conducted by Denys Darlow. The first recording of the 1732 version of the oratorio *Esther*, conducted by Laurence Cummings, appeared in December 2007 and was Editor's Choice in Gramophone Magazine and a live recording of *Joshua* was released in 2009.

JS Bach Magnificat in D major BWV243

The Magnificat, Mary's song of praise to God, has been an integral part of evensong in the Christian Church for several centuries. In the Lutheran liturgy of Bach's time it was usually sung by the whole congregation in Luther's German plainchant as part of the Protestant aim to strengthen the relationship between the believer and God through the use of the vernacular. Yet for major feast days it was often set to be sung by the choir in Latin, often with an elaborate instrumental accompaniment.

Bach's setting of the Magnificat survives in two versions. The first was composed for Vespers on Christmas Day 1723 in Leipzig, soon after his appointment to the post of Kantor there, with four seasonal interpolations. A few years later he revised the score, removing the Christmas music and thus making the work suitable for any festival. He transposed the music from E flat major to D major, replaced the recorders with flutes in 'Esurientes', oboe with oboe d'amore in 'Quia respexit' and trumpet with unison oboes in 'Suscepit Israel'.

Bach's setting of the text is masterly. The opening movement employs the largest orchestra available to him and he sets the chorus in five parts rather than the usual four. Beautiful word-painting abounds; he uses a descending phrase to illustrate the word *humilitatem* (lowliness) in the 'Quia respexit' and in 'Deposuit' there are two complementary phrases, one rising and one falling, to reflect the words *deposuit* and *exultavit*. As in the later B minor Mass, Bach avoids full da capo structures rendering the work remarkably concise and dramatic. The final movement, the 'Gloria', starts in dramatic fashion with block chords alternating with rising triplet patterns. The final section follows the long tradition of setting the words 'as it was in the beginning' to a shortened version of the opening music and brings the work to a rousing conclusion.

1. Chorus

Magnificat anima mea Dominum. My soul magnifies the Lord.

2. Soprano Aria

Et exultavit spiritus meus in Deo salutari meo. And my spirit rejoices in God my Saviour.

3. Soprano Aria

Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent. For he has regarded the low estate of his hand-maiden; behold, henceforth all generations shall call me blessed.

4. Chorus

Omnes generationes. All generations.

5. Bass Aria

Quia fecit mihi magna qui potens est, et sanctum nomen eius. For he that is mighty has done great things for me; and holy is his name.

6. Alto & Tenor Duet

Et misericordia a progenie in progenies timentibus eum. And his mercy is on them that fear him from generation to generation.

7. Chorus

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. He has shown strength with his arm; He has scattered the proud in the imagination of their hearts.

8. Tenor Aria

Deposuit potentes de sede et exaltavit humiles. He has put down the mighty from their seats, and exalted them of low degree.

9. Alto Aria

Esurientes implevit bonis et divites dimisit inanes. He has filled the hungry with good things, and the rich he has sent empty away.

10. Soprano Trio

Suscepit Israel puerum suum, recordatus misericordiae suae. He has helped his servant Israel, in remembrance of his mercy.

11. Chorus

Sicut locutus est ad Patres nostros, Abraham et semini eius in secula. As he has spoken to our fathers, to Abraham, and his seed forever.

12. Chorus

Gloria, Patri, gloria Filio, gloria et Spiritui sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen. Glory be to the Father, and to the Son and to the Holy Ghost! As it was in the beginning, is now, and ever shall be, world without end. Amen.

Daniel Taylor, countertenor, is the founder and artistic director of the Theater of Early Music and is one of the world's leading countertenors. The University of Toronto recently appointed Daniel Taylor to the position of Head of Early Music in the Faculty of Music. In February 2013, Daniel was awarded the Queen's Diamond Jubilee Medal by the Governor General for his work in charity and cultural development in Canada.



Stefanie True, soprano, has performed in many countries, appearing in operas, oratorios, festivals, and solo recitals. Past opera experience includes roles such as Euridice (Gluck's *Orfeo ed Euridice*). She was recently placed first in the London Handel Singing Competition (Adair Prize) in London.

Charlotte Mobbs, soprano, studied at the Welsh College of Music and Drama and the Royal Scottish Academy of Music and Drama. She appeared on television in Charles Hazlewood's "The Birth of British Music" and in 2012 in Howard Goodall's last television series. She has toured Hong Kong, Australia and New Zealand with The Sixteen.



Ellen McAteer, soprano, from Ottawa started singing in choirs in the Ottawa area at the age of eight and later studied at McGill University. She is pursuing a Master's degree in Voice Performance at the University of Toronto, studying under the tutelage of Wendy Nielson.





Kyle Guilfoyle, countertenor, began as a boy soprano at age 13 in the Children's Choir of St Paul's Cathedral. This experience sparked his love of music and he started singing in earnest at 19. He is currently studying Voice Performance at the University of Toronto with Daniel Taylor. He has sung for conductors such as Laurence Cummings and Nicholas McGegan.

Nick Pritchard, tenor, has sung with many of Britain's leading consorts and choirs, including The Sixteen, Gabrielli Consort, and Monteverdi Choir. He is now studying at The Royal College of Music. Nick is a member of a functions band, Mojo Cookie, with whom he sings lead vocals and also sings lead vocals with a swing band called The Windjammers.



Jeremy Budd, tenor, is a former Head Chorister of St Paul's Cathedral who sang treble solos with the Royal Opera and London Symphony Orchestra, and on recordings that included Paul McCartney's 'Liverpool Oratorio'. A graduate of the Royal Academy of Music, he has since become a soloist of choice for many notable conductors including John Eliot Gardiner and Paul McCreesh.

Alex Dobson, baritone, made his solo debut at twelve years old, as a treble soloist in the Canadian premiere of Lloyd Webber's 'Requiem'. He studied at the Universities of Toronto and Western Ontario. Opera highlights include his riveting portrayals of Wozzeck and Don Giovanni, Papageno in *'Die Zauberflöte'*, and Marcello in La Boheme.



Geoff Sirett, baritone, studied at the Universities of Toronto and Western Ontario winning the Alumni Gold Medal. Geoff has performed a wide variety of oratorio and concert works, including Handel's 'Messiah' and Bach's 'Weihnachts-Oratorium' and Bach Cantatas with the Kingston and Chautauqua Symphonies. His debut album 'Vagabond' was released in December 2011.

Future TBS Concerts

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Edgeborough School, Frensham, Surrey

William Godfree & Michael Mates
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This is a light hearted garden party evening where you are invited to bring your own picnic supper to eat during a one hour interval

Friday 27 September, 8-00pm
Farnham Methodist Church

Louise Alder, Soprano

Friday 25 October, 8-00pm
Farnham United Reformed Church

Piatti Quartet
Schubert 'Death and the Maiden' Quartet
Dvorak String Quartet op.106 G major

Saturday 23 November, 7-30 pm
St Thomas on the Bourne, Farnham

Reinhart Trio

Saturday 7 December, 3-00 and 6-30pm
All Saints Church, Tilford
Carol Concert

www.tilbach.org.uk

Other Music Societies

Tilford Bach Society is delighted to cooperate with other music societies including:

Alton Organ Society: www.altonorgansociety.co.uk

Andover Music Club: <http://www.andovermusicclub.co.uk>

Brighton Early Music Festival: www.bremf.org.uk

Bury Court Opera: www.burycourtopera.co.uk

Chantry Singers Guildford: www.chantrysingers-guildford.org.uk

East Sussex Bach Choir: bachchoir.org.uk

Farnham URC Concerts: www.musicatlunchtime.org.uk

Grayshott Concerts: www.grayshottconcerts.co.uk

Haslemere HHH Concert: www.haslemere.com/hhh/index.html

London Handel Festival: www.london-handel-festival.com

St Anne's Music London: stanneslutheranchurch.org.uk/page/music

St Bartholomew's Ealing: www.barnabites.org/concerts

St Mary Perivale: www.st-marys-perivale.org.uk

We maintain a list of concerts in the local area on our website

www.tilbach.org.uk

Farnham Chamber Music Club

Farnham Chamber Music Club is a friendly group of people, mostly amateurs, who like playing, singing, and listening to chamber music. Members get together to make music in their own homes and the club register enables them to find a piano accompanist or other instrumentalists, required to play the desired pieces. In addition, informal monthly concerts are held from October to April and are given in very pleasant surroundings in a hall at Churt, just outside Farnham. This gives members an opportunity to perform pieces which they have prepared, and to enjoy listening to fellow members.

www.fcmc.org.uk

Farnham Competitive Music Festival

Farnham Competitive Music Festival is a competitive but friendly music competition for young players between the ages of around 10 –25. It is held each November and ends with a free concert. There are various different prizes for different instruments and levels. Members of the Tilford Bach Society will be sponsoring prizes for baroque music at the next competition.

www.farnhammusicfestival.org.uk

HHH Concerts

Haslemere in South West Surrey has long been an important centre for music making. Its chamber music society, HHH Concerts, presents a season of concerts in St. Christopher's Church, Wey Hill, Haslemere, a building with wonderful acoustics.

A season of 5 concerts is arranged each year from October to March.

<http://www.haslemere.com/hhh/index.html>

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Yllka Istrefi, piano

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River City Saxes Saxophone Quartet

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Milena Simovic, violin, Alissa Tavdidishvili, piano

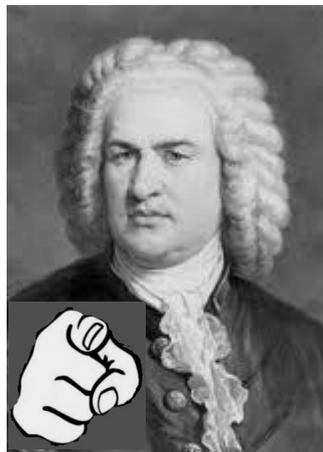
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Welcome to the Barley Mow

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