



Start the Week with
The Hampstead
Collective

Bringing live sacred music-making back to Hampstead Parish Church, safely and joyfully every Monday. Seventeen weeks of Bach Cantatas, Handel large-scale works, Sacred Meditations, and Song. Socially-distanced in-person audiences, and live streamed on all social media platforms.

Event Nine: Bach Cantatas

ICH WILL DEN KREUZSTAB GERNE TRAGEN

26th October 2020, 7-8pm

Solo Bach Cantatas for Baritone and Contralto:

BWV 56: Ich will den Kreuzstab gerne tragen

BWV 169: Gott soll allein mein Herze haben

Conductor: Peter Foggitt

Soprano: Rachel Ambrose Evans

Contralto: Jess Dandy

Tenor: Aidan Coburn

Baritone: Malachy Frame

Oboe 1: Gail Hennessy

Oboe 2: Joel Raymond

Taille: Andres Villalobos-Lepiz

Violin 1: Ellen Bundy

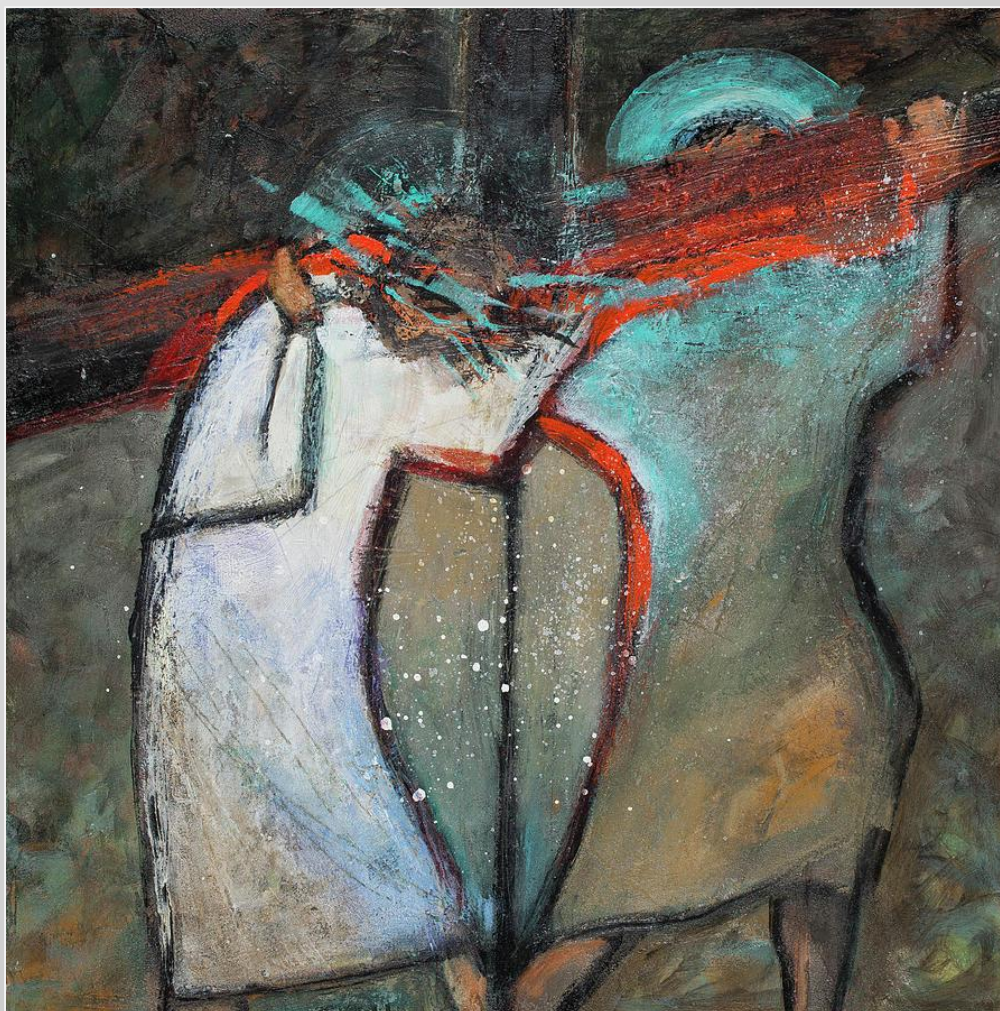
Violin 2: Maxim del Mar

Viola: Jam Orrell

Cello: Camilla Morse-Glover

Theorbo: Toby Carr

Organ Continuo: Geoffrey Webber



*O, that I were transformèd into love,
And as a plant might spring upon this flow'r,
Like wand'ring ivy or sweet honeysuckle:
How would I with my twine about it buckle...*

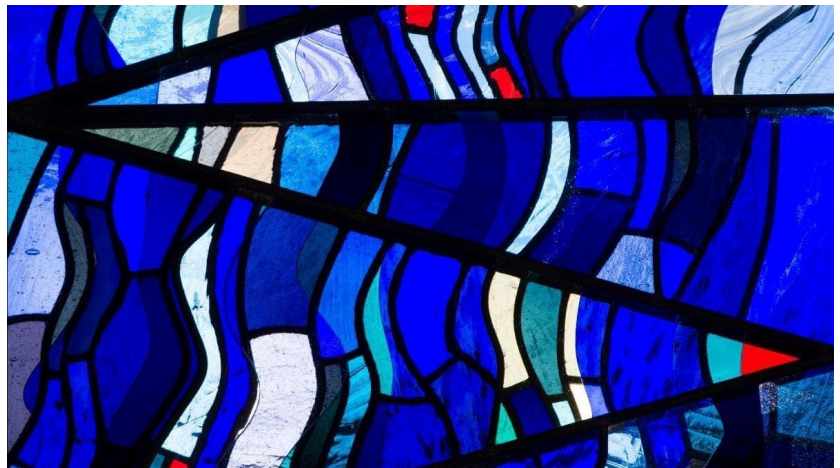
William Alabaster's *Upon the Crucifix* (which regular attendees of musical events at HPC may remember in its setting by Edmund Rubbra, sung by Cath Backhouse at last year's Good Friday Devotions) presents the image of the crucified Christ being wreathed in the love—and, indeed, in the body—of the devout worshipper. Don Paterson remarks that Alabaster's explicit take on the Crucifixion "makes the Holy Sonnets of John Donne look like Page 3 of the *Church Times*"; it's hard to disagree with the essence of this, even if one finds the manner of its expression perhaps a little flippant.

There are diverse strands of theological honeysuckle connecting this Hampstead Collective programme with last week's. One of the defining characteristics both of *Jesu meine Freude* and these two cantatas is the manner in which the intimate and the theologically dogmatic are combined: the alteration in the former work between the rhapsodic text of the chorale ('Jesus, my joy, my heart's pasture... my adornment!') and the rather more straightforward text of the Epistle that interleaves the verses is paralleled in this week's cantatas.

Ich will den Kreuzstab gerne tragen describes the willingness of the Christian to bear the various pains, both physical and spiritual, of this life, in order eventually to be led to Paradise. The longing of the pilgrim soul for its Lover is depicted in a triple-time first movement that seems simultaneously to be plodding and yet borne along almost effortlessly. In the second movement, the waves of temporality in which the soul is (albeit only for now) whelmed are depicted by a solo cello; the third rejoices at the prospect of the yoke of carnality finally falling away—I am reminded of the scene in *The Pilgrim's Progress* where, at the foot of the cross, Christian's burden miraculously falls off his shoulders and rolls away: the nasty brutish shortness of life is countermanded by the reality of God's eternity.

Gott soll allein mein Herze haben is a duet cantata for organ solo and voice. Here, as in so many other places in Bach's output, voice and instrument operate almost as one (think, for example, of *Ich folge dir gleichfalls* in Part I of the *St John Passion*). But there is, I think, a more wonderful thing going on here: just as in Alabaster's sonnet above, the way in which the organ line interweaves with the vocal line suggests to me (and I hope also suggests to you) the intimacy of connection between the Bride of Christ and her Spouse, the Church and her Redeemer, the individual soul and its lover. Francis Quarles describes this meeting:

*If all those glitt'ring Monarchs that command
The servile quarters of this earthly ball
Should tender, in exchange, their shares of land,
I would not change my fortunes for them all:
Their wealth is but a counter to my coin:
The world's but theirs, but my Beloved's mine.*



Texts and Translations

BWV 56 for solo baritone

1. Aria

Ich will den Kreuzstab gerne tragen,
Er kömmt von Gottes lieber Hand,
Der führet mich nach meinen Plagen
Zu Gott, in das gelobte Land.
Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.

2. Recit

Mein Wandel auf der Welt
Ist einer Schifffahrt gleich:
Betrübnis, Kreuz und Not
Sind Wellen, welche mich bedecken
Und auf den Tod
Mich täglich schrecken;
Mein Anker aber, der mich hält,
Ist die Barmherzigkeit,
Womit mein Gott mich oft erfreut.
Der rufet so zu mir:
Ich bin bei dir,
Ich will dich nicht verlassen noch versäumen!
Und wenn das wütenvolle Schäumen
Sein Ende hat,
So tret ich aus dem Schiff in meine Stadt,
Die ist das Himmelreich,
Wohin ich mit den Frommen
Aus vielem Trübsal werde kommen.

3. Aria

Endlich, endlich wird mein Joch
Wieder von mir weichen müssen.
Da krieg ich in dem Herren Kraft,
Da hab ich Adlers Eigenschaft,
Da fahr ich auf von dieser Erden
Und laufe sonder matt zu werden.
O gescheh es heute noch!

4. Recit and Arioso

Ich stehe fertig und bereit,
Das Erbe meiner Seligkeit
Mit Sehnen und Verlangen
Von Jesus Händen zu empfangen.
Wie wohl wird mir geschehn,
Wenn ich den Port der Ruhe werde sehn.
Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.

1. Aria

I would gladly bear the cross-beam,
it comes from God's dear hand,
it leads me after my troubles
to God, in the promised land.
There I shall finally lay my anxiety in the grave,
there my Saviour himself will wipe away my tears.

2. Recit

My wandering in the world
is like a journey by ship :
grief, suffering and distress
are waves which cover me
and with death
terrify me each day;
but the anchor which holds me
is the compassion
With which my God often gladdens me
In this way he calls to me:
I am with you,
I shall neither abandon nor neglect you!
and when the sea's raging and foaming
comes to an end,
then I shall step from the ship into my city
which is the kingdom of heaven
where with the righteous I
after many tribulations shall come.

3. Aria

Finally, finally will my yoke
again have to fall away from me
and then I shall get strength in the Lord,
then I shall have an eagle's nature,
then I shall ascend from this earth
And run without becoming weary.
If only this could happen today!

4. Recit and Arioso

I stand ready and prepared
the inheritance of my bliss
with longing and yearning
to receive from Jesus' hands.
How happy I shall be
When I shall see the harbour of peace.
There I shall finally lay my anxiety in the grave,
there my Saviour himself shall wipe away my tears.

5. Chorale

Komm, o Tod, du Schlafes Bruder,
Komm und führe mich nur fort;
Löse meines Schiffeins Ruder,
Bringe mich an sichern Port!
Es mag, wer da will, dich scheuen,
Du kannst mich vielmehr erfreuen;
Denn durch dich komm ich herein
Zu dem schönsten Jesulein.

BWV 169 for solo alto

1. Sinfonia

2. Arioso

Gott soll allein mein Herze haben.
Zwar merk ich an der Welt,
Die ihren Kot unschätzbar hält,
Weil sie so freundlich mit mir tut,
Sie wollte gern allein
Das Liebste meiner Seele sein.
Doch nein; Gott soll allein mein Herze haben:
Ich find in ihm das höchste Gut.
Wir sehen zwar
Auf Erden hier und dar
Ein Bächlein der Zufriedenheit,
Das von des Höchsten Güte quillet;
Gott aber ist der Quell, mit Strömen angefüllet,
Da schöpf ich, was mich allezeit
Kann sattsam und wahrhaftig laben:
Gott soll allein mein Herze haben.

3. Aria

Gott soll allein mein Herze haben,
Ich find in ihm das höchste Gut.
Er liebt mich in der bösen Zeit
Und will mich in der Seligkeit
Mit Gütern seines Hauses laben.

4. Recit

Was ist die Liebe Gottes?
Des Geistes Ruh,
Der Sinnen Lustgenieß,
Der Seele Paradies.
Sie schließt die Hölle zu,
Den Himmel aber auf;
Sie ist Elias Wagen,
Da werden wir in Himmel nauf
In Abrahms Schoß getragen.

5. Chorale

Come, O death, you brother of sleep,
come and lead me away from here;
release my little ship's rudder,
bring me to a safe harbour!
Those who will can shun you
you can gladden me much more
since through you I shall come
To my most precious dear Jesus.

1. Sinfonia

2. Arioso

God alone should possess my heart.
But I am well aware that the world,
which considers its excrement to be priceless,
since it treats me in such a friendly fashion,
would willingly be alone
what my soul loves best.
But no - God alone should possess my heart:
I find in him my highest good.
We do indeed see
here and there on the earth
a small stream of contentment
that flows from the goodness of the Highest;
but God is the source, overflowing with rivers,
from this source I derive what for eternity
can refresh me truly and sufficiently:
God alone should possess my heart.

3. Aria

God alone should possess my heart,
I find in him the highest good
He loves me in evil times
and wants in heavenly bliss
to refresh me with the good things of his house.

4. Recit

What is the love of God?
The spirit's inner peace,
the mind's delight,
the soul's paradise.
It shuts off hell
but opens up heaven;
it is Elias' chariot,
in which we shall be carried up to heaven
to Abraham's bosom.

6. Recit

Doch meint es auch dabei
Mit eurem Nächsten treu!
Denn so steht in der Schrift geschrieben:
Du sollst Gott und den Nächsten lieben.

7. Chorale

Du süße Liebe, schenk uns deine Gunst,
Laß uns empfinden der Liebe Brunst,
Dass wir uns von Herzen einander lieben
Und in Friede auf einem Sinn bleiben.
Kyrie eleis.

6. Recit

But keep in mind also
to be sincere with your neighbour!
For it is written in the scriptures:
you should love God and your neighbour.

7. Chorale

You sweet love, grant us your favour,
let us feel the ardour of love
so that we may love one another from our hearts
and remain with one mind in peace.
Lord, have mercy.

English translations by Francis Browne



Christ Carrying the Cross by El Greco

Soloist Biographies



Noted for her “velvety richness” (The Independent) & “commanding” tone (Seen and Heard International), Cumbrian contralto **Jess Dandy** is rapidly making a name for herself as one of the UK’s most promising young singers. Last season saw her debuts as alto soloist in Beethoven’s *Ninth Symphony* at Carnegie Hall, New York; Palau de la música catalana, Barcelona, & Harris Theater, Chicago. All formed part of an international tour with Sir John Eliot Gardiner, the Orchestra révolutionnaire et romantique, and the Monteverdi Choir. Jess’ discography includes a Gramophone Award nominated recording as Micah in Handel *Samson* with the Dunedin Consort & John Butt. Upcoming engagements include Handel *Messiah* with Irish Baroque Orchestra, Ulster Radio Orchestra and Dunedin Consort, as well as *Christmas Oratorio* with the Mozarteum Orchestra under Matthew Halls in Salzburg. Next year, she appears as alto soloist in Mahler *Resurrection Symphony* with the the City of Birmingham Symphony Orchestra under Ed Gardner at Symphony Hall, and sings the title role in Gluck *Orphée* under Raphaël Pichon for Opéra Comique de Paris. She is represented worldwide by Askonas Holt Ltd. In addition to singing, Jess is the director of the mental health initiative, SongPath, which, through therapeutically curated walking trails, promotes creative and restorative connection with ourselves, each other, and the world around us.



Belfast-born baritone **Malachy Frame** was Northern Ireland Opera’s ‘Voice of 2016,’ having won the competition at the company’s annual Festival of Voice in August. Since then, operatic roles have included Figaro in Rossini’s *Il Barbiere di Siviglia*, Figaro in Mozart’s *Le Nozze di Figaro*, Aeneas in Purcell’s *Dido and Aeneas*, Guglielmo in Mozart’s *Così fan tutte*, Slook in Rossini’s *La Cambiale di Matrimonio*, Masetto in Mozart’s *Don Giovanni*, and Count Ceprano in Verdi’s *Rigoletto*. Malachy has been a member of the choir of Hampstead Parish Church for two years, and before this sang with the choir as a regular deputy for four years.



Peter Foggitt has been the Director of Music at Hampstead Parish Church since January 2018. He is a conductor, composer, pianist, and organist. He made his BBC Radio 3 debut at 21, playing Rachmaninov's third concerto; he has won several competitions for solo and collaborative piano - including the Kathleen Ferrier Award and the Croydon Concerto Competition - and was a finalist in the 2017 St Albans International Organ Improvisation Competition. Recent recital venues include Wigmore Hall, St John's Smith Square, and Leiston Abbey; future engagements include the complete Well-Tempered Clavier. Peter's music has been commissioned and performed by artists including Angela Hewitt, the Choirs of St Paul's, Chichester, Manchester and Liverpool Metropolitan Cathedrals, Dame Shirley Bassey, opera companies and choral societies; Handel-inspired opera *Pale Shadows* was made into a feature film in 2013. Two albums of his solo vocal music, including settings of Spenser's *Amoretti* for countertenor and piano, and of the Keats Odes, are due for release next year. Peter's career as a conductor began as Chorus Master at the Royal Danish Opera, and has since involved performances with his own octet, *Cries of London*, at concert halls and festivals around the UK. Recent engagements have included working as Assistant Conductor at the Royal Opera House (*4:48 Psychosis*), and in the first opera at Latitude Festival, *Cautionary Tales*; last year, he conducted the recent release - *Ablaze with Light* - of William Petter's choral music (5* *The Guardian*). He teaches conducting at the University of Durham, and works as a vocal coach preparing soloists for appearances with all the principal opera companies and early music ensembles. Peter is Director of Music in Chapel at St John's College, Durham, Director of Music at Hampstead Parish Church, and Musical Director of Orlando Chamber Choir. Future engagements include Striggio's forty-voice motet *Ecce beatam lucem* with singers from various London chamber choirs, the Verdi and Brahms Requiems, and the St John Passion of J.S. Bach. Peter read for the BA as a Choral Scholar at King's College, Cambridge, and undertook further study at Trinity College of Music and the Guildhall School of Music and Drama. He is currently the Radcliffe Scholar (doctoral) in composition at the University of Durham.

If you develop any symptoms of Coronavirus within 14 days of attending Hampstead Parish Church, you should refer to www.nhs.uk or call 111 for advice on getting tested. In the event of testing positive, you must inform the NHS Test and Trace service of your attendance at Hampstead Parish Church.

NEXT WEEK

EVENT TEN: GOTTES ZEIT IST DIE ALLERBESTE ZEIT

2nd November 7-8pm, Live from Hampstead Parish Church, London

Bach Cantata BWV 106: Gottes Zeit ist die allerbeste Zeit

Musikalische Exequien by Heinrich Schütz



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