

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 Four:

JAUCHZET GOTT IN ALLEN LANDEN

21st September 2020, 7-8pm

Bach Cantatas

BWV 51: 'Jauchzet Gott in allen Landen'

BWV 76: 'Die Himmel erzählen die Ehre Gottes'

Soprano: Elspeth Piggott

Mezzo-soprano: Jessica Gillingwater

Tenor: Aidan Coburn

Baritone: Malachy Frame

Trumpet: Simon Munday

Conductor: Peter Foggitt

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.

Texts and Translations

Translations by Pamela Dellal
BWV 51: 'Jauchzet Gott in allen Landen'

1. Arie (Soprano)

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

1. Aria (Soprano)

*Exult in God in every land!
Whatever creatures are contained
by heaven and earth
must raise up this praise,
and now we shall likewise
bring an offering to our God,
since He has stood with us
at all times during suffering and necessity.*

2. Rezitativ (Soprano)

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob ihm dennoch wohlgefallen.

2. Recitative (Soprano)

*We pray at your temple,
where God's honour dwells,
where this faithfulness,
daily renewed,
is rewarded with pure blessing.
We praise what He has done for us.
Even though our weak mouth
must gape before His wonders,
our meagre praise is still pleasing to Him.*

3. Arie (Soprano)

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll fur die Vatern treu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

3. Aria (Soprano)

*Highest, renew Your goodness
every morning from now on.
Thus, before this fatherly love,
a thankful conscience shall display,
through a virtuous life,
that we are called Your children.*

4. Choral (Soprano)

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,

4. Chorale (Soprano)

*Glory, and praise with honour
be to God the Father, Son, and Holy Spirit!
He will increase in us
what He has promised us out of grace,
so that we trust fast in Him,
abandon ourselves completely to Him,
rely on Him within our hearts,*

Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen,
Glaub'n wir aus Herzensgrund.

*so that our heart, will, and mind
depend strongly on Him;
therefore we sing at this time:
Amen, we shall succeed,
if we believe from the depths of our hearts.*

5. Arie (Soprano)
Alleluja!

*5. Aria (Soprano)
Alleluia!*

BWV 76: Die Himmel erzählen die Ehre Gottes

1. Chor

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

1. Chorus

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

2. Rezitativ (Tenor)

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

2. Recitative (Tenor)

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

3. Arie (Soprano)

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

3. Aria (Soprano)

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

4. Rezitativ (Bass)

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

4. Recitative (Bass)

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

5. Arie (Bass)

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

5. Aria (Bass)

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

6. Rezitativ (Alto)

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

6. Recitative (Alto)

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

7. Choral

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

7. Chorale

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

8. Sinfonia

8. Sinfonia

9. Rezitativ (Bass)

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

9. Recitative (Bass)

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

10. Arie (Tenor)

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

10. Aria (Tenor)

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

11. Rezitativ (Alto)

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

11. Recitative (Alto)

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

12. Arie (Alto)

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

12. Aria (Alto)

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

13. Rezitativ (Tenor)

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

13. Recitative (Tenor)

*So should Christianity
praise God's love
and make it manifest in themselves:
until in eternity
the heaven of devout souls
proclaim God and His praise.*

14. Choral

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

14. Chorale

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

Performer Biographies

Elspeth Piggott has been a member of the choir at Hampstead Parish Church for two wonderful years. She started as a regular when she was still living in Oxford, catching the early train to Paddington on a Sunday morning and the late one back, and making a day of it walking on Hampstead Heath or reading in one of the gorgeous Hampstead cafes between services. Moving to London in summer of 2019, however, she more than made up for it by deciding to live a 10-minute cycle away from church. She has loved being a member of the community of Hampstead Parish Church, the lovely clergy and congregation, and proud to contribute to the fantastic music scene here alongside such esteemed colleagues and friends. Elspeth studied music at the University of York as an undergraduate student, where her love for early music was first kindled. Taking courses in Renaissance Italian Madrigals, Purcell's Mad Songs and performing at the National Centre for Early Music, she determined to become part of this world. So, upon graduating, she undertook her first professional engagement understudying i Fagiolini's devastating immersive-theatre project, inspired by the infamous life of Carlo Gesualdo, 'Betrayal'. Since then she has continued to follow i Fagiolini, as well as Música Secreta, Polyphony and The Marian Consort, into all sorts of mischief across Italy, Spain, England, Scotland and Wales. She also undertook her first professional opera role this year as Cupid in Marco Da Gagliano's La Dafne at the Brighton Early Music Festival. Rounding out her musical experience, she has also sung with The Sixteen, Eric Whitacre Singers and the Britten Sinfonia Voices, and has performed as a soloist in some of the country's top concert venues, including the Barbican, Snape Maltings Concert Hall and St John's Smith Square. As a singing teacher, she specialises in teaching sight singing to children, and has been teaching the girl choristers of Christ Church Cathedral, Oxford, The Frideswide Voices, since 2017. Outside of work, she has a fascination for the underworld, the queer and subversive, and it is her greatest desire to create a show marrying the Japanese art of shibari with renaissance consort singing.

Aidan Coburn first sang with the senior choir at HPC when he was just sixteen in an undisclosable year, and has been involved with music making at the church in various ways ever since. Between then and now, Aidan read undergraduate music at Gonville and Caius College Cambridge and postgraduate vocal studies at Guildhall School of Music and Drama. Aidan taught academic music at The London Oratory School where, in addition to teaching the choristers, he also directed the internationally renowned Schola Cantorum, and ran the Singup Chorister Outreach Programme. As a singer, Aidan has worked with, amongst others, Glyndebourne and Wexford Festival Operas and at the Royal Opera House. In addition to singing, Aidan has performed widely as a conductor, having founded Shadwell Opera (with whom he won the International Herald Angel Award at Edinburgh Fringe Festival), and now conducting the Colla Voce Singers. At Hampstead, Aidan continues to sing in the senior choir as well as directing the Junior Choir and the Community Choir.

London born mezzo soprano **Jessica Gillingwater** studies with David Pollard and is a member of the BBC Singers. Recent concert highlights include Bernstein's *Jeremiah* symphony with the BBC Symphony Orchestra at Saffron Hall, Duruflé's *Requiem* with Stephen Cleobury and the BBC Concert Orchestra at King's College Cambridge and *Mrs Noye* in Britten's *Noye's Fludde* with Martyn Brabbins at Southwark Cathedral. Jessica also has a keen interest in contemporary music and has recently performed Boulez's *Le Marteau Sans Maître* and Ligeti's *Aventures* and *Nouvelles Aventures* with the Psappha Ensemble at Hallé St Peter's. Jessica's oratorio repertoire includes Handel's *Messiah*, Elgar's *Dream of Gerontius*; Bach's *Passions* and *B Minor Mass*; Mendelssohn's *Elijah*; Rossini's *Stabat Mater* and Verdi's *Requiem*. Jessica also performs regularly with ensembles including Exaudi, Solomon's Knot, The Marian Consort, Alamire and The Choir of the Enlightenment.

Jessica completed ENO's Opera Works Programme in 2015 having previously studied with Louise Winter at the Royal Northern College of Music where she was supported by the D'Oyly Carte Charitable Trust. Whilst at the RNCM she was a finalist in the Elizabeth Harwood and Frederic Cox competitions and was awarded the Dame Eva Turner Prize. She was the vocal faculty winner of the concerto competition and performed the Wesendonck Lieder in the RNCM Concerto Competition Final. Jessica has participated in masterclasses with Christine Brewer, Mark Shanahan and Catherine Wyn-Rogers. Jessica has performed the roles of Mrs Herring, *Albert Herring* (Hampstead Garden Opera/ Britten); Giunone, *Il Ritorno D'Ulisse* in Patria (RNCM/Monteverdi); Miranda, *The Dancing Master* (Malcolm Arnold Festival / Arnold); Mother and Witch, *Hansel and Gretel* (Didsbury Arts Festival/ Humperdinck).

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. Having recently come to terms with the unlikelihood of a late emerging Premier League footballing career, Malachy has spent lockdown rediscovering and embracing a former life as a trumpet player and a remarkably unsubtle musical arranger.

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.

A specialist on trumpets dating from 16th Century to the modern era, **Simon Munday** began his musical career with the Salvation Army. He was awarded a scholarship to study at the Royal College of Music with David Mason, Andrew Crowley, Malcolm Smith and Mark Bennett. An award winning trumpeter, Simon now regularly works with the Royal Opera House and London Symphony, London Philharmonic, Halle, BBC Philharmonic, BBC Concert and Rotterdam Philharmonic orchestras. He also enjoys working with chamber groups such as the Israeli Camerata, Manchester Camerata, English Chamber Orchestra and The Norwegian Chamber Orchestra.

As a renowned specialist of period trumpets, Simon enjoys playing with the English Baroque Soloists, the English Concert, Dunedin Consort, St. James' Baroque and Les Talens Lyriques.

Simon has also performed extensively as a soloist with The Orchestra of the Age of Enlightenment, The Academy of Ancient Music, Les Arts Florissant, Il Giardino Armonica, The New London Consort, Gabrieli Consort, Ex Cathedra and La Serenissima.

A regular performer of the Bach's second Brandenburg Concerto, Simon has delighted audiences across the UK, Italy and Israel with the work and perhaps most notably has broadcast live on BBC Radio 3 as part of their 'Bach at Christmas' project. He has also performed the Haydn, Leopold Mozart and Michael Haydn concertos and has given over 150 performances of the Telemann Concerto in D; a work which he added to his considerable recording portfolio, which also includes numerous film scores and classical and baroque works.

As a chamber musician, Simon is a member of Alberti Brass and has worked with ensembles such as London Brass and Halle Brass. He regularly performs in London's West End and has also appeared on the big screen in Bright Young Things, De Lovely, The Duchess and Young Victoria. Simon's TV work includes Top of the Pops, Songs of Praise and Ant and Dec's 'Push the Button'. He has particularly enjoyed tours with Peter Dinklage and has recorded Peter's latest albums, adding to his already diverse and rounded career.

Programme Notes by Elspeth Piggott

Cantata 51 was composed in the year 1730 for the 15th Sunday after Trinity and was first performed in Leipzig 17th September of that year. The joyful and triumphant music which encompasses this cantata is embodied in the trumpet fanfare and florid coloratura vocal line present in both the first and last movements, which colour the words 'jauchzet' (exult) and 'alleluja'.

Bach probably wrote the trumpet part for a friend of his, Gottfried Reiche, who debuted many of his works. However the soprano line is considerably more speculated upon. Women were not allowed to sing in the church in Bach's time, but the technical demands of the composition as well as competing to be heard above the trumpet and the high C, out of range for most boys, suggest it was not meant for a chorister. One possibility is that it was written for the castrato Giovanni Bindi, who Bach may have heard performing at the opera house in nearby Dresden.

Expressive word painting continues throughout the work. In the unusually melodic recitative the settings of the words 'schwacher' (faltering) and 'lallen' (stammer) are demonstrated musically through the tied notes, which interrupt the flow of the running melismatic passages.

Programme Notes by Peter Foggitt

'Soft power' has become one of the defining concepts of this, as yet young, century: to wield power by influencing minds is more subtle—and frequently more effective—than to wield the sort of power that drives a tank.

An accusation of soft power is often levelled at Christianity: the claim is made that its adherents practice thought control, and that the Christian mind is unduly influenced by matters that are unprovable, unseeable, unknowable. This sort of statement is at best naïve: of course the Christian mind is influenced by a set of tenets flowing from a force beyond its full comprehension. Without this force, the Faith is all form and no substance— or, to put it another way, all religion and no God.

Yet, though the ineffable remains (by definition) beyond that which we can observe, the Psalms celebrate a soft power that is easily, constantly seen. The notion of God *pantokrator* invites us to consider *kratos*—power—but also *kratein*—to sustain—and in the balance of these two notions, we see an omnipotent God who benevolently sustains, yet does not interfere with, the universe.

It is this subject that is celebrated in this week's two cantatas. The famous virtuoso soprano & trumpet work *Jauchzet Gott in allen Landen* instructs its listeners—every creature in heaven and earth—to praise God both for his glory and for his sustaining help. The second movement sets a scene in the Temple, where *der schwache Mund* ('the weak mouth') attempts as best as possible imperfectly to 'set forth his most worthy praise', and the following aria calls down God's goodness, 'new every morning'. The chorale movement, unusually, does not close the cantata, but is followed by a brisk final *Alleluia* for the whole ensemble.

'The heavens declare the glory of God,' begins BWV 76, before describing both in the complexity of running semiquavers and in the words of the nineteenth psalm those ways in which the silent voices of the stars communicate across all time the praise of the Eternal. '*So läßt sich Gott nicht unbezeuget!*' announces the tenor soloist—'Thus God does not leave himself unwitnessed!'. An aria for soprano follows, instructing whomever may listen to 'hasten to the throne of grace'; since both the beginning and end of all things is God's Son, it is imperative that '*alles zu ihm wende*'—that 'all should turn to him'. A bass recitative and aria follow, bemoaning the parlous state of the world and the church, and finally stating a personal intention: '*will ich... Christum verehren*'—'I will follow Christ.' The alto introduces the closing chorale of the *prima pars*, which is a glossed versification of the opening words of Psalm 67.

The second part of the cantata opens with a bass solo describing God's blessings on his people, before a tenor aria challenges the 'race of the enemy' to '*Hasse mich*'—'hate me...To embrace Christ faithfully, I will abandon all joy'. We have, by this point, come some distance from the opening chorus, but the underlying principle is unchanged: it is precisely because the heavens unfailingly declare the glory of the eternal God that the hate of this temporary world is inconsequential; it is precisely because God has made his glory so visible in the physical things that we should, as the alto solo goes on to explain, '*liebt... in der Tat*'—to 'love [each other] through [our] deeds'. The tenor provides the closing oration, and links the cultivation of good in this world to the exultation of God in heaven, after which the whole chorus sings the chorale—the closing verse of the hymn that finished the previous part. '*Und sprech von Herzen*,' it exhorts—'and say from the heart,'—'*Amen.*'

NEXT WEEK

EVENT FIVE: O RESPLENDENT JEWEL

28th September 7-8pm, Live from Hampstead Parish Church, London

Sacred Meditation: Music & Texts by Hildegard of Bingen

Christine Buras, soprano

Jess Dandy, contralto

Margaret Pritchard Houston, reader

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